



Friends of Rochester Cathedral
Report 2000/2001

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Front and Back Cover – photos by Henry Teed used with thanks.

Every year of course is an anniversary of something or someone. 2001 is the 800th anniversary of the death of William of Perth. William was the baker from Perth on pilgrimage who was killed on his way through Rochester. A reported miracle associated with his body led to the establishing of a shrine in the cathedral. This made Rochester a pilgrimage site in its own right, which in turn led to the increased revenue which allowed the 13th, 14th and 15th century alternatives to the Norman building. William's story will be celebrated during this year's Saints' Festival, and our hope to recreate the shrine in flowers.

Editor.

CHAIRMAN'S REPORT 2000 – 2001

The past year has been one of change; from the Cathedral clergy Canon Edward Turner, Canon John Armson and Archdeacon Norman Warren have retired or moved. Similarly from the vergers Knowler Jennings, Stephen Hannibal and Graham Herbert have left. Peter Lock has been installed as Archdeacon of Rochester, Colin Tolhurst has been appointed Head Verger, (at 24 he is believed to be the youngest holder of that office) but at the time of writing a new Precentor has not been appointed.

The pattern of change has been repeated in the Association of Friends. Christine Tucker became Administrative Assistant just before the A.G.M., Mary Griffin as Hon. Secretary at the A.G.M. The Cathedral Measure 1999, about which the Dean wrote in detail last year, came into effect in September 2000. This has resulted in a large part of Garth House being converted into the Corporate Headquarters of the Dean and Chapter. As the Dean required the former Friends' office for his use, we were faced with another quick move. Fortunately it has been agreed that we should rent another office, created from 2 small rooms. Visitors will be welcome (between 9.30-12.30) in the new office just inside the door of Garth House.

In line with the patterns of change, it may be time to revise the Constitution of the Friends. Notice will be given in time for consideration at a future A.G.M.

The A.G.M in June was a special celebration of the Millennium and our 65th anniversary. Accounts of the splendid events appear elsewhere in this Report. My role here is to thank and congratulate all who had a share in the organisation. It is also my pleasant task to acknowledge the vital part played in our association by the Officers, the Council, Gerald Stibbs the Hon. Auditor and Chris Tucker who with her family ably assisted the Secretary and the Chairman in the move. The Publications Committee led by Canon Meyrick has produced another memorable Report.

Other events during the year included a Bridge Drive directed by Sally Sinden, a visit to Tudeley and Capel Churches and an organ recital in Tonbridge School Chapel organised by Jane Sankey and a talk by Barry Ferguson on 'Composing for the Millennium'. Last season's residential visit to Ripon, organised by Jean Callebaut, is to be repeated in May this time to Leominster, Worcester and Hereford. I have resuscitated the Action Committee which, I hope, will plan other events and cement our fellowship.

Some Council and other members entertained a large party of Friends of Winchester Cathedral in October. This pleasant occasion echoed the times when we have enjoyed similar hospitality in other Cathedrals. I would like to see more such exchanges which are both social and educational.

At the A.G.M. in June, Ian Stewart, Surveyor of the Fabric, will give his first

impressions of the Cathedral. This talk should link nicely with the identification of targets for our future expenditure. By then, the plans of the Dean and Chapter for its continuing refurbishment will have been discussed with the Council. I hope that at the A.G.M. we shall be able to share with members details of our future stewardship on their behalf.

This year funds have been provided as usual for the upkeep of the Garth and for the completion of the Fire Detection System. The project to provide candlesticks to match the Nave furniture has not materialised, and the Council Room is still required as the Studio for Sergei Fyodorov. An anthem by John Tavener is being commissioned for the dedication of the fresco, probably sometime next year.

It seems to me that it is the major responsibility of the present Friends to safeguard the fabric of our beautiful and historically important Cathedral well into this century. Fund raising efforts, subscriptions and donations provide some of our income but it is from legacies and the prudent investments of them that the most significant part of it is derived. Very recently we have heard of generous legacies from the late Joe Levett, the former assistant organist and Mrs Marjorie Porter a member for many years. At the A.G.M. we will remember them and others who sadly have died.

At the end of my three years of office, which have been most enjoyable, especially because of the friendship and support I have received and for which I give the most sincere thanks, I commend to you the future preservation of the Cathedral and the enhancement of its worship and in particular the strengthening of outreach to the Diocese.

Betty Trollope

FROM THE DEAN – STRUCTURES OF PRAYER

HOMILY on The Prayer of the Church given at Evensong on Sunday, 25th March, 2001. 1st Evensong of the Annunciation

Prayer is a core activity of the Church. It is at the centre of Christ's being; not only by example in Gethsemane but also by precept: "When you pray, say, Our Father . . ." It is central to the corporate life of the Church, "the breaking of bread and the prayers", the Eucharist. There is the prayer of the faithful: penitence, intercession, thanksgiving, adoration. "Blessed be God, in the most holy sacrament of the altar". It is so central to the life of Christians that some withdraw for a time, or a life-time, to a place apart. "Watch and pray that you enter not into temptation".

The trouble is that we are bad at it.

Perhaps we ought to take some encouragement from the example of the disciples, who didn't seem to be much good at it either: "What, could you not watch one hour?"

Help, we think, who on earth can find that sort of time?

Ranulph Fiennes, the Arctic explorer, astonished the lunch-time congregation at a Church in the City, by observing that he said the daily office of Mattins and Evensong. Morning and Evening Prayer offer structure, and content to prayer. They are designed to be said privately as well as in community: they are at the centre of the prayer-life of the priest and as such obligatory. They are the work of God, the *Opus Dei* and as such the central activity of the Cathedral. And in a religious community, be it priory or abbey or cathedral, where there is the resource, the office is properly sung. "In Quire and places where they sing here followeth the anthem". Choral Evensong, broadcast each Wednesday, sustains many who cannot otherwise participate in the prayer of the church. The BBC producer responsible for it, tells me that it has a very strong audience and a very high audience appreciation rate.

There is here a principle which we need to apply to ourselves: it is the setting apart of time and place and the acceptance of a structure for praying.

It seems clear (from opinion polls) that a lot more people pray than go regularly to Church. Paddy Ashdown in his Diary notes his involuntary prayer during his daughter's prolonged labour.

So on the one hand, we find that prayer is natural, while on the other we find that it is difficult.

What follows is a brief reflection on two "structures of prayer" which have helped me. I almost said "a brief meditation" – but meditation is not often seen as the easiest introduction to prayer.

No one suggests meditation is without difficulty but it is not simply a modern difficulty. I once came across a reference to a medieval manuscript where the word "meditation" had been annotated by, presumably, a monkish commentator: who wrote "Why do we have to call it meditation when what we mean is thinking prayer?"

It is, of course, thoughts that get in the way of prayer; stray, wandering or downright unholy thoughts that bombard our consciousness and destroy our attempts to pray. Without evasive action on our part, Screwtape has a field day.

There is a principle in architecture of making a feature of something which you cannot possibly avoid. So, I suggest, it should be, and can be, with prayer. We need to make thoughts, thinking a feature of our praying. We need to *use* our imagination.

One of the greatest helps to prayer (to meditation in fact), that I know of, is the Rosary.

Although we sell the beads in the cathedral shop, I don't think we offer any guidance on their use – something that needs correcting.

Praying with beads is a practice of the greatest antiquity. The very word "bead" derives from the Anglo-Saxon for prayer.

The first thing to be said about the rosary is that it is easy. Unlike meditating on a passage of scripture, where the mind so easily goes off at a tangent, the Rosary proposes a sequence of subjects beginning with the Annunciation – the feast of which this is the First Evensong – and passing on through the Visitation, Nativity, Presentation and the Finding in the Temple – the so-called joyful mysteries, all found in St. Luke's Gospel.

Austin Farrer, son of a Baptist minister, a priest theologian and teacher of brilliant intellect who knew the way of the Rosary as a way of Christian prayer, has written:

"The term beads on which I recite or recall the words of a familiar prayer, enable me to capture the restless mind, so that if I cease to picture the scene from the Gospel, my mind is caught by the words I am uttering and my attention is held, enabling the meditation to be recalled. In this way a rhythm of prayer, a stillness of mind is maintained".

"The difficulty of meditative prayer is to keep hold of the thread and not to stray, and it seems almost too good to be true, that I can have an unbreakable thread . . . between my finger and thumb".

"Undisciplined as I may be, I can hold on to that, and the words accompany the beads, the mind the words".

"Since my bodily nature is such a cause of distraction to my soul, let me for once have my revenge upon it, and charge it with the task of steadying my prayer".

I have no idea why the Rosary has been associated for so long with Mary: perhaps because she was closest to our Lord and, like the icon in the nave, points to him.

Basically, each meditation begins with the Our Father said on the large bead, a Hail Mary said on each of the small beads, followed by the Glory be, to round off each meditation.

Hail Mary full of grace, the Lord is with thee,
Blessed art thou amongst women,
and blessed is the fruit of thy womb Jesus
Holy Mary, Mother of God, pray for us
Sinners, now and at the hour of our death.

But other forms can equally well be used

Such as from the Divine Praises:

'Blessed be god, blessed be his holy Name
Blessed be Jesus Christ, true God and true Man'

Or from the Book of Common Prayer:

'O Saviour of the World, who by thy
Cross and precious Blood hast redeemed us,
Save us and help us,
We humbly beseech thee, O Lord'.

Or the Jesus Prayer, widely used by the Orthodox:

"Lord Jesus Christ, Son of God, have mercy on me, a sinner".

Another way of praying, which has increasingly helped me over the past decade is to pray the cathedral.

I don't know how it started – but if you've read the *Little World of Don Camillo*, you will remember his talking to God, while standing on a top of a ladder to dust the tabernacle.

I don't need a ladder. I start at the Oratory, where I light a candle and pray for the departed – a list that gets longer with time:

"Rest eternal grant unto them O lord
And let light perpetual shine upon them"

At Walter de Merton's tomb, the founder of Merton College, Oxford, I pray for the School, Staff and pupils and any particular concern that comes my way as Chairman of the Governors.

As I walk past the entrance to Gundulf's tower I often meet the choristers as they arrive for their early morning practice: a ready made opportunity to remember them and all whose music helps us to lift up our hearts.

At the North nave Transept, the site of the new Baptistry, I pray for all those involved in the creating of the fresco, not least the artist, who painted the iron of the crucifixion over the pulpit; where I pause and pray "O Saviour of the World . . ."

Before the icon of the Dedication of the Cathedral, Christ and the Blessed Virgin Mary, I pray for the whole Foundation.

The Lady Chapel, with its magnificent windows is a place I find most conducive to prayer. There, the theme of meetings found in the windows and reflected in the tapestry, suggests praying for our visitors, guides, welcomers and other volunteers.

What the cathedral provides is another structure for prayer. The subject matter is not constructed, but flows from the fabric of the place.

Even the arrangement of the windows of the Lady Chapel follow a structure for prayer – since they seem to follow the versicles of the Angelus.

Top left – “the angel of the Lord declared unto Mary”

Bottom Centre – “Behold the handmaid of the Lord”

Bottom Centre – “The word was made flesh”

Bottom Right – “Pray for us, O holy mother of God”

And on the two west windows, the Crucifixion and the Resurrection, the prayer which concludes the Angelus and which is the collect for the Annunciation, where we pray that

“As we have known the incarnation of thy son by the message of an angel. So by his Cross and Passion we may be brought to the Glory of his Resurrection, through the same Christ our Lord. Amen”

Edward Shotter

THE CATHEDRAL AND WORSHIP

Clergy are a liability! They know so much! High Church vicars know what to do in church: they go by the book. ‘Evangelicals’ know too: they go by The Book. Liberals know. (They just *know*.) Low church vicars *don’t* know – but care intensely Not To Know. So each ‘knows’ different things - and knows them strongly, eagerly, passionately. And when they come together (as in a cathedral – no names, no pack drill) that leads to complications. Each wants his cake, but won’t eat it.

Then, in a cathedral (which one, I can’t think), to this clerical mix, add the laity: vergers (who always get the blame); stewards (who never seem to be told what’s going on); directors of music (who are eager to pop motets in here, there and everywhere) and you will see that a Precentor (who directs all this passion and potential mayhem!) has his work cut out. A nightmare – but great fun!

A cathedral has wonderful opportunities for worship. Although funds may be all too limited compared to (say) a tv company, compared to a parish church we are in very heaven. A precentor can ‘put on’ something like the Midnight Mass, with two choirs, two brass bands, at opposite ends of the cathedral (connected by cctv) and rejoice that it all goes so well. He can commission colour and channel skills through, for example, the School of Embroidery. He can turn the crypt into a mystery of candle light and incense smoke for ‘a different kind of service.’ He can arrest the attention of visitors with drama and ‘pop music’ for special occasions. He takes in his stride occasions stuffed with big names. (Like

the carol services when the Precentor rehearses the readers. Funnily enough, it is usually those who consider they need no rehearsal who read least well ...)

At the same time he can become blasé. All this liturgy happens whether there is a congregation or not. The Foundation may go about its business oblivious to the presence of a congregation with pastoral implications for its liturgy (explicitly required by *Common Worship*). A cathedral's very excellence can distance it from those who most need God: it can be too posh for the outcast to feel comfortable. Busy-ness – tourists, organists rehearsing, school kids being monks, 'health and safety' turning lights on – all this destroys the silence essential for prayer and reflection, for weeping and consolation. Once again, a Precentor (who is a kind of floor manager) has his lot cut out, trying, poorly, to blend the aspirations of the technicians with the needs of those on the fringe; the desires of the strong and many with the needs of the weak and few.

But I would not have missed these last few years in Rochester for anything. I thank those who have entrusted me with such a wonderful job, and borne with my very evident weaknesses and mistakes. All I can do now is pray that my successor will do better than I have managed to do.

John Armson

THE CATHEDRAL AND AN ARCHDEACON

As I write I look back on 12 years as Archdeacon of Rochester and Residentiary Canon – 12 very happy years. I have had a foot in two significant aspects of the Church's life – the Diocese and the Cathedral. In the specific role I have had at the Cathedral we have seen the marvellous development at the Education Centre and the Refectory and the growth of evangelistic opportunities with the City Festivals. The Cathedral has a unique role in mission in the wider sense and in evangelism in the more specific sense of making the Good News heard and seen. It has been an encouraging experience seeing the Cathedral packed with people singing hymns and carols and listening to ordinary men and women sharing their faith in Christ.

There is no doubt in my mind that as I have gone around the Diocese people in the parish churches love coming to the Cathedral. It is so important they receive a warm welcome and this invariably has been their experience. It is essential that the Cathedral always remains a Mother Church where Christians from all church backgrounds feel at home. The large Diocesan services have been outstanding and the envy of many friends of mine in other Dioceses, with the variety of music and liturgy and the skill and dedication of all involved.

Norman Warren

THE CATHEDRAL AND THE COUNTY

There can be few counties in England which can boast two cathedrals within their boundary. In the historic and ancient county of Kent, the cathedral at Canterbury in the east was, from the beginning, the important centre for worship and mission, the primatial seat of the archbishop; whilst to the west, Rochester, originally a suffragan of Canterbury, had its own cathedral serving the widespread populations of west Kent and beyond, even across the Thames.

More recently, despite the boundary changes in local government, the cathedral at Rochester continues to serve all who live within the diocese whether in west Kent, the London boroughs of Bexley and Bromley or the unitary authority of Medway. Nor does the cathedral only serve and support those who live within the diocese, but all who spend time here from all over the world.

The English cathedrals and great churches can support and represent many interests and Rochester enjoys a huge programme in which many may find their own particular enthusiasms or commitments celebrated.

The building itself, in contrast with the grandeur at Canterbury, speaks of a quiet beauty, a human space, with a simplicity of design which can touch the searching spirit. The artistic skills and talents in their many and varied ways also encourage a sense of wonder and sheer pleasure. Whether in the Norman architecture of the Nave, the tapestries in the Lady Chapel, the paintings, and the fresco soon to be completed; together with the decoration in the Quire – all these combine with sublime music to offer an experience which is rare to find elsewhere.

In this respect, artistic gifts conjoin into a unity of sensation which itself becomes a source of inspiration to those who look in.

But, of course, cathedrals also tell of the past as well as the present, and Rochester's monuments and ornaments remind the visitor of English public life in the middle ages, as well as the dedication of the armed services in more recent times. Human endeavour and achievement in defending the basic virtues of peace, safety and hope all find expression in this building cherished for its memories and hope for the future. For many thousands of visitors, however, it will be the special event or occasion which will call them to the cathedral.

In a county so large and so populous, the unique opportunity to share annual celebrations alternately at each end of the county – in the east or the west – is much appreciated. The years have seen a tremendous growth in the number and range of institutions – public and private; religious or secular; who have held their services of celebration or commemoration, or their exhibitions or concerts in the hallowed space.

In this way the cathedral has become a place for unity between people of differing attitudes, personal history or commitment. It is in this place that a common unity may be found and experienced in worship, workshop or event, thus fulfilling a basic desire for most people.

From the bi-annual services of Kent-wide public institutions and charities, to the workshops for children, to the worship and prayer on the death of the Princess of Wales, the cathedral has welcomed all – seeking only that other virtue of mutual respect and understanding the one might have of the other.

To have been granted time to share in many of these events, to meet the people who come and to offer the building in service and support, has been a tremendous privilege. It has also been a privilege to share in the Friends' development of this wider vision as they continue their essential contributions to the life and work of Rochester Cathedral.

Edward Turner

A FAREWELL SERMON

Epiphany 3, 2001

Had I been invited to choose today's readings, I couldn't have picked better than those allocated for today. An accident, or Providence? Who can tell?

The first one¹, from a book few of us read very often, reported an occasion when the Word of God came alive. Hearing it read made those people weep – for joy or sorrow, we cannot tell. But it moved them so much the clergy had to say, 'Stop it! Calm down. Go home and have something nice to eat!'

I can't remember having to say anything like that recently, but I know the Word of God still has power to change lives. When we come to it with courtesy, expectation and, above all, love, it can break over us like a great wave. Although we may have heard the words a hundred times before, we hear them now for the first time. And they make our toes curl with excitement. Is that far-fetched? If I thought so, I'd stop going to church.

Then the second lesson². In that reading, from St Paul, difference is celebrated. What a passage for this Sunday in the week of prayer for Christian unity! We are such a diverse bunch – within each denomination, within each local church, within this congregation. And serving on the Chapter of this Cathedral for the last 11 years, one cannot but be aware of that! Paul saw that God has strewn such diversity across his world, across his people, across all believers. It is his gift to us. His delight. It is part of our path to salvation.

What then is the problem? Sin comes in when we make difference into division. And in this week of unity we are to repent that sinfulness which has made

division of difference. To look again as why it has become so. And repent and extirpate all human reasons. To make amendment of life.

Yet living with diversity is a hard business. As hard for a church that is becoming more centralised, more conscious of the need for better management, as it was for a church focussed on dogma. Pray and protest that the modern, managed church doesn't lose the desire to work by consensus.

For only when Christians are united in their God-given diversity will they come close to God, and only when they are *seen* to be united in their diversity can they preach God with any conviction.

And this brings us to the gospel³. Asked to summarise the gospel message, we probably each come up with something different. The four evangelists did. Matthew, Mark, Luke and John not only bless the bed I lie on, but each paints a very different picture of Jesus. Like any of us, one stresses this, another that. But were we a friend of St Luke asked to summarise the gospel, we might simply quote the words we heard a moment ago. For this is, for St Luke, the gospel of Jesus Christ. For St Luke, this is Christ's manifesto. As at the opening of Parliament, there is a speech from the throne. In this case the royal words are by Isaiah, announcing policy, setting out a direction. He says, My Messiah will:

preach good news to the poor;
proclaim release to captives;
give sight to the blind;
set at liberty those who are oppressed.
If this is Christ's agenda, is it not ours too?

Does it not interest us that what Luke says is not what Evangelicals say. They come at us insisting on repentance and conversion. It is not what high-church Catholics say. They tell us to stick with the sacraments and what the church teaches. It is not what liberal Christians say. They dialogue with worldly reason. St Luke's Christ has a direct gift from God. He will give it to all and sundry, willy nilly, but especially to those who have been elbowed out of the sun. It is all grace, pure grace.

The gospel according to St Luke is not about anything we do. It is not from us to God, but from God to us, our poverty; and through our poverty, from God to those who are far from the top of the heap.

Think of the gospel like this for a moment. Each of us has something special. Something we hold close. A child. A partner. A photograph by our bedside. Something we look on last thing at night before we turn the light out. A favourite cup and saucer. Whatever. Something we cherish and would be devastated if it got broken or lost.

Now think of the gospel like that. Turn aside to cherish it. Let it sink in – not just wash over you. Let it convert you. It is not just in-fill till the next hymn.

If we can hear today' reading like that, then our response might be to offer – to God, to our neighbour, not our *strengths*, but our *poverty* – and so become *part* of the gospel. And part of our poverty is not being able – yet – to live creatively with diversity. Do that, and we can be part of the means of Christ reaching to those he longs to relieve and lift up – and to whom he will come first.

I think my first sermon here was based on some words of Bonhoeffer. Certainly I have quoted them since, and I quote them again now as I leave: so prophetic are they. What he wrote to his godson from his prison cell just months before his execution at the hands of the Nazis I know off by heart –

Our earlier words will lose their force and cease, and our being Christians today will be limited to two things, prayer and righteous action among men.

Donald Mackinnon, the great Scottish philosopher and Cambridge Professor of Divinity when I was up, said, 'If Christianity survives into the 21st century, it will be due to Bonhoeffer and his like.' Well, it has survived – so far. We have a toe-hold in the 21st century. And 60 years on, Bonhoeffer's words seem to become more and more true. Our earlier words *have* lost their force. Change is in the air – as we have seen – necessarily and for good. Where Christians are recognised today – in the West – it is not by shows of pomp, or vast buildings, or paintings, or beautiful vestments; it is not even my doctrinal certainty, or moral purity; or dogmatic insistence. It is by the quality of their prayer and the quality of their righteous action among men and women. The righteousness of their prayer and the righteousness of their action amongst men and women amongst whom God has made *his* dwelling Christ.

A cathedral offers a marvellous base from which to proclaim such righteousness, such prayer and action. A Cathedral stands for Christ, large and visibly. It is *there*. It still attracts public esteem. It still carries clout. It still can draw believers and non-believers together – and those at the edge and those in the middle. It can be a place of meeting – as our Lady Chapel tapestries say. It can put the 'haves' in touch with the 'needs.' It's a wonderful base for this version of the gospel according to St Luke.

It is also a weak base. Its very grandeur puts many off. Its prestige can frighten those Christ loves first. And carrying clout is not Christ's way. Being important carries dangers. Maintaining a position, balancing books, looking after property can insulate us from the Spirit of the Lord, and the gospel of, to and for the poor. We have to note that many saints have held the danger to be mortal. Even the New Testament is not silent on the matter.

So: **the word of God**, waiting to be active in us, coming to convince, enliven and assist; **the gift of God**, diversity and variety such that we need each other for our salvation; and **the gospel of God**, from God to those who know themselves disabled, needy, desirous. It's all of a piece.

In our own time, Archbishop Robert Runcie showed us this as much as anyone

I know. Last November I attended his memorial service in Westminster Abbey. Part of his enthronement sermon was read again. I remember admiring it in 1980, and I admired it again last November. It, too, like the gospel passage today, was a speech from a throne: an archbishop's throne, setting out a direction at the opening of his ministry. In it he said,

If the Church acts as if it possessed its answers to life's problems tied up in neat packages, it may be heard for a time. It may rally some waverers; but its influence will not last. It will confirm others in their suspicion and hostility. To them it will mean that the church, like every other human institution, is making a bid for power.

I long to be able to speak [he went on], while Archbishop, with men and women who stand outside the Christian Church. But I must stand also not at the edge but at the very centre of the Christian company as supporter and encourager - and my particular heroes among those who speak for Christ and follow his way are found in places where priest and people, men and women of different ages, change the atmosphere of their local community, drawing people to Christ by the authority that their honesty and love and service win for them. This way of living and sharing, admitting our own failings and our longings, is not what people expect from those who sit on thrones. "Speak out, condemn, denounce," is what is expected. But the throne of Jesus is a mercy-seat. It stands firm against all the vileness of the world, but it stands also for compassion. The way of Jesus means reverencing people whether they belong to our party or not. The strategy of Jesus means changing lives with love.

John Armson

1. Nehemiah 8:1-3,5-6,8-10
2. 1 Corinthians 12.12-31a
3. Luke 4.14-21

THE JESUS ALTAR AREA OF THE NORTH TRANSEPT IN ROCHESTER CATHEDRAL

In advance of a scheme to turn the eastern part of the greater North Transept of Rochester Cathedral into a new baptistery, some small-scale archaeological investigations were carried out in August 2000. These were in two parts: (a) the recording of the largely rubble masonry of the east wall in the large niche behind the former Jesus altar, and (b) a small excavation in the floor, immediately to the west of the altar step, to locate any post-medieval brick burial vaults. The stripping of the later 19th- and 20th- century plaster from the wall, and the digging of a small sondage was undertaken by Dave Baker, who acts in everything but name as the cathedral's clerk-of-works. I am most grateful to him and to John Bowen, who has made a drawn record of the discoveries.

The east wall of the niche behind the Jesus altar

Sir William St. John Hope first pointed out that the principal altar in the large niche on the east side of the greater north transept in the late Middle Ages was the 'Jesus' altar. The evidence for this came from late 15th- and early 16th-century wills which place the Jesus altar near the north door¹. The altar is also referred to as the 'Rode auter' (Rood altar) as well as the altar of the Crucifix, and in 1503 there is a reference to the 'payntyng of the Rode lofte'². There can be little doubt that this is correct, and the stripping of the plaster has also shown that in the later 15th century a deeper niche around and above the earlier altar was filled in with large chalk blocks and rubble, and at the same time two large corbels of Kentish Ragstone were inserted into the filling of the niche on either side³. These were almost certainly for the large horizontal Rood beam, which would have been removed in 1548, at the time of the Protestant Reformation under Edward VI (the Holy Cross altar beneath would have been destroyed at the same time). In the upper central part of the rubble filling there are some small iron fixings, and these may have been for the crucifix itself.

In most Medieval cathedrals and great churches, the altar of the Holy Cross, with the Rood loft above, was situated at the extreme east end of the nave, so Rochester is unusual in having it in the north transept. In the 12th and 13th centuries the Holy Cross altar at Rochester may have been at the east end of the nave, but this has yet to be proved⁴. We can be certain, however, that in the later Middle Ages it was the altar of St. Nicholas that was situated at the east end of the nave, and that this was a parochial altar until the new church of St. Nicholas was completed in 1423, in the lay cemetery (called Green Church Haw) immediately to the north of the cathedral.

Elaborate Rood lofts of the early 16th century usually required access via a passage or stair, and it is just possible that the large rectangular hole, in the upper southern part of the wall (now filled with later 19th-century rubble and a monument fixing), started out as an access passage to the Rood loft. However, this would have meant that the south-west corner of Gundulf's tower (immediately adjacent to this area) would have been cut away, and there are no obvious signs of this in the Wax Chamber area, immediately to the east.

Before the later 15th-century rubble infilling was put into the inner part of the niche, this whole area was a fine mid-13th-century altar recess on the east side of the north Transept. The dedication of the altar at this time is not known, but it could just possibly have already been the Jesus or Holy Cross altar. The stripping of the plaster has clearly shown that there was originally a wide asymmetrical, obtuse-headed and moulded arch here that supported the rubble work of the upper wall. The voussoirs were all removed when the later 15th-century infilling took place, but the springing blocks (of Reigate stone) at the extreme north end were left in place, and this shows clearly the start of the

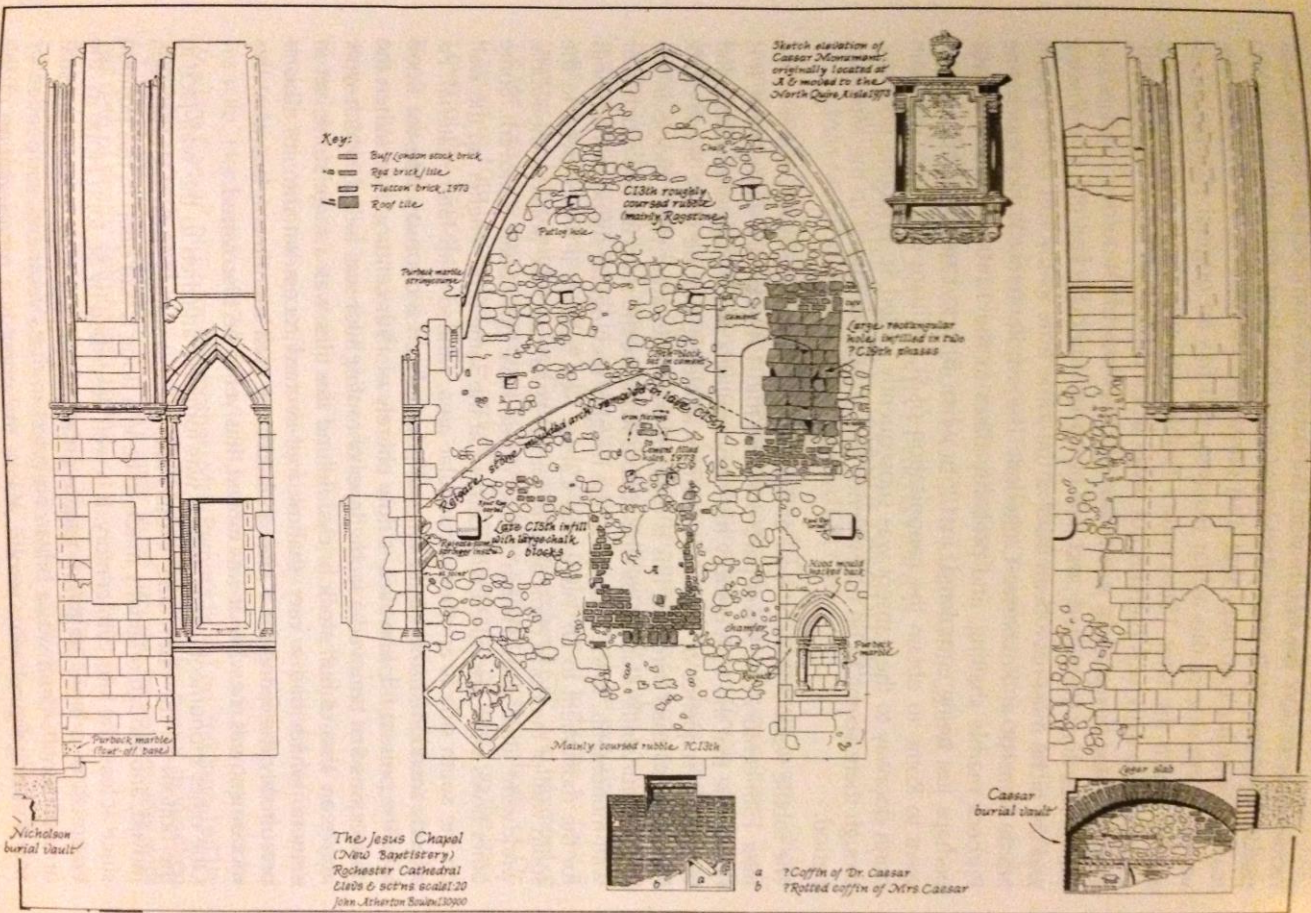
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moulded arch. On the south side the area was complicated by the close proximity of the south-west pilaster to Gundulf's tower, and an area of ashlar masonry was built up here that also contained the piscina for the altar. The vertical north side of this ashlar masonry still has an original chamfer on it, against which the later 15th-century rubble masonry abutts. Higher up, this 13th-century work was perhaps cut away when the corbel block was inserted. The niche for this piscina, which had Purbeck marble moulded capitals and shafts, was later mutilated, and had its hood-mould hacked off⁶. This Piscina and the niche must have been built at the same time as the rest of the greater North Transept at Rochester Cathedral. The whole transept has much fine Purbeck marble shafting, and probably dates to the 1240s or 1250s⁷. It was perhaps just being completed, in 1256, when Bishop Laurence of St. Martin went to Rome to obtain the canonisation of St. William of Perth⁸. The main north doorway to the transept was subsequently called St. William's doorway, though there seems to be no evidence that it was so named in the Medieval period.

The rubble work of the east wall of the niche is, therefore, mostly either of the later 15th-century (the lower part) or of the mid-13th-century (upper part). It is noticeable that the 13th-century masonry contains much Ragstone rubble and within it a sequence of putlog holes (for scaffolding) can be seen. Some chalk block is also used here, but this is different from the larger chalk blocks in the 15th-century infill. Cutting into this rubble work are the scars for two much later wall-monuments. In the centre was the roughly rectangular shape of the fixings for the monument to Dr. Augustine Caesar (see below). It was moved to the south wall of the north choir aisle in March 1973⁹, and the holes in the rubble work were filled with 'Fletton' bricks (these have now been removed). Some other holes were also filled with cement at the same time. Higher up the wall on the south side is another rectangular area, infilled with later material. As already mentioned, this could originally have been a doorway into the Rood loft. The present fill, however, is now entirely of 19th-century date. When the plaster was first removed a facing layer of roofing tiles was found, which were above an area of buff stock bricks. Behind the tiles was a large stone, set in cement, which had a very shallow four-centred recess set into it¹⁰. This is presumably the fixing for a later 19th-century wall monument, but what this monument was, or when it was moved, has yet to be discovered.

One other monumental slab, which was formerly attached to the wall-face at the bottom on the north side, should also be mentioned. This has now been moved, and though originally made to lie in a floor, it had been in this position since at least the late 19th-century. It is well described by St. John Hope as 'the casement of a brass 3ft 8³/₄in. square arranged lozengewise, a most unusual arrangement'¹¹. On it was a brass of a priest in mass vestments surrounded by four kneeling figures with scrolls. Above the priest is a representation of the

Three Persons of the Trinity seated on a throne. Around the margins was an inscription with symbols of the four evangelists in the corners. In style it is later 15th-century.

The floor in the Jesus altar area

In the area in front of the wall just described is a plain paved post-medieval floor, and a Purbeck marble step up to the former altar dais. The floor was clearly relaid in the later 19th-century restoration, but in it is a series of leger stones in the North Transept proper. One leger, however, runs east-west on the site of the Jesus altar itself, and on it is inscribed:

NON REX MEDICUS JACIT HOC SUB MARMORE CÆSAR
GLORIA PÆONIA GENTIS ET ARTIS HONOS
HIPPOCRATES CÆSAR . . . ? TANDE OSSA DEDERE
JAM MEDICINA VALE TU QUE VIATOR OBI:

This clearly relates to the burial place of Dr. Augustine Caesar, whose monument was, until 1973, immediately over this slab. The monument itself has on it a long and rather overblown inscription in Latin and Greek, which tells how he came, saw and conquered diseases invincible to others, and calls on fevers and all human ills to exult now that their great foe has passed away in a happy death, and is a Caesar, enrolled among the gods. It is also known that he got his M.D. from Oxford in 1660, after a petition in which he explained that it was 'to escape oaths contrary to his loyalty', that he had forborne to take it 'during the late troubles'¹². Dr. Caesar died in December 1677, and payment of £3 for 'breaking the ground in the body of the cathedral for the body of Dr. Caesar' in 10th December is recorded¹³. The monument is pictured on the back cover of this Report.

Some time after this a brick burial vault was made for him and his family on the Jesus altar site, and it was the west side of this vault, which was uncovered in August 2000¹⁴. The inscribed slab mentioned above was found to be supported by brick arches on its north and south sides, and the vault itself was large enough to contain three coffins side by side. Only two very rotted coffins were seen within the vault, and they must be those of Dr. Caesar (on the south) and his wife. Her burial on 27th June 1694 is also recorded¹⁵, as is the payment by 'Madam Caesar' of £2 for her mother, Mrs. Pymm's burial on 2nd June 1683¹⁶. This also records 'and linnen agnst ye Act of Parliament for buryal in Woollen £2 10s. 10d'. Mrs. Margaret Pymm's leger stone can still be seen nearby with her date of death, 20th March 1683.

The monument to Dr. Caesar, which is of good quality London work¹⁷, must have been erected at about the same time as the vault was made, perhaps in 1683, as this is the incorrect date of Dr. Caesar's death, inscribed on the

monument. This monument was first noticed by Lord Harley in 1723, when he was on a tour of England¹⁸.

The Caesar burial vault seems to have been broken into in the later 19th-century, perhaps during the restoration of the floor and altar step (now set with hard cement), and at this time part of the skeleton of Dr. Caesar was interfered with. His rotting wooden coffin was also partly disturbed, but that of his wife alongside is much more crushed and damaged.

Immediately to the west of the altar step, the corners of two more brick burial-vaults were also uncovered, one to the north and one to the south. The northern burial vault, for the Nicholson family, is a massively built structure of the early 19th-century, and it must contain many coffins¹⁹. The southern and earlier vault has an east-west brick barrel-vault over it (below the leger slab), but only the extreme north-east corner has been exposed. Both these vaults must have been entered from the west.

It should also perhaps be recorded that the Jesus chapel area was flooded, from above (a fire main pipe) on 20th august 1969. No obvious traces of this flood are visible today, however.

Tim Tatton-Brown, August 2000

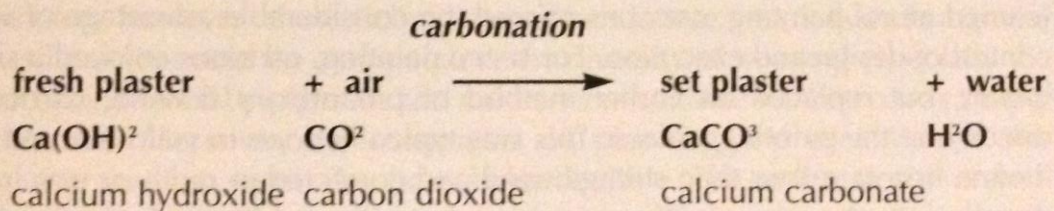
1. W. H. St. John Hope, 'The architectural history of the cathedral church and monastery of St. Andrew at Rochester' *Arch.Cant.* 23 (1878), 289-291.
2. *Ibid.*
3. The tooling on the Ragstone corbels suggest a later 15th-century date.
4. It should be noted that one of the greatest bishops of Rochester, Gundulf, was buried by Archbishop Anselm 'before the altar of the crucifix' in March 1108. See B. L. Cotton Ms. Nero A8, f. 80. Was this in the nave?
5. Elsewhere in the transept these flat chamfers end with a bar-stop.
6. There is also much 19th-century cement repair here. The original stone used was Reigate stone.
7. The main north doorway has affinities with the 'royal' doorways at Westminster and at Winchester, see H. M. Colvin (ed.), *The History of the King's Works I* (1963), 125-6.
8. B. L. Cotton Ms. Nero D.2.f.164.
9. As recorded in the Chapter Minutes.
10. It is only a centimetre or so deep. All the roofing tile facing has now been removed.
11. Hope (note 1), 292.
12. G. H. Palmer, *The Cathedral Church of Rochester* (1897), 78.
13. DRc/FTb/14.
14. The nave and transept floors of Rochester Cathedral were much disturbed in the Commonwealth period by the making of saw-pits, etc. Most of the existing paving is, therefore, late 17th-century or later. The paving in the Jesus altar area, above the Purbeck marble step, was first laid in c. 1683. The medieval floor-level here was, perhaps, at least six inches higher.

15. DRc/FTn/29.
16. DRc/FTb/19.
17. See notes by Dr. John Physick in the *Friends Annual Report* for 1998-9, 37-8.
18. See V. J. Torr's record of this in *Arch.Cant.* 57 (1944), 63.
19. As recorded on the leger slab above it.

WALL PAINTING

Wall painting can be broadly defined as any painting in which the support is the structure itself – whether a free-standing building, a subterranean tomb, or a rock cave. A monumental art form, wall painting occurs in all of these structural contexts in western art – from the Sistine Chapel, to the numerous tombs of Egypt or Etruria, to the much rarer painted caves of Cyprus or central France. In its simplest form, a wall painting comprises just the paint layer and support, while in its most complex form it may have several layers of plaster, grounds, multiple paint layers and metal foils, glazes, varnishes, and finally attachments, such as parchment, mirrors, or semi-precious stones.

Typically, surfaces to be painted are finished with one or more layers of plaster, or, if the masonry is of exceptional quality, simply with a sealant and ground. The plaster functions to level and smooth the surface, and, in the case of *fresco* painting, to bind the paint layer. Painting in true *fresco* relies on the carbonation of the slaked lime in the fresh plaster to bind the pigments to the surface:



This irreversible chemical reaction occurs from the surface inward, and imposes two intractable constraints on the painter. First, painting must be carried out quickly while the plaster is fresh, usually the same day; hence the Italian term *giornate*, or day-works, for the resulting individual plaster patches. Second, very few pigments are suitable for use in *fresco*; most are either chemically incompatible or require an organic binder for the desired optical effects. For these reasons, true *fresco* painting is quite rare. Used occasionally by the Egyptians and regularly by the Romans, its popularity was sporadic during the Middle Ages under the great *fresco* revival of Renaissance Italy, culminating in Michelangelo's technological *tour de force* in the Sistine Chapel.

Since *fresco* painting begins at the plastering stage, the decision to paint either in *fresco* or in *secco* – that is, on set plaster with any of a broad range of organic and inorganic media – is made at the outset. This decision has significant

implications for both the materials and methods used. Not only do the pigments and media vary, but also the preparatory techniques, painting sequence, and workshop practice.

Wall paintings are normally executed as large schemes of decoration, requiring the setting out of the geometry of the composition on the architectural surfaces. Setting out methods have changed little in five millennia: with nails, string and a straight edge even the most elaborate design can be successfully laid out. A nail and string make a serviceable compass, while string dipped in red paint and snapped against the wall between two points produces an accurate guidance. Typically, such setting out leaves a permanent impression, particularly if the plaster is fresh.

Preparatory techniques – methods for controlling and/or transferring the composition during the painting phase – vary depending on whether the painting is *fresco* or *secco*. For true *fresco* painting, two methods are traditionally used: either a *sinopia* – a full-scale preparatory drawing executed in red on the penultimate plaster layer – or a cartoon – a separate full-scale drawing transferred to the painting surface by pouncing or incision. *Sinopie* are known from at least the Roman period, and the catastrophic fashion of the 1960s for detaching wall paintings led at least to the recovery of scores of 14th- and 15th-century Italian *sinopie*. Characterised by a striking spontaneity and freedom of line very different from the final painting, *sinopie* were generally supplanted by cartoons in the middle of the 15th century. For large workshops with demanding commissions, such as that of Ghirlandaio where Michelangelo learned mural painting, cartoons offered the considerable advantage of secure control of design and execution. For *secco* painting, cartoons enjoyed a similar history, but replaced an earlier method of preliminary drawing carried out directly on the painting surface. This was typically done in yellow or red paint – often first in yellow then strengthened and corrected in red – or was incised directly into the plaster. Direct incision has a long history; both Greek and Etruscan tomb paintings provide stunning examples of incised drawing. Preliminary drawing offered a flexibility, indeed tentativeness, utterly absent in *fresco*. As in easel painting, *pentimenti* – divergences from preparatory drawings or cartoons – are common in wall painting.

Yet it is with the paint layer that the techniques of *fresco* and *secco* painting diverge most dramatically. Painting on set plaster poses no constraints on materials: the range of pigments and media is as extensive as in easel painting. Indeed, the use of lake glazes in mural painting extends back to antiquity and oil as a medium has been verified at least as early as the 9th century. But painting in *buon fresco* severely limits the palette. The pigments, applied with water as a vehicle, are bound by the carbonation of the slaked lime in the fresh plaster. This results in the formation of a matrix of calcium carbonate throughout the paint layer which both binds it and adheres it to the surface of

the plaster. Contrary to an unaccountably persistent popular belief, this forms a discrete paint layer, not a 'stained' plaster.

The palette for *fresco* painting is traditionally restricted to earths, lime white, carbon black, ultramarine, and glass. Since they are natural materials, earth colours vary considerably and can also be burnt to alter their hue. Red from Sinope on the Black Sea and green from Verona have long been prized. Lime white – *bianco di san giovanni* – is the single most important pigment used in the *fresco* palette. It is made by partially carbonating slaked lime; about one-third remains unreacted and therefore also functions as a binder. This allows the thick *impasto* highlights characteristic of *fresco*, and provides an auxiliary binder when mixed with other pigments to modify their tone. Among the carbon blacks, that made from burning bone is the finest. Ultramarine, derived from lapis lazuli, is entirely suitable for *fresco*, its use restricted only by its extraordinary cost. Despite this, it is found widely used in Romanesque painting across Europe. Finally, glass ground for use as a pigment has a long history. Egyptian blue, with its characteristic pale colour, is found ubiquitously in Roman wall painting, and recent analysis has shown that its use continued into at least the ninth century. Smalt became widely used in the sixteenth century. Painters extended this limited range of pigments by mixing and layering. A small amount of black added to white makes a convincing blue, and yellow and black a rather less satisfactory green. Tonal variations of the basic colours were produced by adding increasing amounts of lime white, a practice codified by Theophilus in his early twelfth-century treatise.

Few painters, however, chose to limit themselves to true *fresco*. Even though the restricted palette could be manipulated, the diversity of hue and especially the translucency offered by pigment and colorants unsuitable for *fresco* was simply too attractive. Moreover, the constraints on planning and execution in this unforgiving medium must also have been decisive. The vast majority of wall paintings are executed primarily in *secco*, and even those few that are *fresco* invariably have *secco* additions.

Increasing sumptuousness characterises the development of wall painting technique during the Middle Ages and well in to the Renaissance. Multiple grounds, complex paint layers, typically culminating in glazes, and metal foils – gold and silver, as well as tin glazed to imitate more precious material – all become common. Elaborate ornament is either applied to the surface or pressed into the plaster. Examples abound, from the gilt stars and mirrored suns of the Chapel of Our Lady Undercroft at Canterbury Cathedral to the semi-precious stones that litter Pinturicchio's painting in the Vatican apartments for the Borgia pope Alexander VI. But this is the last gasp of a dying trend. Alberti, in his *De pictura* of 1435, advocated artifice and illusion and Alexander's successor, Julius II, chose Michelangelo, master of craftsmanship and illusionism, to paint the Sistine ceiling.

Given his artistic temperament and keen sense of his place in history, Michelangelo's choice of the demanding medium of *buon fresco* for painting the Sistine is not surprising: its difficulty implies considerable virtuosity and it is extraordinarily durable. Execution required decisiveness and physical endurance. Evidence of his preparatory techniques survives in traces of cartoons either pounced or incised into the fresh plaster, but the historian is unprepared for the breathtaking realisation that the lunettes were painted entirely *alla prima*, without the aid of cartoons or preliminary drawing. No approach contrasts more sharply with this technical rigour than that of Leonardo. Experimental, tentative, entirely autograph, Leonardo's painting of the *Last Supper* in S. M. delle Grazie, Milan, is technically diametrically opposed to that of Michelangelo. He experimented with the plaster, apparently mixing in oil and heating it before application; he worked irregularly, and is recorded as having variously painted furiously or contemplated for hours before adding a single brushstroke. What he produced was entirely his own masterpiece but a technological wreck; within a score of years it was described as a 'ruin'. While Leonardo disregarded the constraints of the demanding art of mural painting, Michelangelo embraced them. While each produced a masterpiece of western art, Leonardo's survives as a retouched fragment and Michelangelo's in virtually perfect condition.

Sharon Cather

Courtauld Institute of Art

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A BRIDGE TO THE DIOCESE

The road bridges across the River Medway at Rochester were built, are maintained, and will be replaced when necessary by a long established charitable trust, the Rochester Bridge trust. This is now a unique arrangement in England since similar trusts at Barnstaple and Bideford in Devon were overwhelmed by financial problems.

The first bridge at Rochester was built by the Romans as part of the magnificent road system imposed on Britain. Pre Roman routes crossed the river higher up at Aylesford or Halling but the engineering skills of the Romans allowed a bridge to be constructed over a wider section of the river, a more direct route for the vital road between the Channel Ports, Canterbury and London – one of the most important routes in Britain in Roman and Medieval times.

That bridge and road explains the siting of the Roman walled city – the name of that city, Durobrivae or Durobrivas, means 'the fort (or strong point) by the

bridges'. The plural reference in bridges is explained by the many arches needed to cross the wide river. Great skills were required to drive piles into the floor of the river, construct stone piers, and then place a wooden carriageway on top. The bridge had to be strong to withstand the tidal flow, a difference between high and low tide of seventeen feet, even though a massive programme of repair to the piers and carriageway was always needed.

Fourth century legal codes placed responsibility for bridge maintenance upon the leading landowners around a Roman town and forming the town council. They organised workmen from their estates to undertake the work. The imperial codes also made clear the exemption of men of status, churchmen and local government officials from the menial work. When urban life and Roman administration collapsed after 400 A.D., such repair of the bridge must have been difficult to organise.

When St. Augustine landed in 597 A.D. Roman influence returned, former cities were gradually reoccupied, including Rochester, and bishops were based in such cities. On the continent, bishops played a large part in the maintenance of bridges and the same applied here. Kent is unusual in having two historic dioceses in one county and also unusually the seat of the bishop, the cathedral, at Rochester is on the edge of the diocese, across a wide river. The condition of the Roman bridge at that time is not known but its existence must have been a key factor in establishing the cathedral in 604 A.D., allowing bishop and clergy to visit the diocese easily and the pious to meet their obligations to attend the cathedral. Rochester bridge really was the bridge to the diocese.

A document of 1100 records how the bridge had been maintained for many centuries. Each pier was the responsibility of the King, the Archbishop of Canterbury or the Bishop of Rochester, with a list of manors from which tenants provided the labour. A lead manor was named whose steward organised the workforce. For example, it was recorded the bishop of Rochester was responsible for the third pier with the manors of Halling, Trottscliffe, Malling, Southfleet, Stone, Pinder and Fawkham.

Materials were obtained from local sources. Bridgewood, itself a suggestive place name and still partly owned by the Bridge Trust, was where wood could be cut, worked and collected. Later a major quarry was acquired at Frindsbury to provide the large amount of chalk needed to maintain the bridge – the site is now the Medway City Estate.

Whilst such a system looked effective, there were problems in enforcing the obligations. For example, when the roadway above the fifth pier collapsed in 1310 the tenants of Westerham declined to help, perhaps not surprisingly given the distance of Westerham from Rochester. The King's bailiff, William Mot, distrained a horse and five cows from them; he was attacked, beaten and forced to release the animals; resulting in the court proceedings from which we learn of the story.

The state of the bridge deteriorated, the effect of rust and weather, as well as the constant journeys across and some incidents of violence – King John broke it during the siege of Rochester Castle whilst Simon de Montfort set fire to it. People were warned not to ride horses across to avoid being blown off.

William the son of Ainsfrid, Lord of Allington and sheriff of Kent, ignored the advice and drowned in about 1130. The event was remembered in the cathedral as his tunic was made into a dalmatic and the sale of the horse paid for the pyx which hung above the high altar. A song of 1300 records The Harper of Rochester being blown off the bridge but he was saved by the Virgin Mary after playing on his harp whilst floating down the river. Presumably not all travellers carried a harp with them in times of trouble.

By 1381, a sudden thaw after a harsh winter swept away the old bridge but the contributory parishes and taxation could not cope with its replacement. Two leading magnates, Sir John de Cobham and Sir Robert Knolly stepped in, providing the finance, drive and organisation to build a new stone bridge of twelve arches – one of the major bridges of Britain. Medieval bridges after had chapels attached in which travellers could pray for safe journeys. Sir John de Cobham erected such a chapel in 1392 and founded a charity to support three chaplains. The building still stands on the Esplanade.

To avoid previous problems of repair and maintenance, Sir John and Sir Robert obtained royal and parliamentary approval to create a corporation, called the Wardens and Commonalty, to hold land to provide their revenue to support the bridge and chapel. Substantial gifts of land and buildings were received from a string of rich men, including bishops and Richard Whittington, often in the form of legacies. Gifts after the Reformation were fewer but subsequent generations looked after the endowments, investing the capital but only spending the income.

The Wardens prospered to allow the bridge to be maintained and eventually replaced without resorting to public funds or tolls, a second road bridge to be built and maintained at Rochester and a large contribution to be made to the construction and maintenance of the Medway Tunnel. Over the centuries careful management of the assets have also provided major donations to other good causes.

In the nineteenth century bridges at Maidstone and Tonbridge were heavily supported, for example, and the Girls Grammar Schools in Rochester and Maidstone were founded whilst more recently Bridge Wardens College in Chatham Historic Dockyard was established. Not all such gifts went smoothly – in 1874 the Charity Commissioners objected to the donation to the Rochester Cathedral Restoration Appeal!

The Wardens have prospered by accumulating capital assets, often through

legacies, and then managing the capital to produce a rising income to support the vital river crossings over the centuries. How similar to the purpose of the Friends of Rochester Cathedral, to attract capital funds from which income will safeguard the long term future of the Cathedral. Legacies will also be an important source of support for the Friends.

Rochester Bridge is an excellent model for the Friends, both forming bridges to the diocese.

Paul Oldham

Senior Warden Rochester Bridge Trust

EXCURSIONS

Although no longer Excursions Chairman I did help out in organizing the Friends visit to Tudeley. Mrs. Jane Sankey (the Tonbridge representative on the Friends Council) had arranged for the Friends to visit Tudeley Church in order to see the wonderful Marc Chagall stained glass windows and also a visit to Capel Church in order to see the medieval wall paintings and finally to Tonbridge School Chapel where we heard Sir Nicholas Jackson give an organ recital. The Chaplain (then Assistant Chaplain) Tiehan Page (the son of one of our Cathedral worshippers) gave us a talk on the rebuilding of the Chapel after its disastrous fire. Jane had kindly arranged lunch at Tudeley Church Hall and being such a warm day many people were eating and talking outside. A wonderful day and, of course, it brought in a number of Friends from the Tonbridge end of the diocese.

I did arrange the 3-day visit to Ripon in May where we had a guided tour of the Cathedral given by Canon Keith Punshon and Fr. David Murfet. In the afternoon there was the choice of visiting Fountains Abbey or Newby Hall and then we returned to the Cathedral for Evensong. Canon Punshon and Mrs. Puncheon and Fr. David Smurfit joined us for dinner at the hotel in the evening. Many of us attended the 8am Eucharist the following morning before we headed off for Whitby. We visited the Abbey and also the Church of St. Mary, originally Norman with many later alterations. It had an 18-century interior with galleries, box-pews and a three-Decker pulpit. It was not terribly hard to imagine Sir James Cook gaining his navigational skills in the area. On the return trip to Rochester the following day we visited Wakefield and many of us visited the Cathedral there. From all accounts another enjoyable weekend.

In June we celebrated the Millennium and also the 65th anniversary of the founding of the Friends in style by having the rare pleasure of attending Evensong with choristers of the Chapels Royal in the Norman Chapel of the Tower of London (built within the White Tower by our own Bishop Gundulf). More about this wonderful trip elsewhere.

The following day we celebrated the Friends Festival with lunch at the Bridge Wardens Chapel on the Esplanade by kind permission of Cllr. Paul Oldham, its Senior Warden. Cllr. Oldham then spoke after the AGM on the role of the Bridge Wardens. Tea was in the Crypt preceded by Evensong.

The weekend culminated by the Friends having drinks in the Deanery Garden at the invitation of the Dean and Dr. Shotter.

All events were in superb weather in what most of us will remember as a pretty grim year for weather!

Jean Callebaut

A ONCE-RARE EXPERIENCE

On Friday 16 June, a coach load of Friends, the lucky ones chosen by ballot, underwent a once-rare experience, a return trip to the Tower of London.

Jean Callebaut had arranged things, with the flair that the Friends so much appreciate, and which makes everything look deceptively easy. With people joining the coach all along the route from Sittingbourne to Strood, it took careful planning to get us to the Tower in time to enjoy the sunshine and watch Tower Bridge open for shipping, before our official welcome at the Middle Tower at 6 o'clock.

We were met by Yeoman Warder John Keohane, who first arranged for us to take group photographs for our annual report. "Although sometimes called Beefeaters, our full title is Yeoman Warder of her Majesty's Royal Palace and Fortress of the Tower of London" he told us. Although it is still a Royal Palace, no monarch has lived at the Tower since the 16th Century and it is better known for the incarceration and, in many cases, execution of those convicted as traitors.

Keeping up his narrative, John escorted us through the Byward Tower into the Inner Bailey, past the ruined walls of the Inmost Ward to stand before Gundulph's White Tower. Built for his master William the Conqueror, as a symbol of Norman power, it still dominates the Ward, around which stand the houses of the 44 permanent staff and their families and a barracks for the detachment of the Royal Regiment of Fusiliers.

As we marvelled at this much-restored building, we were joined by the Chaplain and choristers of the Tower's Chapel Royal of St John the Evangelist, as well as Prebendary John Prior, who was also to take part in Evensong. We ascended what seemed like endless stairs but, in reality, fewer than royalty have to climb.

In his address, the Chaplain told us the Royal family visits every two years or so. On the previous visit, the Queen had asked his wife "who prays here?"



Noticing how puffed certain of the Royal family were, she replied "only the fit, ma'am".

He paid tribute to our Cathedral and the link with his Chapel through Bishop Gundulph. It is a pleasure to report, to those who could not attend, how welcoming and enthusiastic he was, for the work of the Friends of Rochester Cathedral. The unaccompanied choral singing was delightful. Prebendary John Prior led us in prayer, remembering in particular the martyred Bishops of Rochester, Nicholas Ridley and John Fisher.

We were especially fortunate in being able to examine the original Domesday books (great and small), which were being exhibited in the Chapel Royal along with other priceless archives. On the way down, we saw some of the armour and weaponry on display.

At every doorway, waiting staff bade us farewell until Yeoman Warder John took us to Tower Green for an account of the history, interrupted by ravens calling to one another. He led us to the other Chapel, of St Peter ad Vincula, passing via the Tower's own private place of execution, reserved for royalty. From Beauchamp Tower, Lady Jane Grey had watched her husband being taken out through the gates, to nearby Tower Hill, the place of public execution, and had seen his headless body brought back, all the time looking down at the very spot where, later that same day, she too would die. Looking at the garden beneath her prison, we noticed two plastic gnomes. At least she had been spared those.

The victims' headless bodies were taken for summary interment to St Peter's Chapel. Centuries later, Queen Victoria found it delapidated and ordered a refurbishment. The remains of some 1500 people were discovered and given Christian burial. Relatively few were identified but we were assured that Lady Jane Grey and Anne Boleyn now lie beneath the altar. The beautiful state of the

Chapel and its recently restored organ can now be enjoyed by anyone wishing to attend public worship, every Sunday morning (except August).

We emerged from the crypt of St Peter ad Vincula, bursting with knowledge but decidedly thirsty. It was no coincidence that our guide was also Chairman of the Yeoman Warders' Club, which we were privileged to attend as guests. We were able to buy drinks at the bar and were treated to an excellent buffet supper. All around the walls were the crests and other trophies which guests from far and wide had donated. A six foot long pike, in a presentation case, had been given by the American author Tom Clancy. There were many photographs of Yeoman Warders in their splendid ceremonial uniforms, as designed by Henry VIII himself, some with members of the Royal family.

Yeoman Warders must have had at least 20 years service in the Army, Royal Air Force or Royal Marines and attained the rank of Warrant Officer or equivalent. So far no-one from the Royal Navy has ever served, reputedly because sailors swear allegiance to their captain before their sovereign. As none of us was ex-RN, this explanation went unchallenged.

Leaving the Club, we were privileged to attend (but not photograph) the Ceremony of the Keys, a ritual locking of the gates at the Middle and Byward Towers, that has taken place every evening for the past 700 years. Even the London Blitz didn't stop it (although a bomb once caused a few moments delay while people shook off the dust). The Fusiliers, while resplendent in their busbies and red uniforms, carried modern automatic weapons with fixed bayonets, except their officer, who carried a sword. Their job was to guard the gates and escort the duty Yeoman Warders, one carrying the keys and the other a lantern. On their approach, the gate guardian pointed his rifle at the Warder and began this dialogue.



"Halt, who comes here?"

"The keys"

"Whose keys?"

"Queen Elizabeth's keys"

"Pass Queen Elizabeth's keys, all's well".

It was all done very smartly, at each gate. At the finish, the guests were invited to follow the procession to where the last post was sounded and the parade dismissed.

Back at the Club, we thanked our hosts for their kind hospitality, which we hoped later to return. John let us out through a small door (we'd wondered about that) to where our coach was waiting and we returned, tired but greatly inspired.

Malcolm Moulton

THE OLDEST NORMAN CHURCH

Address given at the Tower of London on 16th June, 2000

We are in the oldest Norman church in this country – the Chapel Royal of St. John the Evangelist. You are here because its architect was Gundulph, Bishop of Rochester, born in 1024 in France. He made a pilgrimage with William, Archdeacon of Rouen, to Jerusalem, where it is said that he was influenced by Saracenic architecture. He became a monk of Bec and followed Lanfranc to Caen and then England. He was made Bishop of Rochester in 1077 and remained such until he died in 1108. This building was started in 1078, to the north of a motte and bailey, which was just above the end of the Roman Wall that surrounded what is effectively the City of London. The lighter stone is from Caen, the darker stone is Quarr from the Isle of Wight.

This Tower commanded the first crossing of the Thames at London Bridge, and dominated the area. It said that the Normans were in total control.

The first King to live here was Stephen, and then until Queen Elizabeth I this was very much a royal residence. It offered serenity – and prestige. This chapel became a Royal Chapel, but of course, when the King went on progress a chaplain would go with him. Where we are – and notice the huge size of this building in relationship to the rest of the Tower, was the level that held Knights and Soldiers. The floor above held the Royal Family.

In its long history much has happened in this place. We can surmise that notable prisoners would have worshipped here, including John de Balliol, King of the Scots, in 1296. 50 years later David Bruce was imprisoned here and a year later John de Vienne and the twelve burghers of Calais. From 1356 for 5 years, after being captured by the Black Prince, King John of France and his son Philip were here as was Charles, Duc d'Orleans (afterwards Charles IV of France) who was captured at the Battle of Agincourt in 1415 and was to remain

here for 25 years. What is for sure is that, during the Wat Tyler rebellion in 1381 rebels reached this very place, and dragged out Simon Sudbury, Archbishop of Canterbury and Lord Chancellor, with 3 others, and decapitated them on Tower Hill – the first of many to be executed there. The body of Henry VI lay here in state, after his murder in the Wakefield Tower in 1471. In 1503 the body of Queen Elizabeth, sister of the murdered princes, wife of Henry VII, mother of Henry VIII, lay here in state, surrounded by 800 lighted candles. Her face is well known as the Queen of Hearts on a pack of playing cards. Mary Tudor went through a proxy marriage to Philip of Spain, with Count Egmont acting for Philip. They were subsequently married in Winchester Cathedral. Before that Lady Jane Grey worshipped here during the nine days she spent here as uncrowned Queen. Queen Elizabeth received the sacraments here at the behest of Queen Mary.

But Elizabeth I did not like the Tower – she hated it – having come through Traitors' gate and survived. She did not live here nor has any member of the Royal Family since. Nevertheless it remains a Royal Palace and Fortress.

At the Restoration, by Order in Council, this place ceased to be a chapel. It became a storehouse for records, and so it remained until 1857, when it was almost taken over by the Army Clothing Department. Queen Victoria, mercifully, thought otherwise. It went back to being used as a Chapel.

Today it fits into the normal pattern of worship for the two Tower Chapels. On the first Sunday of every month the 9.15am service of Holy Communion is celebrated here, as are Evensongs throughout the summer months, except August. On Ash Wednesday, Maundy Thursday and All Saints Day we have a 7pm Communion here – always with the 12 strong adult choir. They think that they are the best in London – I think the girls are the most attractive of any choir. The Dean of the Chapels Royal, who is the Bishop of London, always takes the Maundy Thursday service. All our services were held here for the first Sunday of the new millennium and on 11th October last year we commemorated the coronation of Henry IV in 1399, or rather the founding of the Order of the Bath. This ceremony continued until James II, then there was a gap and the Order was restored by George I in 1725.

And finally – a story about the Queen's visit here in November 2 years ago: (having arrived somewhat out of breath asks . . .) "Who worships here?" – "Only the very fit Your Majesty".

And so, if you want to worship at any of our services in either Chapel, simply come about 15 minutes before the service is due to start – and it will cost you nothing. 'Zeal for thy house' This is the hallmark of this place. For centuries it has been necessary to remind men – at the highest level, of the paramountcy of God. This place does that, Thank you Gundulph.

Paul Abram

Resident chaplain of the Chapels Royal of the Tower of London

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL

Officers and Member of Council

The Officers and members are listed on page 2 of this Report.

Statement of Members of Council and Officers' Responsibilities

Charity law requires the members of Council to prepare financial statements for each financial year which accord with the accounting requirements of the Charities Act.

The officers and members of Council are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with charity law. They are responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

Miss B. Trollope
Chairman

REPORT OF THE OFFICERS AND MEMBERS OF COUNCIL

We submit our report and financial statements for the year ended 28 February 2001.

Objectives and Policy of the Charity

The charity was formed in 1935 to apply its income towards the furtherance of the upkeep and welfare of Rochester Cathedral by support from members paying subscriptions.

Organisation

The Council meets at suitable intervals during the year to consider the Association's performance and to decide on appropriate grants.

The charity has one part-time employee and, apart from the costs of the annual report issued to members, has minimal administration costs.

Review of the Year

The income from investments during the year decreased by £6,229 due to change in distribution policy of the companies within the fund holding. The capital value of the fund, (on which there were no movements) decreased by £66,206 in line with the overall decline in financial markets.

The grants paid to the Dean and Chapter of the Cathedral during the year were:-

	Reserved at 1.3.00 £	Paid in Year £	Reserved at 29.2.01 £
Garth House Meeting Room	17,987	17,299	688
Fire Alarm System	53,000	48,220	4,780
Upkeep of Garth House	-	6,000	-
	<u>70,987</u>	<u>71,519</u>	<u>5,468</u>

The estimate received by the Dean and Chapter in respect of the fire alarm system amounted to £106,000, of which the Friends' agreed contribution was £53,000, as was that of English Heritage. At a meeting on 19 March 2001 the Dean and Chapter reported a substantial saving and a refund will be available to both contributors.

Independent Examiners Report to the Officers and Council members of the Association of Friends of Rochester Cathedral

I report on the accounts of the Association for the year ended 28th February 2001 which are set out on pages 4 to 7.

Respective responsibilities of trustees and examiner

As the charity's trustees you are responsible for the preparation of the accounts: you consider that the audit requirement of S43 (2) of the Charities Act 1993 (the Act) does not apply. It is my responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under S43(7)(b) of the Act, whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and the seeking of explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and, consequently, I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) Which gives me reasonable cause to believe that, in any material respect, the requirements
 - To keep accounting records in accordance with S.41 of the Act; and

- to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Act.

have not been met; or

- (2) to which, in my opinion attention should be drawn in order to enable a proper understanding of the accounts to be reached.

G. W. P. Stibbs FCA
28 Warren Road
Chatham
Kent

Dated.....2001

The Association of the Friends of Rochester Cathedral
Statement of Financial Activities for the year to 28th February 2001

INCOMING RESOURCES	General Fund	Designated Fund	Restricted Fund	Total 28.02.01	Total 29.02.00
Subscriptions	8,779			8,779	7,796
Donations	393			393	1,004
Legacies	-			-	1,951
Profit on social events	1,127			1,127	1,044
Dividends	29,442			29,442	35,671
Bank Interest	3,573			3,573	3,865
Profit on publications	954			954	441
Sale of furniture	550			550	-
	<u>44,818</u>			<u>44,818</u>	<u>51,772</u>
RESOURCES EXPENDED					
Direct charitable expenditure					
Grants		71,591		71,519	52,723
Other expenditure					
Management and administration	9,686			9,686	10,703
Total resources expended	<u>9,686</u>	<u>71,519</u>		<u>81,205</u>	<u>63,429</u>
Net incoming resources before transfers	35,132	-71,519		-36,387	-11,654
Transfer to designated fund	-6,000	6,000			
Unrealised loss on investments held			-66,206	-66,206	54,267
Net movement in funds	<u>29,132</u>	<u>-65,519</u>	<u>-66,206</u>	<u>-102,593</u>	<u>42,613</u>
Fund balances brought forward	5,632	70,987	1,039,395	1,116,014	1,073,401
Fund balances carried forward	<u>34,764</u>	<u>5,468</u>	<u>973,189</u>	<u>1,013,421</u>	<u>1,116,014</u>

The Association of the Friends of Rochester Cathedral

Balance sheet as at 28th February 2001

	28.02.01	29.02.00
Fixed Assets		
Investments	<u>973,189</u>	<u>1,039,395</u>
Current Assets		
Cash at bank	41,323	78,501
Current Liabilities		
Creditors	<u>1,091</u>	<u>1,882</u>
Net Current Assets	<u>49,232</u>	<u>76,619</u>
Net Assets	<u>1,013,421</u>	<u>1,116,014</u>
Funds		
Restricted	973,189	1,039,395
Designated	5,468	70,987
General	<u>34,764</u>	<u>5,632</u>
	<u>1,013,421</u>	<u>1,116,014</u>

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL

Notes to the Accounts – for the year ended 28th February 2001

1. Accounting policies

a) Basis of accounting

The Accounts have been prepared on an Income and Expenditure basis;

b) Statement of Recommended Practice No. 2

The accounts have been prepared in accordance with the framework of accounting requirements for charities introduced by part VI of the Charities Act 1993, the Charities (Accounts and Reports) Regulations 1995 and SORP 2;

2. Management and Administration Expenditure

	28.2.2001	29.2.2000
	£	£
Salary	4,598	4,706
Office Expenses	838	806
Printing and Stationery	995	1,491
Postage	369	550
Annual Report	2,858	3,070
Bank Charges	<u>28</u>	<u>80</u>
	<u>9,686</u>	<u>10,703</u>

3. Office relocation

In February 2001 it was decided with the Dean and Chapter that the Friends would relocate their offices. Surplus furniture was sold for £550. The cost of relocation (which will not be significant) will be charged in the accounts to 28 February 2002.

Notes to the accounts – for the year ended 28th February 2001

4. The investments of the charity are managed by Cazenove Fund Management Limited of 14 Moorgate, London EC2R 6DA

The investments, on which there was no movement in the year to 28th February 2001, comprised:

	28.2.2001	29.2.200
	£	£
UK Bonds		
277253. 53 Cazenove –		
The Income Trust for Charities	183,181	178,648
UK Equities		
642500 Cazenove –		
The Growth Trust for Charities	789,922	860,661
Cash on Deposit	<u>86</u>	<u>86</u>
	<u>973,189</u>	<u>1,039,395</u>

The book cost of these investments was £686,132

Bequest funds

	£
Miss Wootten	189,597
Father Smith	246,591
Miss L. Stickland	234,079
Miss E. M. Read	<u>15,865</u>
	<u>686,132</u>

**THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
SAVE TAX AND HELP THE CATHEDRAL**

Do you realize that, under present legislation, amounts left to the Friends of Rochester Cathedral do not attract Inheritance Tax, either if given in the twilight hours of lifetime or under a will?

If your assets exceed £242,000 every £1 left above that amount will suffer 40% tax.

Any inheritance above £10,000 is invested by the Friends and the income is paid to the Dean and Chapter as and when required to enhance the Cathedral and assist with repairs.

As can be seen from the accounts, past benefactors create income of £30,000 per annum and their generosity is remembered each year.

If you need and guidance or help – please contact our Treasurer at the office.

MEMBERSHIP REPORT

Our total membership is now 915 composed as follows:

- 330 Life members
- 408 Ordinary members
- 119 PCC's
- 18 Schools and Colleges
- 8 Companies
- 32 Associations

During the past year we have welcomed 27 new members, 22 ordinary and 5 life members. It is with sadness we record that 19 members have died during the year.

It would be a great help if subscriptions could be paid by banker's order, this saves the need for a reminder letter and the resulting postage. Also if those who pay income tax could Gift Aid their subscription this would give the Friends extra income at no extra cost to members.

NEW MEMBERS

Mr I. D. Armstrong
Mrs V. H. Barden
Dr R. G. Brennen
Mrs H. Cooper
Revd. A. F. Davis
Mr L. Denyer
Mrs T. Denyer
Revd. Canon C. Goble
Mrs J. Green

Obituary

Mrs A. A. J. Anderson
Mr D. E. Barden
Mr C. H. N. Brooker
Mr A. V. Camroux
Revd. Canon P. C. Collins
Mr P. G. Collins
Dr P. G. Dismor

Mr B. R. Hartree
Mrs J. Highland
Mrs S. Hunt
Mr J. J. Miller
Mrs P. A. Mitchell
Mr R. J. Noble
Mrs M. Page
Mr D. Reed
Mrs C. Smith

Mr R. G. Foord
Mrs G. I. Hance
Mrs V. E. Horsham
Mrs R. V. Kettle
Mr J. Leonard
Mr J. Levett
Mrs J. D. May

Mr I. Smith
Mr J. M. Taylor
Mr A. J. Tucker
Mr A. V. Tucker
Mrs C. A. Tucker
Mrs J. B. Tucker
Mr S. Tucker
Mr E. W. Tuff
Mrs D. Willows

Mrs J. H. Miskin
Mr W. H. Paine
Mrs M. J. Porter
Mr G. F. Till
Mrs J. Trett

FORTHCOMING EVENTS IN ROCHESTER CATHEDRAL – 2000

June

	2nd 3rd	Dickens Festival
Sunday	3rd	Mayor's Dedication Service Dickens Service
Tuesday	5th	Cathedral Community Evensong and Drinks
Saturday	9th	La Providence Evensong Concert for International Care and Relief: Haydn's Creation
Saturday	16th	Friends Festival
Saturday	30th	Petertide Ordination

July

Friday	6th	Maths School Founders Day
Friday	13th	Rochester Girls Grammar School Founders Day
Saturday	14th	Rochester Choral Society Concert

September

Saturday	8th	KSR Commemoration Service
Sunday	9th	Royal Engineers Memorial Service
Friday	28th	Cologne New Philharmonic Chamber Orchestra Concert
Saturday	29th	Shrine of Our Lady of Walsingham Festival Michaelmas Ordination

October

	14th-21st	SAINTS FESTIVAL Concluding with Kent Youth Orchestra Concert
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November

Sunday	11th	Remembrance Sunday National Symphony Orchestra Concert
Friday	16th	The sixteen's Choral Pilgrimage
Saturday	24th	Rochester Choral Society Concert

December

	1st-2nd	DICKENS WEEKEND
Saturday	1st	Gala Concert
Sunday	2nd	Advent Carol Service
Friday	21st	CHRISTMAS CAROL SERVICES
Saturday	22nd	

Regular Services:

Sundays

08.00	Holy Communion (BCP)
09.45	Sung Matins
10.30	Sung Eucharist and Sermon
15.15	Sung Evensong

Weekdays

07.30	Matins
08.00	Holy Communion
13.00	Holy Communion (Thursday only)
17.30	Evensong
(15.15	On Saturdays)

