

Friends of Rochester Cathedral  
Report 2002/2003



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### Editorial

There has been an amount of 'cascading' of responsibilities this year as a result of the Dean's sabbatical, with the result that this report has been assembled by David Cleggett and Bob Ratcliffe. We would not have been able to do this without the help of our contributors, to whom we offer our thanks, though we add the rider that their opinions are not necessarily those of the editors!



## *CHAIRMAN'S REPORT*

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Having spent forty years as a local Councillor I did not believe I could find anything as frustrating as that particular position, but I have come to realise being Chairman of the Friends of Rochester Cathedral does just that. As stated last year - you take two steps forward and one back!

Unfortunately all I promised last year to try to accomplish is still awaiting action, nevertheless I live in hope that the tasks we were asked to undertake are nearer to starting. We have agreed a price for the undertaking of the painting of the coat of arms from the north quire aisle and this should soon be ready to go back in place over the north steps. We have also agreed to the quotation for the placing of the memorials which were removed from the north transept into the North Quire aisle.

The new kitchen or servery in the crypt has run into more trouble - the first hold up was because of the repairs required to the vaulting, it was then decided this was too expensive to undertake for the moment and could be considered at a later date, but then as the floor would have to be taken up to put in the drains the Cathedral Fabric Committee are now in the process of deciding on the type of tiles to be laid.

As you probably know the fresco is now half painted and very impressive it is - we now await the other half which is promised for next year; still what is one more year in a thousand!

The Council has decided, with a little persuasion, to pay for repairs to the Henniker memorial (of which there is an article in this report). This will at least make a start on the refurbishment of the south aisle.

The year 1989 saw the coming of the new Dean - now he is leaving us to go into a well earned retirement, although I doubt if his arm chair will see a lot of him. Nevertheless we wish him many happy years and hope he will take with him many fond memories of Rochester.

As we will be celebrating the fourteen hundredth anniversary of the Rochester Diocese next year, the Council felt we should do something a little special for our AGM and organise a weekend of events, to which I hope you will give your whole-hearted support. The programme should be with you soon.

You will see from the treasurer's report our finances have, like most other investments taken a very steep dive this year - we can only hope the money market will make a good recovery soon.

As we really cannot afford to await this possibility the Council are promoting a drive to increase the membership of the Friends especially from those out in the Diocese who use the Cathedral for special services and who we are always very pleased to welcome. Our slogan is "Fourteen hundred friends for



Fourteen hundred years" so please do help by finding a friend for the Friends. This year's spring quiz was a great success and we raised the grand sum of £875 - unfortunately the Christmas supper had to be cancelled as the date clashed with the grand auction organised by the Cathedral but we hope this will not happen this year.

Once again may I thank the members of the Council for their unfailing help and support, in particular the Hon. Sec. Mary Griffin and the Secretary Christine Tucker who have guided me during the year. Our Vice Chairman Bob Ratcliffe has taken on a considerable amount of support work, and Betty Trollope who has organised the trip to Wells, also receive our grateful thanks.

In conclusion may I thank everyone who has contributed to the upkeep and well being of the Cathedral, and trust that in the coming year we will be able to bring to fruition at least some of the projects we are undertaking.

**Richard Andrews**

## *MEMBERSHIP REPORT*

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Our total membership is now 879 composed as follows:

321	Life members	18	Schools and colleges
382	Ordinary members	8	Companies
118	PCC's	32	Associations

During the year we have welcomed 20 new members  
3 reinstated, 13 ordinary and 4 life members.

It is with sadness we record that we have been informed of the death of 16 members and 17 have either resigned or lapsed, despite our best efforts.

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.

## *NEW MEMBERS*

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### **New Members**

Mr S. J. E. Brittain  
Mrs C. A. Brittain  
Mr R. P. J. Cashman  
Mrs L. M. Cashman  
Mrs C. Dale  
Dr J. F. Grace  
Mrs P. J. Grace  
Mrs S. Haydock  
Mrs L. Hill  
Mr P. Nield  
Mrs C. Nield

Mrs R. Nolan  
Mrs A. Pinder  
Mr J. Shales  
Mrs M. Shales  
Mrs M. J. Springett  
Mr I. Stewart  
**Obituary**  
Mrs M. Allen  
Mrs M. H. Armitage  
Mr R. F. A. Baker  
The Rt. Revd. D.H. Bartfleet  
Miss R. Blackie

Mr J. A. Callebaut  
Mrs M. B. Coulson  
Mrs J. M. Cowell  
Miss D. J. Drewett-Browne  
Mr N. W. Everson  
Mrs J. W. Roberts  
Mr C. F. C. Rowe  
Mrs C. Spingett  
Mrs C. Tee  
Col. R. J. Trett OBE TD  
Miss E. G. Watson



## *SOME SPECULATIVE REFLECTIONS OF A RETIRING DEAN*

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I should like to share with you some thoughts about the cathedral, which might best be described as: *Some Speculative Reflections of a Retiring Dean*.

In a recent 'Times' obituary, there was a description of how a well-known artist took a stanley knife to cut into strips and totally destroy a picture which did not reach the high standards to which he aspired.

We are all called to offer our best to God. This cathedral, as is every church, is a result of many such offerings, whether it be King Ethelbert, in 604, giving the land on which the Anglo-Saxon church was built, or Bishop Gundulf initiating the design and the building of the nave and west front, or William of Hoo who was prior at the time of the building of the eastern arm of the cathedral; a building programme which was funded by the offerings of pilgrims at the Shrine of St William of Perth. Just think of the craftsmanship involved in this third phase: architecture and engineering had moved on from the Romanesque semi-circular arch (visible in the great strength of Gundulf's nave) to the pointed arch of the thirteenth century. Now it was possible to roof the presbytery, eastern transepts and quire in stone. The strength and bulk of the Norman arches was superseded by the slender and elegant design of the Early English vaulting. The transition from the Norman round arch to the Gothic pointed arch was not simply a matter of aesthetics (but clearly aesthetics comes into it), but was also the result of a great advance in building technology.

The stonemason's tools, too, must have improved: witness the refined detail of carved stone in the quire as compared to the nave. Purbeck marble is polished, with decorative effect, notably in the thinnest of shafts that enhance the columns supporting the vaulting of the eastern end of the cathedral. But note, also, a decorative detail which is rarely used in the Norman work: the carved heads which preserve for ever a host of faces, presumably of those involved in this great endeavour of creating a building, fit not for a king, but for God.

We have no records about the personalities of those who raised this temple, but their faces invite speculation. Somewhere amongst these figures is the master mason, the man who approved the workmanship of a whole workforce and ensured, as best he could, that the different stonemasons, employed on adjacent columns (and accounting for those fascinating variations which cause us to comment) did not depart too radically from the overall design. Doubtless, some were apprentices whose skills might not always match their enthusiasm.

There is, in the quire, visible from the Dean's stall, the cowled head of a



Benedictine monk. turned towards the high altar, as would happen at the elevation of the host by the celebrant at a capitular Eucharist. Who he is, we cannot say but, somewhere, it is almost certain, there should be recorded in stone, the features of the monk who presided over this great work. Over the years that I have taken my place in the Dean's stall in quire, I have wondered about this former member of our Chapter. Does the carving record the fine-drawn features of William of Hoo, who became prior 750 years before I became Dean?

As you walk up the Kent steps, at the top of the south quire aisle and enter the quire transept, to your right is the head of a woman, almost certainly a nun, and thus possibly a member of our sister foundation, also founded by Gundulf, the Benedictine community at St Mary's Abbey, West Malling. Perhaps she is a precursor to our present-day School of Embroidery; a cathedral is always in need of talented and dedicated embroiderers and needlewomen. We still rely on the nuns to look after our sacristy linen. Perhaps it was ever thus. Her habit is distinctive and not at all what we should expect in the west, but it is identical with the religious habit worn in Eastern Europe.

But to revert to the architecture. If the discovery of the pointed arch allowed for greater elegance, at the expense of the sheer bulk of Romanesque design, there is evidence that our thirteenth century craftsmen were pushing at the frontiers of design and technology. There is clear evidence that the Gothic cathedral was built from the east towards the west. That makes some sense, since the high altar could be used as soon as the presbytery had been vaulted and they could remove the scaffolding and (more importantly) the wooden framework that supported each arch and vault, until the keystone was in place.

Working westwards, the completion of the quire would have enabled the community to celebrate the *Opus Dei*, or work of God, the daily singing of the Divine Office of psalms, readings, *Benedictus*, *Magnificat* and *Nunc Dimittis*, according to the Rule of St Benedict, in the same place where Mattins and Evensong are still said or sung daily 'in quires and places where they sing' where, as the Prayer Book enjoins, 'here followeth the Anthem'.

The music of the liturgy, then as now, calls for excellence of composition and excellence of execution. The tradition of choral singing, certainly of Gregorian chant, must go right back to the foundation of the cathedral in 604. The singing 'daily throughout the year' of the services contained in the Book of Common Prayer, requires the commitment not only of the community, but also of the individual singers, and, in the case of choristers, the support of their parents.

In the sixteenth century, following the dissolution of the priory in 1541, the last prior, Walter Phillips, became the first dean and, as happened elsewhere, there is every suggestion that the members of the pre-Reformation and immediate



post-Reformation community were one and the same. There is documentary evidence at Carlisle, for example, showing that the whole Cistercian community became members of the New Foundation. Here at Rochester we have only hints, but if the head gardener were a member of the Foundation and Walter Phillips continued as head of the Chapter, as dean not prior, the canons, minor canons, lay clerks, vergers, choristers and scholars represented a continuing community still dedicated to the support of the church's mission in this place.

Having completed the quire and the eastern arm of the cathedral, the Chapter was now faced with the central tower. It seems likely that, having kept the Romanesque and solid walls of the quire (which give Rochester one of the most enclosed cathedral quires in Europe), building above them the elegant and lightweight clerestorey which we see today, they embarked upon the next phase. However, building the tower meant dismantling the adjacent Norman arcade of the nave. And here there are signs that something went wrong. The evidence for movement, for a structure not strong enough to take the weight of the central tower, is there for all to see. Rebuilding stopped. The eastern-most Norman arch of the northern arcade appears to have been reconstructed. If only we had the Chapter Act Book for this moment. There is evidence, in stone, of panic. For a vast re-inforcing buttress, within the new Gothic arches was thrown up. Those members of Chapter who had always argued that the new-fangled lightweight building design, involving huge windows, was too risky, must have thought themselves proved right. The only thing to do was to abandon the re-building and insert massive, Norman-like, masonry to stabilise the tower before it collapsed, with how many deaths and injuries, no-one could tell.

If you examine this vast mound of masonry, there is every sign of speed: for throughout there are random stones containing carved strapwork, inserted everywhere and anywhere they would fit, regardless of their design.

So the Tower was saved. But, more importantly for the historic integrity of the cathedral, so was the Romanesque nave, reminiscent of the nave at Bec where Gundulf had been professed as a monk.

The crisis had passed, but so had the passion for rebuilding. We are bound to wonder: were there any red faces? There is one face, just over from the Tower, moon-faced, with a sheepish grin: is this the fellow who was to blame? We shall never know.

But the weight of masonry obviously continued to exercise the Chapter and its builders, for when the time came to complete the vaulted roof of the south nave transept, stonework was abandoned, and a lightweight timber structure used, simulating in every detail the vaulting in stone of the north nave transept opposite. It must have been in all details like a wooden model that would



have been produced for the stone mason to copy: only now the carpenter has been called in to finish the job.

Wood and stone were not the only materials used in building and adorning a great cathedral. In the south nave transept, there remains evidence of wall painting. Above the arch over the original site of the Lady Chapel altar, the east wall is painted overall: the remains are tantalisingly faint: but with evidence from elsewhere in the cathedral, and from other churches right across Europe, it is clear that Rochester Cathedral was once a blaze of colour. Just as the Victorians would not have understood our fashion for stripped pine, so no-one, until the Puritans, would have seen beauty in unpainted stone. Marble could be polished, but the rest had been painted.

In other countries, in Eastern Europe for instance, where the art of fresco was not lost but has continued down the centuries, it is commonplace to repaint a damaged mural, as I have often witnessed.

Here, the rules of conservation have inhibited such a radical solution. In any event a passion for stained glass, especially here in Rochester, by our Victorian forebears led to the reintroduction of colour, and a rediscovery of the saints and heroes of the faith following the Catholic revival of the nineteenth century.

Benefactions appeared, and with Reynolds Hole, who was not only Dean of Rochester, but also Grand Chaplain, windows were commissioned and funded by the Freemasons of Kent as the windows of the eastern range of the south nave transept testify. And Dean Hole himself is commemorated in a magnificent memorial tomb - the only remaining free-standing memorial in the nave.

If operative masons are to be credited with the execution of the vast concept that is a cathedral church, then speculative freemasons have continued to care for and support the cathedrals of England to this day.

Following the vandalism which was inflicted on the cathedral by post-Reformation zealots and the iconoclasm of the Puritans, beautifying the cathedral was not just a fashionable Victorian activity. The Restoration of the monarchy, 'no bishop, no king', led to the restoration of the hierarchy and that meant, in Rochester, the return of Bishop John Warner, who had been deprived of the See during the commonwealth. When he died in 1666 there was erected a baroque tomb in the form of a chantry altar, one of the gems of Rochester. This was doubly significant, because Warner was the last bishop to be buried in his cathedral and the form of his memorial is a reflection of Restoration theology, in particular, prayer for the faithful departed. Together with two other Warner memorials, the oratory is unique in its concentration of Baroque decoration in the cathedral. It is, therefore, a fitting location for the



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Baroque crucifix given to the cathedral by the Surveyor to the Fabric, Martin Caroe, shortly before his death in 1999 and said to have been found on the battlefield at Salamanca. It is also adjacent to the supposed site of the tomb of St William of Perth, pilgrims to whose shrine funded the rebuilding of the eastern arm of the cathedral and where today's pilgrims light votive candles. The urge to beautify the cathedral as an aid to worship and personal devotion is as present today as in the past.

When I see the plaque in the pavement commemorating St William's Gate, and walk up the Pilgrim Passage from the High Street to the Cathedral and enter by the north door and climb the Pilgrim steps, I often wonder whether we should not be a little less reticent about Rochester's martyrs and heroes of the Faith. It would be a simple step to mark the site of St William's Shrine: it would certainly provide a focus for those who visit the cathedral, both as pilgrims and tourists. We seek to respond to our visitors with a shop selling commemorative artefacts and a refectory to refresh their bodies. Do we do enough to refresh their souls? Could a modern Shrine be a focus, turning visitors into pilgrims? I wonder.

Once the baptistery is completed, the fresco finished and the font in place, we shall have a major focus, as well as a major work of art. And once again we should praise God for the talents of the artist, Sergei Fyodorov and the generosity of our benefactors the Freemasons of Kent.

Without doubt, the very existence of a major fresco, the first such painting in an English Cathedral for 800 years, depicting the baptism of Our Lord and the baptism of Kent, (King Ethelbert and many Anglo-Saxons being baptised in 604), will emphasise the significance of baptism - not as a naming ceremony for an infant - but as "an outward and visible sign of an inward and spiritual grace", the means whereby we become members of the Body of Christ, the Church.

Baptism is the ecumenical sacrament, in that it is recognised by all the churches and admits us all into the one, holy catholic and apostolic church - Anglican, Orthodox, Protestant or Roman Catholic.

By marking the beginning of the third Christian Millennium by the painting of this baptistery fresco, we are acting out of prayer of Our Lord "that they may all be one" and preparing for the day when all Christians in West Kent can look upon this cathedral as their spiritual home and mother Church as it was at its foundation. The commissioning of this great work of art is, in itself, an act of faith.

**Edward Shotter. Dean**



## THE WEST PORTAL AND ITS SCULPTURE

For anyone interested in medieval architecture, especially for anyone who prefers Romanesque to Gothic, Rochester Cathedral's best-known feature is likely to be the twelfth-century sculpture - the tympanum with its lintel and the pair of column-figures - which adorns the west portal. The sculpture is mentioned, and usually illustrated too, in every book about English Romanesque.<sup>1</sup> Some years ago, in a book which aimed to make sense of the church's history over the period from 1076 till 1214, I had occasion to discuss this sculpture myself, but only rather briefly (Flight 1997, pp. 161-2). Here I am proposing to expand on those remarks.<sup>2</sup>

How many pieces of sculpture there are depends on how one counts them. The lintel consists of eight pieces, fitted together with semicircular joggles: the shapes of these joggles, far from being concealed, are emphasized by the carving on the outward surface. The tympanum too is assembled from several pieces (ten, as far as I can tell), a fact which often goes unmentioned.<sup>3</sup> Unlike the components of the lintel, these pieces were meant to fit together invisibly, but erosion has opened up the joints. The column-figures are also in two pieces each, but that appears to be unintentional, the result of subsequent breakage. (Even so, it might be worth asking how and when the breakages could have occurred.) These fractures or joints, whichever they may be, are shown distinctly in the fine engravings made by George Hollis from his son Thomas Hollis's drawings (Hollis and Hollis 1840-2): there is one through the male figure's shins and one through the female figure's knees. They seem to have been patched up to some extent since then.

The sculpture is badly weathered, and I do not know that anyone would dare to decide whether it is or is not all the work of a single artist (or single workshop). Nevertheless, it seems safe to say that the pieces are all connected with one another, physically or thematically or both. Certainly the tympanum and lintel belong together. The tympanum is a sermon in stone on the theme of the Last Judgement: Christ in a full-body halo held up (like a hoop) by two angels,<sup>4</sup> surrounded by the emblems of the four evangelists.<sup>5</sup> The small figures appearing on the lintel, because there are twelve of them and because they have haloes, are sure to be the apostles: they are participants in the same scene. The column-figures are physically separate from the sculpture over the portal as well as from one another, but it seems to be agreed that they are thematically linked. In fact, the identification of these figures as Solomon and the queen of Sheba involves the assumption that they were meant to form a pair, and that together they were meant to be part of the scene depicted in the tympanum.<sup>6</sup> (The identification was first suggested by Lethaby (1904, pp. 175-7); as far as I know, everyone accepts it.) By contrast, the sculptured elements that occur in other parts of the façade - archivolts,





The Doorway Rochester Cathedral.



capitals, miniature tympana and so on (McAleer 1999, pp. 61-3) - seem to be just gratuitous decoration. Thematically speaking, there is no specific connection between the fantastic animals and plants represented here and the image of Christ in Majesty.

Furthermore, there has often been thought to be some stylistic disjunction between the sculpture and the rest of the west front. Looking for parallels to the design of the façade in general and of the portal (excluding the sculpture) in particular, one finds oneself travelling towards west-central France - towards Poitou or some neighbouring region. Looking for parallels to the sculpture, one finds oneself travelling in a different direction, towards Ile-de-France. In time as well as space, these paths seem not to coincide. The dating may be vague, and may vary from one writer to another; but it has, I think, been generally felt that some chronological discrepancy exists between the sculpture and the rest of the front. For example, Musset (1983, p. 225) took the view that the west front dates from about the 1160s, but that the sculpture was not finished till later - not until after some significant lapse of time, which, for him, meant fifteen years or so. (Sans doute, said Musset; in fact he said it twice.) McAleer, on the other hand, who used to be troubled by the same dilemma (McAleer 1963, 1984), is troubled by it no longer. His verdict now is that the whole façade, sculpture included, can be dated to around 1150-5 (McAleer 1999, p. 75). But the weight of opinion is, or at least it used to be, on the other side.

For the argument I want to make, not all of this need be true; but I think we can safely assume that some of it is. We can work on the assumption that the sculpture forms (at one level) a single unit, and that this unit is thematically disconnected, and perhaps stylistically divergent, from the rest of the façade in which we find it embedded.

There are two points which I would wish to stress more strongly than I did before. First, I think it certain that the sculpture was inserted into the portal at some later date. It was not part of the original design; it was added as an afterthought. The indications are clearest with respect to the lintel. On either side of the arch, two voussoirs have been removed from the innermost order, so as to make a slot for the end of the lintel - a slot which is neither quite the right size nor quite the right shape. That seemed obvious to me many years ago, as soon as I started looking at things with an archaeological eye; the last time I looked, it still seemed obvious to me. What is true for the lintel must be true for the tympanum too. As for the column-figures, again the indications are clear enough. On either side of the doorway, most of the innermost shaft had to be removed before the column-figure could be inserted; only the bottom section is still in situ. The shaft-ring (the carved band which ought to be positioned halfway up) was cut out - and then it was reinserted at a lower level, so as to form a pedestal for the figure.



The second point did not begin to dawn on me until I was working on the final revision of my book. For that reason it is only mentioned there in one diffidently worded footnote (Flight 1997, p. 162). But I feel fairly sure by now that it is right, and it needs to be stated more positively than that. The sculpture did not originate here at all: it was acquired at second hand. It was initially designed for a larger portal than this one, and so had to be cut down in size before it would fit.<sup>7</sup> This is most obviously true with respect to the tympanum, which was intended for a larger space (perhaps a full semicircle) than the space into which it has been uncomfortably inserted here, with Christ's haloed head pressed up against the arch.<sup>8</sup>

As soon as one starts to consider this possibility, one finds that one has to face up to some drastic implications. First, the dating of the sculpture becomes an entirely separate question from the dating of the façade. If I were to say that the sculpture is earlier than the façade, the structural evidence would not prove me wrong (though I am willing to concede that the stylistic evidence might). Second, the date of its insertion here becomes entirely uncertain. If I were to say that the sculpture was inserted in the fifteenth century, I do not see how anyone could contradict me. Third, we have to face the question where the sculpture came from. It can hardly be supposed that there was a second portal anywhere in Rochester larger and more elaborately decorated than the portal in the west front; so the sculpture must have come from elsewhere. The obvious answer would be that it came from Christ Church in Canterbury; but there is at least one alternative source (I am thinking of Faversham) which ought to be considered.<sup>9</sup> Once we have decided on its location, we shall have to go on to ask when this other portal might have been dismantled, so that the sculpture became available for someone to carry it off to Rochester; and that, indirectly, may give us an answer to the second question. And before we have finished we shall have to ask who did it, why he thought of doing it, and how he could get it done.<sup>10</sup>

If the existing portal is a palimpsest, moreover, we need to think of reconstructing (on paper or virtual paper) the two separate portals which went to make it up. Portal 1 - the portal built at Rochester in the mid twelfth century - is easy to reconstruct.<sup>11</sup> We remove the sculpture from over the doorway and restore the missing voussoirs in the innermost order; we remove the column-figures, put the shaft-ring back where it belongs, and replace the missing sections of the shafts. That is all. Portal 2 - the portal for which the sculpture was originally made - will not be so easy to reconstruct, but I hope that someone with the right qualifications will feel inspired to try, even though the result may consist very largely of dotted lines.<sup>12</sup> Only an expert should try that - but the two basic questions are not of a kind which only experts can answer. Readers, I hope, will look at the evidence for themselves and form their own conclusions. Has the lintel been inserted? Has the tympanum been



cut down in size to make it fit?

Colin Flight

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- J. P. McAleer, *The Romanesque church façade in Britain* (New York and London, 1984).
- J. P. McAleer, *Rochester Cathedral, 604-1540: an architectural history* (Toronto, 1999).
- E. Vergnolle, *L'art roman en France* (Paris, 1994).

#### NOTES

<sup>1</sup> Recent publications include Kahn (1987), Bliss (1994), and McAleer (1999); useful summaries of the earlier literature are supplied by McAleer (pp. 230-1 for the column-figures, pp. 232-4 for the tympanum and lintel). Give or take a few years, the usual dating for the nave and west front is still that proposed by Clapham (1934): c. 1140 for the nave, c. 1160 for the west front.

<sup>2</sup> A shorter version of this article will form the final section of a paper due to appear in *Archaeologia Cantiana*, correcting and updating some aspects of the book.

<sup>3</sup> But there is nothing abnormal about it. Vergnolle (1994, p. 244) quotes



figures (two or three times as large as this) for some of the more famous French examples.

4 Because of its shape, this type of halo is sometimes called a *vesica piscis* (Latin for 'fish's bladder') or a *mandorla* (Italian for 'almond'), I do not know that either name has much to recommend it.

5 The sequence runs anticlockwise from top left. Matthew is a winged man (eroded to the point of being barely recognizable), Mark a winged lion, Luke a winged ox, John an eagle.

6 There is a scriptural allusion at work here: "The queen of the south shall rise up in the judgement with this generation, and shall condemn it; for she came from the uttermost parts of the earth to hear the wisdom of Solomon; and, behold, a greater than Solomon is here' (Matthew 12:42, cf. Luke 11:31).

7 The difference would be more a matter of height than of width. (It is given, of course, that the two portals were not of vastly different size: the idea of reusing the sculpture would not have been practicable otherwise). But I think that at least one end of the lintel had to be cut short too.

8 To appreciate this point, it may be necessary to have seen some of the comparable French tympana - or pictures of them at least. Coincidentally or not, this idea did not occur to me till some time after I had read the book by Vergnolle (1994), which has an especially good series of illustrations.

9 The crucial evidence (which favours a Canterbury connection) is a single piece of a joggled lintel, just like the one which is now to be found in Rochester, supposed to have come from the site of Dover priory (Kahn 1987, p. 133, pl. 20). From 1140 onwards, Dover was a cell of Christ Church.

10 Is it possible that the man who did it was John Langdon? Langdon was professed as a monk of Christ Church in 1399, became a prominent member of the community by about 1410, and was elected bishop of Rochester in 1421; he died in 1434 (Greatrex 1997, p. 217). Does Langdon's career form a bridge between the reconstruction of the west front at Canterbury and a partial reconstruction of the west front at Rochester? I am just posing the question, not prejudging the answer.

11 For anyone familiar with the portal in its present state, portal 1 is likely to look strange at first. It should be borne in mind that a tympanum is not obligatory - certainly not a stone one.

12 Is it to be assumed, for instance, that the top of the lintel was flush with the tops of the capitals? In that case how big would the tympanum have to be?



## THOMAS SPRAT

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Thomas Sprat was installed as dean of Westminster on 21 September 1683. At this period, because the see was so poor, the deanery was usually held by the bishop of Rochester. On the translation of Francis Turner to the bishopric of Ely, Sprat was nominated as bishop of Rochester on 18 September 1684<sup>1</sup>. He was consecrated by archbishop William Sancroft in Lambeth palace chapel on 2 November<sup>2</sup> and enthroned by proxy on 27 November<sup>3</sup>.

Sprat had been born at Beaminster in Dorset in 1635 where his father, also named Thomas, was incumbent. According to a sermon he preached before the natives of Dorset on 5 December 1692 he had received the rudiments of an education "at the little school by the churchyard side".<sup>4</sup> It could not have been that rudimentary as Thomas matriculated at Wadham college, Oxford on 12 November 1651. In the following year he was elected a scholar and graduated BA on 25 June 1654, proceeding to MA on 11 June 1657. On 3 July 1699 he became both BD and DD.<sup>5</sup>

Whilst he was at Wadham Sprat became friendly with Seth Ward (1617-89), later bishop of Exeter and Salisbury, Christopher Wren (1632-1723), and Ralph Bathurst (1620-1704), afterward dean of Wells. The attraction of Wadham at this time was the tolerant mastership of Dr. John Wilkins (1614-72). Although a supporter of the parliament Dr. Wilkins was certainly not a persecutor and under his enlightened rule Sprat, and the others, who were interested in scientific study, met together frequently and out of their conversations emerged the Royal Society. For his tolerance Dr. Wilkins was, after the restoration of the Stuarts, rewarded with the see of Chester. Whilst at Wadham Sprat was a supporter of the Protectorate but at the Restoration he changed his views and was ordained on 10 March 1660/61.

Through the good offices of his friend Abraham Cowley (1618-67), the poet, Sprat became chaplain to the second Duke of Buckingham. It was an appointment that opened the path of preferment to him. Sprat quickly became the holder of the prebend of Carlton-cum-Thurlby in Lincoln cathedral retaining his stall until 1669.

On 27 September 1663, when Charles II visited Oxford, Sprat preached before the sovereign and two days later, when the king visited Wadham, Sprat, who held a fellowship at the college from 1657-70, made a speech of welcome.

Sprat was elected a fellow of the Royal Society in 1663 and in 1667 he published his important *History of the Royal Society* which was republished on several occasions for the next century.

Sprat was for a long time regarded as a man of letters, he published frequently, and a wit rather than a serious minded priest in the church of God. But this did not stop his advancement within the church. On the contrary it



appeared to enhance it. He became a canon of Westminster on 22 February 1668/69 and the Duke of Buckingham presented him to the rectory of Uffington, Lincolnshire on 22 February 1669/70. All the while Sprat kept up his satirical writings. In the autumn of 1679 John Evelyn noted in his diary that he went to St. Paul's "to hear that great wit, Dr. Sprat. His talent is a great memory, never making use of notes, a readiness of expression in a most pure and plain style of words, full of matter, easily delivered".<sup>6</sup>

Sprat may have been a wit but he was also a bold champion of high-church doctrines and, even more importantly, the divine right of kings. Those opinions brought him to the notice of the court and on 14 January 1680/81 he was installed as a canon of Windsor. Once the deanery and bishopric came his way he did, at last, resign his other livings.

Being a high Tory bishop Sprat was much in favour with James II & VII and drew up the form of prayer of thanksgiving for the birth of James Francis Edward in 1688. Sprat was of a pliant nature and although in the convention of 1689 he opposed the motion that James II had vacated the throne it did not stop the bishop/dean from taking a major part in the coronation service for William and Mary.

In Sprat's time the bishop's residence was at Bromley, and here he pulled down the old chapel, a separate building, and constructed a new one consecrated on October 30, 1701. This continued in use until 1845 when bishop George Murray removed to Danbury.

In 1692 Robert Young, a forger, then a prisoner in Newgate, endeavoured to curry favour with William III by discovering a pretended plot to restore James II & VII. Young drew up a paper to which he appended the signature of three peers, archbishop Sancroft and bishop Sprat. The problem of what to do with the paper in order to implicate the signatories was solved by having an accomplice carry it to Bromley. As he was unable to gain access to the bishop's apartments the paper was placed in a flower pot stand in a room near to the kitchen. The privy council was then informed that if the bishop's palace at Bromley was searched a document plotting treason would be found. Bishop Sprat was arrested and conveyed to his deanery at Westminster and both the palace and the deanery searched. Nothing was found. Sprat and his so-called 'conspirators' protested their innocence. After being detained for ten days the bishop was allowed to return to Bromley. Meanwhile Young's accomplice had returned to the palace and retrieved the hidden paper which he returned to Young. Mrs Young carried the paper to the secretary of state. The 'conspirators' were then confronted and the truth was revealed. On 13 June 1692 the bishop was exonerated and thereafter to the end of his life held the date as 'a day of thanksgiving for his deliverance'. Bishop Sprat wrote a narrative of what became known as the Flower-pot Plot and Thomas Macaulay



said of it in aftertimes 'there are few better narratives in the language.'

During his years as dean of Westminster his friend Sir Christopher Wren carried out extensive repairs and other works including the installing of a marble altar-piece found in the stores at Hampton Court for which queen Anne gave permission to be used.

Thomas Sprat married at the Chaterhouse, Helen, eldest daughter of Devereaux Wolseley, of Ravenstone, Staffs. By her he had two sons. Thomas, the surviving son, was archdeacon of Rochester from 1704-20.<sup>7</sup>

Bishop Sprat died of an apoplectic fit in the palace at Bromley on 20 May 1713 and was buried in Westminster Abbey on May 25. Mrs Sprat died on 26 February 1725/6 and joined her husband and sons in Westminster Abbey. A monument to the family is in the south nave aisle near the west door.

The bishop led an expansive life and enjoyed spending money. In consequence he did not die wealthy. A portrait of Sprat and the archdeacon by Michael Dahl is in the Bodleian Library. A copy of this portrait was made for Wadham College in 1825. A large portrait of Bishop Sprat hangs in the chapter room at Rochester.

David A. H. Cleggett

#### Notes

- 1 Calendar of State Papers Domestic 1684-5 p.171
- 2 Reg. Sancroft F.98
- 3 DRC/Ac3 pp. 61v-62
- 4 DNB
- 5 Registrum Oxoniensis
- 6 Evelyn's Diary, 1850 edition volume II pp. 137-8
- 7 Sprat was installed on 6 December 1704 DRC/Arb.2F.116



## THE ANGLO-SAXON CHURCH

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During the 'environmental improvement' works undertaken by the local authority in the Boley Hill area of Rochester in 1998, a watching brief was kept by the Canterbury Archaeological Trust Ltd, and a record of the findings was written by Alan Ward and published in the Trust's 1998-9 annual report. This included, *inter alia*, new details of our first cathedral, and we reprint this part of the report below, by kind permission of the Canterbury Archaeological Trust.

'During the repaving of College Yard, outside the west front of the cathedral and just 0.20M below the modern road surface, the substantial foundations of an early Anglo-Saxon church, first exposed by Canon Grevile Livett in 1888 (Livett 1889, 261-278; Livett 1895 17-72) were discovered. The newly exposed footings lay a short distance west of those recorded by Canon Livett and included the foundations for north and south nave walls and a thickening of both foundations for a chancel arch. A sleeper wall separating the nave and apsidal chancel was also identified for the first time.

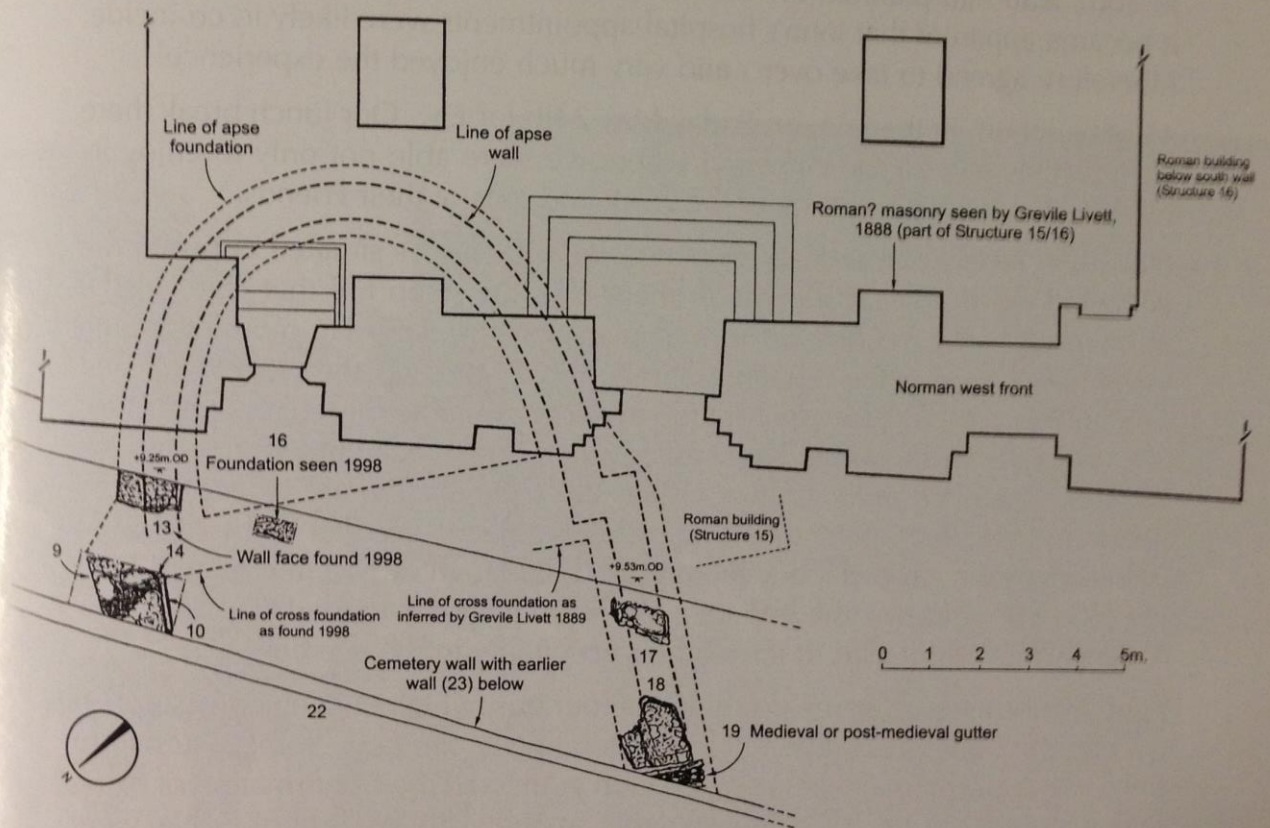
The early Anglo-Saxon apse excavated by Livett (marked out in the present paving of the westernmost part of the nave) was considered by him to have formed part of a cathedral church dedicated to St Andrew and built in AD 604 by Justus, the first bishop of Rochester. The structure with an internal width of 8.5M and a length of 22M (St John Hope 1898, 212-3) is small by comparison with the contemporary church of St Peter and St Paul at St Augustine's Abbey, Canterbury (18M wide and 27M long), but compares favourably in size with the later 7th century churches of St Pancras, Canterbury (9M by 22M) and St Mary, Reculver (7.5M by 19.5M). Although it is likely that Canon Livett was correct in his identification and dating of the remains, the size of the church might imply that it is of later seventh century build and may even have formed one of a number of churches set in line as at St Augustine's Abbey and at Jarrow. As yet, however, and despite numerous campaigns of excavation in the late nineteenth century, no trace of another Anglo-Saxon church has been found beneath the present cathedral.

The significant new additions to the church plan and depth of surviving fabric relative to the existing ground level, together with the possible identification of the west wall of the early church by probing in 1894 (St John Hope 1898, 212) indicate that the foundations of the early nave and perhaps other deeply cut Anglo-Saxon features (for example, early graves) may survive in the existing open ground, formerly cemetery, west of College Yard.

There was no sign of a '*porticus*' or side chapel to the south of the exposed remains, as is implied on Livett's plan of 1889. Analysis of his observations show that the '*porticus*' wall was set at a lower level than the church

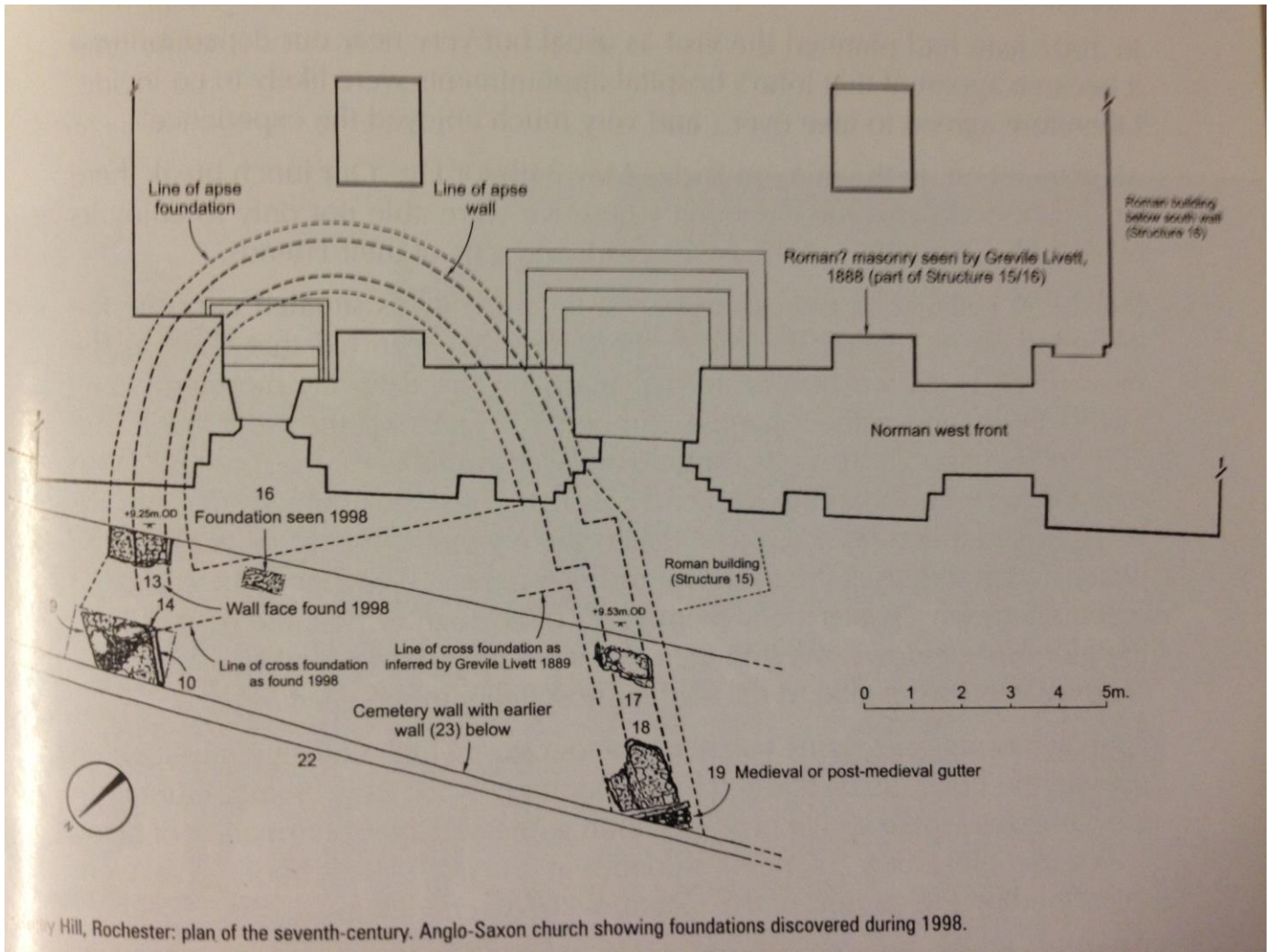


foundations and well below the postulated Anglo-Saxon ground level, which was approximately the same as that of the present road surface. The 'porticus' inches (0.45M) deep, cut into the natural soil at a depth of about 5 feet (1.5M) from the modern surface. As the top of the foundation was at least a metre formed part of an earlier, perhaps Roman, building.'



Boley Hill, Rochester: plan of the seventh-century Anglo-Saxon church showing foundations discovered during 1998.





Cemetery Hill, Rochester: plan of the seventh-century Anglo-Saxon church showing foundations discovered during 1998.



## VISIT TO LINCOLN

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It is inappropriate to write an account of the Friends' visit to Lincoln in May last year without first acknowledging the contribution of Jean Callebaut with her husband John to the enjoyment of many members of the Friends. Since 1986 there have been both day and residential excursions, all meticulously planned. Such visits not only enhance the fellowship of the Friends but are seldom, if ever, run at a loss!

As many of you know, John sadly died in July last. Those of us who had the pleasure of knowing him appreciated his calm, unassuming, friendly manner and concern for our welfare.

In 2002 Jean had planned the visit as usual but very near our departure time it became apparent that John's hospital appointments were likely to co-incide. I therefore agreed to take over - and very much enjoyed the experience!

45 of us set off, in the rain, on Friday May 24th for Ely. Our lunch break there gave us time to visit the cathedral where we were able not only to enjoy its beauties but learn something of the work and gifts of their Friends.

Our hotel in Lincoln, owned now by a local family, is situated opposite the cathedral on its spectacular site at the top of the steep hill that leads to the modern city. As we had no formal plans on the Saturday morning, some adventurous (and active!) people climbed 127 steps up the west tower and 108 up the east. Fortunately a shuttle bus was available for the return of those of us, laden with shopping, who had travelled down the cobbled streets to the Bailgate shopping area. Others visited the cathedral library or enjoyed the peace and grandeur of the medieval bishop's palace. The tour of the cathedral in the afternoon gave us many memories - of St Hugh's Choir, the Angel Choir, the glorious windows, the Imp etc. We were well entertained to tea by their "Friends" and were glad to return their hospitality in the evening.

Sunday morning saw some catching the tour bus, which conveniently stopped outside the hotel, to continue their exploration of the city. Some returned to the cathedral where a joyful congregation witnessed the Confirmation of many young people, some of them students at the Minster School. We were impressed by the rapport of the Bishop with the candidates.

After lunch we visited Doddington Hall, a glorious Elizabethan mansion still largely in its original state. The elegant interior has a good collection of pictures, porcelain and furniture and in the delightful Gallery we were lucky enough to be charmed by the music of a wind ensemble.

The return journey on Monday continued the busy schedule Jean had planned for us. In the course of a guided tour of Southwell Minster we met Paul Hale (the author of "The Organs of Rochester Cathedral") who welcomed us with



an organ voluntary. After lunch which most of us had in the cathedral Refectory - we are becoming experts on the merits of cathedral refectories - we travelled to Southwell Workhouse, a formidable 19th Century brick Institution which, with an audio guide, gives a life-like impression of the care of the poor in Britain. The National Trust had then only recently restored it.

We arrived safely back in Rochester in the early evening; having admired the skill of our driver Gary and appreciated his expertise in finding places to park or leave us. He was a good support throughout the weekend as were all my fellow travellers whose co-operation and friendship I much appreciated - such is the fellowship of "The Association of Friends".

**Betty Trollope**



The party pose for Malcolm Moulton at Southwell Minster





Walterus de Merton  
Episc: Ross: Fund: Coll:  
Hanc Effigiem a Tabula  
Rev: Viro Hen: Barton.



Summus Anglia Cancell:  
Merton: A<sup>o</sup> D<sup>ni</sup> 1267  
in Bibl: Bodleiana factam  
S. T. P. et istius Coll: Custodi  
Summa. cum Humil: & Observan  
D. P. P. H. Barton

W. Parker, Print & Bookseller at N. 82 in Cornhill London



## *BOOK REVIEWS*

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### **Hasted's History of the City and Liberty of Rochester, being an extract from the author's 'History of Kent'.**

Hasted's History of Kent, published at the end of the 18th century, is well known to scholars of local history as the finest county history produced at a time of great change. Today both the first and second editions are collector's items and command a high price when they appear on the market.

In order to make Hasted's work more easily available to today's scholars the chapter on Rochester - including the story of the cathedral - has been reprinted as a joint venture between the Medway Council's Archives and Local Studies Centre and the City of Rochester Society. This reprint, taken directly from the second edition of 1798 and slightly enlarged (to A4 size) to improve the legibility of the original typesetting, is illustrated with copies of the original frontispiece and the relevant map. Its 146 pages, including 67 on the cathedral and its various bishops and deans, are spirally bound between red card covers. Copies may be obtained from the Friends' Office at £10.00 including postage and packing.

### **The Clerk of Basingstoke - a life of Walter de Merton**

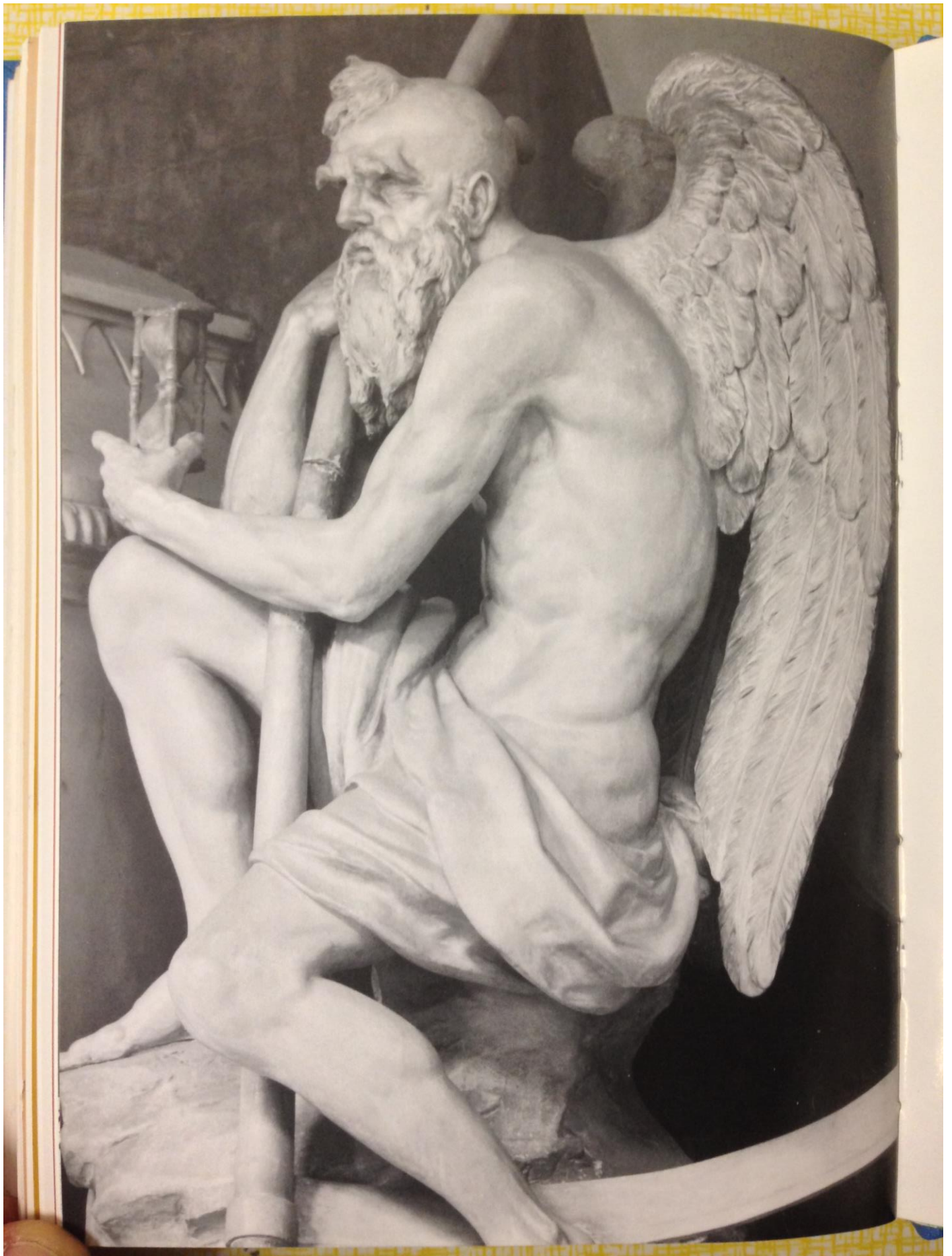
**ISBN 0-900040-33-5**

The tomb of Walter de Merton, Bishop of Rochester from 1274 to 1277, dominates the North Transept of the Quire.

A definitive history of his life and achievements has now been written by Michael Franks, 'sometime postmaster of Merton College'. As well as detailing Walter's activities against the background of the troubled times of the thirteenth century, there is a chapter on his legacy and the foundation of Merton College, Oxford.

This book is slightly larger than A5 in size, has 141 pages in a card cover and is well illustrated in colour. It is available from the Cathedral shop, priced £12.99.







## PROPOSED WORKS

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One of the monumental gems of the Cathedral is the Henniker Memorial in the south aisle of the nave, featuring the figures of TRUTH and FATHER TIME in 'Coadestone'. The tale of this material is a fascinating one. Coadestone is an artificial material invented and used by Mrs Eleanor Coade of Lambeth in the production of a wide range of ornamental and monumental work in the 18th - 19th centuries. It is the subject of a definitive book by Alison Kelly, the Henniker memorial being used as the cover illustration, and in which the Henniker memorial is referred to as having '*a spectacular composition*'. *A dark pyramid forms the background with Lady Henniker's arms on it. There is a white sarcophagus with TRUTH raising her arm on one side and FATHER TIME crouching on the other. The figure of TIME is particularly fine. It is marked 'Coade London 1793', but the Gentleman's Magazine of 1794 attributes the design to Thomas Banks.*

For a number of years FATHER TIME has been without his scythe, and, following investigation into the practicability of repair, the Friends' Committee has agreed to finance the cost of repair and cleaning of these figures. Work is due to start later in the year.

## ILLUSTRATIONS

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Front cover:	Sunlight on the Spire	Bob Ratcliffe
Back cover:	'The Procession' (see note below)	Cathedral Archives
p8	West Door c1880	Cathedral Archives
p19	1998 excavations	Canterbury Archaeological Trust
p20	Friends' visit to Southwell	Malcolm Moulton
p22	Walter de Merton engraving	Cathedral Archives
p24	Father Time	Cathedral Archives

'The Procession' is taken from a copy in the Cathedral Archives of one of many sketches of Rochester made by the local artist Donald Maxwell. It shows Bishop Harmer about 1925 wearing cope and mitre, the first diocesan bishop to do so at Rochester since the 16th century. The cope was continuously on festive occasions until the 1980s. Donald Maxwell lived in Borstal for many years between the wars. Maxwell was a prolific illustrator and writer about the passing scene, and originals of his work are much sought after today.



# THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL

## Report of the Officers and Members of Council

We submit our report and financial statements for the year ended 28 February 2003.

### 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 and income from legacies and fund raising events.

### 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 increased by £2356 reversing the trend of last year. The capital value of the fund decreased by £208303 due to general market trend having received an extra £10000 from a legacy.

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

	Reserved	Paid in	Overpaid	Reserved
	At 1.3.02	Year	in year	at 28.2.03
	£	£	£	£
Coade Time Memorial				6200
Garth House Meeting Room	688	-	-	688
Fire Alarm System	4780	-	13706	-
Upkeep of the Garth	-	6000		-
Tavener Anthem	4835	2938		1897
North Quire Aisle	14219	3607		10612
	<u>24522</u>	<u>12545</u>	<u>13706</u>	<u>19397</u>



## **Officers and Members of Council**

The officers and members are listed on the inside of the front cover of the Report.

## **Statement of Members of Council and Officer' 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.

**Richard Andrews**

**Chairman**

In March 2001 the Dean and Chapter reported a substantial saving in the fire alarm system which has now been quantified an overpayment of £8926 (£13706 below budget) and the association is awaiting the refund.

Coade Time Memorial restoration has been agreed at an estimate of £6200 of which donations of £205 have been received towards the work.

## **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 2003 which are set out on pages 29 to 32.

## **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 requirements 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: 13th May 2003



The Association of the Friends of Rochester Cathedral  
Statement of Financial Activities for the year to 28th February 2003

INCOMING RESOURCES	General	Designated	Restricted	Total	Total
	Fund	Fund	Fund	28.02.03	28.02.02
	£	£	£	£	£
Subscriptions	8318			8318	9362
Donations	262			262	295
Legacies			10000	10000	109538
Profit on social events	1441			1441	1545
Dividends	29938			29938	27582
Bank interest	183			183	229
Profit on publications	1484			1484	2749
Book of memory surplus	75			75	140
	41701	-	10000	51701	151440

**RESOURCES EXPENDED**

Direct charitable expenditure					
Grants		3619		3619	38170
Other expenditure					
Management and administration	13337			13337	13875
	13337	3619	-	16956	52045
Net Incoming resources before transfers	28364	(3619)	10000	34745	99395
Transfer to designated fund (1506)	(1506)	(1506)		-	
Unrealised profit on investment held			(208303)	(208303)	(178955)
Net movement in funds	29870	(5125)	(198303)	(173558)	(79560)
Fund balances brought forward	5567	244522	903772	933861	1013421
Balances carried forward	35437	19397	705469	760303	933861



## Balance sheet as at 28th February 2003

<b>Fixed Assets</b>	<b>28.2.2003</b>	<b>28.2.2002</b>
	<b>£</b>	<b>£</b>
Investments	705469	898234
<hr/>		
<b>Current Assets</b>		
Prepayments	8966	
Cash at bank	47573	38503
	<hr/>	
	56539	
<b>Current Liabilities</b>		
Creditors	1705	2876
	<hr/>	<hr/>
<b>Net Current Assets</b>	54834	35627
	<hr/>	<hr/>
<b>Net Assets</b>	760303	933861
	<hr/>	<hr/>
<b>Funds</b>		
Restricted	705469	903772
Designated	19397	24522
General	35437	5567
	<hr/>	<hr/>
	<u>760303</u>	<u>933861</u>



Balance sheet as at 28th February 2003

Fixed Assets	28.2.2003	28.2.2002
	£	£
Investments	705469	898234
<hr/>		
<b>Current Assets</b>		
Prepayments	8966	
Cash at bank	47573	38503
	<hr/>	
	56539	
<b>Current Liabilities</b>		
Creditors	1705	2876
	<hr/>	<hr/>
<b>Net Current Assets</b>	54834	35627
	<hr/>	<hr/>
<b>Net Assets</b>	760303	933861
	<hr/>	<hr/>
<b>Funds</b>		
Restricted	705469	903772
Designated	19397	24522
General	35437	5567
	<hr/>	<hr/>
	<u>760303</u>	<u>933861</u>



Notes to the Accounts – for the year ended 28th February 2003

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 (Accounts and Reports) Regulations 1995 and SORP 2;

2 Management and Administration Expenditure

	28.2.2003	28.2.2002
	£	£
Salary	5139	4759
Office Expenses	3758	4061
Printing and Stationery	1248	1120
Postage	528	427
Annual Report	2664	2952
Furniture	556	-
	<u>13337</u>	<u>13875</u>

3. 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 2003, comprised:

	28.2.2003	28.2.2002
	£	£
UK Bonds		
277253.53 Cazenove –		
The Income Trust for Charities	181795	178135
UK Equities		
739498.96 Cazenove –		
The Growth Trust for Charities	523588	720013
Cash of Deposit	86	86
	<u>705469</u>	<u>898234</u>

The book cost of these investments was £805670



Bequest funds	£
Miss Wootten	189597
Father Smith	246591
Miss L. Stickland	234079
Miss E. M. Read	15865
Mrs M. Porter	44538
Mr J. Levett	75000
	<hr/>
	805670
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During the year the Association received through the estate of Mr J. Levett £10000 which has been invested with Cazenove. A further distribution has been indicated by the solicitors but the amount has not been defined.



# FORTHCOMING EVENTS IN ROCHESTER CATHEDRAL – 2003

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## May/June

29th May to 1st June			Dickens Festival
Saturday	31st May a.m.		Cathedral Summer Fair
	7.30pm		Ensemble of London "Dickens Prom"
Sunday	1st	3.00pm	Evensong, Dickens Fellowship
Saturday	7th	3.15pm	French Hospital Service
Saturday	14th	3.15pm	Evensong, Friends Festival
Sunday	15th	12.00	Mayor's Dedication Service
Saturday	21st	2.30pm	Celebration of the Tercentenary of the birth of John Wesley
Sunday	22nd	12.00	Royal Naval Association re-union
Saturday	28th	6.00pm	Petertide Ordination
Sunday	29th	10.30am	Dean's final service

## July

Saturday	5th	11.00am	Mathematical School Founders Day
Friday	11th	2.00pm	Rochester Girls Grammar School Founders Day
Saturday	19th	3.15pm	Marriage Thanksgiving Service
		7.30pm	Rochester Choral Society Concert

## September

Saturday	6th	6.00pm	Michaelmas Ordination
Sunday	7th	11.30am	Royal Engineers Memorial Service
Monday	8th	7.30pm	Cologne Philharmonic Concert
Saturday	13th	11.00am	KSR Commemoration Service

## October

Thursday	9th	11.30am	Kent Active Retirement Service
Sunday	12th	10.30am	Harvest Thanksgiving Service

## November

Saturday	8th	7.30pm	Rochester Choral Society Concert
Sunday	9th	10.50am	Royal British Legion Remembrance Day Service
Sunday	30th	6.30pm	Advent Carol Service

## December

Saturday	6th/Sunday	7th	Dickens weekend
Saturday	13th	6.30pm	Rochester Choral Society Concert
Saturday	20th	12.30pm	Lunch time Carols
		3.15pm	Christingle
Sunday	21st	7.30pm	Cathedral Carol Service
Monday	22nd	7.30pm	Cathedral Carol Service
Wednesday	24th	11.30pm	Midnight Mass

## Regular Services

<b>Sundays</b>	8.00am	Holy Communion (BCP)
	9.45am	Sung Matins
	10.30am	Sung Eucharist and Sermon
	3.15pm	Sung Evensong
<b>Weekdays</b>	7.30am	Matins
	8.00am	Holy Communion
	1.00pm	Holy Communion (Thursday only)
	5.30pm	Evensong
		(3.15pm on Saturday)



