

Friends of Rochester Cathedral
Report 2008 / 2009

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Front Cover

The Cloister Garth, showing the 12th century sculpture behind the modern John Doubleday statue. (See article on page 19)

Photo: Geoff Matthews

Back Cover

Two unusual views of the Cathedral roof, as described in the new booklet 'Cathedral Curiosities'.

Photo: John Sears

Other contributed photos are also gratefully acknowledged.

EDITORIAL

You may detect some differences in the Friends' Annual Report this year. Bob Ratcliffe has finally decided to hang up his sea boots and pass on the helm for the next watch to the Publicity & Publications Sub Committee of the Friends' Council. We thank him for steering a steady course over quite a considerable voyage and trust we shall be able to maintain the excellent standard he has set. Essentially the Report will now be a group effort, although for this year Malcolm Moulton has largely been responsible for consolidating material.

Since, as a Committee, we are also involved in new publications which, we hope, will, in due course, become valuable to the Cathedral Interpretation Plan, we are promoting in this issue our first two booklets, 'Rochester Bells (2008)' and 'Cathedral Curiosities' (2009). You will find inside the Report information on and an order form for both these and would strongly recommend our new 'baby', 'Curiosities'. This has been put together as a mini-guide with a difference and contains some beautiful line drawings by Elizabeth Mallinson as well as excellent photographs and text both by Elizabeth and other members of the Friends. Obviously these high-quality publications are costly to print, but if we can make good sales we shall have money both to support the Cathedral and to enable us to produce the other material we have in mind. Next year we hope to bring out a booklet on the 'Cathedral Windows'.

We trust you will enjoy the other items included in this issue and any comments you would like to make, either complimentary or adverse, will be well received and will help us to improve the quality of a product which is quite new to us.

Anne Sears

Chairman, Publicity & Publications Sub-Committee

CHAIRMAN'S REPORT

I am now well into my second year as your Chairman and I have to say the pace does not seem to slacken. However it is good that we have an active organisation.

In my last annual review I told you that the Friends had agreed to allocate £300,000 to the Dean and Chapter for the provision of disabled access to the Crypt and that it was hoped the work would start this year. Things have however conspired against this, as the Chapter has obtained funding from English Heritage to carry out very necessary work to the Treasury. As this grant must be used

within a year we have, sadly, agreed to wait until 2010 for the Crypt work to be carried out. In view of the current economic climate we had already realised the £300,000 from our investments before the stock market prices began to fall. The funds are now held on an interest-earning account. We have also paid £30,000 towards the cost of a digital survey of the Cathedral which means that up-to-date plans of the building will always be available in future. The other outstanding item at present is the repairs to Deanery Gate which we understand are nearly complete and the gate should soon be returned.

As we were preparing last year's report the Social Committee arranged a five-day visit to Peterborough. We received a very warm welcome from the Friends of Peterborough Cathedral and it was a great pleasure to join with them for the Sunday morning Eucharist. With several visits to places around the area, including a very enjoyable cruise down the river Nene, it made a very pleasant short break. Day trips during the year were to Battle Abbey and Rye with visits to Down House and Sheffield Park coming up shortly. A very enjoyable pre-Advent lunch took place at Upchurch Golf Club which 62 people attended.

Publicity and Publications keep busy and 'Rochester Bells' went on sale just after I wrote last year's review. The committee is now working on 'Cathedral Curiosities' and having seen a draft copy I can assure you it will be very interesting.

Our AGM this year is going to take a slightly different format as we are taking a cruise down the Medway after Evensong, on board the Kingswear Castle. This will include Tea. I do hope many of you will come on this trip. Our year 2010/2011 includes our 75th birthday and we are already looking to see how we can best celebrate the event.

I make no apologies for returning to my main theme 'Membership'. Although we are just about holding our own, we do need to increase our numbers. To enable us to continue supporting the Dean and Chapter, money is very necessary and people need to be aware of the Friends' organisation. So please spread the word and do not forget that legacies also play a vital part in our fundraising.

Finally I would like to say how well I have been supported during the year by my sub-committee chairs, Anne Sears, Derek Clarke and John Dalley and I would like to thank them for all they do. Thank you to all our members for all your support. Once again I can only emphasise that, as a 'Friend', you are best able to persuade others to become a Friend also.

Colin Hoad
Chairman

MEMBERSHIP REPORT

Our total membership is now 919 composed as follows:

342 Life members	17 Schools and colleges
406 Ordinary members	5 Companies
5 Families	30 Associations
114 PCC's	

During the financial year (1st March 2008-28th February 2009) we have welcomed 44 new members, 29 ordinary, 14 life members and 1 family (plus one member has transferred to life membership). It is with sadness we record the death of 10 members, 13 members have either resigned or lapsed, despite our best efforts to trace them.

It would be a great help if subscriptions could be paid by Bankers Order. This saves the need for a reminder letter and the resulting postage. A Gift Aid Declaration by those eligible to pay tax provides additional funds for the Friends of the Cathedral.

Betty Trollope

New Members

Mr N Allan
Mr R Baker
Mrs M Barry
Mr E Berriman
Mrs J Q Booth
Mrs K E Burchill
Mr D Caller
Mrs E Caller
Mrs V Conroy
Mrs P Cowland
Mr D Cramp
Mrs D Cramp
Mr and Mrs W Cunningham
and family
Mr D Epps
Mrs P A Epps
Mrs P Gibbon
Mrs M Kerridge
Mrs M L Massingham

Mr T Newlyn
Mrs C Newlyn
Lady C Nye
Mr C Parsonson
Mrs L Parsonson
Pentangle Mark Lodge
Miss B Philpott
Miss D K Pugh
Mrs S Redgewell
Miss G Roots
Mr K Russell
Mr K A E Sears
Mrs P Singleton
Mrs J M Stonestreet
Ms P Talbott
Mr S Taylor
Mrs K Taylor
Mr C. Thompson
Mrs S Thompson
Mr M Watling

Mr D J White
Mrs B White
Mr D K Williamson
Mrs M Williamson
Mr T Wood
Mrs G Wood

Obituary

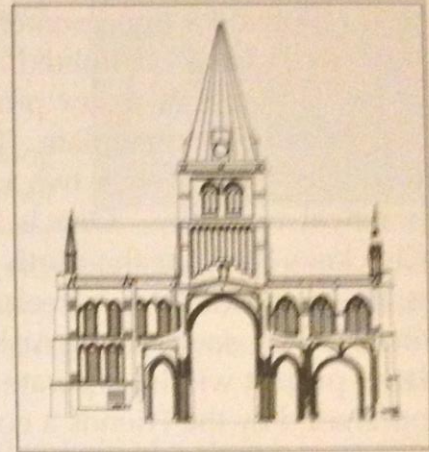
Mrs V H Barden
Mrs E F J Dalziel
The Rev Canon
G T Gray
Mr T Holden
Mrs H E Laughlin
Mr V Lobo
Mrs M E Locke
Mr W B L Locke
Miss D K Pugh
Miss B L Sheminant

This list is correct to 28th February 2009 when the Financial Year ends

SURVEYOR'S REPORT

It is hard to believe that it is twelve months since I was drafting my piece for last year's annual report, but time always seems to pass rapidly when one is busy, and we have certainly had another very active year in and around the Cathedral.

Last year I reported at length on the repair and conversion of Deanery Gate into three flats, now happily occupied. A small additional project has been necessary to create safer, more level access to the ground floor flat, but of greater interest to Friends will be the fate of the original 15th century gates, the restoration of which they are funding. As I write, the gates are in their component parts in Hugh Harrison's workshop in Devon undergoing ingenious, inconspicuous repairs to broken joints, decayed and split tenons and corroded iron straps.



Cross-section through the Nave and Lady Chapel, looking east

Equally inconspicuously and quietly, the Downland Partnership have been carrying out the digital survey of the entire Cathedral and its immediate environs, using sophisticated modern laser scanning equipment and stereo-photography. The mind-boggling mass of data collected is then plotted using computers and presented both electronically and graphically. This is another project generously supported by the Friends, to provide matched funding for the English Heritage/Wolfson Foundation grant. An example of the drawings generated is reproduced here.

We have been fortunate enough to win another English Heritage/Wolfson Foundation grant for the coming year, towards re-covering the roof of the old Treasury (the present Lapidarium) at the northeast corner of the Cathedral, together with all the masonry and glazing repairs accessible from the scaffolding required for the roof job. We are preparing the specification and drawings for this project at present, which will be the first to make use of the digital survey information. The sad news is that this is the last such grant we will receive, since this is the final year of the scheme.

By happy coincidence I completed my quinquennial survey of the state of the fabric of the Cathedral and presented it to Chapter in the autumn. The report and estimates of cost against the various recommendations it contains form the basis of our evidence to an enquiry commissioned by English Heritage into the

fabric needs of all the country's Anglican and Roman Catholic cathedrals. This is a joint initiative with the Association of English Cathedrals to try to revive the grants programme. The pessimists amongst us fear that the credit crunch and the looming Olympics between them make such an appeal to the Treasury a pretty forlorn hope.

An immediate impact of accepting this last grant has been the deferment of the major project for improvements in access to the cloister garth and crypt, to which the Friends have committed a great deal of money. The disruption and expense of two concurrent major projects, embracing both sides of the Cathedral, was impossible to contemplate. The access project has therefore had to be put back until 2010. However, two components of it are going forward this year, from practical necessity. One is the refurbishment of the existing lavatories in the Checker's Yard, off the north Quire Aisle, and their dreary lobby, and the other is the provision of a wheelchair-accessible WC in what is presently the Shop Store off the south Quire Aisle. Work on these should start in the summer. The latter project will incorporate garaging for the vergers' platform hoist, generously purchased by the Friends a couple of years ago.

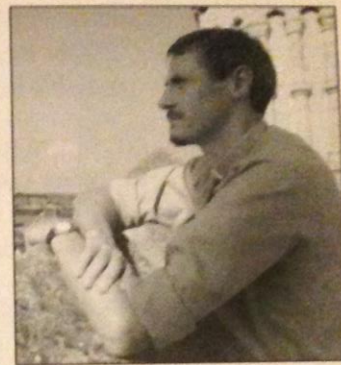
Meanwhile Heritage Lottery Fund grant-aided work on improved interpretation of the Cathedral is proceeding under the title "Ancient Stones – Untold Stories". Much of this, such as audio guides, new leaflets and guidebook, new educational materials and so on has little impact on the fabric of the building. Other projects do; notably the glass porches inside the west and north doors, new reception furniture, new external signs and internal interpretation panels. Three audio-visual presentations will also have a minimal impact on the fabric, in relation to the siting of projection equipment, but very considerable visual impact in the Quire, its north transept and south aisle, where they are to be shown.

A coincidental project, with similar motivation to the re-presentation of the Cathedral, is the replacement of the elderly chairs of various patterns, in the Nave and Transepts with smart modern chairs. These stack and store ingeniously in a very compact space, without any compromise on comfort. The selected chairs have been in use successfully in many other cathedrals for up to thirty years. We look forward to great practical advantages as well as improvements in comfort and appearance.

I H Stewart

MAKING SENSE OF IT ALL

When I was Vicar of a church in Sheffield, some years ago, I once set our home groups an interesting challenge. "I'd like you all to stop meeting for a month", I said, "split yourselves up into pairs, and visit somewhere in the parish that you've never been to before. Then come back in a month's time and discuss what it feels like to be a newcomer in a strange place".



My, we had fun! People headed off to the local Working Men's Club, the Gala Bingo, the bookmakers, and other places they'd lived alongside all their lives but had never been inside. Each of them found that it was a very uncomfortable experience, and that crossing new thresholds was a difficult and daunting thing to do. Once inside, they discovered that each place had its own rituals, language and vocabulary, none of which made any sense unless you were 'in the know'.

The point was simple. For most people, crossing the threshold of a church is equally daunting, and once inside they will be confronted with a bewildering array of things which reinforce the fact that they are 'outsiders'.

As this Annual Report goes to press we are about to launch an Interpretation Project for Rochester Cathedral, which attempts to make it easier for 'outsiders' to enter this wonderful building, immediately feel at home here, and then unlock the mysteries of the cathedral for them to understand and enjoy.

Glazing the entrances at the North and West will allow the wooden doors to be flung open, so that the building immediately says 'come in' rather than 'go away'. A new reception area will allow people to be welcomed in and orientated for their visit. A raft of interpretive media will offer a flexible way of telling the cathedral's story to people in ways that suit them best: from free-standing panels and new leaflets for the visitor in a hurry, to audio guides for the independent explorers with more time on their hands, to guided tours for those who want to dig deeper into the riches of the building and its history.

And despite the use of new technology and glossy graphic design, the key to it all will be the welcome offered as people arrive, a friendly smile and a helping hand.

It has always struck me how immensely proud the cathedral community is of our wonderful building, and the faith that created and sustains it today. It is my hope that the Friends will be pleased with the way in which the cathedral, which you labour so hard to help maintain, is made more accessible to people through this project.

Very Revd Adrian Newman
Dean of Rochester

ART IN CATHEDRALS

This article is a précis of part of a fuller presentation, with historical references, given at the Friends' AGM in 2008, by Professor Vaughan Grylls, Lay Member of the Cathedral Chapter. His permission to publish is gratefully acknowledged

In England, cathedrals and monastic foundations were for centuries the leading patrons for artists because they were better educated and had more money than most. But the English Reformation removed a huge amount of Cathedral art and stole it, sold it on or gave it away. A century or so later, the English Civil War destroyed most of what was left.

These two enormous events meant the loss of shrines, reliquaries, organs, painted statues: especially of Christ, the Virgin Mary and St Peter, The Stations of the Cross, altar pieces or triptychs, altar cloths, decorated fonts, painted murals, vestments, decorated books, especially those in Latin, croziers, crucifixes and precious plate.

Some things escaped: many gargoyles, plate that had been hidden, some mediaeval stained glass and some painted murals, or fragments, having been white-washed over and rediscovered in the 19th and 20th centuries.

Among major works that escaped were the famous Mappa Mundi at Hereford, the Magna Carta at Lincoln and the Textus Roffensis at Rochester.

The Restoration of the Monarchy did not restore either the quantity or quality of such art but a few cathedral artists did flourish. The prime example is Grinling Gibbons, whose astonishing designs show him as a fine sculptor as well as pre-eminent wood-carver. Fine examples are the choir stalls in St Pauls and a monument by him in Rochester Cathedral.

In my view the greatest English artwork, since the Restoration: Wren's St Paul's Cathedral, was designed with an almost colourless interior. The timelessness of pure light and space were the elements Wren wished to emphasise in celebrating the all-powerful God.

Before going further, I want to say something about the Cross. Its design was to influence more art than any other and, for ages, has identified Christianity throughout the World. The establishment of Christianity as the official religion of the Roman Empire by Roman Emperor Constantine ensured that the Cross could become the main influence in the design of sacred art and, indeed, in the very layout of Cathedrals.

Almost as important is the use of colour. In sacred art, **black** represents mourning or death; **blue**: the most expensive pigment, is used for the Virgin Mary; **brown**: the renunciation of the World; **gold**: symbolic of light; **green**: the triumph of life over death; **grey**: the death of the body; **purple**: reserved for the Roman Emperor (and sometimes God); **red**: many things, such as Pentecost, Hate, Love, Martyrs and, most of all, Mary; **white or silver**: purity, innocence and **yellow**: impurity, except in the use of halos - the nimbus of spiritual power. In mediaeval times, halos could be huge.

By the 18th century, and continuing into the 19th and early 20th, much English cathedral art was invested in tombs and monuments. The impetus owed much to the outstanding 18th century

master-sculptor John Flaxman and its direct descendants are those moving war memorials designed by early 20th century architects such as Lutyens and Blomfield.

Art in cathedrals really comes into its own in the Victorian period, caused not just by a desire for more decoration but from an intellectual push-back, started in Oxford in 1833 by John Henry Newman, John Keble, Richard Hurrell Froude and some other high churchmen. They argued that the sacraments and services of true Anglicanism were far more important than mere preaching.

This was to influence cathedral art, in three ways. First was the revival of religious communities such as the Society of the Sacred Mission at Kelham in Nottinghamshire. Second was the development of a distinctive form of cathedral architecture epitomised by Gothic revivalists such as

Sir George Gilbert Scott, (responsible for major restoration work in Rochester Cathedral), JL Pearson, Augustus Pugin, GE Street and William Butterfield. Third was the re-introduction, after a gap of over 200 years, of high-church ceremonial and liturgy with all the trappings - altar cloths, croziers and vestments. Results can still be seen in many English cathedrals today.

Yet in actual artworks, the greatest legacy bestowed by the Victorians lies undoubtedly in stained glass. Its brilliant and extensive use in cathedrals and churches throughout the British Empire spilled over into secular uses and is still the leading characteristic of Victorian architecture.

John Betjeman and the Victorian Society helped to protect it and celebrated the achievements of Victorian art. I have a personal "thank-you" here, because the work of stained-glass firms such as Burlison and Grylls came to be appreciated again.

Religiously-themed paintings in Anglican cathedrals made rather less of a comeback. The most famous example is actually an enlarged copy of 'The Light of the World' by the Pre-Raphaelite William Holman Hunt. His original, at Keble College Oxford, illustrates the scene from Revelation 3: 19-21 where Christ, holding a lantern, stands outside an overgrown and clearly unused door, representing our human conscience.

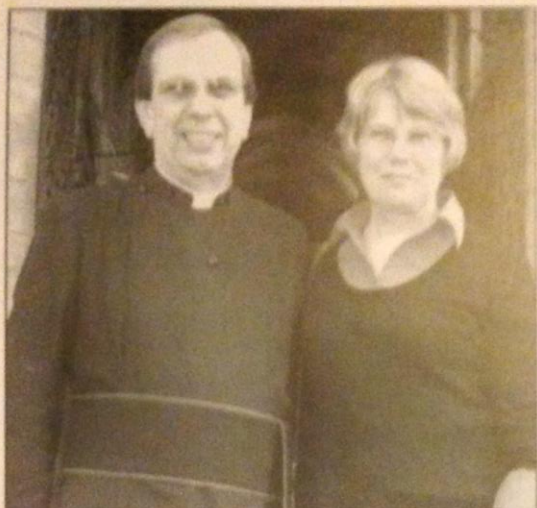
I believe the greatest exponent of late Victorian and early 20th century art in cathedrals and churches is Sir Ninian Comper, whose commissions include a line of windows in the north wall of the nave of Westminster Abbey. Altar screens, altar fittings, choirs, sanctuaries, floors, tomb canopies, rood screens; he did them all and Southwark has quite a lot. His greatest work is the Altar screens at Wymondham Abbey in Norfolk.

Today, the most familiar modern cathedral art is to be found at Coventry. John Piper's Baptistry window, Graham Sutherland's great tapestry of Christ in Majesty, Basil Spence's Crown of Thorns Screen are world-famous images.

Yet other cathedrals in England have equally good collections of sacred modern art, albeit less well-known. Truro for example has The Black Madonna sculpture as well as an extraordinary terracotta work by George Tinworth 'The Way of the Cross.' Truro regularly hosts temporary exhibitions of international-quality art and this is perhaps where art in cathedrals has its most vital future. Perhaps that is something we can all think about and work on here, at Rochester.



*Memorial attributed to Grinling Gibbons.
Photo: J Sears*



The memory still lingers on: kneeling in the cathedral, in front of the seated but still large stature of David Say, the then Bishop of Rochester, and being enveloped by the laying on of hands as I was ordained priest. The pressure of his and the other priests' hands on me seemed to travel throughout my body, as if a great weight was being imposed; and for a moment the light was cut out. Then, after the Bishop's prayer, everyone stands back, the light streams in and the pressure is lifted – a sort of resurrection moment.

I never dreamt then that I would be back again (or in a sense, still here!) forty years later for a farewell as I retire from stipendiary ministry and the great privilege of being Archdeacon of Rochester and a Canon Residentiary of this wonderful cathedral. There are many memories of the parishes where I have served, only once escaping from the archdeaconry of Rochester when I served at Bromley Parish Church. All the parishes have stretched me, from learning the ropes at Meopham as a new and very green curate, to the housing estate at Park Wood in south Gillingham, to the commuter villages of Hartley and Fawkham, and then to town centre ministries at Dartford and Bromley. They have all in their way helped fashion me as a priest, developed my faith in God, and made me encounter Christ in so many different situations and people. The most profound question I encountered was posed by two three-year olds who wanted to know what colour eyes God has. I still think of that brilliantly absorbing question. The three-year olds are now very grown up and I hope have begun to find an answer. But what answer would you give? I recall a fourteen-year old when asked how she pictured God described the hands of Jesus – caring, healing, crucified and risen. What great insight!

There have been many joys but also the pain of mistakes. There have been those times when you join with the cry – why do bad things happen to good people? And you live with that tension of knowing and not knowing, of believing but still having questions.

The final nine years have been as a 'venerable'. The family got the giggles when I said this was the official title for an archdeacon. Well, it does make you sound terribly ancient! Whilst the role has brought me fun it has also brought me closely in touch with clergy and churchwardens in particular of the archdeaconry parishes.

Whilst many of them are hard pressed we should constantly give thanks to God for their faith and stickability particularly when things are difficult. I have also encountered the challenges of the Thames Gateway development, which takes in many parishes of the archdeaconry, at present stalled because of the financial crisis but which will, at some stage start up again and make a profound alteration to the communities in this part of Kent and beyond in the next twenty or so years. This is making us all think about what it means to be a church, what shape the church should take and what sort of ministry is needed to meet the needs and face the challenges of the 21st century. I am glad that the Cathedral has taken its part in this in such a creative way with the inclusion of a pioneer curate on the staff. Angel Space events have also brought the cathedral the bustle of young people into its life blood. These are just the beginnings of the way the Cathedral is opening its doors as a place where people can come to share their questions as well as celebrate life as they explore this vibrant place of worship. And glazing in the west end will make a major impact on those who are just walking by, inviting them to take a step in.

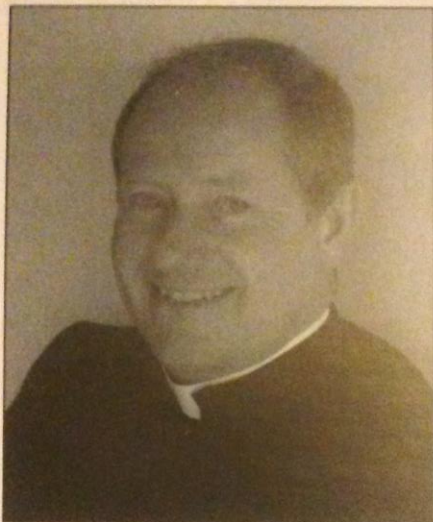
It has been a great privilege to be both a member of the Bishop's Staff and the Dean and Chapter. Both groups have to face enormous tasks and require great energy and team work. I am grateful for the opportunity of working with such talented and inspirational people. Quite what I shall do when the day of retirement comes I really don't know, but I shall miss them and many others as Sue and I take a fresh look at how we use our time to seek to serve God and his church and people in a new and different way. It might also mean that I have to do some cooking I hear.

I sometimes go up the hill to the green near All Saints Church Frindsbury where there is a playground which overlooks the River Medway as it curves around the Cathedral. You can see from there the road and CTRL rail bridges away in the distance. In the foreground is the rusting Russian submarine, no longer of use. You are in fact looking at over a thousand years of industrial and social history. The remains of the castle stand out. So too does the Cathedral, as if docked by the waterside waiting to be launched. It's the only thing of great antiquity in the picture that it is still there for what it was originally designed – the worship of God and celebration of the good news in Jesus Christ. A very special place. That will inspire us for the next stage.

The Ven Peter Lock

Archdeacon of Rochester

MY FIRST SIX MONTHS AS PRECENTOR
a new note in the music: June to December 2008



Depending on how you count and your mathematical ability, June to December may well be seven months! Nevertheless, my first half year as Precentor has been an exciting and exhilarating time. I am most fortunate to come to a cathedral committed to openness, warmth and hospitality. It is also a remarkable experience in another way. Joining a busy and fast-moving cathedral feels a bit like trying to get on a train or a bus which is pulling away: you have to run very fast and then throw yourself on hoping that you will land safely on board and be able to stand up, sit down and then survive and thrive!!

After the first six months I feel I have plenty more to learn but, at the same time, I am beginning to gain some equilibrium and perspective as to the patterns and possibilities of a precentorial ministry. The worship of the Cathedral reflects something of its distinctive role in the life of the diocesan family; everything that is offered is not only the best that we can give because it is for God - but it is also an example and resource for the diocese. This very exposed position is demanding but critical if our worship is to develop tradition as part of our responsibility as the church in the 21st century. The Church of England is blessed with the beautiful, varied and rich treasury that is *Common Worship*. It complements and re-expresses the unique Anglican spiritual inheritance of the Book of Common Prayer. A cathedral lives within these disciplines and freedoms, and, through the security of that offering, might dare to experiment and discover yet more - that all may grow and flourish.

So I have been privileged to join in the life of this cathedral which has lived and prayed and served for over 1400 years. There is a considerable amount to learn and accommodate to in terms of practice, collaboration and in understanding the community's complex and vibrant life. At the same time, I believe that we have to be creative and innovative in our own day and just as I have been blessed to inherit a rich and beautiful offering of liturgy and music from my predecessor, so it is equally important to keep it fresh, authentic and challenging within the life of the Cathedral and far beyond. Anybody joining an established foundation of community life is bound to sound a new note; I hope that in my case the harmonies and dissonances that I bring might in some way enrich and encourage

the magnificent ensemble of praise!

And what an ensemble of welcome and friendship Rochester Cathedral offers. There is true joy and warmth working in the Chapter, in the cathedral office, and with the teams of vergers, stewards, embroiderers, volunteers ...and, of, course the magnificent musicians. Beyond that there is the wider circle of the King's School, the city, the diocese and the visitors, of whom many of the latter I know to be struck by the approachability and vitality of this great church.

Gradually, the rhythms and demands of the Church's year in this place are becoming more familiar, and Ruth and I are beginning to feel at home. The Precinct is beautiful, and our house and walled garden an oasis! And it is that sense of belonging, identity and refreshment which characterises home that should also belong to cathedral and parish life. Amidst all the activity, there needs to be a stillness where divinity and humanity combine in that mystery of Jesus Christ's welcome and presence that asks us only to be ourselves and become what we truly can be. Worship, music and silence bestow this below and beyond words and ideas. This is offered day by day in the cathedral and its cost and value is beyond price. I feel privileged to be a part of it – a new note in the music of God here in Rochester. The beauty and the daily pressures are quite an overwhelming combination and experience. Yet our cathedrals are a unique and God-given blessing for the peoples of these islands. Our land and indeed the entire world need holy places where God's future is recognised and realised in the faithfulness of prayer and worship and service. I hope that the dedication of the Friends and the opportunities of the new interpretation plan and the eventual re-ordering of the cathedral will be seen as a precious part in this unique role of being a mother church and a holy space of welcome, light and eternal peace. Thank you for your welcome. The cathedral family is big-hearted and remarkable, and I have yet to get to know you all by name!! I now look forward to the next six months and to experience and share in the Easter and Pentecost worship and celebrations: and there's a happy note and prospect to end this reflection!

Rev Canon Neil Thompson

NEW PUBLICATIONS - Rochester Bells and Cathedral Curiosities

Following the announcement last year of 'Rochester's Bells' The Friends' latest publication is a delightful little booklet called 'Cathedral Curiosities', written and illustrated by Elizabeth Mallinson. The things she describes are intriguing and her own story is no less so.

Elizabeth has been a Welcomer and Guide at Rochester Cathedral for fifteen years. Her love of history and interest in people mean that she is well suited to this role.

She trained as a draughtsman, going to Art College to learn technical drawing, which she thinks helped her to become observant. She went on to do technical illustrating and worked for the Institute of Mechanical Engineers in London. After several other interesting and varied posts, Elizabeth settled for 26 years in the Parks Department of the London Borough of Bexley where she rose to be the Senior Landscape Assistant. She designed gardens, did the drawings and costings and often managed a gang of ten men who did the labouring.

Her observation and drawing skills were generously given to the Publicity and Publications sub-committee of the Friends' Council, during their close collaboration in preparing 'Cathedral Curiosities'.

Elizabeth's work is an example of how valuable the many different and varied skills of the volunteers really are. The new booklet will delight many, perhaps even those who thought they knew all about our splendid cathedral!

We hope you will enjoy both 'Rochester's Bells' and 'Cathedral Curiosities'. An order form for each is on the facing page and can be sent off without spoiling the Annual Report.

Margaret Jones-Evans

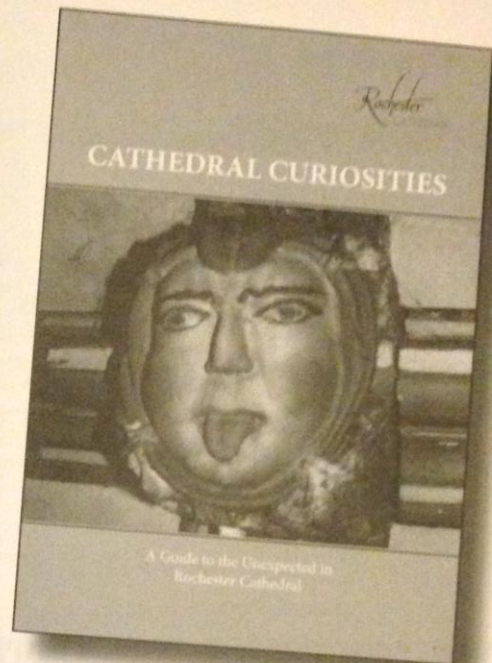


Chapter House Doorway
One of the many beautifully illustrated items in the cathedral, each with a curious tale to tell.

HOW TO OBTAIN THE NEW PUBLICATIONS

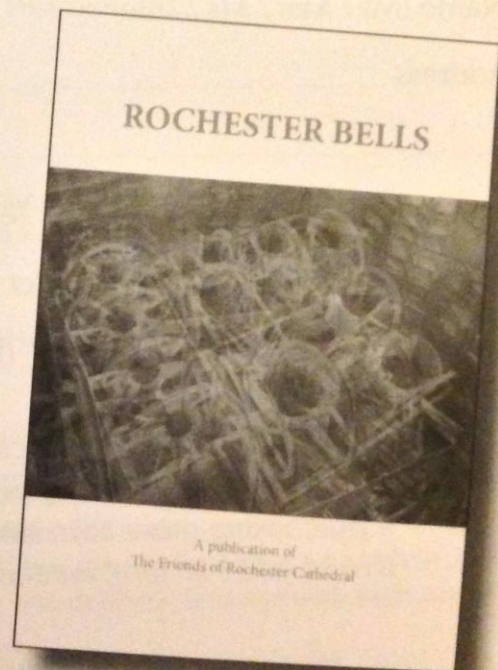
Friends' booklets are available from the Friends' Office (address overleaf). You might find it more convenient to order using this detachable form, by filling in the details on the other side.

The front cover of 'Cathedral Curiosities' illustrates one of the strangest of them. The booklet features about twenty in all, with a guide to their location. Some of these could easily be overlooked. Closer examination, aided by the booklet, reveals them for all to see.



This publication replaces the original leaflet 'The bells of Rochester Cathedral' but in a handy booklet form, costing only £2.

It traces the history of the bells as well as of the Ringers of the Cathedral, in a section on Change Ringing.



ORDER FORM FOR FRIENDS' PUBLICATIONS

Please detach this form and return it with your remittance to The Secretary, The Friends of Rochester Cathedral, 1 The College, The Precinct, Rochester, Kent ME1 1SU (new address) Thank you.

Please send me

copies of *Rochester's Bells* at £2.00 + postage 30p per copy Total £

copies of *Cathedral Curiosities* at £4.00 + postage 45p per copy Total £

Special Offer.....

Sets of both booklets at £5.00 the pair + postage 70p per set Total £

Total
cost £

Please enter clearly in BLOCK CAPITALS

Name (Mr / Mrs / Ms / Title)

Address

Post Code Telephone Number

I/we enclose a cheque/postal order for £

Please make cheques payable to "The Friends of Rochester Cathedral".

1. Postage costs includes packing and are based on estimates of charges to apply after April 2009.
2. If purchasing more than two copies or sets, please telephone 01634 832142 (am, weekdays) for a quotation.

**Thank you for supporting the Cathedral by ordering
the Friends' publications.**

PERSUADE A FRIEND TO BE A 'FRIEND'

Membership Application

Please detach this form and return to:

The Secretary, The Friends of Rochester Cathedral, 1 The College, The Precinct, Rochester, Kent
ME1 1SU (new address)
(Please use BLOCK CAPITALS as necessary)

I/We wish to become a Friend of Rochester Cathedral as:

	(please tick)	Minimum Subscription
Individual Membership	<input type="checkbox"/>	£10.00 pa
Joint Husband and Wife	<input type="checkbox"/>	£15.00 pa
Family Membership	<input type="checkbox"/>	£20.00 pa
Individual Life	<input type="checkbox"/>	£100.00
Joint Husband and Wife Life Membership	<input type="checkbox"/>	£150.00
Companies and other Corporate members	<input type="checkbox"/>	£25.00 pa
Schools and PCCs	<input type="checkbox"/>	£10.00 pa
I enclose Gift Aid Declaration (see overleaf)	<input type="checkbox"/>	

Name (Mr / Mrs / Ms / Title)

Address

..... Postcode

Telephone Number

Signed

I/We enclose cheque/postal order/cash/banker's order (please see below) for £.....
Cheques should be made payable to 'The Friends of Rochester Cathedral'.

BANKER'S ORDER

To Bank plc

..... Branch Address

Please pay to the account of THE FRIENDS OF ROCHESTER CATHEDRAL at Lloyds TSB Bank
Rochester Branch, 69 High Street, Rochester, Kent ME1 1LY, sorting code
30-97-12 A/C No 0368725, the sum of £..... on(date) and on
that date each succeeding year until further notice, and debit my account with each payment.

Signature Date

Bank Sort Code Account Number

THE FRIENDS OF ROCHESTER CATHEDRAL
GIFT AID DECLARATION

I, (full names)

of

..... (PostCode).....

should like The Friends of Rochester Cathedral to treat all donations and/or subscriptions I have made since 6 April 2000, and all subscriptions and/or donations I make from the date of this declaration, until I notify you otherwise, as Gift Aid donations.

Signed

Date

Notes

Please notify any change of name or address to the Friends Office at the new address: 1 The College, The Precinct, Rochester, Kent ME1 1SU.

You may cancel this declaration at any time by notifying the Friends Office, and this Declaration will then not apply to donations that you make on or after the date of cancellation or such later date as you specify.

You must pay an amount of income tax and/or capital gains tax at least equal to the tax that The Friends of Rochester Cathedral reclaims on your donations.

If in the future your circumstances change, and you no longer pay tax on your income and capital gains equal to the tax that the Friends reclaim, then please inform the Friends' Office.

If you pay tax at the higher rate you may claim further tax relief in your Self Assessment tax return.

RESTORATION OF THE NORMAN CLOISTER

The Friends' leaflet "Be a Friend of Rochester Cathedral" lists examples of projects which have been financed since 1935. They have varied from urgent restoration and maintenance to installation of new equipment for the benefit of all who come to the Cathedral. Notable, recently, was the provision of the 'cherry picker' to help in reaching high places, for maintenance and, in some cases, research.

Some projects involved funding over a number of years and, indeed, the Friends continue to contribute £6,000 per year to the maintenance of the Cloister Garth. A fascinating example is the project to which the Friends subscribed, from 1937 to 1962. It involved the Cloister Garth, illustrated by Geoff Matthews' picture on the front cover of this Annual Report. It shows, beyond the modern John Doubleday statue, the 12th century sculpture referred to in the 1937 appeal letter. This is transcribed below in its entirety, as it reveals much about the era in which it was written (especially in the cost of such projects in those days).

The interest is further heightened by the contemporary pictures showing the buildings that have subsequently been removed in order to create the cloister and garden that we know today.

The following is the text of the appeal letter written in 1937 by the Dean, the Very Rev'd Francis Underhill.

"We are asking your support for a project of considerable archaeological and public importance in connection with one of the chief glories of our ancient Cathedral, the remains of the Norman Cloister with its Cloister Garth, now the gardens of Prebendal House. We desire to throw these open to all citizens and visitors to the Cathedral.

In order to effect this we must remove the house, built more than 100 years ago, which occupies and disfigures the site of the Monastic buildings. The remains would then be seen once more in their proper setting. The advantage of this plan to the general public is so obvious as to need little comment; the throwing open of this ground would add enormously to the attractions of the City of Rochester. The cost of the scheme will be £4,000.

The work is being carried out under the guidance of our consulting architect, Mr WA Forsyth, F.R.I.B.A., who gives the fullest approval to the scheme.

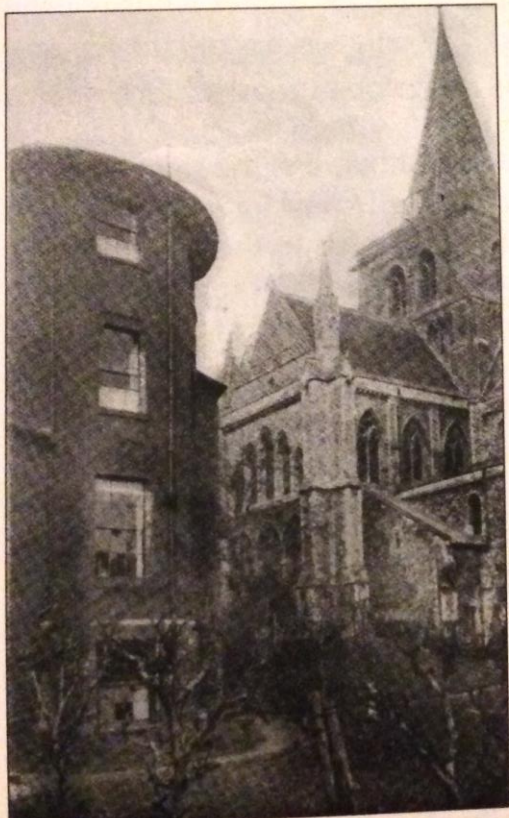
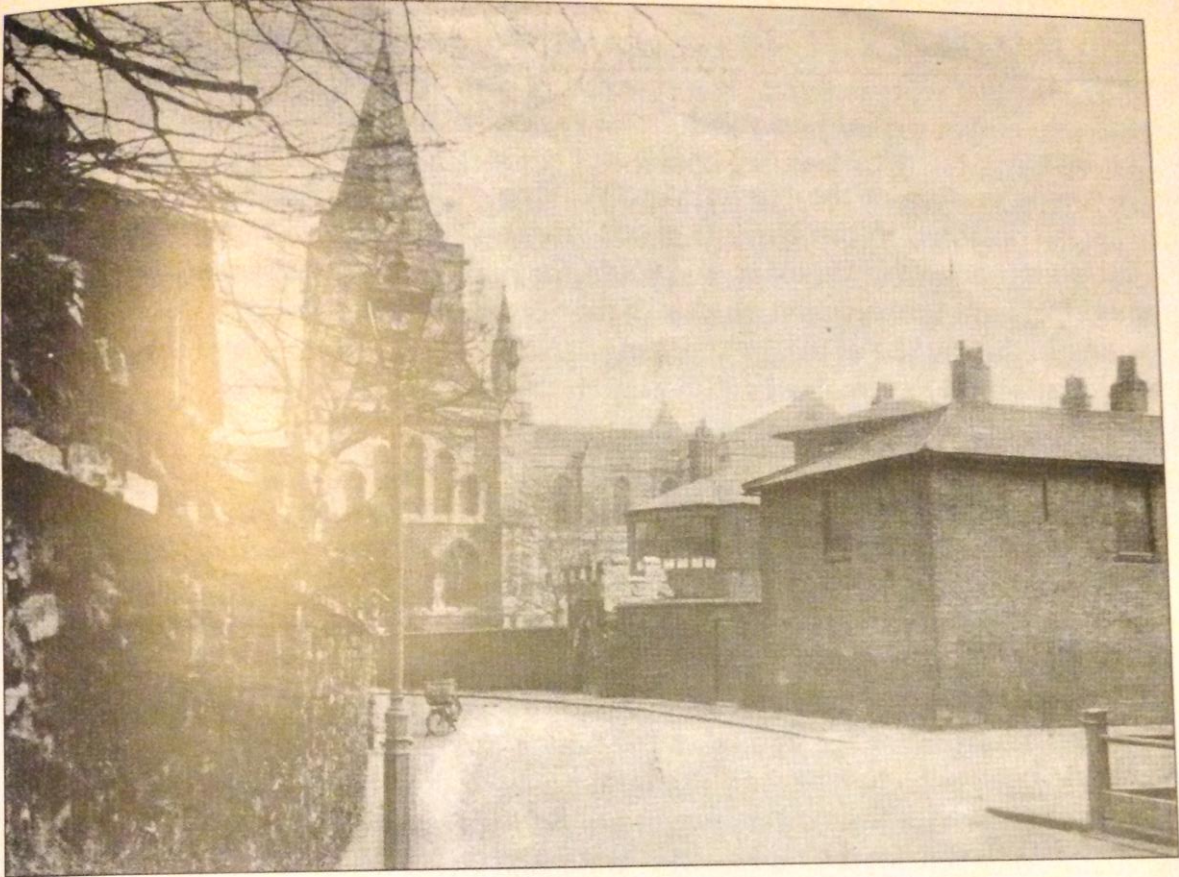
Archaeologically the interest lies in the fact that much Norman work of great importance remains, and that the plan of the Benedictine House at Rochester differs in some essential respects from other monastic remains in England. The buildings still in existence shew a wealth of detail unsurpassed in richness by any other Norman work.

When the site of the house is cleared the South Cloister wall with its 13th Century doorway and the Monk's (sic) vaulted Lavatory adjoining will be fully exposed. The Cloister walk on the North and East sides remains practically at its original level. On the South and West sides it is covered through the rise in the level of the garth. It will add greatly to our knowledge of the Cloister if the original paved floor can be established and shewn on all four sides. At the same time we feel bound to roof in the rich and delicate Norman work of the west end of the Chapter House, and of the Cloister Wall which are at present exposed to the weather. The recent re-opening (by the Friends of the Cathedral) of the Chapter House doorway, blocked for centuries, is most enlightening and forms a valuable beginning to the development of the Scheme. We wish also to uncover the footings of the Bishop's Gate in the opposite corner of the Cloister. The Cloister and its garth, with the ancient work we have mentioned, are at present enclosed in a private garden. We propose, if the work can be carried through as we desire, to open the space to the public, thus giving access to the whole of the Cloister, with its early 12th Century sculpture, up to the ancient Norman Chapter House. Both have hitherto been inaccessible.

The Corporation of the City of Rochester has assured us of its cordial co-operation with the scheme.

The general Public is probably aware of the fact that our Cathedral Foundation is greatly impoverished through the provision of the Tithe Legislation, and it is impossible for us to undertake so large and important a work without substantial public assistance.

The demolition of the house and the consequent depreciation of the Chapter property must be made good, as well as provision made for the upkeep of the Cloister and garden in the future. We therefore appeal to you for help in this work, which we feel sure you will agree is of national importance. Our Cathedrals belong to the whole nation and empire as well as to all who have historical relations with England. £1,700 has been received in donations and promises, and a further £2,300 is still required, £300 of which is needed by October. The Friends of Rochester Cathedral have already made a grant of £275 for the first year and hope to give substantial help during the course of the next two years. Will you join with the Dean and Chapter and the Friends in this work? We need your assistance now for delay must mean further damage".



Views of the Cathedral extracted from the appeal letter, showing the original buildings which were subsequently removed, to such remarkable effect.

The Text

The single version of the Life of Saint William of Rochester to have come down to us is contained in the *Nova Legenda Angliae*, a compilation of English saints' lives edited anew by Wynkyn de Worde for publication in 1516, but essentially embodying the *Sanctilogium Angliae* of the St Albans' historian, John of Tynemouth, writing in the middle of the 14th century. William stands alone with Edgar in being a saint attached to a major English church and long enjoying official recognition, but only now securing inclusion in this major work of reference.

We must assume a source compiled at or at the behest of the church at Rochester. What we have is a Latin *Vita* outlining briefly the pious circumstances of William's life and martyrdom, followed by the miracle which clinches his place among the saints. It runs as follows: The baker of Perth turns away from the sins of his worldly youth and embraces God. He excels in pious acts, among which the adoption of a homeless child, whom he cherishes and brings up almost as a son. He resolves to undertake a pilgrimage and takes the young man along as his sole companion. But he is betrayed. Just beyond Rochester, where they had rested for three days, the youth persuades his master away from the right course and murders him. Thus martyred, he is ripe for the ranks of the saints and God's will is made manifest when a mad woman is cured by a garland of honeysuckle, which, in her wildness, she had made as a crown for the saint's wounded head. Finally we are told the martyr's body came to lie in the city of Rochester.

One peculiarity at least raises the possibility that the author, like the saint, was not a native of Rochester. This is the elaborate and rather self-conscious way in which Rochester is put on the map – "the city of Rochester, which in the tongue of the Saxons is called "Roffecestria", that is "the city of Roffa", in the province of Kent, sited on the River Medway in a very fine position, twenty-four miles from the city of London, metropolis of England, in the direction of "Dorobernia", which in former times was called Kaerkarec", but is now Canterbury". This is to all appearances a garbled version of the convenient description of Rochester in Bede's *Historia Ecclesiastica II,iii*.

William was known to have been a baker from Perth, to have undertaken a pilgrimage and to have been slain "in the midst of his penitential journey". But by virtue of his martyrdom he was also known to be much more: He was a "withered tree" which saw fit to reform itself and bear fruit, "watered by the water of wisdom and salvation" (Ecclesiasticus, 15,3). Like Job, he was "simple, upright, God-fearing and shunning evil." (Job, 2,3). In the words of the Psalms, he was "a father to orphans and protector to widows" (Ps 67,6). Like Abraham, he left behind kin

and livelihood (Genesis, 12,1) that, as the New Testament promises, "he might be enriched a hundredfold" (Matt, 19,29) "He was massacred as is an innocent lamb by the wolf, but rose up from the shadows of death as new fruit grows from the seed of corn" (John, 12,24) "clothed with light as with a garment" (Ps 103,2), to receive the "crown of life which God Himself promised His followers" (James, 1,12). The author leans heavily, therefore, on Biblical, in particular Old Testament, language and images. He makes much of the treacherous foster-child, of his scheming and insolence. The alliteration accompanying the villain's exit is magnificent, both in the Latin and in translation: "The foul wretch fled in the face of his felony, fled as a fugitive, fit not for refuge, but for death by the rope".

The description of the incident with the mad woman is lighter and more lyrical in tone – in sharp contrast to the laboured and stylized introduction which precedes it. The language is less obviously lifted straight from the Bible, the chief exceptions being graceful images culled from the Song of Songs and the Psalms. It is a delightful piece of writing, and we are left wishing that there was a good deal more of the same.

The Historical Context

Perth seems not to have bothered to have established a claim on the saint. William seems to have been forgotten even by the guild of bakers. But what Perth did provide was the sort of context in which a conversion such as William's reads as highly credible. It was the classic successful 12/13th century town in which rapid growth might lead to heightened social and religious tensions. An emphasis on charity and the impulse to go on pilgrimage were two characteristic aspects of the self-made man's religion in this period.

The Life hints that William's conversion was fuelled by guilt succeeding a dissolute and profligate youth: "forewarned of what was in store for him, he banished the ways of his youth and, subjecting his body he compelled the flesh to serve the spirit". He seems to have prospered in his trade, but "he set aside every tenth loaf for the poor out of charity that he might be worthy to eat the bread of angels among the heavenly company". "Nor did this true worshipper of Christ remain for long luke-warm in the service of God, but daily he frequented the thresholds of Holy Mother Church". William's motive in undertaking a pilgrimage is readily explicable in terms of the shifting urban context which Perth provided.

The pilgrim was a more than usually familiar figure in mediaeval Kent. Kent was a historically closely linked to the continent and was naturally equipped to become a corridor for travellers seeking the foremost shrines of Christendom. And, of course, Canterbury held the added attraction of the most frequented shrine in England. Early on we find a string of hospitals along the north Kent route, geared to accommodate pilgrims: Strood's hospital of St Mary was founded in 1193 by Bishop

Gilbert de Glanville of Rochester (1185-1214) for the poor, weak and infirm of the neighbourhood, or travellers from other parts.

The people of Kent took their own place among the pilgrims. Bishop Hamo de Hythe's Register reveals penitential pilgrimage as being frequently imposed on wrong-doers called before the ecclesiastical courts. The penitential aspect of pilgrimage applied not just to sin that was brought before the courts. Its most potent appeal lay in its believed ability to cleanse the infirm of spirit and to make up to the Almighty for errors which threatened one's chance of salvation. This could even be achieved posthumously. In Sittingbourne in 1408 Henry Husee bequeathed, "that one go on pilgrimage to Walsyngham after my death, 10s". It is easy to see how the person of the pilgrim might come to be regarded as holy. From the 13th century onwards the pilgrim may have featured regularly in Kent churches. At Faversham, a pilgrim and King (St Edmund) greeted each other across the arch of the south wall of the chancel north aisle, close to the altar of Becket.

But to return to St William. The only fairly securely identified depiction of him is that of All Saints Church, Frindsbury, uncovered during the 1883 restoration. There, in the chancel, in the south jamb of the south light on the east wall, "an unrimbed palmer" kept company with other saints, including St Edmund (archbishop, 1234-40, canonized 1247) and St Lawrence, both important to the Bishop of Rochester who acquired the church in 1256 and who also secured William's canonization in the same year. And so the veneration of William the pilgrim gained official recognition and there were doubtless celebrations at Rochester itself, perhaps centring on a translation or elevation of the relics. As we have seen, a pilgrim saint was a fitting focus for contemporary devotion, likely to attract the attention of locals and travellers alike.

The Cult

Throughout the Middle Ages Rochester appears to have been a place of passage, valued for its inns and its bridge. Pilgrims and travellers, like William (and like Mr Pickwick) saw it as a place where they might recover their strength for the really important business ahead. It was this that brought William to Rochester in the first place. It was this that may have fuelled his cult at its opening stages. And it may explain why the cult never enjoyed a very considerable degree of success in the long term.

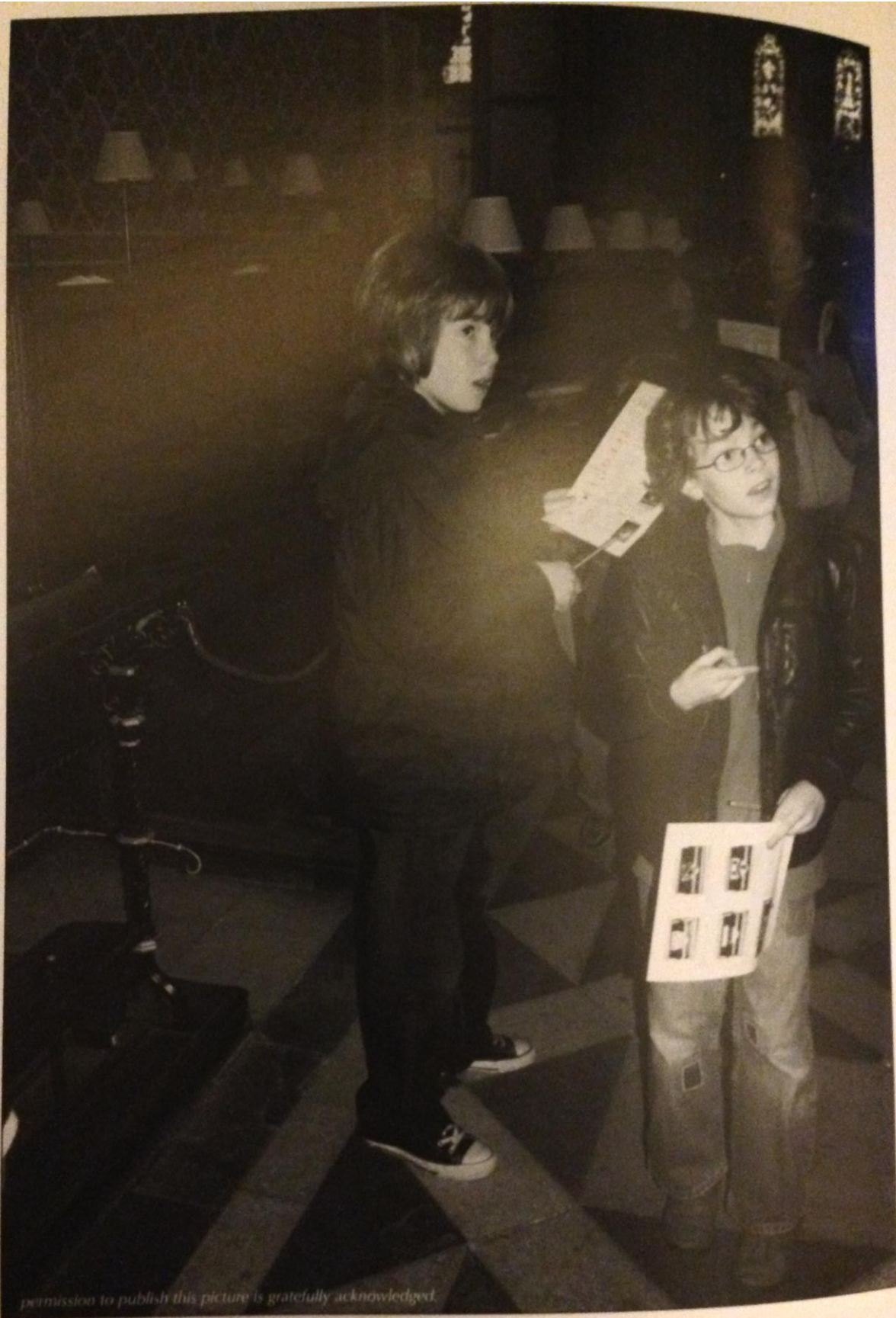
The evidence for the cult of St William is extremely meagre. We gather from additions to a later Rochester manuscript that in 1201 he was "martyred outside the city of Rochester and buried inside the cathedral church of Rochester amidst a flutter of miracles". The same source records his canonization in 1256: "Laurence of St. Martin, Bishop of Rochester, crossed the sea to the Roman Curia where he obtained the canonization of the blessed martyr William who rests in the church

of Rochester". At some stage, perhaps very early on, the Church of Rochester took possession of the body and thereby its cult. The translation inspired a vigorous increase of miracles, as no doubt did the elevation into a new shrine in the north transept. The place of martyrdom may have remained a point of secondary focus for the cult, the site perhaps of a chapel, but the centre, henceforth, was with the body, "inside the cathedral church of Rochester". And it was to cement this, presumably, that the Bishop himself sought and won canonization.

Several factors indicate that the success of the cult in the 13th century was considerable. Additions to the cathedral priory 'List of Benefactions' include the entry that "William of Hoo, the Sacrist made the entire choir.... from the offerings of St William". In the years following canonization, significant persons paid their court: "Hubert de Burgh, justiciar of England, gave the window in the centre to St William". In 1278, Bishop Walter de Merton chose to be entombed "in the area to the north beside the sepulchre of St William". In 1300 Ralph de Stanford gave seven shillings "to the feretory of St. William" on the King's behalf. It is likely that lesser folk, as they passed through, were prompted to similar action by the shrine of glittering newness and reputation. The new "St. William's door" was the means by which they came and went.

The 14th century evidence is of a different nature. Bishop Thomas de Woultham bequeathed ten marks "for work on the tomb of St William" in 1360 - the shrine was evidently in need of repair. Hamo de Hythe's Register contains two instances in 1332 of penitential pilgrimages to St William's shrine imposed on malefactors by the Bishop's court. Both are ordered to deliver offerings of wax, but in each case it is commanded that like offerings are made first and foremost to, on the one hand, the High Altar at Rochester, and on the other, the shrine of St Thomas of Canterbury. What is interesting is that in both instances St William's shrine so clearly takes a secondary place.

For the later 15th and early 16th centuries there is impressive evidence for continuing activity at the shrine. The Sacrist's accounts for 1512-13 carefully note St William's income and also the purchase of one pair of candlesticks for the altar and one candelabra for the tomb. Wills reflect continuing attention to the upkeep of the shrine and a continuing belief in its efficacy. Presumably at least some of the offerings at the shrine came from pilgrims on their way through to Canterbury or elsewhere, but it seems reasonable to conclude that by this stage the focus of the cult was essentially local. St William is never particularly singled out in late mediaeval Rochester sources and his feast day failed to attach itself to the number of calendars belonging to the diocese which have survived. Like other cults which enjoyed a dramatic take-off in the 13th century, St William had descended into a quiet and unassuming respectability inside the city walls.



permission to publish this picture is gratefully acknowledged.

Exploring the Cathedral

BUSY AS A BEE, STRONG AS AN EAGLE Matters of interpretation

Are you either of those things? Have we had Bishops of Rochester who had those attributes, and how would we know anyway?

Well, if you go into the quire and look at the coats of arms for the bishops, dating from Norman times to the present day, you can see, by looking at their shields, how those bishops viewed themselves. And looking at their coats of arms is just what the Education Department team has been doing in preparation for our next 'Family Drop-in' activity: heraldry, offered as part of our extended programme supported by the Heritage Lottery Fund. Our first, very successful, Family Drop-in was in October 2008 when we did brass rubbing, and we hope to run sessions covering various activities during most mid-term and main holidays in the future.

In addition to the Family Drop-in sessions you might soon be seeing busy Beavers and curious Cubs in the Cathedral, as we further extend our programme to include offering the Faith Badge to members of uniformed organisations, eventually including bustling Brownies and gregarious Girl Guides, too. All children like earning their badges, and coming to Rochester Cathedral will, hopefully, make it memorable for them.

As well as welcoming around 16,000 school and student visits during the year, we have been able to broaden our programme in several ways, thanks to the successful outcome of the Heritage Lottery Fund Bid in 2008. We have developed new photo-trails for families and also created a 'child's-eye' view of the cathedral for adults; (pause for thought). We hope to go out and visit local schools a bit more and, for those schools that can't physically come to see us, to offer a video-conferencing facility so they can 'natter with a novice' or 'parley with a pilgrim'.

Although the HLF money has allowed us to extend our boundaries we are as nothing without our marvellous group of volunteers, each of them bringing their own skills and strengths to our team. I think they have as much fun as the children in costume, acting as one of the historical figures of the Cathedral (ask Bishop Gundulph or Prior Walter) or getting messy in the crypt with paint and polystyrene tiles or wine bottles, funnels, spoons and water. Some potential volunteers are a little tentative when they first come along but very soon get into the swing of things.

Well, what will next year bring? Who knows! It just depends on what sort of brainwave Helen or I have in the middle of the night! Let's just hope it's nothing too expensive.

Liz Simmons

Senior Education Officer

FRIENDS' OUTING Battle Abbey and Rye

Having received their boarding instructions, which gave a synopsis of the locations to be visited, a goodly number of Friends and their guests joined the coach at the Rochester Visitor Centre on 26 September. They departed shortly after 9 am for Strood, to be joined by the rest of our 40-strong party. The weather was beautiful all day and our route took us around Maidstone to Battle, where we disembarked at the Market Square. The farmers' market was to be a pleasant diversion on our return.

The townscape still has many small shops and some archaeological features dating back to the 16th and 17th century, putting one in mind of Rochester 60 years ago. After elevenses in one of the small High Street cafés, near new developments off Mount Street, we went our several ways to explore the town.

There was a good choice of places to have lunch and several of our party were seen in the Abbey Battlefield café. My peregrination took me through the Abbey shop and, taking a clockwise course, I found myself making an external tour of the Abbey School buildings, including the Abbey Church, noting a plaque announcing that Battle Abbey had become a country estate in 1538. Crossing the School garden and emerging on the east range of the Cloister, you come to the Chapter House and 11th century church. My route took me to the Camellia Walk, evidence that I was going round in the wrong direction but it was no less enjoyable for that.

Battle is definitely worth a whole day to itself, and one can choose from the Abbey and its grounds, a short walk to see the battlefield or, as did some of our group, the long walk round the battlefield's outer perimeter. On my tour, I came across a most wonderful view below the main wall, looking across the valley to the battlefield, which is noted in the Bayeux Tapestry.

Once more aboard the coach by 2 pm, as requested, we set off through the Sussex countryside to our second port of call: Rye, a gem of a town perched on a tiny hilltop, once an island, surrounded by the rivers Brede, Rother and Tillingham. It is now bounded on three sides by the Brede and Rother.

Rye has an excellent, free town map, invaluable once you've decided which way up to hold it, as we again went our several ways. A small town, it offers something for everybody with its High Street shops (including cooking and hardware), plentiful art and ancient buildings. One such is St Mary's Church, bordered by Watchbell Street, in which the Roman Catholic church is also situated.

I found it an advantage to be wearing comfortable shoes as there are several mediaeval streets which are cobbled. The town map suggests some good restaurants for which Rye is renowned. I found the Kettle of Fish had a nice menu and among other favourites are The Mermaid Tea Rooms, Peters and Simon the Pieman's, where some of us teamed up again.

We all reassembled on time and set off for the return journey, which included a trip across Romney Marsh, before returning to our original boarding points at Strood, Rochester, Rainham and Newington.

Once again, the Friends had enjoyed a pleasant, well-supported and successful trip: an encouragement to those who worked so hard to organise it.

Nigel Wilder



Left:: Battle Abbey, seen from where the Normans began their final assault on Harold's army.

Right: Nave of St Mary's Rye, looking to the high altar.

THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL Charity reg. 273973

Report of the Officers and Members of Council

We submit The Treasurer's Report and financial statements for the year ended 28 February 2009.

Review of the Year

The income during the year was £45,657 a decrease of £4,261 over last year which is entirely due to a reduction in dividend income. The capital value of the fund decreased by £198,490 due to general stock market trends.

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

	Paid in Year £
Digital Survey	35,000
Upkeep of Garth	<u>6,000</u>
	41,000

TREASURER'S REPORT

The major challenge that faced the Finance Committee during the last year has been the global recession and a continuing reduction in the value of our investment portfolio. Our investments have lost 17% of their value but this loss would only be realised if we were to encash our funds. As we consider our investments to be of a long term nature, put in place to generate income, there is no proposal to consider encashment at the present time.

The grant to the Dean and Chapter in respect of disabled access to the Crypt, which was approved in January 2008, has not yet been made. The funds are, however, held in cash and are available on demand.

The Charity Commissioners' recommended format for the Accounts of a Charity has resulted in a considerable increase in the length of their presentation, and would be uneconomical to produce in full in this report. A full copy of the signed Accounts to 28th February 2009 will be available for any member to see if requested.

I would like to express my grateful thanks to Mrs Christine Tucker for making my task as Treasurer so straightforward and for all her help during the year.

John A Dalley

Hon Treasurer

Balance sheet as at 28 February 2009

	28.02.09	29.02.08
	£	£
Fixed Assets		
Investments	945,285	<u>1,143,776</u>
Current Assets		
Prepayments	5,511	75
Cash at Bank	<u>30,351</u>	<u>36,781</u>
	35,862	36,856
Current Liabilities		
Creditors	18,209	9,888
Net Current Assets	<u>17,653</u>	<u>26,968</u>
Net Assets	<u>962,938</u>	<u>1,170,744</u>
Funds		
Restricted	945,285	1,143,776
General	17,653	26,968
	<u>962,938</u>	<u>1,170,744</u>

Statement of Financial Activities for the year to 28 February 2009

INCOMING RESOURCES	General Fund	Designated Fund	Restricted Fund	Total 28.02.09	Total 28.02.08
	£	£	£	£	£
Subscriptions	8,367			8,367	7,784
Donations	2,579			2,579	910
Profit on Social Events	556			556	873
Dividends	30,753			30,753	39,014
Bank Interest	428			428	571
Profit on Publications	489			489	661
Book of memory Surplus	50			50	105
Legacy	500			500	0
VAT rebate for previous years	1,935			1,935	0
	<u>45,657</u>	-	-	<u>45,657</u>	<u>49,918</u>
RESOURCES EXPENDED					
Direct charitable expenditure					
Grants		41,000		41,000	20,270
Other expenditure					
Management and administration	13,973			13,973	12,411
	<u>13,973</u>	<u>41,000</u>	-	<u>54,973</u>	<u>32,681</u>
Net Incoming resources before transfers	31,684	-41,000		-9,315	17,237
Transfer to designated fund	-41,000	41,000			
Unrealised loss on investment held			-198,490	-198,490	-62,987
Net movement in funds	<u>-9,316</u>	<u>0</u>	<u>-198,490</u>	<u>-207,805</u>	<u>-45,750</u>
Fund balances brought forward	<u>26,969</u>	<u>0</u>	<u>1,143,776</u>	<u>1,170,745</u>	<u>1,216,495</u>
Fund balances carried forward	<u>17,653</u>	<u>0</u>	<u>945,286</u>	<u>962,940</u>	<u>1,170,745</u>

Notes to the Accounts – for the year ended 28 February 2009

1. Accounting policies

The financial statements have been prepared under the historical cost convention as modified by the inclusion of investments at market value and in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities (SORP 2005) issued in March 2005 and applicable UK Accounting Standards and with the Charities Act 2006.

2. Management and Administration Expenditure

	28.02.09	29.02.08
	£	£
Salary	6,289	5,653
Office Expenses	4,260	3,859
Postage, Printing and Stationery	1,546	980
Annual Report	1,101	1,390
Accountancy	470	529
Sundry Expenses	307	0
	<u>13,973</u>	<u>12,411</u>

3. The investments of the charity are managed by Cazenove Capital Management Limited of 12 Moorgate London EC2R 6DA.

The investments in the year to 28 February 2009 comprised:

	Total 28.02.09 £
<u>UK Bonds</u>	
234231.675 Cazenove – The Income Trust for Charities	138,548
<u>UK Equities</u>	
504000 Cazenove – The Growth Trust for Charities	422,276
<u>Hedge Funds</u>	
Cazenove – The Absolute Return Trust for Charities	120,772
Cash on Deposit	263,689
	<u>945,285</u>

SOME FORTHCOMING EVENTS IN ROCHESTER CATHEDRAL - 2009

May

Saturday 30 – Sun 31 Dickens Festival

June

Saturday 13 French Hospital Evensong
Concert Rochester Choral Society
Sunday 14 Mayor's Dedication Service
Organ Recital
Saturday 20 FRIENDS AGM AND EVENSONG
Saturday 27 Ordination of Priests

July

Sunday 12 Summer series of Organ Concerts begins
Sunday 19 Organ Recital

August

Sunday 2 Organ Recital
Sunday 9 Mother's Union Service
Sunday 16 Organ Recital
Sunday 23 Organ Recital
Sunday 30 Organ Recital

September

Saturday 5 Ordination of Deacons
Sunday 13 Patronal Festival
Commissioning of Evangelists
Sunday 20 Royal Engineers' Memorial Service

October

Thursday 1 Kent Active Retirement Service
Sunday 4 Harvest Festival
Saturday 10 Admission and Licensing of Readers
Sunday 11 Peter Lock's Farewell Services
Organ Recital
Saturday 17 Voices for Hospices
Sunday 18 Diocesan Confirmation
Saturday 24 Health and Healing Service
Saturday 31 Saints Alive

November

Wednesday 4 Concert Felicity Lott
Saturday 7 Royal Marine Association
Sunday 8 Royal British Legion Remembrance Service
Saturday 14 Concert - Rochester Choral Society
Sunday 29 Advent Carol Service

December

Tuesday 1 World Aids Day
Friday 4 Wisdom Hospice Lights for Love
Saturday 5 – Sunday 6 Dickens Christmas Festival
Saturday 12 Volunteers' Evensong
Saturday 19 Lunchtime Carols
Christingle Service
Cathedral Carol Service
Monday 21 Cathedral Carol Service
Tuesday 22 Blessing of the Crib
Thursday 24 Midnight Mass

When is a roof not a roof?
See 'New Publications'

Photos by John Sears

