



**Friends of Rochester Cathedral**  
**Diamond Jubilee Report 1995/6**

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## THE VISITOR

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I am grateful to the Friends of Rochester for all their investment in affection, time and money. They make an invaluable contribution to the worship and witness of the Cathedral. May God bless their continuing work.

+Michael Roffen

## EDITORIAL

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I am writing this editorial in the place of our Editor, Canon Richard Lea, who is on a sabbatical with the Church in South India. We look forward to his safe return.

This 1995/6 Report covers the 60th Anniversary of the Friends' foundation by Dean Underhill during 1935. To mark this Diamond Jubilee, we try to capture a picture of life in the Cathedral today through articles by some of those involved in its continuing story; from the Bishop, Dean and Friends' Chairman; from congregational members and from those who enable the Cathedral to fulfil its mission. There is also a summary of the Friends' history and a note on the major projects they have funded.

Two further original articles deepen knowledge of the Cathedral's past. This growing collection is an increasingly important resource. **L.J.M.**

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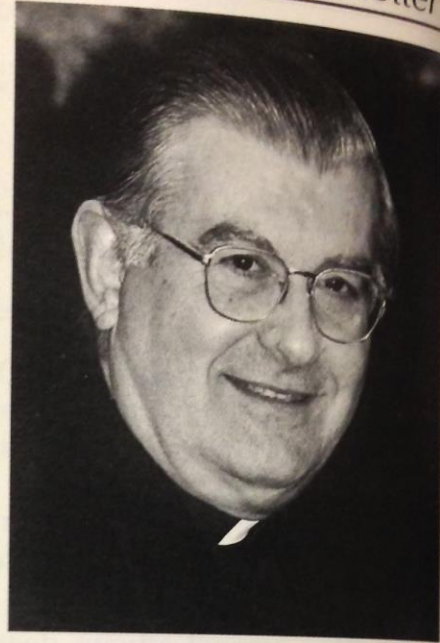
## FROM THE PRESIDENT

Edward Shotter

In 1935, Dean Francis Underhill, brother of Evelyn Underhill, the mystic and spiritual director, founded the Friends of Rochester Cathedral. In 1937, as their first task, the Friends re-opened the doorway in the West Front of the Chapter House. In 1938, Prebendal House was pulled down, giving public access to the Cloister Garth, which had previously been the private garden of one of the Canons.

The present Dean is probably not the first to have dreamed about the restoration of the Chapter House. Indeed plans exist of the ideas of earlier visionaries.

Nonetheless, last year the Dean and Chapter agreed an outline proposal to rebuild the Chapter House as an educational facility and to restore the Cloister.



We envisaged an extension of the Chapter Library, at gallery level, into the remains of the Chapter House, which would itself become a conference room or lecture theatre, thus providing a much needed resource and, at the same time, restoring the Chapter House to something of its former significance.

One of the criteria of heritage funding is the restoration of 'historical integrity'. Such a project, involving Chapter House and Cloister, would seem to meet that.

As we enter the final phase of the current programme of works to the Fabric, we can begin to contemplate enhancing the interior of the cathedral, in terms of patronage of the Arts.

Moving the Sunday Sung Eucharist into the Nave has encouraged us to contemplate re-ordering the Nave Sanctuary.

A rood cross or *Christus Rex* might allow us to introduce more colour, perhaps in a Byzantine art form. Reflecting a change of attitude in the conservation world, we are replicating some of the medieval mural painting in the Crypt Chapel, initially above the altar to St. Ithamar, thus forming something like a *baldachino*.

The Friends of Rochester Cathedral are an important support group in the life and work of the Cathedral community. In the league table of English cathedrals, they make a disproportionate contribution to our needs, providing some £40,000 per annum for improvements which could not be met from the resources of the Dean and Chapter.

The most striking evidence of their generosity is to be found in the relighting of the interior of the Cathedral, culminating in 1995 in the relighting of the Nave.

The most recent stage is the relighting of the restored Crypt Chapel, untouched for centuries, but now revealed in its former glory.

Last year the Friends became involved in the Rochester Saints Festival, sponsoring its most notable event, a specially commissioned play 'Fisher, the two edged sword', performed to full houses on three evenings in September.

The Friends also played a prominent part in the most significant ecumenical event of the year, the singing of Choral Evensong at Aylesford Priory as part of the Saints Festival. There was a very large number of participants from both communities.

The Dean and Chapter salutes the Friends of Rochester Cathedral as they celebrate their sixtieth anniversary.

They are a living witness to Faith in Rochester.

## *CHAIRMAN'S REPORT*

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This year the Friends are celebrating their Diamond Jubilee. Rochester is the second oldest See in the country and has one of the oldest Associations of Cathedral Friends. In 1935, our Founders showed their vision and tenacity in creating an undertaking which has grown from strength to strength. We give thanks for that vision which has inspired the past sixty years and seek God's blessing on the challenging times ahead.

Our year's highlight has been the sponsoring of the third Cathedral Saints' Festival. This was a marvellous event to which the Friends gave tremendous support. It raised over £2,000, and our profile. A considerable number of new Friends was enrolled. For the Festival we commissioned a play about John Fisher. It was written and directed by the Reverend Tony Powell and performed by his Drama Group. It was a powerful production which was extremely well supported on each of the three evenings during the Festival. The Friends also express their gratitude to Roger Sayer, the Cathedral Director of Music, and to the Cathedral Choir for music at the various Festival Services, including the moving and well-attended Evensong at Aylesford priory.

During the current year the Friends have undertaken various social excursions and we record our sincere thanks to Mrs. Jean Callebaut for organising these. This April the Friends will be holding their Annual Bridge Drive, and I have every confidence that this will again be successful, both socially and financially.

We held a most enjoyable Annual General Meeting and Annual Festival in June last year with increased numbers in attendance. Festival Evensong was followed by a strawberry cream tea in the Cathedral Refectory.

It is with regret that I have to record the recent death of Mr. G.E.D. (Don) Stephenson who was Head Verger of the Cathedral for 27 years.

The Friends' Council enjoys working closely with the Dean and Chapter for our lovely Cathedral and for those who worship and visit it. To this end, your Council has recently agreed to fund the new lighting in the Ithamar Chapel in the Crypt. When completed, the Friends will have paid for all the re-lighting within the Cathedral. For the future, we have agreed in principle to fund the new Audio System (with the benefit of a loop system). In addition, we continue our 'pump priming' exercises with other small objectives; our annual contribution towards

the upkeep of the Cathedral Garth and financial assistance to the music establishment within the Cathedral, particularly following on the establishment of the new Girls' Choir. I am sure you will all agree that our Founders 'looking down upon us', must be delighted with the achievements of the Friends culminating in the two aforementioned substantial objectives during the Jubilee Celebrations.

We do hope that as many Friends as possible will attend our Annual Festival on 15th June, full details of which are enclosed. Following the Annual General Meeting, we hope to have a short Lecture illustrated with colour slides by one of our well known speakers within the Diocese. After Festal Evensong, there will be cream teas and our 60th birthday cake will be cut. Please do join us. As a personal celebration and a tangible act of your appreciation of the Friends endeavours, it would be marvellous if every existing Friend could enrol another Friend during this year. Please give this some serious thought – or rather take some positive action!

In conclusion on your behalf, I formally and with great pleasure record our sincere thanks to our President, the Very Reverend Edward Shotter (Dean) and our Vice-President, the Reverend Canon Richard Lea for their help and assistance during the past year: We also record our gratitude to our Administrative Assistant, Mrs. Susan Malthouse for her continued efficiency and loyalty within the Friends' Office; our honorary Secretary, Mrs. Carolyn Foreman, for her continued hard work and enthusiasm; our loyal Treasurer, Mr. Michael Sinden for his help and quiet counsel; and finally to the full Council of Friends for their support and encouragement and enthusiasm, without which your Council would be unable to work together as a highly successful and motivated team.

Long may all this continue into the next era of the Association of Friends. We all look forward to welcoming and joining you on the 15th June 1996.

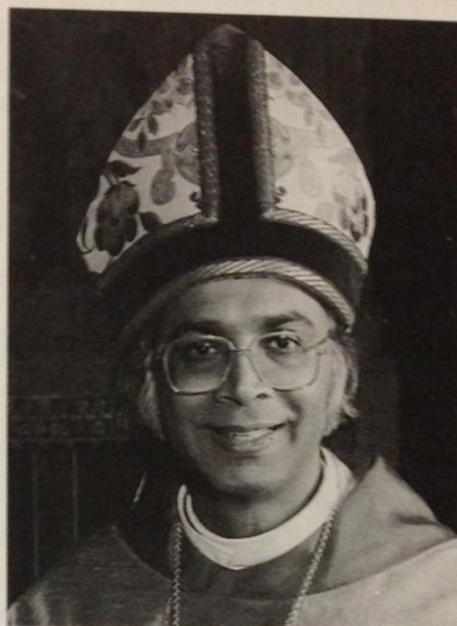
## AN INTERVIEW WITH BISHOP MICHAEL

Bishop Michael kindly gave this interview to Canon Richard Lea in December 1995 for the Friends' Report.

*Bishop Michael, you are the first Asian Bishop of an English diocese in modern times. You have been with us for nearly a year, do you feel at home now as Bishop of Rochester?*

Yes. I think the last Asian bishop in England was Theodore of Tarsus, and that's going back a long way. But I see myself primarily as a bishop in the Church of God, as indeed all bishops should.

I have found people in this diocese wonderfully friendly and welcoming.



*You haven't been aware of any difficulty in your relations with people in the diocese, simply because you are Asian?*

I have not been aware of difficulty for those reasons. There may be difficulties, as I am sure there are with anyone else, on issues of policy, on theology, on worship, on questions that have to do with moral behaviour and so on, but I would expect there to be difficulties on those things.

*What special insights do you feel that you can bring to us?*

Well the first attitude that a missionary should have, is to learn from the people among whom he or she is to minister, and I have tried in this first year to listen more and to talk less. Maybe that is not a perception that has come over, but I have tried, and I have learnt a very great deal. There is, I think, some value in a person from outside a culture bringing the gospel to bear on that culture, because they can see things that people who are enmeshed in that culture and have their origins there, can't see. To bring a new perspective, in other words, and maybe to notice things that others don't notice.

*I am interested that you should see yourself coming here as a missionary. That might be something of a shock to us natives.*

Well I don't see why it should be. For about 25 years, the Church Missionary Society has been bringing missionaries to this country, and I was very much involved in that in my previous job. The direction of Christian mission has changed throughout the centuries. First it came from Western Asia to Europe; then, within Europe, from Britain to the Continent; but then there was a time when it came back from the Continent to Britain. So I think these directions are changing again. As you know there are more Christians now in Asia, Africa and Latin America than there are in the North Atlantic countries, and that is bound to have an impact in Christian mission. I had in my study yesterday, a young Korean woman who is a missionary in South London. We shall see more and more of this.

*What are your priorities, as Bishop of Rochester?*

I am very concerned that the Church of England should epitomise its very good access to the wider community. It is unique in having this access. And anything that we can do to build bridges between the church and the various aspects of the wider community, is something I would give very high priority to.

I am of course very interested in deepening the church's life, in terms of spirituality, in the strengthening of liturgical worship – not just reinforcing traditional aspects of liturgy, but seeing how liturgy should relate to the world around us today.

*Could you give some examples of that?*

Language is clearly an example, where we have an inheritance both from the undivided church and also from the Book of Common Prayer, and this is something that we should cherish, because it is about a common memory, not just among people today, but with past generations. At the same time, it has to be related to where people are today, how they speak, what sorts of things they understand, how they sense spiritual reality, how they express themselves in terms of emotion. All these things need to be related to liturgy today and it is a part of the church's mission to do this.

*You've talked about two particular priorities. One is the relation between the church and the rest of the community, and the other is deepening the life of the church. Have you any others that you would want to add?*

Yes, Going back to the first one about the links with the community, I think there is a special aspect of that in a country that is becoming very diverse culturally, and that is for the church to be an agent in fostering community relations. I think it is vital that the church should play a role in securing justice for all groups; that the church should be in the forefront for saying that people should have access to basic services; that the church should maintain the nation's commitment to house and to feed all those who live here. That kind of thing is also very important.

And then finally, but not in any way the least important, is evangelism. Evangelism really becomes effective when the church is involved in these other ways. It cannot be 'hit and run', it has to be incarnational; the church has to be seen to be a credible part of the community before there can be effective evangelism.

*How would you see the cathedral fitting in to these priorities?*

Well, very well, I think. Cathedrals are communities first of all. That was how it all began, with the bishop gathering together the people working with him, as a focus for the diocese. Then in the course of history, some cathedrals, including Rochester, became monastic communities. And today cathedrals are communities of people who live and work and witness there.

But secondly, cathedrals are uniquely placed in relating the church to the wider community. They have an obvious place in the wider community in Rochester, for instance. In the city of Rochester upon Medway, the cathedral is a very significant and recognized aspect of the community.



I have been very impressed with the cathedrals in France, where they somehow manage to bring together this community aspect of their presence with a worshipping and witnessing atmosphere, which sometimes I miss in Anglican cathedrals in this country. I think it's missing sometimes for good reasons, because there is a sensitivity that one mustn't impose the Christian faith on people who come to use the cathedral for other reasons. But there may be some room in being a little bit more bold, and in having Christian literature, exhibitions and access to worship, more clearly available. In Chartres Cathedral, for example, from time to time there is an invitation over the amplification system for people to worship in some part of the cathedral. And tourists who are milling around can then, if they want to, go and join a short period of worship, and they are reminded that this is a place of prayer.

*In some English cathedrals people are invited to stop and pray together wherever they may be, perhaps every hour. Do you look favourably on that?*

Yes indeed I do. I've not come across it. That would be excellent. I'm not saying that everyone should be forced to do it, but if there were to be opportunities in some part of the cathedral where people could go to pray, that would be fine.

*Could I ask you about relations between the cathedral and the rest of the diocese. Are you happy about those?*

Well, that is the third aspect of the cathedral as community. It's a community in itself; it's related to the wider community; and of course it's related to the community of the diocese. I think there is a mutuality here. On the one hand, a cathedral has enormous resources from which a diocese can benefit. One particular matter in my mind at this time, which I haven't mentioned to you, is that some Roman Catholic dioceses in this country have identified a member of the cathedral staff as a kind of musical co-ordinator for the diocese, and it seems to me that this is something that we could perhaps emulate.

The other side to it is that a cathedral should to some extent reflect the different concerns of the diocese – in social responsibility, in liturgy, in mission. Rochester does this admirably. But because of the peculiar separation of cathedral from bishop (which is part of the history of the Church of England), there is a danger that it might not do so. As you know there are examples around, where this is not happening. So I am concerned that, however the Howe Report is implemented, this aspect of the cathedral's life should be prominent.

*Could you say something of how you see the cathedral developing over the next decade?*

I am very encouraged by some developments which I gather are quite recent, such as the way in which the main services are now being held in the nave, and the way in which they're done. I think it's good that it involves the people, it is visible, and yet it retains its quality. I'm also very encouraged by the plan to have a proper baptistery in one of the transepts. Those things indicate that the cathedral community is very much awake to the needs around it.

I would like to see more congregational participation in worship in the cathedral. I know this is difficult in cathedrals. Perhaps some standing exhibitions about particular aspects of the church's work, which may change from time to time, but which can encourage people. The Dean for instance, has been talking recently about vocations. Now an exhibition on that would be very good, because we attract so many young people into the building. This cathedral is frequently used for diocesan occasions. I would certainly want to encourage that, because I think it does act as a unifying force in the diocese.

*What about relations between the bishop and the cathedral? Are there any structural changes you would like to see there?*

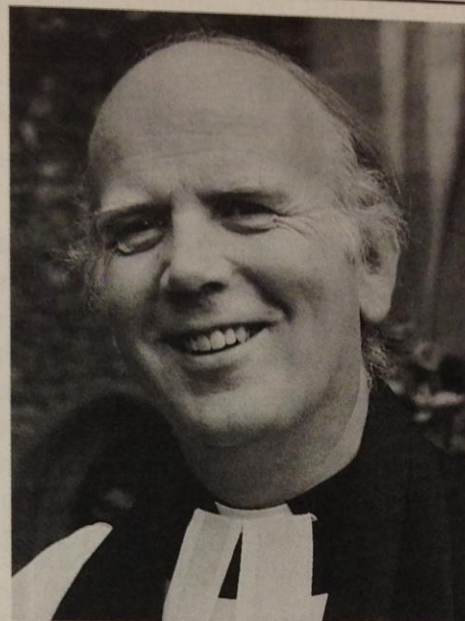
I am very happy with how I'm treated and the access I have to the cathedral. Structural change would depend on what the follow-up group to the Howe Report suggests. There are various ways of relating a bishop to his cathedral. I have often wished that I had some relationship with the Greater Chapter, for instance. But we'll see. If the Council [proposed in the Howe Report] comes into existence, there may be some suggestion about how a bishop should relate to that Council. I am quite open to the sorts of structure that might be produced, provided that we don't have this absurd and rigid separation between bishop and *his* cathedral, (which is how the reports have put it). In some ways it shouldn't be any different from the bishop's relation to any other church in the diocese.

*Could I finally ask a question about the Friends of the Cathedral, and how you see their role.*

Well I'm just beginning to find out about them. It seems to me that they have been very supportive of *fabric* and the needs for development in that area. I think that's excellent. I'm sure they're also supportive of *programmes* in the cathedral, particularly relating to the wider community. I would like to know how they see the cathedral as a focus for *mission* in the diocese. What are their views? They also relate this cathedral to other cathedrals. One of the first things that happened to me, when I wandered into the cathedral one day before the enthronement, was to discover the Friends from here entertaining Friends from Winchester. I thought that was very good. If we understand the church as communion, then here were some people from Rochester entertaining Christians from Winchester. I was very glad to see it, to acknowledge it, and to be part of it for a little while.

When we study the past, we find plenty of evidence of extraordinary events, but rather less of the *ordinary* ones. The things that happen every day are not interesting at the time, and are therefore not recorded. But they often gather interest as time passes.

All this is true in the sphere of church worship and music. We can find only scraps of evidence of what cathedral worship was like in the past. We know that the Book of Common Prayer was used for three hundred years, but there is a lot more to a church service than mere liturgy. There is the temperature of the building, the hardness of the seats, the audibility of the ministers, the behaviour of the children, the stewards, the vergers, the choir, the pace of the hymns, the competence of the clergy, the quality of the sermons, and many other non-liturgical details which contribute a great deal to our assessment of a church service.



So I set out here a description of the worship in Rochester Cathedral in 1996, which might be of interest to future generations, as things now change so fast.

#### THE SUNDAY SUNG EUCHARIST

Edward Shotter succeeded John Arnold as Dean in January 1990. At that time, the Sung Eucharist was held in the quire. Various minor changes were made; in particular the altar was moved closer to the people. But in September 1992, the whole service was moved into the nave.

This step had been mooted earlier, not least by Bishop David Say. The argument was that the nave was the natural concourse for large services, and that was therefore where the principal service should be held. It was felt to be odd that visitors could walk into an empty nave on a Sunday morning, while the principal liturgy was hidden away up in the quire. It was claimed, however, that the music establishment had vetoed the move, as they were much more comfortable in the quire, where they had plenty of space for themselves and their books etc. But for three consecutive years, in the summer months of 1992, 1993 and 1994, the quire was redecorated internally forcing us into the nave.

*(N.B. Please note that choir refers to the singers and quire to the part of the building in which they sing).*

This did the trick. The Organist (Barry Ferguson) discovered to his surprise that he quite liked it. He particularly liked having the congregation in one block rather than three, because occasionally he needed to cue them in. The congregation had mixed feelings; some liked it, others came round to it, and yet others resigned themselves to it. The boarders from the King's School didn't

actually say anything, but now come almost every Sunday (instead of only on the first and last Sundays of the term).

At the same time, various other changes were made. A series of customized booklets were produced, with an order of service for each season; the congregation stopped singing the creed once a month, but started singing the Kyries every Sunday.

### ***The Nave Altar and the Choir***

The Dean & Chapter wanted to order the Nave in a way that would be suitable for most major liturgical occasions. In particular, we wanted to find a permanent home for the altar, if we possibly could. In the quire, we had used a peripatetic altar. It was wheeled out for the Sung Eucharist, then wheeled away again after the service, leaving not a wrack behind. There was no sense of a sanctuary, or sacred space, around it. Indeed, the congregation had to push past it to reach the rail at the high altar, where communion was administered – a most unsatisfactory arrangement. A permanent altar, with a sanctuary around it, like the now-almost-unusable high altar, makes a clear statement about the primary purpose of the cathedral.

To help us think these things through, we invited a liturgical consultant in the shape of David Stancliffe, shortly before he was appointed both Chairman of the Liturgical Commission and Bishop of Salisbury. He attended a consultation with the cathedral congregation in October 1993, and a long process of experimentation began.

When we first moved into the nave, we found the altar on the platform, which had been built for it in the sixties. It was high up and clearly visible, but rather a long way away from the congregation. Furthermore, the congregation was separated from the altar by the choir.

This time-honoured arrangement was perfectly satisfactory when Sunday Mattins was the principal service of the week, and the altar was only required as a distant place from which the blessing might be given. But for a Sung Eucharist, the altar needs to be more visible and the choir less.

There is only one solution, which it is to be found in all cathedrals where the Eucharist is celebrated in the nave, and that is that the choir must go *behind* (east of) the altar.

To begin with, therefore, we simply swapped them round. We put the choir on the platform, and the altar on a wooden dais on the floor of the nave, where, somewhat ironically, it used to be before the stone platform was built.

This gave the choir too much prominence (even in their own estimation), so we have moved them on to the floor at the foot of the platform, in two blocks facing inwards, and placed the clergy on high (having finally overcome their reticence).

### ***Administration of Communion***

The administration of communion has been unsatisfactory ever since I first came here. I have already referred to arrangements in the quire, where the liturgy was celebrated at one altar, but communion administered at another. When the service moved to the nave, this particular problem was solved.

There was only one altar, and communicants knelt at a portable rail. But when the nave altar was moved west, there was no longer any room for the kneeling rail, without losing several rows of seats. There was no point in moving the altar towards the congregation, and then moving the congregation away from the altar! So we began to experiment, and have ended up with two *stations* in front of the altar. Communicants file past the ministers, who remain stationary with the bread and the wine.

The main advantage of this is that it requires no furniture. Since space is restricted, the Dean and Chapter attaches much importance to this. The main disadvantage, however, is that Anglicans like to receive communion *kneeling* (however disinclined they may be to kneel at any other point in the service). But we are not the first cathedral to administer in this way, and perhaps in another sixty years, it will no longer be an issue.

### ***A Description of the Liturgy***

We use the *Alternative Service Book, Rite A (1980)*, and our hymnal is *Ancient & Modern New Standard (1983)*. According to the cathedral statutes, the Dean is entitled to preach ten times a year and the Residentiary Canons five times each. The remaining 22 Sunday sermons are allocated between the Bishop, the Bishop Suffragan, 24 honorary Canons, the Succentor, the 6 Honorary Priest Vicars, the Headmaster and various other eminent divines. The mathematically inclined will deduce from this that few of the latter preach every year, and that no sermon bears any relation to any other.

The service begins with a processional hymn, during which the choir and clergy wind their way down the south aisle and up the centre aisle. The hymn is not announced. The congregation is expected to discover the hymn number from a leaflet which gives all the details of the service, and the notices for the week.

The choir move to their chairs behind the altar; the three clergy to their seats on the platform. At the end of the hymn, the president of the liturgy welcomes the congregation and begins the service. We have three readings: a lay person reads the Old Testament lesson from a lectern in front of the congregation on the south side; one of the clergy (the epistoler/sub-deacon) reads the New Testament lesson; the gospeller/ deacon reads the gospel from the body of the nave. The sermon is preached from the pulpit, and lasts about 12 minutes. Some of the clergy are more audible than others.

We all say the creed. The intercessions are led by lay people on alternate Sundays. After the Peace (which is shared among the congregation, and particularly beloved of the choristers as it provides a brief opportunity to wander about with impunity) the clergy move down from their elevated position to the altar for the Offertory and the Eucharistic Prayer. Communion is administered as described above. The clergy return to the platform for the blessing, then follow the choir out during the recessional hymn, moving through the congregation to the west end.

The Choir has a repertoire of well over 20 settings, including Ashfield, Byrd, Darke, Ferguson, Harwood, Haydn, Howells, Jackson, Ireland, Langlais, Mold, Mozart, Piccolo, Radcliffe, Shaw, Stanford, Sumsion, Victoria, Vierne.

The service lasts about 1 hour and 10 minutes; coffee is served in the crypt by a rota of volunteers. The average congregation numbers a little under 200, with hymns bring relief. Kneeling is on the decline. Anglicans now increasingly seem to crouch in their seats for the prayers like non-conformists, unless they are asked to stand.

In recent years, we have had a Playchurch for young children. They move into the crypt during the first hymn for their own worship and teaching, and return during the offertory hymn.

### CHORAL EVENSONG

Choral Evensong is the glory (albeit unheeded) of the cathedral musical tradition, and is broadcast on Radio Three every Wednesday afternoon at 4.00 – not always from Rochester, but certainly once a year, usually in November.

Cathedral Evensong has withstood the onslaught of liturgical revision, which has so affected the Eucharist. No cathedral even attempts to sing A.S.B. Evening Prayer, which is used only by the clergy when the choir is absent. Here the Prayer Book reigns supreme. Although most parish churches abandoned it long ago, there is still a significant body of parish church choirs who maintain Prayer Book Evensong, and love to sing occasionally in cathedrals during the choir holidays. The cathedrals vie with one another for excellence, and more and more music is being produced, not least by cathedral organists.

Time alone will tell whether the cathedrals are fighting a rearguard action, or maintaining a standard in a musical wilderness, for which subsequent generations will thank them.

The devotional and musical heart of the service is the singing of the psalms, which demands considerable skill from both choir and organist. They are unmetrical, and full of drama. They demand a high degree of concentration, and are sometimes very long. The choir has made one CD of psalmody, in a series by various cathedrals.

Our daily diet is mixed. The 6 Lay Clerks sing on Monday; the Choristers on Tuesday; the Girls' Choir on Wednesday (from April 1996); the full (male) choir on all other days. The service is unaccompanied on Friday. The Office begins at 5.30, except on Saturdays and Sundays, when it begins at 3.15.

Weekday attendance is very small indeed. Those robed usually outnumber those unrobed, even on a Monday.

The attendance of the cathedral clergy at Evening Prayer has not greatly changed since 1869, when W.K. Hamilton of Hereford informed the Cathedrals Commission that the clergy were often to be seen walking about the close during times of services, or paying calls, 'their carriage perhaps starting at the very moment the bell is going . . .'

The choir rehearses in the Gundulf tower, coming downstairs at the very last minute (or slightly after). They process to the nave platform, where they sing a brief Introit, before moving into the Quire. The Office begins with the responses, which the Succentor chants from his stall on the north side behind the choir. The penitential introduction is omitted except on Sundays. An office hymn (from

the *New English Hymnal*) follows, then the psalms of the day. We sometimes abbreviate the diet of psalmody prescribed by the Prayer Book, especially on a Monday or Tuesday. The Canon in Residence reads the first lesson; the Dean, or the next most senior Canon reads the second.

After the anthem, the Succentor reads some prayers and says the grace. The choir and clergy lead out, the Choir is dismissed by the Dean or Canon in Residence. Parents appear to collect the choristers, and exchange news while the boys change.

### SUNDAY MATTINS

Mattins was once sung every day in most cathedrals. Now it is sung on Sundays only in less than half of them.

We have retained Mattins, but it is slightly abbreviated. It begins at 9.45 in the Quire and has to be over by 10.20 at the latest, as the Sung Eucharist begins at 10.30 in the Nave. The psalmody, readings and anthem are abbreviated and the Venite sometimes omitted, but the other canticles (usually the Benedictus and the Te Deum) are given their full value. It has its own peculiar congregation.

### THE CHOIRS

Roger Sayer took over from Barry Ferguson in September 1994, having been his assistant for five years. With a new organist as well as a new Dean, there have been many changes, of which the most notable is the foundation of our Girls' Choir in September 1995. This is a real milestone in the life of the music establishment, and indeed of the cathedral, for in a single stroke it does three significant things:

- a) It opens up to girls a privilege restricted hitherto to boys;
- b) it forges new links between the cathedral and a variety of local schools;
- c) it is open to any girl who can sing well, irrespective of her parents' income.

The Cathedral Auxiliary Choir, which was founded in 1957 and sang loyally every Sunday at the 6.30 service, has been exchanged for a Special Choir, which sings occasionally. Many members of the Auxiliary Choir transferred (after re-audition) to the Special Choir, so the new choir has a familiar look to it. The 6.30 service has been discontinued, having long ceased to attract the congregation for which it was established.

The Girls' Choir was founded in response to a general movement among English cathedrals, beginning at Salisbury. Various models exist. Ours is a voluntary choir, drawing in girls between the ages of 8 and 14 from the surrounding Schools, including the King's School, which supplies all the boys. The Girls' Choir presently sings Evensong on Wednesdays by themselves. It is planned that once a month, they will sing on a Saturday with the Lay Clerks. They will also sing all weekend services in July, in a specially made four part choir.

But the Cathedral Choir will remain the principal choir. It sings for about 33 weeks of the year. The remaining weeks are covered by the other two choirs of the cathedral, plus a number of visiting choirs. Outside the school term, we aim to cover every weekend; and in August we have a succession of four or five

visiting choirs (usually at least one from America), who sing every day. In addition to its regular duties, the choir is increasingly expanding its activities, with foreign tours and recordings, and special concerts to raise funds, either for own adventures, or for some charity. It has also begun making appearances on television.

### THE SAID SERVICES

Morning Prayer is said each day in the Ithamar chapel in the crypt at 7.30. It is open to all, but normally attended only by the cathedral clergy. I would guess that the average attendance is three. Six is far rarer than one.

Holy Communion is said at 8.00 either in the crypt chapel, the Jesus chapel (in the north nave transept) or the Lady Chapel. Attendance here ranges from one to about eight. The Prayer Book liturgy is used on Tuesday and Thursday.

The Prayer Book is also used on Sunday at 8.00 a.m. at the high altar. A congregation of about 17 is scattered evenly throughout the quire and transepts, which seat 300. Attempts by the clergy to concentrate the congregation into a smaller area have foundered – as have attempts by the clergy to make any changes whatsoever in this most solemn liturgy.

### THE FUTURE

Since modern liturgy is under constant revue, it is not difficult to predict that there will be further changes in the principal Sunday Eucharist. The general shape of the liturgy is unlikely to change, but there will be a wealth of alternative material, and more emphasis on congregational response.

The cathedral will embrace this, for although it has a very powerful conservative streak when it comes to choral evensong, it also needs, as the mother church of the diocese, to embrace what is new, and do it well. This requires a new philosophy among the cathedral musicians, which is now beginning to emerge. There is an openness to new ideas, and a willingness to follow new directions.

In addition to a new Dean and a new organist, we also have a new Bishop, who brings with him (not surprisingly) a somewhat exotic attitude towards all things ecclesiastical, including the music. At his enthronement in January 1994, we had a small band of Indian musicians, singing to the accompaniment of harmonium, tabla and tamera. He is very keen that we should lift up our eyes not only unto the hills, but also across the seas.

It has often been pointed out that the fabric of most English cathedrals is in better condition now than it has been for many generations. The same can be said of cathedral choirs. Both the standards and the expectations are rising rapidly. So are the costs.

The main threat to the cathedral choir is funding. It costs as much to run as a medium sized parish church – perhaps a little more. At the beginning of this century, the Dean & Chapter paid for the education of its choristers in full. To do that today would require an endowment of several million pounds. The Dean & Chapter is about to launch a major appeal for the music, in order to secure its future.

There are much cheaper alternatives, but standards would undoubtedly fall.



Cathedral music is like a costly ointment, and there will always be a struggle to maintain it in the face of the many other urgent demands that confront the church.

Our appeal will demonstrate our resolve to maintain the hard-won reputation for excellence for which English cathedral choirs are world-famous. It is our intention that Rochester should be among the best.

### *COMPTROLLER – PIM 1996\**

*Chris Hebron*

There are two areas of particular interest in the otherwise rather unprepossessing Medway Towns. The first is the former Naval Dockyard, so long hidden behind tall walls. The second, and much more important, is the area encompassing the Cathedral, the Castle and their immediate environs.

During a first career of 32½ years in the Royal Navy I spent only 20 weeks in Chatham, 10 of which were during the very severe winter of 1963 when there was little incentive to move from the comfort of 'HMS PEMBROKE'

It was therefore with a very limited knowledge of the area and considerable trepidation that I started my second career in August 1992 as Comptroller of Rochester Cathedral.



Jill and I had visited Rochester only once before the final selection process.

We drove up from Portsmouth on a Sunday morning. After getting thoroughly lost in Strood we eventually found the bridge. The streets of Rochester were exceptionally lively and full of music and dancing. This is an unusual City we thought as we tried to find somewhere to park.

We went into the Cathedral. The Nave was in semi darkness and empty of people. The doors to the East End were closed and patrolled by efficient but friendly looking gentlemen in dark red collars. The sound of lively African music could be heard coming from the Quire. This is an unusual Cathedral we thought as we went outside and followed the signs to the St. Andrew's Visitors Centre which promised all sorts of things. It was closed.

Some considerable time afterwards we realised that we had chosen the Sunday of the Sweeps Festival to visit: a Sunday which coincided with a visit from our twin Diocese of Harare. But where was any link between the activities in the City and those in the Cathedral?

*\*PIM – navalese for 'position and intended movement', a report which used to be made regularly by ships at sea. Its use here has been stolen unashamedly from the late Admiral Sir Michael Le Fanu who used it in a series of sparkingly written annual reports when he was First Sea Lord.*

There are probably as many ways of grouping England's cathedrals as there are cathedrals. One is the effect they have on their surroundings. There are those which naturally dominate: Lincoln and Durham are examples. There are those self effacing ones which have to be sought out: Portsmouth and Southwark fall into that category. Some, such as Winchester and Guildford stand slightly apart. And there are those which strike a happy medium: strong buildings with an air of permanence, clearly important but not dominating, separated somehow from their immediate surroundings yet nestling comfortably amongst the city hubbub. Rochester is fortunate in being one of these. Chichester is another and so, I would venture, is York Minister albeit on a much larger scale.

In Rochester we are also fortunate that much of the property around the Cathedral is owned by the Dean and Chapter who are thus in a position to integrate the Cathedral and its surroundings in a sensitive way so that the houses are in sympathy with the Cathedral in whose shadow they were built. The rent from those properties also provides the Dean and Chapter with more than half the money needed to run the Cathedral!

So the prospect in August 1992 was a mouth-watering one. Responsibility (shared with others) for the fabric of a Cathedral; responsibility for the fabric and management of 37 houses and flats and 14 commercial properties, over half of which are listed; financial responsibilities as Sub-Treasurer; and so on.

There was much building activity in the Cathedral. The arrival of Martin Caroe as Surveyor of the Fabric and the formation of the Rochester 2000 Trust in 1985 had broken the log jam of many years relative inactivity and a large programme of conservation, renovation and cleaning work was in hand. The recent introduction of grants from English Heritage had allowed the pace of this work to change from the quick march to the double.

Activity on those all important surrounding properties was rather less. The arrival of Michael Skinner as the first Comptroller had broken another log jam of inactivity extending over many years. The 5 delightful little flats above 72 and 74 High Street, completed only a few months before his tragic death are a testament to his vision. Plenty of challenges remained. Deanery Gate was being used, successfully, for school visits but contravened virtually every fire regulation: despite its Georgian exterior it is, at heart, a timber framed building. Most of the interior of what is now the Cathedral's High Street shop and the Education Centre was a large pile of rubble filling the ground floor: the relic of a tenant whose grandiose ideas comfortably exceeded both his bank balance and his bank manager's patience. The Cathedral Refectory was battling valiantly with wholly inadequate facilities. The condition of Minor Canon Row was an enigma which one was disinclined to probe too deeply for fear of what might turn up!

What then is the position now? (At last I have reached the P of PIM). As readers will know huge strides have been made in the Cathedral during the last 3½ years with the cleaning, conservation and relighting of the East End and the relighting of the Nave. It is all too easy to include all that in one sentence and all too easy to forget the dirt, dreariness and drabness which has now been banished through the very hard work of Martin Caroe, Dave Baker and his team as prime building

contractors and a large number of expert conservationists. It is also easy to forget that all this work cost more than £400,000, some of it grants from English Heritage but most of it raised by Rochester 2000 and the Friends.

And the surrounding properties? The Cathedral now has a shop in the High Street, a shop which, in the Dean's words, is a window into the Cathedral from the High Street and a window from the Cathedral into the High Street. There is a new education centre which meets all fire and safety regulations. It is not as large as Mary Hawes (the Education Officer) would like, and indeed deserves, but is a great improvement on anything that existed before and was financed by the Dean and Chapter from the Cathedral's own limited resources. Deanery Gate is now home to the Diocesan Board of Education and the South East Institute for Theological Education. It is a Grade 1 listed building and so the conversion was a particularly fascinating one: for example 1.5 km of wiring and pipework had to be concealed under floors, behind panelling and within walls.

The Refectory has been modernised with the help of a generous grant from the City Council and the award last year of a silver medal from the Council for exemplary standards of food and hygiene and a healthy eating award sponsored by all the Health Authorities in Kent demonstrate that our Refectory is achieving the high standard to be looked for in all Cathedral activities.

Encompassed within this work have been a number of never-to-be-forgotten moments; watching David Perry meticulously reveal fraction by fraction the blue-green background on the Wheel of Fortune – a background which had not been seen by the human eye for perhaps 500 years; standing on the scaffolding in the North Quire Transept with Martin Caroe and Dave Baker and realising that we were looking at a small fragment of the original painted pattern on the ribs of the vaults – a pattern now splendidly recreated on all the ribs; standing on the first floor over the Deanery Gate arch with the uncovered smoke blackened roof timbers above me, the stone spiral staircase which is normally concealed by the fireplace revealed, and realising that I could visualise with enormous clarity the work of the medieval gatekeeper. Time almost warped! The rediscovery of the broken Victorian drains under Ithamar Chapel and the resulting very human if rather self indulgent feeling of smugness that there could be some substance to my doubts about the various elegant explanations by experts for the smell in Ithamar. But above all there is the extraordinary feeling of peace which descends on the Cathedral at dusk during the winter months. The builders have finished for the day, the school parties have left, worn out after an exciting day learning something of the Christian faith – many of them for the first time. The visitors have departed. Then an extraordinary calm descends before the evening's activities get under way. It is quite my favourite time in the Cathedral.

'Position and intended movement' requires one to look forward. At the time of writing work is well under way in the Ithamar Chapel which will emerge later this year looking as it never has before. It has to be remembered that for at least 100 years until about 1880 it had no glass in the windows and until 1900 the floor was beaten earth. An exciting development will be the re-creation of the medieval vault paintings over the altar alongside the cleaned and conserved,

and presently very tatty, remnants of the original vaults painting in the eastern bays.

Next on the list will be the renewal of the Cathedral's sound system. The Friends have agreed to pay for this over 3 or 4 years and the introduction of modern audio technology will allow the use of radio microphones more, but much smaller, speakers and an effective loop system for the hard of hearing in both Nave and Quire.

Those are certainties. What follows is a mixture of what will have to be done and a personal dream list. I leave the reader to differentiate. Finance will have to be found for all of them and the Dean and Chapter will not start any project until the money to pay for it is guaranteed.

Ithamar Chapel will look so splendid that I am sure that there will be great pressure to renovate and clean the rest of the Crypt.

We really are going to have to think very seriously about replacing the organ blower pretty soon. Almost a piece of industrial archaeology, the current blower is kept in good order by the devoted efforts of Martin Galliers, but neither he nor the blower can go on for ever although his much loved Porsche might.

It would also be splendid to site the new blower somewhere else so that the whole of Gundulf's Crypt – the oldest space in the Cathedral – can be opened up.

By the time this article is published Martin Caroe will have presented his new Quinquennium report to the Chapter. This will certainly require work to be done in the next five years. Conservation and repair will need to be done on the exterior stonework at Nave clerestory level and we are certainly going to have to install a fire detection and alarm system.

And the really personal dream list? Well, the South Quire Aisle is a fascination area: a lovely but hardly seen ceiling, large areas of medieval wall painting, the wonderful old woodwork of the Sacristy; but everywhere the dirt of centuries. What a challenge!

When you stand on the Nave platform you can see examples of the work of every century since Gundulf started building the Cathedral. From here surely, should be visible a physical and very permanent affirmation of our Faith to take us in the next millennium.

In this article I have tended to concentrate on bricks and mortar and have had to resist that temptation to investigate a number of promising rabbit holes. The bricks and mortar are of course nothing without people; but those people benefit from beautiful buildings. God, man and beauty go hand in hand to the benefit of everyone. It is most stimulating and fulfilling to be involved in both enhancing the beauty of our buildings and encouraging people to use them

**Postscript:** I have a more mundane dream. It is that the astonishing bunch of knitting that is currently the water supply to Minor Canon Row will one day be sorted out. Gary Smith is making great progress, and getting soaked regularly in the process, but like that big Pools win, success is always just round the corner.

Sometimes it seems that the Education and Visits Department is rather like a bran-tub at the village fete! You know what is supposed to be in it, but you have no idea what order things will emerge! Here's what came out of the tub one quiet week back in March 1995.

### Monday

08.30 Get to the office. No train delays today. Time for a coffee before the weekly Staff Meeting. At the Staff Meeting we agree any new bookings which are in the Cathedral Diary, and try to spot any potential clashes of events before it's too late!

On my way back to the Education Centre, I stop to chat with Georgina and Doris, the Monday morning Welcomers. They never cease to amaze me with their cheerfulness.

11.00 Ruth Hill arrives at the Education Centre. She has been asked to give a talk about Rochester to her synagogue and wants to understand something of the life and work of the Cathedral. She watches one of the audio-visuals, 'Life and Worship', and then we chat about the differences between Judaism and Christianity. I suddenly realise how much I take the 'jargon' of Cathedral life for granted. It's good to have to try and explain it to someone else!

The rest of the day is fairly routine – mail to be opened, telephone calls to be answered, a chance to talk to volunteers about the school activities later in the week.

### Tuesday

Four schools are due in today – a total of 200 children, aged from 5-12. Anne Carter and I organise the programmes for schools. They can choose from a variety of activities, worksheets and audio-visuals, so that the day fits in with the curriculum areas which they are studying.

One group of 12 year olds is watching a programme about the Cathedral's life and worship before using a worksheet to explore the Cathedral. Another group is taking part in the monastic role-play, dressing up as medieval monks and learning something of their life, before taking a vow of silence in the Ithamar Chapel.

School groups come from as far away as Hertfordshire to spend a day at the Cathedral. With 18,000 children a year taking part in the Cathedral's Education programme, it can get very busy, especially in the summer when up to 450 children a day can be coming to the Cathedral! But it's exciting to see the children glimpse something of God as they come into a holy building, perhaps for the very first time.

In the evening, Anne Carter represents the Cathedral at the Medway Towns



Tourism Consortium, a group of local tourist attractions working together in the area.

### **Wednesday**

I'm at Gatwick Airport for a Tourist Board Meeting. Although not primarily a tourist attraction, the Cathedral attracts the most tourists in Rochester. Being part of the South East of England Tourist Board gives us access to free advertising, as well as keeping us up to date with developments in the tourism world.

Meanwhile, back at the Cathedral, Anne Carter and Allan Armitage, one of our volunteers, are looking after two schools whose pupils are dressing up as monks and using Cathedral worksheets.

### **Thursday**

Three schools visiting today. As it's a Thursday we must make sure that they are not in the Cathedral during the lunchtime Eucharist. A King's School concert rehearsal is taking place, but the monks keep their vow of silence and go away having had a chance to experience a completely different world from their own.

### **Friday**

No schools visiting today – instead it's a training day for the Cathedral Welcomers. Some 35 volunteers freely give their time to stand at the West Door of the Cathedral, greeting the thousands of visitors we receive each year. This pre-season meeting is a chance to renew friendships, talk about developments within the Cathedral and learn a little more about the art of welcoming. Today's programme includes a Guided Tour of the Cathedral and four speakers who are talking about how to welcome people with disabilities ranging from limited sight to cerebral palsy. It's a fascinating morning, which leaves us all feeling that we have a lot more to learn.

The end of the week – and I haven't had a chance to mention the Cathedral Guides who give their time to help groups of visitors enjoy the history and spirituality of the Cathedral; the Cathedral Chaplains who come in the summer to be available to talk and pray with visitors; the school teachers who come for in-service training days; the work which goes into organising the Cathedral's programme for Dickens weekends.

The work of the Education and Visits Department is certainly varied, with the constant challenge of presenting the Cathedral in terms of Christian heritage and mission. And the last three years of being part of it have been quite an education!

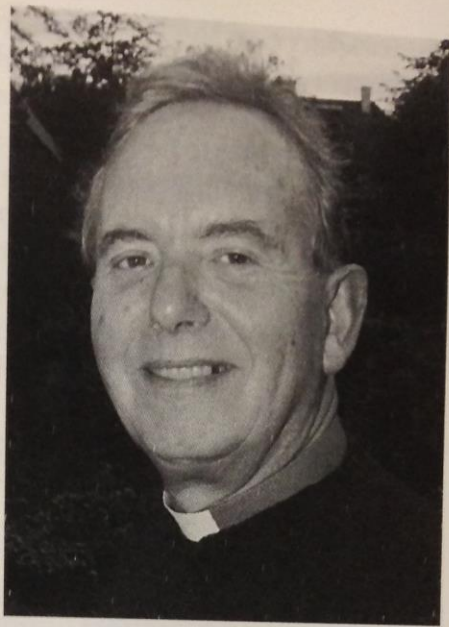
## ***FROM AN HONORARY CANON***

*Martin Baddeley*

I well remember my first visit to the Cathedral on a dark afternoon in 1974 and accompanying Dean Stanley Betts to Evensong before I joined the Foundation. I suppose I remember its being dark because the Quire seemed then to be much darker than it is now. With all the cleaning that has taken place, the Cathedral is now a much lighter place. Some of you will remember the Cathedral from much further back than I do and you will have seen many changes. Somewhere Charles

Dickens describes the view into the Cathedral from outside the West Door as 'looking down the dark throat of time'. Well, it doesn't seem so dark now! But what impression of Christian life and Light does the Cathedral give our casual visitors?

Long before the Visitors' Centre was planned, I can remember asking the Administrative Chapter about making some provision for Christian Education and Canon Hoffman saying that such education ought to be related to the building our visitors were coming to see. What is a font for and how might it be made more prominent to indicate the importance of Baptism? How might the building itself be made more welcoming to those who came? The Chapter gave me £13



with which to start! What sum is made available to day for education? We produced at very low cost two tape slide shows about the work and history of the Cathedral and also, with the help of some visitors from other countries, some very cheap introductory guides in various languages. Later it was amusing to hear criticism of the translations made by nationals, and commendation of the one kindly provided by a local modern languages teacher! And then Derek Palmer arrived and the Cathedral Shop and Visitors' Centre took off and I hope have made a contribution to the life and work of the Foundation. Do we realise what a hurdle it must be for so many people to enter a place of worship?

For that is what the Cathedral is above all. And it is the knowledge that the psalms and daily worship have been offered here over the centuries which puts us in our place and makes us realise into what an inheritance we have entered. The Eucharist in the early morning in the crypt in particular is something I shall always remember as well as the daily duties carried out by our Vergers; worship and daily duties so often taken for granted.

I remember that I have been asked to write about the Cathedral from the point of view of the Honorary Canons; a difficult task as we are all so different! Some like Michael Bourdeaux with his great work on the churches of Eastern Europe and Russian at Keston College, or myself linked with the Cathedral through theological education within the diocese; the majority, parish clergy from the diocese who, by their membership of the Greater Chapter, remind us of the place of the Cathedral in the Diocese, and the opportunities this provides for the Cathedral to make members of the Diocese realise that this is their Cathedral with all its history and its opportunities, if we are found faithful, for sharing in God's Mission today.

In the north transept look at the carved heads – see how many you can find. I think I once counted about 30 and no, this counting was not done during a sermon! Did the carvers of long ago portray members of the Foundation or visitors of their day in this way? Whose portraits would you put there today? I

don't expect that the wooden carvings on the ceiling of the crossing represent members of past Chapters, but who knows? The colour makes them stand out and perhaps more colour is something that will appear in days to come. A Cathedral ought to be a place of welcome just as the Gospel is one of welcome. How might our Cathedral keep extending its welcome, or at least its style of welcome? Many Honorary Canons assist with this gospel task of welcome as do so many others. Perhaps there's room for still more and this is one way that the educational work of the Cathedral could involve more members of the diocese, because the Honorary Canons remind us that the Cathedral doesn't belong only to those who live in its neighbourhood.

### *A MEMBER OF THE CONGREGATION Heather Sinclair*

Most of my experience of the Church has been in a parish. Since my confirmation at the age of twelve, I have been actively involved in seven parishes, and Rochester Cathedral is the second Cathedral to which I have belonged. My reflections are, therefore, centred around, first, the differences one finds between the parish and the Cathedral as institutions, and, second, the hopes and expectations of an ordinary member of the Cathedral congregation.



Some people think of the Cathedral as being a big parish church, perhaps even a 'super' parish church. I think that they will be disappointed because, to my mind, there are some essential differences which contribute to the strengths and weaknesses of both. The parish church is, by its very nature, local. It influences and is influenced by local people, local issues, local prejudices and needs. Indeed, the phrase, 'to be parochial', highlights the tendency towards insularity and introspection which one often finds within parish communities. Wider issues and global concerns very often hold a minor place in normal parish life.

On the other hand, the parish, as a small and local unit, has the ability, which it often fulfils, of being welcoming and friendly. It has the chance to create a loving and caring 'community of the faithful' to give support to those in need within its boundaries, to cater for the tastes and social and spiritual desires of the few. As a result, much depends on those 'faithful few' to be totally committed to the parish's ongoing life; to be tireless in their attendance, support and concern that the parish machine be kept well-oiled and running. From the Paschal flower rota to the Patronal Festival revels, ALL depends on those same parishioners, headed, ideally of course, by an enthusiastic, pastoral, hard-working Vicar or Rector, preferably backed up by a willing spouse!

The Cathedral is different. Situated locally, it is also central and thus includes in its life and as its function, not only the worshipping congregation, but also the



City, the Diocese, and the world at large, not least in the shape of its many thousands of visitors. It will host great occasions, attract prestigious speakers and preachers, venture into controversial areas of concern, present a world-wide perspective.

On the other hand, as a large unit within the community, the Cathedral might be in danger of not presenting such a welcoming or friendly face as does the good parish. It is more difficult for a Cathedral to create the 'community of the faithful' and to help each person to fulfil his or her role within that community. To be sure, there are those who gravitate towards the anonymity of a Cathedral for whatever reason, and these too, need to be catered for. An example from Harare Cathedral springs to mind. The need was felt and expressed, for a group to be formed for lone mothers in the congregation, of whom there were a considerable number. I doubt that one would find so many feeling at home and expressing such a need in the average parish set-up. There are also those in a Cathedral congregation who do not want to be particularly involved; those who do not want to feel that everything which happens depends on them. Indeed, it comes as a relief to discover, as I have done both in Harare and Rochester, that there are many within the Cathedral community who are competent and willing to play their part in the various aspects of its life, without coercion. And, what freedom not to be constantly harassed by lack of funds!

What then, are the hopes and expectations for the Cathedral of an ordinary member of the congregation, like me?

First, the Cathedral must be a place where excellence is found. Rochester, to me, measures up very well in this respect. The music is superb, the organisation of services, in general, of a high standard, the upkeep of the buildings admirable. One hopes for and receives, pleasing satisfaction in all those respects, and doubtless, others will be able to make their own list.

Secondly, the Cathedral must be accepting and welcoming to its visitors, and Rochester's Education department under Mary Hawes' leadership, goes a long way to fulfilling this task. Harare Cathedral considered its ministry to visitors a priority and, though there was, and still is, a chronic shortage of clergy, the priest on duty rota each day was seen and noticeable, rather like 'the Bobby on the beat'. As an extension of this concern, global and national issues must continue to be addressed within the Cathedral, even though they might be controversial. The Cathedral has a particular duty in this respect and should not be intimidated. Remember, the Cathedral is not a 'bigger' parish: its role is different.

Having said all that, in my view the most important aspect of Cathedral life is to provide a 'home' for all who come. Home is important to all of us and, whether we are a casual unbelieving visitor or a fully committed 'paid-up member', we need to know that, within its walls we are 'at home'.

I have come home to Rochester. My earliest Christian nurture was in this Diocese; I have travelled far and I have now returned to my spiritual home. I hope that, in various ways, that experience will become real for all who come to Rochester Cathedral.

## BISHOPS OF ROCHESTER AT WESTMINSTER

Unlike most of the cathedrals throughout the country, it is perhaps a little surprising that at Rochester the only monument to a bishop after the Reformation Crown, Joshua Marshall. In fact, Warner was the last bishop to be buried in Rochester Cathedral. This needs an explanation for, after all, several of the bishops were well known – Bishop Thomas Sprat (died 1715), Bishop Francis Atterbury (died 1713 N.S.), Bishop Joseph Wilcocks (died 1756) and Bishop Zachary Pearce (died 1774), among them. All of these bishops are commemorated in Westminster Abbey, with monuments by some of the foremost sculptors of their time. Why their monuments are to be found in the Abbey is that, as Rochester was not a rich See, during the later 17th century and almost the whole of the 18th century, the Bishops of Rochester were also appointed to the Deanery of Westminster. This, of course, gave them a reasonable income, and a town house in addition to their palace out in the country at Bromley.

### John Dolben (1625-1686)

John Dolben who succeeded Bishop Warner in 1666, was the first bishop to be appointed Dean of Westminster as well. He became Archbishop of York in 1683, dying shortly afterwards in 1686, and is buried in the Minster where there is a large monument in the south choir aisle. He is represented in a semi-reclining position against a contrasting marble background on which are cherubs on a cloud. Unfortunately, there is no record of the sculptor.

### Thomas Sprat (1635-1713)

Thomas Sprat, Dean of Westminster in 1683, became Bishop of Rochester in 1685 after Dolben's successor, Francis Turner, had been translated to become Bishop of Ely. Sprat died in 1713 and a large, but relatively simple architectural monument to him

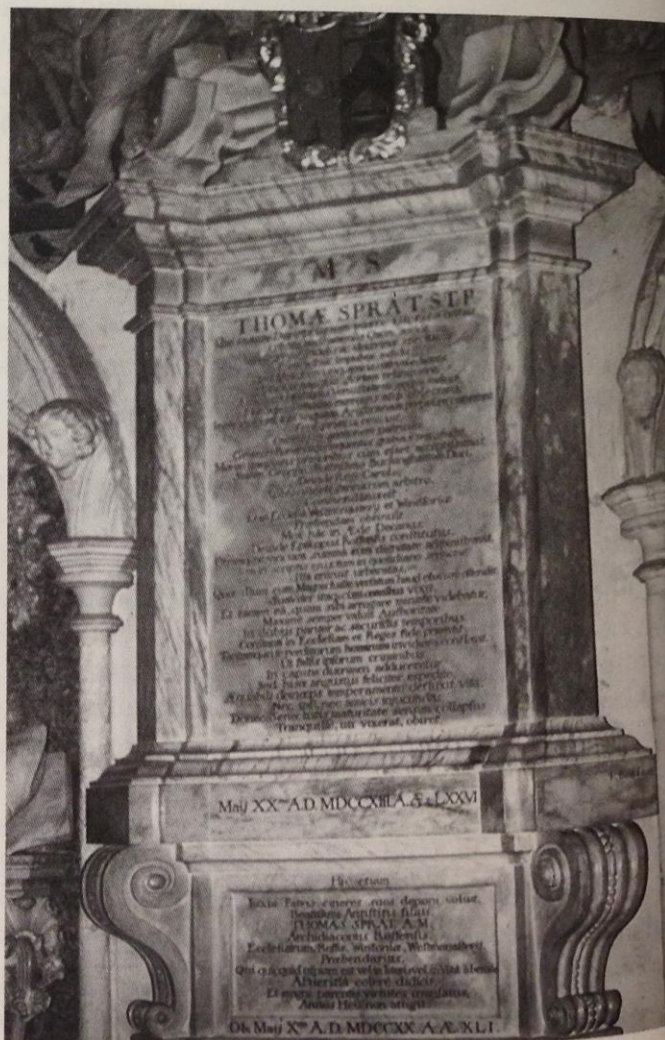


Fig 1. Bishop Thomas Sprat, by Francis Bird

was put up in the Abbey's chapel of St. Nicholas, by the physician and chemist, Dr. John Freind (Fig.1). However, when Robert Adam in about 1777 designed a large monument to the Duchess of Northumberland in that chapel, Bishop Sprat's memorial was moved to the western portion of the south nave aisle. The designer and sculptor was Francis Bird who, besides executing other monuments in the Abbey, was responsible for much work on St. Paul's Cathedral for Sir Christopher Wren, notably the sculpture in the pediment of the west front depicting the Conversion of St. Paul. Also commemorated on Bishop Sprat's monument is his son Thomas (died 1720), Canon of Westminster, and Archdeacon and Canon of Rochester. The Bishop was a founder Fellow of The Royal Society, of which he wrote a history of the Society's foundation and aims. The monument consists of a tablet with a lengthy Latin inscription, within an architectural frame and a coat of arms at the top, with another at the base. A close inspection of the incised inscription reveals that the letter-cutter employed by Francis Bird made several mistakes of spelling, which had to be rubbed down and recut. In the Bodleian Library, Oxford (MS. North, C11, F.222) is an interesting insight into Bird's lettering. A mason writing to Lord North in 1770 about another monument, stated that he would recut the inscription for one penny a letter 'as it should be done, which is what ye old one never was, nor indeed any of those things performed as they ought to be in Mr. Bird's shop from my knowledge'.

It will be remembered that Sprat was attached to the Jacobite cause, and during the reign of Queen Anne was falsely accused of plotting to dethrone her. This was due to a treasonable paper that had been found in a flower-pot at Bromley Palace, but Sprat was able to clear his name by proving that the signature had been a forgery.



Fig 2. Gravestone of Bishop ~Atterbury

### Francis Atterbury (1662-1732)

Dean Sprat was succeeded by the controversial and Jacobite Francis Atterbury, Dean of Christ Church, Oxford. Although he assisted at the coronation of George I, Atterbury had attempted to engineer the proclamation of the Old Pretender as James III. For this he was sent to the Tower of London, deprived of all his offices and sent into perpetual exile in 1723. He died in Paris in 1732, and at his own request, buried in the Abbey 'as far from Kings and Caesars as the space will permit of'. Bishop Atterbury does not have any monument except for his black marble grave-slab in the floor of the south nave aisle, at the west end (Fig.2).

Dean Stanley refers to an early and vague tradition that there was a secret room in the Deanery used by Bishop Atterbury for his Jacobite meetings. 'In 1864', he wrote, 'on the removal of a slight partition, there was found a long empty closet, behind a fireplace, reached by a rude ladder, perfectly dark, and capable of holding eight or ten persons, but which, as far back as the memory of the inmates of the Deanery extended, had never been explored . . . In this chamber, which may have harboured the conspiracy of Abbot Colchester against Henry IV, it is probable that Atterbury was concealed in plotting against George I'.

### Samul Bradford (1652-1731)

Atterbury, while still incarcerated in the Tower, was followed as Bishop of Rochester by the Bishop of Carlisle, Samuel Bradford, in 1723, who was appointed to the Deanery of Westminster at the same time. During his period at Westminster, the Order of the Bath was revived, and Bradford became its first Dean. He died in 1731, and was buried in the north transept, on the south wall of which is his monument by the sculptor Sir Henry Cheere, Bart. (Fig.3).

Unlike today, Westminster Abbey was formerly surrounded by houses, and Henry Cheere leased from the Dean and Chapter one of them, between the Abbey and St. Margaret's Church, and it was here that he had

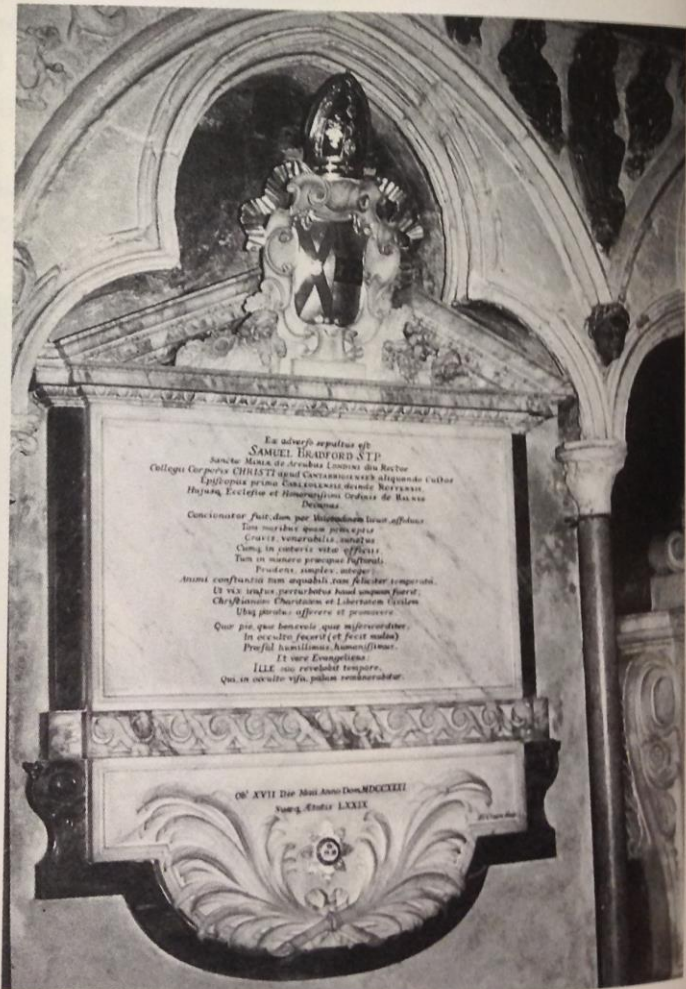


Fig 3. Bishop Samuel Bradford, by Sir Henry Cheere

set up his sculptor's yard probably in the late 1720s. Bradford's monument is one of the earliest of Cheere's works, and consists of a white marble tablet with the inscription in Latin, against a background of grey marble, surmounted by a pediment in which is a shield of arms, a mitre and floral sprays. On the base is the Star of the Order of the Bath between sprays of palm-leaves.

#### Joseph Wilcocks (1673-1756)

Bishop Bradford, was succeeded as Bishop of Rochester and Dean of Westminster in 1731 by Joseph Wilcocks, Bishop of Gloucester. During his twenty-five years at Westminster, Wilcocks instituted extensive repairs to the building, and commissioned the completion of the two western towers from Nicholas Hawksmoor. His monument, when he died in 1756, is another by Sir Henry Cheere

and is more elaborate than that to Bishop Bradford. Cheere was perhaps one of the earliest sculptors in this country to introduce a variety of coloured marbles and this is apparent in this memorial, which is of white and red marbles (though slightly damaged in part). (Fig.4). It consists of a basement which has an enriched cornice and bowed angles enclosing pedestals on which are small figures of Faith and Hope. In front, within an oval, is a sculpted representation of the Abbey from the north-west, showing the new towers (Fig.5). Above are two cherubs, one of whom reads the epitaph lettered on a scroll held by the other. Behind is a crozier, mitre, cap and books, with, above, a cartouche of arms, from which spread festoons of flowers.

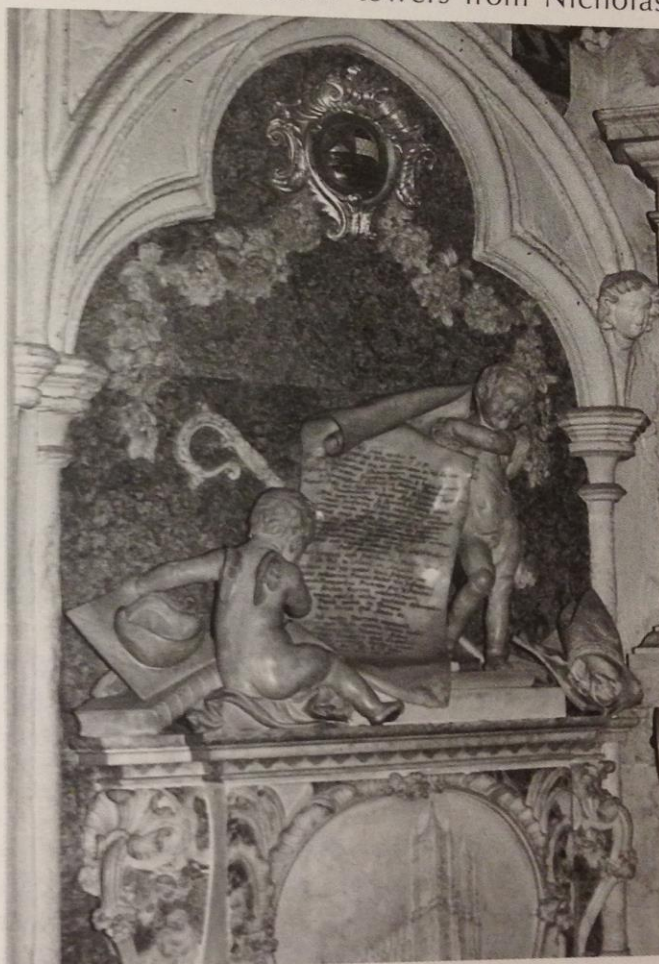


Fig 4. Bishop Joseph Wilcocks, by Sir Henry Cheere

In 1734 Cheere had been also the sculptor of all the decorative carving on the south-west tower. The son of Bishop Wilcocks later bequeathed a painting of the Abbey by Canaletto and a bust of Joseph Wilcocks by the sculptor Michael Rysbrack. The painting is still in the Deanery at Westminster, but there is no bust. It might have been sent to Rochester, but a recent search has not revealed any trace of it. There are several monuments by sir Henry Cheere in Kent, at Chislehurst St. Nicholas, Otford, and Shoreham.

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Fig 5. Detail, relief of Westminster Abbey

When he died in 1781, he was buried in the family vault in the churchyard of St. Paul's, Clapham, London. The large Portland stone family memorial with its biographical epitaphs was there twenty-five years ago, but a search in August 1995 showed that the churchyard had been cleared during the intervening years.

#### **Zachary Pearce (1690-1774)**

Zachary Pearce, Bishop of Bangor, succeeded both to Rochester and Westminster in 1756. He retired from the Deanery in 1768, but was not allowed to resign from the Bishopric of Rochester. When he died in 1774 at Bromley, where he is buried, his cenotaph in the Abbey was sculpted by William Tyler (founder member of the Royal Academy), in about 1777 (Fig.6) and this is an inscribed base, above which is a white marble pedestal, with a chalice and paten in low relief, surmounted by a bust, to the sides are Old and New Testaments and a mitre, all against a black marble background. The inscription, in Latin, as was usual during the century, was composed by Pearce's successor, John Thomas. William Tyler had been an assistant to the foremost sculptor of the time in England, the Frenchman Louis-François Roubiliac, and there are monuments by him in Kent at Mersham, Eastry and Sevenoaks.

Bishop Pearce was involved in two controversies at the Abbey concerning monuments. After the death of General Wolfe at Quebec in 1759, it was proposed by the King and Parliament in the 1770s that they should erect a monument to him. The site selected, beside the high altar, was occupied by the splendid medieval monument to Aymer de Valence, Earl of Pembroke (d.1324), a cousin of Edward I. Pearce agreed, as he understood that Aymer had been a Knight Templar, 'a very wicked set of people'. The protest against this destruction was

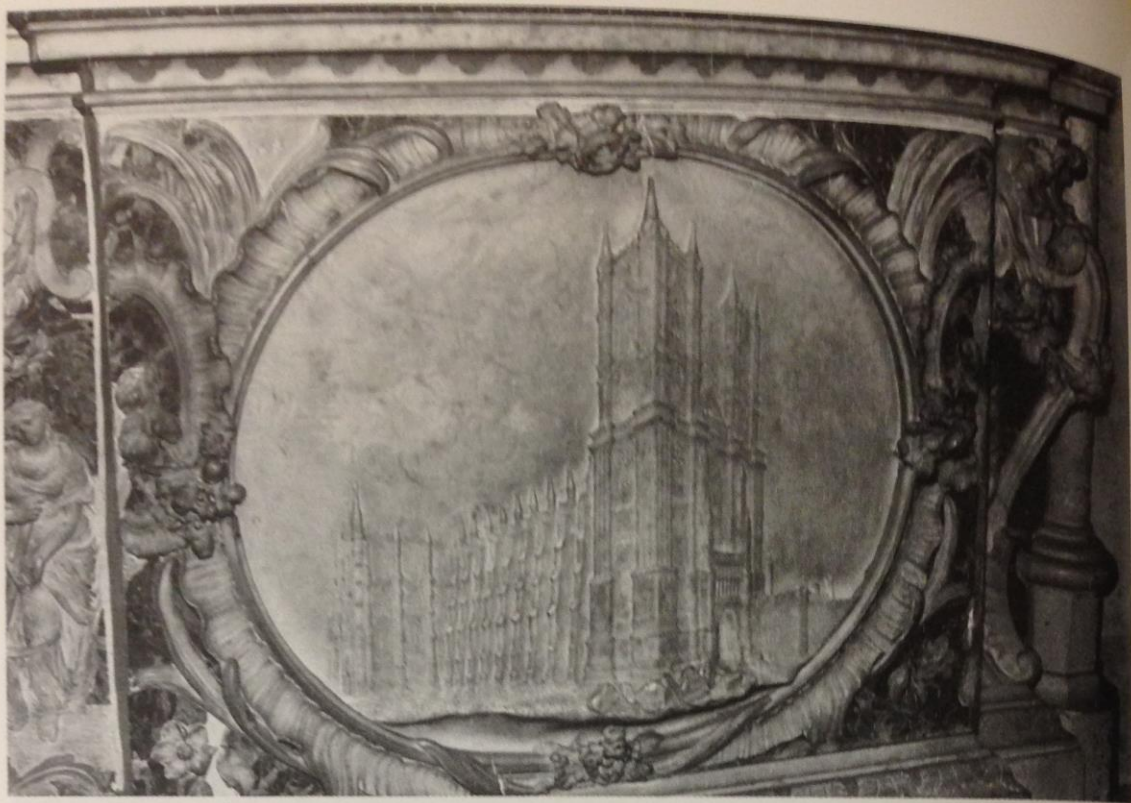


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led by Horace Walpole and eventually Pearce gave way when he was told that he had been misinformed as Aymer had not been a Templar. At about the same time, Zachary Pearce was considering the re-ordering of the sanctuary, which would probably have removed the tomb of Edward the Confessor and other royal tombs – those of Henry III, Edward I, Edward III, Richard II among them. To us today, such a scheme might seem unbelievable, but only a short time earlier, a writer on the City and Westminster had stated that ‘the enclosure behind the altar, commonly known by the name of St. Edward's Chapel, has nothing remarkable in it but certain Gothique antiquities, which are made sacred by tradition only, and serve to excite a stupid admiration in the vulgar’. However, as Pearce was not able to obtain the unanimous approval of the full Chapter to such a controversial decision, his proposal fortunately was abandoned.

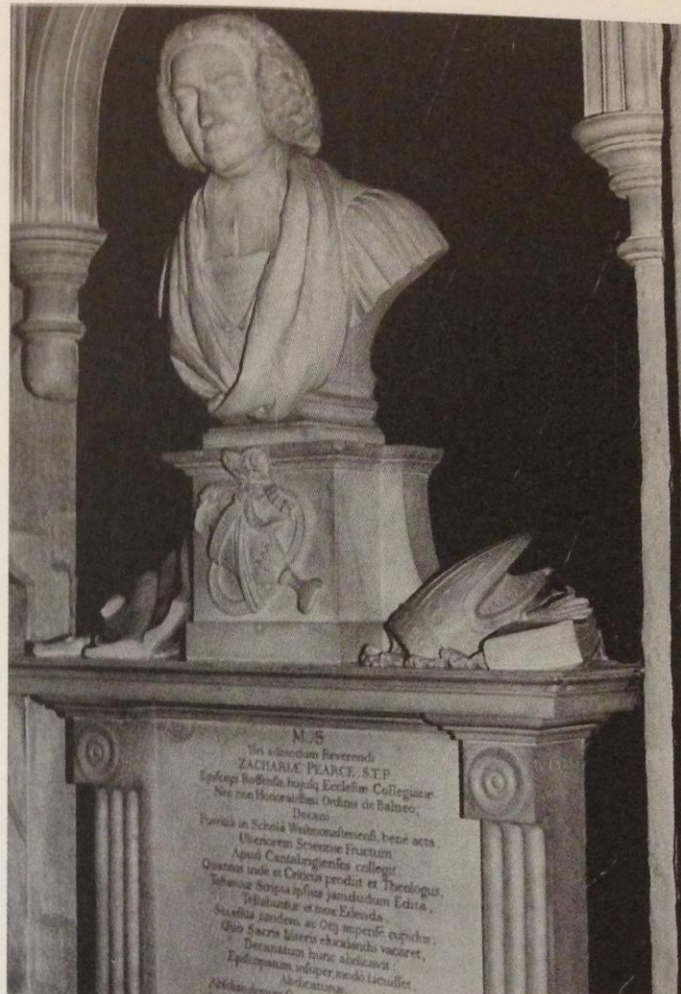


Fig 6. Bishop Zachary Pearce, by William Tyler, R.A.

**John Thomas (1712-1793)**

Following Zachary Pearce, the next Bishop and Dean was John Thomas from 1774, and during his tenure was held the centenary Handel concert in June 1784. It is said that more than ten thousand people tried to enter the Abbey for the concert, which was attended by George III and Queen Charlotte, but the only damage seems to have been to ‘dishevelled hair and torn garments’. There was controversy later about the date of the concert, as Handel was born on 23 February 1684 (Old Style) which equates today with 1685, owing to the change in the calendar during the mid-18th century. As time passed Bishop Thomas became increasingly infirm and went to the Palace at Bromley and did not attend any more meetings of the Westminster Chapter. He died at Bromley in 1793, buried at Bletchingley and his memorial (Fig.7) in the Abbey is near many of his decanal predecessors, towards the west end of the south nave aisle. The sculptor was John Bacon junior and is of white and grey marbles, comprising an

inscribed pedestal with a bust, based on a portrait by Sir Joshua Reynolds, and a relief of the Holy Lamb. With on either side a chalice, paten and other emblems of the Eucharist, with a mitre and crozier behind. The monument was designed as a pair to that of the neighbouring memorial to the Bishop-Dean, Pearce. John Bacon junior was the sculptor of the monument to Lady Heniker in the south nave aisle of Rochester Cathedral.

**Samuel Horsley (1733-1806)**

The last in the series of Bishops of Rochester who were also Deans of Westminster was Samuel Horsley, a Fellow and sometime Secretary of the Royal Society and Bishop of Bangor. He succeeded Bishop Thomas in 1793, but was translated to St. Asaph in 1802. The Bishop seems to have been something of an



Fig 7. Bishop John Thomas, by John Bacon the younger

autocrat, for decisions recorded in the Abbey archives often state 'We, the Dean, do peremptorily command and enjoin . . .' There is no monument to him at Westminster. The Bishop, who was also the incumbent of St. Mary, Newington Butts, London, died at Brighton and was buried at Newington.

J. Physick

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## A STONE REJECTED, RETAINED, AND RECONSIDERED

An old photograph in the catalogue to the lapidarium (Fig. 1) shows an orderly pile of carved stones which had been removed from the west front during the course of its restoration by J. L. Pearson.<sup>1</sup> Some of the stones are voussoirs and decorated with chevron and beading, but there are also sections of colonnette and, on the left-hand side of the pile, a damaged capital with a small, finely carved head reminiscent of an antique mask (Fig. 2). As an historical document the photograph is of considerable value, not least because it allows us to establish the origin of some of the stones now in the lapidarium collection.

The extent of the nineteenth-century refacing of the west front is revealed by the different types of stone used in the facade: Bath stone for Cottingham's restoration of 1825; Weldon stone for Pearson's restoration of 1888-94; and Caen stone (from Normandy) for the original twelfth-century work and the early fourteenth-century north aisle doorway.<sup>2</sup> The amount of Weldon stone, particularly in the towers and blind arcading, shows that Pearson's restoration was extensive, although as St John Hope observed, the renewal of 'much of the facing . . . was to a large extent necessary owing to its decayed condition'.<sup>3</sup> Certainly, the



drawings of the west doorway made by Sir George Scharf in 1850 show that, in some areas at least, the loss of carved detail was substantial.<sup>4</sup> If St John Hope accepted that decay justified the replacement of original carving, he did not approve rebuilding for the sake of stylistic uniformity. Together with the Society of Antiquaries, St John Hope protested against the removal of the fifteenth-century north-west pinnacle, 'in order that it might be replaced by a nineteenth-century mockery' and a 'sham-Norman copy of its fellow'.<sup>5</sup> The protests were to no avail. By the end of 1892 the pinnacle had been taken down.<sup>6</sup> In addition to the Romanesque carvings removed in the course of restoration, three further pieces of sculpture – one Anglo-Saxon, and two Romanesque – were found during the underpinning of the west front in 1888/9. These are of some interest, but

far more important was the discovery *in situ* of the foundations, lower courses of ashlar walling, and central west doorway of the 'early Norman' west front, which had been replaced by the present facade of c. 1160.<sup>7</sup>

The evidence for an 'early Norman' west front, like the late medieval remodelling of the central section of the facade, raises the possibility of the re-use of carved stones either in the mid twelfth-century, or in the mid fifteenth, when the clerestory of the nave was rebuilt and a large eight-light window inserted into the west front.<sup>8</sup> Carved stone may have been used in the blocking of the two niches which Pearson re-opened in the lowest tier of arcading, and it is possible that further re-used material was found in the demolition of the north-west pinnacle, which was described as being 'merely rubble work – the odds and ends of the mason's (*sic*) yard'.<sup>9</sup> While the re-use of twelfth-century sculpture can be no more than a speculation, it may explain why some of the stones which appear in the photograph and are now preserved in the lapidarium, are not as decayed as St John Hope's description might have led us to expect.

Pearson was not the first to remove medieval carvings from the west front, nor was his the only restoration to excite St John Hope's disapproval. Sir George Gilbert Scott escaped censure, but in commenting on L. N. Cottingham's restoration of 1825, St John Hope remarked that he had "'restored", that is made new' the fifteenth-century west window, gable, and parapet, with the result that 'the remains of the old Norman diapering [were] relegated to the crypt'<sup>10</sup> And so it must have seemed, but it has been argued that the recently discovered drawings of the gable made by Cottingham in 1825 show that, not only did he initially intend to re-instate those parts of the 'Norman diapering' removed during the restoration – for which his template drawings would have been essential – but also that his decision to remove the twelfth-century carvings was prompted by the view that their arrangement in the gable was a fifteenth-century pastiche and not an authentic feature of the Romanesque west front.<sup>11</sup>

By 1900, a 'large number of carved and moulded architectural fragments' had been amassed from the various restorations.<sup>12</sup> Just how many of this number have been lost since 1900 is not known, but on the evidence of those which are now in the lapidarium, St John Hope was right to say that some are of 'considerable beauty and interest'.<sup>13</sup> At first sight, the damaged capital noted in the photograph is neither beautiful nor interesting, although its very survival prompts questions which may yet throw light on the history of the cathedral in the early twelfth century.

The capital is entered in the inventory as 92/16/5/L. It is Caen stone, and measures 275mm x 95mm x 169mm. Where original surfaces survive, they are dressed with fine, diagonal tooling, typical of twelfth-century ashlar. Some of the original, incised setting-out lines remain, as does part of the moulded necking and part of the abacus at the top of the block. A little over half the block (approx. 155mm) is taken up by the remains of a head, of which only the outline of the (clean-shaven) jaw and one ear survive undamaged. A smooth, ovoid ball (of hair?) rests behind the ear, and a small head (c. 75mm), set on the quoin behind the jaw, looks downward past the necking.

On the evidence of the photograph, it may be assumed that the capital was

recovered from the west front. Exactly where it was found is not recorded, but as Pearson clearly sought to reproduce the twelfth-century originals wherever possible, the absence of a replica among the nineteenth-century restorations suggests that either the capital did not originate in the c. 1160 facade, or it was displaced and re-used at a later date, probably in the fifteenth-century. What can be said, is that its original use was as the capital of an engaged nook (corner) shaft, most probably for a window or blind arcade.

Human or monster heads as capitals are not a common feature of English Romanesque architectural sculpture. There are two types: those in which the heads look out from the block and are seen to be a continuation of the shaft beneath; and those in which the heads are seen to bite or swallow the shaft, often without any discernable division between shaft and capital. With the exception of two later examples at Sherborne castle and Sherborne abbey (Dorset), the first type is found in buildings of the first quarter of the twelfth century, while examples of the second type are found in the buildings of the second and third quarters of twelfth century.

Despite the loss of most of the head, there can be no doubt that the Rochester capital is of the first type. Given the web of intimate association between Rochester and Canterbury, the occurrence of a head capital on the south side of St Anselm's choir (1096-1130), where they were used in the decoration of the exterior side-aisle windows and the blind arcading of the south-east transept, is of some significance.<sup>14</sup> Each of the Canterbury capitals is different, and even though the monsters disgorged by one the heads rest on the inner face of the quoin, the quoins are not used in the manner of the Rochester capital.<sup>15</sup>

Iconographically, the small head takes its form from an antique mask.<sup>16</sup> The distinctive shape of the mouth, framed by successive folds of skin across the cheeks; the firm, straight nose, heavy brow, and straight hair are characteristic features of the tragic masks of greco-roman art. The detail and expressive quality of the head is certainly comparable with that in the crypt and exterior blind arcading at Canterbury, although there is no direct comparison of motif in these sculptures. Professor Dodwell, in his study of Canterbury manuscripts, drew attention not only to the interest of Christchurch in classical texts, but also the many examples of iconographic and ornamental allusion to classical motifs in their decoration.<sup>17</sup> These references can be no more than an indication of a cultural outlook, and it is probable that the inspiration for the style of the head came either from more public art forms, or from the decoration of Roman buildings which, in Canterbury, were a source of building material.<sup>18</sup>

The comparisons offered by Canterbury support a date for the Rochester capital in the first quarter of the twelfth century.<sup>19</sup> If the capital was indeed re-used, as was argued earlier, two possibilities for its original location may be briefly suggested.

The first is the 'early Norman' west front revealed by the excavations of 1888/9. Although St John Hope attributes both a major rebuilding and the use of Caen stone to bishop Ernulf (1114-1124), there is no documentary evidence for this.<sup>20</sup> Rather, Ernulf is recorded in the *Registrum Roffense* as having built a dormitory, chapter house and refectory.<sup>21</sup> An origin in the 'early' west front, nonetheless,

remains a possibility.

A second possibility is suggested by the refacing of the lower west wall of Ernulf's chapter house in the middle years of the twelfth-century.<sup>22</sup> Again, comparable architectural detail occurs at Canterbury, where an extensive programme of building and refurbishment was undertaken by prior Wibert (1152-1167). As the rebuilding of the west front of Rochester was also undertaken at about this time, the possibility of the re-use of carved stone from Ernulf's chapter house facade cannot be ignored.

It is likely that firm conclusions about the origin of the capital will remain elusive, and yet the enquiry raises questions which, if answered, may sharpen the focus on the early post-Conquest history of the cathedral church and its neighbour at Canterbury. In its damaged state, the capital cannot claim to be beautiful, although like others in the lapidarium, it is undoubtedly of interest.

Jeffrey West

## NOTES

1. Cathedral Library 6750, 1(b). The possibility that the photograph dates from the late 1890s, or c.1900, is suggested both by the existence of a duplicate in the lantern slide collection of George Payne FSA (HF 2875, G. Payne Collection, Guildhall Museum, Rochester), and by W. H. St John Hope's record of Payne's involvement in reducing the carved and moulded stones found in successive restorations to 'some kind of order'; W. H. St John Hope, *The Architectural History of the Cathedral Church of St Andrew at Rochester*, (London 1900), 135 and 135 n.†; [hereinafter: Hope 1900]. For a summary of Pearson's campaign of work, see, A. Quiney, *John Loughborough Pearson*, (Yale 1979), 271.
2. See also B. C. Worsam, 'A guide to the building stones of Rochester Cathedral', Friends of Rochester Cathedral Report 1994/95 p.23.
3. Hope 1900, 93
4. Illustrated in D. Kahn, 'The west doorway at Rochester Cathedral' *Romanesque and Gothic: Essays for George Zarnecki* (Boydell Press 1987) 130, pl. 2.
5. Hope 1900, 86, n. \*; 92-3. *Building News*, 62 (1892), 730, wherein it is recorded that Mr Pearson thought the destruction of the pinnacle unnecessary.
6. *Building News*, 63 (1892), 232.
7. The Revd Greville M. Livett, 'Foundations of the Saxon cathedral church at Rochester', *Archaeologia Cantiana*, xvii, 1889, 261-78, Pl. II. The date and art-historical context of the west front are discussed in detail by D. Kahn 1987 (ref. note 4) esp. 129-130, and 130 n.10.
8. Hope 1900, 85-87
9. For the niches see, Hope 1900, 31, n.‡; for the description of the north-west turret see, *Building News*, 63 (1892), 232.
10. Hope 1900, 92.
11. The drawings, now in the Avery Architectural Library, Columbia University: Avery Classics Collection AA 430 R5 M46 (Drawings by an Unknown Architect of Rochester Cathedral), were attributed to Cottingham on a compelling evidence by C. Miele, 'The west front of Rochester cathedral in 1825: antiquarianism, historicism, and the restoration of medieval buildings', *Archaeological Journal*, 151, 1994, 400-419, esp. 410-415, illus. 1, 2 & 8. A copy of the drawing of the north spandrel (Miele's illus. 2) is included in the lapidarium catalogue (Cathedral Library 6750, sheet 29c). I should like to express my thanks to Mrs. Mary Covert, who first discovered the drawings, and Tim Tatton-Brown, who brought them to my attention in advance of Dr. Miele's publication.
12. Hope 1900, 135.

13. Hope 1900, 135, n. †. On the establishment of the lapidarium, see, Mrs Annelise Arnold, 'The Lapidarium', *Friends Report*, 1990/91, 21-22.
14. D. Kahn, *Canterbury Cathedral and its Romanesque Sculpture*, (Austin, Texas) 1991, 86, ill. 145-146, col. pl. xi; G. Zarnecki (ed), *Courtauld Institute Illustration Archive, Archive 1, part 8, Canterbury*, 1978, 1/8/82. Similar capitals were also used on the exterior of the nave and south transept clerestories at La Trinité at Caen; for which, see; V. Ruprich-Robert, *L'Architecture Normande* ([Paris 1889] Gregg Press 1971), t.ii, pl. lxxv; M. Baylé, *La Trinité de Caen: so place dans l'histoire de l'architecture et du décor romans*, (Geneva) 1979, figs. 25-26.
15. D. Kahn 1991 (ref. note 14) ill. 145 & col. pl. xi.
16. Iconographically, the head is similar to the roundels which once formed part of the Norman diapering in the gable above the west window (Miele 1994 [ref. note 11] 414-416, illus 2, 8, 9). In the exhibition catalogue entry for the surviving roundel (*English Romanesque Art 1066-1200*, The Hayward gallery 5 April to 8 July 1984, cat. no. 165), D. Kahn expressed the view that the roundel was 'directly derived from a classical mask'. The date of the roundel, and the possibility (Miele 1994, 415) that it may have formed part of a screen, lie beyond the scope of this paper.
17. C. R. Dodwell, *The Canterbury School of Illumination 1066-1200*, (Cambridge 1954), 61-75, pls. 40 c-f. See also, J. Higgit, 'The Roman background to Medieval England', *Journal of the British Archaeological Association*, xxxvi, 1973, 1-15.
18. The relationship between manuscript painters and sculptors is discussed by R. Gameson, 'The Romanesque crypt capitals of Canterbury cathedral', *Archaeologia Cantiana*, cx, 1992, 17-48. For Roman Canterbury and the re-use of Roman materials, see, P. Bennett, 'The topography of Roman Canterbury: a brief reassessment', *Archaeologia Cantiana*, c, 1984, 47-56; T. Tatton-Brown, 'Buildings stone in Canterbury c. 1070-1525' in D. Parsons (ed), *Stone: Quarrying and Building in England AD 43-1525*, (Phillimore & RAI) 1990, 70-82, esp. 75.
19. Despite the stylistic date of c. 1120 given to the Canterbury capitals (Kahn 1991, 86), William of Malmesbury's contemporary account indicates that the choir was virtually complete when prior Ernulf was elevated to Peterborough in 1107. F. Woodman, *The Architectural History of Canterbury Cathedral*, (London) 1981, 45-6.
20. Hope 1900, 24-28.
21. J. Thorpe, *Registrum Roffense*, (London) 1769, 120.
22. T. Tatton-Brown, 'The east range of the cloisters', *Friends Report*, 1988, 6-7; T. Tatton-Brown, 'The chapter house and dormitory facade at Rochester cathedral priory', *Friends Report*, 1993/4, 20-21.

## THE FRENCH HOSPITAL CONNECTION

'Safety and prosperity to Old England'. At special formal lunches and dinners the Directors, Residents and guests of the French Hospital stand to drink this last toast, and not without reason as England had become their refuge and home. Huguenots, the name applied to French Protestants in the 16th century, is probably a corruption of the German eidgenossen, 'confederats'. They were severely persecuted in France under Francis I and Henry II, and following the massacre of St. Bartholomew in 1572 many Huguenots came as refugees to settle in England, some to Canterbury where they founded their church in the Black Prince Chapel in the Crypt of Canterbury Cathedral. The thirty years war which followed failed to exterminate them. Although in 1598 Henry IV of Navarre had granted tolerance by the Edict of Nantes, in 1685 Louis XIV revoked the Edict and the forcible conversion and persecutions started again with renewed vigour with the result about 400,000 people left France. Many migrated to England.

The Huguenots were well received in this country and they brought many skills in finance, industry and arts with them. They contributed to the rise of the British Industry and Trade. But there were some who did not succeed. The terrors behind them had left them traumatised and destitute. Charles II provided some funds, and William III and Mary founded the Royal Bounty to help the poor refugees. Jacques de Gastigny, a gentleman, master of the Buckhounds to William III, was concerned at their plight. When he died in 1708 he left £1,000 in his will to benefit the poor he had seen in the Old Pest House in Cripplegate. His friend and executor, Reverend Philippe Menard, worked to bring this bequest to the maximum benefit. He succeeded with 36 other men to petition George I, obtained a Royal Charter and founded the French Hospital in 1718, with Henri de Massue, Marquis de Revigny as the first Governor and himself as Secretary. Land was bought in Bath Street in the parish of St. Luke's, Finsbury and the French Hospital, soon to be known as La Providence, was built in the form of a quadrangle (strangely enough not so very unlike La Providence today).

It was easy to find people in need and by 1723 there were 125 residents. The number rose to about 230 over the next 70 years. The French Hospital was amongst the first institutions to care for the mentally ill and special rooms were provided for them. The first rules for the poor may seem odd today – such as 'Article VII: none shall be allowed to carry a lighted candle into the chambers without the Steward's leave'. Sensible enough as much of the bedding for the poor was straw changed daily – which was considered advanced in those days!

By the middle of the 19th century many of the Huguenots had been absorbed into English society and the Hospital was in decline with part of the quadrangle demolished. In 1862 the Directors bought some land at Victoria Park, Hackney and one of the Directors, Robert Roumieu, designed for no fee a new building, a gothic version of a French chateau. This was opened in 1865. The Residents, now some 60 people, moved from the old La Providence to their new home, leaving behind a road called Radnor Street off Bath Street – no doubt commemorating past Governors. This still marks the old site.

The new La Providence was self-contained with its own brewery, bakehouse, workrooms etc, run much on a workhouse basis, though the Charity Commissioners criticised the Directors that the inmates were treated too well. In spite of this, a Mary Tempest née Ruffy was expelled in 1877 for 'repeated drunkenness and insulting behaviour'. In the Jubilee year of 1887 the residents made and presented a silk dress to Queen Victoria. In the minutes of July 1925 it is recorded that £34.00 was spent for the 'installation of the wireless apparatus', quite an innovation. One can imagine the old folk wearing ear phones attached to crystals and cats whiskers!

Life ran smoothly enough till 1933 when the LCC wrote a letter of compulsory purchase. Negotiations dragged on until the second world war. The Hospital was requisitioned for the war effort in 1941.

The Directors had made some preparation for the war. In June 1939 a contract was placed with Messrs Holland Hannen & Cubitts to build a 'blast-proof shelter' in the basement for £489.00 and arrangements were being made to move some of the valuables into the country.



The Hospital was damaged in the autumn of 1940 by repeated air raids and the residents were dispersed to various private homes. Further damage was sustained in January 1945 by a V2 rocket falling nearby. The building was in a poor state and still part-occupied by requisition of the Hackney Borough Council. About a year later it was resolved to move the Hospital and finally, in April 1948, La Providence Victoria Park was sold by auction.

La Providence had by then moved to Comptons Lea, a large Edwardian house in Roffey near Horsham in Sussex. Did they leave behind them a ghostly number? In June 1978 the Governor and some Directors, taking an old photograph album with them, paid a visit to the Old Hospital, which is now a Roman Catholic primary school known as Howarth House. The assistant Head Mistress claimed that she and some children at various times in the late winter afternoons had seen two old ladies sitting on the landing as shown in the photograph.

La Providence at Comptons Lea was run as a residential home but was too isolated and inconvenient and it was doubtful if it was necessary now that there was the welfare state. The Directors were considering providing sheltered accommodation and a supplemental charter was granted by the Queen in 1953 to do this.

In the early part of 1956 the Surveyor, Mr Grellier, reported that he had found a suitable place for the French hospital in Rochester. Theobald Square was inspected by the Directors and negotiations for purchase started. The first Directors meeting was held in the King's Head and then later, invited by the Bishop, held at Bishops court.

In 1957 the Bishop of Rochester, Rt. Revd. Christopher Chavasse, and Oliver Grace MBE, both eminent members of the Friends of Rochester Cathedral, were elected Directors of the French Hospital and it was through Bishop Chavasse's influence, together with John Duval, Deputy Governor, and Thomas Ouvry, Secretary, that Theobald Square was bought to become the fourth La Providence. The square had become run down. There was a statue of the Duke of Sussex in the centre (does any reader know why the Duke should have been there and what became of the statue?) The houses were restored and converted into 39 self contained flats. There have been many flats added since the official opening by the Lord Lieutenant of Kent, Lord Cornwallis (who was a Vice-President of the Friends), assisted by Bishop Chavasse, on 21st June 1960.

Some of the new residents had moved in during September 1959 and for the late Miss Strachen, one of the first residents, it was returning home. She was born in the Square some 60 years earlier. Some of them worshipped in the Cathedral including Mrs Doyle's little dog. This brave fellow bit and chased a camel down the High Street which was advertising the Gordon hotel.

The French Hospital became a corporate member of the Friends in 1965, when they gave the card tables for the Friends' Festival teas in the Garth. The certificate of membership is signed by R. W. Stannard, then Dean of Rochester. Bishop Stannard was elected a Director in 1960. Princess Marina, the Duchess of Kent, paid a visit to La Providence after visiting the Friends as patron on the Festival Day, 8th June 1968. It was to be one of her last engagements; she died shortly after.

Being nearer Canterbury, the new home freshened the contact with the Congregation of the French Chapel in the Cathedral Crypt and many exchange visits have been made in recent years. In 1978 the Directors learnt that the French congregation was about to auction off their Charles I silver communion cup. The late Mr Peter Minet, then Deputy Governor, successfully made negotiations and the cup was bought. It is now used for the communion services in the Common Room taken by the Chaplain, currently the Revd Howard Daubney.

The management of the French Hospital is still carried on much as set out in the Charter of 1718, with the Directors' meetings held each month. The meetings are presided over by the Governor or the Deputy Governor, assisted by the Treasurer and Secretary who are elected annually. The Governor is elected every three years. But most of the hard administration work is carried out for the Directors by the Clerk with help from the Solicitor and Surveyor. The Steward and Deputy Steward carry out the day to day needs and provide help for the residents.

In order to qualify for residence within La Providence, applicants must conform to rule 35: 'None but French Protestants, or their descendants being Protestant, who have been resident and settled in Great Britain for six months at least, are admitted as residents in the Hospital'. (If any reader is interested they are invited to write to the Clerk at 41 La Providence). Since being in Rochester, many of the residents have come from the neighbourhood and are related.

Over the years and generations the names recur. The Governorship has been held by many of the Earls of Radnor since 1770, following the death of Lord Legonier, Governor from 1748. Many of the Duval family have been Deputy Governors since 1813. Indeed there have been more than 20 Duvals as Directors. Other names ring from the 18th and 19th century to our present time: Bosanquets, Cazalet, Grellier, Minet, Ouvry, Portal and Romillys.

In 1987 the first lady Directors were elected. Lady Monson, President of the Huguenot Society and great-granddaughter of Edward Magolia a Director in 1900, Mrs Christie née Lefanu, and Miss de Crespigny, now Mrs Willis, a descendant of one of the original 37 Directors and second secretary. There have been a number of lady Directors elected since including another Duval!

The names of people of the French Hospital mingle with the names of the Friends of Rochester Cathedral. Canon Maurice Sharp, Hon. Secretary, Treasurer and later Vice-President, was also chaplain to the Hospital for more than 10 years and was about to go for election as a Director when he died. His widow, Mrs Joan Sharp, was our last Chairman. Incidentally her father, Dr. C. W. Greene, was a founder of the Friends and a member of its first council. Norman Ouvry, former secretary of the Hospital was on the Council of Friends (I later succeeded him in both posts when he retired.) The late John Fry, Treasurer, was also chaplain. Today the Dean of Carlisle, The Very Revd. Henry Stapleton, Oliver Grace and Edward Darwin, are Directors; Canon Geoffrey Young was a former chaplain; Les Davies, former Steward of the Hospital and his wife, and residents Mrs Traupaud, Mrs Quinn, Mrs

Foulser and Mrs Dennis, to name but a few, are also members of the Friends. What of the future connections with La Providence as we come to the end of the 20th century? The annual anniversary services will continue to be held in the Cathedral with the Dean's permission. It is fairly certain both the Friends and La Providence will be in Rochester for many years to come and to enjoy special anniversaries. No doubt in 2018, the Tercentenary of the French Hospital, glasses will be raised again to 'Safety and prosperity to Old England'.

A. F. Stephen de Crespigny

## THE HUGENOT HOSPITAL OF LA PROVIDENCE

**A Sermon by The Venerable D. N. Griffiths at The French Hospital Commemoration Service at Rochester Cathedral in June 1991.**

Two hundred and seventy-three years may seem a long time, but the Huguenot presence in England had already been established for over two centuries when the French Hospital first opened its doors in the year 1718. The French Protestant Chapel in Threadneedle Street was founded by King Edward VI.

Between these two extremes lies another English date of Huguenot interest, and that is 1616, which is just 375 years ago. I ought perhaps to have waited another twenty-five years in order to confront you with a Quatercentenary, but (if you will excuse the pun) to plan along those lines might have been seen as tempting Providence.

In the year 1616, there was a young Prince of Wales named Prince Charles. He was an eligible bachelor (even at the age of sixteen), and his advisers were giving careful thought to the choice of his bride. What better candidate, they asked themselves, than Princess Christine, the daughter of Henry of Navarre, 'the greatest of all the Kings of France'?

For all that Henry had once been the leader and hero of the Huguenot party, even of the Protestant world, and later the author of the Edict of Nantes, Henry had died a Catholic and the parent of Catholic children. In order to promote this royal marriage, the French court would need some reassurance about the status of the Church of England. Was it Catholic or was it Reformed?

It was hard to know how best to set about doing this, but the Lord Keeper (a Welsh bishop serving in England) had no doubt at all. He commissioned a new translation of the English Book of Common Prayer into French so that the French negotiators could judge for themselves how delicately the Church of England trod the tight-rope between its Catholic origins and its Protestant tendencies.

So it was that in 1616 Pierre de Laune, Pastor of the French Walloon church in Norwich, was commissioned to make the translation. His more famous brother, Gideon, was apothecary to Anne of Denmark, Queen Consort to King James I, and a founder member and benefactor of the Society of Apothecaries in London.

That particular royal marriage (between Charles and Christine) never happened, and seven years later Prince Charles was on the point of marriage to the Infanta of Spain. Again the Lord Keeper set out to clinch the matter with a timely Prayer book translation. A Spanish Prayer Book was prepared, uniform with the French,

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and this time it cut no ice with the Spanish Court. It is of course a sound rule never to throw anything away, in case you need it later, and so the next time they were well prepared. For the next eligible bride turned out to be another daughter of King Henri IV and so the whole process began again. Fortunately, Laune's 'Liturgie Anglaise' was ready to hand, and the French plenipotentiaries were invited to a service of Evensong in Westminster Abbey on Christmas Eve, so that they could sit behind an arras to watch the Prayer Book in action.

One man was so disgusted that he left his copy behind him (it is still there), but another was so impressed that he asked to come back the next morning to watch the Christmas Communion. This time all went well. A few months later the Prince of Wales had become King Charles I, and one of his first acts was to marry his bright-eyed little French Princess, Henrietta Maria.

From the domestic point of view they both lived happily ever afterwards. In other respects, her influence may have been less helpful, either to Charles or to the growing number of Huguenot residents. Archbishop Laud made a determined effort to impose this French Prayer Book on the Huguenot communities, but he was still having little success when he fell from power.

In due course, both Laud and King Charles were executed, the Book of Common Prayer was forbidden and de Laune's translation was forgotten. Time went by; Oliver Cromwell died, and King Charles II ascended the throne, having stayed the night I believe at Restoration House, a few hundred yards from this spot. There were soon so many French Protestant refugees in this country, even before the Revocation of the Edict of Nantes, that French churches began to spring up all over London and the South of England; everywhere I am tempted to say, but Rochester.

The new Government was far more humane about the style of worship in these churches than Laud had been, and indeed more broad-minded about them than about its own people. Some were allowed to go on worshipping in the plain Calvinist style they had known in France, whereas others opted to conform to the Book of Common Prayer, and to accept the authority of bishops, using the current version of de Laune's book of 1616.

They did so in their own way, the ministers without surplices and never making the sign of the Cross. They also used the French metrical psalter of Clement Marot and Theodore de Beze. All the time they maintained friendly relations with the Church of England and their nonconforming French colleagues.

As many of you will know, La Providence, The French hospital is now in its fourth home. In its formative years, from 1718 to 1862, its buildings were in Finsbury, and its chapel was one of those which conformed to the Book of Common Prayer. Every two or three years a new edition of de Laune's book (now twice revised) was published by one or other of the Huguenot booksellers in the Strand, although one of them seems to have been an out-pensioner of the Hospital in his declining years.

The Huguenot booksellers eventually died out as a separate trade, as did the nonconforming churches. After two or three generations, the Huguenot community stayed together, but it had been anglicised. Those who were Anglicans were

happy to attend their parish churches and worship in English; the others attached themselves to a French or English nonconforming church.

From the beginning of the 19th century, it seems that most of the candidates for La Providence were members of one of those French congregations, and it would be interesting to know what effect this had on the services in the chapel.

Just as de Laune's book long outlived the royal marriage for which it had been compiled, its later editions also outlived the conforming churches. There have been twice as many new editions since then (not counting reprints) as there were before, and the book has remained in print to this day.

It is still being used in the well-established French speaking Anglican churches in Canada and the United States, and only within living memory did it die out in the Channel Islands. Modern adaptations are still appearing in unexpected parts of the world, such as the mission churches in Mauritius and Zaire.

French Books of Common Prayer have been in circulation for almost as long as the English original. More to the point, the example has been followed again and again, until translations have become available in all the principle languages of the world. At last they too are going out of fashion, and their modern descendants are having the usual struggle for survival.

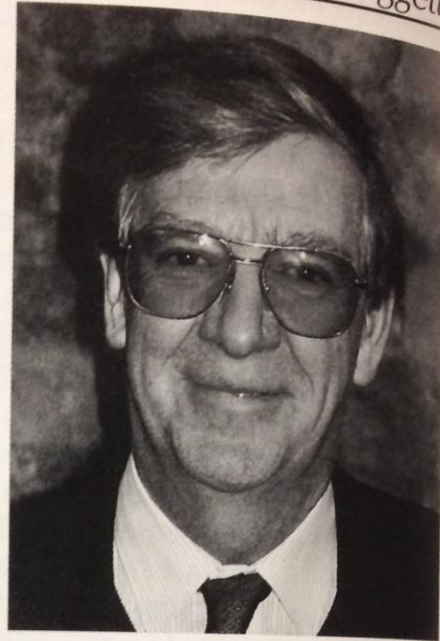
If they have provided for the spiritual needs of millions over a period of nearly four centuries, all this labour will not have been in vain. You can detect something very like the hand of Providence in an impulse which creates a book for one purpose and then allows it to evolve for other wider purposes, including the care of the Huguenot pensioners at the French Hospital.

You can detect the hand of Providence in the dispersal of the Huguenot people to many lands, when the bigotry of one nation was made the instrument of blessing to so many others. You can detect it in the history of 'La Providence' itself, where the impulse to relieve need within the Huguenot community has given the community itself a continuing focus to ensure its survival. It may also be that their coming to Rochester thirty years ago will turn out to have been a source of blessing to this city as well as themselves.

Few nations can be unreservedly proud of their past history. But English relations with the Huguenots have almost always been good. Providentially as it turns out, they were made welcome remarkably soon, and their subsequent contribution to English life has been out of all proportion to their numbers.

So many Huguenot names have passed unnoticed into the general stock, and so many artifacts and enterprises have become familiar parts of daily life that the rest of us can easily forget how much England owes to this vigorous and talented nation within a nation. We thank God today for the vision and the foresight of those who made it possible.

Early in 1935 the then Dean and Chapter of Rochester concluded a Friends organisation would be of the greatest assistance in preserving the fabric of this ancient cathedral to future generations. Dean Underhill's letter published in *The Times* on February 9, 1935 attracted 617 members between that date and the inaugural festival held on All Souls' day. Happily some of that original band remain with us today in a membership which stands at 767. The minimum subscription was fixed at 5s. [£7 in 1995 figures], for individual members, 10s for corporate members, and a single payment of £20 [£559] secured life membership. Today the subscription for individual membership is £10-0, £15-0 joint husband and wife, £100 individual life membership and £150 joint life.



At September 30, 1935, the end of this quarter was used as the Association's financial year end for many years, there was an excess of income over expenditure of £298-16-0 [£8,354]. During the first full year of operations a grant of £25-0-0 [£699] was voted to that perennial drain on income, the organ, £70-13-2 [£1,975] for opening the arch into the chapter house, £250-0-0 [£6,990] for repairs to the parapets and coping and £25-0-0 [£699] for excavating the dormitory undercroft in the cloister garth, a total of £370-13-8 [£10,365]. By the end of 1936 membership had risen to 798.

Before the Second World War the annual festival, moved to the summer after 1935, was a two day event. Commencing on Tuesday evening June 3, 1936 the Friends were regaled with a recital of music by Mr Bennett, the organist (whom many will remember with affection), and Miss Flora Stainer, a grand daughter of both Sir Frank Bridge and Sir John Stainer. Next day there was a choral Eucharist, a tradition which continued into Dean Betts's day, and a festal evensong. At the gathering after tea Friends were addressed by Sir Charles Peers, CBE<sup>1</sup>, one time chief inspector of ancient monuments, who impressed on his audience the need to preserve the stonework.

At its meeting in July 1937 the Friends' council decided the restoration of the cloister garth was a work which demanded a special effort and voted £575-0-0 [£16,077] to that end. Maintenance of the cloister garth remains a special concern of the Friends.

The 1937 festival, spread over three days from Thursday 3rd to Saturday 5th June, was a splendid affair. A pianoforte recital was given by Ivan Phillipowsky<sup>2</sup> on the first afternoon, followed in the evening by a choral and orchestral concert. On Friday T.S. Eliot<sup>3</sup>, gave an early evening lecture on religious drama, mediaeval and modern. The day was rounded off with a concert given by the band of the

Corp of Royal Engineers. Saturday, the Festival day, had distinguished preachers at both the Sung Eucharist and Festal Evensong. The pattern was similar in 1938, and 1939.

On the eve of the Second World War membership totalled 915. In the half-century which has passed since the end of war, the Friends have continued with their role of supporting the Dean and Chapter for the time being in their work. Miss Sybil Wootton left a half of her residuary estate, amounting to £50,000, to the Friends in 1972. A magnificent bequest which by 1995 had a book value of £189,597. Father Cyril Smith's 1984 legacy is now valued at £246,597 and that of Miss L. Stickland, bequeathed in 1988, £234,079. These and other immensely generous legacies have generated the income which enables the Friends to undertake large scale projects.

For a number of years income was devoted to modernising the heating system. More recently the lighting of the cathedral has been a special charge. It has to be said that before this project was taken in hand Rochester was surely among the most poorly lit churches in Christendom. Much needed new chairs have been provided in recent years. The next project will be the renewal of the audio system. And so the work continues.

A comprehensive revision of the constitution, implemented by Dean Arnold, resulted in a smaller, elected, council, with a lay chairman. As the President (the Dean), and Vice-President (one of the residentiary canons), are ex officio members of council, the Chapter continues to be well represented. It is an arrangement which works well.

Looking back over these sixty-one years one is conscious of how much the interest and participation of the wider county has all but disappeared in recent decades. Possibly, this is a matter which should be addressed.

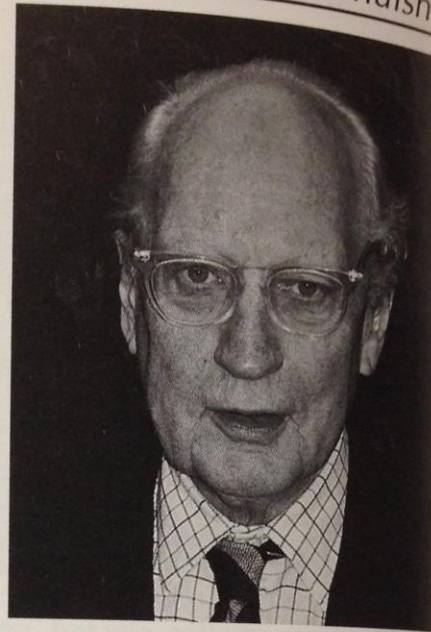
- 1 Peers, Charles Reed (1868-1952), antiquary, was born at Westerham where his father was then curate, and educated at Charterhouse, Kings College, Cambridge, Dresden and Berlin. In 1903 Peers was appointed architectural editor to the *Victoria County Histories of England*. From 1910-33 Peers was chief inspector of ancient monuments. During his retirement Sir Charles became surveyor of Westminster Abbey and consulting architect at Canterbury, York Minster and Durham where he supervised the important work of underpinning the bishop's castle.
2. Phillipowsky, Ivan (Ritchie) (1895-c.1960) British pianist. He was born and educated in Calcutta, and toured India as an infant prodigy. He came to London for further study under York Bowen and Tobias Matthay and gave his first recital here in 1919. In 1920 he became sub-professor at the Tobias Matthay Pianoforte School. He toured extensively in Britain, Europe, Canada and the United States as both recitalist and soloist with orchestra. [Grove's Dictionary of Music and Musicians, 5th edition 1954]. Ed.
3. Eliot, Thomas Stearns (1888-1965), poet, playwright, critic, editor and publisher, born in St. Louis, Missouri, was educated at Milton Academy, Massachusetts, Harvard and the Sorbonne. Eliot settled in England in 1914. His long poem *The Waste Land* appeared in 1922. Eliot was confirmed in the Church of England in 1927, the year he became a British subject, and was thereafter active in many church activities. As a leading lay apologist for the church his most significant statement was his book *The Idea of a Christian Society*, published just after the war began. Eliot will be remembered for his religious poetic dramas, with the first, *The Rock*, being produced at Sadler's Wells in 1934. *Murder in the Cathedral*, first produced in the chapter house at Canterbury, dealt, most skilfully, with the martyrdom of St. Thomas Becket on December 29, 1170.



## THE FRIENDS' SUPPORT FOR THE CATHEDRAL 1935-1995

John Melhuish

I am standing by Prior's Gate looking over the Garth towards the Cathedral, following the eyes of the photographer who took the pictures for Dean Underhill's 1936 Friends' Appeal leaflet for the Garth's rescue. The old four story Prebendal House hid the Cathedral's East end and North Quire transept from the camera. Out-buildings covered the garden end of Minor Canon Row and the Garth was the Prebendal garden. All were to be cleared by the Chapter with the support of the Friends, so fulfilling Dean Underhill's promise 'to throw open [the Garth] to all citizens and visitors to Rochester'. He and his colleagues had begun a process that transformed the Cathedral and its surroundings, and which they maintained even under the shadow of imminent war.



The Friends have financed cleaning and restoration in almost every part of the Cathedral and its Garth. (The first sight of the lit and glowing restored Norman Nave remains a vivid memory).

In 1986, Dean Arnold's Chapter recognising the urgency of certain restoration projects, that were far beyond the Friends' and Chapter's resources, established the Cathedral 2,000 Trust to attract money from industry and elsewhere, to pay for work, such as rebuilding the dying organ and crumbling spire (just in time to defy the 1987 hurricane). The Friends' Council welcomed the Trust's contribution to the common cause and many Friends have actively supported the Trust.

Much of the Friends' income derives from three munificent bequests. In 1972, Miss Sibil Wootton of Rochester left the Friends £50,000 on condition that they conserved the capital. In 1984, The Reverend Cyril Smith left the whole of an estate of over £600,000 between various Diocesan and Cathedral Funds. The Friends' share was £125,756. In 1986, Miss Lilian Stickland left her residue of about £200,000 to the Friends. The Friends' Council decided that the capital of these two legacies should also be kept intact. These three Funds are invested with the Charities Aid Foundation to secure income growth, enabling the Friends and the Chapter to plan ahead, knowing that a substantial part of the Friends' income is secure.

In addition to these large legacies, the Friends continue to receive numerous smaller bequests and gifts, as an important part of the annual income. Sometimes it is possible to dedicate these gifts to specific projects.

From the outset, the Friends' Council has concentrated most of its income on funding complete and substantial projects, though it has also made numerous

small grants for emergency repairs, for minor projects and, as in the case of the wall paintings, to attract external funding.

In 1982, the Friends published Dagmar Lady Batterbee's booklet, 'Thirteen Centuries of Goodwill' about the Cathedral's benefactors and the Friends' grants to the Dean and Chapter for the period 1935-1981. These then totalled over £347,000 at 1981 prices, or £675,000 at November 1995 prices.

Since 1981, grants at November 1995 prices have reached £380,000, giving a total of over £1m since the Friends' foundation.

#### **Major Friends' projects have included:**

The Cloister Garth: opening the entrance to the Chapter House, demolishing the Prebendal House, excavation and restoration (1937-9, '49-53, '62-63, '91); and the Garth's continuing upkeep

Protection against bomb blast and other air raid precautions (1939-45);

Nave – cleaning and restoration (1964); North front face – restoration (1967-9); Nave Altar platform (1968);

Repairs to North transepts (1972); Redecoration of Nave transepts (1973-4); Exterior cleaning of lesser South transept (1977-8); North wall and Nave repairs (1981-3);

Replacement of heating system (1986-8, '91); Amplification system (1988); Installation of lavatories (1990); Quire Lighting (1993-4) and chairs (1993); Nave lighting (1995).

The Friends' husbandry of its capital from major bequests should ensure this continuing scale of support.

### ***FRIENDS' EXCURSIONS***

*Jean Callebaut*

Our first excursion, away from the Garden of England, during 1995 was to Guildford Cathedral. During the morning many of us used the time available for shopping and looking round the City. On arrival at the Cathedral, after lunch, the Friends made us so very welcome and we were given a superb tour followed by a wonderful home-made tea and then the opportunity of attending a beautiful Evensong. It all happened on a glorious day.

Next visit – this time the Royal Tournament at Earls Court, for the 50th Anniversary of VE and VJ Days. A remarkable evening inasmuch as although the temperature was in the upper 80's after a day in the 90's, the air-conditioning managed to give us cooling blasts of air and the service personnel were able to perform excellently in all the heat.

As this report continues you will read that all events took place on brilliantly hot days. At Petworth Park and Gardens in July the grass (according to my husband) looked like coconut matting – hardly Petworth looking at its best for us, but nevertheless a most enjoyable day. The contents of the House were enough to keep us indoors if we wanted it that way.

Buckingham Palace next – the second time I have booked a group for entrance, although I could only manage a booking for 25 on this occasion. The second

viewing for me only enhanced the first and everyone enjoyed the experience immensely. Hard not to at this venue!!

It would seem, though, that the most successful excursion of the year was the look-round London's Legal quarter. We had a superb guide to the Middle Temple Hall, the Royal Courts of Justice and the Inns of Court. A wonderful eye-opener to this mysterious body of people who choose to wear wigs, gowns and carry red or blue bags! I personally had the happiest of experiences in meeting a Chief Clerk with whom I had worked about 35 years ago.

Well, Friends, your support has been marvellous and I can only hope that for 1996 I will be able to keep up the standards – it is becoming harder for me to fulfil some of them – one day falling flat on my face must be taken into consideration. But this year the Clerk of the Weather has (with one exception) been so gracious.

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### Membership Report

We are sorry to record the deaths of 11 Friends during the past twelve months. 43 new members have joined.

#### Obituary

Bates, Miss J. B.  
Cooke, Mrs D. F. M.  
Deeprose, Mr J. E.  
Hoad, Mrs D. L.  
Leaney, Mr B.  
Ratcliffe, Mr A. M. C.  
Rosenberg, Miss I.M.  
Sandford, Mrs K. J.  
Stephenson, Mr G. E. D.  
Wallace, Mr W. A.  
Winn, Mr R. B.

Harpley, Mr F. W.  
Harpley, Mrs D. M. J.  
Harris, Mr P. E.  
Harris, Mrs J.  
Holden, Mr T.  
Holden, Mrs M. J.  
Hollway, Mr D.  
Hubbard, Mr J.  
Leaney, Mrs R. E. C.  
Metcalf, Mrs J. C.  
Minhall, Mrs M.  
Moon, Mr G. P.  
Moon, Mrs E. V.  
Moulton, Mr M. F.  
Moulton, Mrs M. C.  
Nazir-Ali, The Rt. Revd. Dr M. J.  
Norman, The Ven. G.  
Norman, Mrs J.  
Orton, Mrs M. D.  
Osborne, Mrs F.  
Poyser, Mrs P. J.  
Prior, The Revd. J. M.  
Sanders, Miss J.  
Webb, Mrs A. R.  
Weir, Mr J.  
Weir, Mrs B.  
Whitehead, Miss M.A.  
Worssam, Dr B. C.  
Worssam, Mrs B. M.

#### New Members

Armstrong, Mr I. D.  
Best-Shaw, Sir John Bt.  
Bligh, Mr J.  
Brenton, Mrs P.  
Carder, Mr D. E.  
Cowell, Mr A.  
Cowell, Mrs S.  
Dear, Mrs P.  
Delimata, Mr J.  
Delimata, Mrs A.  
Evans, Miss A.  
Flight, Mr C.  
Hampton, Miss K.  
Harding, Miss J.

## TREASURER'S REPORT – Year to 29th February 1996

The accounts shown in this Report at the time of going to Press have not been audited. If any member would like an audited copy in due course it would be appreciated if they would let the Friends' Office know.

With the help of two legacies the income for the year has reached a record £60,000 leaving over £50,000 available for help with Cathedral projects – another record. £17,000 of this money has not been spent at the end of the year but the Council is currently discussing with the Dean and Chapter the provision of an amplification system, which it is hoped will be undertaken in the current year.

**M.P.G.S.**

### **THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL BALANCE SHEET – 29th FEBRUARY**

	1996 £	1995 £
<b>GENERAL FUNDS</b>		
Assets		
Balance at Bank	65,304	47,493
Liabilities		
Creditors	819	852
	<u>64,485</u>	<u>46,641</u>
Income and Expenditure Account		
Brought forward	46,641	67,371
Movement in year	<u>17,844</u>	<u>(20,730)</u>
	<u>64,485</u>	<u>46,641</u>
<b>CAPITAL FUND</b>		
Investments		
C.A.F. Charities Aid Foundation	<u>670,267</u>	<u>670,267</u>
Bequest Funds		
Miss Wooten	189,597	189,597
Father Smith	246,591	246,591
Miss L. Stickland	<u>234,079</u>	<u>234,079</u>
	<u>670,267</u>	<u>670,267</u>

## INCOME AND EXPENDITURE ACCOUNT – YEAR TO 29th FEBRUARY 1996

	1996		1995	
	£	£	£	£
<b>INCOME</b>				
Subscriptions received		9,284		
Donations		2,007		7,198
Legacies – R. P. Tong	11,015			695
– H. J. Hoby	880			
		<u>11,895</u>		
Surplus on Social Events		704		1,417
Surplus on Saints Festival		1,983		1,100
Surplus on Festival		87		819
Book of Memory – Net		30		78
Surplus on Publications		366		35
Gross Dividends	31,610		29,926	(69)
Bank Interest	2,627		3,133	
		<u>34,237</u>	<u>34,237</u>	<u>33,059</u>
		<u>60,593</u>		<u>44,332</u>
<b>EXPENDITURE</b>				
Salary	4,184		3,749	
Office Expenses	937		733	
Printing and Stationery	1,168		943	
Postage	605		502	
Annual Report	2,837		2,469	
		<u>9,731</u>	<u>9,731</u>	<u>8,396</u>
Excess of Income over Expenditure		<u>50,862</u>		<u>35,936</u>
<b>GRANTS PAYABLE</b>				
Upkeep of Garth	6,000		6,000	
Nave lighting	12,992		48,926	
Ithamar lighting	8,026		—	
Emergency lighting	—		1,740	
Contribution to 'History of Rochester Cathedral'	6,000		—	
		<u>33,018</u>	<u>33,018</u>	<u>56,666</u>
Surplus (deficit) for year		<u>17,844</u>		<u>20,730</u>

# CALENDAR OF EVENTS – 1996

## June

30 May to 2 June		Dickens Festival
Sun	2 18.30	Dickens Commemoration Service
Sat	8 19.30	Concert by the Three Choirs of Rochester Cathedral
Sat	15	Friends' Festival
	15.15	Evensong attended by the Friends of Rochester Cathedral
	16.30	Sponsored Hymn Sing Concert
Wed	26 20.00	King's School Concert
Sat	29 14.15	King's Senior School Speech Day
Sun	30 10.30	Petertide Ordination

## July

Sat	6 11.00	Maths School Founders Day Service
Fri	12 11.00	Rochester Girls Grammar School Founders Day Service
Sat	13 19.30	Rochester Choral Society Concert

## August

Mon	26 12.00	Bank Holiday Organ Music: Gillian Ward-Russell
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## September

Sat	7 11.00	King's School Commemoration Day Service
Sun	22 10.30	Saints Festival: Orchestral Mass
Wed	25 20.00	Saints Festival: Jazz Concert by Simon Lea and Guildhall School
Sat	28 15.15	Saints Festival: Carmelite vespers sung by Aylesford Priory
	18.30	Saints Festival: Organ Recital by Roger Sayer
Sun	29 10.30	Michaelmas Ordination

## October

Thur	3 &	
Fri	4 19.30	Saints Festival: Mystery Plays (also 14.00 on Thursday)
Sun	6 18.30	Saints Festival: Orchestral Mass
Sat	12 17.15	Diocesan Choirs Festival
Sat	19 17.30	Concert in aid of Medway Samaritans

## November

Fri	15 19.00	King's School Concert
Sat	16 16.00	Admission and Licensing of Diocesan Readers
Sun	17 18.30	Cathedral Confirmation
Thu	21 19.30	St. Cecilia Concert by Rochester Cathedral Choir
Sat	23 19.30	Rochester Choral Society Concert

## December

Sun	1 18.00	Advent Carol Service
Sat	7 &	
Sun	8 18.30	Dickensian Christmas Festival
Sat	14 19.00	Rochester Choral Society Christmas Concert
Fri	20 &	
Sat	21 19.30	Cathedral Carol Service

### Times of Services:

#### Sundays:

08.00	Holy Communion (1662)
09.45	Mattins
10.30	Sung Eucharist (Rite A)
15.15	Evensong

#### Weekdays:

07.30	Mattins
08.00	Holy Communion
13.00	Holy Communion (Thursday only)
17.30	Evensong (15.15 on Saturday)

Frie

