

# Friends of Rochester Cathedral



Report for 1988



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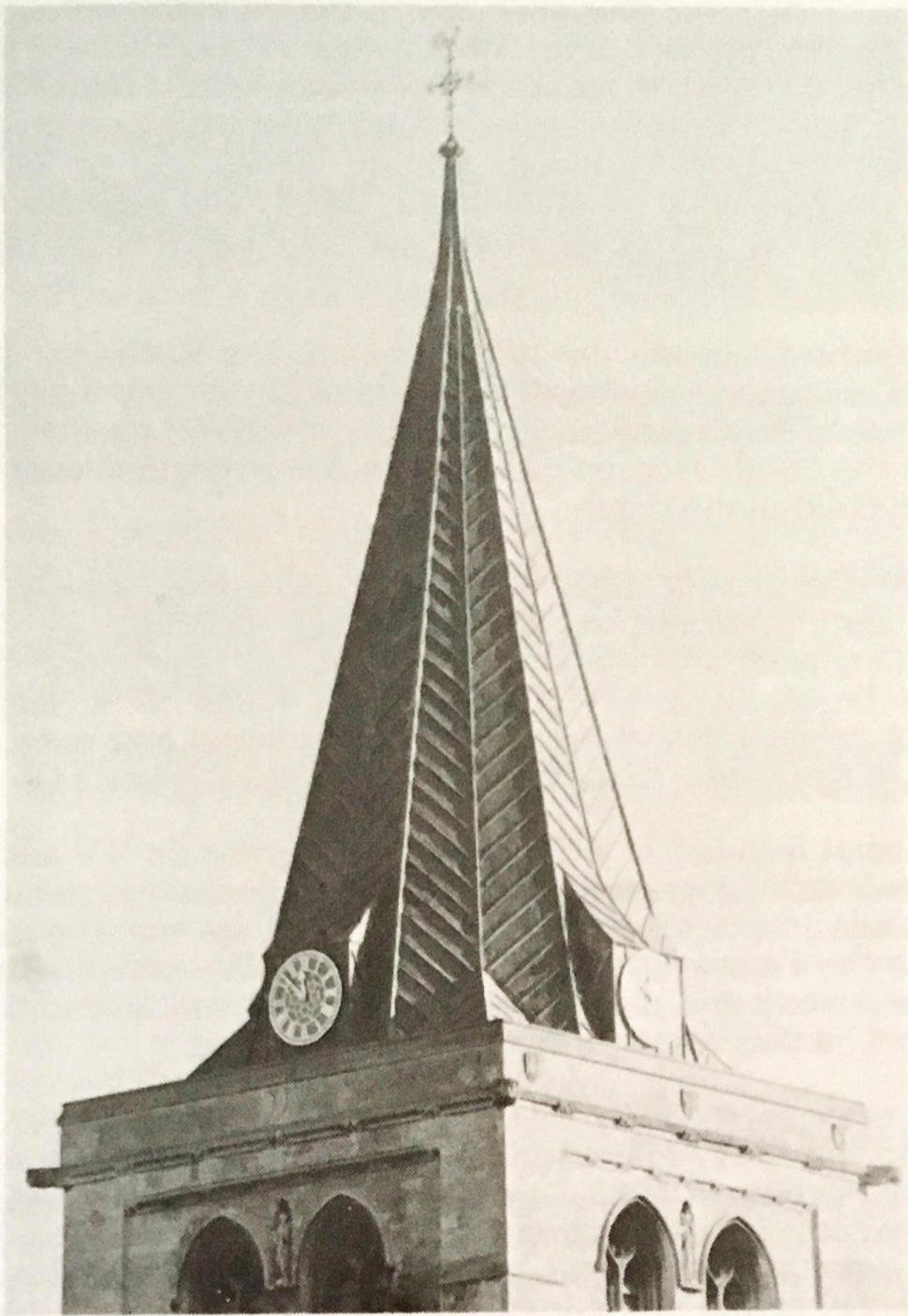
Col. R. J. Trett, OBE, TD

*Office*

Garth House, Minor Canon Row, The Precinct,  
Rochester, Kent ME1 1SX

Mrs C. L. Spencer, Administrative Assistant

Tel: (0634) 43366 ext. 6 or 48664 ext. 6



The Spire – December, 1987

Alan Mustoe

## *FROM THE PRESIDENT*

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Public interest in the cathedrals of England shows no sign of diminishing. The numbers visiting them and, more importantly, worshipping in them, continue to increase. It has been estimated that at Rochester we received 160,000 visitors in 1987 and that in the month of December alone some 12,000 attended carol services here.

During the year the House of Commons Environment Committee issued a Report on Historic Buildings and Ancient Monuments, containing a very interesting and basically sympathetic section on cathedrals. The Deans and Provosts have already made a preliminary response, correcting some misapprehensions, for example about the universal applicability of fixed entrance charges, while welcoming many of the proposals and looking forward to a time when 'public appeals . . . become the exception rather than the normal means of raising money for the maintenance and repair of cathedral buildings'. The response favours among other things 'the strengthening of 'Friends of the Cathedral', and it ends on a positive note: 'Given determination and co-operation between church and community, then within the context and with the nurture of a living tradition we shall be able together to hand on to future generations, maintained and enhanced, the rich heritage into which we ourselves have entered'.

Meanwhile, the Care of Cathedrals Measure has begun its passage through the General Synod. If and when it becomes law cathedrals will continue to be exempt from the provisions of the Ancient Monuments Consolidation and Amendment Act of 1913, but a considerable amount of control will

instead be exercised by a new statutory body – the Cathedrals Advisory Commission for England. The difference is that in ethos and composition this will be, within the law of the land, a church rather than a state body. Every cathedral will have to set up a Fabric Committee in a prescribed form to oversee projects. We at Rochester already have such a committee under the chairmanship of the Custodian, Edward Turner; and we believe that, although constraints upon us will increase slightly and the amount of work involved in decision-making increase greatly, we can face the pressures of the new era with equanimity.

For the moment, appeals are still important. The Rochester 2000 Trust has enabled us to repair the North Nave Transept roof and the Spire just in time to withstand the Great Storm in October. 1988 will see the completion of work on the South Transept; and the major project of 1989 will be a complete re-build of the organ.

Even with the present organ playing in extra time, which is rapidly becoming injury time, our musicians continue to delight us. The choir, which is facing great difficulty over recruiting, has maintained its coveted position of broadcasting Evensong on BBC Radio 3. It sang for the tercentenary celebrations of the Guildhall, Rochester and once again led the singing at the annual Carol Concert in the Royal Albert Hall.

The cathedral featured in a 'Highway' programme on ITV and also in a BBC 2 'Timewatch' programme on the burial here of the pretended Prince of Transylvania in the seventeenth century. But the major public act of witness was the Cathex '87 exhibition, whereby the cathedral both drew attention to poverty and deprivation far and near and also told the good news of the Church's response to contemporary need.

So far as personnel is concerned there were few changes in 1987, although we did welcome Miss Anne Carter to the St. Andrew's Centre in place of Mrs. Leanne Hornby. In 1988, however, we will be making appointments to three new posts; an Education Officer to develop the work of the St. Andrew's Centre among schools, a Comptroller to oversee all our finance and administration and an Assistant Administrator to help him. With their help my colleagues in the ordained ministry and I intend to re-dedicate ourselves to the life of prayer and study, pastoral care and outreach to which we have been called; and to see to it that in meeting the challenges of the present age we do not stray from the way that leads to eternal life.

Two valued fellow-pilgrims will no longer be in our immediate company. We congratulate Canon Henry Stapleton on his preferment to the Deanery of Carlisle. We thank him for his seven years ministry here, especially for putting his energies and his knowledge of ancient buildings to the service of the Friends. Words fail me to acknowledge the debt which the Friends owe to David, our Bishop, for his support of the Association over 27 years, first as President and now as Visitor. Suffice it to say that he has been a good friend in every sense of the word. Our warmest good wishes go with Henry and Mary to Carlisle and David and Irene to Wye. Valeté.

John Arnold

## *CHAIRMAN'S REPORT*

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During the year our membership has continued to expand, we have further developed the office's capacity to support the Friend's work and the social programme has become increasingly popular.

**Support to the Cathedral.** In February, 1988, your Council sent the Dean and Chapter the first of its annual four year cash forecasts to assist long term planning. The sums likely to be available rise from £26,000 in 1988/9 to £29,000 in 1991/2. Naturally we hope to better these figures.

Because of delays in starting the Lavatory Suite, the Council has met the full cost of the long needed new loud speaker system. The Lavatory Suite

remains our 1988/9 priority. We have also offered to fund the planning for the Nave Central Heating. Your Council has always believed that the Friends would wish to have been responsible for the whole of this conversion to gas central heating, having paid for the first two Phases.

**Fund Raising.** In April, 1987, Major Tom McMillen, Mrs. Joan Sharp and many helpers organised a successful Bridge Afternoon in King's School Hall, which was kindly made available free of charge by the Headmaster. Over £200 were raised and several Friends were recruited. A second Bridge Afternoon will be held in April, 1988, and it is hoped to make this an annual event.

**Social Programme.** In September, the Friends entertained to lunch in the Crypt, the Friends of St. Paul's and will similarly welcome guides from Winchester Cathedral in April, 1988.

I have already reported on the highly successful visit to Longford Castle in September, 1987. For 1988, Dame Peggy Fenner M.P., has kindly arranged for her fellow Friends to visit the House of Commons on 12th May. This trip is already oversubscribed and the overnight visit to York on 2/4 September also promises to be well supported.

In addition to a third early December shopping trip to France, your Council is considering its programme for 1989. Mrs. Jean Callebaut would welcome suggestions.

**Publications.** Following the sale of "Thirteen Centuries of Good Will" at the Friends table, we are successfully selling our stock of the leaflet by the late Sir John Best-Shaw, Bart., and Dagmar, Lady Batterbee on the Cathedral's bells. Additional donations compensate for the few that are taken without payment. We are now planning a new leaflet, to be written by Col. Trett on Naval and Military Memorials.

For the A.G.M., we hope to have on view a Friends' Christmas card.

**Conclusion.** I am very grateful to my Council colleagues, to Mr Bob Locke our Honorary Accountant, and to Mrs Carole Spencer, our Administrative Assistant, for their warm support during my triennium as Chairman. They have all worked hard on behalf of the Friends. I have also appreciated the common purpose we have shared with the Dean and Chapter and the Chapter Clerk.

Your Council has aimed to raise the Friends' profile, and thus its membership. We have made some progress but are very conscious of the extent of the task that remains, particularly in parts of the Diocese more distant from the Cathedral.

Finally the Friends, and your Council in particular, are both sad at the retirement of our Visitor, the Bishop, and grateful for the encouragement he has given to the revival of the Friends. We will also much regret losing Canon Henry Stapleton, who has been such a valued member of your Council and who has transformed the Friends' Annual Report. The Council warmly congratulated him on his appointment as Dean of Carlisle. Perhaps this Cathedral will become the objective for a future social outing.

**John Melhuish**

## *SURVEYOR'S REPORT*

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In 1987 the lower Medway valley was dominated by the extraordinary profile of the Cathedral spire swathed in transparent sheeting.

Beneath the covering, Messrs. Walker Collett of Oxford were hard at work stripping the lead which had been applied when the spire was first erected and re-covering the softwood boarding with new sheets specially cast by Anglia Lead of Norwich. For many years – perhaps from the start – water had penetrated the joints between the individual sheets at times of high winds and it had become clear that it was essential to re-cover the spire before its vulnerable softwood structure was badly affected.

Some change in the design was essential in order to prevent this water penetration and in the event the arrangements of the 1840 lead on the mediaeval spire at Godalming in Surrey provided the model that was followed. A stout 'King Roll' was added at the corners of the structure and a narrow hollow roll run down the centre of each face.

These works were carried out under the general direction of Stonecraft Restoration Ltd. whose masons cleaned the North Transept stonework and repaired the two gable pinnacles. The latter were found to be constructed in stone of such uncertain quality that it was impossible to cut-out sections of repair. It was therefore found necessary to demolish these hollow pinnacles, to reject stones that were perished and re-build with new stone from France.

Whilst the masons were at work, the Canterbury Cathedral Workshop repaired the fine 19th century glass in the Transept and re-leaded certain of the western windows, whilst Williams & Co. Ltd. of Rotherhithe stripped Sir Gilbert Scott's slates from the Great North Transept and re-covered the slopes with new volcanic slates from Westmoreland.

This was the most ambitious repair contract that has been carried out on the Cathedral for many years, the final cost amounting to £188,800.00 plus V.A.T.

The works had been preceded by the cleaning and re-ordering of the Lady Chapel in memory of the Reverend C.L. Smith again by Stonecraft's masons. Little seems to be known of the recent history of this Chapel, but I should record that we found the date 1718 carved on the eastern tie-beam, that to our surprise the North-West corner of the Chapel is built almost to roof level in 18th century brickwork and that the majority of the mouldings are merely Portland cement. The colour of the latter contrasted quite unacceptably with the clean stonework and thus it became necessary to disguise their surfaces under a thin coat of lime and stone dust.

From the start it was intended to re-order the Chapel with an altar table beneath the southern window, but a decision on how to decorate the wall behind the altar was deliberately left until the Chapel was put into use. Discussions are now taking place in the Fabric Committee on the advice that should be given to the Chapter as to how to proceed.

Finally it remains to report on the wallpainting programmes carried out by David Perry and his colleagues, along with the Courtauld Institute's students, which will have been completed by the time the Friends report is circulated. Minor adjustments were made to the popinjays in the North-East Transept that were successfully conserved last year, whilst the vaults and stonework in the North-West corner of the Crypt were cleaned. The latter has been a particularly successful operation providing admirable practical training for the students, whilst the final effect is very successful.

Undoubtedly the most important development was David Perry's discovery of a method that will actually clean the extraordinarily resistant sulphation skin that covers so many surfaces on the Crypt vaults. Considerable areas of the recently re-attached vault painting by St Ithamar's Chapel have now been tackled and for the first time Friends will be able to see for themselves the high quality of the 14th century painting.

M. B. Caroe

## *SECRETARY'S REPORT*

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This Report, being my first as Honorary Secretary, must begin with my thanking Miss Edith Rowe, my predecessor, for all the work she has done for the Friends over many years.

Our membership now stands at 945 and our thanks must go chiefly to Mrs Joan Sharp for this continuing increase. Friends please endeavour, each of you, to introduce another Friend.

In May Mrs Carole Spencer became Administrative Assistant to the Friends. The Friends Office is now staffed each morning and this is proving to be more beneficial by the day. Mrs Spencer has fast become a person that we could not now manage without. With Mr Bob Locke also coming in to the office daily, we are in a very happy situation. It all means that you must not hesitate to give a ring or call in during the working week if you have any queries or would like advice on any matter concerning the Friends.

As you will see from the Chairman's Report it would seem that our social events are now beginning to "take off". Plans are now advanced for our visit to York – 2nd to 4th September.

Festival Day this year will be as printed in the enclosed loose leaflet with the Report, but do please return the Reply Slip as soon as possible because this helps so much in making catering arrangements.

**Jean Callebaut**

## *TREASURER'S REPORT*

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It is pleasing to report that during the year the Friends have finalised the Central Heating Phase II at a cost of £6,124, paid for the part cost of the upkeep of the Garth at £2,000, and paid £20,250 towards the cost of the Quire sound amplification system, which is to be completed in the near future.

The amount of income not spent at 29th February amounted to £925.

Copies of the full accounts and auditor's report will be available at the Annual Meeting and if any member not attending would like a copy would they please apply to the Secretary.

Bob Locke has maintained the detailed records with his usual keenness and this is greatly appreciated.

**Michael Sinden**

## *MEMBERSHIP REPORT*

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I am happy to report that, at the time of going to press, our membership has climbed to 945. We welcomed 75 new members, but sadly we have lost 15 members, amongst them Mr. Norman Ouvry, who served on the Council for many years.

I want to have 1200 members by June, 1989, and this is just for starters. So, to keep us on target, will you persuade your friends to become our Friends where'er they live, in Rochester or Timbuktu.

It would be a great help to the office staff if subscriptions could be paid by bankers' order. I also appeal to those of you who pay income tax, and who have not yet covenanted your payment, to do so. This is merely a written undertaking on your part to continue to subscribe, all being well, to the Friends for the next four years (or more), and we can then recover the income tax already paid by you on this sum.

**Joan Sharp**

## *ROCHESTER SILVER PLATE IN THE BRITISH MUSEUM*

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By fortune four pieces of silver plate all made in the same decade of the sixteenth century and all associated in some way with Rochester have come into the possession of the British Museum. The purpose of this short note

is to give the Friends of the Cathedral a description and some comments on them.

Mazers were among the most valued of drinking vessels in the late Middle Ages. The term mazer refers to a drinking vessel in the form of a bowl made out of wood, the favourite being maple. Among maples it was the spotted or speckled variety known as bird's eye maple that was particularly favoured. The large number of references in wills and inventories of the later Middle Ages to such vessels indicates their popularity and that they were often mounted with silver.

The Rochester Mazer (front cover) is of maple wood (H. 7 cm, diam. 18.5 cm) mounted with an inscribed silver band. In the centre of the inside of the mazer is a roundel. This has the engraved and enamelled figure of a saint with crozier and book, standing between two plants possibly meant for herb bennet. The figure is clearly identified by his name on one side S BENIT for St Benedict. This was particularly suitable since Rochester was a Benedictine foundation. The inscription on the outside of the upper band consists of large capital letters against a hatched background and reads:-

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+ CIPHUS . REFECTORI . ROFENSIS . PER . FRATREM . ROBERTUM . PECHAM

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which may be translated 'The Bowl of the Refectory of Rochester given by brother Robert Pecham'.

Robert Pecham was a monk at Rochester. Only two facts appear to be known about him. They are the gift of this bowl and that his name is appended to the acknowledgement of the King's Supremacy executed by the Prior and Convent in 1534<sup>2</sup>. He does not appear in the list of monks allotted pensions in 1540 and so he may have died by then<sup>3</sup>. The gift by Robert to the refectory took place a year or two before the acknowledgement since the silver bowl is hallmarked with a lombardic P, the London date-letter for 1532-3. The maker's mark, an open hand, does not appear to be recorded elsewhere. It is not known how the bowl survived the suppression of the Priory but it reappears in the collection of Mr. Fountaine at Narford Hall, Norfolk, in the early part of the nineteenth century. At the sale of this collection in 1884 it was purchased by A. W. Franks who bequeathed it to the British Museum<sup>4</sup>.

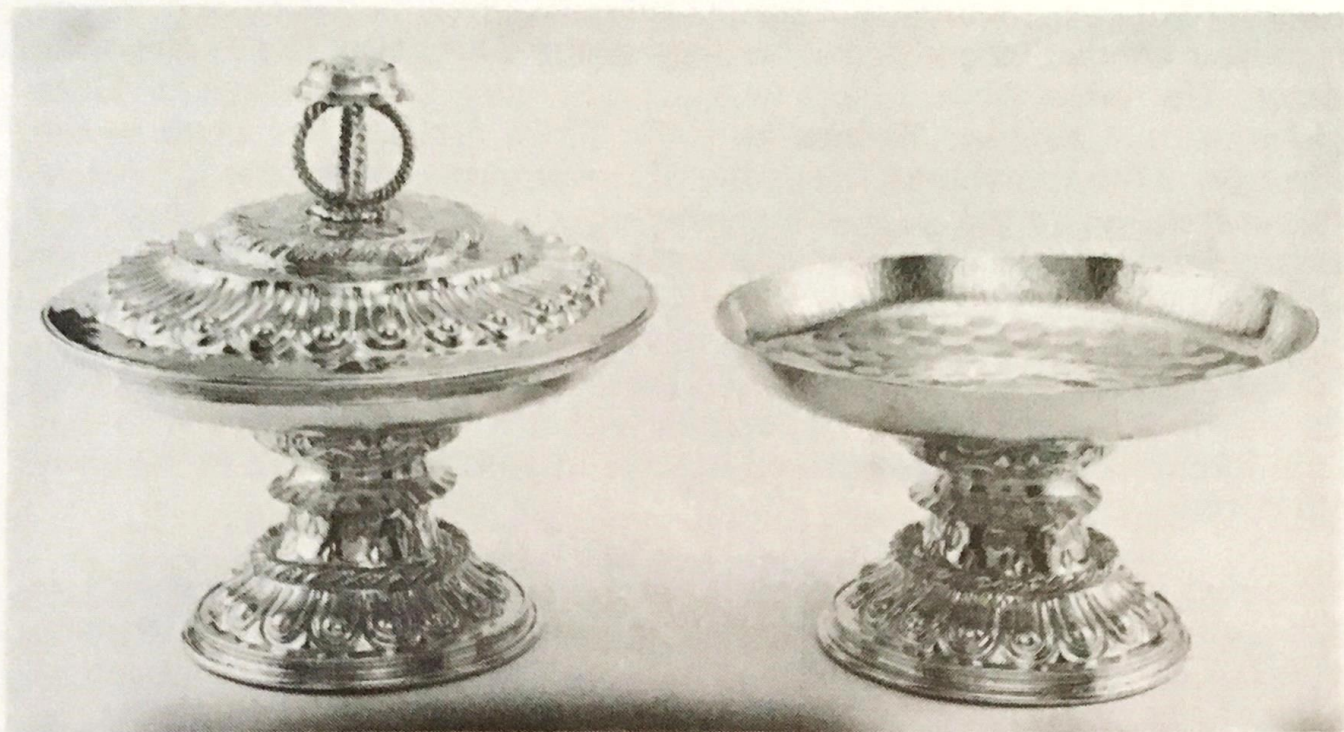
We know from inventories that monastic houses often possessed large numbers of mazers, at Canterbury, for instance, in 1328 there were 182 mazers in the refectory; at Battle Abbey in 1437 there were 32; and at Waltham and Westminster in 1540 we find 15 and 40 respectively. Durham in 1446 possessed 49 and *The Rites of Durham*, a work written in 1593 but reflecting the life in the house in the years before the Dissolution gives us a picture of the way in which mazers were used in a monastery:-

*Within the said Frater house door, there is a strong Ambrie in the stone wall, where a great mazer, called the Grace-cup did stand which did service to the monks every day, after grace was said to drink in round the table. Which cup was largely and finely edged about with silver and double gilt with gold, and many more large and great mazers of the same sort . . . There lay also in the same ambrie the goodly cup called St Bede's bowl, the outside whereof was of black mazer, and the inside of silver double gilt, the edge finely wrought round about with silver and double gilt: and in the midst of it was the picture of the holy man Saint Bede, sitting as if he had been writing.*

*And every monk had his mazer severally by himself to drink in, and had all other things that served for the same Convent and the Frater house in their daily service and at the table. And all the said mazers were largely and finely edged with silver, and double gilt, and a fair basin and ewer of latten, the ewer pourtrayed like a man on horseback, as he had been riding or hunting, which served the Sub Prior to wash at the foresaid table, where he sate as chief<sup>5</sup>.*



This gives a very clear indication of the way in which such mazers were used. The accounts of Canterbury College, Oxford, which was dissolved for the foundation of Christ Church give descriptions of the mazers in use in the college. The more valuable pieces of plate the 'iocalia' were kept in the Warden's room, while those for more everyday use in the Hall were kept in the promptuary such as mazer bowls mounted with silver with inscriptions and imagery on the roundel at the bottom of the bowl – the martyrdom of St Thomas or St Dunstan and the Devil<sup>6</sup>. The interest of the Rochester mazer is that it gives a rare example of a mazer used in a monastic refectory.



The two tazzas and cover (pl 1).

Whilst the mazer can be linked to pre-Reformation Rochester by its inscription, the two tazzas or standing dishes that were sold by the Dean and Chapter to the British Museum in 1971 cannot be firmly associated with the priory or the bishopric before c. 1670<sup>7</sup>.

Unfortunately there are no inventories of the plate of Rochester Cathedral before c. 1670. In an undated inventory of the plate ornaments and utensils in the Cathedral in the handwriting of John Crompe, chapter clerk, written in about 1672 there is mention of 'one payre of wrought gilt pattens with one cover to them'. In the inventory of 9 July 1689 by Mr John Gilman the plate was kept in a great wainscott chest in the Treasury and included 'one pair of gilt wrought pattens, with one cover for them both'<sup>8</sup>.

The vessels have broad saucer-shaped bowls whose interior is decorated with a series of circular depressions. The thick stem has a knob at the top ornamented with embossed four-leaved flowers and rosettes, beneath which it is decorated with a repoussé imbricated pattern. The foot is ornamented with repoussé lobes running down to the edge of the plain moulded base. The dishes are very similar in decoration. On the inside of the rim of their bowls is the inscription BENEDICAMUS PATREM ET FILIUM CUM SANCTO SPIRITU. The inscriptions are the same except that the second (1971, 5-2,2) has the word SPER instead of the word SPIRITU. The wording of the inscription "Let us bless the Father, and the Son with the Holy Spirit" derives from Compline.

A cover also survives. This has a flat rim with a projecting moulded edge, and is decorated in two sections. The first is ornamented with repoussé lobes like the foot. The second is domed in shape and is decorated with an imbricated pattern like the stem. In the centre there is a handle formed of two cabled rings surmounted by a flat top decorated with radiating leaves.

From the similarity in their decoration it is clear that the three pieces belonged to a set of such dishes with covers. It was the practice in the 16th century to make such sets often with twelve pieces. However the three each have different hall marks. One tazza has the London hall marks for 1528 (letter L) and the makers mark of a crescent enclosing a mullet. The second

has marks which are indistinct and have therefore given rise to different interpretations. They have been seen as the London hall marks for either 1531 (O) or 1533 (Q) and the makers mark of a crown but Commander G.E.P. How felt that they were too indistinct for definite identification as such and referred to the use of examples of crown marks on the continent at this period. The cover (1971, 5-2,2;) has the London hall mark for 1532 (P) and the makers mark of a hanap within a shield. All three pieces were made by different makers and hall marked at different times.

The most comparable piece of silver was preserved for many years at the church of St James, Arlington, Devon. This was given to the church by the Chichester family since it bears the arms of the Chichester family impaling Palmer. The arms were added to the tazza after the marriage of Giles Chichester to Catherine Palmer in 1699. Since 1953 it has been in the collection of the Worshipful Company of Goldsmiths. It bears the same date letter and maker's mark as the Rochester cover. The shallow circular bowl has circular depressions in the centre and a lombardic inscription in a border BENEDICTUS DEUS IN DONIS SUIS ET SANCTIS IN OMNIBUS<sup>9</sup>. The same maker also produced a smaller silver travelling chalice now in the Museum of London<sup>10</sup>. The goldsmith who used the mark of a hanap within a shield was clearly a leading London goldsmith with a wide production, who was in the forefront of the development of style in goldsmiths work in the early 16th century.

The two tazzas and the cover stand at the point of change between late Gothic and the newer Renaissance style. Although the decoration is in many respects Gothic the form of the flat dish provides a considerable contrast to the shape of earlier Gothic cups. There are still many problems to be solved concerning these tazzas, their relationship with each other and with other examples of goldsmiths work of the period. The mazer and the tazzas, all produced within the same decade, provide a remarkable illustration of the plate used before the dissolution of the monastic house at Rochester and which may have been given to the Dean and Chapter soon after the establishment of the Cathedral.

#### Footnotes

- <sup>1</sup> I am grateful to the Revd Canon Henry Stapleton, MA., FSA, for encouraging me to write this note.
- <sup>2</sup> The acknowledgement was signed by Prior Laurence Mereworth, the sub prior and eighteen others on 10 June 1534, see *Letters and Papers of Henry VIII* ed. J. Gairdner (London, 1883), vol VII, no. 921, p. 336.
- <sup>3</sup> This list is published in op. cit. in note 2 vol XV (London, 1896) no 474, p. 196.
- <sup>4</sup> It was exhibited at the Society of Antiquaries by Mr Thomas Amyot in 1829 and illustrated in *Archaeologia*, XXIII, p. 392. Sold in the Fountaine sale 1884 lot 1535 it was again shown before the Society of Antiquaries with a number of other mazer bowls. The exhibition resulted in the only general survey of mazer bowls published by W. H. St John Hope 'On the English medieval drinking bowls called mazers' *Archaeologia*, L. (1887), pp 129-193, in which the Rochester mazer is referred to on pages 134 and 168. See also *Guide to Medieval Antiquities*, British Museum (London 1924), p. 174; Sir C.J. Jackson *History of English Plate*, London 1911, Vol II, fig 845, p. 627; W.J. Cripps, *Old English Plate* (London, 1914) p. 305; Sir H. Read and A.B. Tonnochy, *Cat. of Silver Plate bequeathed to British Museum by Sir A.W. Franks* (London, 1928), p. 2, no. 2.
- <sup>5</sup> *Canterbury College Oxford*, Vol. IV, W.A. Pantin ed., Oxford Historical Society, N.S., vol XXX, (Oxford, 1985), pp 146-7.
- <sup>6</sup> *Rites of Durham*, Surtees Society, Vol XV, (London, 1842), pp. 68-9.
- <sup>7</sup> The Rochester tazza were first referred to by Sir C.J. Jackson, *History of English Plate*, vol 1, (London, 1911), pp 164-5; subsequently by C.C. Oman, *English Domestic Silver*, (1934), p. 47; by Commander G.E.P. How, *English and Scottish silver spoons*, (London, 1957), p. 47 for cover of tazza, p. 99 for tazza (1971, 5-2,1) and p. 111 for tazza (1971, 5-2,2); and finally after their acquisition by the British Museum by G.H. Tait in *Burlington Magazine*, Jan, 1972, vol CXIV, pp 31-2.
- <sup>8</sup> Kent County Record Office, Maidstone. DRC. EII 1 (c. 1670) and DRC EII4, 1689.
- <sup>9</sup> For the Arlington tazza see Sir C.J. Jackson, *History of English Plate*, (London, 1911), pp 463-4, figs 258-9; C.C. Oman, *English Domestic Silver*, (1934), p. 47:

and Commander G.E.P. How, *English and Scottish silver spoons*, (London, 1957), p. 100 (marks). The sale was at Sothebys 7 May 1953 lot 147.

- <sup>10</sup> Rosemary Weinstein, "A travelling mass set of 1534 in the Museum of London", *Antiquaries Journal*, vol LXVII, part II, 1987, forthcoming.

John Cherry

*Dr John Cherry MA, FSA, is Deputy Keeper of Medieval and Later Antiquities, British Museum.*

*We are delighted that Bishop Say was given a replica of the Rochester mazer as a retirement present by the Cathedral congregation. It was made by Mr. Dennis Green of High Street, Rochester.*

## CONSERVATION OF MEDIEVAL WALL PAINTINGS IN ROCHESTER CATHEDRAL

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Medieval painted decoration of impressive quality survives in various parts of Rochester Cathedral. Some of this painting, however, is in urgent need of conservation treatment. In 1984-85 such work was begun by the Perry Lithgow Partnership on some dangerously detached early fourteenth-century painting on the crypt vault. During this phase the most important remains of the crypt scheme – in one of the north-western bays and on two adjacent arches – were rescued, clarifying the high quality of the paintings, and leading to the identification of some of the subject-matter for the first time. One scene shows the apocryphal story of the Virgin returning to a repentant Theophilus the deed by which he had sold his soul to the devil; two other scenes depict the Calling of Andrew and Peter, and the Incredulity of Thomas.

Following on from the achievements of this treatment, a collaborative programme of conversation work and training began last year, with the Perry Lithgow Partnership supervising students of the new Courtauld Institute/Getty Conservation Institute Course in the Conservation of Wall Painting. The first part of this programme was undertaken in March-May 1987, and a second phase is planned for spring 1988. The funding for this joint programme has been generously provided by the Friends of the Cathedral, and by the Baring Foundation, Hayward Foundation, Pilgrim Trust and Radcliffe Trust.

The work in 1987 was devoted partly to continuing the conservation of the paintings on the crypt vault. Treatment was concentrated in the south-east bay, where the plaster was seriously detached from the vault, and where the remains of further subjects in roundels were known to exist beneath a darkened surface accretion. Additional work in the crypt included repairs to decorative painting discovered in 1986 on the soffit of a doorway, while investigations for further surviving painting were also made beneath the modern limewash covering other bays of the crypt vault. In the choir, a preliminary assessment was made of the present condition and original technique of the Wheel of Fortune, one of the finest thirteenth-century wall paintings in England. A similar investigation was also made of the neglected polychromy on the fourteenth-century effigy of Bishop John of Sheppey. However, the most urgent conservation treatment in this first phase of the collaborative programme was undertaken on the fine decorative painting, of fourteenth-century date, on and around a tomb recess in the north-east transept. This painting was flaking badly, and treatment was vital in order to arrest further dramatic deterioration.

The tomb is set into the north wall of the north-east transept, the area of the Cathedral which once contained the shrine of St. William of Perth – a baker who, whilst on pilgrimage, was murdered near Rochester in 1201, and who quickly became the focus of a major cult. Although the tomb has

sometimes been considered to be that of the saint himself, it is more likely that of a thirteenth-century prior. The back wall of the recess is decorated with a green vinescroll on a red background, and with addorsed birds forming an overall lozenge pattern. The vinescroll and red background also decorate the soffit of the arch of the recess, with slight remains of the same ornament surviving in the spandrels.



Popinjays amongst the tendrils

Courtaulds Institute

This painted decoration is of considerable art historical interest. The naturalism of the vine leaves and tendrils is characteristic of painting dating from the first half and middle of the fourteenth century. The birds are popinjays – heraldic parrots or parakeets – which were a favoured ornamental device at this time. The closest parallel to the Rochester painting is provided by a painted screen at Willingham (Cambs.), dating from c.1340, where green popinjays are similarly arranged in lozenges on a red ground. A more sumptuous example is found in the royal wall paintings in a room of the Byward Tower of the Tower of London, which were apparently executed for Richard II in the 1390s. Here gilt popinjays, together with royal lions and fleurs-de-lys, form an overall lozenge pattern against an emerald ground, providing a rich decorative backdrop to the figures shown in the painting. Textile hangings may well have been the inspiration for this type of painted ornament. In the royal accounts for 1348, it is recorded that Edward III's daughter, Princess Joan, possessed a worsted hanging embroidered with popinjays, and this in turn would probably have been modelled on Italian brocades. One such brocade with striking similarities to the painting at Rochester, is depicted in a Florentine altarpiece of c..1365 by Nardo di Cione, now in the National Gallery.

The Rochester painting is executed on a thin lime ground applied directly to the stonework. It was in an advanced state of deterioration, and without treatment much further painting would have been lost (numerous flakes were found lying on the tomb chest below). Tests indicated that damage had probably been caused by moisture, and by salts within the Kentish

Ragstone of which the tomb is constructed. Apart from seeking to arrest this deterioration, there was also considerable scope for improving the appearance of the painting. Covered with limewash at some date in the past, perhaps at the Reformation, a previous crude attempt at uncovering had damaged the paint-layer, while leaving much of the limewash still on the surface. A coating of 'preservative' also seems to have been applied at the same time as this partial uncovering, and having since darkened served only to detract from the original appearance of the painting. But the most urgent requirement of the conservation treatment was to rectify the flaking of the paint-layer. This was a delicate operation, involving refixing of individual flakes, and, in those places where the lime ground was itself detaching from the stone, injecting a fine lime-based grout behind. After such treatment, paint flakes and separated areas could be gently pushed back into place and readhered. In this way all the previously deteriorating paintwork on the recess was completely secured, and it was fortunately unnecessary to detach any of the painting. Detachment, however, was considered necessary to save the remains of painting in the spandrels, which were on a plaster ground. This plaster was so badly degraded that the painted surface layer was detached and then replaced on a fresh lime mortar.

In order to improve the appearance of the stabilised painting within the recess, old and obtrusive repairs were replaced, and particularly distracting areas of paint-loss were toned or reintegrated. The greatest improvement, however, was effected by removal of the remains of covering limewash and by careful cleaning. A significant amount of previously invisible painting was revealed, and the overall painted design is now much more legible.

During the course of treatment various discoveries were made concerning the original painting technique. Most important were the identification of the use of walnut oil and of glazes which contribute to the luminous appearance of the painting. The red background, for instance, was achieved by overlaying a dull red ochre with a vibrant red lead, and finishing with a glaze. Similarly, the vine leaves were painted in verdigris bound with walnut oil, and then covered with a copper resinate glaze. Such discoveries may not only assist in the determination of conservation treatments, but, in view of the paucity of scientific analysis of English wall paintings, add significantly to our knowledge of medieval painting techniques.

Although the tomb painting was in most urgent need of conservation, the vault paintings in the south-east bay of the crypt were virtually unrecognisable because of their advanced state of deterioration. It is now well known that much painting survives throughout this Early English crypt, probably forming an overall scheme carried out in the early fourteenth century. Before conservation, however, the south-east bay was so badly obscured by a dark surface encrustation that the remaining elements were very difficult to decipher. The safety of two segments of the vault of this bay was also threatened by the deterioration of the supporting plaster. So serious was this disintegration that large sections of the plaster were extremely fragile, and in places liable to collapse.

The main aim of the conservation treatment was to remedy this advanced deterioration. Given the appalling condition of the plaster support, this was best achieved by detaching the paintings and replacing the old, ruined plaster with a fresh lime plaster. During this process the paintings were carefully detached in fourteen manageable sections using well established techniques. The old, salt-contaminated plaster was raked out from the vault and removed from the backs of the detached sections, thereby eliminating one of the principal causes of deterioration. The vault was then replastered to its original shape with a fresh lime mortar, and the paintings reattached to this new, firm support. Once the paintings had been thus secured, cleaning was possible. Although removal of the encrusted surface proved problematic except by slow, mechanical methods, part of a figurative scene was clarified, and new evidence emerged as to the original painting technique.

The painted scheme here, like that in the bay treated in 1984-85, consists of roundels originally enclosing figure subjects, and combined with an

overall red masonry pattern. Three such roundels were cleaned in the south-east bay, and it was found in each case that the frame was set out by preliminary incision. One roundel, in the north-east segment of the vault, also includes a row of incised arcading, possibly representing a tomb. But perhaps the most important area to be cleaned was the southernmost segment, where one of the roundels includes part of an exquisitely painted male figure. Unfortunately, this figure is too small in scale to be viewed to advantage from floor level. He is tonsured and bearded, and is shown looking over his shoulder. Stylistically, this painting depends on Court art of the second half of the thirteenth century, exemplified by the Westminster Retable of c.1270. However, close contemporary parallels exist in early fourteenth-century manuscript illumination, as in the Psalter of Hugh of Stukeley (Corpus Christi College, Cambridge). Consequently, there seems no reason to doubt that this painting in the south-east bay belongs to the same overall scheme as the rest of the painting on the crypt vaults.

The other area of the crypt to receive conservation treatment during this phase was the arch of a doorway leading from one of the bays beneath the south-east transept. Workmen enlarging this doorway in 1986 revealed the soffit of a blocked arch, decorated with a simple lozenge pattern in red on a white ground. In all probability, this decoration is coeval with the early thirteenth-century arch, and therefore the earliest surviving painting in the crypt. Parts of the plaster support were seriously detached from the soffit, and these were anchored with new lime mortar repairs.

Other paintings in the Cathedral were examined with a view to assessing conservation needs. A careful search of parts of the crypt vault that had been limewashed in the 1950s revealed that at least one of these bays still retains masonry pattern decoration. In the choir, a preliminary investigation was undertaken of the Wheel of Fortune, suggesting the possible use of an oil medium and a wide range of pigments, as well as tin foil. If oil can be positively identified here, this would be its earliest known use in surviving wall painting in England. Finally, the effigy of Bishop John of Sheppey was similarly examined. Although initial investigation indicates that the visible polychromy is largely a nineteenth-century recreation of the original, further work is required to fully assess the condition of this splendid effigy.

Grateful acknowledgement is made here for assistance in the analysis and examination of the paintings by J. Darrah (Victoria and Albert Museum), S. Bradley (British Museum), G. Morgan (Leicester University), and K. Groen (Hamilton Kerr Institute).

**Stephen Rickerby**

## *THE LATER MONUMENTS AT ROCHESTER*

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The purpose of this paper is to draw attention to some of the monuments and memorials in the Cathedral that were erected after the Reformation, that is from the 16th century onwards. Firstly, however, there are points concerning a few of the medieval monuments on which work was carried out during 19th century restoration, and on one of them only during the past year.

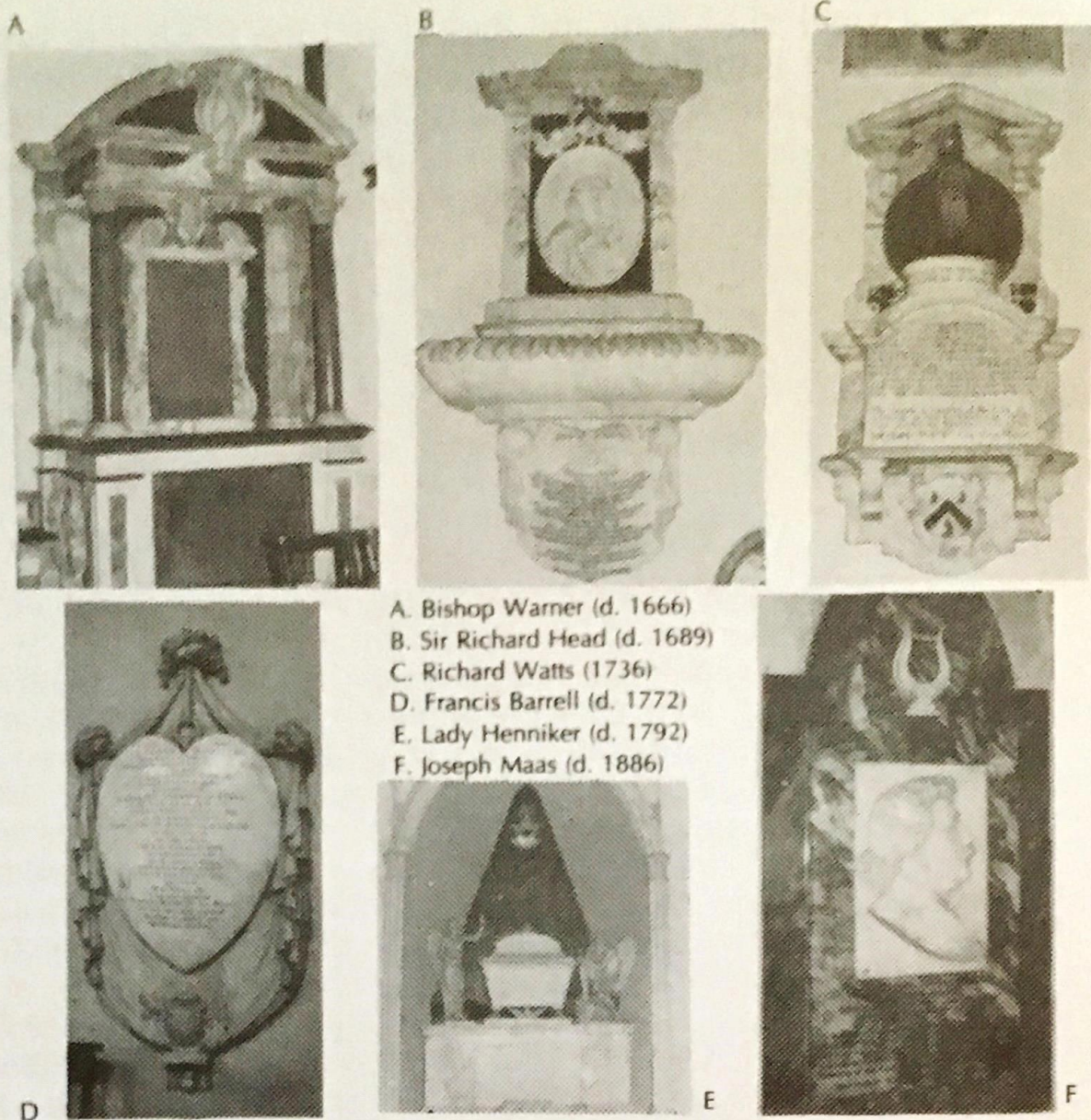
Against the north wall of the north-east transept is the splendid Gothic canopy of the monument to Bishop Walter de Merton, who died in 1277. Beneath the canopy lies the bishop's effigy, and this is certainly not contemporary, as it was placed there only in about 1852. Who carved it seems not to have been recorded, but the figure was designed by R. C. Hussey, a mid-19th century architect who was much employed in the county on church restoration. For instance, he added the chancel to St. Margaret's Rochester, rebuilt Frittenden, but is notable for his careful rebuilding and restoration of the little Norman church of Barfreston.

Between the Chapel of St. John the Baptist and the Presbytery lies the painted stone effigy of Bishop John of Sheppey (d. 1360). Until the early 19th century, this was entirely unknown, or suspected. It was hidden behind the memorial to Archdeacon Lee Warner (then on the south side of the chapel) and, perhaps even a century earlier, the effigy had been deliberately concealed. One can now only conjecture what the reason had been for such action. During alterations in the Cathedral in 1825, carried out by the then Surveyor Lewis Cottingham, the Archdeacon's monument was moved, and walls were opened up. As a result this remarkable effigy was discovered – remarkable because it had escaped iconoclastic attention and still retained most of its colouring, one of the few medieval works of sculpture to do so, and this excited much antiquarian interest. In the *Gentleman's Magazine* of 1825 is a letter which informed readers that Cottingham had commissioned two drawings; one showing the effigy as it had been found, and the other to show what it might have once looked like when all the colours and decoration were complete and bright. Contrary to the practice of today, the effigy was repainted but by someone who had what was described as 'an unskilful hand' or as the Surveyor himself recorded, by 'a drunken artist'. Cottingham ordered all the new paint to be removed and later stated that the effigy had been brought back nearly to the state in which it had been found. A niggling doubt must remain, though, and it is to be hoped that one day a trained conservator will investigate in order to determine how much of the colour is, in fact, of the 14th century. Towards the end of the 19th century, Edwin J. Lambert made careful water-colours of the effigy and also of details of the surviving painted decoration of the chasuble, dalmatic, cushion and so on. These paintings are now in the Print Room of the Victoria and Albert Museum, and were during the winter of 1987/88 exhibited in the Royal Academy exhibition. 'The Age of Chivalry: Art in Plantagenet England 1200-1400'. For those who forked out nearly £17 on the massive exhibition catalogue, Lambert's paintings are reproduced in colour on page 375.

Much more recent is the conservation of the wall-painting above the tomb of an unidentified cleric on the north wall of the north-east transept, east of that to Bishop Walter de Merton. This work was carried out during 1986/7 by the Courtauld Institute of Art, London University. Now clearly revealed against a red background is a pattern of trailing foliage in which sit more than a dozen white popinjays, a decorative bird well-known to the gothic world.

The monuments of the later periods in the Cathedral form a rather miscellaneous collection. Few are grand, and there is none to any notable person of the time of Elizabeth I, James I or Charles I, such as are found in other cathedrals or innumerable parish churches. There seems to be only one, a minor work, commemorating William Streaton (d. 1609), who was Mayor of Rochester on no fewer than nine occasions. He kneels beneath a double arched canopy, facing his wife, with a prayer-desk between them, in the fashionable style of his time. Unfortunately, both figures have had the head knocked off, and the monument is generally in an advanced stage of decay.

It is not until towards the end of the 17th century that we find any noteworthy monuments, three of them in the Chapel of St. John the Baptist, and another on the east wall of the South Transept. The last is the most important, and is to Sir Richard Head (d. 1689). There is no colour, for this had become unfashionable, particularly after the almost exclusive use of black and white marble popularised in the 1620s and 1630s by the sculptor Nicholas Stone (Canterbury Cathedral, Eastwell (now removed to the Victoria and Albert Museum), and Chilham). The Head monument is almost certainly by a sculptor more famous for his wood carving, Grinling Gibbons. It is not signed, but has been ascribed to Gibbons since the 18th century, which gives the attribution the respectability of being more than two hundred years old. Sir Richard Head is portrayed in a portrait relief, framed by sprays of fruit and flowers, above a strongly-gadrooned base, favourite motifs of Gibbons's and used in his other monuments. Although the sculptor does not always appear to be comfortable when working in marble (e.g., Sir



A. Bishop Warner (d. 1666)  
 B. Sir Richard Head (d. 1689)  
 C. Richard Watts (1736)  
 D. Francis Barrell (d. 1772)  
 E. Lady Henniker (d. 1792)  
 F. Joseph Maas (d. 1886)

Cloudesley Shovell in Westminster Abbey), or perhaps was unfortunate in his assistants, here he can be seen at his best.

To compare the Head monument with the three in the Chapel of St. John the Baptist is instructive. These are very typical late 17th century memorials of an architectural form without effigies that can be found in churches all over the country, and are the work of mason-sculptors. Although the death-dates range from 1666 to 1698, they are all similar in style and, if cleaned, the splendours of the contrast between the black and white marble, or alabaster, would be considerably enhanced.

The earliest of them is to Bishop John Warner, and is by a leading mason-sculptor, Joshua Marshall, Master-Mason to the Crown, Marshall worked on the Monument to the Great Fire of London, many of the Wren churches, and at Greenwich Palace. Somewhat weatherworn nowadays is his pedestal for the statue of Charles I in Whitehall, and in Westminster Abbey is the monument to the two Princes in the Tower, ordered by Charles II to contain the bones believed to be those of the two unfortunate boys. Marshall signs the Warner monument, and the only other in Kent, unsigned, but which has been attributed to him on stylistic grounds, is at Birchington.

Another construction by a mason-sculptor is to the nephew of the bishop, Archdeacon Lee Warner (d. 1679), and is from the workshop of the splendidly named John Shorthose, who like Marshall, was much employed on the Wren churches, among them the bombed Christ Church, Newgate. The monument to the Archdeacon is the only one so far identified as the work of Shorthose, and this is due to the fortunate survival of some letters of 1681 among the Chapter's archives. In January 1681, John Carr, Shorthose's servant arrived with a letter (dated 1680, Old Style) to the Dean asking about the 'placing' of the work and, on 22 June, the Chapter agreed that the memorial 'bee forthwith erected or sett up in ye place where ye same is begunne'.

In the absence of these records, the monument would have remained without an identified sculptor, as has been the case of the third in the trio in the chapel, to the Archdeacon's eldest son, Lee Warner, who died in 1698. Who carved it? Shorthose, perhaps, as he did not die until about 1704, but it is undoubtedly the work of a London mason-sculptor. Slightly



more baroque than the others, there is, above the inscription tablet, a coat of arms beneath a tented canopy, or baldacchino, the curtains of which are pulled aside by two little naked boys.

The Cathedral houses two other monuments by a mason-sculptor of the same period. These are, though, not so grand, but are two simple wall memorials with inscription tablets flanked by columns, in black and white marble. One is at the west end of the north aisle to Richard Somer (d. 1682), and the other to the imperially named Augustine Caesar (d. 1677) on the south side of the steps in the north choir aisle. Both are so similar to his other works that, although unsigned, the greatest of all the mason-sculptors of the 17th century, William Stanton, springs immediately to mind.

Returning to the south transept, against the south wall is the monument to the Rochester philanthropist, Richard Watts, who died in 1579, but whose memory had to wait until the 1730s before the mayor commissioned the memorial. This is splendidly carved in marble and derives from a design based on the work of the architect James Gibbs (St Martin-in-the-Fields, and St Mary-le-Strand, London), who published several engraved monumental designs in his *A Book of Architecture* in 1728. The Watts Charity archives record that yet another London mason, Charles Easton, was paid £50 for the work. This was to include a copy of an earlier bust of Watts; but for quite a long time there has been controversy as to whether the coloured bust there now, is a copy, or is the 16th century original which had been provided by Joseph Brook whose family had bought Watts's house. Once again, a conservation investigation can provide the conclusive answer.

Two other monuments of the 18th century are of note. In the north aisle is the large architectural mural work to the memory of Francis Barrell (d. 1724), by Robert Taylor (others by him are in Sutton-at-Hone and West Farleigh). Taylor was a successful statuary and decorative carver, but was surpassed by his son, Sir Robert Taylor, who amassed the considerable fortune of £180,000 from his sculptural and architectural practice, which eventually was bequeathed to the University of Oxford. An example of the younger Taylor's work is to be found in the neighbouring church of St. Nicholas, where the monument to George Gordon is in the south aisle. As the aisle has been converted into two floors of offices, the lower portion of the monument is on the ground floor, it disappears through the ceiling, and the upper part emerges into a first floor office.

In the Cathedral's south nave aisle is the large monument to Lady Henniker (d. 1792), wife of Sir John Henniker. Beneath a Gothic arch, there is, apart from the sarcophagus, no hint of the craze for the classical revival that had been fashionable for some years. On either side are free-standing figures representing on the left, Truth, and on the right, Time with his scythe. Both figures are cast from moulds in an artificial material, Coade Stone, from the manufactory established in 1769 on the South Bank in London (not far from today's Royal Festival Hall), by a lady from Dorset, Mrs. Eleanor Coade. Her very durable product was particularly suited to outdoor architectural mass-produced decorative sculpture, and is frequently found unweathered and undamaged by pollution. The Coade firm flourished until the mid-19th century, when the 'secret' of this almost indestructible artificial stone seems to have been lost. In 1794, the *Gentleman's Magazine* reported that the two figures at Rochester were the work of 'Mr. Banks', which has since been taken to indicate that they had been modelled by Thomas Banks, R.A. However, following the publication of his magisterial *Dictionary of British Sculptors 1660-1851*, Rupert Gunnis (chairman of both the Rochester and Canterbury Diocesan Advisory Committees) was told that the reference was to Henry Bankes, son-in-law of a Revd James Upton, of the Blackfriars Road, London (which is only a stone's-throw from the Coade works).

The adjacent monument to her widowed husband Lord Henniker (he was not created a baron until 1800) is equally large but entirely of polished white marble and is described by John Newman as 'pompous'. Although Lord Henniker died in 1803, the monument was not completed until 1806, and is signed by the younger John Bacon, son of a more famous and

accomplished father John Bacon, R.A. The work displays in life-size form, the Bacons' love of the emblematical lady, of which there are two here, one, who is being wreathed by the other, holds another much-over-used emblem of the Pelican in Her Piety (wounding herself to succour her young). It was the two Bacons who between them for about forty years popularised all the marble ladies swooning upon coffins, prostrate beneath weeping-willow trees, clinging to broken columns, or simply having the vapours, who were copied over and over again by lesser hands, and are to be found in practically every parish church in the country, and even in that 19th century innovation, the cemetery.

Almost opposite, in the north aisle is the large mural marble heart memorial to Francis Barrell (d. 1772), which is an early example of just that type of artefact that diocesan chancellors nowadays are striving to prevent from appearing in churchyards.

Other work by important sculptors is in the south transept. John Flaxman, R.A. provided the severe Grecian tablet to Sir Edmund Head, 1798; and the bust on its classical pedestal against a pointed marble background, to Sir William Franklin (d. 1833), is by Samuel Joseph. Flaxman surely needs no introduction, but Joseph, one of the founder members of the Royal Scottish Academy specialised in portrait busts; his masterpiece is, however, the seated figure of William Wilberforce in Westminster Abbey.

As the nineteenth century went past, a decline in monumental sculpture became apparent, and this is seen to advantage in the Cathedral. Instead of monuments specially designed by sculptors such as the members of the Royal Academy, one has hack work, reproduced many times, by specialist firms among them Gaffin of Regent's Street, or Bedford of Oxford Street (north nave aisle), and even one called the Westminster Marble Works. Gradually, however, alternative forms of memorial became the fashion, and other firms were established to provide the ubiquitous Victorian stained glass window. These, like the flamboyant Albert Memorial in Kensington Gardens, have for long been the target for ridicule and it must be admitted that the simpering stare of an androgynous angel can cause a shudder. As a result glass has been removed, destroyed or sold, at an alarming rate. There is the danger that in the future we of the later 20th century will be condemned as destroyers, as much as the iconoclasts of the 16th and 17th centuries.

There are three late monuments which are well worth pointing out. In the south transept is the recumbent effigy of Dean Hole, by F. W. Pomeroy, R.A., 1905. Pomeroy who had trained at the South London Art School at Kennington during the 1880s, became one of the country's leading sculptors. Altogether different is the quite late example of the 19th century revival of the monumental brass, to Dean Lane (c. 1913) in the south choir aisle, and as a contrast, the unmistakable Victorian gent, Joseph Maas, who died in 1880, a celebrated singer. His profile portrait in white alabaster is set against coloured alabaster and marble background. The designer was the architect Temple Moore (St. Augustine's, Gillingham) and it was executed by the barely memorable Currie of Oxford Street, London.

Among the many metal tablets appears a name which is much better known, John Hardman. His firm was founded in 1838, and soon was providing candlesticks, chalices, and almost every type of church furnishing in metalwork, much from the designs of A. W. N. Pugin. The firm survives until today, but only as a stained glass studio. In the north transept is the Hardman memorial to Major Lambert (d. 1880) of the School of Military Engineering.

It is to be hoped that this short summary of the Cathedral's later sculpture will have whetted some appetites to explore our parish churches, which collectively form the national gallery of British sculpture – for no museum or gallery can, or does contain, such a variety of work of all periods.

Within a short radius of Rochester one has only to think of the parish churches of Rainham, Hollingbourne, Northfleet, Southfleet, Aylesford,

Addington, Sutton-at-Hone, Watlington, Otford, Shoreham, Lullingstone and Ightham, to name but a few, and there is a splendid group of seventeenth century monuments at Lynsted, Otterden, Throwley and Boughton-under-Blean. These are all very rewarding and worth a visit.

### **Addendum**

My doubt about the date of the pigment on Bishop John of Sheppey's effigy was well-founded. A report by the Conservation Department of the Victoria and Albert Museum was received during December 1987. In November, nine small samples of paint had been taken for analysis and these revealed that 'the present colouration was not original'. The paint had been applied to a ground of red and white lead applied directly on to the stone, and the conservators considered that this ground was probably original. However, they thought that the decorative diamond motifs on the maniple were of considerable interest:

They consist of gilded diamond shapes surrounded by and rebated within a diamond shaped stone border. The gilded diamond shape is decorated with delicate painted decoration in a dark paint (unknown), also in diamond motifs which mirror the border. Certain of the gilded diamond motifs have a green border painted on the inner edge of the diamond shaped border stone. Diamond shaped pieces of glass (all badly shattered) cover the gilded and decorated diamond shapes. They are set within the diamond shaped borders. The retention of such sculptural decorations as these is rare. They constitute an important decorative element on medieval sculpture which is little known in this country.

**John Physick**

## **MORE ABOUT MEDIAEVAL GRAFFITI**

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I am very grateful to Mrs Arnold who suggests that the ship graffiti may in fact have been drawings in their own right, scratched on the stone and the outlines blackened with soot. The altar of St Nicholas stood in line with the pillar showing the ship graffiti. These may have been associated with the cult of St James of Compostella whose altar stood at the east end of the south aisle. Mr Ian Friel of the National Maritime Museum thinks that the ship illustration is of a 12th or 13th century date.

**Henry Stapleton**

## **ROCHESTER 2000**

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During the last year the fund has increased to £600,000 with continuing tremendous support from the churches in the Diocese, where cash and pledges exceed £130,000 to date. During this period nearly £90,000 was received from Charitable Trusts and an additional £40,000 from local Government. Equally heartening has been the large number of small donations, such as primary schools buying inscribed slates for the South Transept Roof, elderly people sending savings from their pensions, a schoolboy's sponsored bike ride and many from anonymous well wishers.

Some memorable and delightful occasions stand out in the busy year such as the Cathedral Choir's concert on a glorious summer's evening at Penschurst Place and Special Evensong in the Cathedral on November 1st celebrating the completion of works to the Spire.

Work on the South Transept Roof was delayed until 1988 to avoid the possibility of winter disruptions and plans are now being made to commence the Organ re-build in 1989. So we must set our sights on reaching at least the £800,000 mark by next February.

**Alex Barnett**

## St. ANDREW'S CENTRE

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The Centre has continued to play its important role of hospitality to school parties and other visitors, local and from farther afield. The main change which has taken place since last year, is that I have taken over the 'hot seat' vacated by Leanne Hornby during November.

The number of children coming to the Centre is roughly the same as last year, but as I am writing this before the financial year ends, it is possible, at the rate the telephone rings with new bookings, that we may be a little up. There is a tremendous Norman Search on with schools at present, due to a BBC TV schools programme, so I am trying to complement this at the Centre. There have been a few changes to the decor. I am hoping to cover all the tables with cards and prints, all of which are available from the Gift Stall.

Although we are closed to the public at present, there are many school parties booked in. I am also experimenting by taking a group of French students on several early mornings in February and March, who will use the Centre to learn English.

The Rochester visitors will be looking forward to the opening as they miss the peace and tranquility of sitting in the Centre. Those are actual remarks made to me, obviously by people who know when to avoid the school lunch invasion! But I shall be very happy when the Benedictine tradition of hospitality to all who ask, (and pay) can again be put into practice. I hope to meet as many of the Friends as possible. You will all be most welcome at the Centre.

**Ann Carter**

## SEWING GUILD

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With numbers down in the choir we have had a quiet year, mostly letting down hems and repairing where necessary.

We had another Coffee Morning at 2 King's Orchard in the autumn and raised over £230, another splendid effort, and my grateful thanks to everyone who came, helped and bought at this event.

As you will all know by now we are moving to Carlisle in the summer so sadly I shall be saying *au revoir* to the members after seven happy years working with them. I shall always look back on my time with the Sewing Guild in Rochester with pleasure and happiness, and thank them most sincerely for their continuous loyal and active support and friendship.

**Mary Stapleton**

## OBITUARY

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We record with regret the death during the year of the following Friends:

Lady M. Bedale  
Mrs D. E. Bengough  
Mrs D. S. B. Denhard  
Miss H. G. Head  
Mr R. Lufkin  
Mrs D. L. Newcomb  
Revd E. L. Norman  
Mr N. D. Ouvry  
Miss F. R. M. Peacock

Mr D. T. Pilcher  
Miss G. S. M. Povey  
Mrs M. Robey  
Mr R. Rogers  
Miss D. L. A. Saywell  
Mrs D. Smitherman  
Mr H. S. Wharton  
Miss P. M. Whittington

# NEW FRIENDS

We warmly welcome those who have joined this year

## NEW MEMBERS

Mr C. P. Acheson  
Mrs I. Acheson  
Mr J. Attenborough, CBE  
Mrs J. Attenborough  
Mr R. H. Austin  
Miss E. M. Bird  
Miss U. Bruck  
Mrs O. Carrington  
Chevening St Botolph  
Mr J. Clinch  
Mrs J. Clinch  
Mrs D. F. M. Cooke  
Mrs B. E. A. Cumming-Benson  
Mr F. H. East  
Mr B. Faux  
Mrs G. Faux  
Mrs L. M. Foulser  
The Ven E. Francis  
Gillingham Lodge of Benevolence  
No 184  
Sir Derek Greenaway  
Lady Greenaway  
Mrs E. W. Hanbury  
Mrs D. E. Harley  
Hoo St Werburgh Lodge No 4829  
Miss J. S. Horsley  
Mr R. S. Hull  
Mrs F. M. Inglis  
Miss H. M. Ives  
Mr D. Kennedy  
Mr C. Knight  
Mrs C. Knight  
J. P. Knight Ltd  
Mrs E. G. Leech  
Mrs A. Leggett  
The Rt Hon R. Leigh-Pemberton  
Mr R. Long  
Mrs R. Long  
Mrs J. M. Lovett  
Mrs J. R. Macpherson  
Mr A. G. Macpherson  
Miss D. M. Mitchell  
Mr T. Morgan  
Mrs S. Morgan  
Capt D. A. T. Morrison  
Mrs W. Morrison  
Mr F. F. Myers  
Mrs F. F. Myers  
Col G. W. A. Napier  
Old Roffensian Lodge No 8006  
Mr R. A. S. Parkins  
Mr M. Patterson  
Mrs G. E. Quinn  
Mr C. W. Ramsay  
Mr D. G. Robbins  
Mrs D. G. Robbins  
Mr T. Robinson  
Rochester Parish Church  
Royal Engineers (Chatham) Lodge  
No 4465  
Seal SS Peter & Paul  
Miss B. L. Sheminant  
Sir Joseph Williamson Lodge  
No 4605  
Mr G. Slattery  
Mr N. P. Smith  
Mr T. P. Smith  
Mrs C. Spencer  
Mrs A. Spratt  
Miss C. A. Swift

Mrs R. F. Tanner  
Mr T. Tatton-Brown  
Mr R. Tatton-Brown, OBE  
Miss A. S. Watson  
Mr N. B. S. Wilder  
Miss K. M. Williams  
Miss E. E. Worsley  
Lt Col J. A. Yerburch  
Mrs G. E. Yerburch

## LIFE MEMBERS

Acheson, Mr C. P.  
Acheson, Mrs I.  
Aldrige, Miss L. A.  
Allen, Mrs M.  
Allonby, Mr G. J.  
Allonby, Mrs J.  
Anderson, Mr A. A. J., OBE  
Anderson, Mrs A. A. J.  
Andrews, Mr R. C.  
Arnold, Very Revd J. R.  
Arnold, Mrs L. A.  
Arnold, Sqn Ldr D. M.  
Arnold, Mrs D. M.  
Arnold, Miss G. L.  
Atkins, Miss G. J.  
Attenborough, Mr J., CBE  
Attenborough, Mrs J.  
Aynsley, Mrs. O. C.  
Baines, Mrs P. S.  
Baker, Lady H. K. M.  
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Bromley, SS Peter and Paul  
 Bromley, St Andrew  
 Bromley, St John the Evangelist  
 Bromley, St Mark  
 Bromley Common, Holy Trinity  
 Bromley Common, St Luke  
 Burham and Wouldham  
 Chalk, St Mary  
 Chatham, SS Mary and John  
 Chatham, St Paul with All Saints  
 Chelsfield, St Martin  
 Chevening, St Botolph  
 Chiddingstone, St Mary  
 Chislehurst, Christ Church  
 Chislehurst, St Nicholas  
 Cray, St Mary  
 Crayford, St Paulinus  
 Crofton, St Paul



Cuxton and Halling, St John the Baptist  
 Dartford, St Alban  
 Dartford, Christ Church  
 Dartford, Holy Trinity  
 East Malling, St James  
 East Peckham, Holy Trinity  
 Erith, Christ Church  
 Eynsford, St Martin  
 Farnborough, St Giles  
 Farningham, SS Peter and Paul  
 Foots Cray, All Saints  
 Four Elms, St Paul  
 Frindsbury, All Saints  
 Gillingham, St Augustine  
 Gillingham, St Mary Magdalene  
 Gillingham, St Barnabas  
 Gillingham, St Luke  
 Gillingham, St Mark  
 Gillingham, South  
 Gravesend (Milton), Christ Church  
 Gravesend, St Mary  
 Hadlow, St Mary  
 Hartley, All Saints  
 Hayes, St Mary  
 Hever, St Peter  
 Higham, SS Mary and John  
 Hildenborough, St John the Evangelist  
 Hoo, St Werburgh  
 Ightham, St Peter  
 Keston, St Audrey  
 Kippington, St Mary  
 Knockholt, St Katherine  
 Lamberhurst, St Mary  
 Lamorbey, The Holy Redeemer  
 Lamorbey, Holy Trinity  
 Langton Green, All Saints  
 Leigh, St Mary  
 Leybourne, SS Peter and Paul  
 Luton (Chatham), Christ Church  
 Matfield, St Luke  
 Meopham, St John the Baptist  
 North Cray, St James  
 Northfleet, St Botolph  
 Northumberland Heath, St Paul  
 Offham, St Michael  
 Orpington, All Saints  
 Orpington, Christ Church  
 Otford, St Bartholomew  
 Paddock Wood, St Andrew  
 Parish of South Gillingham  
 Parish of Rochester  
 Pembury, St Peter  
 Penge, St Paul  
 Perry Street, All Saints  
 Petts Wood, St Francis  
 Plaistow (Bromley), St Mary  
 Platt, St Mary  
 Rainham, St Margaret  
 Riverhead, St Mary with St John  
 Rosherville, St Mark  
 Rusthall, St Paul  
 Ryarsh, St Martin  
 Seal, St Lawrence  
 Seal, SS Peter & Paul  
 Sevenoaks, St Nicholas  
 Sevenoaks, St John  
 Sevenoaks, St Luke  
 Sevenoaks Weald, St George  
 Shipbourne, St Giles  
 Shoreham, SS Peter and Paul  
 Shorne, SS Peter and Paul  
 Shortlands, St Mary  
 Sidcup, St John  
 Snodland, All Saints with Christ Church  
 Southborough, St Peter with Christ Church  
 and St Matthew

Southborough, St Thomas  
 Speldhurst, St Mary The Virgin  
 Stone, St Mary  
 Strood, St Mary  
 Strood, St Nicholas  
 Sundridge, St Mary  
 Sutton-at-Hone, St John the Baptist  
 Swanley with Hextable, St Paul  
 Swanscombe, SS Peter and Paul  
 Tonbridge, SS Peter and Paul  
 Tunbridge Wells, St Barnabas  
 Tunbridge Wells, St Luke  
 Tunbridge Wells, Holy Trinity  
 Tunbridge Wells, King Charles the Martyr  
 Underriver, St Margaret  
 Wateringbury, St John the Baptist  
 Westerham, St Mary the Virgin  
 West Malling, St Mary  
 Wilmington, St Michael and All Angels  
 Wrotham, St George

### Schools

Bromley, Ravensbourne School for Girls  
 Chatham Grammar School for Girls  
 Chevening C/E (Aided) Primary School  
 Chislehurst and Sidcup Grammar School for Boys  
 Crockham Hill C/E (Controlled) Primary School  
 Delce County Junior School  
 Fort Pitt School for Girls, Chatham  
 Gads Hill Place School  
 Hever C/E (Aided) Primary School  
 King's School, Rochester  
 King's School Junior School, Rochester  
 Lamberhurst CE Primary School  
 Rochester Grammar School for Girls  
 Rusthall, St Paul's C/E (Aided) Junior School  
 Rusthall, St Paul's C/E (Aided) Junior School PTA  
 Sir Joseph Williamson's Mathematical School  
 The Howard Grammar/Secondary School  
 Tonbridge School  
 Tunbridge Wells, Bennett Memorial Diocesan  
 School for Girls  
 Tunbridge Wells Grammar School for Girls  
 Westwood Educational Trust

### Companies

Ashdown, Geo (Frindsbury) Ltd  
 BBC Radio Kent  
 Blue Circle Industries Ltd  
 Bourne & Hilliers Creameries Ltd  
 Brice, W & Son Ltd  
 Brompton Motor Co Ltd  
 Invicta Co-operative Society  
 Knight, J. P. Ltd  
 Lloyds Bank Plc, Rochester  
 Medway Ports Authorities  
 Midland Bank Plc, Rochester  
 National Westminster Bank Plc, Rochester  
 Whitbread Fremlins Ltd

### Associations, etc.

Army Guild of St Helena (Brompton)  
 Beacon Court Lodge No 1967  
 City of Rochester Upon Medway Borough Council  
 City of Rochester Lodge No 7941  
 City of Rochester Society  
 Dickens Fellowship, Rochester Branch  
 French Hospital, Rochester  
 Garden of England Lodge No 6583  
 General Gordon Lodge No 4292  
 Gillingham Lodge of Benevolence No 184  
 Gundulph Lodge No 1050  
 Holmesdale Chapter No 874  
 Holmesdale Lodge No 874  
 Hoo St. Werburgh Lodge No. 4829

Huggens College  
Joyce Green Hospital Chapel Committee  
Kent Archaeological Society  
King Edward VII Lodge No 3252  
King's Navy Lodge No 2901  
Knole Lodge No 1414  
Lodge of Friendship & Service No 6584  
Manor of Chatham Lodge No 4688  
Men of Kent & Kentish Men  
Methodist Churches, Medway Towns Circuit  
Norman Lodge No 3502  
Old Roffensian Society  
Old Roffensian Lodge No 8006  
Pentangle Lodge No 1174  
Per Mare Per Terram Lodge No 3609  
Provincial Grand Lodge of East Kent

Provincial Grand Lodge of West Kent  
Rochester Cathedral Old Choristers' Association  
Rochester Cathedral Auxilliary Choir  
Rochester Choral Society  
Rotary Club of Rochester  
Royal Air Force Association (Medway Towns Branch)  
Royal School of Military Engineering  
Royal Marines  
Royal Marines Association - Chatham Branch  
Royal Engineers (Chatham) Lodge No 4465  
Rusthall St Paul, Junior Friends  
Servants of the Sanctuary (St Cyprian Chapter)  
Shortlands, Friends of St Mary  
Sir Joseph Williamson Lodge No 4605  
St George's Lodge No 4387

## *BEQUESTS*

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The Friends have benefited recently by two munificent bequests. Please remember the Friends in your will. Below is the form of words recommended for incorporation in a will.

I GIVE to the Association of the Friends of Rochester Cathedral the sum of £                      free of all taxes and duties to be expended with the income thereof for such purposes in Rochester Cathedral as the said Association shall in their absolute discretion think fit and I declare that the receipt of the said Association shall be a sufficient discharge to my trustees for the sum hereby given and that my Trustees shall not be bound to see or to enquire into the application thereof.

## *BOOK OF MEMORY*

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The Cathedral Book of Memory in which around 200 names have already been inscribed is at the foot of the Nave Altar steps (South side). The book alongside gives the names in Calendaric order as distinct from the alphabetical order in the Book of Memory.

Anyone wishing to have inscribed the name of someone connected with the Cathedral or Diocese should apply to the Secretary of the Friends who will be happy to furnish all particulars.

A remembrance is made at the 8 a.m. Holy Communion Service in the Cathedral on the anniversary of the death of those whose names are entered in the Book of Memory.

# *Calendar of Events*

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## **Dates for 1988**

### **June**

- 5 Charles Dickens Commemoration
- 11 Friends' Festival

### **July**

- 2 Mathematical School Commemoration
- 2 French Hospital Service
- 3 Ordination
- 9 Kings School Speech Day

### **September**

- 4 Royal Engineers' Memorial Service
- 13 Battle of Britain Service

### **October**

- 2 Ordination

### **November**

- 19 Admission, Licensing and Commissioning of Readers
- 13 Remembrance Day Service
- 27 Advent Carol Service
- 30 Greater Chapter

### **December**

- 6 Kent Special Schools
- 11 Kent Community Youth Carol Service
- 22 Christmas Carol Service

This is not a complete list but serves to indicate some of the special services that take place in the Cathedral.

## *Times of Services*

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### **SUNDAY WORSHIP**

- 08.00 Holy Communion (1662)
- 09.45 Mattins
- 10.30 Sung Eucharist (Rite A)
- 15.15 Evensong
- 18.30 Evening Worship in the Quire

### **WEEKDAY WORSHIP**

- 07.30 Mattins
- 08.00 Holy Communion (also 12.45 Thursday)
- 17.30 Evensong (15.15 Saturday)