

Friends of
Rochester Cathedral
Report 1999/2000

Officers and Council of the Friends

Patron

H.R.H. The Duchess of Kent, G.C.V.O.

Visitor

The Lord Bishop of Rochester

President

The Dean of Rochester

Vice-President

Canon C.J. Meyrick

Chairman

Miss Betty Trollope

Vice-Chairman

Mrs Jean Callebaut

Treasurer

Mr Michael P.G. Sinden

Secretary

Mrs Carolyn Foreman

Council

Retire 2000

Mrs J.K. Callebaut
Mrs Y. Pooley
Mr J.D.J. Roberts

Retire 2001

Mr D.A.H. Cleggett
Mrs C.M. Foreman
Mr P. Oldham
Mr R. Smith

Retire 2002

Mr R.C. Andrews
Mr M.R. Bailey
Mr N. Day
Rev'd J. Prior
Miss B.J. Trollope

Co-opted: Mr M. Strong, Chapter Clerk

Archdeaconry Representatives:

Mr E.C. Lees - Rochester
Mrs J. Sankey - Tonbridge
Mr D. MacKenzie - Bromley

Office:

Garth House, The Precinct, Rochester, Kent ME1 1SX
Tel: (01634) 832142

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Front Cover *Photograph by Dr Henry Teed*

Back Cover *Photograph by Luke Hughes*

Photographs inside by Dr Henry Teed and Luke Hughes – all used with thanks.

As well as the material regularly included in the Friends' Annual Report, this year's edition includes articles which reflect two clearly distinct aspects. Pieces from the Cathedral's musicians, the designer of the new Nave Furniture – for which the Friends have paid, and from the Precentor all focus on the Cathedral's primary function: the worship of God. A second set of articles focus on aspects of the building itself and its continued maintenance and improvement. The work of the Friends in assisting with both the building's maintenance and enhancement makes a valuable contribution to the way in which the Cathedral carries on its primary purpose.

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Chairman's Report 2000

I am pleased to submit my report on the activities of the Council and Friends since the last AGM. Some events have already been mentioned in my October letter, for which I apologise. But the Report, produced by Canon Meyrick and his editorial team, has an even wider distribution. It is also preserved for posterity in the Archives! The earlier publications there make very interesting reading.

At the AGM we welcomed Canon Jonathan Meyrick as Vice-President and the Rev'd. John Prior as a Council Member. Chris Hebron, the Cathedral Comptroller and a co-opted member retired. The Council appreciated his advice and skill and wish him and Jill an enjoyable retirement in Devon. The theme of the speaker at the AGM, the Rev'd. Chris Stone, the Diocesan Communications Officer, was 'Telling the Good News', an address neatly balancing the message of the church and its communication by the media. Festal Evensong and tea followed.

We were saddened by the death of several members including that of Dagmar, Lady Batterbee and Major Tom McMillen. Both served the Council of the Association well; Dagmar Batterbee was instrumental in promoting the Friends' book, '13 Centuries of Goodwill' in 1982 and Tom McMillen was a staunch and loyal helper and adviser. At the November meeting we were shocked to hear of the sudden death of Mr Martin Caroe, Surveyor of the fabric since 1983. The present state of the Cathedral owes a great deal to his enthusiasm and professionalism. Major John Melhuish represented the Friends at his memorial service. We offer sympathy to all those bereaved and their families.

As members know, the Friends have contributed generously to ensure the upkeep of the Cathedral. We acknowledge with gratitude the gifts of all benefactors. This year the Council, on your behalf, has authorised considerable expenditure. In addition to the annual grant towards the maintenance of the Garth, we have given the new Nave furniture. There has been a recent announcement that English Heritage has agreed to make a grant of £53,000 for an up-to-date fire detection system. It was not mentioned that to enable a bid to be submitted, the Council of the Friends had to pledge a matching sum!

The third project is to finance the re-instatement of the Schoolroom of the former Choir School in Garth House. Work has already started as I write this in January. The room will be used for meetings and is an attractive venue for small social occasions. In October when the Friends of Winchester Cathedral plan to spend a day in Rochester, we hope to offer hospitality to them there. An official 'opening' preceded by a guided tour of the Cathedral for the Friends led by the Dean is being planned.

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Parties of Rochester Friends under the leadership of Mrs Jean Callebaut have enjoyed such visits to other Cathedrals and are going to Ripon in May. We are grateful to Jean and her husband for the fellowship these expeditions provide – and the income they generate! Though there has been a reduction in the number of excursions recently we hope this long-standing tradition will continue. There is still talk of an event in and around Tonbridge, also in May. Barry Ferguson, the former Cathedral organist has been booked to talk on 'Composing for the Millennium' on October 7th. The annual bridge drive will take place in May.

The plans to celebrate the 65th anniversary of the Friends and the millennium at the AGM are more ambitious than usual. The visit to the Tower of London is heavily over-subscribed! Following the reception and lunch at the Bridge Wardens' Chapel on Saturday, June 17th, Paul Oldham, the Senior Warden of the Rochester Bridge Trust will talk on 'A Bridge to the Diocese' after the AGM at 2.15pm. Evensong and tea will follow. On Sunday, June 18th the Dean and Dr Shotter have kindly invited members to the Deanery.

I am delighted to record my thanks to the Officers and Council, to Mr Gerald Stibbs, the Auditor and to Mrs Sue Malthouse, the Administrative Assistant. We are well served by a committed and supportive team. We welcome Mr Martin Strong, the new Chapter Clerk – a return to the former title in line with the nomenclature of the Cathedrals Measure 1999 – as a co-opted member of the Council.

I do hope members will keep in touch with the Council and the office, will come to air their views at the AGM and will commend the Association to their friends. I am grateful for the encouragement I receive and I feel privileged to represent the Friends at events such as the Diocesan New Year Eucharist, the All Souls' Day Service in the Bridge Wardens' Chapel and at the Candlemas Procession. One of our aims is to encourage those who live further away in the Diocese to feel part of the organisation. To this end we had a presence at the Kent County Show and may even one day have our own web-site!

Betty Trollope

FROM THE DEAN

Martin Caroe

It was my good fortune to be appointed Dean of a cathedral where the distinguished conservation architect, Martin Caroe, was Surveyor to the Fabric. His death on 19th November 1999 ended seventeen years of creative collaboration with the Dean and Chapter. His enthusiasm and professionalism were such that meetings of the Fabric Advisory Committee were occasions to be relished.

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Martin Caroe had been responsible for the fabric since 1983 and had already restored the spire, notable for the detail of its leadwork, (clearly visible by day but greatly emphasised by floodlight) when I arrived in Rochester: Equally visible is his careful conservation, in 1991, of the Romanesque West Front, made spectacular by its shelter-cast, a technique which he had pioneered, which both unified its much worked-over stonework and revealed intricate architectural detail, long since obscured. Less immediately apparent, but no less successful, was his work at the east end

of the cathedral. where projects involving the Quire, the lesser transepts and the Presbytery were completed in the summer months of three consecutive years. His work extended beyond conservation of the fabric to an appreciation of the daily life of the cathedral and its community. The cleaning of the Quire murals and the introduction of desk lighting into the capitular and choir stalls, together with a touch of gold leaf on the wrought iron, transformed an area previously notable for its dullness.

The *raison d'être* of the cathedral was never obscured by this enthusiasm for conservation. By concentrating on the function of the Quire, the daily celebration of the *Opus Dei*, Mattins and Evensong he greatly enhanced the ambience of the place where the Foundation offers its worship to God each morning and evening. This work extended beyond conservation to an appreciation of the daily life of the cathedral and its community. In 1989 the organ was rebuilt, which involved the conservation of the organ case, while in 1999 he employed great ingenuity to install a new organ blower in little known parts of the building, revealing a bay of the Norman Crypt unseen for at least one hundred years. His last site-meeting finalised some technical details of the installation, but also witnessed his enthusiasm for the final stages of the restoration of the Crypt itself.

The Crypt also contains a fine example of Martin Caroe's style in the restoration and conservation of the Chapel of St Ithamar. At once cautious and conservative, his work nonetheless exhibits the chapel's essential integrity whilst the pavement floor gives it a welcome warmth. The screen which separates the chapel from the rest of the crypt employs modern metalwork.

He was not afraid of colour, witness his restoration of the vast figured ceiling of the nave crossing, or his discovery of medieval paintwork on the ribs of the Quire transepts and Presbytery and its replication overall. The introduction of colour to the background of the eight statues of the Pulpitum Screen, on which he had worked, is unfinished business: massive in detail and in no way overpowered by the stone pillars and vaulting which surround it.

Nor was he afraid to introduce contemporary design into the cathedral, witness the Centre-Pompidou style altar, with its stainless steel tubular legs, in the newest part of the fabric, the Fifteenth Century Chapel of Our Lady.

He oversaw the re-lighting of the Cathedral arguing, successfully, for the retention of chandeliers in the nave, and highlighting the architectural detail of the triforium to great effect.

At my installation, I suggested the creation of a Baptistry to emphasise the theological significance of baptism in an ecumenical age, a sacrament through which ecclesiastically separated Christians are in communion with each other: at once partial and potential. I was not to know that Martin had already proposed such a Baptistry.

This encouragement during the process of research and exploration, and in the

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This encouragement during the process of research and exploration, and in the

decision to incorporate a fresco was a further example of his appreciation that a cathedral is a living entity and his understanding of the use of sacred space. Martin Caroe was the third generation of a dynasty of cathedral architects which extends to his son, Oliver. Vann, the house in Surrey which he inherited from his father, with its garden designed by his grandfather and Gertrude Jekyll, ensured that conservation was not only a profession, but also a way of life.

The Cathedrals Measure 1999

From its foundation by St Augustine of Canterbury in 604, on land donated by King Ethelbert, the cathedral church of Rochester was served first by a college of secular canons, then from 1077, by a community of Benedictine monks and, subsequently, from 1541, by a new foundation governed by a Dean and Chapter which continues to this day.

However, the beginning of the third Christian Millennium makes a further change in the life of the English Cathedrals, by the introduction of lay members of the Chapter, the appointment of lay canons and the creation of a Council to which the Chapter reports.

There are other changes. The distinction between cathedrals of the Old and New Foundation, with Deans, and the modern parish church cathedrals, with Provosts, is largely swept away. The Cathedrals Measure 1999 has introduced a common form of governance for all cathedrals. In terminology, provosts become deans but, in practice, deans become provosts; that is, deans assume the executive role of provosts as the concept of 'primus inter pares' is consigned to history.

The role of the bishop, too, is clarified and the notion that he was required to ask for admission to his own cathedral (more fiction than fact) is equally redundant. The cathedral, as its name implies is 'the seat of the Bishop and a centre of worship and mission'.

For the first time it is recognised that there are many other stakeholders in the life and worship of the cathedral, beside the Dean and Chapter and the Foundation.

Thus the Council, chaired by a lay person, includes the Dean and representatives of the Chapter, the Honorary Canons and the Cathedral Community (ie those who worship or work at the cathedral). But the Council also includes representatives of other churches, local government, higher education and the diocese. And this is the body to which the new Chapter is accountable.

It is recognised that cathedrals have many congregations. Apart from the Sunday congregation, or the School which worships daily using the nave as its chapel, there are services for other schools, and many other bodies from all over the diocese and country, some of which are occasional while others are annual. In any event, the Chapter tries to respond positively whenever

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organisations, secular or religious, seek to have their endeavours blessed or to mark special events in their lives.

The Cathedrals Measure 1999 established a Transitional Council, chaired by the Dean, which has, over the past two years, drawn up a new Constitution and Statutes in accordance with the Measure.

As with the publication of their accounts, the new form of governance is designed to ensure accountability, comparability and transparency.

These are exciting days for all associated with cathedrals as cathedrals seek to respond to their higher public profile, a centre of worship and mission, with a choral tradition which is as much part of the national heritage as the buildings themselves.

A Word of Thanks

The Dean and Chapter is grateful to the Friends Association for its annual contribution of £6,000 towards the cost of the upkeep of the Cloister Garth which was one of the first projects undertaken by the Friends when the Garth was opened to the public in 1938. During the past year the nave has been greatly enhanced by new seating for the Choir and the Sacred Ministers together with a lectern and credence at a total cost of £28,000. The restoration of the schoolroom of the former Choir School in Garth House with its magnificent timber roof, to provide a Council Room, could not have been contemplated without a grant of £35,000. The Friends have also pledged £53,000 to provide matching funding with English Heritage for fire detection equipment. We are particularly grateful to Betty Trollope who chairs the Council but also to the Friends Council as a whole, not least to Michael Sinden, Treasurer and to Carolyn Foreman who retires after almost seven years as Honorary Secretary.

Edward Shotter

HOLY THEATRE, HOLY LITURGY

Imagine yourself at the theatre. You have bought a programme, found your seat, and are now waiting for the play to begin. The house lights go down. In the darkness the curtain rises with a hiss. Stage lights come on and illuminate a set, another world. A world where what might have been, is.

Actors enter. Dialogue begins. The magic begins. You are drawn into the play, and identify with one or more of the characters. You feel as they feel, you think as they think, and gain insights through so doing. When the play ends, you are a changed person. You have seen things you hadn't seen before. Learned truths. Gained insights through putting yourself – or being drawn to put yourself – in the place of people other than yourself, who are, of course, yourself. 'Theatre lays bare what life covers up'. I watched a 12-year old mesmerised by Richard

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These are exciting days for all associated with cathedrals as cathedrals seek to respond to their higher public profile, a centre of worship and mission, with a choral tradition which is as much part of the national heritage as the buildings themselves.

A Word of Thanks

The Dean and Chapter is grateful to the Friends Association for its annual contribution of £6,000 towards the cost of the upkeep of the Cloister Garth which was one of the first projects undertaken by the Friends when the Garth was opened to the public in 1938. During the past year the nave has been greatly enhanced by new seating for the Choir and the Sacred Ministers together with a lectern and credence at a total cost of £28,000. The restoration of the schoolroom of the former Choir School in Garth House with its magnificent timber roof, to provide a Council Room, could not have been contemplated without a grant of £35,000. The Friends have also pledged £53,000 to provide matching funding with English Heritage for fire detection equipment. We are particularly grateful to Betty Trollope who chairs the Council but also to the Friends Council as a whole, not least to Michael Sinden, Treasurer and to Carolyn Foreman who retires after almost seven years as Honorary Secretary.

Edward Shotter

HOLY THEATRE, HOLY LITURGY

Imagine yourself at the theatre. You have bought a programme, found your seat, and are now waiting for the play to begin. The house lights go down. In the darkness the curtain rises with a hiss. Stage lights come on and illuminate a set, another world. A world where what might have been, is.

Actors enter. Dialogue begins. The magic begins. You are drawn into the play, and identify with one or more of the characters. You feel as they feel, you think as they think, and gain insights through so doing. When the play ends, you are a changed person. You have seen things you hadn't seen before. Learned truths. Gained insights through putting yourself – or being drawn to put yourself – in the place of people other than yourself, who are, of course, yourself. 'Theatre lays bare what life covers up'. I watched a 12-year old mesmerised by Richard



Ill when the RSC came to Medway. What an occasion! When Richard cried out, 'A horse, a horse, my kingdom for a horse', he and I both wept with our own despair.

And indeed, if we think about the classical theatre of ancient times, much emphasis was laid on the cathartic value of experiencing, vicariously, through the actors, emotions and impulses which it would be dangerous or anti-social to live out in real life, but which, in real life, we certainly have.

Now does this experience of good theatre have anything to tell us about coming to church? There are obvious dissimilarities. The theatre is more expensive. But there are also many parallels. We go to both expectantly – I trust. At both we



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Now does this experience of good theatre have anything to tell us about coming to church? There are obvious dissimilarities. The theatre is more expensive. But there are also many parallels. We go to both expectantly – I trust. At both we

are handed a programme. At both we take our seats and wait for the action to begin. The house lights don't go down in church, but the principal characters enter, wearing costumes. (Many have observed links between the clerical and acting professions!) In each, we enter another world, a set, where what might have been, is.

In church, if the service 'works', everyone present enters the drama of the liturgy. The way we *do* it proclaims Jesus Christ. We don't have to *explain* everything all the while. Of church-going, the Orcadian poet, Edwin Muir, describing his Calvinist background, says somewhere, 'The word made flesh was here made word again'. This is so boring and –worse – so *limiting*. Better, the meanings must be left open, as they are in a good poem, so all can enter at their own, secret level. The theatre director, Peter Brook, observed, 'The best dramatists explain themselves the least'. (Incidentally, a compliment to Jesus, who explained himself hardly at all).

The liturgy consists of actions, symbols, *things*, relationships of space and time which are suggestive, best not defined by words. We enter a *drama*, just as classical audiences entered the drama in the theatre at Delphi or Athens. So it matters that we *do* the liturgy right.

Now, we speak of an *audience* in the theatre, a *congregation* in church. Is this significant? In the theatre, we are drawn into the play so that we live the lives we never had, yet are always having, at a deep level. We live them in a safe setting, having boundaries; sitting in the dark, we enter another world. There we come to terms with our feelings and thoughts, without necessarily understanding them – or even being aware of them. Something similar happens in good liturgy, please God. As we take part in it, we are drawn into the story of the play, the story of Christ. It is a story rich in life's themes. Love. Hatred. Jealousy. Sacrifice. Dreams. Glory. The absurd. Death and sin. Friendship and betrayal. All there, in Christ's story. The story of humanity.

As we enter into it, his story becomes our story, his feelings our feelings, his thoughts our thoughts. And thus his healed person becomes our healed person. His faith becomes our faith. In a nutshell, his relationship with God becomes our relationship with God.

So the analogy with the theatre holds to a great degree. Congregations, like audiences, enter a story, another world, where relationships are redeemed. By entering we are informed, enlarged and, in the last analysis, healed. The French call theatre-goers and church-goers alike *assistants*: you assist at the theatre, in church. And that is right. Any actor will tell you, the audience can make or break the performance. A preacher may say the same. A celebrant ditto.

But there are also differences. At the theatre, the stage hand can slope off backstage for a fag between scene changes, the musicians can nip off home if

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But there are also differences. At the theatre, the stage hand can slope off backstage for a fag between scene changes, the musicians can nip off home if

they're not wanted in the last act. Here, we should be surprised if the choir shot off home before the service finished, or distracted if a steward wanders about during the prayer. Where's the difference?

In the theatre, one group performs for the sake of another. They seek to make an effect in the hearts and minds of the audience. In church, no one performs for anyone else. All are performers. Everyone is involved, all the time, in a corporate action, whether they are active in some special role at that moment, or not. We don't watch, from a darkened auditorium here. We are all on stage. This is not a performance. It is a proclamation.

So let's put it this way: ideally there are no spectators in church. A spectator is someone who keeps his or her distance. Of course, there *may* be such in church – indeed Russia is Christian because some travellers from Moscow visited Constantinople in the 6th century, and when they went to the liturgy there, they declared they did not know whether they were on earth or in heaven. That report converted Russia.

So spectators are welcome – and perhaps at times all of us find that is all we can be, bystanders, for one reason or another. But that's not what the liturgy is *for*. No. Just as in the creed we say, 'we believe', so the liturgy works when we say of it, 'we perform', 'we proclaim'.

There is another difference between the theatre and church, which both helps and hinders us in church. I haven't been to see *The Mousetrap* after all these years, and have no idea who dunnit. It must be the best kept secret in England. So if I went, the ending would still be a surprise for me.

That isn't *always* true of the theatre – 'I *do* know how *Lear* ends. But it's *never* true in church, by definition. Oscar Wilde once said that the Christian story is spoilt because we already know how it ends. Wrong, Oscar! In fact, we can *only* do the beginning *because* we know the end. We keep Good Friday (in the liturgy 'we proclaim the Lord's death') because we know about Easter Day.

So the liturgy has few, if any, surprises. The seasonal variations are much the same each year. Even the sermon, if it is a good sermon, is really the words of the faithful *before* they arrive. So when we arrive we know, to a large degree, what is going to happen. Is liturgy, therefore, *dull*? I think not. Rather, this familiarity makes it all the more accessible.

So here is another similarity between church and theatre. Actors repeat their lines, rehearse over and over, until they can represent – *re-present*, make present – the part they're in. It's the same for us.

Repetition and rehearsal until we can *re-present*, make present, Christ in our midst and in our hearts. Our liturgy is like that too. A constantly repeated

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rehearsal for the great King's feast. The more we repeat it, the more we grow into us. The better we *re-present* ourselves. We get better and better at being the person we are in Christ's play.

One last point of similarity – and one which has consequences for how we use the building. In the theatre we are used to the action taking place on a 'set'. The same is true of church. Certainly, church buildings come in many shapes and sizes, but rarely do they look like a home, a factory, an office or a school. All alike denote sacred space, holy ground. so when we enter this space, this set, a different kind of behaviour is in order.

Our 'set' was built to express, in architecture, a theology, a way of speaking about God and what he has done for us. The cathedral's architecture, for example, speaks of a God who is beyond, out there, up there. Holiness is 'other-ness' We climb towards the distant high altar, passing beneath (in the days before the Reformation removed it) the rood cross. Resurrection lay the other side of death. And so on.

True, today we have re-ordered the building, and concentrate, rather, on 'the God in our midst'. And we know that Jesus inaugurated the eucharist in an upper room – a home. (Had the eucharist stayed in a home, where each member of the family would have a part to play, arguments about the ordination of women would never have arisen). But Jesus also made use of the Temple, and indeed zeal for that place, holy ground, consumed him on at least one occasion. And whether our current fashion will commend itself to our successors remains to be seen. For while we gather round the altar in the Cathedral, the building as a whole shouts a different message.

And *that* message may be one to which our non-church visitors more easily respond. Visiting a church, Philip Larkin (a non-believer?) spoke of 'serious earth'. The religious instinct is deeply rooted in us. We are, after all, made in the image of God. But that religious sense is usually one of the other-ness of the holy, and our own inadequacy in the face of it. 'God' is, for most people, 'the Other', 'up there', 'over against us' – though not necessarily unfriendly. It is important the building as a *symbol*, is allowed to say this. How shall we ensure it does? Do we do our visitors (or ourselves – or, more importantly, God himself) justice by letting them wander round at will? They may not know the Christian story, but still have religious instincts. How can we welcome them so that the 'set' can speak to them? When you go to a mosque, you are told to take off your shoes: what is our equivalent aid to discovery?

John Armson

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1. Peter Brook, *The Empty Space*, Penguin 1968 and often reprinted p.67. This essay was inspired by that book.

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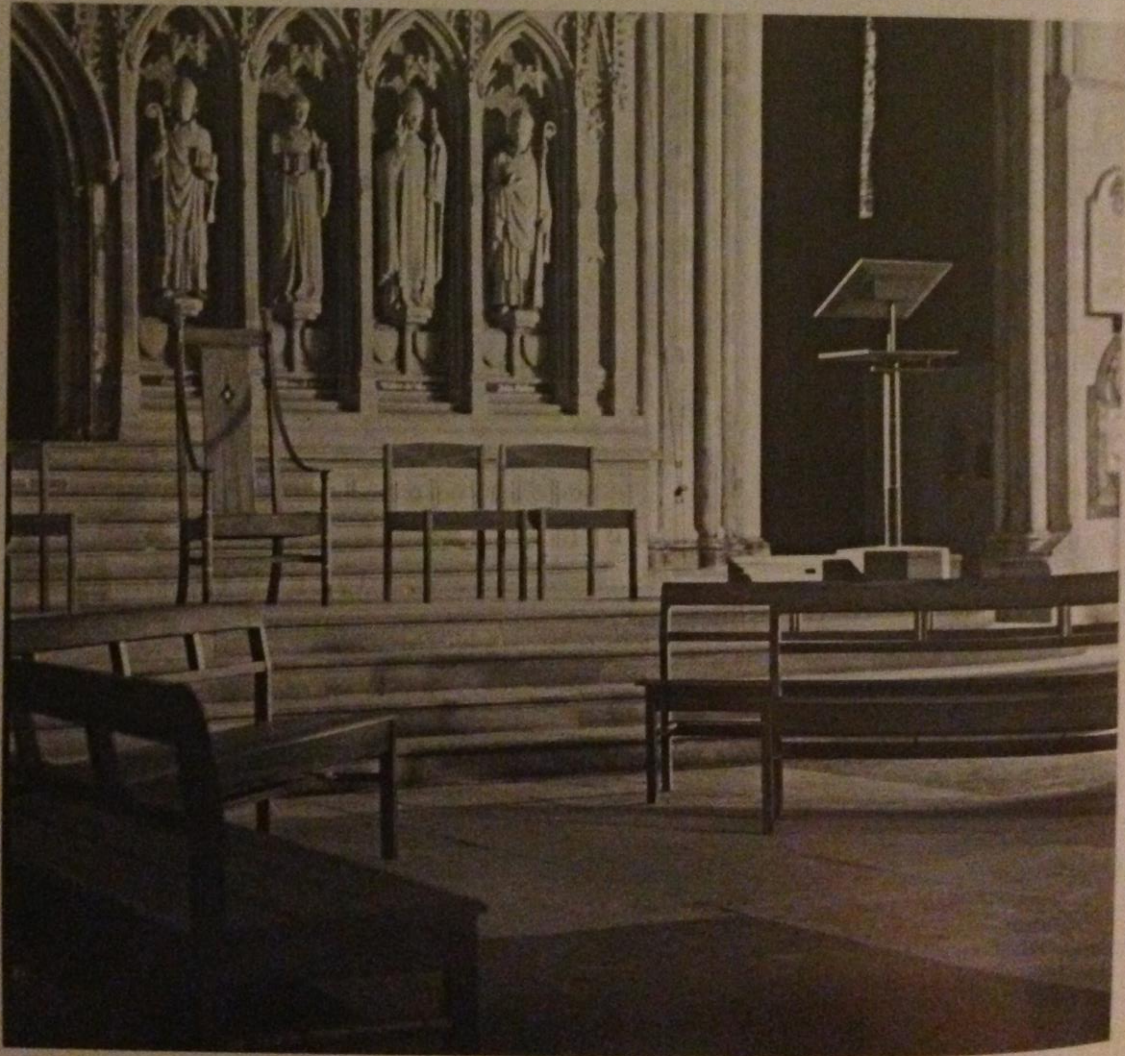
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DESIGNED TO SPEAK QUIETLY – the new nave furniture

Close observers will notice that, in the new President's chair, the cathedral crest is carved as a lozenge rather than a shield (at the College of Arms, Bluemantle Pursuivant assures me this is permitted), to reflect better some of the Romanesque patterns in the stonework. But how did we get to these kind of details? What was the approach to the more general concepts for the new furniture?

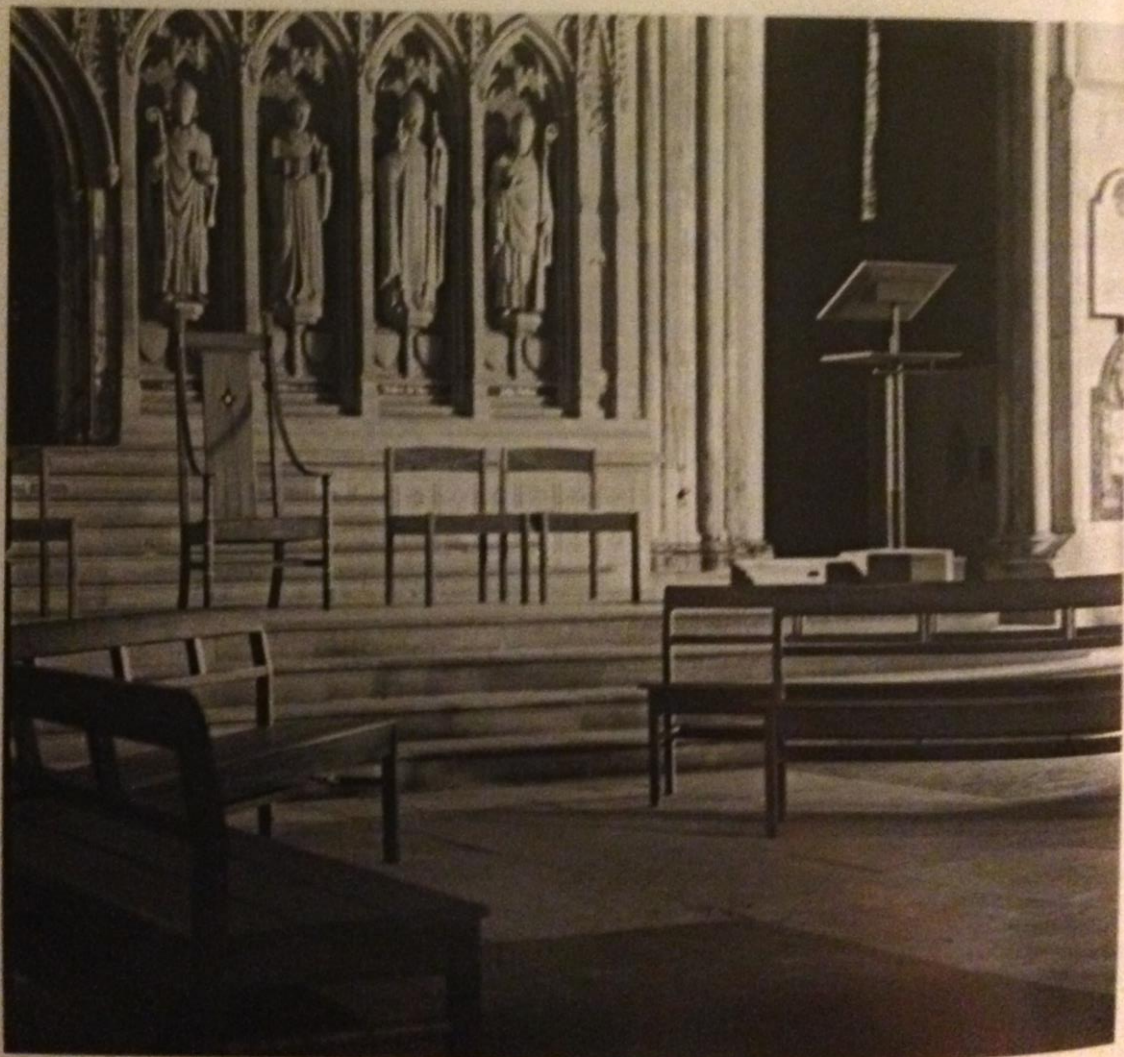
I specialise in designing and producing furniture for sensitive architectural settings. A large proportion of our work has been for Oxbridge colleges but this has expanded to include commissions for important churches. Recent projects have been completed for Canterbury Cathedral, St. John's Blackheath, St. Barnabas Dulwich, St. George's Bristol and Charterhouse School chapel and we are currently engaged in reordering schemes for over a dozen other parish churches and four cathedrals. In my view, the relationship between furniture



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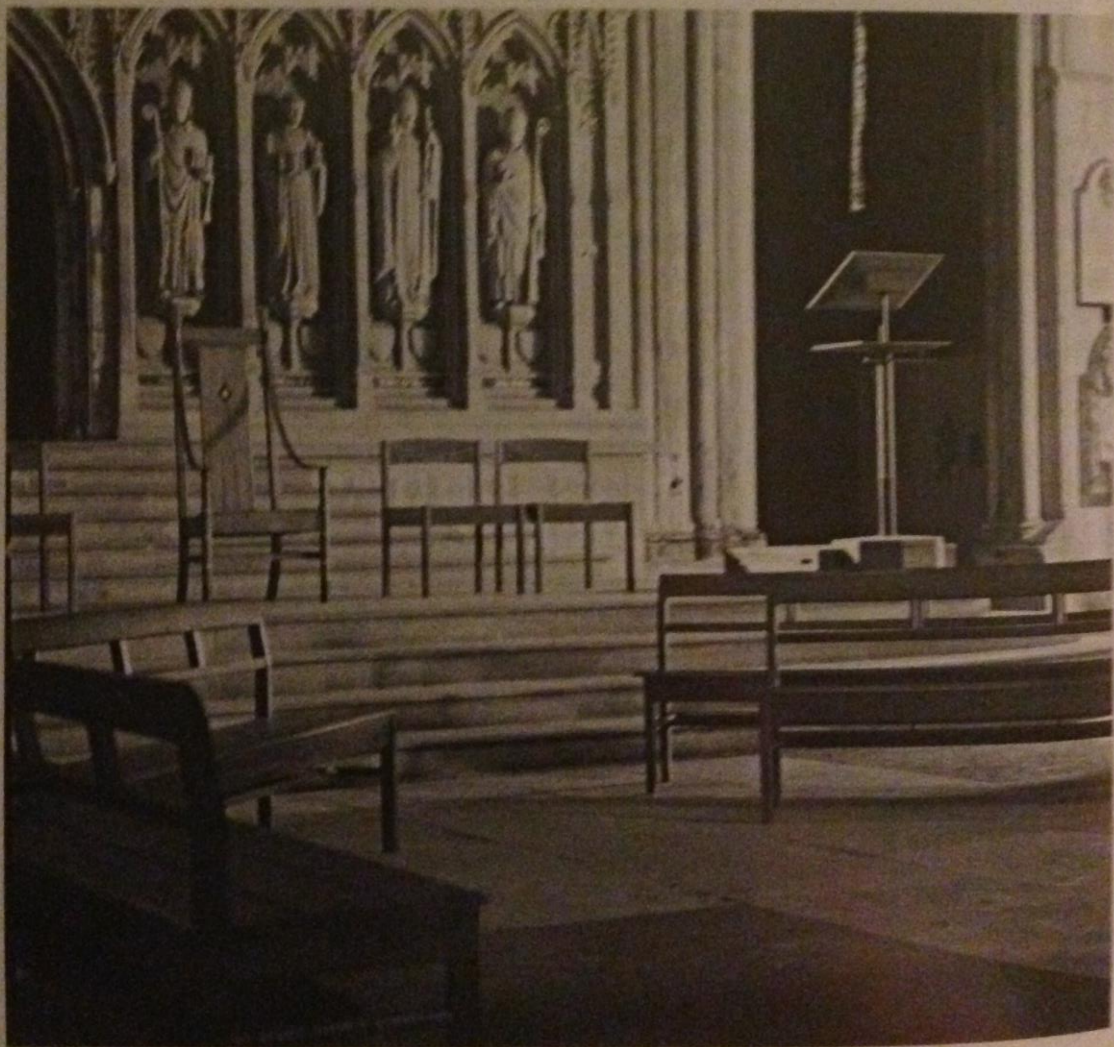
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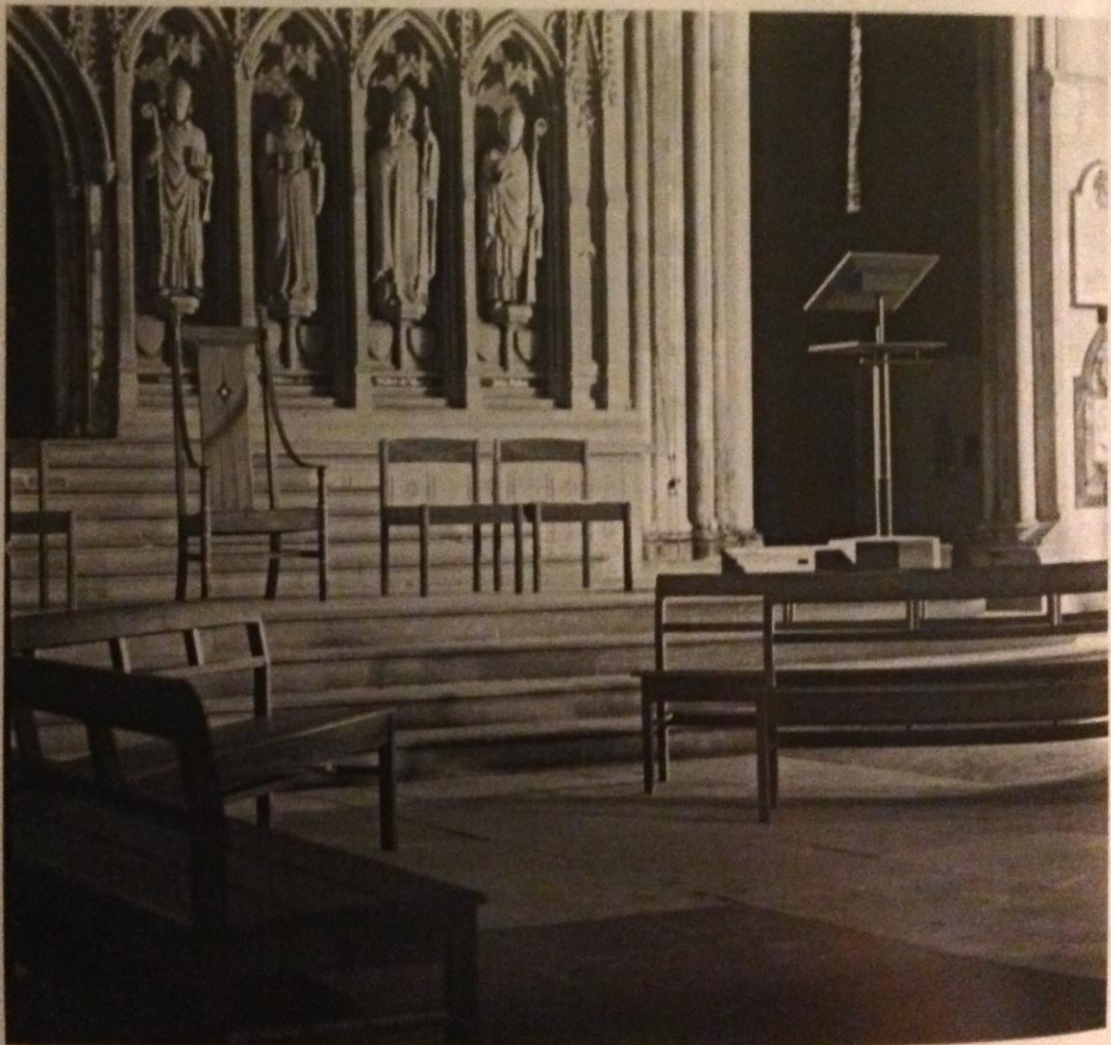
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and architecture should be symbiotic. Buildings have little practical use without furniture, but put the wrong furniture in them and the space can be destroyed, either aesthetically or practically. As an extreme example, no one would want to see a plastic chair in an Adam drawing room. Equally, what might work for a Victorian Gothic urban church will probably not be suited to a Norman nave. Placing furniture in a nave inevitably prompts the question what is a nave for? The purpose been debated through the ages and every generation has had its own particular view – Oliver Cromwell found naves ideal for stabling horses. More recently, learned commentators have described the nave as ‘a significant space in which to find meaning’, ‘a reservoir of consciousness that can be dipped into at times of crisis’, a place to ‘relate the rational with the spiritual’ or ‘to graze at will’. At a more prosaic level, the essential function of the nave is for the delivery of the Word – more than text, more than reading, the enabling of a shared event. Today, with greater emphasis on processions, cathedral chancels tend to be too enclosed to allow the involvement of a congregation, especially with the service of Eucharist, but just recreating a chancel within a nave is no answer – doing so runs the risk of deadening nave space by fixing what should be fluid or of just creating a raised platform at one end, diminishing both the Word and its delivery into a mere message, and robbing the potential of enactment. The placing of pieces within and around a congregation is critical to all of this.

At Rochester, the trial for the disposition of the furnishings had been well tested for a few years even before potential designers were approached for their ideas, which is as well since there are so many constituents who have an interest: dean, precentor, lay clerks, choir master, other clergy, musicians, congregation, architects, the Heritage lobby . . . to name a few.

The modern reordering of naves is certainly the subject of legitimate debate within the Church of England, in terms of liturgy and design, but there are issues particular to cathedrals which do not apply to other churches, since cathedrals tend to serve rather different communities. These may include regular worshippers but often the visitors are more transitory: civic or county dignitaries, the diocesan team, local schools, worshippers in Holy Week, and more obviously tourists (who, one hopes, may one day be turned into pilgrims). They all use the space for different purposes: for private prayer and reflection, for corporate worship, for meetings and conversation, for concerts and drama, for educational assemblies, or just for a nice day out (there were 32.4m visitors to a cathedral in the UK in 1996, and incidentally a lot more than are expected at the Dome). All of these uses have their place but need to be kept in balance. The most impressive spiritual interiors, especially naves, look better with no furniture at all (think of Cistercian abbey churches) but clearly modern liturgy requires the minimum pieces of furniture necessary to sustain it. It was our aim

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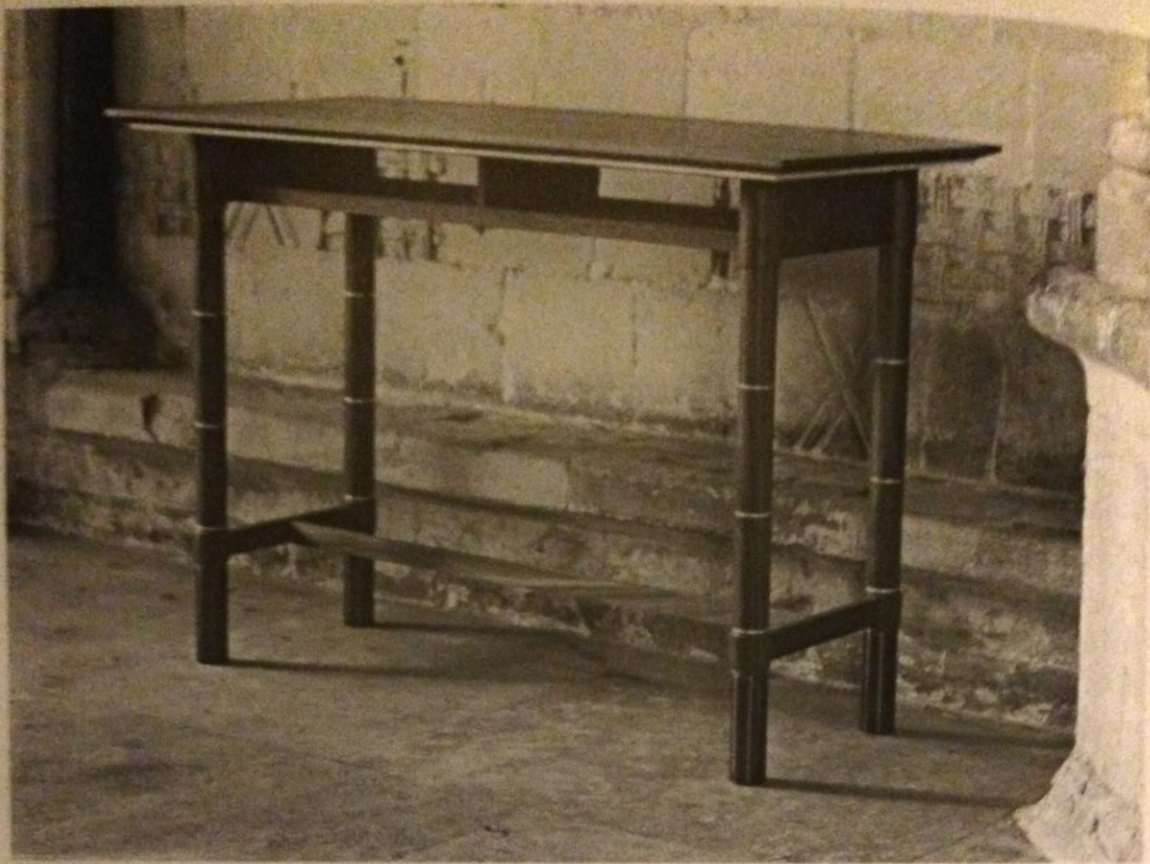
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The nave at Rochester has an intimacy unusual in many English cathedrals, characterised by exquisitely executed traditional Norman details (strong massing, recessed blind arcades and sumptuous Romanesque decoration). Another element is the visual effect of the masonry – the strong horizontal rhythm articulated by the narrow stone courses in the columns and the patina from decorated stones of earlier eras used in later building programmes. I am thinking in particular of fill-in walling around the north-west piers of the crossing. This intimacy certainly feels as if it extends through the liturgy, and Rochester, compared to many cathedrals, projects a greater sense of a pastoral mission with a specifically local rather than a formal or transient, congregation. The overwhelming atmosphere is one of strength, calm, confidence and understatement.

The new pieces are the President's chair, clergy chairs, an ambo (or lectern) to balance the existing pulpit, seating for the choir and a credence table. It was felt that walnut (rather than oak which is the more traditional timber for ecclesiastical buildings), would better suit the general colour arrangement of the organ screen, pulpitum, and Cottingham's dominant pulpit and be a better contrast to the occasional 'splashes of colour' suggested by the Fabric Advisory Council under Roger de Grey (recorded in the Dean's article in the Friends'



to produce a set of nave furnishings that are compatible, dignified, practical and long-lasting. And of course, subservient to the architecture.

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The new pieces are the President's chair, clergy chairs, an ambo (or lectern) to balance the existing pulpit, seating for the choir and a credence table. It was felt that walnut (rather than oak which is the more traditional timber for ecclesiastical buildings), would better suit the general colour arrangement of the organ screen, pulpitum, and Cottingham's dominant pulpit and be a better contrast to the occasional 'splashes of colour' suggested by the Fabric Advisory Council under Roger de Grey (recorded in the Dean's article in the Friends'

Report 1998/9). As relief, most pieces have bronze feet (the Old Testament has hundreds of approving references to 'bronze bases' for well-founded temple goods, the Book of Exodus alone sporting more than a dozen) and gilded 'knuckles' which intentionally echo the stone courses. The colours of the altar frontals and magnificent new icons serve to focus the gaze and choir robes are intended to become part of the ensemble during services and a bronze hanging rail has been included on the ambo for a Fall, or set of Falls. If any symbolism is sought, I feel it should (apart from the altar which was not part of this commission) lie in the function of the pieces rather than in their visual appearance. This is particularly important when services are not in place (which is 90% of the time). For example, the ambo should point up the place of the Word within the body of the congregation, the choir seating should speak of the presence of the choir and its importance to cathedral life, the President's chair should certainly convey the role of 'presiding celebrant' without competing with the Bishop's *cathedra*.

Other practical issues – the President's chair is wide enough for robes, large enough not to get lost but light enough to move; it has side access to papers on a shelf beneath. The choir benches (which stack and can also be readily cleared away) have a shelf beneath the seats for music. The dais of the ambo disconnects from its stem, again for ease of movement. Much attention was paid to the sizes and massing, a process which included bringing full-size mock-ups to be viewed from the far end by the West door as well as close to.

We expect a few 'setting-in' problems as the solid walnut adjusts to the changing humidity of the seasons (and plan to come back after the first year to service everything) but in general, there is no reason why the furniture should not last many, many years. Bumps and scratches are all part of the life of furniture and the pieces have been designed to patinate gracefully. Oil finishes (as opposed to lacquers) have been used in part for their subdued matt effect but also because they are always re-serviceable.

If I have further thoughts since seeing the furniture in situ, I wish that the budget had allowed for the smaller clergy chairs to have turned and gilded legs (they look a little lost at the moment, set against the President's chair), and if the opportunity presents itself, I would like to look again at these. It would also be pleasing to clear away the accretion of other disparate pieces that pepper the building and especially the polypropylene chairs – there is an unfortunate visual struggle going on which should be resolved. Perhaps, if funds allow, a chance will present itself to extend the progress so far.

If the new furniture seems unobtrusive, then we will have achieved what was intended – it is designed to speak quietly and to reflect the fabric of one of England's ecclesiastical jewels.

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CATHEDRAL CHORISTERS

*Two pieces from our organists,
first reflecting on some of the issues facing Cathedral choirs today,
and secondly reporting on the progress of the Girls Choir*

Cathedral Music in Rochester and beyond

During the 10 years I have been at Rochester Cathedral, first as assistant organist and then since 1994 as Director of Music, I have been both disillusioned and uplifted by my experiences here.

Of course I'm not alone in these feelings as I discovered at the Cathedral Organists Conference. As I write this we are preparing to make a CD of Vaughan Williams choral music. It really is so very beautiful that it is such a privilege to be able to participate in this exercise.

The Choristers are very committed and enthusiastic about this project. I think that this in itself is an achievement, the fact that they have even heard of this composer is indeed a miracle; the fact that they like it and are prepared to give of their time to record it is marvellous, and all this in this day and age of computer and Nintendo games.

These same choristers sing 8 services a week sometimes to as few as 3 people. They generally give of their best.

Why do we do this I often wonder? The daily singing ensures a consistency of standard and a growth in knowledge of repertoire and confidence, which enables them to perform at major occasions such as memorial services or radio broadcasts. Also this sense of self-confidence and responsibility must surely carry them through their future.

It would be easier and perhaps less costly to employ a small group of professional adults, or reduce the number of services. But this would surely be the kiss of death to both the world-respected tradition and to young children who can learn so much during this relatively short length of time.

The most marvellous moments come when you're least expecting them. Suddenly there is a unified realisation that all involved have gone far beyond the normal and have created a rare but memorable magic that it is possible to remember all one's life. I can remember a moment in 1994 when the boys sang *Away in a Manger* on Christmas morning. You could have heard a pin drop. I expect many of those choristers would also recall that moment. I believe that that would have been impossible without the daily rehearsals and evensongs.

So I can justify why I do this, and why I believe in it. However, perhaps this is a good moment to ask: where are we going? There are a number of changes abroad: in most of our parish churches, choral music is on the decline; there

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are ever-increasing demands on money and people; and yet girl choristers are being added to many cathedral foundations.

Cathedrals are centres of musical excellence. Not just one minute wonders but always striving for quality in both music and worship. One day when people realise that cathedrals have maintained something traditional and uniquely valuable, there may well be a revival of good music making in our churches and we need to be ready.

The inclusion of girls to cathedral foundations should do nothing to harm what is already established and indeed it should enhance it. It is not a question of equality but opportunity.

However, it is becoming more difficult to convince children to learn to motivate themselves in what their peers consider to be a rather unglamorous occupation, more so with boys perhaps. Maybe we should be very careful that the robes boys have worn for centuries are not now seen to be girls clothes.

There are many dangers ahead, but I am convinced that the activity of being creative and responsible, which is at the heart of what choristers do, remains of crucial importance. I hope we can maintain this opportunity for children of future generations.

Roger Sayer

Organist and Director of Music

Rochester Cathedral Girls Choir – 5 years on

The first half of the 1990's saw a great change in Cathedral Music with the setting up of many Girls Choirs. There was a variety of approaches by different establishments due to the fact that Girls Voices do not 'break'. Some, such as Salisbury, took the line of parity – partly because of the age range of the school, and partly, one assumes, because as the first Girls Choir there was already a strong emphasis on equality. Others decided that the girls should not have to leave until much later.

I was involved in – dare I say responsible for - the setting up of one such choir (Wakefield, 1992) and also in the discussions which ended in a conscious decision not to have a Girls Choir at Ely Cathedral. The prospect of taking over the running of the Rochester Girls Choir, then, was an interesting one to say the least.

My first impression was that the infrastructure here was right. Girls join the choir at roughly the same age as boys join the Cathedral Choir, but they go on singing for one year longer. This has a number of advantages. First, girls and boys do make slightly different sounds, and girls' voices are not as powerful as

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boys whose unique resonance has inspired so much of the music sung in Cathedrals today. By keeping the girls a year longer, the voices of the senior choristers are more comparable with those of the senior boys. This makes sense in a situation where each choir has a comparable role in terms of repertoire.

The second advantage is that the added experience offered by the eldest girls balances the fact that younger girls are less willing to take a risk than their counterpart boys. Thirdly, the girls continue to receive vocal coaching at the time when their voices are beginning to change, hopefully encouraging them to carry on singing. Girls' voices do mature around the age of 14 – it's just that we don't hear the dramatic change that boys experience. The 8-14 age range allows for a blended sound with which all Choir members can identify and to which all can contribute.

Eighteen months on, I am still persuaded that we have got it more-or-less right. The girls manage to find a delicate balance between singing regularly enough to maintain a good standard, and not over-stretching what is still a voluntary organisation. My philosophy is to keep introducing new repertoire in order to renew enthusiasm, improve sight-reading, and give the broadest possible musical education.

It is important that the advent of Girls Choirs is seen in the correct context. There are those who would like to use them as a way of allowing children of any ability to sing in the Cathedral: laudable though this opportunity may be, it is not what Cathedral Music is about. There are also those who would like to see girls singing as much as the boys, and those who would merge the two choirs: I suggest that they have missed the point too.

Cathedral Music is, like it or not, about excellence. It is right that we strive for this and in doing so we teach the children of the choirs an invaluable lesson about commitment and dedication. In the words of the late Cardinal Basil Hume, 'Nothing is too good for God.' In Cathedral Music we have a precious and unique heritage of which people such as myself are privileged to be the caretakers. The musical foundation here at Rochester has existed for centuries to carry out the 'Opus Dei' – the work of God – which is the daily prayer, praise and intercession. Ours is not to devolve that work, or threaten it, for any reason of political correctness. Rather, by introducing a girls choir, we have expanded and – we hope – enriched the tradition we aim to strengthen. The Girls Choir should be seen as offering opportunity rather than seeking equality; complementing, not replacing.

In this context the choir has recorded many successes at home and away from the Cathedral and Diocese. They have committed themselves to giving a number of concerts each year in the Diocese. They have been ambassadors for the Cathedral in a tour of the Channel Islands. They have broadcast on BBC

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Radio and Television and have made a recording of Choral Evensong, which partly seeks to widen the ministry of the Cathedral through the media.

During 2001, the girls have been invited to Salisbury, along with all other Cathedral Girls Choirs, to celebrate the 10th anniversary of the beginning of the movement. Comparing notes should be interesting!

Séan Farrell

Assistant Organist and Director of the Girls Choir.

The Organ Blower Project

1999 saw the beginning of a major project to remove the old organ blower from the crypt and to replace it with a smaller, modern one to be located in the Candlemaker's Room. It was sadly to be Martin Caroe's, the Cathedral Surveyor of the Fabric, last project for the Cathedral due to his untimely death at the end of the year.

The project, because of the complexity, was broken down into a number of phases:

- Removal of the old blower
- Installation of new pipe work
- Manufacture of new oak cupboard over the low pressure pit in the crypt
- Recording of archaeological data
- Installation of new blower

A considerable amount of time was spent on planning to avoid disruption to the daily life of the Cathedral. A period of six days, over the August Bank Holiday, was identified as the most suitable to install the motors. In the end only three days were allowed to carry out the changeover.

There were significant logistical difficulties to overcome particularly with the installation of the new blowers in the Candlemaker's Room. A hole had to be cut into the North Wall Pilgrim Steps to gain access to the Candlemaker's Room. One of the blowers weighed just under a quarter of a tonne which necessitated the use of hydraulic lifts as well as a considerable amount of effort to get it into its new home. It was made more difficult because the work had to be done in a confined space.

The work was completed on time, however a fault developed which was subsequently traced to a wire being incorrectly fitted. This was caused in part by a misinterpretation of the instructions which were written in German. Once the correct information was received from the German manufacturers the fault was rectified.

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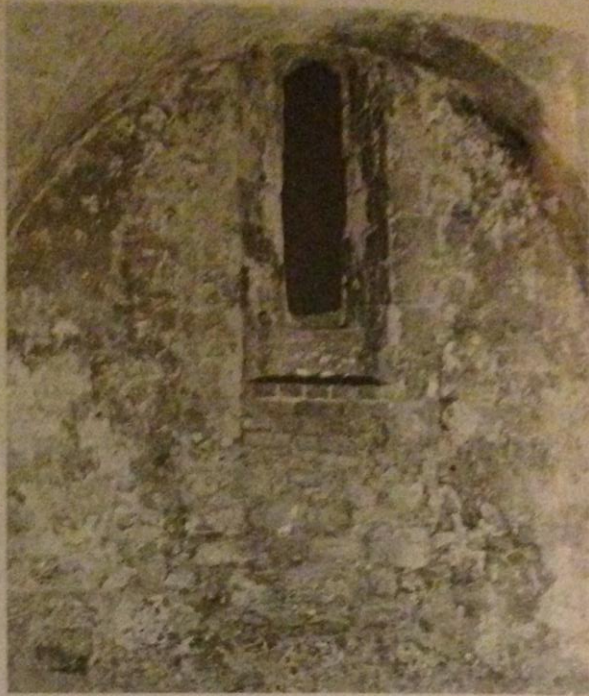
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After the blower had been running for about twenty hours it suddenly stopped. Fortunately a temporary solution was found whilst the damaged blower was repaired and rewired by Stuart Fothergill.

Roger Sayer and Sean Farrell both agree that the improvement brought about by the installation of the new blowers has been quite dramatic. There remains some fine tuning of the system, in particular with regard to the low-pressure flow from the pit. This entails reshaping the profile at the back of the oak cupboard to enable a smooth flow of air.



One of the major benefits of the project is the opening up of a significant part of the crypt which has not been seen for over a hundred years. It is also the oldest part dating back to Gundulf. The removal of the old blower has revealed a bricked-up doorway that leads back under the Pilgrim Steps. Two old windows have also been exposed. Work will now be needed to restore them as well as the render on the North Wall. It is also intended to clear away and record the rubble behind the bricked-up doorway although it will not be possible for this to be used as an additional access to the crypt because the Pilgrim Stairs are built over it.

Martin Strong

AN UNIQUE SURVEY OF CATHEDRAL MAINTENANCE

In the Library of the Cathedral are six bound volumes of a computer print-out entitled

Rochester Cathedral
1540-1983

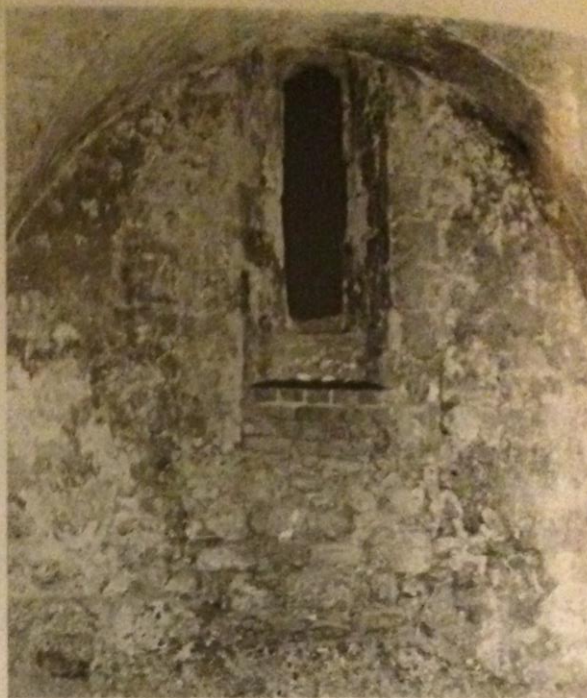
A record of maintenance, repair, alterations, decoration, furnishing
and survey of the fabric
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The initiative for this project came from the Surveyor, Martin Caroe, who tragically died so suddenly at the end of 1999. He was certain that within the Chapter's records, together with manuscript, printed and published reports, was a wealth of material dealing with the building history of the Cathedral since the Reformation. The project received the whole-hearted support of the Fabric Committee (the forerunner of the present Fabric Advisory Committee). Diana Holbrook, financed in part by the Dean and Chapter and the Royal Institute of British Architects, undertook the research, of which the present volumes are the result. Divided into two parts, (a) **chronological** from the 16th century, (b) **subjects**: this is really a detailed index comprising the topics such as altars, clocks, sundials, windows, roofs, ironwork, lavatories, furnishings and so on. Finally, there is a box containing various illustrations.

Because the date of a year until the mid-18th century was changed in March, it is a little uncertain occasionally which year is the date of the document. In January 1591/2, one 'Starky' was paid 13s. 6d. for 1,000 tiles, and a workman named Page received 43s. 8d. (£2. 3s. 8d.) for laying 3,000 'single' on the Chapter House, and for 1,000 single and 2 bundles of lathes. In the same year a considerable amount of work was undertaken, recorded as 'To Waller the Smith for nailes etc. about the Chapter House and 'vaute'. There is another payment to 'Mr. Starkey by the hands of William Meaker for 2000 Hernhill tiles: 22s. Item for carriage thereof from the wharf to the storehouse, 2s. 0d.' In addition, there is 'Item a lighter of sand containing 14 loads and for carriage of same from wharf to storehouse at 6d. load carriage and 12d. load of sand'. Still in the same year, 1591/2, 5 guineas (£5. 5s. 0d.) was paid for making a new pulpit with wainscot, Edward Browne received 3s. 6d. for mending the 'great bell wheel', and at 2 shillings a day, Bunch and his labourer worked for two days to 'furnish the petitioners privy'. At the end of the century, the Dean and chapter must have undertaken quite an amount of restoration, as there is a bond in £400 bound by the Dean and Chapter to one William Wilson to repay £300 which he had lent towards the repair of the Chancel (DRc/Emf/1, December 1591).

Fifty years later, the survey by the Commonwealth Parliament of 1649 (DRc/ESp/1,2,3) gives detailed descriptions of rooms and the value of property in the Precinct, but the cathedral must have been in a poor state, for after the Restoration, estimates were received for general repairs. For instance, 'The roufe of both sides to ye east above the quire will cost £500'. £300 was required for the 'two cross rouffes above ye quire north and south'; £40 for 'the south side of the quire'; 'the body of ye church [the nave] will cost £100; the steeple will cost £50; the guttering being generally defective will cost '£100'.

But that was, of course, not all that had to be done. £45 would have to be found for repairs to the steeple, gable ends, and the three bell steeple ('Gundulph's

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Because the date of a year until the mid-18th century was changed in March, it is a little uncertain occasionally which year is the date of the document. In January 1591/2, one 'Starky' was paid 13s. 6d. for 1,000 tiles, and a workman named Page received 43s. 8d. (£2. 3s. 8d.) for laying 3,000 'single' on the Chapter House, and for 1,000 single and 2 bundles of lathes. In the same year a considerable amount of work was undertaken, recorded as 'To Waller the Smith for nailes etc. about the Chapter House and 'vaute'. There is another payment to 'Mr. Starkey by the hands of William Meaker for 2000 Hernhill tiles: 22s. Item for carriage thereof from the wharf to the storehouse, 2s. 0d.' In addition, there is 'Item a lighter of sand containing 14 loads and for carriage of same from wharf to storehouse at 6d. load carriage and 12d. load of sand'. Still in the same year, 1591/2, 5 guineas (£5. 5s. 0d.) was paid for making a new pulpit with wainscot, Edward Browne received 3s. 6d. for mending the 'great bell wheel', and at 2 shillings a day, Bunch and his labourer worked for two days to 'furnish the petitioners privy'. At the end of the century, the Dean and chapter must have undertaken quite an amount of restoration, as there is a bond in £400 bound by the Dean and Chapter to one William Wilson to repay £300 which he had lent towards the repair of the Chancel (DRc/Emf/1, December 1591).

Fifty years later, the survey by the Commonwealth Parliament of 1649 (DRc/ESp/1,2,3) gives detailed descriptions of rooms and the value of property in the Precinct, but the cathedral must have been in a poor state, for after the Restoration, estimates were received for general repairs. For instance, 'The roufe of both sides to ye east above the quire will cost £500'. £300 was required for the 'two cross rouffes above ye quire north and south'; £40 for 'the south side of the quire'; 'the body of ye church [the nave] will cost £100; the steeple will cost £50; the guttering being generally defective will cost '£100'.

But that was, of course, not all that had to be done. £45 would have to be found for repairs to the steeple, gable ends, and the three bell steeple ('Gundulph's

Tower); £300 for the arches above the Quire; repairing the north aisle £40 and for 'mending plaistering and whitting' of the whole church £30. Plumbers, masons and plasterers involved included Ken Lake, Walter Larden, Thomas Flight and John Nelles. It was reported on 4 July 1664 (DRc/ARb/2) that 'There is owing . . . all carpenters, bricklayers, masons and others workmen and persons employed in about the repayr of the Cathedral Church . . . amounting in all to the sum of £600'.

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Two other quite expensive estimates were 'For skirting of the walls with lead round the Church to keep the Rayns from getting in between the walls and the lead of the gutters of the platform, also the pipes of lead to bringd the water from the platforms to the ground. £150. 0. 0d.', and 'For taking down the wall which stands upon ye north side of ye church, and that will be wanting and shoring up ye platform whilst it is adding. £90. 0s. 0d.'

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Also at the end of the 17th century, it appears that a child was living in the Cathedral's roof space, for there is a record of 'Mr. James Thurston his bill for Whitebreads Childs loft in the ceilings of ye Cathedral'. What is the story of this?

There are several references to bells and clocks. One of the most readable is:

R. Shaw. Bill: for wack Doon: for takeng Down the Clock and a Cart to carry itt home and man to help me mendeng fly and new nutt: making 4 teetch for Crutch Well; new Warneng pin for Mane well; new Role and new Spring and Platte for the Watch part of the Clock; feeling up all the holes but 3 and spengeng them agane; a new peece to Navengeng Kees; . . . a cart to bring itt; for setting itt up and a man to help me; new Kee for the weekett, £3. 18s. 4d.

Among the references to stained glass windows in the Survey is a letter from Major Vetch of the Royal Engineers, dated 22 March 1884. The major wrote 'with view to further development of Royal Engineers Memorial in Rochester Cathedral . . . may I ask whether the Chapter are disposed to reserve for the Corps all the windows of the S. Transept of the Nave? Should they be willing to do so I propose to ask you to suggest subjects . . . and then to have the designs prepared by Clayton and Bell and deposited in the Royal Engineers Institution so that every facility may be given'. The Dean and Chapter agreed to tell Major Vetch that they gladly accepted his proposal, but warned him that they could not commit their successors.

There are many documents relating to burials, graves and monuments. Of especial interest is the monument of Lee Warner, that was removed in order to reveal the memorial to Bishop Sheppey. It will be remembered that the architect Cottingham was dismayed about the restoration of the Sheppey monument. There is a bill from H. Pitt Cobbett of May 1825 (DRc/FTv/180) which is revealing – 'cleaning, matching and restoring Paint to Sculptured Figure of John de Shepey on the N. Side of Chancel: 14 days Ornament painted: to Bronze Lake, Vermillion, Japan and sundry other Colors, Varnish etc. £14. 2s. 0d.'

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There is so much detail in the Survey that a selection can do no more than to whet one's appetite, but to conclude a few more extracts may be of interest. At present a new organ blower is being installed. A note by the Clerk of Works on 8 December 1874 (DRc/Emf/77/2) is relevant, 'I think I mentioned to you the intention to excavate the W. end of the Crypt for a passage of air to reach the organ'. Work also has recently been undertaken on pinnacles of the north-east transept. In 1871, the Dean and Chapter resolved 'that Mr. Scott be asked to alter his design so far as to the N. Gable of the E. Transept at its present pitch'. It was also decided at that time that the tracery of the Presbytery windows be retained . . . [and] 'Mr. Scott to furnish a plan for lighting the nave and choir with gas' (DRc/Ac/14, 27 June 1871). Still hanging in the Presbytery are two of Scott's gasoliers, rare survivors in any Cathedral, and very well worth preservation.

Finally, Diana Holbrook has provided a list of everyone whose name appears throughout the records from Starkey, the 16th century tiler, Thomas Walter, a labourer in 1674, Simon Lambe, a locksmith in 1679, down to the death in an accident of the Surveyor Emil Godfrey in 1982, and the appointment on 1 April 1983 of the late Surveyor Martin Caroe.

This comprehensive Survey seems to be the only one so far produced for any Cathedral, and it would be of interest to all historians and architects, as it is a record of almost everything that has been done to a medieval building for almost 500 years. I hope that the Dean and Chapter will find a publisher willing to undertake to make the Survey available to a wide public.

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Two manuscripts written by Rochester scribes during the first half of the thirteenth century include some incidental references to bells and bell-towers. This article aims to present and interpret the available evidence, so far as it helps towards answering the following questions: how many bells did the church possess at that time, and where were they hung?

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Vespasian A xxii is one of the Rochester manuscripts which, some time after the dissolution of the priory, was acquired for Sir Robert Cotton's library in London. It contains an assortment of material relating to Rochester's affairs¹; but the article which has particular importance for us is a long list of the church's benefactors (fols. 81v-91r), recording the various good deeds which they had done². This list was put together circa 1220. It is not very well organized, and many of the facts related are difficult to date with any degree of accuracy. But it is full of useful information on many subjects, including the church's bells.

The first relevant entry is this:

Prior Reginald made two bells and put them in the greater tower. One got broken and was put to use for making another bell³.

We know that Reginald was prior in March 1155⁴, and possibly also towards the end of 1160⁵. Working backwards, we know that he was not appointed till after 1146, when the prior in office was Brien; working forwards, we know that he had ceased to be prior before 1174x80, when the prior in office was Ernulf⁶. In short, Reginald served as prior for an unknown length of time, beginning in the interval 1146x55, and ending in the interval 1155x80 (possibly 1160x80).

The wording of the entry – 'prior Reginald made two bells' – is not as straightforward as it seems. The author is telling us that the Reginald who made the bells was the person remembered later as prior Reginald: he does not necessarily mean to say that Reginald made the bells while he was prior. From other evidence⁷, it seems clear that the making of bells would usually have been the sacrist's responsibility, not the prior's; and we happen to know that a monk named Reginald, presumably the same man, was serving as sacrist in the 1140s⁸. It seems likely, therefore, that Reginald had the bells made while he was sacrist, before being promoted to the priorate. On that view, the bells would be earlier (perhaps considerably earlier) than 1155. Possibly they had names; but if they did the names went unrecorded.

All we can say with assurance is that before 1180 a monk called Reginald, who may or may not have been prior at the time, was responsible for making two bells, and for having them hung in a tower. The thirteenth-century scribe calls this tower the 'greater tower'; but we do not know whether that is what Reginald and his contemporaries would have called it. Later on, one of Reginald's bells became cracked, and the metal was reused (see below); but the other bell, by implication, remained hanging in the 'greater tower' and was still there when this list was written, circa 1220.

In the same list, further on, we find this entry:

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In the same list, further on, we find this entry:

Thalebot the sacrist made . . . a great bell which till the present day retains the name of this Thalebot⁹.

We have no good clue when Thalebot served as sacrist, but it seems a safe assumption that his term of office preceded (perhaps by a large margin) the term of Radulf de Ros, who was promoted from sacrist to prior in the early 1190s (see below). The phrase 'till the present day' tends to imply that the making of the bell was ancient history by 1220¹⁰.

Further on again, we are given a more circumstantial account of the making of a bell named Breton. One of the monks, Radulf Breton, had 15 marks of silver (2400 pence) entrusted to him by his brother. The brother then happened to be 'killed while crossing the Channel'; and some time later, when Radulf himself was about to die, he arranged for this sum of money to be used to make a bell 'for the soul of his brother'. Accordingly,

the money was given to Radulf de Ros, then sacrist, who took a broken bell which for a long time had been standing in the nave of the church, transported it to London, and made the bell which is called Breton¹¹.

The cost of this bell amounted to 44 marks: the rest of the money was presumably found by the sacrist.

Though the compiler does not say so explicitly, it seems fair to assume that this broken bell is the same broken bell which he has mentioned previously – the bell made by Reginald which later broke (see above). When it cracked, apparently, the bell was unhung, lowered to the floor, and parked in some corner of the nave. Some 'long time' later, the metal was recycled. Radulf de Ros, the sacrist responsible for making Breton, went on to become prior in the early 1190s (not before 1190, not after 1193). The bell must have been made earlier than that, but we have no means of knowing exactly how much earlier.

By 1220, therefore, the monks owned three bells that we know about: Thalebot, Breton, and one of the pair of bells made by Reginald. This third bell was (so it seems) still hanging where it had been hung originally, in what the thirteenth-century scribe calls the 'greater tower'. He does not tell us where Thalebot and Breton were put; but we discover, from a slightly later source (see below), that they too hung in the 'greater tower'.

The mid thirteenth-century *Customale Roffense* seems mostly to have been copied directly from Vespasian¹²; but it also includes several items which do not occur in that register. One of these is a text entitled 'What we should do for our benefactors on their anniversary days'. Since this text mentions the anniversary of every bishop from Siward to Benedict (who died in 1226), but not of Benedict's successor (who died in 1235), it seems safe to conclude that the list was drawn up circa 1230.

Thalebot the sacrist made . . . a great bell which till the present day retains the name of this Thalebot⁹.

We have no good clue when Thalebot served as sacrist, but it seems a safe assumption that his term of office preceded (perhaps by a large margin) the term of Radulf de Ros, who was promoted from sacrist to prior in the early 1190s (see below). The phrase 'till the present day' tends to imply that the making of the bell was ancient history by 1220¹⁰.

Further on again, we are given a more circumstantial account of the making of a bell named Breton. One of the monks, Radulf Breton, had 15 marks of silver (2400 pence) entrusted to him by his brother. The brother then happened to be 'killed while crossing the Channel'; and some time later, when Radulf himself was about to die, he arranged for this sum of money to be used to make a bell 'for the soul of his brother'. Accordingly,

the money was given to Radulf de Ros, then sacrist, who took a broken bell which for a long time had been standing in the nave of the church, transported it to London, and made the bell which is called Breton¹¹.

The cost of this bell amounted to 44 marks; the rest of the money was presumably found by the sacrist.

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The anniversaries were graded in importance, and one of the ways in which this gradation was expressed was by varying the number of 'large bells' rung to mark the occasion: sometimes one bell, sometimes two, but three bells only on the four most important anniversaries – Gundulf's, Ernulf's, Lanfranc's, and Radulf's¹³. It is, I think, a safe inference that three was the total number of 'greater bells': the monks would have wanted every bell to be rung on Gundulf's anniversary.

But these 'large bells' were not the only bells the church possessed. On occasions when all three 'greater bells' were rung, they were rung 'together with the others'; and on several less important occasions, when only one 'large bell' was rung, it was rung 'together with the others in the little tower'¹⁴. The fact that elsewhere we find repeated references to the 'greater tower' tends to imply that the tower called by this name was not the only tower in existence; but this is the only explicit reference we have to a 'little tower'.

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In the *Vespasian register*, from the 1220s onwards, additions were made by many different hands. Most of these additions date from within the thirteenth century; some are later still.

Among the thirteenth century additions is a copy of a text entitled 'Concerning the duties of the servants', *De ministerio seruientium* (fols. 110r-115v); another copy of the same text (perhaps by the same scribe) occurs in *Custumale* (fols. 53r-60v)¹⁵. The date of its composition is not easy to determine¹⁶, but I assume, provisionally, that it was written in the period circa 1230-50.

One chapter is devoted to the responsibilities of the vergers – the 'church servants', *famuli ecclesie*. There were two of them, but normally only one would be on duty: they each worked one week on and one week off. All sorts of interesting details occur in this chapter, but two passages are specially relevant. First, on the 'principal feasts'¹⁷, during supper, the vergers were to strike three times 'in the greater tower on one of the greater bells, either on Breton or on Thalebot'¹⁸. The implication seems to be that on these occasions both vergers would be in attendance, and that both were needed to ring one of the 'greater bells'¹⁹. Second, when the body arrived of some layperson who had arranged to have himself buried by the monks, 'the bells in the greater tower' were to be rung, 'more or less', as the sacrist thought proper²⁰.

In this author's view of things, it seems, there were only two 'greater' bells. One of the three greater bells existing circa 1230 – Reginald's bell - has gone missing. Perhaps it broke; perhaps it was moved to the other tower; or perhaps it was still in the 'greater tower' but was now not considered large enough to be counted as a 'greater' bell. I see no way of deciding between these possibilities.

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On certain important occasions, not only were both the church servants required to be present; additional men were hired for the day, to help in 'putting up the curtains and ringing the bells' (Thorpe 1788, p.31, from fol. 58v). On the most important occasions of all (i.e. the 'six principal feasts'), when the monks would have wanted every bell in the church to be rung, the number of hired men was eight; so the total number of ringers available was ten. This, if we are right in thinking that it took two men to ring either of the 'greater' bells (see above), the total number of bells would appear to be eight – Thalebot, Breton, and six smaller bells. Thalebot and Breton were hung in the 'greater tower'; some of the smaller bells were hung there too, the rest in the 'little tower'.

4

The identification of these two towers is a matter on which there continues to be disagreement. There are two possible theories. The first was put into print by Hope (1884, 1886, 1898), though the evidence on which it was based was discovered in the 1870s by J. T. Irvine, the clerk of works responsible for some of the restoration carried out at that time. According to this theory, the Norman church did not have a central tower: the central tower which exists today did not exist until the fourteenth century²¹. In consequence, the two towers mentioned in the thirteenth-century sources – the 'greater tower' and the 'little tower' – have to be looked for elsewhere. One of them can be identified with the north tower; the other has to be assumed to have disappeared, since the thirteenth century²². The alternative theory was first proposed by Fairweather (1929). According to this, the phrase 'greater tower' can be taken to mean what it would normally mean, i.e. a central tower, and the 'little tower' can be identified as the north tower.

I do not propose to pursue this question here, though in my view Fairweather's theory is sure to be the right one. The only point I would stress is that the written evidence does not take us far on either interpretation. It tells us that the north tower existed, and had bells hung in it, either by circa 1180 (on Hope's interpretation) or by circa 1230 (on Fairweather's). But it cannot possibly be made to tell us when exactly the north tower was built, or what function was intended for it by its original builders²³.

Colin Flight
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NOTES

1. The contents are listed by Flight (1997, pp. 81-3).
2. Printed in full – and fairly reliably – by Thorpe (1769, pp. 116-24). The last entry written by the main scribe is the one beginning with the name *Matildis de Luchedale*. Subsequent entries (pp. 124-5, from fol. 91r-v) were added later, by at least three different hands.
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4. When a letter from the pope was addressed to him by name: 'to Reginald (*Reinaldo*) the prior of the church of the blessed apostle Andrew of Rochester and his brethren' (ed. Holtzmann 1936, p. 265). Rochester's fourteenth-century chronicle, Cotton Nero D ii, incorporates a copy of the letter, wrongly entering it under the year 1154. Hope (1898, p. 202) gives 1154 as the date of Reginald's death, but that is doubly wrong.
5. When the monks of Westminster put together a dossier of letters asking the pope to canonize their abbey's founder, king Edward. An edited copy of this dossier survives in Rome. One of the letters was written by somebody whose name appears, in a shortened and possibly mangled form, as 'brother R. priest (prior?) of Saint A. of R.', *frater R. sancti A. de R. presbiter* (sic). This evidence is easily accessible (Barlow 1979, pp. 322-3), and readers can judge for themselves how far it is to be trusted.
6. Prior Ernulf is absent from Greenway's lists (1971, 1972), but his existence was recognized by Wharton (1691) and is well enough attested (Flight 1997, p. 241).
7. Two sacrists are credited with making bells, Thalebot and Radulf de Ros (see below). There is also an added entry in Vespasian, written by a late thirteenth-century scribe, stating that 'Ricard de Waledene monk and sacrist made the bell called Andrew, which cost 80 marks' (fol. 91r). The same sacrist was also in charge of the building of the south transept, but we do not have any good dating evidence for that, nor for Ricard's career.
8. He occurs, as *Rainaldus secretarius*, among the witnesses to a charter dated 1143 (Thorpe 1769, p. 653, from the original, DRc/T191/1). This charter relates to a piece of land in Strood called *Pinindene*, the rent from which, around 1220, was one of the assets belonging to the sacristy (Vespasian, fols. 92r-94v).
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10. Hope, mistakenly, attributes this remark to a 'fourteenth-century chronicler' (1898, p. 202).
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13. . . . *signum grossum unum . . . signa grossa duo . . . tria signa miora* (Thorpe 1788, p. 37, from *Custumale*, fol. 68r-v). Here and in the other passages quoted below, the word *signum* certainly means 'bell'. This Radulf is the man who was bishop of Rochester (1108-1114) before becoming archbishop of Canterbury (1114-1122).
14. . . . *tria signa maiora cum ceteris . . . signum grossum unum cum ceteris in parua turri* (ibid.). The second formula applied on nine occasions, including the anniversary of Odo bishop of Bayeux (7 January).
15. The whole text was printed by Thorpe (1788, pp. 28-32), from a transcript of the latter copy. There is a third copy in *Reg. temporalium*, fols. 109r-112r, a register compiled by a clerk in the bishop's registry during the 1320s.
16. Internal evidence does not get us far. The custom of ringing the church's bells whenever the archbishop arrived in Rochester began, we are told, 'in the time of archbishop Baldwin' (Thorpe 1788, p. 31, from *Custumale*, fol. 59r); so the text is certainly later than circa 1190.
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 21. That is when bishop Hamo 'caused the new bell-tower (*campanile nouum*) of the church of Rochester to be raised higher with stonework and woodwork, and caused it to be covered with lead; and he also caused four new bells to be placed in it' (Cotton Faustina B v, fol. 90v, a fifteenth-century copy of a chronicle written by somebody closely associated with the bishop). By the way, this happened in 1344, not 1343, and the renovation of the shrines of Saint Paulinus and Saint Ithamar (fol. 91r) took place in 1345, not 1344. The mistating of these passages originated with Wharton (1691).
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 23. The north tower used to have an upper stage, apparently of wood, carried on a projecting stone platform. (Though the woodwork had gone, the stonework was still there in the eighteenth century). For the dating of this upper stage (and perhaps of the buttresses added at the north-east corner of the tower) the following evidence – not known to Hope – would seem to be decisive: on 5 June 1253 the king ordered that the prior and convent of Rochester were to be given twenty oaks from the wood of Marden 'for rebuilding their bell-tower', *ad clocherium suum relevandum* (*Calendar of close rolls 1251-3*, 0. 364).

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 23. The north tower used to have an upper stage, apparently of wood, carried on a projecting stone platform. (Though the woodwork had gone, the stonework was still there in the eighteenth century). For the dating of this upper stage (and perhaps of the buttresses added at the north-east corner of the tower) the following evidence – not known to Hope – would seem to be decisive: on 5 June 1253 the king ordered that the prior and convent of Rochester were to be given twenty oaks from the wood of Marden 'for rebuilding their bell-tower', *ad clocherium suum releuandum* (*Calendar of close rolls 1251-3*, O. 364).

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The second visit was to Bletchley Park. With the guide allotted to us for the day it was a superb insight into the importance of code breaking for the Second World War. He told us he had been a GP in the village, however he admitted to being fluent in Japanese and was able to tell so much of what 'went on' . . . He also enjoyed asking us in clipped commands of when and how to follow him. Lunch was arranged for us in the Ballroom and not in the usual huts outside. How often one can gain so much more by being a group.

Coventry was our 4-day getaway. We had a long lunch break in Banbury – a popular stop when judged by the shopping brought back onboard. On to Coventry and our hotel. Although highly rated it was perhaps not up to our usual high standard inasmuch as it catered more for business groups during the week. We stayed over a weekend and in consequence of this there was some confusion at mealtimes. The staff tried their best and food was excellent – when it came! Our party, as always, being very good company made the evenings into a huge laugh, and there being very little to do in the area, long dinners became acceptable. I don't think anyone realized just how much the dreadful ring-road interferes with life in the city for pedestrians.

The Cathedral laid on a superb guided tour and we watched while a large number of workmen were putting together the wires and all that is needed in order to have a musical evening for 'young people'. The whole nave was cleared for Sunday morning and most of us attended the 8 a.m. Eucharist. Because I had known Canon Paul Oestreicher from days of yore, he took the service and the Provost sent us a note of welcome. We took on board a Blue Badge Guide for our Sunday drive into the Cotswolds and lunched at Stratford-upon-Avon. Coming home the following day we spent the morning in Warwick where I suppose most of us visited the Castle, now with some wonderful new exhibitions.

Our visit in June to Iffley in order to see Richard and Rosemary Lea and that splendid church again was one of the happiest of days. We stopped en route at Dorchester for lunch and to visit the Abbey and found that a concert rehearsal was taking place. With the beautiful abbey and the music, many of us were

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Due to the opposition of Anglican churchmen the interesting exercise of the census was never repeated on a national scale.

Anyone interested in the history and development of the Christian church in England in the mid-nineteenth century would be rewarded by adding this intriguing volume to their libraries.

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Obituary

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**THE ASSOCIATION OF THE FRIENDS OF ROCHESTER CATHEDRAL
BALANCE SHEET – 29TH FEBRUARY 2000**

	2000	1999
	£	£
General Funds		
Assets:		
Balance at Bank	78,501	91,890
Liabilities:		
Creditors	<u>1,882</u>	<u>3,617</u>
	<u>76,619</u>	<u>88,273</u>
Income and Expenditure Account		
Brought forward	88,273	61,264
Movement in year	(11,654)	27,009
	76,619	88,273

At 29th February 2000 an outline capital commitment of £17,987 had been made in respect of the expense on Garth House Meeting Room and £53,000 in respect of fire alarm system.

Capital Funds

Investments

Cazenove Fund Management	686,132	686,132
Market value £1,039,395 (1999 £985,128)		

Bequest Funds

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

I have examined the accounts set out above and on the attached Income and Expenditure account, having regard to matters referred to in the following paragraph:

The Association in common with many others of similar size and organisation derives a proportion of its income from events, the proceeds of which cannot be fully controlled until they are entered in the accounting records and which are not therefore, susceptible to independent examination.

In my opinion, the accounts have been prepared in accordance with the records submitted for my attention.

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G.W.P. Stibbs FCA

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INCOME AND EXPENDITURE ACCOUNT –
YEAR TO 29th FEBRUARY 2000**

	2000		1999	
	£	£	£	£
Income				
Subscriptions received		7,796		8,661
Donations		1,004		796
Legacy		1,951		7,000
Surplus on social events		1,044		1,392
Saints Festival		–		192
Gross Dividends		35,671		36,216
Bank interest		3,865		4,755
Surplus on Publications		<u>441</u>		<u>496</u>
		51,772		59,508
Expenditure				
Salary	4,706		5,273	
Office expenses	806		825	
Printing and stationery	1,491		836	
Postage	550		554	
Annual Report	3,070		3,662	
Net cost of furniture	–		902	
Bank charges	<u>80</u>	<u>10,703</u>	<u>67</u>	<u>11,217</u>
Excess of income over expenditure		41,069		48,291
Grants payable				
Upkeep of Garth	6,000		6,000	
Electrical work	1,647		18,908	
Refund of Rochester Cathedral				
History (made in 1995)	–		(3,626)	
Audio System	28,063–		–	
Research Grant	17,013–	<u>52,723</u>	–	<u>21,282</u>
Surplus (Deficit) for the year		<u>(11,654)</u>		<u>27,009</u>

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FORTHCOMING EVENTS IN ROCHESTER CATHEDRAL – 2000

June

	3rd-4th	Dickens Festival
Sunday	4th	Mayor of Medway's Dedication Service
Saturday	10th	French hospital Service
Sunday	11th	Kent Association for the Blind 80th Anniversary
	17th-18th	Friends Festival Weekend
Saturday	24th	Rochester Choral Society Concert
Friday	30th	King's Prep. School Speech Day

July

Saturday	1st	Maths School Founders Day Service King's Senior School Speech Day Petertide Ordination
Friday	7th	Rochester Girls Grammar School Founder's Day
	8th-22nd	Diocesan Millennium Art Exhibition

August

24th to 28th Flower Festival: "Let there be light"

September

Saturday	9th	Kings School Commemoration Service
Sunday	10th	Royal Engineers Memorial Service Commissioning of Evangelists
Sunday	17th	Battle of Britain 60th Anniversary Commemoration
Saturday	23rd	Public Lecture by Canon Naim Ateek of Jerusalem
Saturday	30th	Michaelmas Ordination Licensing of Diocesan Readers

October

Sunday	8th	Annual Congregational Meeting and Farewell Service for the Archdeacon of Rochester
Friday	13th	Visit by Friends of Winchester Cathedral
Saturday	14th	BT Voices for Hospice Concert
Tuesday	17th	Rochester 2000 Music Appeal Concert

November

Sunday	12th	Remembrance Sunday
Saturday	18th	St Cecilia Concert

December

	2nd-3rd	Dickens Christmas Weekend
Friday	22nd	Cathedral Carol Services
Saturday	23rd	

Regular Services

Sundays

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

Weekdays

07.30	Matins
08.00	Hoy Communion
13.00	Holy Communion (Thursday only)
17.15	Evensong (15.15 on Saturdays)

FORTHCOMING EVENTS IN ROCHESTER CATHEDRAL - 2000

Month	Day	Time	Event
January	1st	10:00 AM	Children's Service
	1st	8:00	Mass of Holy Spirit's Ordination Service
	1st	1:00	Thanksgiving Service
	1st	7:00	First Mass for the Most Holy Sacrament
	1st	12:00-1:00	Thanksgiving Brunch
February	1st	7:00	St. Francis Church Service Concert
	1st	10:00	King's Prep School Speech Day
March	1st	8:00	High School Students Day Service
	1st	10:00	King's Prep School Speech Day
April	1st	10:00	St. Francis Church Service Concert
	1st	10:00-11:00	St. Francis School Speech Day
May	1st	10:00-11:00	St. Francis School Speech Day
	1st	10:00-11:00	St. Francis School Speech Day
June	1st	8:00	King's Prep School Commencement Service
	1st	10:00	Mass of Holy Spirit's Ordination Service
	1st	10:00	Commencement of Holy Spirit
	1st	7:00	Mass of Holy Spirit's Ordination Commencement
	1st	11:00	Public Lecture by Canon Peter Hall at 11:00 AM
July	1st	8:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
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August	1st	10:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
September	1st	10:00-11:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
October	1st	10:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
November	1st	10:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement
December	1st	10:00	St. Francis School Commencement
	1st	10:00	St. Francis School Commencement

FORTHCOMING EVENTS IN ROCHESTER CATHEDRAL - 2000

June

	3rd-4th	Dickens Festival
Sunday	4th	Mayor of Medway's Dedication Service
Saturday	10th	French Hospital Service
Sunday	11th	Kent Association for the Blind 20th Anniversary
	17th-18th	Friends Festival Weekend
Saturday	24th	Rochester Choral Society Concert
Friday	30th	King's Prep. School Speech Day

July

Saturday	1st	Maths School Founders Day Service King's Senior School Speech Day Pentecost Ordination
Friday	7th	Rochester Girls Grammar School Founder's Day
	8th-22nd	Diocesan Millennium Art Exhibition

August

24th to 28th Flower Festival: "Let there be light"

September

Saturday	9th	Kings School Commemoration Service
Sunday	10th	Royal Engineers Memorial Service Commissioning of Evangelists
Sunday	17th	Battle of Britain 60th Anniversary Commemoration
Saturday	23rd	Public Lecture by Canon Naim Atiek of Jerusalem
Saturday	30th	Michaelmas Ordination Licensing of Diocesan Readers

October

Sunday	8th	Annual Congregational Meeting and Farewell Service for the Archdeacon of Rochester
Friday	13th	Visit by Friends of Winchester Cathedral
Saturday	14th	BT Voices for Hospice Concert
Tuesday	17th	Rochester 2000 Music Appeal Concert

November

Sunday	12th	Remembrance Sunday
Saturday	18th	St Cecilia Concert

December

	2nd-3rd	Dickens Christmas Weekend
Friday	22nd	Cathedral Carol Services
Saturday	23rd	

Regular Services

Sundays

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