

[R. J. King], *A handbook for travellers in Kent and Sussex* (London, 1858).

This description is of very little value. But it formed the basis for two later descriptions (King 1861, 1876) of rather greater interest, and I reproduce it for that reason.

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..... the tourist will at once escape, by turning from the High Street, rt., toward the Cathedral, which, although inferior in size and general appearance to all other English cathedrals, is, nevertheless, full of interest, and deserves very careful study.

A Missionary Church, with the establishment of secular priests then usual, was founded here about 600, under the auspices of Augustine, who in 604 consecrated Justus the first bishop of Rochester. Like Augustine himself, Justus had been sent from the great convent of St. Andrew on the Coelian, the convent of Gregory the Great; and the new cathedral at Rochester was ac-

cordingly dedicated to God, and in honour of St. Andrew. The position of Rochester, the first outpost advanced by Augustine beyond Canterbury, made it an excellent centre for the confirmation and propagation of the new faith.

The cathedral suffered much from Danish ravages, and, like Canterbury, was in a completely ruined condition at the time of the Norman conquest. So it continued until Gundulf, the friend of Abp. Lanfranc, was consecrated bishop in 1077. Many of the manors belonging to the church of Rochester, which Odo of Bayeux had seized, had already been recovered by Lanfranc. Others were restored to Gundulf, who proceeded to repair and all-but rebuild

his cathedral and the priory connected with it. In this he established, as Lanfranc had done at Canterbury, a colony of Benedictine monks in place of the secular clergy. Ernulf, prior of Canterbury, succeeded Gundulf as bishop of Rochester, and built the dormitory, chapter-house, and refectory (Ang. Sac. i. 342); but it was not until 5 years after his death, and during the bishopric of John of Canterbury, that the new cathedral was dedicated (1130) in presence of the king and a great company of bishops. In this Norm. ch. were displayed the shrines of St. Paulinus, third bishop, and of his successor St. Ithamar (644-656), of Kentish birth, and remarkable as the first native bishop of the Saxon Church.

The cathedral was greatly injured by fire (*combusta est*, says the Chronicle) in 1177. Richard de Ross, prior in 1199, and his successor Helias, are said to have covered the new roofs with lead. William de Hoo, prior 1239, rebuilt the choir (chancel?); and Richard, sacrist, circ. 1240, the S. aisle of the choir. The N. aisle was begun by Richard Eastgate, and completed by William of Axenham, both Benedictines here, and both of

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the 13th cent. The tower of the cathedral was raised by Prior Haymo, afterwards bishop, and his successor John de Sheppey (1343), who placed 4 bells in it, called Dunstan, Paulinus, Ithamar, and Lanfranc.

The cathedral suffered much in 1264, when the castle of Rochester was besieged by Simon de Montfort, whose troops, like the heathen Northmen before them and the Puritan soldiers afterwards, turned

the nave into a stable. The stained glass seems to have disappeared at the dissolution, since Abp. Laud in 1633 complains that the building had received great injury from the want of glass in the windows. After the retreat of the Commonwealth troops the nave was long used as a carpenter's shop, and "several saw-pits were dug in it." At this time all the brasses were destroyed, in which, as their traces still prove, the ch. was very rich.

The dates supplied above will assist us in examining the cathedral. The W. front, with the exception of the great Perp. window, belongs to the Norm. period from Gundulf to Bp. John. The great door is a very fine example of this time. It is formed of 9 receding arches, with pilasters at the angles, 2 of which are carved into figures which have been conjectured to represent Henry I. and Matilda. These statues were much and deservedly praised by Flaxman. The long, plaited hair recalls the early French statues of the 1st and 2nd dynasties. In the tympanum is the Saviour supported by 2 angels; below are figures of the 12 apostles, few of which are entire. Of the 4 towers which once completed this front, only 1 remains tolerably perfect, – a sort of turret, and apparently late in the style (comp. the E. end of Horsham, Sussex, which is however much later). In the centre niche of the N. tower is a figure which has been

thought to represent Gundulf. The whole character of this front resembles the Norm. fragments of Malting abbey, near Maidstone, also attributed to Gundulf.

The Nave (150 ft, long to the cross of the lantern) is Norm. as far as the 2 last bays eastward, and

possibly part of Gundulf's work. The triforium is richly ornamented (comp. Christ Church, Hants, of the same date); and the arches open to the side aisles, as well as to the nave, a peculiarity perhaps derived from the Norm. cathedral of Canterbury (no longer existing), which in its turn may have received it from the ch. of St. Stephen's at Caen, where the same arrangement may still be seen. Lanfranc, the builder of the Norm. ch. at Canterbury, had been abbot of St. Stephen's. (Willis's Canterbury, p. 65.) The clerestory windows above, like those of the aisles, are Perp., and the roof seems to have been raised at the time of their insertion. The font is Norm., square, and enriched.

In the S. aisle are monuments for Lord and Lady Henniker (1792, 1803), in which Honour and Benevolence, Time and Eternity, play conspicuous parts. E. of these monuments is the late Perp. Chapel of St. Mary, recently well restored, but of no great interest. It is said to have been used as the chapel of the Infirmary for the adjoining priory.

In passing beyond the Norm. portion of the nave to the E. E., of which nearly all the rest of the cathedral consists, the strong influence of Canterbury is at once apparent. The double transepts, the numberless pilasters of Petworth marble, and perhaps the flights of stairs ascending from either side of the crypt, recall immediately the works of the two Williams in the metropolitan church, which always maintained the closest connection with Rochester, her earliest daughter.

The Western or Nave Transepts are

tail, the N. transept being much richer than the S., which is possibly a few years later, and underwent some alteration during the building of the Perp. Chapel of S. Mary. The corbels of the N. transept, nearly all monastic heads, are of unusual excellence; and the whole arrangement here is very rich and varied. Remark the banded shafts of marble that cluster about the tower piers. The wooden roof, with its grotesque ornaments, above which hang the bells, dates from 1840, but can hardly be commended. No defence whatever can be made for the miserable festoons still permitted to degrade the great choir arch above the organ. The want of stained glass, which is felt throughout the cathedral, is most evident at this point, from which the E. and W. windows are both visible. In the S. transept remark the monument of Richard Watts, of Satis, the hater of proctors, and one of the great benefactors of Rochester (see his Hospital, in the High Street, post). The coloured bust, "starting out of it, like a ship's figure-head," is said to have been taken from the life.

The Choir itself, which underwent a complete remodelling in 1825-30, under the direction of Mr. Cottingham, is entered by a flight of steps, rendered necessary, as at Canterbury, by the height of the crypt below. It is said to have been first used at the consecration of Bp. Henry de Sandford, 1227; and is thoroughly developed E. E., although much has evidently been borrowed, even in detail, from the Canterbury transition work (1174-1184). It is narrow, and somewhat heavy; defects not lightened by the woodwork of the stalls, which is indifferent, or by the use of colour; a single line of which, however, is

carried along the ribs of the vaulting with very good effect. The brackets of E. E. foliage, from

which the blind wall-arches spring, should be noticed. Two larger ones especially, at the angles of the E. transept, are excellent specimens of this period, before the naturalism of the Dec. had begun to develop itself. A fragment of mural painting, apparently of the same date as the choir itself, remains on the wall, close above the pulpit. The painting, when entire, is said to have represented a subject not uncommon in early churches, – the Wheel of Fortune, with various figures, – king, priest, husbandman, &c. – climbing it.

Passing into the N. Choir Transept, still E. E., and perhaps a part of Eastgate's work, the first point of interest is St. William's Tomb, at the N.E. corner. It is of Purbeck, with a floriated cross; and there are considerable remains of ornamental painting in the recess of the arch above. Its date is not clear; but the tomb is certainly later than the beginning of the 13th cent., to which time the legend of St. William belongs. He is said to have been a Scottish baker, from Perth, who had undertaken a pilgrimage to the Holy Land, intending to visit the Canterbury shrine on his way. On the Watling Street, however, a short distance beyond Chatham, he fell in with thieves, always on the look-out for wealthy pilgrims; and his murdered body was brought back and solemnly interred in the cathedral here. Numerous miracles were wrought at his tomb; and the shrine of St. William, borrowing a reflected glory from that of Becket, to which the pilgrim was bound, speedily eclipsed in reputation, and in the number of votaries it attracted, that

of St. Paulinus, which had hitherto been the great pride of Rochester.

Toward the centre of the transept is a flat stone marked with 6 crosses, upon which St. William's shrine is said to have rested. The steps which descend into the N. aisle of the choir are, as at Canterbury,

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deeply worn by the constant ascent of pilgrims, with whose oblations Prior William de Hoo (1239) built the choir E. of the transepts. St. William was duly canonized in 1256. His death is placed in 1201. Of his previous life nothing whatever is known.

W. of St. William's tomb is that of Bp. Walter de Merton (1274-1278), who completed his foundation of Merton College, Oxford, in the year of his election to this bishopric. He was drowned here, whilst crossing the Medway at night in an open boat. The tomb, which is very beautiful early Dec. has been well and carefully restored at the expense of Merton College. The slab, with its cross, is entirely modern. The effigy of Bp. Merton, which formerly lay on this tomb, is now placed in an adjoining recess. It is not earlier than the reign of Henry VII., and was executed at Limoges, at a cost, says Warton, of 67l. 14s. 6d. It is in red veined marble, the colour of which was long hidden under successive coats of whitewash.

Opposite is the plain altar-tomb of Bp. Lowe (1444-1468). In a chapel E. of this transept are the tombs of Bp. Warner (1637-1666), the founder of Bromley College, and of Archd. Warner, 1679. Under an arch dividing this chapel from the choir is the very interesting monument of Bp. John de Sheppey (1352-

1361), probably the most perfect specimen of ancient colouring now existing in England. It had been bricked up within the arch where it still remains; and was discovered during the repairs in 1825. The colours and ornaments deserve the most careful attention as well for their own beauty as for their great value as authorities (all the details of this effigy are well figured in *Archæologia*, vol. xxv.). In the maniple, hung over the left arm, some of the crystals with which it was studded still remain. Remark

the couchant dogs at the feet of the bishop. About their necks are scarlet collars, hung with bells. An inscription, with the bishop's name, surrounds the effigy. An iron railing, of the same date, with his initials, J. S., has been brought from another part of the Cathedral, and placed in front of the monument. The large branching finials are good.

The short Sacrarium, or Chancel, E. of the transepts, is possibly that referred to as having been built by Prior William de Hoo (1239), although it has undergone considerable alterations; the last "restoration" having taken place between 1825 and 1830, under the direction of Mr. Cottingham, when the windows at the E. end, which had hitherto been concealed by an altar-screen, were uncovered and renewed. They are Dec., and exhibit an arrangement of great beauty and interest. The other windows, also Dec., were renewed at the same time. The Chancel walls are, however, E. E., and perhaps the original work of Prior de Hoo. The stone vaulting, both of chancel and choir, is of E. E. date; and although considerably later, should be compared with that of Canterbury. During

Mr. Cottingham's restoration, the walls were scraped and pointed; an operation which has by no means rendered their appearance more venerable. The shrine of St. Paulinus, which here seems to have taken the place usually assigned to the altar of the Virgin, is thought to have occupied a central position immediately between the E. walls of the transepts.

The monuments are (beginning at the N.W. corner) – Bp. Gilbert de Glanville (1185-1215), shrine-shaped, with medallions on the sloping cover; the work of which was apparently never finished. It is perhaps questionable whether this remarkable monument is not of earlier date than Bp. Glanville, to whom it has

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been assigned. E. is the monument of Bp. Lawrence de St. Martin (1251-1274). The richly wrought canopy above the effigy is an excellent specimen of early Dec. It was this bishop who procured the canonization of St. William. In the N. wall beyond (an unusual position) is an early Dec. piscina.

On the S. side of the Chancel, next the altar, is a tomb of plain marble which has been called that of Bp. Gundulf (1077-1108), the builder of the Norm. portion of the Cathedral, and of the Castle of Rochester. It is without mark or inscription. Beyond is the monument with effigy, of Bp. Inglethorpe (1283-1291). In the wall below are 3 sedilia of Dec. character, restored in 1825.

In the E. wall of the S. choir transept is one of the great glories of the Cathedral, the Chapter-house door, of which a cast, very questionably coloured, exists in the palace at Sydenham. It is late Dec. work,

and was restored by Mr. Cottingham in 1830. The principal figures on either side represent the Jewish Church, leaning on a broken reed, blindfolded, and holding in her right hand the upturned tables of the law; and the Christian, standing erect with cathedral and crozier. The other figures have been variously explained. The 4 lower ones, seated, possibly represent the Fathers of the Church. Above, on either side, appear angels, rising from what seem to be purgatorial flames, and praying for the "pure soul" represented by the small naked figure at the point of the arch. If the meaning is obscure, the work is of great excellence, and deserves careful notice. The oaken door within the arch is modern. The Chapter-house, into which this door opens, is a modern addition, and serves also as the Library of the Cathedral. Here is preserved the MS. of the Textus Roffensis, a collection of records, gifts, and ancient privileges of the

Church of Rochester, compiled under the direction of Bp. Ernulfus (1115-1125). This venerable MS. has undergone considerable perils; having at one time been stolen, and only restored to the Chapter by the aid of a decree in Chancery; and on another occasion having fallen into the Thames, whence it was rescued with no small difficulty. The Customale Roffense, a MS. of not less importance, is also preserved here.

Under the transept window adjoining the Chapter-house is an unknown tomb, marked with a cross. The destruction of the original Chapter-house has here thrown the shafts much out of the perpendicular. Remark the horizontal oaken roof, temp. Edw. I., studded with corbel heads and bosses. It is, perhaps, unique, and

certainly the most valuable instance of the kind in England.

A steep flight of stairs, strongly recalling Canterbury, leads from this transept to the Chapel called St. Edmund's S. of the Choir. The defaced effigy in the N. wall is supposed to be that of Bp. John de Bradfield (1278-1283).

From St. Edmund's Chapel we enter the Crypt, which extends under the whole of the Choir. The W. and E. parts are evidently of much earlier date than the central, which is E. E., and of the same period as the Choir above. In building this the ancient Crypt was probably broken through, and in part reconstructed. The earlier portions are distinguished by very massive piers and circular arches. Between the piers are small pillars with plain, broad capitals. It is not impossible that this part of the Crypt may date from before the Conquest. At all events it is the earliest portion of the existing Cathedral, and cannot be later than the work of Bp. Gundulf.

Traces of former altars, and of extensive mural painting, remain in different parts of the Crypt. There are no monuments.

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The internal dimensions of the Cathedral are –

Total length from W. to E.	/ft. 310
of Nave	150
of Choir	156
Western transept, N. to S.	123
Eastern or Choir transept	95
Breadth of Nave and Choir (including the aisles)	68

Of the Bps. of Rochester who have found resting-places elsewhere than in their own Cathedral, the most re-

markable are — John Fisher (1504-1535), the fellow sufferer with Sir Thomas More, whose Cardinal's hat arrived in England some days after the head that should have worn it had fallen on Tower Hill. He was buried in the Tower. Nicholas Ridley (1547-1550), in which last year he was translated to London, and martyred with Latimer in 1555. Thomas Spratt (1684-1713), the hero of the famous "flower-pot" treason at Bromley (see Macaulay, H. E. iii.), buried in Westminster Abbey. His successor, Francis Atterbury, the friend and correspondent of Pope, who died in exile, 1732; and Samuel Horsley (1793-1802). The diocese of Rochester was, until recently, the smallest in England, consisting only of 99 parishes in the W. division of Kent, and of one or two outlying districts or "peculiars." It now comprises the whole of Essex, and great part of Hertfordshire. Danbury Palace, the episcopal residence purchased by the Ecclesiastical Commissioners, is in the former county.

Returning to the exterior of the Cathedral, the chief point to be noticed is Gundulf's Tower at the E. end of the N. transept. It is Norm., and was probably built as the record tower and treasury of Gundulf's Cathedral. (Comp. St. Andrew's Tower, Canterbury, the date and position of which are nearly the same.) The walls are 6 ft. thick, and the tower seems to have continued 2 chambers, each about 24 ft.

square. It has been suggested that the original entrance was from the top. In the S.W. angle of the N.E. transept is a newel stair, from the top of which an arch is thrown to the summit of the tower, across an open space of 10 ft. This arrangement, evidently intended for

the security and defence of the record tower, is curious and unusual. There are at present 2 narrow entrances into the ch. from the S. side of the tower; of later date, however, if the above suggestion be correct.

The greater part of the central tower dates from 1825, when it was raised under the direction of Mr. Cottingham. It can hardly be pronounced satisfactory. A small portion immediately above the roof is the work of Bp. John de Sheppey (1352).

Of the Priory of St. Andrew, coeval with the ch., and re-established by Gundulf, almost the only remains are in the garden of the Deanery, where is a small fragment of the cloister wall, supporting some window arches of the old chapter-house. This is all Norm., and the recorded work of Ernulf, Gundulf's successor. The diaper in front is also found at Canterbury (where Ernulf was prior before his removal to Rochester, and where he built much), on the wall of the passage leading to the crypt from the Martyrdom transept. The lower arches, now closed, opened into an area below the chapter-house, used as a place of interment more than usually honourable. The signs of the zodiac enrich the central arch. On a smaller one adjoining are the words "Aries per cornua," the only part of the inscription still legible.

Within the Deanery, at the foot of the staircase, is an arcade, very closely resembling that on the exterior of St. Anselm's Tower, Canterbury, also the work of Ernulf. The Deanery occupies the site of the E. end of the chapter-house.

was at the S.E. corner of the precincts. Since the Reformation the bishops have resided altogether at Bromley, where, however, their palace, called by Horace Walpole a "paltry parsonage," has ceased to belong to them since the enlargement of the see, and the consequent purchase of Danbury.