R. J. King, *Handbook to the cathedrals of England – Southern division – part II*, rev. ed. (London, 1876).

This is the final version of King's description of Rochester cathedral. The illustrations were the same as before, but the text was extensively rewritten, chiefly to take account of new facts discovered during the reparation and reconstruction directed by Sir Gilbert Scott in 1872–5. King had access to the notes made by Scott's clerk of works, J. T. Irvine, whose help is acknowledged in the preface:

> Mr. Irvine, the superintendent, under Sir Gilbert Scott, of a portion of the work of restoration at Wells and of the whole of that at Rochester, has, with very unusual skill and knowledge, brought his necessarily minute acquaintance with every detail of those Cathedrals, to bear on obscure and disputed questions of their architectural history. ... His discoveries (as they may well be called) at Rochester have not as yet been made public. But the Editor has to thank Mr. Irvine for a free use of his notes, and for much very valuable information. (part I, pp. v–vi)

Some of Irvine's ideas – not all of them good ones – were first reported in this book. By and large, King accepted them; but there are some tacit disagreements. He refrains from saying that 'Gundulf's tower' is earlier than the church, as Irvine supposed it to be; he does not even mention the 'south tower' which Irvine believed he had found.

(When Hope arrived in Rochester in 1881, this would have been the best available description of the cathedral. I assume that he would have bought himself a copy; but he never cites it, as far as I recall.)

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The authorities for the architectural history of Rochester Cathedral are the charters and records in the 'Textus Roffensis,' compiled under the direction of Bishop Ernulf (1115-1124); the 'Custumale Roffense;' both of which MSS. are preserved in the chapter library; the 'Annals of Edmund of Hadenham,' a monk of Rochester, ending in 1307; and the 'History of William of Dene,' also a monk of Rochester, ranging from 1314 to 1350. The 'Annales' and 'Historia,' and the most important parts of the Textus, are printed in Wharton's 'Anglia Sacra,' vol. i. The 'Registrum Roffense,' edited by Thorpe towards the end of the last centary, contains all Charters and other documents relating to the see.

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ROCHESTER CATHEDRAL.

PART I.

History and Details.

THE Saxon cathedral of Rochester (see Part II.) – the first outpost advanced by Augustine beyond Canterbury – 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, thp friend of Archbishop Lanfranc, was consecrated Bishop of Rochester in 1077. He proceeded to rebuild his cathedral and the priory connected with it /a. In this he established, as Lanfranc had done at Canterbury, a family of Benedictine monks in place of the secular clergy. Ernulf, Prior of Canterbury, succeeded Gundulf in the see of Rochester, and built the dormitory, chapter-house, and refectory: but it was not until five years after his death, and during the episcopate of John of Canterbury, that the new cathedral was dedicated (on the feast of the Ascension, May 11, 1130) in presence of the king, Henry I., and a great company of bishops. This was

/a Ecclesiam Andreæ, pene vetustate diratam, novam ex integro, ut hodie apparet, ædificavit. – Textus Roffensis, compiled before 1124.

four days after the consecration of Canterbury Cathedral, where David, king of Scotland, had been present with Henry. In this Norman church were displayed the shrines of St. Paulinus, third bishop, and of his successor, St Ithamar (644–655), of Kentish birth, and remarkable as the first native bishop of the Saxon Church.

II. On the evening of the day of dedication there was a great fire, which burnt, it is stated, the city of Rochester. It does not appear, however, that the cathedral suffered on this occasion; but in 1137 it was greatly injured by fire, and in 1179 it suffered still more seriously from the same cause /b. Repairs, and in part, rebuilding, were begun soon after this last fire, and were continued during the episcopate of Bishop Gilbert de Glanville (1185–1214) /c. The new roofs were constructed, and covered with lead, under Richard de Ross, who became prior in 1199, and his suooessor Helyas.

In 1201 St. William of Perth was killed near Rochester, and was buried in the cathedral (see § XIII.). His tomb became at once an important place of pil-

/b The true dates of these fires, as given above, are from Gervase of Canterbury. (See the reasons for adopting them in Thorpe's 'Custumale Roffense.') After the fire of 1137 the monks were obliged to distribute themselves in various abbeys of their order.

/c It is only recorded in the 'Registrum Roffense' that Gilbert de Glanville built the stone cloister, gave organs, and rebuilt the bishop's houses "quæ incendio corruerant." There is no mention of the church. But portions of work which must be of this period exist in different parts of the Cathedral, and are sufficient to show that Glanvilless rebuilding must have been on an extensive scale.

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grimage, and numerous miracles, as it was asserted, were wrought at it. It seems then to have been determined to rebuild the whole of the church east of the central tower, but including the great transept. Accordingly it is recorded that the north transept was begun by Richard de Estgate, "monk and sacrist /d," and almost finished by Thomas de Mepeham; whilst Richard de Waldene, "monk and sacrist," built the south transept, "toward the court" (cloister). William de Hoo, also sacrist, built the whole of the choir, with its "aisles" or transepts (the lesser, or eastern transepts), with offerings made at St. William's tomb. The monks entered the new choir in 1227. In 1239, William de Hoo, its builder, became prior, and in the following year (1240) the cathedral was solemnly consecrated by Richard de Wendover, bishop of Rochester, and Richard, bishop of Bangor /e. Bishop Haymo de Hythe (1319–1352) gave large sums for repairing the church, and raised the "campanile" or bell-tower, in which he placed four bells, named Dunstan, Paulinus, Ithamar, and Lanfranc.

III. The cathedral suffered much in 1264, when the

/d Ricardus de Estgate monachus et sacrista Roffensis incipit alam borealem novi operis versus portam beatam (sic) Willelmi. – Reg. Roff., p. 125.

/e A decree of the Council of London, convened in 1237 by Cardinal Otho, legate of Pope Gregory IX., had ordered that all churches and cathedrals "not having been consecrated with holy oil, though built of old," should be dedicated within two years. In the case of Rochester, the eastern portion of the church had been entirely rebuilt.

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castle of Rochester was besieged by Simon de Montfort, whose troops, like the Northmen before them, and the Puritan soldiers afterwards, turned the nave into a stable. (See Pt. II., Bishop Lawrence de St. Martin.) The stained glass seems to have disappeared at the Dissolution, since Archbishop 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 church was very rich.

The cathedral was in a very dilapidated state at the Restoration, although it had not suffered so greatly as some others. The Dean and Chapter spent 8000l. in repairs, and 5000l. more were required. In 1670 an agreement was made with Robert Cable to "take down the north wall of the nave, forty feet long, and to rebuild it new from the ground." (In what manner this was done we shall see, post, § VI.) New stalls and "pews in the choir" were made under the direction of Sloane, the architect, in 1742-3; and in 1749 the "steeple" (the upper part of the central tower) was rebuilt by him /f.

/f It may be noted, also, that in 1742 and 1743 the Petworth (or Purbeck) marble in the choir was whitewashed; and that there were repairs and strengthenings of the choir in 1742-3, in 1751, and in 1771. These notices are from Thorpe's 'Custumale Roffense,' which contains 'Memorials of Rochester Cathedral,' contributed by the Rev. Samuel Denne.

Between the years 1825–1830 the choir, and the portion of the church east of it, were completely re-modelled by Mr. Cottingham, who made also some other "restorations," to be noticed in their proper places. The cathedral, however, remained in an unsatisfactory, and in parts, in a dangerous condition; and in 1871 it was placed in the hands of Sir G. G. Scott, under whose direction the necessary repair, reconstruction, and restoration, have been conducted. The choir, after a very complete renovation, was reopened for service in the summer of 1875; the north wall of the nave has been underpinned, and the triforium has been rendered secure. Other works have been carried out in the south transept and adjoining chapels; but what has

been done under this last and truest “restoration” will best be described in considering the several portions of the cathedral.

IV. Before entering the cathedral it will be desirable to point out its position with respect to ancient and mediæval Rochester; and to the extent of the city and the line of its walls at different periods. The limits of the city, as it would appear, have greatly affected the building, and the recent examination of the foundations necessary for the due security of the walls has thrown much light on the whole subject.

Saxon Rochester probably covered the same extent of ground as that occupied by the Roman town. “Hrof’s ceastre,” the stronghold of the place, is represented by the high ground and enclosing of the Norman Castle. An earthen embankment and ditch marked

out a square space below, in which were the dwellings of the townsmen. This embankment crossed the present cathedral nearly in a line with the choir screen, east of the central tower /g. The Saxon cathedral must have been situated to the west of this – that is, within the embankment. But Gundulf, in his rebuilding and enlarging, certainly overleapt this boundary; and the Early English builders carried the work of the church still further eastwards /h. The circuit of the town was probably extended after the Conquest, and land had been acquired by Gundulf which enabled him to disregard, and to pass beyond, the more ancient boundary. These facts will assist us in understanding certain peculiarities in the nave, and they explain also, to some extent, the unusual ground-plan of the cathedral. This, after the completion of the church by the builders of the thirteenth century, was made so far to resemble the ground-plan of Canterbury, that it forms a double cross – the eastern termination projecting beyond the second or smaller transept. But Gundulfs tower and its adjuncts on the north side of the choir, the changes in St Edmund’s chapel on the south, the existing

/g The character of this embankment is uncertain. But the line of it was ruled by a sharp and sudden natural fall of the ground. Advantage was taken of this fall by Gundulf in the construction of his eastern crypt.

/h Gundulf, we are told (Vita Gundulfi ap. Wharton, Angl. Sac. 2), “all things being completed, went to the tomb of Paulinus, who had been buried in the old church, and removed the relics to

the place prepared for them in the new." This shows that the Saxon church, as at Winchester and elsewhere, remained standing until some portion, at any rate, of the new one was completed.

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chapter-house or library, carried beyond tbe eastern wall of the church, and the prolongation, westward, of the great south transept so as to form the chapel of St. Mary, give to the whole building so remarkable an outline as to deprive it, from the exterior, of all resemblance to the double or patriarchal cross. And still farther east of the church, on the south side, runs the eastern wall of the Norman cloister, the work of Ernulf, still retaining the entrance arches of his chapter-house. The unusual position of this cloister, especially with reference to the Norman church, is one of the many difficulties which the architectural student encounters at Rochester, and which he has to interpret as best he may. (See post, § XIX.)

The Norman remains in the existing cathedral consist of the greater part of the present nave, of Gundulf's tower, east of the great south transept, of the wall of the cloister just mentioned, and of the western portion of the crypt, which, in its full extent, reaches from the eastern piers of the central tower to the eastern termination of the church. These remains are of two, perhaps of three, periods. The Norman crypt and portions of the tower are no doubt the work of Gundulf; the nave is probably, as we shall see, of somewhat later date; the cloister wall is Ernulf's. We may begin by examining the nave, passing at once to the interior. The west front will be better understood afterwards.

V. The nave of Rochester, as high as the top of the triforium, appears at first sight to be entirely Norman, until, in advancing toward the eastern end, it is seen

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that the arches of the two easternmost bays, on either side, have undergone an entire change, and in their present condition seem to be a little later than 1300. In the actual Norman work the bases of two of the piers (the third from the east on either side) are different from the others; and it will also be remarked that masses of masonry extend westward from the tower piers. The easternmost portion of the north wall of the nave, and a small part of the south wall, display much earlier work than the rest of those walls. These

facts, together with the probability that the boundary of the Roman and Saxon city extended across the site of the existing church, in a line with the eastern tower piers, and with the certainty that a portion only of the present nave was used as a parish church until some time in the thirteenth century – whilst the whole was given up to the parishioners before 1312 (at which time it appears that the altar of the parish church had been moved further to the east) – are the sole materials we possess towards reconstructing (as it may well be called) the history of this portion of the cathedral.

The Saxon church must have been small, since it could not have passed beyond the town limits. The eastern portion was probably the church of the clergy, the western that of the townsmen. Thus the parish retained its rights in this latter part, after the Conquest. If this representation be accurate, there must have been a small open space between the east wall of the church and the boundary of the town.

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Gundulf, as we have seen, rebuilt the Saxon church, and extended it beyond the town boundary. But there is the strongest reason for believing that this rebuilding only comprised, on his part, the church of the clergy, or, as it then became, the monastic church. He seems to have left the church of the parishioners for the townsmen to rebuild, with the exception of the south wall. They did not apparently rebuild it at once, for the mass of the existing nave (which formed this parish church) cannot, from its general character, be much earlier than 1130. The late (1875) restorations have supplied very curious and remarkable proof of the extent to which Gundulf carried his building on the north side of the nave. It was found necessary to underpin the whole of the north wall and to fill in the foundation with concrete. For this purpose the lower part of the wall was uncovered, and it was then ascertained that the eastern portion of the wall, for three bays' length, differs greatly in construction from that farther west. Three eastern buttresses retain Gundulf's work in those parts which before this examination were hidden by the earth. They have no plinth, and begin at once from the foundation. The coigns, as usual in all Gundulf's work, are of tufa. The upper portions of these buttresses were cut off in the later Norman period, and were replaced by others of a different cha-

racter, set, with a plinth, on the parts of Gundulf's buttresses which were allowed to remain. The lower part of Gundulf's wall also remains here, and is to be detected, by a sort of herring-bone arrangement of

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the flints, to within about two courses of the first string-course /i. The buttresses west of these three are, from the foundation, of the later period (that is, of the time when the nave arcades were reconstracted, about 1130), and have regular plinths. The foundations of a small Norman north porch were found here, and also the base of a small Norman tower, at the west end, immediately behind the staircase turret of the existing west front. This tower had never been completed.

It thus seems clear that Gundulf rebuilt entirely the eastern part of the nave alone, or that part which belonged to the monks. He probably also (see § VI.) rebuilt the whole of the south wall, which adjoined his palace. The two churches, monastic and parochial, seem to have been separated by a solid wall, against the western side of which was placed (until the whole nave was given up to them, and the wall moved) the altar of the parishioners /k.

VI. The nave [Plate I.], of eight bays, is 150 feet in length to the western piers of the tower. The main arches are much enriched with zigzag; and the triforium – where, in each bay, two lesser arches are enclosed by a large circular arch – displays much curious

/i These buttresses have now been built round, so as to leave them exposed to sight. There was a pitching of flints in front of Gundulf's wall, to keep the wet off.

/k The parishioners at last built for themselves a new church, on the north side of the Cathedral; and removed into it in 1423. The Cathedral then passed completely into the hands of the monks. But the mayor and corporation retained the right of entering in state at the western door; as is still the case.

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ornamentation in the tympana. The arches of the triforium open to the aisles as well as to the nave, a peculiarity which Rochester may have received from St. Stephen's at Caen, where the same arrangement may still be seen. (Lanfranc, the friend of Gundulf, had been Abbot of St. Stephen's.) It is to be noticed that the arch of the passage along the triforium is

pointed. This is a sign of late date; and it has been suggested that a general plan may have been supplied by Gundulf's builders, which was followed in the main by those who built the nave about 1130, with some alteration of detail and ornament, and with the adoption of a pointed, instead of circular, arch of passage. The general character of ornamentation is late, and resembles that of the chancel arch in the neighbouring church of Frindsbury (1125–1137), where, as here, a moulding with intersecting arches occurs. Masons' marks occur in great numbers throughout the nave, and show that the same set of workmen built the whole, to the top of the triforium /l. It is remarkable, however, that the tympana of the triforium are sloped back, and have evidently been rebuilt, after their first construction. This was probably a result of the fire of 1137, since the same masons' marks occur here as elsewhere, indicating that the same workmen were employed. The triforium shafts, many of which were

/l There are some mediæval scratchings and outlines on the great Norman piers. They show heads, armed knights, foliage, and grotesques; and in some cases may have been designs for figures in the tympana of the triforium.

much out of the perpendicular, have been set upright and strengthened (1876).

This nave was always intended to receive a wooden roof; and the piers and design generally are lighter than where preparation was made for a stone vault. The clerestory, above the triforium, is Perpendicular; and the roof seems to have been raised at the same time. This is of timber, and quite plain.

The alteration of the two piers at the east end of the nave was probably due to rich citizens, who may have constructed chantries in the aisles after this part of the church had become parochial. The mass of wall which projects from the western tower piers was connected with this parochial church. Many fragments of Norman sculpture are built up in this mass of wall on the north side, and were perhaps derived from the older transept, replaced by that of the thirteenth century.

The windows of the aisles are Perpendicular insertions. In the south aisle (in the second bay from the west) a small portion of masonry has been left bare, and is exposed below the present level of the

nave. The work agrees with that usually assigned to Gundulf, at Rochester, at Malling, and elsewhere; and resembles the bases of the buttresses uncovered (1876) on the south side /m. There was an order in

/m Gundulf may have rebuilt all this wall. But he certainly did not touch the western half of that opposite; and as the palace was on the southern side of the Cathedral, toward the west, it was most likely in connection with that (which Gundulf entirely rebuilt) that he reconstructed this south wall of the church.

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1670 that the wall of the north aisle (see § III.) should be taken down for the length of 40 feet, and rebuilt. But it is very doubtful whether this was really done; and at any rate, the rebuilders must have carefully followed the old design. The windows are Perpendicular, and not debased.

The two massive piers at the west end of the nave were no doubt designed in connection with proposed western towers. The foundations of that on the north aide have been discovered (see § V.). It is certain, however, that these towers were never built, and were probably never carried above the foundations.

The only monuments in the nave are those in the south aisle for Lord and Lady Henniker (1792–1803), where Honour and Benevolence, Time and Eternity, play conspicuous parts.

VII. We may now return to the west front (Frontispiece); very interesting in its details, though imperfect and confused as an architectural composition. It is in the main Norman; but the central portion has been broken into by a large Perpendicular window, with a corniced battlement above it. The whole consists of a centre flanked by turrets, with wings, the terminations of the nave-aisles, also having turrets, which were either never completed, or have been partly ruined. The wings and the mass of the centre belong to the same time as the interior of the nave. The central doorway (Title-page) has been generally regarded as dating from the reign of Henry I.; but competent antiquaries are now disposed to place it later,

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and to identify the figures between the true shafts with Henry II. and his queen, both of whom were contributors to the restoration of the cathedral after the

great fires. The whole "must be considered rather as a Continental than as an English design." – Fergusson. The doorway is formed of five receding arches, with banded shafts at the angles, two of which are carved into the figures just mentioned. These were much and deservedly praised by Flaxman. The tall slender figures, and the long plaited hair of the queen, recall the early French statues of the first and second dynasties. In the tympanum is the Saviour within an elongated aureole, supported by two angels, and with the emblems of the four Evangelists at the sides. Below are small figures of the Apostles, few of which are entire. The capitals of the shafts and the bands of ornament above them are all rich and curious, and well deserve notice. On the front of the northern tower is a small statue, said – but without the least certainty – to represent Gundulf.

The lofty arches in the terminations of the nave-aisles may be compared with the Norman portions of the west front of Lincoln. The turret on the south side of the central gable is original; that on the north is Perpendicular.

VIII. The centred tower was built, as we have seen, by Bishop Haymo de Hythe (1319–1352). The arches are of his time. The western piers probably contain the Norman work of Gundulf or of Ernulf, cased in this later masonry; and the capitals are also

those of Haymo de Hythe. On the eastern side the capitals are earlier; and these piers were no doubt constructed at the rebuilding of the choir in the first half of the thirteenth century. It may here be noticed that the junction of the works of the various periods during which building was in progress here, is curiously evident in this part of the church. Thus, for example, in the arch which opens from the south nave-aisle to the south transept, there is a remarkable difference in the bases and mouldings. Those on the north side belong to the work of Bishop Glanville's time; those on the south to the rebuilding of the transept by Richard de Waldene (see post, § IX.); while the arch itself is of Haymo de Hythe's time.

IX. The great transept, which was the first part of the church rebuilt after the death of St. William in 1201, brought an increase of wealth to the treasury. (See ante, § II.) It is accordingly Early English, the north transept being considerably richer in detail. The

corbels here are, many of them, monastic heads, and are of unusual excellence. The whole arrangement is much varied. In the lower range of lancets a memorial window for Archdeacon Walker King – thirty-two years Archdeacon of Rochester – was fixed in 1860 by Clayton and Bell. The central lancet displays the figure of our Saviour. Beneath is the trial of St. Stephen at the moment of his vision. In the side lancets are St. Stephen and St. Philip the deacon; and below them, the ordination of St. Philip and the stoning of St. Stephen.

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A difference in the masonry of both transepts toward their junction with the wall of the choir shows the point at which they were connected with the earlier work of Bishop Glanville.

The south transept is of somewhat later date than the north, and is less enriched; the sacrist, Richard de Waldene, under whose direction it was built, having probably had a smaller fund at his disposal. This transept has undergone much alteration. In the Decorated period, a chapel was added to the west of it; and two pointed arches were formed in the western wall of the transept, so as to allow of the transept itself serving as the chancel; whilst the new building was the nave of what was known as the “Chapel of St. Mary of the Infirmary,” “Capella B. Mariæ de Infirmatorio.” Offerings made here were used for the support of that part of the monastery. There were at first two similar arches on the eastern side of the transept; these were afterwards thrown into one arch, which was closed at the back, and the altar of the Virgin stood before it. On either side was a door, which in the Decorated period led to the choir-aisle and into a long vestry or sacristy.

In the south transept remark the monument of Richard Watts, of Satis, whose hospital, founded in 1579 for the entertainment of six poor travellers for one night, “provided they are not rogues or proctors,” still remains in the High Street. The coloured bust of the monument is said to have been taken from the life.

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The western addition to the transept was rebuilt in the fifteenth century, and was restored shortly before

1860. It is now of no very great interest. The open arches toward the nave may have been filled with tracery.

IX. The choir, and the whole of the church eastward of it, were rebuilt before 1227 (see ante, § II.). A flight of steps leads from the nave to a stone screen of the Decorated period, in which is the entrance of the choir. This ascent was rendered necessary by the crypt, which Gundulf constructed below his new choir. The old boundary of the town ran, as has been said, in a line with the choir screen. Inside this boundary was a ditch. Outside, the ground fell away in a natural slope; and advantage was taken of this in the formation of the crypt. We have no certain information as to the extent or the arrangement of Gundulf's church east of the tower. Our only guide is the work of the existing crypt; and the eastern portion of this is of the same date as the Early English work above. The two western bays of the crypt are Gundulf's. We know, therefore, that his church extended beyond the central tower; but how far beyond is quite uncertain.

The present choir of Rochester forms in effect an eastern church. The eastern, or secondary transepts, are wide and open; and the extreme eastern arm is of some depth. In the recent (1875) restoration the transepts have been arranged for congregational purposes; a necessity in this case, since the long walled

choir, the old choir of the monks, west of them, could only be assigned to the clergy, and could not be opened to the nave. The broad eastern transepts and the walled choir are peculiarities of Rochester, and at once attract attention. The choir of Canterbury is separated from the aisles by lofty stone screens, pierced with traceried openings. This of Rochester is (alone of all choirs in England) enclosed by a solid wall, which extends from the central tower to the cross of the eastern transept.

The general character of all this eastern portion of the cathedral is the same. It is fully developed Early English, with an excessive use – in this case it may be called abuse – of Purbeck marble; the long, dark shafts of which are too numerous and too sharply contrasted with the stone of the building to be altogether agreeable. One remarkable peculiarity of all this Early English work may here be mentioned. The

walls are of unusual thickness; and each window is generally set back within an arch, of which the spring is at a different level from that of the window-arch itself. The effect is that of a double wall. There was apparently no necessity, arising from insecure foundation, for such an arrangement; but the thickness of the wall, and the great masses of the external buttresses, are marked features throughout.

X. – The actual choir may be first described. The plain solid wall rises to some height at the back of the stalls, and terminates in a Purbeck string. Above this, the wall is enriched with a blind arcade, the

arches having the billet moulding. The shafts are of Purbeck, with capitals of white stone, and abaci of Purbeck continued as a string-course along the wall. There are two great bays, each subdivided. The vaulting shafts, triple between each bay, and single at the subdivision, are of Purbeck, with very richly-carved brackets. At the intersections of arches there is sculptured foliage.

The most remarkable of these Purbeck sculptures, however, are at the eastern termination of the choir, where the shafts are carried on brackets. These have great masses of leafage – retaining the older or conventional character, and showing no trace of the naturalism which was introduced later in the century – and, on the south side, three singular heads or masks. At the end of the choir stalls, on the north side, and happily preserved by the pulpit, which long stood in front of it, is a very curious fragment of painting, representing the Wheel of Fortune – a subject occasionally introduced on the walls of churches. The crowned figure of Fortune is turning her wheel, standing in the centre and holding one of the spokes. On the rim are figures rising and sinking. This painting probably dates from the second half of the thirteenth century.

The wood-work of the stalls is here of no very marked character or importance, since the wall rendered canopies unnecessary. The stalls in the western return were, however, canopied, and were assigned to the prior and sub-prior. In the same manner there

were only two canopied stalls at Canterbury. The

fronts of the inner row of stalls are ancient and of the fourteenth century. The whole of the work in front is modern.

The ancient decoration of the wall at the back of the stalls haa been (1875) restored. Portions of the original colour remained; and one of the ancient wooden panels at the back of the western return has been preserved in the transept: since it displays not only the latest decoration, but parts of two earlier paintings, discovered on removing the uppermost coat. It is the latest, or fourteenth century decoration, which has been restored. This consists of golden lions and fleur-de-lys – the former in quatrefoils, on a red ground. In the border above have been painted the arms of the bishops of Rochester. The same pattern is carried below the organ screen, with an upper series of shields, mainly referring to the city and its history. The organ is arranged above the screen, on either side, leaving the central space open.

The plain vaulting of the choir may perhaps be somewhat later than the time of William de Hoo, but is a continuation of his work.

XI. – The choir, the presbytery (which is here the cross of the eastern transept), the transept itself, and the eastern arm, in which stands the altar, are paved with modern tiling, which has been executed by Messrs. Minton, after portions of the ancient tiling found in the cathedral. This work, varied as it is in colour and design, as well as in the size of the

their disposition and arrangement, is quiet and harmonious, and deserves special notice, which, indeed from the space which it covers, it at once attracts. The peculiar pinkish tile (of which old examples remain), and others with bands of small grotesque animals, should be remarked.

The eastern arm, in which the altar is placed, may first be described. This is of two bays, with a third or western bay, which opens to the eastern aisles of the transept. Each bay is subdivided; and there are two windows, one above the other, in each subdivision, the lower windows being raised high above the pavement. These are all broad lancets. The east end had been Perpendicularised, but the original design was clear, and this has been entirely restored. There is now a double tier of broad lancets, the upper tier, with a wall passage, answering to the upper or

clerestory windows, at the sides. The window-arches are divided by slender shafts of Purbeck (which come quite to the ground with very fine effect), and are enriched, like those of the clerestory, with the dog-tooth. The three lower arches have the billet-moulding in front, and the dog-tooth in the windows set back in them. The glass in these eastern windows is by Clayton anb Bell. In the centre, above, is our Lord in Majesty; below, is the Ascension.

On the south side are three perpendicular sedilia, which have been restored. Three steps of black marble rise to their level. The altar stands forward on three steps, in a line with the subdivision of the

easternmost bay. This is entirely new, with a modern reredos, of which it may at least be said that it does not, like that of Chichester, interfere with the lines of the architecture. It is in white Caen stone, and has a central canopy, carried on marble shafts, within a square of rich foliage of Early English character. The sculpture represents the Last Supper, with the inscription, "The cup of blessing which we bless, is it not the communion of the blood of Christ? the bread which we break, is it not the communion of the body of Christ?" The whole is low, and projects at the sides somewhat beyond the altar. The altar-steps are of black marble; the upper pace is tiled, and has set in the tiles, roundels, with figures of the cardinal virtues. In front, and below the steps, are the signs of the zodiac – a design of which many examples occur in a similar position, especially in Continental churches. It here forms part of the modern pavement.

At the back of the reredos is a large slab of Purbeck, with the matrices of two figures. The brasses have disappeared. This is traditionally said to be a memorial for the father and mother of St. William – placed here, of course, after (and if it be really a memorial of them, long after) his canonisation.

On the north side of this eastern arm are the monuments of Bishop Gilbert de Glanville [Plate II.] and of Bishop Lawrence de St. Martin. That of Bishop Gilbert (1185–1214) is shrine-shaped, with medallions containing mitred heads in the sloping cover, – the sculpture of which, it would appear, was never

completed. The side of the tomb should be especially noticed. The foliage in the arches is an evident imitation of a classic form, while that in the spandrels more resembles Early English. The arches themselves are of transition character. It is perhaps questionable whether this remarkable monument is not of earlier date than the bishop to whom it has been assigned; nor is it quite certain that the side and the sloping cover originally formed parts of the same tomb. In its general character the tomb resembles the monument of Bishop Marshall (died 1206) in Exeter Cathedral. East of this is the monument of Bishop Lawrence de St. Martin (1251–1274). The richly wrought canopy above the effigy is an excellent specimen of early Decorated. It was this bishop who procured the canonisation of St. William. In tbe north wall beyond, an unusual position, is an early Decorated piscina, with foliated arch. It now serves as a credence table.

On the south side of the eastern arm, in the easternmost bay, is a tomb of plain marble, which has been called that of Bishop Gundulf (1077–1108), the builder of the Norman portion of the cathedral. It is without mark or inscription; and there is no evidence that Gundulf's remains were ever removed to this portion of the cathedral. Beyond, is the monument, with effigy, of Bishop Inglethorpe (1283–1291).

XII. – Under the arch between the eastern aisle of the north transept and the presbytery, is the tomb, with effigy, of Bishop John de Sheppey (1353–

1360), probably the most perfect example 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. 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. 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.

XIII. – The architectural arrangement of the eastern transept is the same on either side. Both have eastern aisles, and the end walls of each resemble the east end in having two tiers of broad lancet lights. Above the arches of the eastern aisles runs an arcade carried on Purbeck shafts. In the north transept this arcade runs in front of a wall passage. In the south transept it is closed, and there is no passage. All the work here may well be of the time of William de Hoo.

At the north-east corner of the north transept, outside the aisle, is the tomb of St. William of Perth. It is of Purbeck marble, with a floriated cross; and there are considerable remains of ornamental painting

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(a flowing pattern of vine-branches and leaves, green on a red ground) in the recess of the arch above. The date of the tomb is not clear; but is certainly later than the beginning of the thirteenth century, to which time the legend of St. William belongs. He is said to have been a Scottish baker, from Perth, who was in the habit of giving every tenth loaf to the poor, and 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 Rochester Cathedral. Numerous miracles were wrought at his tomb: and the shrine of St. William, borrowing a reflected glory from that of Beckett 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 altar-stone marked with six crosses, upon which St. William's shrine is said to have rested. The steps which descend into the north aisle of the choir, are, as at Canterbury, deeply worn by the constant passage of pilgrims, with whose oblations Prior William de Hoo (1239) built the church east of the great transepts. St. William was duly canonised in 1256. His death occurred in 1201.

West of St. William's tomb is that of Bishop Walter de Merton (1274–1277; see Part II.). This tomb,

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which is very beautiful early Decorated, was well and carefully restored at the expense of Merton College, in the year 1852. The wall has been cut through for the tomb, which has two arches in front, with pediments crocketed and finialed. In the tympana are circles enclosing quatrefoils filled with foliage. In the wall at the back are two small windows. The slab on the tomb, with its floriated cross, is entirely modern, the original brass, of Limoges work (which cost, according to Warton, £67 14s. 6d.) having been defaced in the reign of Edward VI. This was replaced in 1598 by the alabaster effigy which now occupies the adjoining recess. The stained glass in the windows was inserted at the expense of Merton College, when the tomb was restored in 1852.

Against the opposite wall is the plain altar-tomb of Bishop Lowe (1444–1467). In the eastern aisle (still unrestored) of this transept are the tombs of Bishop Le Warner (1638–1666) and Archdeacon Warner (1679).

XIV. In the east wall of the south choir-transept is one of the great glories of the cathedral – the chapter-house doorway [Plate III.]. It is late Decorated work, and is said to have been erected during the episcopate of Bishop Haymo de Hythe (1319–1852). It 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 Church, who now appears as a grave

bishop, standing erect, with cathedral and crosier. But this episcopal head is due to Mr. Cottingham. The figure is that of a female; and the Christian Church was so represented here, as elsewhere. The original head had disappeared; and Mr. Cottingham's mistake should be remedied in due season. The other figures have been variously explained. The four lower ones, seated, probably represent the four doctors of the Church – Jerome, Augustine, Ambrose, and Gregory the Great. 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 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 Bishop Ernulf (1115–1124). This venerable manuscript 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, from whence it was rescued with no small difficulty. The Custumale Roffense, a MS. of not less importance, is also preserved here.

Under the transept window adjoining the chapter-

house is an unknown tomb, of Early English date, marked with an enriched cross. The central light in the lower tier of windows has been filled with glass by Clayton and Bell, as a memorial of Captain Buckle, R.E., and some Engineer soldiers, who fell in the Ashantee Expedition, 1874. The destruction of the original chapter-house has here thrown the shafts much out of the perpendicular.

XV. A steep flight of stairs, strongly recalling Canterbury, leads from this transept to the chapel, called St. Edmund's, south of the choir. This part of the church has undergone great alteration. In the Norman period a chapel projected eastward from Gundulf's transept, and there was a short choir aisle. All this was changed during the rebuilding and alteration of great part of the church under Bishop Gilbert de Glanville. The Norman transeptal chapel and the aisle were then thrown together; and when the eastern portion of the church was afterwards completed, the wall was extended, and the steps to the south-eastern transept were added. In this manner the whole chapel assumed its present shape.

The great buttress on the north side of the chapel (see it figured in Plate IV.) marks the end of the Norman aisle, and perhaps also the entrance, by an arch, into an eastern chapel. Preparations were made for an elaborate vaulting, which was never carried out. The present ceiling of the chapel is a wooden framework, of which the panels are filled with plaster. This may be of the time of Haymo de Hythe. The corbel-

heads and bosses (see Plate IV.) deserve special notice for their carved foliage, among which occur the graceful leaves of the water-lily, no doubt frequent in the Medway at the time of the construction of this ceiling.

The defaced effigy in the north wall is supposed to be that of Bishop John de Bradfield (1278–1283).

Piercing the choir wall, at the western end, is a small circular hole, which appears to have served as a means of communication with the choir stalls. Its use is, however, uncertain.

The massive screen which separates this chapel from the south-eastern transept is of the same date and character as that which crosses the north choir aisle (§ XVII.), and as the stone screen of the choir (§ IX.). These are all of the Decorated period, and it would appear that they were erected for the protection of the eastern part of the church after the great plundering and destruction by the troops of Simon de Montfort in 1264 (see § III.).

XVI. From St. Edmund's chapel a flight of steps descends into the crypt [Plate V.], which extends under the whole of the choir, and is one of the best specimens of its class to be found in England. The western part is evidently of a much earlier date than the rest, which is Early English, and of the same period as the choir above. The first two, or westernmost bays, are no doubt Gundulf's work. The mouldings used by him occur here; the material is the tufa /n, used more or less

/n The tufa used by Gundulf is n calcareous deposit which is still to be seen in course of formation in some parts of Kent. Sufficient,

in all Gundulf's buildings, and not at a later period. The abaci are square, and the broad jointing of the masonry, filled in with masses of mortar, marked by a double line, indicates at once that the work here is very early Norman. At the side of the passage into the crypt is a small dark chamber, entered by a door formed from one of Gundulf's windows. The chamber itself is of Early English date, and may have been designed as a secret treasury.

The Early English portion of the crypt is, of course, lighter and less massive. The windows here have been opened and glazed, under the direction of Sir Gilbert Scott.

Some fragments of a very rich reredos, apparently that belonging to the high altar, are preserved here among other relics. They were found built into the wall which closed the monument of John de Sheppey. The design of the reredos seems to have been a tree of Jesse, and some of the details point to a French sculptor.

XVII. There remain to be considered Gundulf's Tower and the adjacent portion of the church. To these we pass by the north choir aisle.

This aisle represents the aisle of the Norman church, which may have terminated (as it has been suggested may have been the case in the south aisle) in an apsidal chapel. All the Norman work here, however, has dis-

however, does not now exist for building purposes, and it is probable that the builders of Gundulf's time discovered, and used, nearly all the formation then in existence. It was never plentiful.

appeared, and the existing wall is, on the south side, that of the choir endosure, dating from the building of the choir by William de Hoo; while on the north side it is of earlier character, and belongs to the extensive rebuilding carried out during the episcopate of Bishop Glanville. On this Early English wall a Perpendicular clerestory has been raised. The wall itself is unusually thin; the screen which crosses the aisle is Decorated, and, like the others (see § XV.), was probably designed for the better protection of the church.

The shatttered monument in the south wall of this aisle has been assigned to Bishop Haymo de Hethe, or de Hythe (1319–1352), the builder of the lower part of the tower. He was thus buried, as was usual, near his own work.

Passing to the eastern end of the aisle, a door leads into what is now a small open yard, of which the eastern boundary is the west wall of the north-east transept. On the west is Gundulf's tower. This yard was perhaps always an open space; but a staircase in the angle of the transept led to small rooms which had chimneys in them, and seem to have been those of the sacristy serving also as the watching chamber attached to the tomb and shrine of St. William.

An opening further west, in the aisle, leads into the space, now covered, between the choir aisle and Gundulf's tower. That this space must at first have been

open is evident from the erection of the Perpendicular clerestory, the windows of which would otherwise

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have been useless. It was, however, formed at some later time into two chambers, assigned to the keeping of the wax and waxen torches stored for the use of the cathedral. From a grant of these lodgings in 1545 we learn that Gundulf s tower was at one time known as the "Three-Bell Steeple;" and we are thus led to believe that it may have been erected, at first, as a campanile /o. It may have been intended to serve also as a place of protection in troubled times for the monks and for their treasures; but it would seem that it remained for a considerable time isolated, and unconnected with the actual church. A passage now leads into the tower from the western end of the aisle; but this has been built up in great measure with blocks of tufa and with fragments of Norman sculpture, which can only have come from destroyed portions of Gundulf's church. The existing communication is therefore much later than Gundulf's time.

The walls of Gundulf's Tower are not in a line with any part of the cathedral – another proof that it was

/o This grant, dated 1545, conveys to Nicholas Arnold, priest, "all the lodgyngs sometimes called the wax-chandler's chambers, together with the little gallery next adjoining, with all usual ways, i.e. through the three-bell steeple, sometime so called, and so up to the north side of the church, and so on the stairs that goeth to the six-bell steeple." This was the central tower of the Cathedral. The grant is printed in Thorpe's 'Custumale,' where will also be found the deed of surrender of the monastery to Henry VIII. In this are the words " Damus, reddimus .... totum scitum, circuitum, et præcinctum, et ecclesiam, campanile, et cœmiterium ejusdem monasterii." The "campanile" is apparently Gundulf's Tower.

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built without any reference to the general ground-plan. The tower itself, now a mere ruin, is square. The tufa coigns, and the herring-bone masonry of the north wall, are characteristics of Gundulf's work, and occur also in part of the outer wall of Rochester Castle (towards the river). The double buttress at the north-east angle of the tower is of Early English date, and, like other buttresses on this side of the

church, is unusually massive. When the north-eastern transept was built, and the tower was connected with that part of the church, it was probably found necessary to give it the additional strength of the buttress. The interior of the tower is now a mass of rubble walling. There are, on the west side, traces of window openings, which are now blocked by the wall of the great north transept; and which must have been blocked in the same manner by the wall of Gundulf's transept – showing again that the tower was built before the Norman church, and was unconnected with it.

The bridge by which, as it has been suggested, the tower was entered on the top, from the roof of the church, never really existed. The fragment of masonry which has been taken for the springing of the arch, is, in fact, a portion of a small flying buttress.

XVII. – The very massive buttresses which occur in the eastern portion of the church, beyond Gundulf's tower, deserve attention. They are all, of course, Early English, and part of the work of William de Hoo. The buttresses at the angles of the transept carry

staircases. Those beyond, eastward of the transept, were altered in the course of building. It was at first intended that shafts should be placed in the hollows; but, for some reason which does not appear, this design was changed. There are no shafts; and the capping of the buttresses was altered accordingly.

XVII. – The greater part of the central tower of the cathedral dates from 1825, when it was raised under the direction of Mr. Cottingham. It had been partly rebuilt by Sloane in 1749. In its present state it is altogether unsatisfactory. A small portion immediately above the roof is the work of Bishop John de Sheppey (1352).

XIX. – Of the priory of St. Andrew, established in connection with the cathedral by Gundulf, the principal 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. [Plate VI.] This is all Norman, and the recorded work of Ernulf, Gundulf's successor. The diaper on the wall 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

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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 east end of the chapter-house.

In a line with these remains of the chapter-house extends the eastern wall of the cloister, showing work of similar character, and, like the rest, part of Ernulf’s building. Some of the small shafts used here are of a peculiar stalagmite, which is met with also at Canterbury, where it was probably introduced and used by Ernulf. Beyond the chapter-house, but along the same walk of the cloister, ran the dormitory of the monks. On the south side of the cloister was the refectory. The chief portal of the refectory remains in the garden in one of the canons’ houses. It is Early English, and has the dog-tooth in its mouldings. On the inner side it is trefoil-headed; and close to it is a passage which led to the stair by which the leading-pulpit of the refectory was reached. This passage is Decorated, and has a ribbed vaulting, some of the ribs being of Perpendicular date, and curiously let into the older masonry. The wall of this passage, on the refectory side, is Ernulf’s; and parts of his Norman door remain here.

The position of this great cloister, or rather the extension of it beyond the eastern end of the church, is altogether unusual, and in England is probably unique. As it was at first constructed by Ernulf, the northern walk connected the church with the chapter-house. It is possible that the situation of the epis-

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copal palace, with the ground about it, rendered it necessary to throw the cloister thus far to the east. This palace stood at the south-west corner of the precincts; and it may have heen for this reason that Guudulf rebuilt the wall of the nave on the south side. But no bishop has lived at Rochester since the sixteenth century.

ROCHESTER CATHEDRAL.

PART II.

History of the See, with Short Lives of the principal Bishops.

IN the year 604, ...