

Henry Winkles and Benjamin Winkles, *Winkles's architectural and picturesque illustrations of the cathedral churches of England and Wales*, 3 vols. (London, 1835–42).

This is the letterpress (vol. 1, pp. 105–20) written by Thomas Moule to accompany the plates of Rochester Cathedral. It is a feeble piece of work, derivative and full of mistakes.

The book was reissued several times (the latest edition dates from 1860), and it became necessary, sooner or later, for some or all of the sheets to be reprinted. Without looking very hard, I discover that there exist at least three settings of sheet P (pp. 105–12), at least two of sheet Q (pp. 113–20); but I have spared myself the effort of working this out in detail. I transcribe what I take to be the original settings, relying chiefly on a copy made available by the Getty Research Institute (catalog.hathitrust.org/Record/000601945), which always does an excellent job.

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ROCHESTER CATHEDRAL.

The diocese of Rochester, the smallest of any in England, is situated in the western division of the county of Kent, and is separated from that of Canterbury chiefly by the Medway; but there are several parishes belonging to this see eastward of that river, its natural boundary being the Theyse or Teise, a small stream, which, after taking its course through the villages of Hunton and Gillingham, falls into the Medway at Yalding. A bishopric, with a college of secular priests, was founded at Rochester, in the reign of Ethelbert, the Anglo-Saxon king of Kent, soon after Augustine the monk, had landed in the isle of Thanet, and preached the gospel at Canterbury. The college was endowed with land, southward of the city, appropriately named Priestfeild, but its revenue was small. A church was begun to be erected in A. D. 600, and was finished four years afterwards, when it was dedicated to the honour of God and the apostle St. Andrew /1. Rochester was almost destroyed in the year 676 by Ethelbert, king of Mercia, and the city suffered greatly during the invasions of England by the Danes in the ninth century; but it appears to have recovered its importance in the reign of Athelstan, when there were three mint masters, two who superintended the king's coinage, and one who superintended that of the bishop.

The Cathedral Church, which was one of the earliest built in England after the conversion of the Anglo-Saxons, had become dilapidated in the reign of William the Conqueror /2.

/1 King Ethelbert's church was dedicated to St. Andrew, out of respect to the monastery of St. Andrew, at Rome, whence Augustine and the other monks were sent by Pope Gregory to convert the Anglo-Saxons. — See page 17 ante. St. Andrew

suffered martyrdom, A. D. 69, at Patræ, in Achaia, by having been fastened with cords to a cross, composed of two pieces of timber crossing each other, in the form of the letter X. The relics of the apostle were carried to Scotland by St. Rule, A. D. 369, and were deposited in a church built in honour of him where now the city of St. Andrew stands, and part of the cross was carried to Brussels by Philip the Good, who, in honour of it, instituted the order of the Golden Fleece, which bears for a badge St. Andrew's cross, or the cross of Burgundy.

/2 Agreeably to received usage, William of Normandy is called the Conqueror, but it is believed there is not a single instance in the whole of Doomsday Book, one of the principal records of England, to sanction such a title. It is there uniformly

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Gundulf, a monk of the royal abbey of Bee, near Rouen in Normandy, was consecrated bishop of Rochester, by Lanfranc, archbishop of Canterbury, on March 19, 1077. He was a prelate not so much distinguished for his eminence in learning as for his remarkable industry and unwearied zeal in promoting the interest of the church. Bishop Gundulf removed the secular canons from the priory of St. Andrew, and replaced them with monks of the Benedictine order. He at the same time conveyed to them part of the estates belonging to the see. Out of these manors the bishop reserved to himself and his successors a right to certain articles of provision, to be delivered annually at the bishop's palace, on the festival of St. Andrew, under the name of xenium, or a token of hospitality /3. The claims of the bishops to the xenium were often contested by the monks, and afterwards the bishops consented to receive a composition in money instead of the provisions in kind, the corn being always estimated at the current price.

Bishop Gundulf, by the assistance of his patron, Archbishop Lanfranc, acquired money sufficient to rebuild his Cathedral Church and enlarge the priory, and, although he did not live to complete the entire work he had undertaken, he laid the foundation of the future prosperity of his see.

The present church, like most of the very ancient ecclesiastical edifices, is in its plan an improvement on the Basilicas of Rome, and is built in the real form of the cross of Christ, with a massive square tower at the point of intersection /4.

The interior space westward of the cross, on the plan, was the

stated *Post quam Rex venit in Angliam* — since the king arrived in England — see Henshall's *Doomsday*, 4to. 1799.

/3 The record is printed in *Registrum Roffense*, a collection of ancient charters necessary for illustrating the ecclesiastical history and antiquities of the Diocese and Cathedral Church of Rochester, by John Thorpe, London, 1769, fol.

/4 Mr. Hope, in chapter 23, of his elegant work on architecture, has denominated our early architecture Lombard, as expressing the place in which this system of Latin church architecture was first matured. He adopts it in preference not only to that of Saxon first given to it in England, but equally in preference to

that of Norman subsequently conferred upon it, which only describes the least and most circumscribed continental province whence this architecture was more proximately wafted to the British shore. In Lombardy, says Mr. Hope, the crossing of the nave and transepts generally rises into an octagonal cupola; this we see likewise in France and in Germany. In England, the church built in the seventh century by St. Wilfrid, at Hexham, in Northumberland, is described by Richard, its prior, as being furnished with a round tower or cupola, from which proceeded four aisles; and West Dereham Church, in Norfolk, still offers an octagonal tower or cupola.

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nave, or body of the church, which, by the apostolical constitutions, represented the ship of St. Peter, and preserved its name /5. This part of our Cathedral Churches seldom fails to produce a sublime effect by the simple grandeur of its outline and general amplitude of dimensions; the space eastward of the cross, called the choir in allusion to the choral service performed in it, is in the earliest edifices disproportionately short. The transept, a part of the church shorter than the nave, and running north and south on the plan, is frequently called the cross; it will be observed that the choir does not extend to the outer walls but is situated between the piers, and the aisles serve as passages to the Lady Chapel, almost always erected eastward of the high altar. The aisles of the transept are generally separated into distinct chapels by ornamental screens. The principal part of the nave of Rochester Cathedral, an interesting specimen of Anglo-Norman architecture, is supposed to have been built by Bishop Gundulf, one of the most celebrated men of his time; amongst the prelates of the early Norman reigns were many possessed of consummate skill in architecture, which, aided by their munificence, was applied to the rebuilding of their Cathedral Churches /6. The nave of Rochester is more ancient than that of any Cathedral in the kingdom, and still retains most of the peculiar features of the style in which it was originally built. The alterations by which the appearance has been most affected are the enlarging of the western window and the raising of the roof /7.

Bishop Gundulf removed the remains of his predecessors who had been buried in the old church into some part of his new fabric, which he caused to be completed for that purpose. He enclosed

/5 Hope's Historical Essay on Architecture, 1835, p. 88.

/6 No less than fifteen of the twenty-two English Cathedrals still retain considerable parts, which are undoubtedly of Norman erection, the several dates of which are ascertained. With equal extent and magnificence many of the churches belonging to the greater abbeys were constructed in this era. Few indeed have escaped their general demolition at the Reformation. — Dallaway's Discourses on Architecture, pp. 32 & 35.

/7 Bishop Gundulf's chapel, in the white tower of London, affords perhaps the only instance of an Anglo-Norman building covered by the original vaulting. This chapel, fifty feet by forty in dimension, with aisles separated by an arcade, occupies

the entire space from the second floor to the roof; the vaulting of its centre is semi-circular, coved at the eastern end, but the impress of the frame-work or centering was either carefully avoided in the erection, or was afterwards chiselled or rubbed down. This chapel, one of the finest and most perfect specimens of the Norman style of architecture, now extant in this country, was dedicated to St. John the Evangelist, and is now used as a record office.

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the remains of Paulinus, the third bishop of this see, for whom he procured canonization, in a shrine of silver, at the expence of Archbishop Lanfranc: the number of rich offerings subsequently made at this shrine proved a fund of wealth to the church and monastery. St. Ithamar, the first English bishop of this see, died A. D. 655: his remains were afterwards enshrined in the new church by Bishop John, about the year 1130, and the priory contained a legend of his miracles.

Gundulf exchanged with Odo, bishop of Bayeux and earl of Kent, some church land for three acres without the southern wall of the city of Rochester. Earl Odo is also said to have granted to the monks ground for a vineyard, the same which is now called "The Vines." By several charters it appears that the monks had a vineyard thereabouts /8.

King William the Conqueror, at his death, is said to have given one hundred pounds and his royal robe to the Cathedral Church of Rochester as a proof of his regard for Bishop Gundulf, who, being of great celebrity as an architect, had been employed by the king in directing the buildings in the tower of London.

When King William Rufus ascended the throne, Bishop Gundulf obtained several grants in favour of the church of Rochester, and from that king's successor Henry I., he procured many privileges for the monks of St. Andrew's priory. In the grant of a fair to the city, held on the festival of St. Paulinus, the monks had permission to vend their merchandize after the king and his servants.

Amongst other munificent acts, Bishop Gundulf founded an hospital at Chatham, dedicated to St. Bartholomew, an endowment still existing under the patronage of the dean and chapter of the Cathedral. He also founded and endowed a nunnery at Malling, near Maidstone, the remains of which building attest its Anglo-Norman origin. The bishop also repaired the castle walls of Rochester and founded the tower which bears his name, one of the

/8 In some of the old leases there is mention of considerable quantities of blackberries delivered by the tenants of the bishop, which were used to colour the wine made from grapes growing in this vineyard. In parts of the weald of Kent the vine still grows wild in the hedges, and evidence of the vine having formerly flourished in England, is found in many names of places, as the Vineyard, near Gloucester, and the Vineyard, in Herefordshire, although it has been maintained that the vineyards of England were the apple orchards, and the wine, cider. The whole process of

planting, pruning, stamping, and pressing of vines, was represented in an ancient stained glass window, formerly in a house at Chilwell, near Nottingham.

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finest remains of antiquity in the kingdom. From a comparison of this tower and the keep of the tower of London, also built by him, with those of earlier construction, Gundulf is considered to have invented that description of castle architecture in which the lofty artificial mound was not deemed essential. The towers erected by Gundulf are very lofty and contain four separate floors, the portal or entrance being many feet above the ground. His great merit consisted in various architectural stratagems, by which as much security was given to his towers as by real strength /9.

Rochester castle is interesting from its extent and the great preservation of its walls, the masonry of which is very good. King James I., in the year 1610, granted this castle to Sir Anthony Weldon, of Swanscombe, whose descendants have demolished the interior for the sake of the timber, but the walls defy destruction.

Bishop Gundulf, after having held the see of Rochester thirty-two years, during the reigns of William I. and II. and Henry I., died on the 7th of March, 1107, and was buried before the high altar in his own Cathedral.

Radulf, his successor, being appointed archbishop of Canterbury in 1114, Ernulf, abbot of Peterborough, was advanced to the see of Rochester. This bishop also was an architect, and erected the chapter houses both of Peterborough and Rochester. He was a great benefactor to the priory of St. Andrew, and built the refectory and dormitory of the convent. Bishop Ernulf is supposed to have been the author of "Textus Roffensis," a manuscript relating to the early history of his Cathedral. He died in the year 1124.

The Cathedral of Rochester was entirely completed during the prelate of his successor John, archdeacon of Canterbury, who was advanced to this see in 1125. The dedication of the church was celebrated on Ascension Day, the 7th of May, 1130, in the presence of King Henry I., many of the nobility and principal dignitaries of the church, including the archbishop of Canterbury, eleven English and two Norman bishops /10. During the ceremony a dreadful fire

/9 Rickman's Discrimination of Styles in Architecture, p. 187, and Dallaway's Discourses, p. 274.

/10 Bishop John, who built the church of Frindsbury, about two miles northward from this city, granted it to the Cathedral, for the purpose of supplying the wax tapers, which burnt continually on the high altar.

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broke out in the city, and the new church was seriously damaged.

A similar fate befell it in the year 1137, and again in 1379.

In the year 1185, the thirty-second of the reign of Henry III., Gilbert Glanville, who had been archdeacon of Liseux, in Normandy, was appointed bishop of Rochester. He was a patron of architecture, and besides building the palace, he rebuilt the cloisters of the monks with stone, and provided an organ for the church. The bishop, in 1197, exchanged Lambeth, in Surrey, then the property of this see, with Hubert Walter, archbishop of Canterbury, reserving out of the exchange a part of the land, on which he erected Rochester-place, a mansion fit for the reception of the bishops of Rochester whenever they came to attend parliament /11.

Bishop Glanville, for many years was involved in a controversy with the prior and monks of the convent, and during this period, it is stated, that the silver plates covering the shrine of St. Paulinus, were converted by the monks into money; they were, however, at last compelled to submit to their diocesan. These disputes considerably retarded the progress of the reconstruction of those parts of the Cathedral Church which had been destroyed by the fire.

The choir, rebuilt under the direction of William de Hoo the sacrist, was first used at the consecration of Bishop Sandford, on the 9th of May, 1227. All the eastern part of the church is recorded to have been rebuilt with the large gifts bestowed at the shrine of St. William of Perth, an alleged martyr, whose canonization was procured by Bishop Lawrence de St. Martin; his body was then removed from the choir where it had been originally buried to the northern transept, and a rich shrine erected to his memory. This device procured a fund of wealth to the church, which continued productive for almost three hundred years.

Hamo de Hythe, prior of the convent of St. Andrew, who had been chaplain to his predecessor Bishop Woldham, was appointed bishop of Rochester in the year 1316, but he was obliged to wait two years and a half before his consecration, which was not performed till 1319. This prelate was confessor to King Edward II., and a

/11 Stangate stairs, at Lambeth, were constructed by Bishop Shepey, in 1357, for the convenience of himself and retinue in crossing the Thames to Westminster. The last bishops of Rochester, who resided at Lambeth, were Bishops Fisher and Hilsley. The palace afterwards fell into the hands of King Henry VIII., who exchanged it with the bishop of Carlisle for certain houses in the Strand.

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very great benefactor to the Cathedral. In the year 1343, in conjunction with Prior Shepey, who was afterwards bishop, he caused the massive central tower of the church to be raised higher and covered with lead. Four new bells were at the same time placed in the tower, which were named Dunstan, Paulin, Ithamar, and Lanfranc. Bishop Hamo de Hythe also rebuilt the shrines of St. Michael, St. Paul, and St. Ithamar, of marble and alabaster, to

contain their sacred relics; and presented to the church a magnificent mitre, which had once belonged to Archbishop à Beckett. He rebuilt the refectory of the convent, and a mansion at Trottescliff, or Trosley, one of the bishop's palaces, near Maidstone. The great hall of the episcopal palace at Halling was also erected by Bishop Hamo de Hythe /12.

In the year 1326, as King Edward II. was returning from Leeds castle, then the seat of Lord Badlesmere, steward of the royal household, he was met by the bishop of Rochester, near Boxley, who, after attending the king to his palace at Rochester, conducted the sovereign part of the way towards Gravesend.

At the dissolution of religious houses, the priory of St. Andrew, at Rochester, was surrendered in 1542 to the king, and by a new charter granted in June, 1542, the church, with part of the estates of the dissolved priory and other possessions, were vested for ever in a new establishment, consisting of a dean, six prebendaries, six minor canons, a deacon, sub-deacon, six lay clerks, eight choristers, with a master and grammar master, twenty scholars, two sub-sacristis, and six bedesmen. The last prior Walter de Boxley, was appointed the first dean after the granting of the charter.

The precincts of the Cathedral appear to have formerly occupied nearly half the area within the walls of the city. There were three gates leading into this liberty: the cemetery gate, which opened from the Market Cross upon the western front of the church; St. William's gate led from the High-street to the porch on the northern front of the transept; and the prior's gate, towards the vineyard, on the southern side of the church. The only part of the conventual buildings now remaining are the porter's lodge and fragments of walls wrought up in other edifices. The site of the

/12 A gatehouse and considerable remains of the hall and chapel are yet standing; it is situated on the banks of the Medway, about four miles from Rochester.

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bishop's palace, which had been rebuilt by Bishop Lowe, in the year 1459, is now occupied by a row of houses. The deanery is situated where the prior's lodging formerly stood, with its gardens extending south-eastward.

The Cathedral of Rochester, like every other in the kingdom, suffered much injury at the time of the Reformation, in consequence of the rage which then prevailed for destroying every thing decorated with a cross. To such an extent was it carried that Queen Elizabeth, in the second year of her reign, found it necessary to issue a proclamation against persons guilty of the offence, and to give greater weight to her determination signed each copy with her own autograph /13.

The fury of the popular party, during the civil war, was extended to this Cathedral, although it certainly suffered less from their un-

reasonable bigotry than some other sacred edifices /14. The altar was then removed into a lower part of the church, and its enclosure broken down.

The choir was repaired in the year 1743, at which time the pavement was relaid with Bremen and Portland stone alternately disposed. The stalls for the dean and prebendaries were reconstructed, and the bishop's throne was erected at the expence of Bishop Wilcocks, who had been one of the chaplains in ordinary of King George I., and preceptor to the young princesses, daughters of the prince of Wales, afterwards King George II /15. An extensive repair was commenced in the year 1827, and conducted under the direction of Mr. Cottingham, from funds supplied wholly by the dean and chapter; a more careful and attentive architect could not have been selected, as the result has amply proved in a more correct restoration of the architectural peculiarities of this very ancient Cathedral than is usually exhibited.

/13 Fuller's Church History, book ix. p. 66.

/14 The lords and commons ordained that in all churches and chapels the altar tables of stone should, before the 1st of November, 1643, be utterly taken away and demolished, and that all rails which had been erected before any altar should be taken away. They also ordered that all tapers, candlesticks, and basins, be removed, and all crucifixes, crosses, images and pictures of any one or more persons of the sanctity or of the Virgin Mary, and all images or pictures of saints or superstitious inscriptions, should be taken away and defaced. Visitors were at the same time appointed under a warrant from the earl of Manchester for demolishing superstitious ornaments.

/15 He was also dean of Westminster, and in his time the western front of the abbey church of Westminster was restored and the towers completed, from designs by Sir Christopher Wren.

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The church stands at a short distance southward from the High-street of Rochester, and eastward from the ancient castle; the walls of the Cathedral precinct running parallel with the castle ditch. It is a building which exhibits specimens of architecture of four distinct eras; the nave and western front were chiefly the work of the Norman bishop Gundulf, as well as a massive bell tower, which stands between the transepts on the northern side, and bears his name. The northern side of the western transept was built by the monks Richard de Eastgate and Thomas de Meopham, subsequent to the fire which happened in the year 1179; and the southern side by the monk Richard de Walden, about the year 1200. The choir and eastern transept were erected in the reign of Henry III. by William Hoo, sacrist of the church, with the produce of offerings made at the shrine of Saint William.

The western front of the Cathedral, one of the most perfect specimens of early Anglo-Norman architecture, was constructed

with consummate ability at a period when the art had arrived at a high point of perfection. The central doorway is formed by a very beautifully recessed semi-circular arch, composed of enriched mouldings, and supported by four pillars, the capitals of which consist of wreathed foliage, with birds and animals introduced /16. The pillars are annulated, or encircled by ornamental bands, and rise from a plain plinth, which has possibly been constructed in the room of an enriched base which had become decayed. Two of the pillars take the form of caryatides, and present statues of King Henry I. and his queen Matilda, the daughter of Malcolm III., king of Scotland, without question two of the most ancient statues remaining in England. The figure of the king holds a sceptre in his right hand, and in his left a book. The queen is represented holding a scroll, typical of the grants made to the priory

/16 The capitals of the pillars of the Lombardic style were in general compositions of scrolls and foliage differing from and much less bold than those of the ancients, or were combinations of animals and human beings sometimes simply imitated from Nature, in other instances monsters and grotesque. Of the grotesque sort many curious specimens are enumerated in Hope's "Historical Essay on Architecture," as existing in Italy, France, and Germany. In England the most remarkable are those in the undercroft of the Cathedral of Canterbury, and in St. Grymbald's crypt, at Oxford. Behind the altar of Romsey church, in Hampshire, are several pillars with sculptured capitals, two of which are historical, and record on scrolls the name of the architect, ROBERT . ME . FECIT. These last mentioned capitals are described in the "Archæologia," vols. xiv. and xv.

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by those sovereigns. All the mouldings of the arch are highly enriched with sculpture, representing arabesques, medallions of heads and animals, with foliage intermixed. The lintel, across the imposts of the doorway, bears a representation of the twelve Apostles; and in the tympan above is a fine has relief, in the early Greek style, of Jesus Christ holding a book, and in the act of giving the benediction. Such figures were anciently placed on the porch or entrance of the church as a security against the influence of evil spirits. The centre compartment of the tympan, which is of oval form, bearing the figure of Christ, is supported by cherubim and seraphim, and the four symbols of the Evangelists are disposed round this medallion.

Other remains of this very ancient front consist of arcades presenting peculiar enrichment in the instance of the semi-circular heads of the arches, which are sculptured lozenge-wise, an ornament noticed by Chaucer, as "hacking in masonries;" the small pillars also exhibit a vast variety of design in the capitals /12.

Originally, it appears, there were four octagonal towers upon this front, which rose above the roof to the height of two stories, enriched with arcades in several courses, and terminated by pin-

nacles; these have been rebuilt, or partially removed with the exception of one of the southern towers nearest the centre. On the front of the northern tower is a statue of Gundulf, the founder, but much mutilated.

The large window, which occupies the whole space between the central towers, was inserted about the time of Henry IV., or perhaps a little earlier. It is divided into two principal compartments,

/17 One of the peculiarities of Anglo-Norman architecture is the covering the surface of the walls with projecting ornaments of great diversity in the detail. Upon this remarkable difference from the antique Mr. Hope has made some observations. The severity of ancient architecture required that the two component sides of an entire edifice situated right and left of the common central point or line, should correspond, not only in the general dimensions but peculiar designs of their ornamental parts. If there had been a thousand columns in a single row, each would have had a capital and base similar in its minutest embellishment to all the rest. The architects of the middle ages were less strict, bassi relievi inserted in different sides of a single front, correspond not even in size, seldom do they in subject; if one contains figures, that opposite perhaps only displays foliage. In the same way the opposite shafts or jambs of the same porch are often of a wholly different design; and as to the capitals, when these are highly wrought or with figures, it appears that making two alike would have been considered as poverty of invention. — Hope's Essay, p. 201.

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each forming four lights, having a main transom in the centre, and another at the springing of the arch. The heading of the window is distributed in minor lights or openings formed by sub-divisions. Although a very fine window, its position is greatly to be lamented as destroying the beautiful character of the architecture on the western front; most of the windows of the nave are of the same date. Other parts of the church are so surrounded by buildings that little more than one portion can be seen at a time; they are extremely plain and almost destitute of ornament.

On the northern side of the choir, close to the eastern side of the transept, is a tower now unroofed, and called Gundulf's Tower, having usually been considered to have been built by that celebrated architect. The whole length of the Cathedral from east to west is three hundred and six feet, the width of the western front is ninety-four feet, and the height of the tower one hundred and fifty-six feet.

The earth has accumulated at the base of the western front so as to cause a necessity for a descent of several steps into the church at this entrance. The piers and arches of the nave are of Anglo-Norman architecture, with the exception of those nearest the transept; the arches are enriched with chevron mouldings, but the capitals of the pillars are plain, and the disposition of the shafts on the massive piers are dissimilar, not any two on the same side being exactly alike, although the opposite piers uniformly corres-

pond in their arrangements.

The triforium presents a series of arches enriched with chevron and other mouldings of a similar description, and the face of the wall is not without ornament; above are the windows of the clerestory. A very fine open timber roof is supported on corbels representing angels bearing shields of arms; besides those of the bishopric, the priory, and city of Rochester, are the arms of the priory of Christchurch and of the archbishopric of Canterbury. The alteration of Bishop Gundulf's design by the introduction of the present western window is clearly to be distinguished by the abrupt termination of different arcades at the western end, some having been divided through the very centre of the arch.

The two easternmost arches of the nave are in the pointed style of architecture, and the central tower, which rises from the intersection of the nave and transept, is sustained by obtusely pointed

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arches rising from piers of solid masonry, environed by shafts of Petworth marble, connected by fillets of the same material. A spire, which had been erected in 1749, has lately been removed.

The western transept is erected in the pointed style of architecture. At the northern end is a triforium, the lancet-formed windows of which have each a screen in front, divided into three arches of unequal height, supported by slender shafts of Petworth marble. The vaulting of the transept is of stone, and groined. Many of the smaller shafts and impostes of arches are supported by corbel heads, chiefly of ecclesiastics, not inelegantly sculptured. In the eastern wall is a recess under a large pointed arch, within which formerly stood an altar to St. Nicholas. The southern end of this transept exceeds in lightness of style and enrichment that on the north; and the roof is of framed timber, in imitation of vaulting. On the western side is the chapel of St. Mary, in which the consistory court is now held; and on the eastern side is the muniment room.

The whole length of the nave, which is so remarkable for its antiquity, is one hundred and fifty feet, measuring from the western porch to the steps of the choir, and in breadth between the pillars thirty-three feet, and between the walls seventy-five feet /19.

When the choir was rebuilt in 1227, it was extended to a greater length by several feet than the nave itself; the length of the choir is one hundred and fifty-six feet. The length of the western transept is one hundred and twenty-two feet, and that of the eastern ninety feet.

From the floor of the nave is an ascent of ten steps to the choir; the organ, which is placed over the screen, was built in 1792 by Green, and its case was designed by the Rev. — Ollive. From the screen to the eastern extremity of the choir the architectural style is uniform, consisting of two stories of pointed arches, the lower rising from slender pillars of Petworth marble, with

plain capitals, and attached to solid piers by fillets. Above the larger arches is a triforium, or gallery, extending round the whole

/19 The length of the nave of Hereford Cathedral, also of Anglo-Norman architecture, is one hundred and forty-four feet; Gloucester is one hundred and seventy-four feet in length; while that of Durham, of magnificent proportion, and very bold in its detail, is two hundred and sixty feet; but the nave of Ely Cathedral, completed at a very late period of the Anglo-Norman era, and of a very plain description, is no less than three hundred and twenty-seven feet long, excelling that of every other Cathedral in its extent.

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choir and its transepts. All the windows, excepting those immediately contiguous to the altar, consist of single lights of the lancet form. The others, which are divided by mullions, were undoubtedly once filled with stained glass, remains of which are still existing. The eastern transept is divided into aisles; its extremities were formerly shut out from the choir by screens, which were occasionally hung with tapestry. The northern side of this transept is called the chapel of St. William, from the shrine of the saint, which was here deposited. The vaulting both of the choir and its transept is of stone, the ribs springing from capitals of tall shafts of Petworth marble.

The altar was originally placed at a distance from the eastern wall, and its position is ascertained by a triple stone seat in the southern wall under the third window. These stalls placed on the southern side of altars were intended for a priest, deacon, and sub-deacon, to sit in during the celebration of high mass /20. On the front of this triple seat are the arms of the see of Rochester; of the priory of Christchurch, Canterbury; and of the priory of St. Andrew, at Rochester. Beneath these shields were formerly representations of three episcopal figures, and this inscription: —

**O altitudo divinaq sapiencie et scientie
Dei quam incomprehensibilia sunt
Iudicia ejus et investigales vie ejus.**

The crypt of this church is very spacious, extending under the buildings of the choir eastward of the great transept, and was the work of William de Hoo. There are remains of fresco painting in that part of the crypt beneath Saint William's chapel. Within a circle is a representation of a vessel sailing and a large fish in the water below. On one side is a monk, with uplifted hands as if in prayer; under the whole is a shield of gold charged with an eagle displayed, sable.

The entrance of the present chapter-house is near the southern end of the eastern transept; its pointed arched doorway presents

/20 By one of the constitutions of Archbishop Langton, made in 1222, every large parish church is enjoined to have two or three priests, according to the extent of the parish and state of the church, and three stalls on the southern side of the altar are not uncommon in ancient churches. One of the most elegant of these triple stone seats, formerly in the chancel of Chatham church, is engraved in the third volume of the "Vetusta Monumenta;" and there are four stalls in the church at Maidstone, and in that of Cotterstock, in Northamptonshire.

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the finest specimen of canopied niches, with effigies, to be seen in England. The sculpture is very rich, and is continued from the base in detached recesses rising above each other, and contains figures, of which the lowermost are supposed to represent King Henry I. and his queen Matilda. Above on each side are Bishops Gundulf, Ernulf, Lawrence de St. Martin, and Hamo de Hythe, to the last of which the erection of the doorway is attributed /21. The hollow moulding surrounding these figures is perforated and entwined with foliage. Over the effigies of the bishops are represented cherubim and seraphim glorifying Christ, whose figure is sculptured standing beneath a canopy on the apex of the arch. Branches of foliage forming the outer mouldings appear to spring from piers ornamented with graduated buttresses on the sides of the doorway.

A library is contained in cases on the northern side of the chapter room. Amongst the manuscripts are "Textus Roffensis," and the "Costumale Roffense," the last written chiefly by Prior John Westerham, who died in the year 1320. It contains many particulars relative to the ancient tenures, services, &c. of the manors, within the diocese of Rochester, which belonged to the priory of St. Andrew, together with the valuation of the Peter-pence payable from Cathedral Churches in England to the popes.

The monuments of the bishops of Rochester now remaining in this Cathedral are interesting from their antiquity as well as from the style of execution. A very plain stone chest, on the southern side of the choir, near the altar, is supposed to be the tomb of Bishop Gundulf, who died in 1107.

Westward from this is a monument of Bishop Inglethorp, who died in 1291. The cumbent figure of the bishop and canopy under which it reposes, are both cut out of a single block of Petworth marble, highly polished; the canopy is enriched with crockets,

/21 *Costumale Roffense*, p. 176. — There is also an engraving of this doorway in "Carter's Specimens of Ancient Sculpture and Painting," a work of admirable design, tending to elucidate obscure and doubtful points of history, as well as to preserve portraits of eminent personages.

Sculptors from Italy are supposed to have traversed Europe at an early period in the exercise of their art, and to have brought it to this country, since an advance of excellence in sculptured designs of this period is very perceptible; and in the attitude of some of the monumental effigies of the thirteenth century, which are

conceived to have been designed by or after these foreign artists, a graceful simplicity is preserved, and in the drapery a freedom of arrangement not always found in the more elaborate and finished productions of a succeeding age. — Bloxam on the Monumental Architecture and Sculpture of Great Britain, p. 129.

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finials, and other architectural details peculiar to the reign of Edward I.

In the northern aisle of the choir is a monument attributed to Bishop Lawrence de St. Martin, who died in 1274. Both the figure of the bishop and the canopy are more highly ornamented than the last mentioned.

Westward of this monument, in the same aisle, is a tomb of Petworth marble, supposed to have been erected in memory of Bishop Glanville, who died in the year 1214; it is ridged en dos d'ane and is sculptured with heads of ecclesiastics in quatrefoil panels, having in front below the ridge an arcade with enrichments of foliage.

Against the southern wall of the eastern transept is the monument of Bishop Walter de Merton, who died in 1277. A costly altar tomb, highly decorated with enamelling in the style of the thirteenth century, was originally erected over his remains, and the effigies of this eminent prelate, represented in his episcopal robes, was engraved on a brass plate, fixed in the upper horizontal stone, and which was considered a very early example of that kind of monumental decoration. Round the verge of the tomb were Latin verses in praise of his good work in founding Merton college at Oxford. This interesting memorial was destroyed at the time of the Reformation, together with many similar works of art, which had for ages contributed to the beauty and dignity of ecclesiastical edifices. In the reign of Elizabeth the fellows of Merton college, Sir Henry Savile being then warden, erected upon the site of the demolished tomb the present monument, which appears to be surmounted by the original canopy. On the wall behind the recumbent figure of the bishop are his arms and a purse, his badge as lord chancellor. Although there exists but little to praise in the architecture of this monument, yet it must be regarded as one of the best examples of the style which characterised the period in which it was erected, and, above all, as honourable to the good feelings of the society by whom it was raised.

In the same transept is an altar tomb of grey marble in memory of Bishop Lowe, who died in 1407. The square compartments at the head and foot, as well as on the front of the tomb, are charged with shields, inscribed with the following: —

I . H . C . est . amor . meus . Deo . gras .

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Together with shields of his own arms, and of those of the see of Rochester. On the verge of the slab are the words –

**Miserere . Deus . anime . Fs . Iohannis . Lowe . episcopi . credo . videre
. bona . domini . in . terra . viventiam . Sancte . Andrea . et . Augustine .
orate . pro . nobis.**

All the letters are in very high relief, and on labels round the base of the tomb is this sentence: –

**Quam . breve . spaciam . hec . mundi . gloria . ut . umbra . pominis .
sunt . ejus . gaudia.**

In the eastern aisle of this transept is a monument of Bishop Warner, who died at the palace of Bromley, October 14, 1666. He is the only prelate from Bishop Lowe to the present time who has been buried in this Cathedral. Of the ninety-two prelates raised to this see, the names of no more than twenty-three are recorded, whose remains have been deposited in this church, and of these the monuments of only four can be fixed with any degree of certainty, namely, Merton, Lowe, Warner, and that of Bishop John Bradfield, who died in the year 1283, which is on the northern side of St. Edmund's chapel, near the entrance into the crypt.

A much smaller proportion in number have been buried here for the last three hundred years than in all the time which had before passed since the foundation of the church. It appears that during this more early period only four bishops of Rochester were translated to other sees; but from Bishop Lowe, in the reign of Edward IV., to Bishop Spratt, in the reign of James II., there were only six bishops, who died possessed of this diocese. Seven bishops of Rochester, Spratt, Atterbury, Bradford, Wilcocks, Pearce, Thomas, and Horsley, holding the deanery of Westminster, together with this see, were buried in Westminster Abbey Church, and no bishop since the Reformation has resided for any considerable time at the palaces of Rochester or Halling, but at Bromley. Brown Willis, the antiquary, in his "Survey of the Cathedrals of England," conjectures that the deans and other dignitaries of this Cathedral have been buried elsewhere, as he found so very few monuments erected to their memory in Rochester Cathedral.

Three archdeacons only appear to have been interred in this Cathedral, Dr. Tillesley, who died in 1624, Dr. Lee Warner, who died in 1679, and Dr. John Denne, who died in 1767, whose remains are deposited in the southern part of the western transept.