

Newsletter

Canterbury Cathedral
Archives and Library News

Experiences of Women in Early Modern Canterbury



Lady at prayer in St. Michael's Chapel

Canterbury City Council's archive collection (held by Canterbury Cathedral Archives) is a rich and valuable source of evidence about the city's past and includes an extensive range of records relating to all aspects of the medieval, early modern and modern city. A significant part of the collection consists of administrative records, including minute and account books, from the 12th century onwards. Though in the early modern period these documents were generated by an exclusively male ruling council, they do contain traces of the lives of women. Since a key issue when investigating the lives of early modern women is the lack of surviving documentary evidence, these records therefore present a potentially useful source for research.

Much research relating to women's lives relies on wills, tax records and women's own writings. Inevitably, this often results in a focus on the lives of elite women because of the greater chance of their appearance in such records. By contrast, the examples below, taken from Canterbury city's annual Chamberlains' Accounts (CCA-CC/F/A/21-23, 1603-1630), serve to show that local civic records can provide an insight into the whole

breadth of women's social experiences, including the elite, but extending to the poor.

Two local elite women feature in the records on a number of occasions - Lady Margaret Wotton, after whom Lady Wotton's Green in Canterbury is named, and the 1st Countess of Winchilsea (Elizabeth Finch). For example, in 1611-12 we discover that when Lady Wotton first arrived in Canterbury to live at St Augustine's Abbey with her husband, the city, in a move of hospitality, purchased a gift for her: "Paid 5s for a Fordwiche troute that was sent to the lady wotton at hyr fyrst comyng to the pallace with my lord". Many years later, it was Lady Wotton who gave gifts to the city as both she and the Countess of Winchilsea regularly sent venison to the mayor and aldermen for celebratory feasts: "Paid to Mr Baker at the Chequor at ye eating of a bucke given by the Lady Wotton".

In the early part of the century, the mayor, alderman and common council were also often invited to dine at the city recorder's house at New Year and, though this was an important part of maintaining a good working relationship between the men, there is evidence that the wives of the aldermen were sometimes included in the outing: "Paid at Mr Haddes recorders when there dynd on newe yeres daye Mr mayor the Aldermen and ther wyves" (1612-13).

Aside from county and civic elite women, the accounts also hold evidence of working women. For example, there are a number of entries relating to quarterly 6d payments to Ann Savidge for sweeping the "Corthall doore" and in 1603-4 there are 51 numbered payments to a woman identified only as "Dale's widow" for her service in looking out for those suffering from plague. The first relevant entry in the account book for this year describes her role: "to widow Dale for her



*Drawing of a woman c. 1600
CCA-U227*

paynes in searchinge such as were infected with the sicknes 3s 4d".

As well as the payments to Dale's widow, the accounts record other plague-related payments to women during this year, showing how often women were involved in caring roles. These entries also give us an appreciation of the impact of plague on the city and some of the ways in which the city council attempted to deal with outbreaks. We learn that the city paid for "a poore woman that kept Abraham Davies house in the time it was visited and paid the wife of Robert French who kept Hodgkins' wife in her sicknes time and afterward was visited therwith herself". Such entries also specifically highlight another difficulty when researching women's lives whereby men invariably receive full mention but women remain either anonymous or identifiable only through their husbands.

Finally, we see reference to the poorest and most troubled of women. In 1603-4, the city paid a man 4s "for riding after Yokins that killed her owne Child" and in 1606-7 paid four men 4d each to "drage the Dukinge stoole to the watersyde for wickes his wyffe". However, the accounts also provide evidence that the city council showed mercy and care to poor women, giving 20s in 1619-20 to "William Pitkins' widdow in her sicknes to Comfete her and her Children and paying 2s in 1605-6 for healinge of a poore womans legge".

These brief examples, drawn from three account books, offer only the smallest glimpse into a range of social and economic issues relevant to the lives of early modern women in Canterbury and, at the same time, reveal just one aspect of the significant research potential of Canterbury City Council's archive collection.

by Avril Leach, University of Kent

Canterbury Cathedral and Medieval English Queens

This year's Open Evening is taking the theme of 'the Role of Women through the Ages in the Life of Canterbury Cathedral'. This is particularly appropriate given the visit earlier in the year of Her Majesty the Queen with the Duke of Edinburgh to unveil two statues at the west end. Canterbury Cathedral has many connections with English queens, some of which are reflected in the Archives. Given the Magna Carta commemorations this year, it is appropriate to note some particular connections with medieval queens of England.

One of our most famous documents, the Accord of Winchester, dated to 1072, includes a queen amongst the witnesses: Matilda, wife of William the Conqueror, signs it with her autograph cross. We have a fine charter of Matilda, wife of King Stephen, and also a charter issued by Eleanor of Aquitaine, Henry II's wife. It is recorded that Isabella of Gloucester, first wife of King John, whose marriage was annulled by the king in 1199, was buried in the cathedral in 1217. Shortly before she died, she granted to the cathedral some land in Petersfield in Hampshire. A copy of this grant is held in the Archives. John's second wife, Isabella of Angouleme, was crowned in the cathedral alongside the king in 1200. King Henry III married the 12-year-old Eleanor of Provence in the cathedral in 1236; there are various documents relating to her in the Archives. The royal couple's son, Edward I, also married an Eleanor, Eleanor of Castile. We hold a charter issued by Eleanor issued in 1290, with a fine example of her seal.

by Cressida Williams

The Revd Robert Hunt of Reculver and Virginia



Robert Hunt (c. 1568–1608) was vicar of Reculver from 1595 to 1602, at which date he moved to the diocese of Chichester to become vicar of Heathfield. He was probably born around 1568/69 and educated at Magdalen College, Oxford (BA 1592; MA 1595). He had been ordained in Lincoln in 1593 and was installed into the living at Reculver on 18th January 1595.

In 1606, while vicar of Heathfield, he was recruited to become the chaplain of the Virginia Company's expedition to found a colony in North America, setting out from Blackwall on the *Susan Constant* on 19th December 1606 and taking a library of books with him. The expedition arrived in Virginia on 27th April 1607 and named their new settlement Jamestown.

In January 1608, much of the colony was destroyed by fire (always a hazard with timber constructions at the time) and Robert Hunt's house and his library of books were destroyed. Times were hard for the new settlers and Hunt died at some time in the next few months. Probate on his will was granted in London on 14th July.

The archaeologists of the Jamestown Rediscovery project have been conducting excavations to establish the location of the original settlement, including the site of Robert Hunt's church. In 2013 the team reported the discovery of four graves in the chancel of the original church. Examination of the skeletons and grave contents have enabled Dr William Kelso and his team to identify the left-hand grave as that of Robert Hunt. The other three are thought to be those of three of the colony's leaders, Captain Gabriel Archer, Sir Ferdinando Wainman, and Captain Thomas West.

Recent excavations have discovered over 100 book clasps in various parts of the site, some of which may (just possibly) have been fastenings on the bindings of Robert Hunt's lost library. However, not all of his books have been lost, as it seems that he did not take them all with him to America. The Chapter Library owns one book with an inscription in Latin recording Hunt as its purchaser, dated Reculver February 1598. The inscription on the title page reads 'Liber Ro: Hunt Vicarij de Reculver; Februar: 1598. prec: -5-0'. The book is a German-Latin dictionary printed in Zurich in 1561, so he must have bought it second-hand, paying 5 shillings for it.

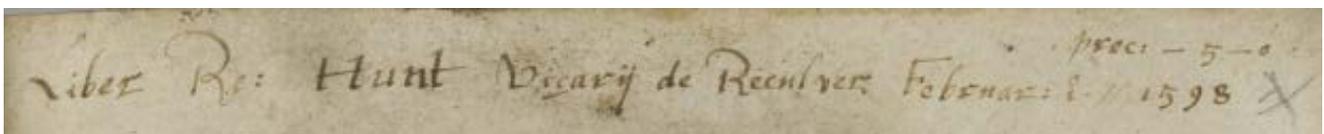
It is not clear when the book entered the Chapter Library. It is not recorded in the early catalogues (1640s, 1743, 1802) and presumably was purchased at some time in the 19th century.

by David Shaw



The four graves in the chancel at Jamestown

©Jamestown Rediscovery Foundation, Michael Lavin



Canterbury Catch Club

Canterbury Catch Club 1779-1865: its music and musicians

Saturday 12 September to Sunday 8 November 2015

The Drawing Room, The Beaney House of Art and Knowledge, 18 High Street, Canterbury

This exhibition displays the fruits of research undertaken by Chris Price, a Senior Lecturer in the School of Music and Performing Arts at Canterbury Christ Church University and a tenor lay clerk (gentleman singer) in Canterbury Cathedral Choir.

The Canterbury Catch Club lasted for almost a century, from 1779 to 1865. Every Wednesday evening from September to March, members enjoyed a thoroughly convivial evening of music to the accompaniment of mutton pies, ale and tobacco. And when the serious music was done, the evening would carry on for many hours more with the singing of catches – witty, often saucy songs popular with the English drinking classes for several centuries.

The material on display in this exhibition has made a remarkable journey to get there. After the club folded in 1865, it was given in trust to the St Lawrence Amateur Musical Society. In 1905, the entire archive was bequeathed to the “Mayor, Aldermen, and Citizens of Canterbury”. Ten years later, on the 21st October 1915, what was then the Beaney Institute received it all.

It consists of a huge collection of vocal and instrumental music (some 3,000 vocal pieces alone). There are a number of paintings: an impressive representation of St Cecilia along with portraits of Handel and Corelli and a dozen club members. Beautifully bound books, hand-written in the copperplate script of the age, record the minutes of weekly committee meetings from 1802 to 1865.

Most of this has not been visible for at least 150 years. In the exhibition, visitors are encouraged to take time to enjoy the beauty of the books and read the remarkable story of this fascinating slice of Canterbury’s cultural life. Most importantly, they can use the Listening Stations to listen to specially recorded examples of the music and watch introductory videos.



The archive offers a fascinating glimpse of the city’s social and cultural life. But this story may have something to say about the character of Englishness. The life-span of the Catch Club saw a period of seismic change comparable to our own: an economic shift from an agrarian to an industrial base, with the accompanying loss of a sense of community for much of the population; the increasing secularisation of society, against which the established Church failed to offer a coherent response, riven as it was with schisms of its own; and the apparent decline of Britain as an international power, with the loss of the American colonies and the terrible threat from France. In the context of all this, the Catch Club may seem blithely naive, but its earnest attempts to create a close-knit community of its own, with a music which self-consciously shored up a sense of identity – cultural and national – and which crucially depended on members’ participation for its strength and longevity, may have something to say to us today.

by Chris Price

Canterbury Cathedral Heritage Open Days 2015

This year the Cathedral Archives and Library once again took part in the national Heritage Open Days programme trialling some exciting new multi-sensory tours. Developed in collaboration with Martin Crowther, Community Engagement Manager with The Canterbury Journey (the Cathedral's Heritage Lottery Fund development project), the accessible tours and creative activities were designed to appeal to new and under-represented audiences, including families with children, adults and blind and partially sighted people, and to give visitors the opportunity to meet and chat to heritage specialists.



Plants, Prints, Hops and Herbals was aimed at children aged 7 to 13 and their families. Participants enjoyed a special tour, including the opportunity to touch and smell plants in the Cathedral herb garden, and to investigate illustrations and descriptions of them in Tudor herbals, documents and maps from the Cathedral Archives and Library. This was followed by a trip to the Schools Department to work with artist Dawn Cole to create their own printed herbal, using real herbs.

A Hops and Hoodeners tour for adults complimented the Cathedral's annual Hop Hoodening Festival which took place on the same day. This started with a visit to the Cathedral herb garden, followed by a fascinating look at illustrations and descriptions in Tudor herbals in the Library. Visitors explored the importance of hops and beer to East Kent and the use of plants to make a wide range of drinks from wine and cider to tea, coffee and sarsaparilla!

At lunchtime over 70 visitors enjoyed a free lunchtime concert of 18th century drinking songs in the Reading Room, the lyrics and music of which survive in the Catch Club Collection at the Cathedral Archives and Library. The songs were



performed live by the Cantuar music group made up of lay clerks of Canterbury Cathedral Choir.

Other cathedral tours included a high level highlights tour to see work on the Cathedral's Great South Window and a chance to visit the Broad Oak Stone Masons' Yard.

Feedback from the tours was excellent with many people commenting on how privileged they felt to be able to see such special collections and to hear about them from such enthusiastic and knowledgeable members of Cathedral staff.

Canterbury Cathedral's Heritage Open Days programme was supported by The Canterbury Journey, a major development project funded by the Heritage Lottery Fund and other donors.



Winifred Knights - Unknown Genius?

It has been argued that Winifred Knights is one of the most important female artists of the 20th century. But who is she, and why has her importance not been recognised more universally?

Winifred Margaret Knights was born in London in 1899, and by 1915, at 16 years old, had enrolled at the Slade School of Fine Art. She diligently continued her studies until 1927, with sporadic returns to the Slade. She became a favourite student of Henry Tonks, surgeon turned progressive war artist and art teacher. Knights' work won early acclaim, winning prizes such as the Slade Summer Composition Competition in 1919, and she became the first English woman to win the highly coveted Scholarship in Decorative Painting awarded by the British School in Rome in 1920. The painting that won the prize, *The Deluge*, was called "the work of a genius" by the *Daily Graphic* in 1921. Around this time she had become engaged to a fellow student, Arnold Mason, and had moved to Italy for her scholarship.

In Italy, Knights not only studied, but here found her muse in the Italian landscape. It would influence her works to come and be an integral part of her artistic vision. It also affected her personal life, as she ended her engagement to Mason, and married fellow Rome Scholar Thomas Monnington (another talented pupil of Henry Tonks) in 1924. She completed some works whilst in Italy, including, amongst others, *The Marriage at Cana* and *Santissima Trinita*, as well as studies for several others, all with a biblical theme. She returned from Italy in 1925. During her career, she undertook commissions, both by herself, and jointly with her husband Thomas, such as the decoration of the Courtaulds' newly acquired Eltham Palace in 1933.



In 1928, Knights was commissioned by Dean Bell to create a painting for the newly renovated and dedicated St. Martin's Chapel in Canterbury Cathedral, working with the architect of the chapel, Herbert Baker. The chapel had been restored and dedicated to Viscount Alfred Milner by his widow, but had not yet the desired altarpiece painting. The Milner trustees had rejected the design by the more well-known Glynn Owen Jones, and had instead turned to Knights. It is due to this that the Cathedral is lucky enough to count her stunning painting *Scenes from the Life of St. Martin of Tours*, as part of its artistic collection. A stylistically interesting painting, it was not completed until 1933, partly due

to Knights' exhaustive preparations and drafts, partly due to the difficulties she experienced working in conjunction with the vision of Herbert Baker. The pressures this put her under sadly left her close to breakdown.

The painting itself is unusual in composition. Described as a triptych, the painting depicts three scenes from St. Martin's life on one large panel. It shows St. Martin dividing his cloak with the beggar, St. Martin restoring a dead child to life, and the visitation by Christ and angels to St. Martin. Notable artistically, is the somewhat stark Italian (rather than French) background landscape, and the First World War helmet worn by St. Martin in the first scene. Also notable, is the strangely lopsided shape of the painting, which has led to some debate and speculation. There was originally an extra panel attached to the left hand side of the painting, depicting an angel. This section was removed in the 1990's following damage incurred to the painting. There is no mention of there ever being a matching panel on the other side, and to have just the one seems a strange artistic choice. The painting fit well into the niche in the space for which it was commissioned, and yet for some still maintained an asymmetrical and slightly cramped appearance.



In 1935, Dean Johnson removed the painting from St. Martin's Chapel, installing it in the Dean's Chapel and citing "unsuitable colouring for the Milner Chapel" as a reason (Chapter Acts 19). Lady Milner was fervently opposed to the move, considering St. Martin's Chapel to be the painting's true home as a commissioned part of the Milner Memorial. By 1949, the painting was restored to its position in St. Martin's Chapel. Knights had sadly passed away in 1947 at the young age of 48, leaving behind unfinished works. It was decided to erect a plaque in her memory near St. Martin's Chapel, which can be seen on the north wall of the north-east Transept.

Knights' lack of fame, despite the accolades she has received for her work, both during her lifetime and posthumously, could be due to the more well-known works of her husband. Indeed the Oxford Dictionary of National Biography only affords her a sub-entry under Thomas Monnington. She seems somewhat eclipsed by her husband, and other contemporaries' work, despite being picked from amongst them for prestigious awards and commissions. This may also be due to her relatively small portfolio of completed works. She seems an unusual woman of great attention to detail, and her work is experiencing a resurgence of interest, both scholarly and through exhibition. A retrospective exhibition of her work will be on display next year at the Dulwich Picture Gallery, bringing together her major works and studies for them. In the meantime, *Scenes from the Life of St. Martin of Tours* can be seen here in the Cathedral in St. Martin's Chapel.

by Laura Matlock, with thanks to www.winfredknights.com

The Question of Choughs

When did choughs first appear on Canterbury's coat of arms?

There are five charters from Richard II's reign in the Canterbury City collection held in Canterbury Cathedral's archives. The first is illuminated and has a representation of Canterbury City's at the top (CCA/A/12). This has been cited many times as evidence that the present arms showing three choughs below a lion has been in use since 1380, the date of the charter. When preparing a contribution to the *Picture This...* series, I was able to study the charter at close quarters and had the benefit of the excellent photographs taken by Laura Matlock. It struck me that, while the illuminated 'R' containing the royal arms and the foliage borders are well executed, the city arms and shield of St George seemed less well so.



Close inspection revealed that the colours used are different and the quality of work much poorer. Furthermore, the arms are shown in mirror-image. After I had puzzled over this for a while, Dr James Lloyd suggested that perhaps they were taken from a seal matrix. It transpired that when St Thomas Becket's shrine was destroyed, orders were given that all images of the saint must be destroyed too. At the time the city seal showed Becket enthroned as an archbishop on one side and a representation of the city on the other. Will Oldfield, the bell-founder, was paid 2s 8d to remove St Thomas from Canterbury's corporate seal and replace with the present arms of Canterbury showing a lion above three Cornish choughs, or 'beckets'. Was the city saying that if it could not have Becket it would have beckets?

The present arms were registered at the College of Heralds in 1619. My conclusion is the arms shown on the charter cannot have been the city arms used in 1380 and that the earliest date cannot be earlier than about 1540. That leaves open the question of why the city would wish to add later arms and a shield of St George to a charter of 1380. Any suggestions?

by **Mary Berg**

Self-service Photography Update

Having run a pilot, the Archives and Library has decided to continue to offer self-service photography in our reading room. Because of the nature of our holdings, there are some restrictions on items which can be photographed: for example, items earlier than 1500 in date cannot be photographed. The cost of the permit is £12, including VAT. Permits need to be booked in advance, and items for photography pre-ordered. Please see our website for further information, or ask Archives and Library staff.

A Recent Publication

BRYAN FAUSSETT: ANTIQUARY EXTRAORDINARY

David Wright



David Wright has written a biography of Bryan Faussett, F.S.A., (1720-1776), pioneering Kent genealogist, archaeologist and antiquary who, at his death, had amassed the world's greatest collection of Anglo-Saxon jewellery and antiquities. The material was famously rejected by the British Museum, saved for the nation by a Liverpoolian philanthropist, and now resides in the Liverpool World Museum. This episode led directly to the British Museum's setting up departments devoted to British Antiquities.

This volume is the first to focus on Faussett, presenting comprehensive genealogical sections on the Faussetts and Godfreys; a history of the family seat near Canterbury; and an introduction to antiquarianism and how the history of the world was imperfectly viewed in the 18th century. A detailed biography of Bryan Faussett's life covers his education, career and scholarly circle, with detailed descriptions of the sites he excavated. Surviving archaeological notebooks offer insights into his working practice, and family account-books reveal a great deal about his personal life and interests.

Bryan Faussett was a quintessentially Georgian cleric and antiquary whose extraordinary archaeological career and collections are modestly well known within the county, but deserve far greater national recognition. It is hoped that this biography may further that aim.

Printed Price £25.00 (plus postage) available from David Wright

Email: davideastkent@gmail.com

Family History Update

We are delighted that the Canterbury Branch of the Kent Family History Society (KFHS) is now providing a member to give advice to users of our Reading Room during our Saturday morning opening (09.15-12.45hrs, first Saturdays of the month). This service started in September, and has proved invaluable, with those starting off on their research and more experienced family historians benefitting from this expert guidance.

Recent additions supplied by the Cathedral Archives to Findmypast include the East Kent Marriage Index. This invaluable index was produced using a range of sources by Mrs Jane Jones, and we are very pleased to be able to offer it for wider use. The Cathedral Archives is planning a family history residential study break at the Cathedral on 28th-29th February 2016. This will include dinner, bed and breakfast at Canterbury Cathedral Lodge for the Sunday night and a full day of sessions on family history on the Monday, with refreshments and a two-course hot lunch. The sessions on Monday will include a display drawn from the collections of the Cathedral Archives, sessions on reading old handwriting, talks by family history experts, and a 'surgery' provided by members of the Kent Family History Society Canterbury Branch. A real treat – and an ideal Christmas present - for those who love family history! For further details and prices, contact meet@canterburycathedrallodge.org

Conservation Internship

I am mid way through a two year MA at Camberwell College of Arts specializing in paper conservation. I live nearby in Sittingbourne and did my undergraduate degree in History of Art at the University of Kent, so it was a bit of deja vu going back on the same Canterbury train journey yet again.

During the summer holiday all the students on the course have been sent off to various conservation studios to gain much needed practical experience and to get an insight on the everyday workings of a conservation department. Some have gone to libraries, archives, museums, and private conservators around the country; but I have been privileged to have been able to work in the book and paper conservation studio at Canterbury Cathedral.

I have really enjoyed my time here, and have been surprised and pleased that I was allowed to do so much practical conservation work on documents from the collection. Usually when students are doing work experience it is frequently weeks of unending cleaning or making boxes, which is always good to learn of course. The conservator, Ariane, was an extremely helpful and patient teacher and I have learnt so much in such a short time.

Over the five weeks I got to work on a variety of documents of different ages, each with their own difficulties and challenges. Firstly, there were three rolled prints, two of which were quite large which made treatment tricky in both the scale of the damage that had occurred and finding places to fit all of these objects in the studio! By gradually introducing moisture to these prints they could relax, be unfolded and be flattened, repaired and returned back to the plan chest in the stores.

Then I worked on three objects which were all handmade papers as old as the late 14th century. These again were a challenge because they had been crumpled up, torn, had signs of mould staining and were really dirty from being stored poorly for decades, even centuries. The handmade paper is quite a difficult material to work with as it became very soft and cotton wool-like where it was damaged and every time it was moved or touched little bits would fall off, which was rather annoying!

I have also helped the other volunteers with the rehousing of the charter collection, which is a huge task with thousands of poorly stored delicate and important documents, many with rare wax seals, needing to be put into safer more appropriate materials for storage. Where they are going to fit in the stores is another matter!

I also spent hours and hours scraping away at a horrible acidic mount board that was encasing a really nice graphite drawing of the nave in the cathedral. I had my first professional scalpel induced injury during this and now feel properly inducted into the conservation world!

It's been a very insightful and varied experience working here at the Cathedral and I will take a lot of skills and advice away with me. I hope that there will be a chance to return in the future and I thank everyone at the library and archive for the opportunity, most especially the conservator Ariane, for making it such a rewarding experience.

by **Victoria Haddock**



Recent Archives Accessions

Parish Records (U3)

Ash, St Nicholas (U3-274)
Register of confirmation, 1934-1975
Churchwardens' account books, 1633-1922
Churchwardens' briefs, 1707-1781

Vestry minute books, 1704-2014

Parish magazines, 1899-1904; 1906-1908; 1910-1916; 1951-1964; 1967-2013

Visitors' books, 1921-1957; 1982-1987

Chartham, St Mary (U3-154)
PCC minutes, 1981-2000

Hernhill, St Michael (U3-235)
Register of marriages, 2008-2013
Register of services, 1997-2010
PCC minutes, 1983-1997

Reculver, St Mary the Virgin (U3-99)
Statement of accounts, 1956-1965; 1967-1971; 1973; 1975; 1978-1981; 1988-1996

Ringwold, St Nicholas (U3-104)
Papers relating to the Rectory/Vicarage, 1965
Papers relating to Glebe, 1938
Papers relating to Stipendiary Income, 1929-1966
Other records relating to Incumbent property and income, 1929

Westgate, St James (U3-279)
Registers of marriages, 1976-2010

Whitstable, St Alphege (U3-290)
Register of baptisms, 1994-2007
Registers of marriages, 2001-2011
Annual report, 2015

Unofficial (U)

Manuscript books from St. Augustine's College Library U88

Ballard Postcard collection U534

Edward F Enston papers U551

Grant of land in the parish of Thanington U558

Recent Library Accessions

- Späth, M. Memorialising the glorious past: 13th century seals ... (off-printed chapter), Oxbow, 2015
- Luborsky, R.S. A guide to English illustrated books, 1536-1603, Medieval & Renaissance Texts & Studies, 1998
- De Hamel, C. The Parker Library, Corpus Christi College, 2000
- Wright, D. Bryan Faussett : antiquary extraordinary, Archaeopress, 2015
- Le Neve, J. Fasti ecclesiae Anglicanae, vol. 13, 1541-1857 University of London, Institute of Historical Research, 2014

Dates for your diary

Canterbury Catch Club 1779-1865: its music and musicians

Saturday 12th September to Sunday 8th November 2015

The Drawing Room, The Beaney House of Art and Knowledge, 18 High Street, Canterbury

The Annual Cathedral Archives and Library lecture: Restoration or Renaissance? Cathedral libraries after 1660

Thursday 8th October 2015 19.00 hrs, Reading Room

given by Dr Sheila Hingley of the University of Durham,
Free of charge; no pre-booking required

Historical Association lecture: Restoration Canterbury

21st January 2016, Reading Room

given by Dr Doreen Rosman

Medieval Canterbury Weekend 1st - 3rd April 2016

Medieval Canterbury was internationally important as the site of St Thomas' shrine, and was on the main highway between London and mainland Europe, traversed by kings, knights and merchants. Thus it is an ideal setting for a weekend programme of lectures and guided visits that showcase recent research on the Middle Ages which will be readily accessible to all.

<http://www.canterbury.ac.uk/arts-and-humanities/school-of-humanities/medieval-canterbury-weekend/medieval-canterbury-weekend.aspx>

Reading Room Closures

Tuesday 3rd November – Thursday 5th November 2015

Monday 21st December 2015 – Monday 4th January 2016

Monday 21st March to Monday 4th April 2016 inclusive

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