



# Canterbury Heritage A to Z

*An Encomium in honour of  
Professor Jackie Eales and Professor Peter Vujakovic*  
Contributions edited by S. Sweetinburgh & D. E. Heath



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*Designed by D. E. Heath*

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# Contents

<i>Encomium</i>	5
<i>A is for St Augustine</i> by Jeremy Law	6
<i>B is for Baobab</i> by Sadie Palmer	8
<i>C is for Cathedral</i> by Cressida Williams	10
<i>D is for Dunstan</i> by Diane Heath	12
<i>E is for Elizabeth Elstob</i> by Jackie Eales	14
<i>E is also for Education and Eales</i> by Lorraine Flisher	16
<i>F is for Folklore and Faery</i> by Jane Lovell	18
<i>G is for Graffiti</i> by Peter Henderson	20
<i>H is for Herbal</i> by Philip Oosterbrink	22
<i>I is for Ivy</i> by Peter Vujakovic	24
<i>J for Jewry</i> by Dean Irwin	26
<i>J is also for Jewel</i> by Lorraine Flisher	28
<i>K is for Knobs and Knockers</i> by Peter Vujakovic	30
<i>L is for Literature</i> by Carolyn Oulton	32
<i>M is for Mission, Moshueshue, M<sup>c</sup>Kenzie, and Majaliwa</i> by Ralph Norman	34
<i>N is for Naturalised</i> by Alexander Vujakovic	36
<i>O is for Olfactory</i> by Kate Maclean	38
<i>P is for Pilgrims</i> by Sheila Sweetinburgh	40
<i>P is also for Phytobiography</i> by Chris Young	42
<i>Q is for Queen Eleanor</i> by Louise Wilkinson	44
<i>R is for Riddley Walker</i> by Sonia Overall	46
<i>S is for St Martin's</i> by Michael Butler	48
<i>T is for Tradescant</i> by Claire Bartram	50
<i>U is for Undercroft</i> by Diane Heath	52
<i>V is for Via Francigena</i> by Caroline Millar	54
<i>V is also for Variety</i> by Chris Young	56
<i>W is for Wotton</i> by Claire Bartram	58
<i>X is for Xylophage</i> by Joe Burman	60
<i>Y is for Yew</i> by Sheila Sweetinburgh	62
<i>Z is for Zyme</i> by Lee Byrne	64
<i>Map of Canterbury (1588)</i>	66



# Encomium



The on-line Christ Church Heritage A to Z celebrated the thirtieth anniversary of the inscription of the Canterbury UNESCO World Heritage Site in 2019. Each letter represented an aspect of heritage associated with our World Heritage Site. The entries were written by colleagues from the University, King's School, Canterbury Cathedral, and St. Martin's Church. The project was led by the two people to whom this *Encomium* is now dedicated. Some new pages highlight the legacy of Professor Jackie Eales and Professor Peter Vujakovic and the admiration and affection they enjoy.

Canterbury Heritage A-Z *Encomium* has been edited by Dr Sheila Sweetinburgh and Dr Diane Heath with grateful thanks to the original contributors and to two new writers, Dr Lorraine Flisher and Dr Chris Young.

*Professor Peter Vujakovic, Editor of the Heritage A to Z and Chair of the University's Biodiversity and Heritage Working Group*

*Professor Jackie Eales, Chair of the 30th Anniversary Conference Committee and CCCU Representative on the Canterbury World Heritage Site Management Committee*



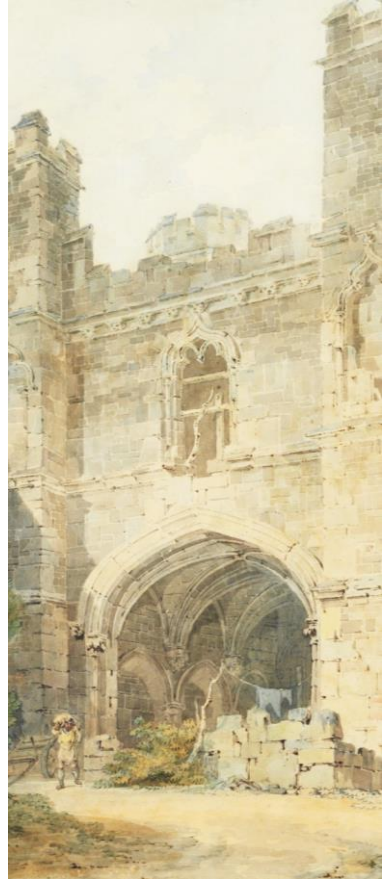
*Herbal from St Augustine's Abbey, c. 1070-1100, Oxford, Bodleian Library, Ashmole 1431, fol. 15v*  
Photo: © Bodleian Libraries, University of Oxford

# A is for Augustine

Without Saint Augustine there would be no World Heritage Site in Canterbury. He is that significant. Yet history has rendered Augustine a figure of humility. We know comparatively little about him. Augustine has not left us a single written word (unlike his illustrious North African namesake). And there seems to have been no immediate interest in preserving Augustine's memory in Canterbury. Thus Albinus (died c.732CE), Abbot of St Augustine's Abbey and key source for the Venerable Bede's *The Ecclesiastical History of the English People* (c.731CE and on which we must rely for most of what follows), does not seem to know the year of Augustine's death!

So what do we know? On the archaeological evidence of baptismal spoons, there had been a Christian community in Canterbury as early as the Third Century. But the Fifth Century collapse of the western arm of the Roman Empire meant the waning of Christian influence, under the impact of the 'pagan' culture associated with the Saxons and Jutes. While Celtic Christianity remained firmly established in the west, in the east its Roman form survived in pockets; one such was the Royal Court of King Ethelbert; King of Kent and *Bretwalda* (overlord) of the tribes south of the Humber. He had married Bertha, a Frankish princess, on condition she be allowed to practice her Christian faith. To this end she had in attendance Bishop Liudhard, her chaplain, together with, one presumes, other Christians who came with her.

Augustine is unknown to history until 596CE when Pope Gregory the Great selected the Prior of St Andrew's monastery in Rome for a special task. Augustine is chosen to lead a mission to help reintroduce Christianity to England, and Bertha's Christian faith (and respected Merovingian connections) makes Ethelbert's Kent the place to begin. Augustine seems to have had some reservations about the wisdom of his allotted task. While the mission party was still in southern France, at the monastery of Lérin, there was a change of heart and Augustine seeks to call off the whole enterprise.



Detail, *St Augustine's Gatehouse*,  
J M W Turner, watercolour, 1793



St Martin's Church

Bede provides a reason for this hesitation: “For [Augustine and his party] were appalled at the idea of going to a barbarous, fierce, and pagan nation, of whose very language they were ignorant” (*Ecclesiastical History* 1.23). Indeed, in a later letter to Eulogios of Alexandria, Pope Gregory himself describes England as, “placed in a corner of the world and until this time worshipping sticks and stones”. Gregory strengthens Augustine’s resolve through the bestowal of higher status — that of an Abbott — and the gift of Frankish interpreters. The word interpreter suggests more than translation. These new additions were to be expounders, explainers, negotiators mediating between the message of the Gospel and the pagan suspicions of its would-be recipients. The two groups meet for the first time in 597CE on the Isle of Thanet (when it really was an island separated from the mainland by the Wantsum Channel) and in the open air for fear that Augustine’s party might use unfair magical powers of persuasion.

The encounter is a success. Ethelbert invites Augustine to set up his mission in Canterbury, initially using St Martin’s Church which was already Bertha’s place of worship. According to Bede, Ethelbert converts to Christianity very soon after; but it is not until 601CE that Gregory writes to Ethelbert and Bertha on the duties of Christian monarchs suggesting more of a delay. Work on the construction of St Augustine’s Abbey now begins, perhaps around 602CE, together with (re-)construction of what will become Canterbury Cathedral. Within a couple of years Augustine is dead, but Canterbury remains a spearhead of Christianity. In fact, one can draw a line, albeit wiggly and faint in places, from Augustine to today’s 80 million strong Anglican Communion that sees Canterbury as its foundational centre.

To understand the claim of the past we need to link the tenses of time together. Here we are in the *present*, remembering Augustine, a figure of the *past*, who as part of his mission proclaimed a particular *future* to Ethelbert. According to Bede, Augustine “came from Rome bearing very glad news, which certainly assured all who would receive it of eternal joy in heaven and an everlasting kingdom with the living and true God” (*Ecclesiastical History* 1.25). Seen within the perspective of this Gospel message, we and Augustine are no longer separated by 1400 years; rather we become contemporaries in hope.

# B is for Baobab

*Green is the plane-tree in the square  
The other trees are brown  
They droop and pine for country air  
The plane-tree loves the town.  
Amy Levy*

Amy Levy wrote her poem “A London Plane-Tree” in the late 1880s, following a period of expansion in tree planting in urban areas. What would later be known as the Victorian street tree movement sought not only to improve the appearance of towns and cities, but was also part of a wider concern of poor public health arising from rapid urban development and overcrowding in cities. The London plane proved a street tree ideal for this purpose, as it thrives in urban environments where other trees do not, shedding what Levy calls its “recuperative bark”, by which it was believed to cleanse and improve air quality for the inhabitants of the city.

London planes are still a familiar sight in many cities and Canterbury is no exception. London Road in St Dunstan’s boasts a long avenue of mature London planes which were planted in the Victorian period. But Canterbury is also home to a more striking cultivar of the London plane, which has become more commonly known by the nickname of “baobab” plane, after its resemblance to the African trees of that name. There are seven of these trees known in the city; the largest of which resides in Westgate Gardens. This tree is especially eye-catching because of the enormous width of its trunk.



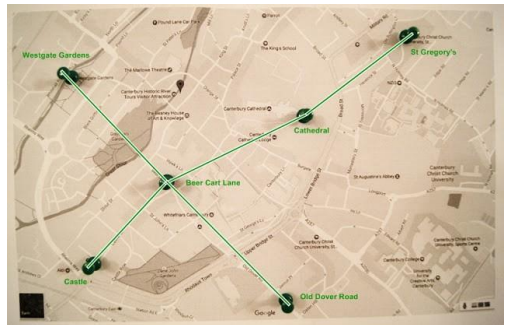
Plane trees: in Westgate Garden above  
and St Gregory’s churchyard, below  
Credit: Sadie Palmer



Despite its unusual appearance experts broadly agree these are London planes, though in the past they were believed to be Oriental planes (a parent tree of the London plane). This particular cultivar of London plane is thought to be suffering from a viral infection, which causes the swollen trunk. Besides their striking appearance there is something else unusual about these trees and the places they have been planted in Canterbury.

The six locations of the seven trees are as follows: Canterbury Castle, Old Dover Road, Beer Cart Lane, Westgate Gardens, Canterbury Cathedral, and St Gregory's Church (now St Gregory's Music Centre at Canterbury Christ Church University). St Gregory's is the only place of the six that is home to two baobab planes, which sit at the eastern corners of the church. The trees found in Old Dover Road and Beer Cart Lane can both be viewed from the roadside. Intriguingly, when marked on a map the trees' locations form the shape of a cross, with the base of the cruciform being the two trees at St Gregory's. Is this by accident or design; no one yet knows.

Though these baobab planes are found in other areas of Kent and in London, this cruciform arrangement, if intended, seems to be unique to Canterbury. The trees are believed to have been planted by William Masters (1796–1874): a Victorian nurseryman from Canterbury known for his exotic plants, which included experimental hybridisations. Masters also landscaped some of the local churchyards, including St Gregory's; he was at one time Mayor of Canterbury and also one of the founders of the first Canterbury Museum — The Canterbury Philosophical and Literary Institution in Guildhall Street.



Plan of Plane Trees in Canterbury  
Credit: Sadie Palmer

*Sadie Palmer is an alumnus of Canterbury Christ Church University and archive volunteer in the university's literary collections. She holds an MA in English (Literatures Medieval and Early Modern).*

# C is for Canterbury Christ Church Cathedral

Canterbury Christ Church Cathedral was founded in the year 597 by St Augustine, who had been sent by Pope Gregory the Great on a mission to the English. Augustine was given a former Roman church in the city by King Ethelbert of Kent, and he established his cathedral there. The Cathedral has stood on the same site ever since.

St Augustine's Cathedral was dedicated to Jesus Christ, after the Lateran Basilica, the cathedral church of Rome, now St John Lateran. A cathedral is the seat of a bishop or archbishop, called after the bishop's chair or throne ('cathedra') which it houses, and it is the Mother Church of its diocese. After the Norman Conquest, William the Conqueror established Lanfranc, Archbishop of Canterbury, as superior to the Archbishop of York. Evidence for this is a document called the Accord of Winchester, dated 1072, which survives in the Cathedral's archives. The Archbishop of Canterbury remains the leading archbishop in the Church of England. Some evidence of the early Cathedral has been found through archaeology, but the buildings now standing represent many phases of construction from the Norman period onwards. The oldest parts still visible are in the crypt.

The eastern end of the building (including the quire and the Trinity Chapel) was rebuilt after a fire in 1174. The building was significantly extended to accommodate a new shrine for the remains of St Thomas Becket, the Archbishop of Canterbury who was murdered in the cathedral in 1170. The remains were moved ('translated') to the new shrine in 1220. The rebuilding is in a Gothic style. The main body of the Cathedral Church, the nave, was rebuilt in the later 14th century, completed in 1405. The architect was probably Henry Yevele, the King's Master Mason. Visible for miles around Canterbury is the Cathedral's central tower; called Bell Harry Tower, it was completed in the 1490s.



Archbishop's throne (with kind permission of Canterbury Cathedral)

The tower is called after the bell which hangs within it, which dates from the 17th century. The bell rings daily for the evening 'curfew' when the main gate to the Cathedral grounds (the Christ Church Gate) is closed; its sound is a familiar one across the city.



Inside Bell Harry Tower (with kind permission of Canterbury Cathedral)

Canterbury Cathedral is an extraordinary example of medieval architecture, with splendid stained glass in rich colours. It was a major pilgrimage destination in the Middle Ages, and continues to be visited by many thousands today. Its buildings bore witness to many important moments in British history; King Henry IV (died 1413) and his Queen are buried there, alongside Edward the Black Prince (died 1376) and a number of Archbishops of Canterbury. But first and foremost, Canterbury Cathedral is a living church, where worship is offered each day. The choir sings each day during term-time and continues the important tradition of English church music. The Cathedral is also a community. In medieval times, the Cathedral Priory was a Benedictine monastery. This monastery was dissolved at the Reformation in the 16th century, with the governance of the Cathedral passing to its Dean and Chapter. Today, the clergy of the Cathedral still live in the precincts.



A charter written in Old English between the years 1013 and 1018 (with kind permission of Canterbury Cathedral)

While it is not a museum, Canterbury Cathedral is home to a highly important historic collection. This includes detached stonework, silver, historic textiles, printed books and archives and manuscripts. The archive of the medieval Cathedral Priory is inscribed on the UNESCO UK Memory of the World Register, thus acknowledging it as an outstanding example of its type. It provides evidence for the medieval life and work of the monastery. The earliest items in the written collections date from the late 8th and early 9th centuries, and are written on parchment. and predate any of the parts of the Cathedral which can be seen today.

Cressida Williams leads the team at the Cathedral Archives and Library who care for the manuscript and book collections of the Cathedral and other local organisations.

# D is for Dunstan



St Dunstan stained glass window from  
the Chapel of Holy Cross Monastery,  
New York, c. 1920

St Dunstan has long been lauded as a Canterbury saint. Originally monk and then Abbot of Glastonbury, Dunstan was appointed Archbishop of Canterbury in 959. He was a dynamic figure, not only a monastic reformer but also a statesman, teacher, artist, musician and craftsman; his hagiographies are full of miracles in which he defeats the Devil and stands up for righteousness. Following his death in 988, he was interred at Canterbury Cathedral, and canonized shortly afterwards. Dunstan enjoyed continuous medieval devotion and commemoration in Canterbury, for example, the parish church outside the Westgate is named for him. Dunstan's shrine attracted hordes of pilgrims, and was credited with post-mortem miracles. Who else could claim Dunstan but Canterbury? So why did Archbishop Warham decide to check his holy body five centuries later? This is a story of relic theft, rivalry and death-kissing devotion.

On the night of April 20<sup>th</sup> 1508, the cathedral was locked and, in a candlelit scene of macabre splendour, the monks smashed open Dunstan's shrine and dragged out the coffin. Watched over by Warham and Prior Goldstone, they opened it and found it contained a complete skeleton in archiepiscopal dress, and a lead label which read '*Sanctus Dunstanus Archiepiscopus*.' The monks removed the skull, which was reverently kissed by all present before being given to Goldstone to be set in a silver reliquary. The exhumation had been ordered by Warham because Glastonbury Abbey had set up a rival shrine to St Dunstan earlier in 1508, with a silver relic case for the saint's skull. Abbot Beere claimed theirs was the true body, taken to Glastonbury for safety when Canterbury was sacked by Vikings in 1011.

Relic theft was common in the Middle Ages; for example, St Hugh, Bishop of Lincoln, had kissed the arm relic of St. Mary Magdalene at Fécamp, and secretly bitten off pieces from her finger bones. Despite Warham's threats of excommunication and the proof given by the exhumation, Glastonbury kept its shrine and Dunstan's head until all the saints' cults were swept away in Henry VIII's Dissolution of the monasteries.



Was Dunstan a Glastonbury saint rather than a Canterbury one? His most famous miracle occurred in Glastonbury when he used his blacksmith's tongs to pinch the Devil's nose. Another miracle recounts how as a Glastonbury monk he had clapped a red-hot horseshoe on the Devil's cloven hoof and made him promise never to enter a place protected by a horseshoe, a tale that has enriched English folklore. George Cruikshank illustrated a Victorian poem by Edward Flight, *On the true legend of St Dunstan and the Devil*, and his depictions of Dunstan's dealings with the Devil highlight the humanity and perhaps even the humour associated with this great Anglo-Saxon saint.

Dunstan's Canterbury legacy, celebrated as part of the city's world heritage status, has great significance. Firstly, his encouragement of Canterbury book production is witnessed by the survival of over forty now priceless manuscripts made between 960 and around 1010. This heritage includes splendid liturgical books such as the Bosworth Psalter, perhaps Dunstan's own copy, which contains a new Continental hymnal for Benedictine monks, an indication that under St Dunstan the Cathedral brethren included regular monks as well as secular clerics. The seven volume *Martyrology*, written by monks Osbern and Eadmer, features a decorated historiated initial with Dunstan tweaking the devil's nose with his tongs. Moreover, recent interpretations of archaeological evidence suggest that St Dunstan not only re-dedicated the Canterbury Abbey Church to Saints Peter, Paul and Augustine in 978 but that he may also have initiated significant works to the Abbey church itself.

There is also evidence of late medieval material culture of devotion to St Dunstan in Canterbury from an inventory of a sixteenth-century monk's chamber. Among the items recorded on the death of brother Richard Stone was 'a blood red curtain for the high altar with scenes from St. Dunstan's life', possibly embroidered by Stone himself since his coffer held twenty-two skeins of thread. The curtain was imbued with the symbolic and ritual significance of centuries of Dunstan's devotion, communal glory, and deeply personal meanings. Dunstan is and was rightly celebrated in Canterbury and Glastonbury — one might say two [silver] heads were better than one.



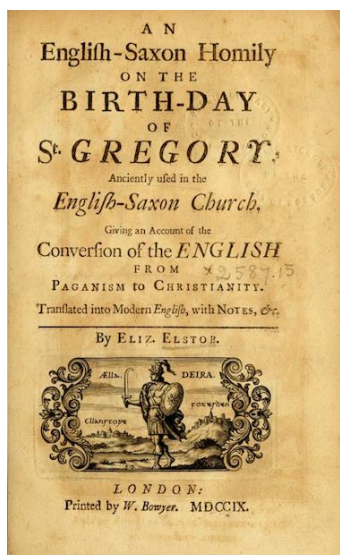
St Dunstan and the Devil by George Cruikshank, 1871

*Dr Diane Heath is Research Fellow in Medieval & Early Modern History, Centre for Kent History and Heritage, Canterbury Christ Church University*

# E is for Elizabeth Elstob



Detail, Elizabeth Elstob's portrait, by Simon Gribelin, taken from Elizabeth Elstob, *English-Saxon homily on the birth-day of St Gregory* (London, 1709)



Elizabeth Elstob was Canterbury's first 'bluestocking' or female scholar, and she described herself as the first woman to understand Old English since it had fallen out of use. Reflecting on her education in Canterbury in the 1690s, Elizabeth later remembered how she and her friend Mary Randolph had spent many hours sighing out 'our wishes' to study Greek and Latin. Elizabeth was eight when her mother, who was a great admirer of women's education, died and she went to live with her uncle, Charles Elstob, a prebendary at Canterbury Cathedral. To her dismay, she discovered that he was 'no friend to women's learning' and Elizabeth only gained his permission to learn French with difficulty, 'being always put off with that common and vulgar saying that one tongue is enough for a woman'.

With the support of her older brother William, who had attended Eton and Oxford University, Elizabeth was able to study both Latin and the Anglo-Saxon language. Her work gained the admiration of William's university acquaintances, who promoted her translations such as her *An English-Saxon Homily on the Birth-day of St. Gregory* by the tenth-century monk Aelfric concerning Augustine's mission to Kent in 597. In her publications Elizabeth vigorously defended women's education, which was 'too frequently almost generally deny'd them'.

Growing up in the precincts of the Cathedral, Elizabeth would have been aware of Canterbury's tradition as an eminent centre of education dating back at least to the late seventh century Archbishop, Theodore of Tarsus. During the Middle Ages the Canterbury monks at St Augustine's wrote chronicles, and the monks at Christ Church Abbey were renowned for their high quality illuminated manuscripts of the Bible, the Lives of Saints and other religious books. In the sixteenth century, Canterbury was later a centre for the revival of Anglo-Saxon studies encouraged by Archbishop Matthew Parker.



Historiated initial from *Excerpts from Textus Roffensis* by Elizabeth Elstob, Commissioned by Humfrey Wanley, British Library Harley 1866, c. 1719.

*Professor Jackie Eales, is a historian at Christ Church University and a former President of the Historical Association.*

Yet, as a woman, Elizabeth was barred from attending the King's School in Canterbury and she was not allowed to attend university to pursue her academic interests. Girls like Elizabeth, from middle class or professional families in Canterbury, were taught at home or in the home of a respectable local woman. Meanwhile, their brothers went to grammar school and university to gain a professional qualification.

There was very little provision for poor boys to get an education at the time. The King's School constitutions of 1541 stipulated that fifty pauper boys should be schooled on the foundation, while later in the century a further sixteen could attend the Blue Coat School in the Poor Priests Hospital in Stour Street, where they learned arithmetic, reading and writing. A further twenty 'poor boys' were taught at the Jesus Hospital in St Mary Northgate. It was only in the late 19th century that educational reforms provided more comprehensive schooling for the poor and the well-off alike. It was not until the 1960s, with the foundation of Canterbury Christ Church College in 1962 and the University of Kent in 1965, that women were finally able to undertake a specialist education in Canterbury. The siting of the College, (now Canterbury Christ Church University), within the UNESCO World Heritage Site and the precincts of St Augustine's Abbey reflects its status as a Church of England Foundation.

Despite Elizabeth's early renown, the death of her brother in 1715 ended her scholarly career. Finding herself in debt, Elizabeth dedicated her life to educating girls. She ran a girls' school in Evesham and later worked as a governess until her death in 1756.

# ... and E is for Education and Eales

Jackie Eales informs us that she 'first got hooked on History at primary school and has been inhaling deeply ever since'. Initially studying under Conrad Russell at London University, where she was roused with a life-long passion for the English Civil War, Jackie went on to complete a PhD thesis, *Puritans and Roundheads: The Harley's of Brampton Bryan and the Outbreak of Civil War (1990)*, which challenged traditional interpretations of county history during the civil war and provided an alternative thesis on civil war allegiances. Jackie has continued to develop her role in academic education, first at London University, then at the University of Kent, and since 1993 at Canterbury Christ Church University, where in addition to her teaching responsibilities, she has acted as Director of Research for the Faculty of Arts and Humanities.

During Jackie's career she has pursued her role as an historian to enlighten, instruct, and inspire undergraduate and post-graduate students, within an intellectual and scholarly framework. Indeed, as a woman at the vanguard of 'women's history', Jackie has enthusiastically supported bringing women's history into the mainstream, and encouraged research and participation in this field of study. Jackie has published widely, and contributed to key debates, exploring the significant religious, political and educative roles, women have played outside the patriarchal household through the history of early modern England - in articles and publications such as *Women in Tudor and Stuart England (1998)*, and has actively advised the *ODNB* to include more women in the *DNB*. A brief survey of the enlightened, edifying, and educative women, who have personally inspired Jackie's teaching is instructive, and highlights the many principled women, whose noble aspirations have deserved Jackie's admiration.



Lady Brilliana Harvey, above, and our brilliant Jackie Eales



Jackie is very impressed with the three E's: Elizabeth I, Elizabeth Fry and Edith Cavell. The first – Elizabeth, being a woman who challenged the patriarchal constraints of Tudor England and did it her way. The second Elizabeth a woman whose compassion for poor women and children in Newgate prison, led to humanitarian efforts to improve their conditions and wellbeing. Thirdly Edith Cavell, whose impartial care as a nurse for soldiers from both sides during the First World War, led to her death at the hands of a firing squad for violations of military law. are strong role models whose strength is characterised by aspiration, empathy, compassion and intellect - principles which have guided Jackie's academic career and been valued by students and colleagues alike.

As an educator Jackie has utilised her erudition to enlighten, inform and educate. Jackie has inspired ambition in others, promoted opportunities for women in academia, and encouraged the pursuit of history in its widest sense. Jackie has been a high achiever and her ambitions culminated in her role as President of the Historical Association (2011 – 2014). As Professor of Early Modern History, Jackie has also been a Co-Director of the Centre for Kent History and Heritage, and has drawn on her personal networks and expertise to further our understanding of history, and reach out beyond academia to engage with the wider community. As a strong, influential, ambitious woman, Eales has indeed, 'been inhaling deeply' on history, over a life-time career, in addition to providing inspiration to others in the pursuit of their goals.



Canterbury Christ Church University student at Graduation in the Cathedral

Dr Lorraine Flisher is a scholar of seventeenth-century history and Research Associate for the Centre for Kent History & Heritage, Canterbury Christ Church University.

# F is for Folklore and Faery

Canterbury is a city of contrasts; the sacred and profane rub up against each other, the pagan peers through Christian furnishings. Despite the fact that Canterbury Cathedral is a centre of Christian faith, it contains more than seventy 'green man' sculptures and carvings; also called 'foliate heads', these pagan symbols tie the building to older forms of belief, a throw-back to vegetative deities? Their mask-like faces are surrounded by leaves, often sprouting from the mouth. Green men can be found throughout Europe, decorating churches and cathedrals. Fairy-tales tap into the subconscious, where the story behind this pagan figure resides is lost in time; he is a mysterious onlooker about whom we can only conjecture. The devil, as well, is often found in the detail and in Mercery Lane you can find two demonic carvings, about which there are many apocryphal stories.

Historic cities such as Canterbury embody the fairytalogue in their magnificent medieval architecture, they are cities of castles and towers, mysterious gates and doorways, and Gothic spires. The leaning structure of Sir John Boy's House in Palace street, the so-called 'Crooked House', invokes images from *Alice in Wonderland*, as does the tiny Mint Yard Gate opposite, constructed for people far shorter than exist today.



Foliate head, with kind permission of Canterbury Cathedral

Another fairytale aspect of Canterbury is the city walls; monumental structures originally built to defend the Roman city. These and other Roman ruins and structures, including the burial mound in Dane John, were once thought to have been constructed by giants. Other ruins abound, the ragged keep of Canterbury Castle, to the shell of St Augustine's Abbey, The city is a landscape of fragments, offering tantalising glimpses of the past steeped in folklore. Society remains fascinated by the world of faery and continues to recycle and reinvent; modern fairy-tales, such as Harry Potter, are evoked by the winding, cobbled alleyways of Canterbury, with their hanging street signs and jetties overhead, they resemble Knockturn Alley and Diagon Alley. It is ironic that the Cathedral authorities refused Warner Bros. permission to use the site in its films. Some of the older pubs have been said to remind visitors of the atmospheric Leaky Cauldron in Diagon Alley. The city is full of otherworldly associations; a Gothic tale is never far away; winding streets draw you on, stone edifices such as St George's Clock tower loom ominously over passers-by, follies appear throughout the city. There are gardens hidden behind the walls, such as the Cathedral herbarium, reminiscent of the godfather of fairy-tales, Boccaccio, celebrated in verse by Samuel Taylor Coleridge:

*Boccaccio's Garden and its faery,  
The love, the joyance, and the gallantry!*

Folkloric traditions survive and thrive. Hop Hoodening is a Kentish Morris ceremony which features the Hoo-den Horse, a hobby-horse. There is a procession around the cathedral precinct, the Hop Queen in her bower, the Cathedral South doors are opened to the sound of bells echoing through the nave, a tradition passed down through the years. This followed by a special harvest festival service to bless the hops, ending in beer and dancing. Another folkloric event is the Medieval Festival held each year, the highlight a parade dominated by the giants of Canterbury — Henry, Eleanor, Nun, Knight and Lily — echoing the many other medieval European cities guarded by similar legendary figures. Canterbury is a cathedral city, but it is also a portal to faery, a uniting of Celtic, Slavic, German, English, and French traditions.



Crooked House, Palace Street.  
Credit: Peter Vujakovic

*Dr Jane Lovell is a Senior Lecturer in  
Tourism and Events at Canterbury  
Christ Church University.*

# G is for Graffiti

*“There can be no doubt that persons, old or young or middle-aged, who commemorate themselves by inscribing their names or initials in churches or other historic buildings are highly reprehensible. Yet the antiquarian is bound to admit that time may eventually confer interest upon such inscriptions, even if it does not entirely exculpate the original offenders.”*

So wrote Alfred Emden, former King’s School boy and Principal of St Edmund Hall, Oxford University, in an article on ‘Footprints in the Cloisters’ for the King’s School magazine in 1951.

The ‘footprints’ Emden described are the outlines of feet carved on a stone bench with a schoolboy’s name inside and they can be seen in the south-east corner of the Cathedral cloister, just outside the martyrdom door. Two are of particular interest. Charles Abbott (King’s School 1772–81) was the son of a barber whose shop was inside the Christ Church Gate. He went to Corpus Christi College, Oxford, became a barrister and was appointed Lord Chief Justice in 1818. John Blaxland (KS 1775 and 1780–83) signed and dated his ‘foot’. He and his brother Gregory, another King’s Scholar, later went out to New South Wales, where they became prominent agricultural pioneers.

Many more inscriptions have survived inside the Cathedral. The earliest so far identified — ‘Anno Dom 1639’ — was by William Staples (KS 1635–37). In the 1670s several boys carved their initials in St Anselm’s Chapel, but Robert Knaplock (KS 1675–80) managed his full surname. As a bookseller in St Paul’s Churchyard, London he retained his connections with School and City, publishing the second edition of William Somner’s *The Antiquities of Canterbury* in 1703.

The late eighteenth and early nineteenth centuries saw a proliferation of carvings. One of the most extravagant came from Edward Hasted (KS 1769–77) in 1774. He was the son of the distinguished historian of Kent and one of five brothers at the School. A Justice of the Peace for fifty years and Vicar of Hollingbourne for sixty-five years he eventually earned an elegant monument in his own parish church.



Footprint in the cloisters  
Credit: Paul Henderson



Future city notables and others of minor distinction also defaced the Cathedral walls. John Nutt (KS 1802–07) would become Town Clerk of Canterbury and Henry Cooper (KS 1803–08) a five times Mayor. Christopher Packe (KS 1799–1809) would be Preacher in Ordinary to the King (and later Queen) and a Minor Canon of St George’s, Windsor. One of the most intriguing signatures seems to be by Frederick Mackeson (KS 1821–24). The son of a brewer, he joined the Indian Army, becoming a Lieutenant Colonel in 1849. He died at Peshawar in September 1853 ‘by the hand of a foul assassin’ and there is an elaborate monument ‘erected to his memory by his friends and admirers in India’ in the Cathedral Nave.

From the 1560s onwards the King’s School itself was based in the Mint Yard. It is no surprise therefore that boys carved their names on the walls of buildings, especially on or near the Green Court Gate. Among the ‘offenders’ were Edward Benson (KS 1735–39), who succeeded his brother as Auditor of the Cathedral; John Venner (KS 1765–71), who became a lawyer and was buried in the cloisters; and, inevitably, a John Smith, who might be any of at least ten boys — one of whom later became Headmaster.

King’s School boys have worked, played and scribbled on this site for hundreds of years. Reprehensible they may or may not have been, but their engravings are today worthy of preservation and investigation.

*Peter Henderson taught History at the King’s School. He is now the School Archivist*



Edward Hasted, 1774  
Credit Matt McArdle



John Smith  
Credit Peter Henderson

# H is for Herbal

The Canterbury Cathedral Library holds a 1597 copy of *The Herbal or General Historie of Plantes: gathered by John Gerarde of London Master in Chirurgie. Very much enlarged and amended by Thomas Johnson Citizen and Apothecarye of London.*

Gerard's *Herbal* shows original drawings and information about plants as recorded in the 16th Century, a time when herb gardens would primarily have been used by the monks for medicines. This particular herbal is of great importance as it was the first herbal written in English that presented a life-like drawing as well as written description of the plant, and information about what the herb could be used for and how to prepare it for use. Previous herbals had not given all this information, or had contained images of the plants produced by coarse woodcuts and were therefore generally unrecognisable. Gerard's *Herbal* is also fascinating as it has some really interesting additions following Drake's voyage to the Americas. It holds the first references to potato and tobacco for example, which would have been very exotic in their day.

The description of our humble potato only had a short reference about its nutritional values in saying that 'The natives also eat the tubers'. The potato plant at the time was mainly grown in botanical gardens or by wealthy aristocrats for the exotic appearance of its flowers and leaves. Most green spaces around the ancillary buildings of Canterbury Cathedral and Saint Augustine's Abbey were used to grow fruit, vegetables and herbs, but amongst this some plants were grown simply because they were attractive. One example of this is the *Leucojum* or Snowflake. This late winter flowering bulb had no use, but was often planted in the herb gardens as they looked pretty. Snowdrops were also cultivated, for use at Candlemas, which is the end of the Christmas period. Being the first plant to come into flower after the cold winter it was considered a symbol of hope.



Frontispiece and illustration of the Potato from Gerard's *Herbal*, with kind permission of Canterbury Cathedral



Cathedral herb garden  
Credit: Philip Oostenbrink

Another plant which always appeared (and still appears) in herb gardens was *Aconitum* or Monkshood. In Gerard's *Herbal* this plant is described as having no use whatsoever. It does however mention a story about some 'Foolish Flemish' who grated the root of Aconite over their salad and all died a horrible death. The current herb garden at Canterbury Cathedral is not far from the original location of the herbarium. This herb garden was situated next to the water tower and infirmary cloisters. It made perfect sense for the monks to have their herb garden adjacent to the infirmary and its cloisters as the fresh herbs could be accessed easily; to relieve aches and pains of the monks and visitors. The challenge for them would have been that the monastic buildings and therefore the herb garden was on the north side of the cathedral and light levels must have been low. This would have posed a problem when growing herbs that preferred a sunny and dry position.

Some herbs mentioned in Gerard's *Herbal* are still used in homeopathy today. The world of plants is a valuable source of medicine and should be researched, cherished and cared for as the monks did in their time.

Philip Oostenbrink is Head Gardener at Canterbury Cathedral where one of his projects involved linking images from Gerard's *Herbal* to plants in the herb garden via Near Field Communication tags

# I is for Ivy

Marmite of the plant world, ivy is regarded by many as a gothic horror of a plant, smothering trees and buildings; its dark and dusty canopy the haunt of spiders and other 'creepy-crawlies'. It has a popular reputation for damaging walls and strangling trees. Conversely, it has long been a popular mid-winter decoration, a reminder, along with other evergreens, of the persistence of life through the long dark days of the season. It has also been valued as an ornamental plant since Victorian times. Common or English Ivy (*Hedera helix* L.), one of our five native woody climbers (lianas), along with honeysuckle, dog rose, woody nightshade and clematis, is a common plant across the whole of the Canterbury World Heritage Site and an important contributor to biodiversity.

It is in autumn that ivy really comes into its own. Ivy is a late flowering plant (September to November) that provides nectar and pollen after most other plants have stopped. It is an important resource for a wide range of insects, including honey bees, bumble bees, wasps, hover flies, and butterflies, especially red admirals, which are building up their reserves for winter hibernation or southward migration. Its small green flowers with protruding yellow anthers are inconspicuous; insects are, however, attracted by the scent and a slight glisten from the nectar. The scent could be described as 'musty', but is no doubt a heavenly aroma to a fly! A good place to visit in autumn is St Gregory's churchyard, where ivy climbs the numerous yew trees and the air is abuzz with insects. A recent arrival, the ivy bee (*Colletes hederae*), first recorded in southern England in 2001, is closely associated with the plant. This elegant bee is often found making its burrows in large aggregations in dry sunny banks, including a site close to the iconic medieval brew and bake-house wall on the main Christ Church campus.





As well as providing food for these insects, ivy acts rather like a miniature African water-hole, with 'big predators' being attracted to the massed prey. One of the best ways to see the illusive and handsome European hornet is to visit ivy. While the hornet will take nectar, it also 'hawks' above the flowers for prey, including its cousins, the wasps. Spiders are also amply rewarded with easy-prey during the flowering period. The black berries that follow flowering are also an important source of food for birds in winter.

Its reputation for damage is being challenged. The Woodland Trust, for example note: "We value the wildlife benefits of ivy and in general do not advocate cutting or removing ivy from trees. Ivy does not damage trees..." There is even evidence from work by English Heritage and others that ivy may protect historic buildings from damage and pollution. If you are no fan of ivy you might wish to rethink!



Peter Vujakovic is Professor of Geography at Canterbury Christ Church University and Chair of the University's Biodiversity and Heritage Working Group.

Hoverfly on Ivy, above, and the Ivy Bee below.  
Credit: Peter VujaKovic



# J is for Jewry

The history of the Jewish community in Canterbury is intimately entangled with the surrounding Christian community including the monastery of Christ Church (the current cathedral). During the Middle Ages, relations between the monks of Christ Church and the Archbishop of Canterbury were often fractious. That was particularly so in the late twelfth century during the archiepiscopacy of Baldwin of Forde (r. 1185–1190). Baldwin, in an effort to reclaim privileges that had been ceded to the monks under previous archbishops in the preceding decades, had hoped to establish a new foundation at Hackington. Located just outside the city of Canterbury, the new institution would have diverted pilgrims, resources and incomes away from the monastery of Christ Church to the new foundation which would have fallen under the jurisdiction of the archbishop. The monks were less than impressed by that proposal and steadfastly opposed it; known by historians as the Hackington Dispute. Events reached a climax between January 1188 and Easter 1189, when, according to historian Dr Sheila Sweetinburgh, the situation deteriorated into “what, in some ways, amounted to a state of siege”, with the monks taking refuge in the priory buildings after the archbishop’s supporters attacked them.



Marginal Illustration  
from the *Rochester Chronicle*,  
British Library, Cotton Nero D. II, fol. 183v



St Stephen's Church,  
Hackington, Canterbury

Dean A. Irwin is a PhD candidate at Canterbury Christ Church University who works on the Jews of medieval England.

During that period, the monks were sustained by supporters in the surrounding community, who kept them supplied with food and provisions. Those events are related to us by the contemporary chronicler Gervase of Canterbury (died c.1210), who noted that the Canterbury Jewry had also sided with the monks. Like their Christian neighbours, we are told that the Jews sent “as much food and drink as they could into the monastery”. It is not entirely clear what those supplies might have been, though during the following century there is evidence that the Jews of Canterbury had their own butchers, and the Anglo-Jewish community more generally was known to import wine. Consequently, it is possible that the supplies which were sent to aid the monks were produced in according to Jewish ritual, which is to say Kosher.

The Jews also supported the monks' struggle in less tangible ways, by praying for them “in their synagogues”. In the thirteenth century the Canterbury synagogue could be found on Heathenman Lane (now, less imaginatively, called Stour Street), on approximately the site when the dining room of an hotel is now located. Consequently, it is possible that it was there that the Jews could be found praying for the monks of Christ Church in 1187–8. The history of the Anglo-Jewish community is often written according to what Salo Baron termed “the lachrymose conception of Jewish history”; that is to say, the history of the Jewish people is often presented according to the many episodes of persecution to which they were subject. As a result, this episode is a particularly important one which does not highlight the Jewish and Christian communities in conflict, but, rather, the communities of Canterbury as a whole coming together in the support of the besieged monks. The irony of the situation was not lost upon Gervase who wryly concluded his remarks by noting that “The archbishop excommunicated and the Jews prayed”.

# J is also for Jewel

Jackie Eales is the 'Jewel' in the crown of the history department at Canterbury Christ Church University. Jackie has made a priceless contribution to the academic team at Christ Church University and the university has worn her achievements with pride. She has graced the department as a cultured jewel, demonstrating her knowledge of the English civil war, women's history, religion, literature and culture of the early modern period. In her time at Christ Church, Jackie has been in her prime – like a vintage Saint Emilion or Classic Bordeaux - wines of quality and depth, making a valuable contribution to the department, influencing colleagues and supporting students. Like a jewel she has shone brightly, and been treasured by others who have found her confidence and support indispensable, for which she has garnered much respect. As Professor of Early Modern History and Director of Research for the Faculty of Arts and Humanities,





Late sixteenth-century enamelled hat ornament with Colombian emeralds in the form of a salamander from the Cheapside Hoard. Credit: GIA

Written by Dr Lorraine Flisher, Centre for Kent History & Heritage

President of the Historical Association (2011-2014) and Co-Director of the Centre for Kent History and Heritage, Jackie has sparkled like a polished jewel over the department. But Jackie has not simply been an ornamental trinket, just for show. The breadth of her experience has been a precious commodity in the changing world of university marketisation. Against these changes, Jackie's value has increased year by year, as a rarity in today's academic environment. In her role as a speaker, educator and contributor to the current discourse on the value of teaching undergraduate history, she has been a shining example of support for the discipline. Her priceless contribution has been to add value and a glint of gravitas to the university, through her network of contacts across academic institutions. However, many will remember Jackie for bringing a shimmer and twinkle, tempered with sobriety, to her undergraduate teaching. Others will treasure her role in reaching out beyond the confines of the academic elite, working with schools, local history associations and in widening participation and engagement with local communities. In all these areas she will be remembered as a gem.

# K is for Knockers and Knobs

Rapping a knocker, or knocking with knuckles, has long been a necessary physical act if a visitor is to gain entry to a building or room. Knocking is a routine act, often performed many times in a single a day. The door and act of striking or knocking are also associated with more significant transitions, especially between the mundane, or profane, and the sacred.



Doorways are liminal spaces. As noted by Arnold van Gennep, in his classic 1909 study of rites of passage, “to cross the threshold is to unite oneself with a new world... an important act in marriage, adoption, ordination, and funeral ceremonies.” Each year, the north doorway of Canterbury Cathedral marks the rite of passage for our students, of Canterbury Christ Church University. They enter the building as ‘graduands’ and emerge, having had their degree conferred on them, as ‘graduates’, they do this through the very same door that Justin Welby, and others before him, struck three times with his crosier to enter the cathedral for his enthronement as archbishop. The archbishop is *ex officio* the Chancellor of Canterbury Christ Church University.



Above: Canterbury Christ Church University students graduate outside the great doors of Canterbury Cathedral  
Below: One of the oldest knockers in Canterbury, on the door of the Parrot pub





Peter Vujakovic is Professor of Geography at Canterbury Christ Church University and Chair of the University's Biodiversity and Heritage Working Group.

One of the most famous knockers in the world is the 'Sanctuary Knocker', shaped like a Chinese dragon's head it adorns the door of Durham Cathedral. During the medieval period, persons accused of a serious crime were given sanctuary for thirty-seven days on striking the knocker, providing time to be absolved, pardoned, or to escape. Durham is one of only three UNESCO World Heritage Sites in England to contain a university, the others being Canterbury and Greenwich.

The symbolic power of the knocker extends to the everyday. Knockers and knobs are an important part of the furniture of many front-doors throughout the historic core of Canterbury. They tell us something, along with choice of door colour and other adornments, from wind chimes to warning notices, about the personalities and status of the inhabitants. The city contains many interesting examples, and door-gazing is a rewarding part of any visit. Examples range from the curious and quirky (Lincoln imps, dragonflies, and woodpeckers), to the ostentatious (lion heads, and Medusa). One of the oldest in the city is thought to be a knocker on the door of the Parrot Inn, in the St Radigund's district. It features a rather rudimentary rendering of a man's head on a heavy ring to hammer directly on the wood of the door (it has no metal strike plate). Brass knockers have also been created to celebrate Canterbury and its literary and historic connections. 'Vintage' knockers, manufactured in the nineteenth and early twentieth century, comprise those fashioned in the shape of the cathedral itself, or its gate; in some cases with an archbishop, including Thomas Beckett, as the 'hammer' element. Other examples include Geoffrey Chaucer (author of *The Canterbury Tales*) on horseback, and the shield of the Black Prince (who is buried in the cathedral). One fascinating design (c. 1885) includes the flowers of Canterbury Bells (*Campanula medium*), surmounted by 'The Canterbury Cross'. The cross is a Saxon brooch dated to around 850AD. It was unearthed in St George's Street in 1867 and is now displayed in the city's Beaney House of Art and Knowledge. It has been adopted as one of the symbols of the Anglican Communion, with stone replicas being sent to cathedrals worldwide, and as the central element of the brooch given to nurses trained by Canterbury Christ Church University.

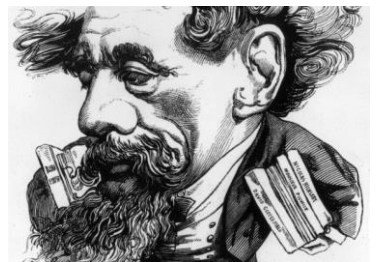
# L is for Literature

Literature is powerful. It engages us, and it forces us to think. Its authors deploy a wonderful range of conceits to conjure life and landscape from mere ink on paper. Take ‘simile’ — a figure of speech that compares one thing with another of a different kind — it is a potent means of stimulating the imagination. Here is a delightfully playful example related to Canterbury’s heritage:

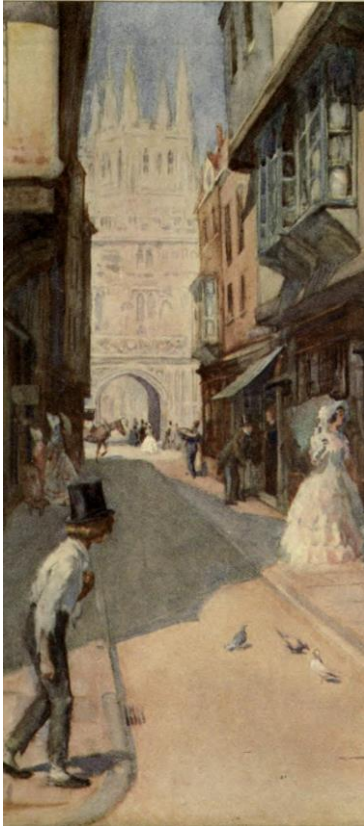
*Resembling (to compare great things with smaller)  
A well-scooped, mouldy Stilton cheese, — but taller.*

To what does this refer? To those who know it, it is a perfect evocation, even today, of the mouldering remains of Canterbury’s Norman castle. At the time that the Rev. Richard Barham described it in the mid-nineteenth century, in his *The Ingoldsby Legends*, it suffered the additional indignity of housing the local gas works! Other of Barham’s ‘legends’ associated with historic Canterbury include the melancholy tale of ‘Nell Cook: a legend of the ‘Dark Entry’, in which a ‘comely lass’ meets a sticky end after poisoning a Canon of the Cathedral, and subsequently haunts a dark passage used by scholars of the King’s School where she had been secretly buried.

Canterbury’s literary fame is international, based largely on Chaucer’s famous *Canterbury Tales*. The pilgrims, however, never reached Canterbury, and there is no hard evidence that Chaucer did either. But a number of writers did live and work in the city, including Aphra Behn — one of the first English women to earn her living by her writing. Others include the aforementioned Barham, the prolific adventure writer G. A. Henty, and Mary Tourtel — creator of Rupert Bear.



Dark Passage in Canterbury Cathedral Precincts. Credit: Peter Vujakovic.  
Below: Cartoon of Charles Dickens



Frank Reynolds, 'David Copperfield reaches Canterbury,' in C. Dickens, *The Personal History of David Copperfield* (Toronto: Musson, 1910)

Professor Carolyn Oulton is the Director of the International Centre for Victorian Women Writers at Canterbury Christ Church University

More recently, Canterbury has featured as the epicentre of the 'cult' post-apocalyptic novel, *Riddley Walker*, by Russell Hoban, which projects the city and its surroundings into an 'iron-age-style' existence of hunter-gathering, scavenging for buried metal, and primitive farming.

The King's School, with premises within the Canterbury UNESCO World Heritage Site, can boast several well-known writers among its alumni, including the playwright Christopher Marlowe, Shakespeare's contemporary. In 1915 Somerset Maugham, another old boy, lambasted the school under its own name in *Of Human Bondage*, although he did change Canterbury to Tercanbury! Hugh Walpole, himself a novelist, who attended the school ten years after Maugham, would find himself pilloried as the careerist man of letters Alroy Kear in Maugham's *Cakes and Ale* (1930).

One of our most famous novelists, Charles Dickens, had few direct connections with Canterbury, yet he provided a positive view of the city. In his autobiographical novel *David Copperfield* (1848–50) a footsore and lonely boy is transformed by his encounter with 'the sunny street of Canterbury, dozing as it were in the hot light' and 'its old houses and gateways, and the stately, grey Cathedral, with the rooks sailing round the towers.'

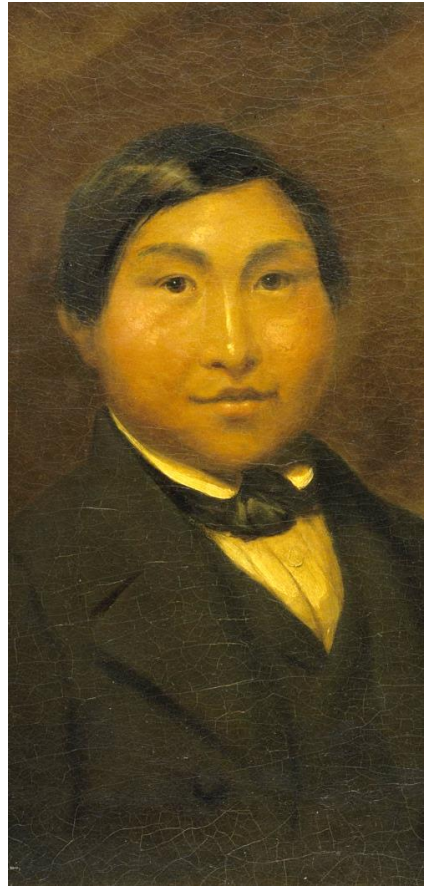
Running away from the soul-destroying child labour to which he has been put in London, the orphaned David makes his way to Dover, where he is taken in by his benevolent aunt and sent to Dr Strong's Academy in Canterbury. The school is clearly modelled on King's; David's first delighted impression is of 'a grave building in a courtyard, with a learned air about it that seemed very well suited to the stray rooks and jackdaws who came down from the Cathedral towers to walk with a clerkly bearing on the grass-plot'. The original of Dr Strong's own house is believed to have been in Lady Wootton's Green.

Given Canterbury's literary heritage it is appropriate that the city should also be home to the Beaney 'House of Art and Knowledge', a museum that was also the first library in Great Britain to receive public funding in 1845.

# M is for Mission, Moshueshue, M<sup>c</sup>Kenzie, and Majaliwa

On 13th June, 1844, Alexander James Hope purchased at auction “an eligible Freehold Property, formerly part of the Monastery of Saint Augustine, a portion of which is occupied as a Brewery, and the remainder as the Old Palace Public House... admirably calculated for the erection of a School, or other Public Edifice, or for building purposes”. The price paid for one and a half acres of land was £2,020.

Having cleared the site of the old pothouse and billiard-room, Hope laid plans to hand the property back to its ancient owner, the Church of England. The Reverend Edward Coleridge suggested the construction of a new Missionary College on the site, and William Butterfield, the soon-to-be-famous architect, was hired to design the buildings. Saint Augustine’s Missionary College was subsequently inaugurated in the notorious ‘year of revolutions’, 1848. As a political and cultural statement, it signalled Hope’s allegiances with Benjamin Disraeli’s Young England group, with Thomas Carlyle’s *Past and Present* (1843), and with Augustus Welby Pugin’s *Contrasts* (1836), each of which in different ways represented radical and romantic critiques of the utilitarian philosophy of industrial England. The Gothic Revivalists were soon to invoke the Christian Middle Ages as an artistic, economic, and political alternative to the new mills, factories, railways, and workhouses. The new buildings were, therefore, a timely example of the Clerical and Feudal Socialism described and criticised by Marx and Engels in *The Communist Manifesto* (1848).



Qalasisrsuaq  
(Erasmus Augustine Kallihirua), ci. 1832/5–1856,  
© National Maritime Museum, Greenwich, London



As the purpose of the College was to train Anglican clergy for foreign missions, it is difficult to divorce its activities from the politics of the colonial period. The archives record the names not just of the English missionaries, but also of some of the people from around the world who, voluntarily or involuntarily, came to reside at the College. Erasmus Augustine Kallihirua, from the northern part of Baffin's Bay in Greenland, was placed at St Augustine's by the Lords of the Admiralty in November, 1851. He himself became a missionary and died near St John's, Labrador, in 1856. From India came Mark Pitamber, who proceeded to work in Guiana. Lambert McKenzie came from Guiana and returned there in 1855. He eventually settled in Lagos. A southern wing of the Missionary College, known as the "Foreigner's Building", was built in 1861. That year saw the arrival of Jeremiah Libupuoa Moshueshue, son of the Nasuto chief Moshesh. He survived two years in England before dying of gastric fever. Others included Samuel Lefulere Moroka, son of Moroka, chief of the Bechuanas, Arthur Waka Toise of the Xhosa people, and Edward Dumisweni Kona, the son of chief Maquoma. Nathaniel Cyril Mhala, Joseph Bennekazi, and Stephen Mnyakama, came from the Capetown region. Later, Jonas Ntsiko came from the Fingo people of Grahamstown, while Ebenezer Hannie and Jacob Manelle came from Umtata. Cecil Majaliwa came from Zanzibar. Gregory Mpiwa Ngcobo was a Zulu resident in 1897. Johann Jerrom came from Bombay, Knanishu Moratkhan from Urmi in Persia, Francis Bourezan from Kurdistan, and John Tsaw Bann from Burma. Each of them deserves to be remembered.



Above: The Library of St Augustine's Missionary College on the St Augustine's Abbey site.  
Below: St. Augustine's College, *Illustrated London News*, July 8, 1848, p. 5



*Dr Ralph Norman is subject lead for Religion, Philosophy and Ethics as well as Theology at Canterbury Christ Church University.*



# N is for Naturalised

Canterbury and its surrounds have been shaped by a range of incoming peoples, some leaving more evident traces in its built heritage than others. The city walls are a legacy of Roman occupation, the cathedral and the ruins of the abbey that comprise part the World Heritage Site (WHS) owe their existence to St. Augustine's mission to Saxon England, and the architecture of the current cathedral (including the imported French Caen stone used in the construction) to the Normans. With these visitors, welcome or unwelcome, came non-native species, domestic and wild, plant and animal; many became 'naturalised', integrating with the rich biodiversity of the local landscape.

Canterbury Christ Church University celebrates its distinctive 'sense of place' by nurturing its green spaces and the species that live there, whether native or naturalised. Its green spaces include its physic garden, heritage orchard and nuttery, wild flower areas and 'green walls'. The orchard contains varieties of apple deliberately chosen for their heritage value, including 'cat's head' thought to have been introduced by the Normans. The abbey walls are a refuge for more recently naturalised garden 'escapees'. Red valerian and ivy leaved toadflax were originally introduced to gardens at some point before the 1600s, and are now a familiar presence, living alongside our native pellitory-of-the-wall, and providing an important source of nectar for bee and butterfly species.



Ivy-leaved toadflax on the walls of St Augustine's Abbey.  
Credit: Peter Vujakovic



Sweet chestnut poles used for hop poles  
Credit: Peter Vujakovic

*Alexander Vujakovic is an alumnus of Canterbury Christ Church University with a BSc in Environmental Biology.*

Brewing has long been associated with the WHS, as evidenced by the brew houses found in the Cathedral and St Augustine's Abbey grounds, built in the 12th and 14th centuries respectively. The first English "hop gardens", however, only exist from the early 16th century; hops were initially introduced to Kent from the Flanders region as a preservative for beer rather than flavouring. Hops have since escaped into the wild where they can often be found climbing hedgerows, trees and telegraph poles, providing a densely foliated habitat for bird and insects. The tradition of brewing associated with the abbey site is continued to this day; hops grown on the university campus contribute to the annual production of celebration ale in association with a local micro-brewery. Centuries after its introduction by the Romans as a food-crop, the sweet chestnut would come to play a new and important role in the production of its fellow colonist species, the hop. The interest of sweet chestnut from an ecological perspective is not the plant itself, which provides few significant ecological benefits compared to native trees, but its management, the practice of coppicing — cutting trees at the base of the trunk to encourage multi-stem regrowth to provide long poles for hop production. Coppicing creates a regular, cyclic disturbance regime, promoting fluctuating, but high levels of biodiversity as ecological niches are closed and re-opened during the growth-harvesting cycle.

Biological invasions are an important topic of research for ecologists and conservationists, and many introduced species have the potential to do great harm to the ecosystems they invade. As we have seen, however, many invaders have the potential to make a positive impact, finding a niche within an increasingly human-influenced landscape and becoming important 'naturalised' members of their ecological communities.

# O is for Olfactory



Chemical and organic compounds  
— found in St Mildred's tannery

Christianity of the early Middle Ages condemned the use of perfume; however olfactory traditions from the Roman empire were gradually incorporated into the church leading to references to the 'odour of sanctity' indicating the presence of a very holy person (this may have originally emanated from the garlands of rose petals worn by priests). Saints in particular continued to smell fragrant after death unlike the unholy that simply putrefied. In this period smell was invested with meaning; from divine grace encountered in scared spaces to 'the stench of moral corruption' and the sulphurous reek of the underworld and eternal damnation. Smell was instructive; as sensory historian Jonanthan Reinartz explains, in the quest to separate the everyday from the divine, "... preachers employed olfactory imagery in the instruction of their congregation."

In the Middle Ages the inner city would have smelled more rural than urban. As cultural theorist Constance Classen notes, "Streets served as conduits for refuse of all sorts — food remains, human and animal waste, blood and entrails of slaughtered animals and dead cats and dogs... most streets were made of dirt, which would mingle with the waste products to produce a malodorous muck." As a marked contrast, the inner Cathedral precincts might be considered an olfactory haven with roses aplenty, the herbs and spices being grown for medicinal purposes, brewing, dyeing, ink-making and as air fresheners. In today's Cathedral herb garden a close brush is enough to encounter fragrances of dill, rose and lavender, whereas sage, hyssop, rue, coriander, mint, cumin and balm release their scents only after they are crushed. Even within living memory, a noxious odour filled the air of Canterbury. St Mildred's tannery operated in the city from the 1790s until 2002. Changing animal hides into leather involves a series of stinky processes activated by the use of chemical and organic compounds including, at various points in history the use of brine, urine, lime water, sodium sulphide, animal brains and sulphuric acid. The combined odours of an active tannery might be of salt water, ammonia, earthiness, rotten eggs, and fermentation. Astringent and unpleasant for workers and passers-by, most tanneries were sited on city boundaries.

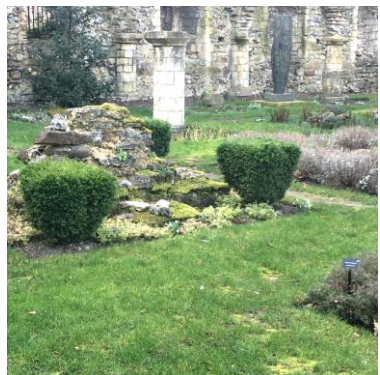
To walk nose-first means to encounter the known world through a different sense. Most days we understand and perceive the world through our eyes and ears, but alternative senses reveal other, more intangible, aspects of the world around us.

An autumn stroll through Canterbury Cathedral gardens is to confront billowing mustiness emanating from piles of damp leaves as the grounds are cleared for winter. Inside the cathedral, the smell is of wood polish and candle wax. A meander through the High Street on a bright, winter's day may reveal a waft of a warm pasty, some hot roast nuts or the scents of bath bombs, whilst on the Christ Church University campus the Winter Beauty honeysuckle belches a sweet and heady perfume into the frosty morning sun. In spring, the city fills with visitors each contributing to the fragrant atmosphere with their own 'smellprints' derived from shower gels, hair products, deodorants, clothes. In summer the city streets harbour the scents of local fresh fruits and veg sold from stalls on the shady cobbles or in cool greengrocer enclaves. Earthy, subterranean odours of new potatoes mix with fresh plums as three hundred and fifty odour molecules that make up the smell of a strawberry dominate over the encapsulated odours of the blueberry's flesh.

In summer 2014 'Two Canterbury Smells' smellmap installation was exhibited at the Beaney House of Art and Knowledge. Working from local whiffs detected during a series of smellwalks and interviews with a local population two main summer odours of Canterbury — one literal, one lyrical — were identified. These were recreated from raw ingredients using methods from perfumery and food science; steam distillation and Soxhlet extraction. Potato, strawberry, orange, onion, a prayer cushion, floor board fragments from a historic building, pages from an ancient (donated) hymn book, incense and candles were all extracted and recombined. The literal scent was that of the marketplace greengrocer, the lyrical was affectionately deemed the "smell of history".



'Two Canterbury Smells'. Smellmap and bespoke scent installation (McLean, K & Rainbow, L, 2014). Credit: © Kate McLean. 2014



Canterbury Cathedral herb garden  
Credit: © Kate McLean, 2019

Kate McLean is Senior Lecturer in the School of Media, Art and Design.



# P is for Pilgrims

*...From every shires ende  
Of Engelond, to Caunterbury they wende,  
The holy blisful martir for to seke*

Thus begins perhaps the most famous Middle English poem, Geoffrey Chaucer's *The Canterbury Tales*. Yet, St Thomas was far from being Canterbury's first saint and pilgrims in the Christian tradition have been coming to request saintly intercession for at least 1400 years. Among the early Anglo-Saxon saints were St Augustine of Canterbury and his archiepiscopal successors, including the first martyred archbishop St Ælfheah. For pilgrims this meant visiting the church of St Augustine's Abbey, as well as Canterbury Cathedral, the abbey having the relics of several saints including those of its patron and St Mildred.

Nevertheless, it was the murder of Thomas Becket in 1170 that activated the international cult of St Thomas and brought pilgrims flocking to first his tomb in the crypt, and then, from 1220, his magnificent shrine in the Trinity Chapel. So, who were these pilgrims? We know most about those who came in the late 12th century because their miracle narratives were recorded by Benedict and William the first shrine keepers and commemorated in the cathedral's stained-glass windows. Although research on these windows is continuing, this window is thought to contain the earliest depiction of pilgrims. Pilgrims traditionally carried a staff and a scrip [purse]. Contemporary images often show a cloak hanging from the staff carried over the shoulder and either on the pilgrim's hat or elsewhere tin, pewter or lead alloy badges showing which shrine(s) he has been to. St Thomas' cult produced numerous different designs, from a simple Canterbury bell to elaborate depictions of the shrine. Among Canterbury's badge makers in the late Middle Ages were William and Robert Lambe.



Above: A pilgrim lays a rope candle on Becket's tomb

Below: Mostly original glass showing pilgrims on the way to Canterbury  
Credit: Sheila Sweetinburgh





Pilgrims were expected to give a donation to their chosen saint. For St Thomas, this gift might be made at up to four places in the cathedral: the altar of the martyrdom, the empty tomb in the crypt, the Corona, and the shrine. Such votive gifts might be a penny or other coin that had been blessed (and bent to indicate that it was for the saint). However, other offerings might include being 'measured for St Thomas', the length of the person given as a wax rope candle or 'trendle', pieces cut off as required to form candles. Others gave wax limbs or other representations in wax of the part or thing that had been miraculously cured or for which a cure was sought. These, like the jewels and other precious offerings, were displayed at St Thomas' shrine, and, although not as richly adorned, it is likely the shrines in the abbey church similarly displayed gifts from pilgrims.

When and why pilgrims came to Canterbury varied enormously but there were some specific times and reasons. The key annual festivals were the anniversary of Becket's Martyrdom [29 December] and of his Translation — the movement of his bones in 1220 from the tomb in the crypt to the new shrine above in the Trinity Chapel [7 July]. After 1220, every fifty years the prior at Canterbury Cathedral Priory sought a special papal indulgence that could be given to pilgrims coming to the shrine. These Jubilees, as they were called, attracted large numbers throughout the Middle Ages. Pilgrims often sought St Thomas' help for his spiritual and physical healing powers, albeit miracles had become exceedingly rare by about 1400. Others came as acts of penance, at times of crisis, or for more worldly motives.

Even though pilgrims continue to come to Canterbury, the medieval heyday was long ago, the destruction of St Thomas' shrine in 1538 seen by Henry VIII as finally completing the work his predecessor Henry II had started.



St Thomas pilgrim badges,  
Canterbury Heritage Museum  
Credit: Sheila Sweetinburgh



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# P is for Phytobiography

Developing an enthusiasm for Life-Long Learning is something that has been popular in Higher Education for many lifetimes. In Peter's case one of his favourite themes for such work has been a study of trees and Biogeography as a whole. His interest in Biogeography has definitely been part of his 'long-life', extending from his undergraduate dissertation for Newcastle University on the vegetation of the Devil's Kneading Trough near Wye, always a favourite location for his fieldwork, through to research focused on the sustainability of fallen trees following the Great Storm of 1987, the development of the University's 'Biodiversity Initiative', his biogeographical contribution to the Christ Church Heritage A to Z and to his teaching of the subject to current students, both here and abroad.



Peter Vujakovic and 'Too many trees'  
Credit: John Hills



Long life tree development  
Credit: John Hills

Written by Dr Chris Young,  
Geography Programme,  
Canterbury Christ Church University

His enthusiasm, however, does come with some downsides. On one occasion on fieldwork in Malta, he nearly frightened the life out of one student who was about to stand on one of his passions – orchids. Students had never heard him shout so loudly – there were plenty of amused comments that night in the bar!

He also didn't please everyone. On one of his Biogeography module evaluations, one student commented that there was 'Too much focus on trees' (remembered in Geography folklore as 'Too many trees'), which caused some amusement among his colleagues.

Like trees, Peter has grown through time and spread his branches widely. He has passed on his passion to thousands of students, planting many seeds in their minds which will live with them forever.

# Q is for Queen Eleanor

Queen Eleanor of Provence (b. c. 1223 — d. 1291), the wife of Henry III, and one of England's lesser-known medieval queens, embarked upon her married life here in Canterbury. Eleanor was just twelve years old when she arrived in England in 1236 to marry Henry, a man in his late twenties. The young bride was accompanied by a splendid entourage of several hundred knights, ladies and attendants. The couple met for the first time in Canterbury and their marriage was celebrated a little while afterwards in the cathedral on 14 January. The wedding party then hastened on to London for the new queen's coronation at Westminster abbey, which took place less than a week later. As the daughter of Count Raymond-Berengar V of Provence and Beatrice of Savoy, this young royal bride matured, in time, into one of England's most influential queens. Eleanor was very well connected, thanks to her siblings. At the time of Eleanor's marriage, her eldest sister, Margaret, had already married King Louis IX of France. Her two younger sisters, Sanchia and Beatrice, later married Henry III's younger brother, Richard of Cornwall, and Charles, count of Anjou.

Eleanor of Provence maintained a connection with Canterbury throughout her married life, occasionally celebrating Christmas there, as she did in 1262, and sharing her husband's devotion to St Thomas the Martyr (St Thomas Becket). When, in the autumn of 1237, it was feared that Eleanor might be barren, she undertook a joint pilgrimage to Becket's shrine with Joan, queen of Scots, Henry III's older sister. In time, these fears proved unfounded and Eleanor formed a loving relationship with Henry — the couple had five children altogether.



Henry III of England marries Eleanor of Provence, in Matthew Paris (d. 1259), *Historia Anglorum, Chronica Majora*, British Library, Royal 14 C VII, f. 124v

Under Eleanor's influence, the English royal court acquired a distinctly Provençal flavour, and the king promoted her Savoyard relatives to positions of wealth and influence. The queen's uncle, Boniface, was elected as Archbishop of Canterbury in February 1241. According to the St Albans chronicler Matthew Paris, it was at Eleanor's urging that Henry wrote to the pope to confirm Boniface's appointment. Although Boniface was a controversial and often absentee archbishop who clashed violently with his suffragans, he tackled Canterbury's vast debts, built a new hospital at Maidstone and successfully campaigned for the canonisation of Edmund of Abingdon, the previous archbishop. Eleanor and Henry both attended Boniface's lavish enthronement at Canterbury cathedral in November 1249.

Eleanor's personal involvement in political life was not without controversy. Over time, the manipulation of patronage brought Eleanor and her kinsmen into vigorous competition with a rival court faction, the Lusignans, Henry III's half-brothers, who came to England to make their fortunes in 1247. The queen's willingness to support an extremely costly scheme to purchase the crown of Sicily for her younger son Edmund in 1254 helped to stimulate wider opposition to Henry III's government, opposition that eventually gave birth to a baronial-led reform movement in England four years later. Although Eleanor initially shared the reformers' desire to see the Lusignans ousted from royal government, she firmly opposed their attempts to restrict Henry's power. As relations deteriorated between the royalists and the reformers, Eleanor's lands and supporters were physically attacked. In 1263, Eleanor departed for France, where she tried to secure military aid for her husband. After the outbreak of civil war in England and Henry III's defeat at Lewes in 1264, Eleanor remained overseas, where she lobbied the French for support against the new regime of Simon de Montfort in England. Eleanor finally returned to England in November 1265, three months after her eldest son's victory at the battle of Evesham and Henry III's liberation from Montfortian custody. Eleanor arrived via the port of Dover and re-joined her husband at Canterbury, where the couple stayed, once more, in the royal castle. As the city that witnessed Eleanor's marriage in 1236 and her reunion with her husband in 1265, Canterbury held happy associations for this queen.



Canterbury Cathedral, in Matthew Paris (d. 1259), *Historia Anglorum, Chronica Majora*, British Library, Royal 14 C VII, f. 2.



Henry III and Eleanor on f. 134v.

Professor Louise Wilkinson,  
Canterbury Christ Church  
University, now at  
University of Lincoln



# R is for Riddley Walker

When you stand in ruins of St. Augustine's Abbey or amongst the tumbled stones of the Cathedral herb garden, site of the medieval monk's dormitory, you stand in the epicentre of a post-apocalyptic Kent. You are in 'Cambry', the setting for Russell Hoban's futuristic cult novel *Riddley Walker* (1980).

In the novel, a nuclear holocaust has devastated 'Inland' (East Kent). Humanity has reverted to an existence that resembles the Iron Age in its technology and culture: life is bleak and perilous. Against this backdrop, the eponymous hero tells his story in a phonetic Kentish tongue. Words and place names have been corrupted over time, but we can recognise the roads and track ways that Riddley treads. Cambry (Canterbury) is reduced to rubble and surrounded by barren wasteland; running around the city is a great Power Ring within which the very air hums and shimmers.

Rising sea levels have led to flooding, swelling the 'Rivver Sour' (Great Stour), and 'The Ram' (Isle of Thanet) is a true island again. We can recognise the outlying Dead Towns in their various states of ruin: 'Horny Boy' (Herne Bay), 'Bernt Arse' (Ashford), 'Fork Stoa' (Folkestone), 'Do It Over' (Dover), and 'Sams Itch' (Sandwich). Beyond these towns, 'forms' (agricultural smallholdings) and 'fents' (defensive settlements inhabited by scavengers and hunter-gatherers) stake out patches of land. Foragers scratch a living in the scrub or work as scrappers, uncovering the buried machinery of a destroyed civilization. Riddley's father dies at this work, crushed beneath 'a girt big rottin iron thing' at the aptly named 'Widders Dump' (Withersdane, near Wye).



Ruins of St Augustine's Abbey  
Credit: Sheila Sweetinburgh

Blame for the terrible ‘chanjjs’ that have taken place is levelled at a distant figure known as Eusa. In the mythology of the novel, Eusa represents civilised man who has been tempted by Mr Clevver (the devil) to create the tools of his own destruction. Eusa is a corruption of Eustace: an amalgam of St Eustace, depicted in a mural in Canterbury cathedral, and ‘Eustace the Monk’, a French-born mercenary who met a grisly end at the Battle of Sandwich in 1217. Aspects of both Eustace legends are woven into the Eusa stories of Riddley’s world, where Eusa’s head represents technology, esoteric knowledge and the fall of man.

*Riddley Walker* speaks of the dangers of nuclear power and Cold War fears of total annihilation. It still speaks to a world facing catastrophic environmental change as the result of ‘civilised’ society’s greed and geopolitical insecurities. In an Afterword to the novel, Russell Hoban describes his initial vision for the book: standing before the Legend of Eustace mural in Canterbury cathedral, on his first visit to the city, he suddenly pictured ‘a desolate England thousands of years after the destruction of civilisation in a nuclear war’. Visitors today are fortunate to be able to visit the same image, just as others have done for centuries before. Hoban’s Canterbury-inspired vision produced an important and hugely entertaining portrait of a world we must strive to prevent.



The swelling ‘Rivver Sour’  
Credit: Peter Vujakovic



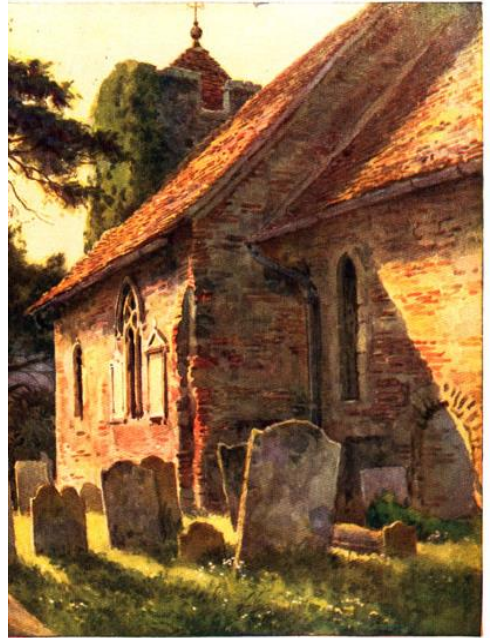
Detail, Battle of Sandwich, 1217,  
Matthew Paris, *Chronica Maiora*,  
Cambridge, CCC 16, fol. 56. © The Master and  
Fellows of Corpus Christi College, Cambridge

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# S is for St Martin's Church

This small gem of a church might well be called the cradle of English Christianity. It is situated on the slope of a hill just outside the city walls and to the West of St. Augustine's Abbey. St Martin's Church was Queen Bertha's chapel before Augustine's arrival on a mission from Rome in AD 597. Bertha was a French Princess who had married King Ethelbert the local Saxon Bretwalda or 'strong man'. It is the oldest parish church in continuous use in the English-speaking world.

The current chancel encapsulates the remains of the original church made of Roman bricks. The Roman occupation lasted from around AD100 — AD 410. Surviving structures of Roman bricks in Britain are rare. Here Augustine, Ethelbert (once converted to Christianity by Augustine) and Bertha prayed as the Cathedral and Abbey projects were planned. The planting of the Priory inside the city walls with its cathedral church and the large abbey outside the walls was instrumental over the centuries in Canterbury becoming one of the great holy places in Christendom. St Martin's church is the mother church of the cathedral which in turn, following the Reformation, became the mother church of what was to become the worldwide Anglican Communion.



Detail, St Martin's Church,  
illustrated by E. W. Haslehurst, 1910



*St Martin's Church  
Credit: Peter Vujakovich*

*Michael Butler MA FRSA is St Martin's Church  
UNESCO representative. This entry is written with  
thanks to Martin Taylor's 1997 guide*

The church is named for St Martin of Tours, possibly named thus by Bertha. St Martin is remembered amongst other things for halving his cloak to give to a poor man in the cold.

St Martin's was built in different phases. The chancel is the original late Roman to the 6th century building. The Saxon nave with its characterful exposed West wall was added in the 7th century and a bell tower in medieval times. One of the existing bells dates back to 1393 so it has rung for it over six centuries. The Norman font is a well-head and comes from the cathedral. It is decorated by an interlinking ring design. The building of the nave, large by Saxon standards and limited in part by the site being on a hill may well be in honour of the fact that this was St Augustine's first place of worship. Amongst the clergy who worked and worshiped here in late Saxon times were bishops. One was called Eadsige who later became Archbishop. Much later the church housed a small grammar school.

The churchyard contains the graves of several notables, including Mary Tourtel, the artist and author-creator of Rupert Bear, and Thomas Sidney Cooper, the famous Victorian animal and landscape artist, who painted rural scenes around Canterbury, many with the cathedral as a backdrop. 'The St Martin's Hoard' was excavated in the churchyard in 1844. A golden medalet with a head and name of Bishop Luidhard (Bertha's Chaplain) created a direct archaeological link to the church's early origins.

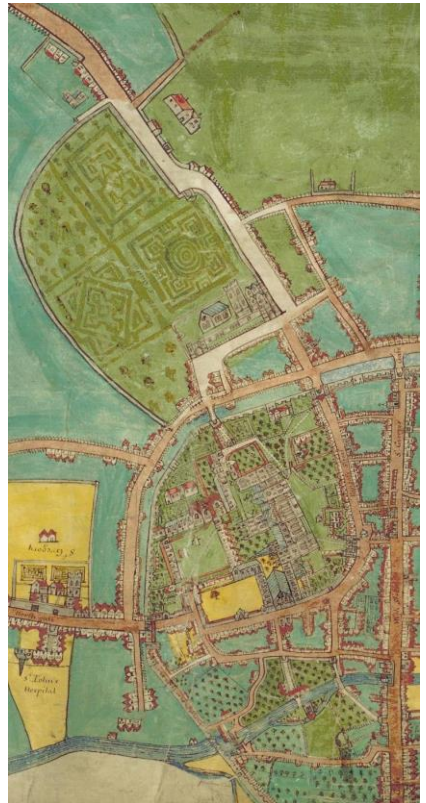
Together the Cathedral, St Augustine's Abbey and the St Martin's Church comprise the Canterbury UNESCO World Heritage Site. Today St Martin's is a friendly working parish church linked to the Parish of St Paul without the walls. There is a weekly Sunday service.



# T is for Tradescant

It is surprising how little we know about the gardens laid out by John Tradescant the elder at St Augustine's Palace for Edward Wotton, First Baron of Marley. From humble origins Tradescant rose to become one of England's most renowned gardeners. Tradescant came to Canterbury, most probably in 1615, after working for Sir Robert Cecil at Hatfield House. A phenomenal plantsman he regularly travelled into France and the Low Countries to purchase plants and also joined ambassadorial trips to more distant locations to hunt for exotic specimens.

Suggestively rendered in a contemporary map of Canterbury, the gardens, which occupied the precincts of the former Abbey, were extensive. Jennifer Potter, in her study of the Tradescants *Strange Blossoms* (2006), highlights an account of the visit to the gardens by a Lieutenant Hammond in 1635. Hammond described an 'orchard of delicate fruits...a garden of fragrant and delicious flowers...sweet walks, labyrinth-like wildernesses and groves, rare mounts and fountains.' Teasing out more precise detail of this garden is difficult. Juanita Burnbury notes an earlier visit by John Parkinson the apothecary and plantsman. In his 1629 work *A Garden of all Sorts of Pleasant Flowers*, Parkinson recorded seeing two kinds of Mandrake and receiving a root of an 'Indian Moly' that had been grown at Canterbury. It is worth pausing over the appearance of these plants for the insight they might give into possible planting schemes. Although we do not know where these plants were situated they share some interesting features displaying a taste for striking foliage, long stemmed and unusual green flowers and green fruit. They are also European cultivars and their status as rare and unusual imports was part of their appeal.



Detail: Formal gardens, contemporary map of Canterbury, c.1640  
CCAL Map 123



The two different varieties of Mandrake appear to have been planted together for effect. Parkinson describes the leaves of the more unusual variety as a 'greyish-green colour and somewhat folded together.' This variety was contrasted with the 'fair, large and green' leaves ('larger and longer than the greatest leaves of any lettuce') of the standard variety 'that grew hard by.' Spring flowering, the flowers rose from the centre of these highly textured leaves singly 'upon a long slender stalk' very much like a Primrose only on a bigger scale. The flowers on Wotton's Mandrakes were a 'greenish white colour... standing in a whitish greene huske'. The fruit resembled 'small round apples [that are] greene at the first and of a pale red colour when they are ripe' in August.

The 'Indian Moly' appears to have been a form of allium; a genus still popular with gardeners today. Notable for their elegant purple or white pom-pom flower heads on long stalks, some varieties can resemble an exploding firework of 'striking' flowers in 'star-fashion' as Parkinson describes them. He praises the genus highly, describing their 'beauty of stateliness' that 'delights' the viewer. This particular cultivar is an unusual variety for the flowerhead appears to be made up of bulbets rather than flowers: 'a head or cluster of greenish scaly bulbs' appearing in June and July. Again the foliage is robust and Parkinson describes the leaves as 'thick and large'. Parkinson describes a notable addition to the garden: the wild Pomegranate tree with 'its double flowers as large as a double Provence Rose'. The first known specimen in Britain was planted at Canterbury by Tradescant and it was an eye-catching ornamental tree with 'purplish branches having thorns, shining, fair green leaves, [and flowers] of an excellent bright crimson colour like a silken carnation'. The beauty, novelty and rarity of this and the other plants recorded by Parkinson gives us a tantalising glimpse into the potential splendour of this garden and Tradescant's genius.



*Tradescantia* L. Commelinaceae 'Concorde Grape' Credit: Wellcome Foundation



Tree planting ceremony at Canterbury Christ Church University to celebrate Tradescant 400. Credit: Biodiversity and Heritage Working Group, CCU

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# U is for Undercroft

Canterbury Cathedral's crypt or 'Undercroft' was designed and built to St Anselm's instructions and begun around 1097. It is the largest and most elaborate Romanesque crypt in Britain and the carved reliefs on the column shafts feature some of the finest best examples of early medieval stone sculpture in the world — as befits a UNESCO World Heritage Site.

St Anselm chose a significant resonant date to begin work on the rebuilding of the eastern end of Canterbury Cathedral; 1097 was the five hundredth anniversary of St Augustine's mission to the Kentish King at the behest of Pope Gregory the Great. The new Undercroft, completed in just five years, supported the new quire where the monks sang the liturgy, and was designed to emphasise Canterbury's continuing links to the papal curia in Rome by echoing the size and ground plan of St Peter's. Ecclesiastical politics aside, Anselm's design celebrated Christ and the Virgin Mary; for Canterbury Cathedral was and is the Christ Church and the mother church of England. Thus it was apt that the Undercroft's central chapel was dedicated to St Mary. Although Anselm's beautiful light-filled quire was largely destroyed by fire in 1174, the Undercroft survived. It remains a witness to Anselm's spiritual and cultural renewal of English monasticism. Historians are now using documentary sources and standing archaeology to understand this unique space in terms of the history of emotions.



Top: J M W Turner, *The Crypt with the Tomb of Cardinal Morton*, 1798. Centre: Canterbury Undercroft, photograph taken in August, 1905. Below: Undercroft Chapel of Blessed Virgin Mary, 2009 Credit: @willwalking



Top: Romanesque relief of a serpent caught by an eagle. Credit: A Bernard. Centre: two dragons from a relief in St Gabriel's Chapel. Below: 12<sup>th</sup> Century Wall paintings in St Gabriel's Chapel, Credits: CHAS.

Whereas crypts are traditionally pitch-black and mysterious places, the huge enclosed space of the Undercroft is not dark but dimly-lit and shadowy. It is a subtle, spectral light that renders the Romanesque shaft capital carvings even more arresting. Although the Undercroft is now mainly a palette of soft-greys, flecks of colour reveal that the walls, shafts, and ceilings were once coloured in red, blue, and ochre as the rare surviving wall-paintings in St Gabriel's Chapel demonstrate. These glimmering carvings and once-bright paintings aid our experience of this remarkable space; they form a multi-layered invocation of the natural and the numinous. The stained glass in the quire above would have flooded the interior space with coloured light; below the painted Undercroft would have resembled an illuminated manuscript, heightened by the smell of incense, the sounds of the sung liturgy, and the candlelit ritual processions of medieval monastic life in this richly sensory and enchanting space. The effect was to create a spiritual pilgrimage to a celestial Jerusalem.

The Undercroft shaft capital carvings also allow tantalising glimpses of past emotional responses to space, place, and faith. Some of the Romanesque carvings are readily identifiable animals, such as the serpent and eagle that still leap into our imaginations from over nine hundred years ago. Then there are the fantastic creatures — double-faced centaurs, satyrs, dragons, griffins, and hybrids; asses with claws, goats with wings, singing, dancing, and making music. The Undercroft's sacred space is a conversation and hymn in stone on divine Creation and human imagination and emotion. Anselm sought to help people understand and feel spiritual love through his parables and writings. In the same way, his cathedral rebuilding, of which the Undercroft was such a key part, was designed to make the supernatural accessible to all.

*Dr Diane Heath is a Research Fellow at the Centre for Kent History and Heritage, Canterbury Christ Church University.*

# V is for Via Francigena

*Roads go on*

*While we forget, and are forgotten like a star  
That shoots and is gone.*

Edward Thomas

The *Via Francigena*, a medieval pilgrimage route from Canterbury to Rome, begins just a few minutes' walk from St. Augustine's Abbey. Head along the evocatively named Spring Lane and a handy footpath sign points you to the Pilgrims Way and the start of your journey to Rome (a mere one thousand two hundred mile walk away). Known as 'The French Way', the route takes travellers along the ridge of the North Downs and across the Channel to France, through Switzerland, down the boot of Italy to reach Rome. Alongside Santiago de Compostela in Spain and Jerusalem, the Eternal City is one of the three main destinations for the forty-thousand who complete the *Via Francigena* each year.

But why, when there are quicker and less footsore ways to travel, do we still undertake these journeys? For many, the reasons are of course religious. The *Via Francigena* follows in the footsteps of Sigeric, Archbishop of Canterbury who travelled to Rome in 990. Walkers can replicate the archbishop's seventy-nine stages and have their 'pilgrims passport' stamped. Yet, today less than one in six of those walking the route cite religious reasons. In the last few years, there has been a marked increase in secular pilgrimage; long distance journeys, normally on foot that have a purpose beyond the purely transportational.





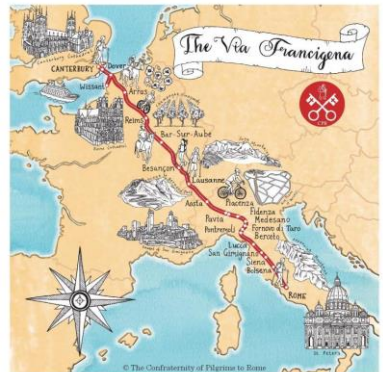
In our increasingly online and sedentary lives, the appeal of a challenge, of overcoming hardship might be part of the attraction, though unlike the pilgrims who visit Mount Kailash in Tibet, the Via Francigena doesn't, thankfully, require body-length prostrations along its route.

From twee garden notices encouraging us to 'stop and smell the roses', to slow food, slow travel and even slow TV, the modern world is obsessed with curbing the pace of life. Long distance walking offers us a way to live in the moment, to enjoy the journey not the destination. Walking is a defining act of being; being in a body; being in a place. Compare it to the dislocation we feel during air travel, when distance is measured in time. Walking is the very opposite experience. We feel every inch of the way under our feet; we experience it in real time (and at times in real discomfort).

Links between walking and wellbeing are well established, as are the connections between walking and creativity. From well-known walkers like Wordsworth, Thoreau and Virginia Woolf to Iain Sinclair, Olivia Laing and Rebecca Solnit walking and pilgrimage become an act of the imagination, a way to open ourselves up to place and possibility.

The Scottish conservationist John Muir's ecological writing and tireless campaigning established America's first National Park and may have been onto something when he wrote in his journals '*I only went out for a walk and finally concluded to stay out till sundown, for going out, I found, was really going in.*'

Pilgrimage routes like the Via Francigena become as much about the inner journey as the outer one, perhaps we walk to find out who we are.



Caroline Millar manages a national walking project (Discovering Britain) for the Royal Geographical Society and is a sessional lecturer at Canterbury Christ Church University.



# V is for Variety

'Variety is the spice of life' originated as a 'slight' misquotation from William Cowper's *The Task* in the late eighteenth century. Its meaning to all, however, is clear – variety keeps us sane! In Peter's case, this variety is expressed in the breadth of his interests across Geography and the University. While many academics focus their expertise on a few relatively closely related themes, Peter's focus, both in his teaching and research, was wide, ranging from biogeography and landscape ecology, to a study of cultural landscapes, where he could bring in an interest in archaeology, to cartography and its use in a variety of ways (disability mapping, maps in the media, maps and a sense of place), right through to political geography.



A sense of place – Faversham  
Credit: Chris Young

Peter also used his wide range of expertise to extend the University's sustainability agenda, to develop the 'sense of place' associated with Christ Church's location within the Canterbury UNESCO World Heritage Site (St Augustine's Abbey) and the stewardship of its green spaces and finally to be a major contributor to this *Christ Church Heritage A-Z*.

Variety occasionally caused a problem. One student group called Peter 'Mr Digression' because he could move off-topic in lectures, although there was always a reason: this is an excellent way of getting students to think beyond normal boundaries.

In whatever he did, Peter encouraged the development of a sense of wonder, the quest for knowledge and a commitment to both our heritage and a sustainable future. He is an exceptional tutor, a wonderful colleague and, most of all, a great friend.



Mr Sustainability  
Credit: John Hills

Written by Dr Chris Young,  
Geography Programme,  
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# W is for Wotton

Edward Wotton, First Baron of Marley acquired St Augustine's Palace as part of the Manor of Longport in 1612 and commissioned John Tradescant, famous gardener to the elite, to design extensive gardens on the site. The gardens that formed such a luscious backdrop to the young King Charles' nuptials with his new Queen Henrietta Maria on her first arrival from France are perhaps evoked in the marvellous Magnolia tree that is currently in bloom near the Fyndon Gate but are also more permanently recalled in the naming of 'Lady Wootton's Green'. Margaret was Wotton's second wife and was considerably younger than him. They married in 1603, the year Wotton was awarded a Baronetcy, and Canterbury remained her favourite residence. Lady Margaret's attachment to the estate is apparent in her decision to remain at Canterbury as a widow and to retain the Palace on the sequestration of the family estates in the Civil War. It is also possible that the Canterbury gardens inspired motifs for an embroidered box she bequeathed to her cousin for such boxes were frequently exquisitely decorated with embroidered flowers, insects and fruit.

Arguably, the first decade of the seventeenth century had been particularly successful for Sir Edward especially in terms of recognition at the Royal Court. This success is reflected in his status as a literary patron of fashionable writers. Celebrated for his friendship with Sir Philip Sidney, Wotton was acknowledged as a supporter and possible original patron of Samuel Daniel's translation of Michell Montaigne's essays (1603) and was patron of George Chapman's translation of Homer's *Iliad* (1609).



Fyndon's Gate, illustration by E. W. Haslehurst, 1910

On his arrival in Canterbury, as A. J. Loomie reminds us, Wotton was a mature statesman heading towards retirement. He was also a secret convert to Catholicism and 1612 marked the beginning of a twelve year period of recusancy during which he failed to attend services at his parish church of Boughton Malherbe, seventeen miles west of Canterbury. It may be that in dedicating his collection of Psalms to Wotton's son Thomas in 1616, Dean John Boys sought to draw this young man's father back into the fold. Any suspicion of Sir Edward's religious affiliation was banished by his shock public declaration of his commitment to Catholicism in 1624.

Despite his absence in life, Sir Edward was to be a prominent presence in Boughton Malherbe Church in death. Lady Margaret arranged for the relocation of the baptismal font which was repositioned under his effigy monument. She also commissioned an inscription that declared their shared status as Catholics; acts which infuriated the church authorities and resulted in a considerable fine. Lady Margaret was to be a widow for twenty years. Her later years at Canterbury, in the Civil War, were by all accounts very difficult. Without a husband or surviving male heir, she appointed two of her servants as her executors, stating that the 'poverty' of her 'condition' was not worth the attention of a closer family member. Her few bequests reflect the faded glamour of her present state and included two cabinets (full or empty?), an ebony-framed mirror and a damask gown. Margaret instructed her servants to bury her beside her husband whom she described affectionately as her 'Truly honoured and most dear lord' and she twice evocatively references her anticipated return to 'her Mother Earth'. A visitor to St Augustine's Palace in the 1630s commented on how the monastic ruins were enhanced by the garden so that 'those rare demolished buildings [appeared] in much glory and splendour.' As a former monastic site, St Augustine's may have been a deliberate purchase which held special significance for this couple in their new-found Catholicism. Retirement to Canterbury perhaps enabled Sir Edward to create a spiritual sanctuary for himself and his wife.



Above: Detail of Map of Canterbury, c. 1640, showing St Augustine's Palace, Below: A seventeenth-century engraving of St Augustine's. Credits: Canterbury Cathedral.

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# X is for Xylophage

Most A-Z lists start to struggle once they get to the letter 'X', as the range of words beginning with 'X' is somewhat limited. Xylophage is not a particularly flexible topic to work with when talking about World Heritage Sites or ecology. Luckily in the biological sciences there are plenty of X words to explore, so here is a favourite.

Xylophage is related to the word 'xylem', which refers to the vascular tissues (think blood vessels of the plant kingdom) that run through a plant's system particularly in the 'woody' part of the plant stem. The xylem tissue is essential for transporting water and micronutrients around the plant to drive healthy growth and reproduction. A 'xylophage' is an organism that feeds on the xylem and woody parts of the plant, and biologists encounter these organisms all of the time. They would have been well known to the monks of Augustine's Abbey and the monastery of Christ Church, as pests on their fruit trees, or the woodworm and death watch beetles eating away at timbers and choir stalls.

A common xylophage is the simple aphid, found everywhere, and feeding on everything from the roses in the Dean's garden in the cathedral precincts, to the ancient trees in St Martin's churchyard. Aphids are pests, and do significant damage to the plants they feed on, particularly due to their ability to transfer plant diseases from host to host in the same way a mosquito carries malaria between humans and other animals. Despite being considered a nuisance by plant lovers, the aphid is one of the most miraculous animals on the planet. Aphids are all female, born alive (rather than being laid as an egg), and when born are able to reproduce again within minutes. As a result, a single aphid could produce the weight of several 747 aeroplanes in 'aphid biomass' within a field season, a true miracle of reproductive success!



Stag beetle larva.  
Credit: Dave Edens



Not all xylophagous insects are troublesome though. The saproxylic insects are a particular group of xylophages that specialise on dead or decaying wood. Many saproxylic species, such as the famous stag beetle (nurtured by leaving piles of dead wood in the university's campus), or the noble *chafer* beetle, that lives a cloistered life in the traditional *orchards of Kent*, serve essential functions within the ecosystem, breaking down and recycling nutrients as they feed. These insects also carry beneficial microbes in their guts which they use to break down complex molecules found in wood, and without them, dead wood falling to the forest floor would simply sit there for years without the nutrients being made available again for other plants to use. Needless to say, without saproxylic insects feeding in our woodlands, the nutrient cycle would almost certainly come to a complete halt. Unfortunately many saproxylic insects are in decline across the world, part of the coming 'insect apocalypse' that has come into the spotlight in recent years. Over 40% of insect species are threatened with extinction, and the xylophage species are no exception to this. The main threats to insects are the conversion of land for agriculture and the introduction of agrochemical pollution, and, in Kent, specifically the loss of traditional orchards and ancient woodlands. These threats are exacerbated by climate change and the invasion of non-native species. Without a radical change to our environmental policies, these declines could be catastrophic for nature and humankind, since so much of our lifestyle is reliant on the natural ecosystem functioning correctly, including food production, water management and even biotechnology and medicine. Recent calls for a 'Green New Deal' from some politicians is encouraging, this could go some way into halting this drastic loss of biodiversity. Protecting nature, however, takes real political will and a serious investment for a renewable and sustainable future.



Adult Stag Beetle.  
Credit: ImAges ImprObables

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# Y is for Yew

The yew tree (*Taxus baccata*) is often found in churchyards and is an important feature in many of Canterbury's many heritage sites, including St. Martin's churchyard. Some of these trees may be centuries old, having been grown from medieval times. This longevity is a major part of the tree's appeal, as is the strength of its wood, becoming a symbol of tenacity and endurance, as Juliette de Bairacly Levy remarked in her *Herbal Handbook for Farm & Stable* (1952). These older trees are the common yew, and tend to have broad and sometimes rather dishevelled crowns. Ancient examples often have a massive hollowed-out trunk (making absolute dating impossible), so it is sometimes unclear whether the 'tree' comprises a single specimen or several. Another common form, the Irish yew is found in modern plantings. For example, in the churchyard of St Gregory the Great (built 1851), which is close to the former outer precincts of St Augustine's Abbey. As a 'variety' of the common yew, it is grown for its statuesque, fluted shape.

A famous use of yew is for longbow and arrow shafts, noted for their importance for English victories at Crecy (1346) and Agincourt (1415). Yet this linkage between bow staves and churchyard yew trees may be somewhat misleading because, as Richard Williamson in *The Great Yew Forest* (1978) notes, the evidence is not straightforward.



Irish Yew in St Gregory's Churchyard.  
Credit: Sheila Sweetinburgh

For example, it is Elizabeth I who encouraged the planting of yews in churchyards, whereas her late medieval predecessor Richard III called, in 1483, for a general planting of yews for the benefit of archers, as well as for the importing of foreign bow staves. The latter related to the belief that continental yews produced better quality wood than their English counterparts, which was reported as having too many 'pins' of small twigs embedded in the wood thereby potentially causing the bow to fracture. The best bows were made of Spanish yew, but perhaps because of the general depletion of continental stocks by the later 16th century, Elizabeth I decreed that staves should be imported from the Baltic Hanse towns amongst other places.

The yew was put to non-military uses too, including wood for the making of gates and fencing that was resistant to the weather. It was also considered to have medicinal and other valuable properties, such as the leaves used to form a strong brew that was then applied cold to soothe nervous twitching, while smoke from fires of dampened leaves kept away gnats and mosquitoes. Perhaps a more colourful use of yew was the belief that staves and shepherds' crooks made of this wood, when waved in the air, would protect against beasts of prey, vampires and bolts of lightning. Yew branches were valued as substitutes for palm fronds that were carried by members of the congregation during the annual pre-Reformation Palm Sunday ritual, which involved processing around the churchyard and re-entering the church via the west door.

The yew is *dioecious* which means that there are separate male and female trees. The bright red berries are a major autumn feature, and each of these cup-form fruits (technically an 'aril') contains a single seed, the whole attracting birds who feast on them, although it is not thought germination is dependent upon passing through a bird's gut (but a clean seed is more likely to germinate). All parts of the yew, except the red berry pulp, are deemed poisonous; hence, some believe, these trees were grown in churchyards to keep them away from livestock (but many rural churchyards use sheep as 'lawn-mowers'). Yew poisoning of humans is known, but this should not detract from its attraction for naturalists, historians, and other churchyard visitors.



Common Yew in St Martin's Churchyard.  
Credit: Peter Vujakovic



Yew Berries: Credit: Wellcome Trust

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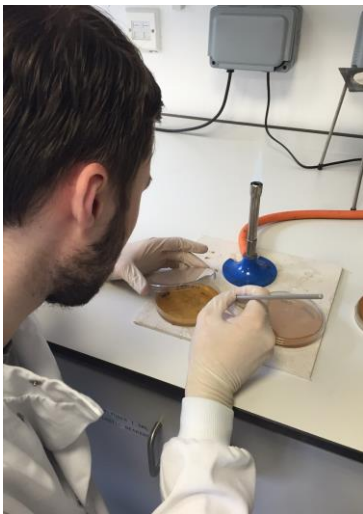
# Z is for Zyme

'Zyme' (ancient Greek for a 'ferment' or 'leaven') is a microscopic single-celled fungi, commonly known as 'yeast'. The word is the root of the scientific term 'enzyme'. Yeast has been used in fermentative processes for thousands of years to make bread 'rise' and produce alcohol in wine and ale. Both practices would have been a stock part of the food and drink processing activities in the bake and brew house of St Augustine's Abbey, part of the Canterbury UNESCO World Heritage Site. The old brew house wall is now the only significant monument within Canterbury Christ Church University's North Holmes campus, located in the outer precinct of the abbey site; yeast forms a key connection between the lives of the Augustinian monks and the science students and staff of today. 'Yeast' is generally used as a synonym for *Saccharomyces cerevisiae*, the classic brewer's and baker's yeast, but over one thousand-five hundred different species have now been identified. By undergoing alcoholic fermentation, brewer's yeast take sugars and convert them into carbon dioxide (which gives the fizz to wines and beers, as well as the rise to bread) and ethanol, the alcohol in alcoholic beverages. It is a key component in the university's own green hop ale, brewed in association with a local micro-brewery using hops grown in the heart of the UNESCO World Heritage Site.

In addition to its use in food and drink production, yeast is used as an important model organism for scientific research. Many fundamental life processes have been determined using yeast; indeed the biochemists' *enzyme* (the cellular machines that catalyse biochemical reactions) literally means *in yeast*, being named by the German Physiologist Wilhelm Kühne in 1877.



Students and staff picking hops for the university's green hop ale.  
Credit: Felicity Brambling-Wells



Above: Wild yeast strains cultured from the university's campus. Below: Isolating wild yeast strains isolated from the university's campus  
Credits: Lee Byrne.

Its importance as a tool for science being highlighted by the fact that since 2001, five Nobel Prizes have been awarded for research carried out in yeast.

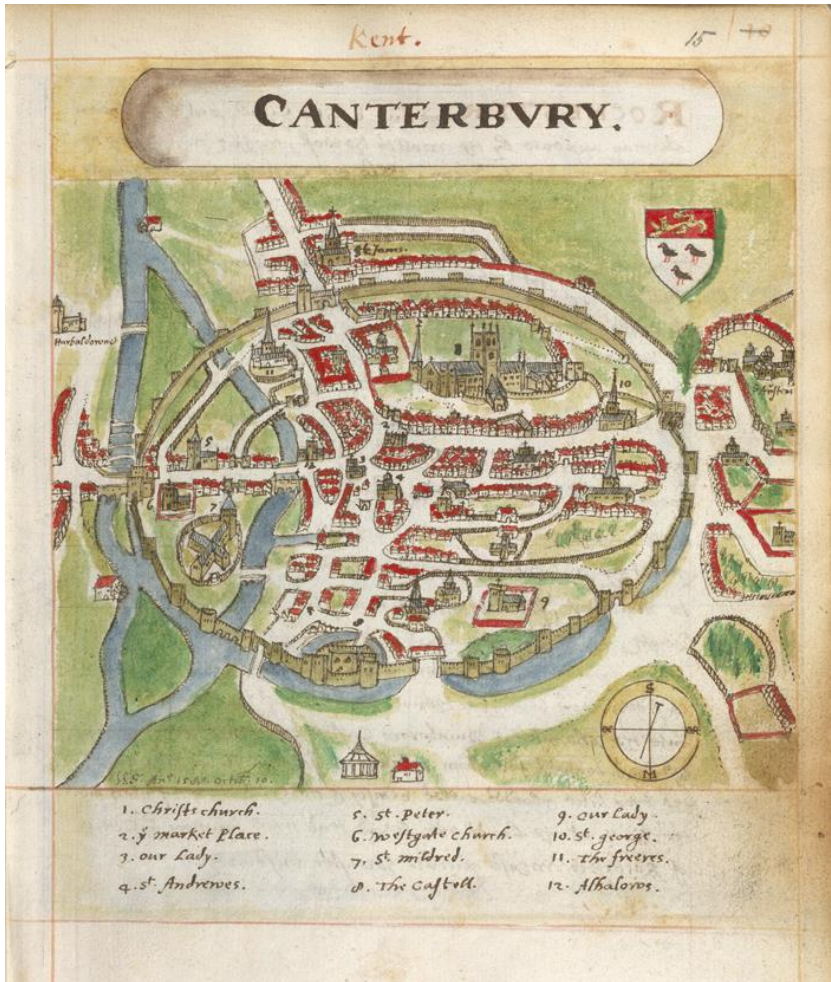
At Canterbury Christ Church University, yeast's similarity to human cells is being exploited by researchers to help understand the underlying processes of human diseases such as Alzheimer's, Parkinson's and Creutzfeldt Jakob disease (CJD). In addition, a student-based project, part of the University's 'Edible Campus initiative', has involved isolating natural strains of yeast from the plants growing on campus. These yeasts were shared with The Foundry, a local micro-brewery in an attempt to create a beer or ale from 'wort' (the liquid extracted from the mashing process during the brewing of beer) made with other ingredients locally sourced from the campus. Two of the yeast strains isolated in the project went on to make successful brews, with one of the strains (gathered from a cherry tree) being further selected to produce a local whisky.

The Foundry micro-brewery has been working with Canterbury Christ Church University for several years to produce a green-hop ale, using hops grown on campus (within the outer precinct of the St. Augustine's Abbey). The hops are harvested by students and staff volunteers, and then 'processed' through Canterbury to the brewery where the resultant brew is blessed by one of the university chaplains. Cheers!

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# Map of Canterbury



'Canterbury' from William Smith, *The particular description of England, with the portraitures of certaine of the cheiffest citties and townes* (1588)  
London, British Library, Sloane 2596



