

# PROCEEDINGS

OF THE

**Cambridge Antiquarian Society,**

OCTOBER 29, 1888, TO MAY 27, 1889.

WITH

**Communications**

MADE TO THE SOCIETY.

No. XXXI.

BEING No. 1 OF THE SEVENTH VOLUME.



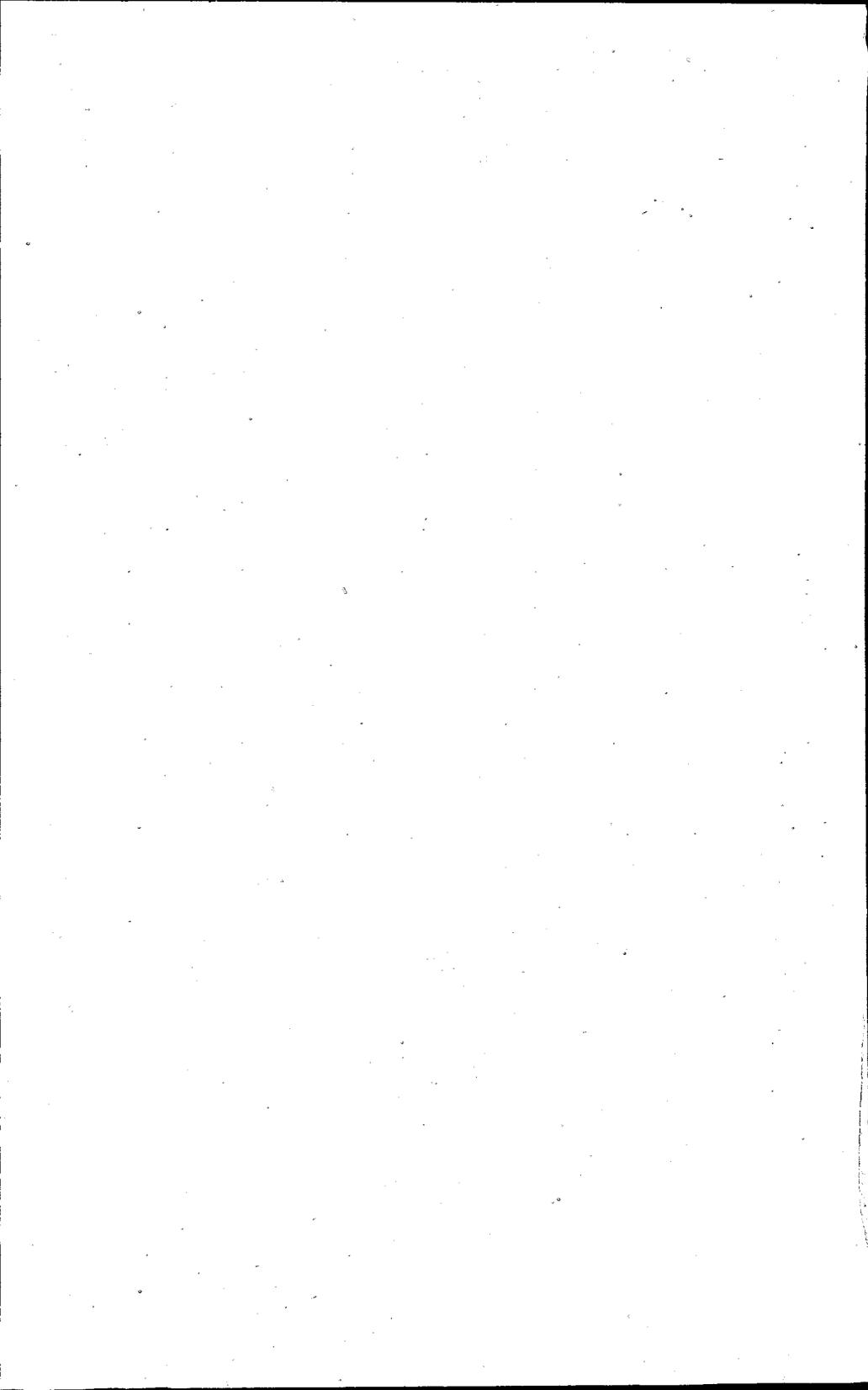
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PROCEEDINGS  
OF THE  
**Cambridge Antiquarian Society;**  
WITH  
COMMUNICATIONS MADE TO THE SOCIETY.

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1888—1889.

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MONDAY, *October 29th*, 1888.

Professor Macalister, M.D., President, in the chair.

The following new members were elected :

William Armistead, M.B., Shelford.

Rev. George Thompson Johnston, M.A., Trinity College.

Joseph Larmor, M.A., St John's College.

Herbert Ellis Norris, Esq., St Ives, Hunts.

Charles Scott Sherrington, M.B., Gonville and Caius  
College.

Sidney Arthur Thompson, Esq., Trinity Hall.

The PRESIDENT exhibited some specimens of Roman Pottery found in the excavations made for building purposes on the Madingley Road. The most perfect of these was a fragment of Samian ware with a figure of a deer. Nearer the surface was a silver halfpenny of Edward the Third. Most of the pottery was

found in a pit of black earth, evidently the trace of an old excavation in the gault.

Mr J. W. CLARK exhibited a skeleton of a Stag (*Cervus elaphus*) lately mounted by his assistant, and placed in the Museum of Zoology and Comparative Anatomy. The bones were found in December last in a deposit of peat at Manea, on the estate of William Wiles Green, Esq., who kindly presented them to the University. This skeleton is the largest, of a full-grown animal, yet found in a complete state, measuring 4 feet from the ground to the top of the dorsal spines. A skeleton of an adult Scotch stag, exhibited by the side of it, measures only 3 feet 4 inches.

The PRESIDENT remarked that the late Professor Jukes described and figured in the *Proceedings* of the Geological Society of Dublin a skeleton of a Red Deer of unusually large size from Bohoe, Co. Fermanagh, and with 14 pairs of ribs. Another very large Red Deer skeleton from Co. Limerick is in the National Museum of Dublin.

Mr WILES GREEN exhibited some fragments of rough pottery, and mentioned that a bronze coin of Vespasian had been found in the immediate vicinity of the place where the bones of the stag lay, and invited members of the Society to come and cooperate with him in investigating the spot.

The Rev. E. G. DE SALIS WOOD (Emmanuel College) read a memoir on the University that once existed at Stamford. It is hoped that this learned and elaborate paper will shortly be printed as one of the *Octavo Publications* of the Society.

Professor E. C. CLARK expressed some doubt as to whether it could be shown that more than one faculty ever existed at Stamford, and asked several pertinent questions.

Mr MULLINGER congratulated Cambridge on the suppression of Stamford as a University, considering how many Colleges had flourished there, and explained the meaning of *The Sentences*.

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MONDAY, *November 19th*, 1888.

Professor Macalister, M.D., President, in the chair.

The following new members were elected :

Rev. Robert Hatch Kennett, B.A., Queens' College.

Matthew Marshall, B.A., Queens' College.

Rev. Edward Tottenham, M.A., Jesus College.

The PRESIDENT exhibited and described a fragment of an Egyptian *Stele* belonging to Mr Dodgson of Ashton-under-Lyne. It consists of the head of a female, and on the edge of the stone is inscribed: "Horus, son of Isis, the Goddess worshipped in the Amenti, The Mother Goddess Lady of Heaven, may they give."

On the back there are only portions of four lines of the inscription, which read thus: (i) "His Son Causes his name to live;" (ii) "Thebes, to the *Ka* (spirit) of the Great Artist;" (iii) "May they receive cakes, To go in and out;" (iv) "With offerings in the Feasts in Kar-neter."

The character of the inscription is coarse, probably of late date, and contrasts well with that of a stone of much earlier date, also in Mr Dodgson's Collection, of which a photograph was exhibited. This second stone was a way-mark, and is dated in the 28th year of King Amenemha, "may he live for ever." "Direction (or District) of the Mer-Menfit (the chief soldier) chennu (Priest) Mentuhetep 32 cubits." There are some curious things about this small stone; 1st, that for purposes of symmetry and to fit the name in the line, the *n* is left out, and the terminal *u* is intercalated between the *ch* and the *nu*, to prevent two round letters being put together. The *nu* also is long-necked, as is not uncommonly the case in early inscriptions. Mentuhetep was a common name in the time of Amenemha: there was a priest of that name who married

Sebekaa, and had a son Maxiba and a daughter Amenesa. Another priest, who lived in the 28th year of Amenemha, was the son of Setu and Asa. This Mentuhetep may have been either of these.

Professor MIDDLETON made the following communication :

NOTES ON AN ALTAR-CLOTH FROM L yng CHURCH, NORFOLK, LENT BY THE REV. C. JEX-BLAKE, RECTOR.

THIS is a very interesting example of what was frequently done in Parish Churches during the Reformation ; namely, the conversion of priests' vestments into hangings for the altar or pulpit.

This altar-cloth, which measures 6'. 9" x 3'. 8", consists of a sort of patch-work made up from pieces of three different copes, all dating from the latter part of the 15th century.

No. I. The greater part is made of a cope of blue velvet, which was ornamented with a *semé* pattern of cherubim, seraphim, double-headed eagles displayed, and conventional flowers. Of the seraphim (distinguished by having *six* wings) only one remains, holding a scroll inscribed *Da gloriam Deo*, and standing on a wheel. The cherubim, of which there are two, are similar in treatment, except that they have only *four* wings.

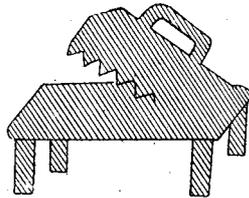
Traces of the hood of the cope remain, cut up into two separate patches.

The orphreys of this cope were ornamented with a series of single figures of saints under arches, alternating with square conventional patterns. These have been cut into separate patches, and are arranged side by side to form borders to the cloth ; instead of being, as originally worked, one over another. The subjects are these : (i) a Prophet holding a scroll ; (ii) St Olave crowned, holding a halbert and sceptre ;

(iii) St Paul holding a sword; (iv) On the other border, St John Evangelist holding a golden chalice; (v) and (vi) two other Prophets; (vii) the Apostle St Philip holding three loaves.

No. II. was a cope of crimson velvet, ornamented with half-length figures of Prophets. Only one remains holding a scroll with his name, "Daniel."

On the fragments of this cope marks are still visible where a curious heraldic badge (twice repeated) was sewn on—possibly the badge of the donor. This was a "hemp-break," used to crush the stalks of the hemp-plant, a preliminary process in the manufacture of rope. It consisted of a heavy toothed block, hinged to a table, and worked by a handle. Though only its outline is now visible, the *appliqué* needle-work being lost, its general form can be made out: see annexed wood-cut.



Hemp-break.

No. III. A vestment of orange velvet, ornamented with the common *semé* pattern of conventional flowers, of which four exist, cut into square patches.

One piece only of the orphrey remains, with a fine representation of the Crucifixion between St Mary and St John.

The three sorts of velvet are all from foreign, probably Italian, looms; but the needlework ornaments in silk and gold are of purely English work and design.

All the ornaments are worked on linen tightly stretched on a small frame; when the needlework was finished, stout paper

was fixed with size to the back of the linen to prevent fraying of its edges, and it was then cut out to the required outline, and sewn on (*appliqué*) to the ground. The figures on the orphreys consist of two thicknesses of linen—the ground being worked with silk on a long strip of linen, and the figures *appliqués* in a similar way, thus giving greater richness of effect by the slight relief produced by the double thickness of linen. The gold thread is made in the usual way by twisting tightly round a silk thread a thin ribbon of silver gilt. The spangles and the crown of St Olave are of pure gold. The crown is beautifully made by sewing small bits of shaped gold on to the stuff, making a sort of gold mosaic. All the gold has a slightly rounded surface, giving great richness of effect; by the way in which it catches the light, and conceals the thinness of the metal. The dyes used for the silks are very rich in colour, especially the *kermes* crimson, the *indigo* blue, and the fine orange *weld*.

Though very decorative in effect, and rich in colour, this needlework, like most English work of the same date, is poor in drawing, and rather coarse in execution—a very striking contrast to the needlework of England in the latter part of the 13th century, which was quite unrivalled by that of any other country.

In design too a curious want of invention is shewn; the same patterns being used again and again in vestments, frontals, dossals, "riddles" and other pieces of embroidered work.

Cherubim, double-headed eagles and conventional flowers of precisely similar design to those on this piece of work occur on many others of the same date; as, for example, on frontals and vestments at Hardwick Hall, at Chipping Camden Church, in Carlisle Cathedral, in the Church of St Thomas at Salisbury, at Alveley Church, and elsewhere. A similar monotony of design is to be seen in the needle-work figures of saints on the orphreys.

Mr Wood suggested that the copes might have come from the Benedictine Nunnery at Thetford, which was removed in 1137 from Lyng, where however the nuns continued to possess a chapel dedicated to St Edmund. There is, however, no reason to suppose that such vestments as these originally belonged to a *monastic* rather than to a *parochial* church. In style they closely resemble other examples which are known to have been the property of Parish Churches.

Mr GADOW made the following observations upon an early Christian Inscription, found at Mertola in Portugal, which had been kindly presented to the Society by Mr T. M. Warden, an official of the Mina de Sao Domingos, South Portugal.



BRITTO PRESB  
 VIXIT ANNOS  
 LXV REQVIEVIT  
 IN PACE DNI D  
 NONAS AG<sup>V</sup>STAS  
 ERA OL<sup>XXX</sup>IIII

“Mr Warden discovered this stone in a garden near Mertola, 2 feet below the surface. Nothing, not even the remains of bones, were found in this grave. In the immediate neighbourhood of Mertola, the old *Myrtilis Romanorum*, on the right bank of the Guadiana, is an extensive burial-ground, containing many graves, some of which are hewn into the rock. They all point east to west, and are, as a rule, covered over by some rudely shaped stone slabs; most of them contain bones in a rather bad state of preservation, but very rarely ornaments and specimens of pottery. On this ground stands an old church, no longer in use, and not far from it a modern church and cemetery. The inhabitants of Mertolia have no traditions about the old graves, but they call them *Sepulturas dos Gothonos*, Gothic Graves, and are rather indifferent as to their treatment. The present stone is very similar to another

one, which was found likewise at Mertola, and which is now in the Museum of the Antiquarian Society of Newcastle. Dr J. C. Bruce draws special attention to the fact that both these stones consist of pure white marble, none such marble slabs having been found in Britain.

“Britto is still used in Portugal as a surname; it occurs also in its female form as Britta. Probably it is a contracted form of Brigitta, recognisable as the English Bridget.

“The word AGUSTAS is not due to an error in orthography, but shews that in those early times, when the Priest Britto died, the distinction between the name of the month and the surname,—in modern Portuguese Agosto and Augusto—already existed. The surname Augusto still occasionally retains in Portugal its old original meaning of the august one, the word being sometimes thus applied to persons of rank by country folk. It is well known that the date of the Spanish Portuguese era is 38 years ahead of that of the Christian era, consequently the date of this stone corresponds with the year 546 of our reckoning.”

Professor E. C. CLARK, in commenting upon the inscription *seriatim*, remarked that *Britto*, which was to be found in earlier Spanish inscriptions as *Brito* and *Briton*, might be a *cognomen* representing British extraction, like the Jersey names Le Breton and Le Normand. The symbol after the letters *PRES* he had at first taken for the “leaf-stop,” but was now inclined to consider the *B* of Presbyter, with a line of abbreviation drawn across it. The letter *D* before *NONAS* with a similar transverse line, he regarded as an abbreviation for *die*. The accusative *NONAS* ought strictly to depend upon a preceding *ante*; but he cited an instance where *die* was similarly used with the accusative *Idus*, and he believed that the accusative had become quite irrational, and that *die nonas* meant merely on the day of the *nones*. *AGUSTAS* he was disposed to regard as merely a misspelling of *AVGVSTAS*. Of the origin of the curious word *Era* he wished that Professor Skeat could give them a more satisfactory explanation than was as yet known. The word had come, at the date of this inscription, to be used simply in the sense of *annus*, as frequently by Isidore in his *Chronicon*. The actual epoch dated, as they had been told, from the year 38 B.C.; according to some, from the assignment of the province of Spain to Octavianus in the tripartite division of the Roman dominions between

him, Antonius, and Lepidus. The year, then, of this inscription would be 584—38 or 546 A.D., a time undoubtedly in the old Visigothic domination. As an instance of the vague antiquity which Mr Gadow had represented the Portuguese as attaching to the term Gothic, he might mention the singular derivation of *Hidalgo* from Hijo d' al gô, "Son of the Goth." In conclusion he begged leave to move, "that the best thanks of the Society be given to Messrs Warden and Gadow, for their most valuable and interesting addition to the Society's treasures."

Mr GADOW observed that another explanation of *Hidalgo* is Hijo d' alcun, *Son of somebody* (in opposition to *Son of a nobody*). "Son of the Goth" would be Hijo d' el Gô. The Portuguese word Fidalgote seems to bear out that suggestion, but ...ote is a not unfrequent ending, like the French ...âtre; Fidalgote therefore meaning *gentilâtre*.

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MONDAY, *February 4th*, 1889.

Professor Macalister, M.D., President, in the chair.

The following new members were elected:

Henry James Briscoe, Esq., Bourn Hall.

Charles Sayle, Esq., St Mary's, Trumpington.

Arthur William Smith, Esq., Little Shelford.

Josiah Vavasseur, Esq., Kilverstone Hall, Thetford.

Miss JODRELL, of Aylsham, exhibited (through Mrs Hopkins) a silver medal by Croker, commemorating the restoration to the Church of First-fruits and Tenths by letters patent dated 3rd of November, 1703.

obv. Bust of Queen Anne laureated.

ANNA · D · G · MAG · BRI · FR · ET · HIB · REG.

rev. Queen Anne enthroned, holding in the left hand a sceptre, with the right hand offering a sealed scroll to seven kneeling prelates:

above,

PIETAS AVGVSTÆ;

in the exergue,

PRIMITIIS · ET · DECIMIS ·

ECCLESIE · CONCESSIS ·

MDCCIV.

Professor MIDDLETON made the following communication :

NOTES ON TWO CHASUBLES FROM THE CHAPEL AT  
SAWSTON HALL.

THE two Chasubles from the Chapel of Sawston Hall, which are exhibited this evening through the kindness of the Rev. Canon Scott, though themselves of modern materials and shape, are decorated with very elaborate orphreys dating probably from the early part of the reign of Henry VIII., of extremely beautiful and magnificent work with the needle.

A. The *White Chasuble*. On this have been sewn parts of the two orphreys of a cope, the subjects being as follows :

1. St Matthew, with an angel holding an open book.
2. St Philip, holding a tall cross.
3. St Jude, holding a long, curved oar.

(On the back.)

1. A secular saint in hat and gown of Henry VII.'s time.

2 and 3. The B. V. Mary and St John looking upwards to a crucifixion-scene, which is now missing. These figures were probably at the top of each orphrey of the cope, the Crucifixion being on the hood.

4. St Peter holding one key.

5. Another secular saint, in similar dress to no. 1. Probably intended for St Alban, as Mr M. R. James has suggested.

The *technique* of this needlework is the same as that of the Lyng altar-cloth, described in the previous *Communication*.

The colours of the silks are very rich, and great variety of effect is produced by different arrangements of the stitches used for the gold thread, especially for the diapers of backgrounds and other decorative details.

Each figure is represented under a pillared canopy, standing on a floor of marble squares, shown in perspective in a very un-mediaeval way. The canopy-details and other points show

that the date of this needlework is probably not earlier than the reign of Henry VIII.

B. The *Red Chasuble*. This also is ornamented with pieces cut from the orphreys of one or more copes of the same date and workmanship as the previously described orphreys. The subjects are taken from the legend of the martyrdom of St George of Cappadocia, the Patron Saint of England during the latter part of the mediæval period. Some scenes are evidently missing, such as his death by decapitation. Those here represented are :

1. St George in silver armour, with a red cross on his breast, represented as a youth, nimbed; he is brought before a king or emperor under the charge of having pulled down the edicts against the Christians which Diocletian had ordered to be published in Jerusalem, and other parts of the Roman World, about the year 296. According to the usual form of the story St George was brought before Dacianus the proconsul of Judæa; but here the enthroned figure is represented as a royal or imperial person, with crown and sceptre.

2. The King consults with his counsellors.

3. St George, stripped of his armour, is brought before the King, who orders him to sacrifice to Apollo.

4. St George is again brought up for judgment. This subject has been very badly restored. The intermediate one of the fall of the Temple of Apollo is missing.

5. St George is hung up, nude, to a "*furca*," and is tortured with a whip and pincers in the presence of the King and his attendants.

6. St George is raised from the tomb by Christ; in the background is a view of Jerusalem, represented as a mediæval fortified city.

Over each subject is a canopy on pillars, with two angels holding the "*rutilans rosa*," the favourite badge of Edward IV., as used on his "rose-nobles."

The whole work is *appliqué* on linen, and great splendour of effect is given by stuffing parts of the gold canopies with wool, so as to make them stand out in high relief, a not unusual method at this late period, but more common in Germany than in England.

The whole history of the cult of St George is a very curious one. He has been, from a very early period, and still is, one of the most popular saints of the various Eastern Churches—Greek, Coptic, Maronite, and the like. A church at Thessalonica was dedicated to him as early as Constantine's reign, only about 30 years after his death. In 494 Pope Gelasius, when reforming the Calendar, decided that his legend was doubtful, and placed St George among those "Saints whose names are rightly revered by men, but whose deeds are known only to God."

In all the eastern forms of his legend, there is no mention of the fight with the dragon. That story is simply a Christian version of the old Perseus and Andromeda myth, which was taken up and added to the existing legends about St George by the Crusaders in the 12th century. All the details of the myth are similar in both the pagan and Christian legend; and varieties of both legends give two different places as the site of the exposure of the Princess Andromeda or Cleodolinda—namely, Joppa on the Phoenician coast, and the shore of the Egyptian Delta. Again, as in classical art, Perseus holds the head of Medusa, so in the Christian legend, St George is sometimes represented holding a head, which is taken to be a symbol of his death by decapitation.

Henry I. of England first made St George the Patron Saint of his army; in 1222 a public feast in his honour was decreed in England; and in 1330 he was made the Patron of the newly-founded Order of the Garter. In this way he gradually became regarded as the special Patron Saint of England.

In other countries he was especially the patron of the

Armourers' guilds; for whom, e.g. at Florence, Donatello carved his wonderful statue of St George, which stands in a niche of the magnificent votive church of Or San Michele.

The finest series of paintings of his life and sufferings is at Padua, in the Chapel of St George, executed by Altichiero and Jacopo degli Avanzi, pupils of Giotto. Carpaccio's at Venice deal only with the dragon-story, and the subsequent baptism of the princess and her father.

Professor HUGHES exhibited a half figure in gilt bronze, 1½ inches in height, which was described by Professor Middleton as follows:

"This figure appears to have formed part of the ornaments of a large Altar Candlestick or some such object of ecclesiastical use. The figure is that of a king wearing a crown, and worshipping, with folded hands: its base is surrounded with a garland of trefoil leaves, which, together with the stiff treatment of the beard, and the conventionally wavy hair, seem to show that the figure is of the 14th century. It appears to be a *cire perdue* casting, and is thickly gilt, evidently by the old mercury process."

The figure is said to have been found in a grave near Kirkwall in the Orkney Isles, and was lent to Professor Hughes by the Rev. Dr OMAND of Monzie.

Mr J. W. CLARK exhibited, and made remarks on, one of the sheets of John Hamond's plan of Cambridge, published in 1592.

He prefaced his remarks by an exhibition of the plan by Richard Lyne, 1574, drawn to illustrate the *Historia Cantabrigiensis Academiæ* of Dr Caius. This, the earliest plan of the town, is a bird's-eye view, drawn without any regard to scale or proportion. It was succeeded by that which appears in the *Civitates Orbis Terrarum*, by George Braunius, which

has all the appearance of a new plan, but is, in reality, only Lyne's plan turned round, so that the spectator is supposed to view the town from the west instead of from the south. A copy of this plan appeared shortly afterwards, with the omission of the figures in the foreground; and the plan preserved in the British Museum, by William Smith, dated 1588, which has lately been printed in *Shakespeare's England*, is only a part of Lyne's plan.

Hamond's plan is drawn to scale, with considerable accuracy, and, being about 4 feet long by 3 feet deep, is of sufficiently large size to admit of the buildings being laid down with clearness of detail. It consists of nine sheets, engraved on copper, to the scale of 120 feet to the inch. Hitherto a copy in the Bodleian Library, presented by Baker to Hearne, was believed to be unique. A few weeks ago, a copy of the central sheet was found by Mr John Foster in a portfolio belonging to his late father, and entrusted to Mr Clark for description. By a fortunate accident it happens that this sheet is the one which in the Bodleian copy has been seriously damaged by damp. The larger part of it is occupied by Trinity College, as its buildings were arranged before Dr Richard Nevile became Master; and several details which were hitherto obscure can now be cleared up.

The small plan of Cambridge which appears in a corner of Speed's map of Cambridgeshire, 1610, is a copy of part of Hamond's plan; as is also the rare plan attributed to Hollar, of which a fine example, preserved in the Fitzwilliam Museum, was exhibited by the kindness of the Director.

It is hoped that this discovery may direct the attention of collectors to the possibility of recovering some of the other sheets.

A full description of Hamond's plan is given in *The Architectural History of the University of Cambridge*, etc., by Professor Willis and J. W. Clark, Vol. I. pp. ci—cvi.

Mr FAWCETT made the following communication :

NOTES ON SOME RECENT DISCOVERIES IN LINTON CHURCH,  
CAMBRIDGESHIRE.

SOME restoration has lately been carried out at Linton Church. It was principally connected with the roof, but, as one of the columns was not quite safe, some repairs were effected which necessitated breaking the plaster of the walls. On this being done a curious discovery of three ancient clerestory windows was made.

In order to make the description of this clear, it should be premised that the church consists of nave and clerestory with north and south aisles; it has also west tower, north and south porches, chancel, &c.; but these do not affect the discovery in question.

The south arcade consists of five and a half pointed arches. These may be assigned, speaking generally, to the beginning of the thirteenth century or the end of the twelfth; the columns are fairly massive, alternately octangular and circular on plan, and the span of each arch is small.

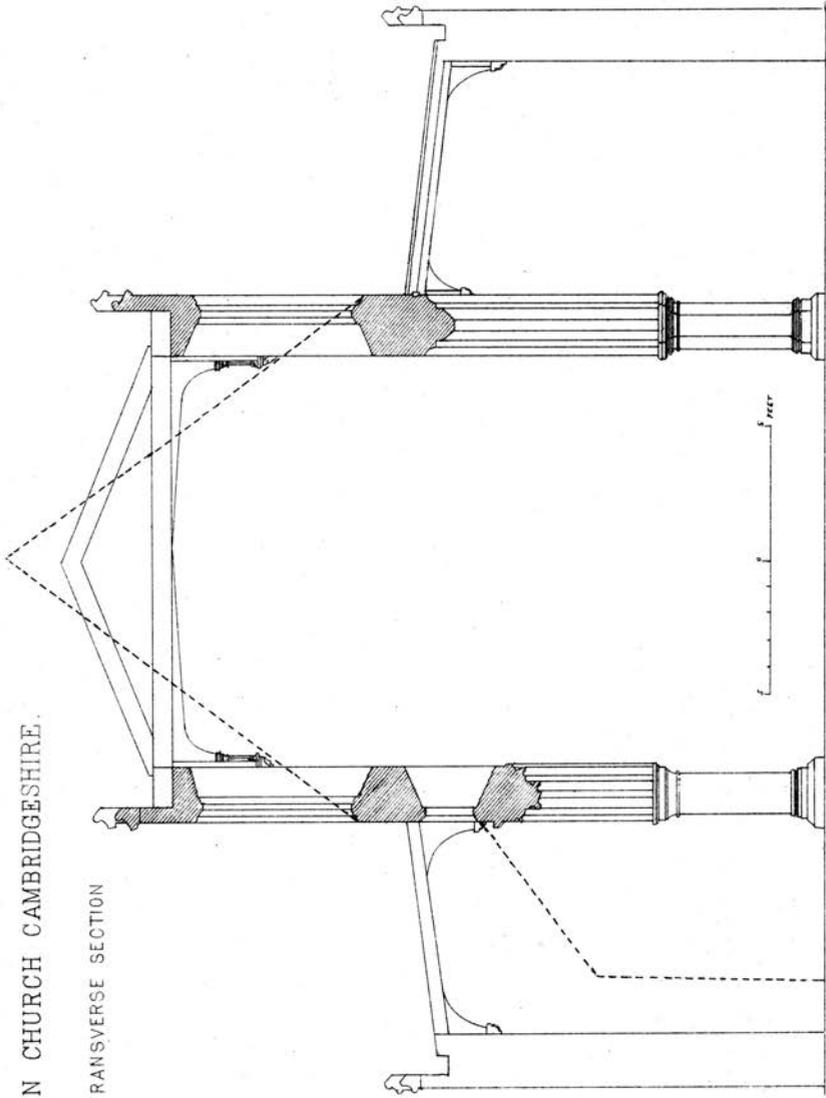
The north arcade was built about the beginning of the fourteenth century, and consists of only three arches; thus each arch is nearly double the size of those on the south side.

The clerestory is later still, being of the character of fifteenth century work, and carries a low pitch—indeed almost flat—roof covered with lead. The line of the original high pitch roof springing from a lower level may still be traced on the east front of the tower. The aisles were evidently raised at the time the clerestory was built.

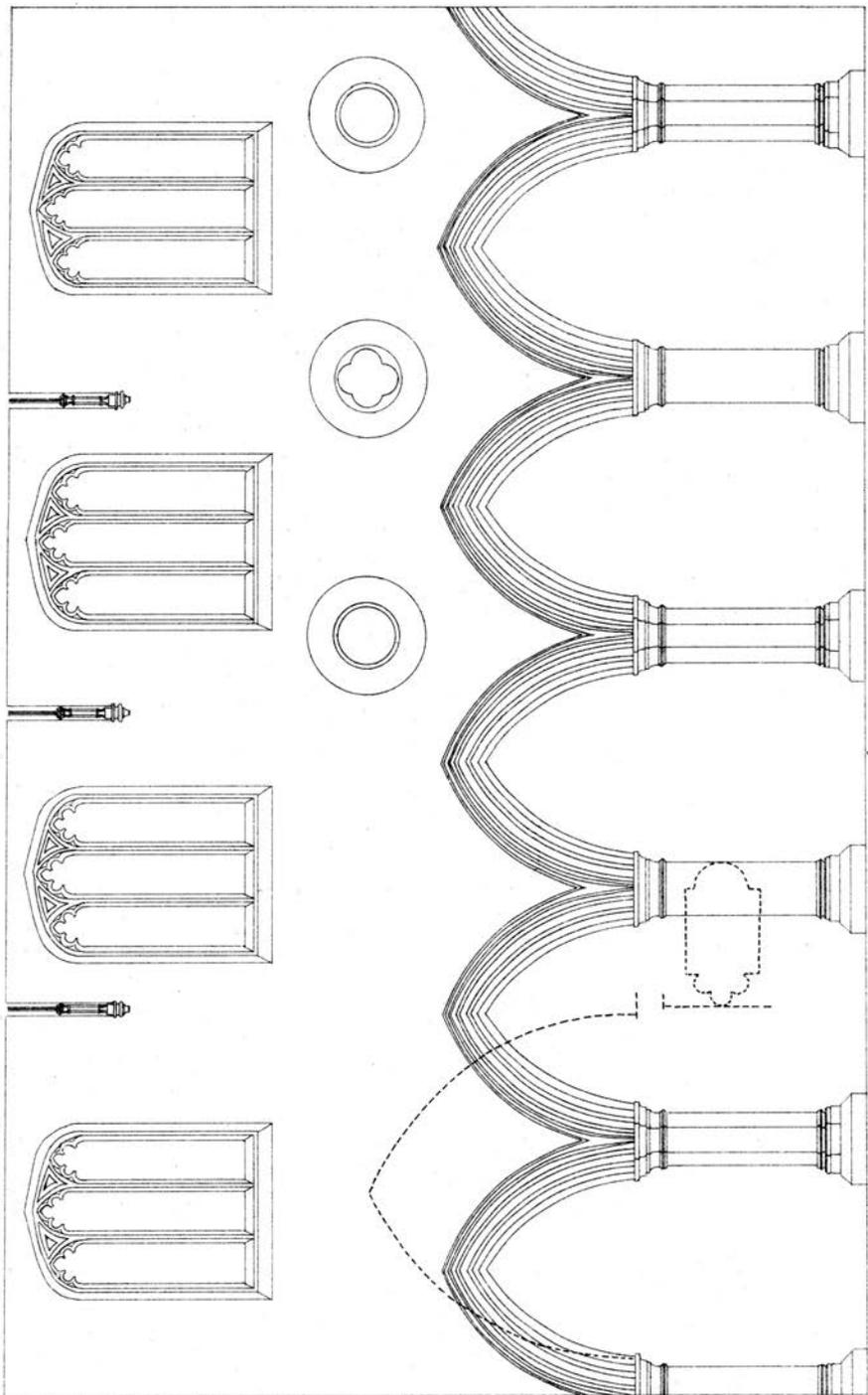
Till a few years ago there were but three and a half early arches on the south side; the two eastern arches copied from them were inserted by the caprice of some rather fanciful parishioner in place of a larger one, approximating to the size of those on the north side. This was done, I believe, about

LINTON CHURCH CAMBRIDGESHIRE.

TRANSVERSE SECTION



(Reduced from Lecture Diagram)



LINTON CHURCH CAMBRIDGESHIRE LONGITUDINAL SECTION

(Reduced from Lecture Diagram)

twenty-five years ago, but I do not remember the arch well enough to speak positively as to its date, though I believe it was of fourteenth century character, and similar to those on the north side. Possibly this arch was the commencement of a lighter class of arcade to be inserted in place of the heavier and early one which still remains. The plan of the pier to this arch is taken from a plan made by Mr Cory the architect when he restored the church and chancel.

When the plaster was removed from the wall, above the western arches of the south arcade, three of the original clerestory windows were found built up solidly with rough clunch. They are circular, and two of them are cusped with bold cusps forming a quatre-foil. They now open below the roof of the aisle, so that they have been left clear without any re-glazing being necessary. That there are only three of them may be accounted for on the theory that the others were destroyed when the larger arch (now destroyed) at the eastern end was inserted.

The diagrams will explain this better than words. The section (Plate I.) shews the outline of the old thirteenth century church, and how the clerestory and aisles were raised in the fifteenth century. The elevation of the south arcade (Plate II.) shews the position of the old clerestory windows with respect to the arches, and how the taking down to insert the larger arch would interfere with those at the eastern end.

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MONDAY, *March 4th*, 1889.

Professor Macalister, M.D., President, in the chair.

The following new members were elected:

Arthur Humble Evans, M.A., Clare College.

William Farren, Esq., King's Parade.

Rev. Robert Goodwin, M.A., Hildersham Rectory.

Clinton Edward Sowerby Headlam, B.A., Trinity Hall.

The PRESIDENT exhibited and described a collection of skulls and heads of Egyptians of the XXVth dynasty (about 750 B.C.), some of them in a remarkable state of preservation; the features shew a strong likeness to some of the wooden faces found in mummy-cases of the period. The objects exhibited are all deposited in the University Museum of Anatomy.

Mr JENKINSON, after a few prefatory remarks upon the origin of the early printers—they seem to have been sometimes goldsmiths, sometimes professional scribes—exhibited and described a manuscript copy of the *Scala* of Johannes Climacus, Abbot of Mount Sinai. The book, as we learn from the colophon, was written in January 1473, by John de Paderborn de Westfalia, at and for the Augustinian House at Marpach (near Lucerne). It was in this very year that the scribe began his long career as a printer, first at Alost (in Flanders), and afterwards at Louvain.

Professor BROWNE exhibited and described (1) A cross-head of stone, found at Fulbourn and sent to the Museum by the kindness of the Rev. J. V. Durell, resembling so closely that found in 1810 under the Norman works of Cambridge Castle, and now in the Museum of Archaeology, that they must be of the same early date, and probably from the same stone-yard; where they differ, the Fulbourn cross is rather more ornamented: (2) A portion of the head of a cross, and the arm of another cross, found at Catterick, in Yorkshire, and presented to the Museum by the Vice-Chancellor, the Rev. Dr Searle, Master of Pembroke; the cross-head is unusual in having birds in the arms, and has also panels of ornamentation on the ends of the arms: (3) A small headstone from Aycliffe, near Darlington, deposited by the Rev. C. J. A. Eade, of Trinity College; this stone is of a very unusual character, probably the only known example, and has on each side two persons arm-in-arm: (4) A cast of a shaft at Croft, near Richmond in Yorkshire,

covered with unusually rich work, presented to the Museum by Mr Browne.

Mr WACE exhibited a holograph will dated November, 1781, of General Benedict Arnold, whose name is well known in the history of the revolutionary war in America in connection with the execution of Major André on December 2, 1780. In it he leaves the bulk of his property, consisting of money in the British Funds, houses, tenements, lands, plate, servants, &c., to his wife and children, providing for the education of the latter. The executors named are his wife, his father, and Robert Bayard, Esq., who was Judge of the Admiralty Court of New York. It was probably left in charge of Mr Bayard in that capacity, and was brought to England by him with many other official papers at the conclusion of the war. The will was never proved, having probably been revoked, as General Arnold lived to 1801.

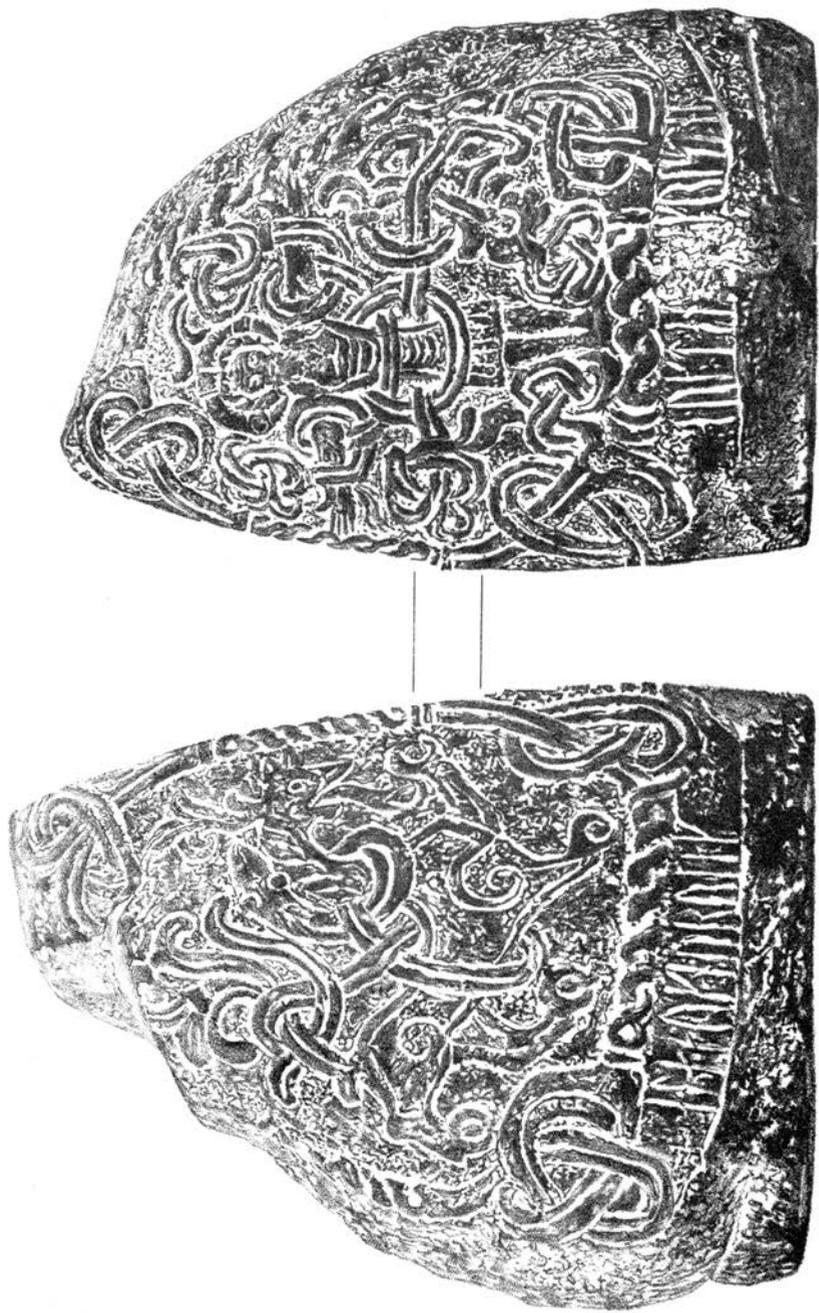
Mr MAGNUSSON made the following communication :

ON THE STONE OF JÆLLINGE, ON THE EAST COAST OF  
JUTLAND.

It is characteristic of Scandinavian runic monuments that, generally speaking, they contribute practically nothing to our knowledge of the history of the North. The *Jællinge* group, especially the so-called smaller and larger *Jællinge* stones, forms a signal exception in this respect. These monuments not only commemorate the death of a famous king and queen of Denmark, whose historical existence is perfectly well ascertained, though a halo of legend has settled round certain events of their lives, but refer also to the important events in the reign of their son, his conquest of Norway, and the conversion of his people to Christianity.

The larger *Jællinge* stone stands in a relation to the smaller one, to which it might be of interest to allude. The inscription on the smaller stone runs to this effect: "King Gorm made this how (*sépulchral mound*) after Thyra his wife, the Daneboon." This stone, before its removal to its present site, the churchyard, stood on the southernmost of the so-called king's hows at *Jællinge*. This how was thoroughly explored in 1861 under experienced archæologists, and the exploration left no doubt that it had never served as a repository of any human remains. Queen Thyra's body, therefore, had never rested in the place to which the inscription on the stone had always been supposed to refer. There was another difficulty attaching to the inscription. According to the historical tradition King Gorm died before his wife. That tradition, however, as much else concerning his life, might be a legend, seeing that apparently he was only once married, that he wedded Thyra as a young man, and was reputed to have ruled over Denmark for the incredibly long period of some 95 years. If Thyra's memorial stone had stood on Thyra's mound from the beginning, the supposition of some Danish antiquarians that the stone might have been raised in her lifetime, seeing that the mound itself was a cenotaph, seemed probable.

But, whatever the true story of Thyra's memorial stone may be, the fact remains indisputable that King Harald Blue-tooth built the northern mound of *Jællinge*, and caused the stone monument now under consideration to be placed on it, in memory of his parents. The mound was explored in 1821, and a spacious grave-chamber was found there, but, as is almost always the case with conspicuous grave-mounds, it had been broken into before, no one knew when or how, and but few things of interest (a small cup and cross of silver) were found in it. The stone is about eight feet high, in the form of a triangular cone-shaped pyramid (Plate III.). On one side is a human figure, undoubtedly meant for an image of Christ, as



TWO SIDES OF THE JELLINGE STONE

the glory with a cross proves; on the other is a crested leonine griffin entwined in the coils of a serpent. This side of the stone may represent the arms, or perhaps the war-standard, of the commemorated monarch.

The third, or broadest, side contains the main body of the inscription. But one line of it runs along the base of the figured planes, and to me it is perfectly clear that this line is so placed by design, and not by exigency, because there was ample space on the hypotenuse plane of the cone for the whole of the inscription. This line is so arranged that the conquest of Norway is recorded beneath the griffin, the Christianisation of Denmark beneath the effigy of the Saviour.

The runes run as follows:

\*†R††R: YN†NYH: B†B: Y†NRN†  
 YNB†: B†NHI: †F†: YNRΦ: F†BDR: 4IT  
 †NY: †F†: B†NRN†: ΦNBDR: 4IT: 4†:  
 \*†R††R. I†4: 4†L. N††: ††Φ†NR†

beneath the griffin:

†††: †NY: †NRN†††: [††††]

beneath the effigy:

†NY: ††† [†: \*IR: †††] YRI4†††

Transliterated the inscription reads:

haraltr : kunukr : baþ : kaurua  
 kubl : þausi : aft : kurm : faþur : sin  
 auk : aft : þaurui : muþur : sina : sa  
 haraltr. ias : saR.uan : tanmaurk—

beneath the griffin :

ala : auk : nuruiak—

beneath the effigy :

auk : tan[a : hir : lit] kristna.

After nuruiak some interpreters suppose there may have stood the word 'alan,' whereof there now is no trace seen on the stone. In the last line there is an evident lacuna, which can only be filled in by conjecture. Professor Wimmer of Copenhagen, the renowned author of the origin of the Runic alphabet, has himself examined the inscription, and conjectures: ↑↑↑[↑: Φ∩∨: ∩↑:] i.e. tan[a : muk : lit.]. He consequently regards the space of the lacuna long enough to contain seven characters and three dividing stops. For this the lacuna as represented on the model is too short. Professor Wimmer's conjecture: tan[a muk lit] = Dan[a múg lét] means: "the Danes' crowd or multitude let." But múgr = Engl. mow, a heap, in its derivative sense, a crowd, Lat. turba, seems chiefly to imply a multitude or concourse of people without organisation, occasioned by some adventitious commotion, rather than population, people, folk, or inhabitants generally. It strikes me as somewhat too limited and special a term for the thing meant. Other conjectures, such as kun = kin for múg, Professor Wimmer regards with no particular favour. I have, instead of "múg" suggested "her," army, multitude, population, citizens, a term which appears to be especially appropriate here, seeing that the Christianisation of Denmark was enforced at the point of Otto the Red's (II.'s) sword, and Harald's men-at-arms must have been the first to embrace at their king's command the new faith. The appropriateness of this term lies especially in the point that "her" comprises the whole population, high and low alike, and presupposes an organised state of society, while "múgr" particularly points to the "masses," to the exclusion of the "classes," of the population. Granted, that this is a hap-

hazard conjecture, but on the supposition that the lacuna allows of seven characters and three word-stops, I do not see what word in the old northern language could more appropriately fill the place of "múg" than "her."

In the ordinary Norse idiom the inscription runs:

Haraldr konungr bað gørva (gøra) kumbl þessi eftir Gorm fõður sinn ok eftir þyri móður sína, sá Haraldr es sér vaun Danmørk alla ok Norveg (allan) ok Dana her lét kristna, i.e.: "King Harald bade be done this mound after Gorm his father and after Thyra his mother, that Harald who for himself won Denmark all and Norway (all) and had the Dane-host christianized."

Gorm, in youth called the Foolish, in manhood the Mighty, in old age and to this day, the "Ancient," says the story, wooed for himself Thyra, daughter of a Holstein Earl, Klak-Harald (Saxo, of Ethelread, an English king). She would consent "to walk with him" if, sleeping the first three nights of winter in a house built where no house had ever stood, he should have dreams to record to her; had he no dreams, he need not come again on wooing errands. Gorm did as he was bid, and he had his three dreams, which are Pharaoh's dreams repeated in folklore fashion. Thyra, at the bridals, unravelled the dreams Joseph-fashion, and took precautions against the threatened famine in her husband's dominions. In return she received, even in her lifetime, the surname of "Daneboon" from her grateful people. They had two sons, Knut, the "Dane-Darling," and Harald Bluetooth, whose ambition and cruelty eventually led him to the murder of his brother. King Gorm had vowed that anyone who ever should tell him of Knut's death, should lose nothing less than his life for the news. Harald, not daring to tell the father the story, got his mother to undertake the task. So one night, when the hall was empty of the daily revellers, she had it all covered with black hangings. Taking his seat the next day, the king said to his queen: "Dead thou

tellest me Knut now." "So you say," was the guarded answer, and Gorm fell back in his seat and was dead. During his long reign Gorm seems, like his great contemporary Harald Fairhair of Norway, to have been chiefly engaged in breaking down the system of small sovereignties, and consolidating the sole sovereignty system in Denmark.

Where the father left off, the son continued, and accomplished the consolidation of the realm under one head. His conquest of Norway was effected by the aid of the wily fugitive Earl of Hlaðir, Hakon Sigurdsson, by whose instrumentality King Harald Greyfell of Norway was betrayed and slain, and, as the story goes, his mother the Queen regent Gunnhild afterwards, whereupon, aided by Harald Gormsson, Earl Hakon obtained possession of Norway, and ruled it pretty much like an independent sovereign to his death, 895, even without paying tribute to his suzerain.

The conversion of Denmark to Christianity was the glory of Harald Gormsson's reign, though it was accomplished at the cost of much bloodshed, under the compulsion of the victorious arms of the Emperor Otto II., and not till within the last ten years of Harald's life.

These, in the briefest possible outline, are the traditional and historical events that stand in immediate connexion with the splendid royal monument of *Jællinge*, the earliest Christian monument of Scandinavia.

A good deal of ingenious discussion has been expended on the question, whether Harald caused this monument to be erected in his lifetime, or whether it was, at his behest, executed after his death. The only record to go by is the inscription itself; and the wording of it leaves either assumption about equally plausible. There, probably, that matter will rest for the future.

Professor BROWNE said that he had long used this stone as an argument against the Danish origin of the sculpture on Anglian crosses.

One monument, known to be Danish, had been found near St Paul's in London, and it closely resembled the work on this stone, so that Danes in England could put up a Danish monument; but no other stone in England was of this character. Mr Browne remarked on the fact that one side of the stone has a Crucifixion without a cross, the Figure with arms extended standing among interlacing bands; and he mentioned an example in England at Chester-le-street. He called attention to the modification of the first *u* in the queen's name, which he read Tiurui, and mentioned that the modern representative of the name, Thyra, is still pronounced as if *y* were *ü*.

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MONDAY, *May 13th*, 1889.

Professor Macalister, M.D., President, in the chair.

The following new members were elected:

George Edward Cory, B.A., King's College.

Rev. Edward William Doyle, B.A., Trinity Coll. Dubl.

Edward Henry Parker, M.A., King's College.

Arthur Henry Williams, M.A., M.B., St John's College.

Professor HUGHES made the following communication:

ON SOME ANTIQUITIES FOUND NEAR HAUXTON,  
CAMBRIDGESHIRE.

THE tributary of the Cam which drains the country about Chesterford and Whittlesford, follows a northerly course as far as Shelford, and then turns west. At Hauxton Mill it again changes its character and course, and winds its way in a northerly direction to the principal branch of the river, nearly opposite Cantaloupe Farm. Hauxton Mill stands by the easiest crossing of the tributary for people travelling down the east bank of the main stream from Meldreth, Shepreth, Foxton, Harston, &c., a country thickly covered with Roman remains. There would very likely have been an artificial ford here, which in the lapse of ages would modify the character of the stream

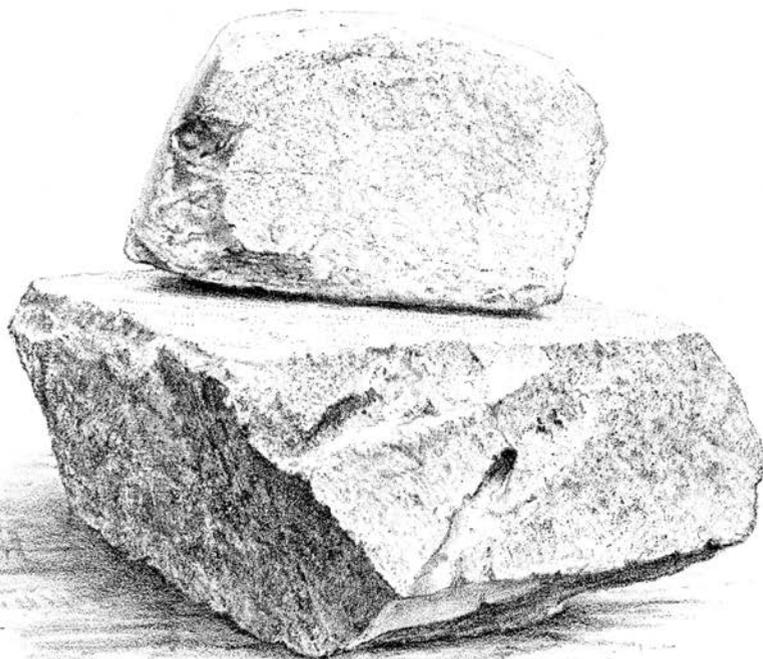
above and below it. Much valuable information might be got by hunting up the ancient fords, of which traces long remain. However that may be, this is just such a situation as would be occupied on both sides by primitive people, and we find Pre-Roman, Roman, and Old English relics in abundance, especially along the north side, on the warm gravel slopes which run down to the alluvium, and are bounded and protected by the river and a small tributary stream which here runs into it. I have already often brought under the notice of the Society objects of various kinds from this locality, and Professor Macalister has given the results of his investigations into the ethnology of the human remains found there. I have now to lay before the Society the results of some more recent excavations. Many of the objects now exhibited do not appear to have been hitherto recorded, and certainly belong to people widely separated both in race and age.

The workmen informed me that an extraordinary quantity of antiquities had been dug up on the S. and E. sides of the small tributary that runs along the lower edge of the field now being worked, and that they anticipate similar rich ground on the N. and W. sides when they reach a certain ancient pond known as "Blood Pond," which used to exist a little in front of the present workings, but which has long been filled up.

Some mill-stones of a very rude type I found recently thrown out of the pits, see Pl. IV., figs. 1, 2. They consist of large irregular slabs of sandstone artificially flattened, with blocks of similar stone of smaller size which appear to have been used for grinding by hand on the larger slabs. I would draw attention to the various materials used for grind-stones which I have collected and placed in the Woodwardian Museum, among which are several mill-stones from the Fens, of the same form as those exhibited from Hauxton, but, instead of being all of sandstone, one or both are of flint. The sandstone of which



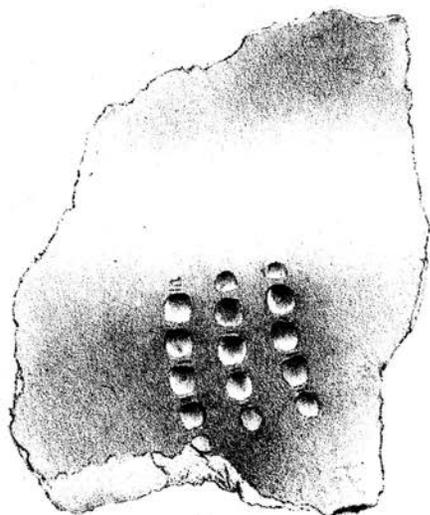
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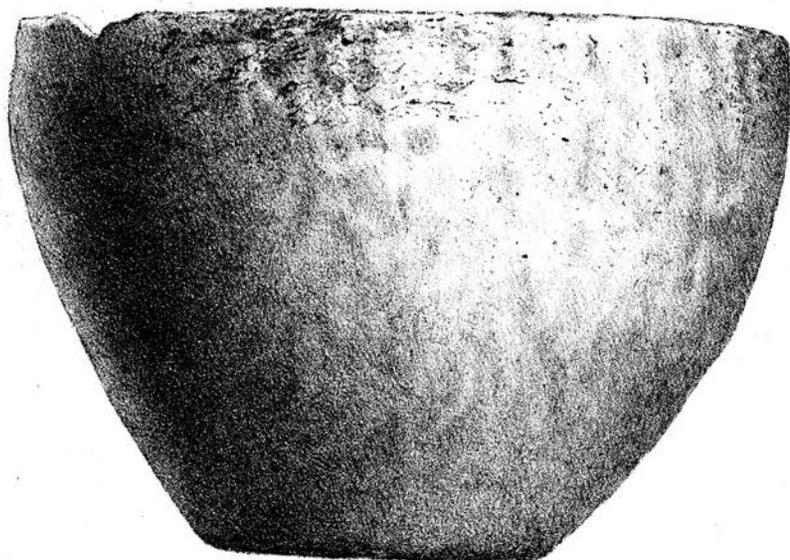
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they are made is common in the gravel beds of that area, being derived from the boulder-drift of the higher ground. These mill-stones I consider to be pre-Roman, but they might have belonged to native servants of the Romans, and therefore might not indicate a distinct, or much earlier, period. Roman pottery and coins are not uncommon, but do not occur in layers of rubbish, or in large quantities in pits, as in the rubbish pits of Chesterford, or waste heaps of Horningsea; most of those found here seem to indicate disturbed Roman interments. A sample of the Roman ware is figured on Plate V., fig. 1. It is unbroken.

I have from time to time exhibited a considerable number of coins from this locality, but, as they were procured from workmen who may have brought them from Orwell, Barrington, Haslingfield, and other diggings in the neighbourhood, I do not attach so much value to the evidence they offer, as to that derived from objects that could not be so easily carried, and the value of which was less obvious.

There is evidence of Danish and probably Saxon occupation of the ground. Some of the pottery bears a curious pattern, see Pl. V., fig. 2, reminding one of, though not exactly like, the stamp so common on Saxon urns. This old English pottery was very rare at Hauxton. There was also found a curious cinerary urn, full of burnt bones, of a very rude and unusual type, see Pl. V., fig. 3. It was apparently hand-made, and not turned on a lathe. It had no constriction, turn-over, beading, or ornament of any kind round the rim. The material is coarse clay with many chips of flint, and there are hardly any signs of firing upon it. It is more likely to belong to Saxon or Danish times, than to Roman or British, in which, though the material varied much, the conventional forms were generally preserved.

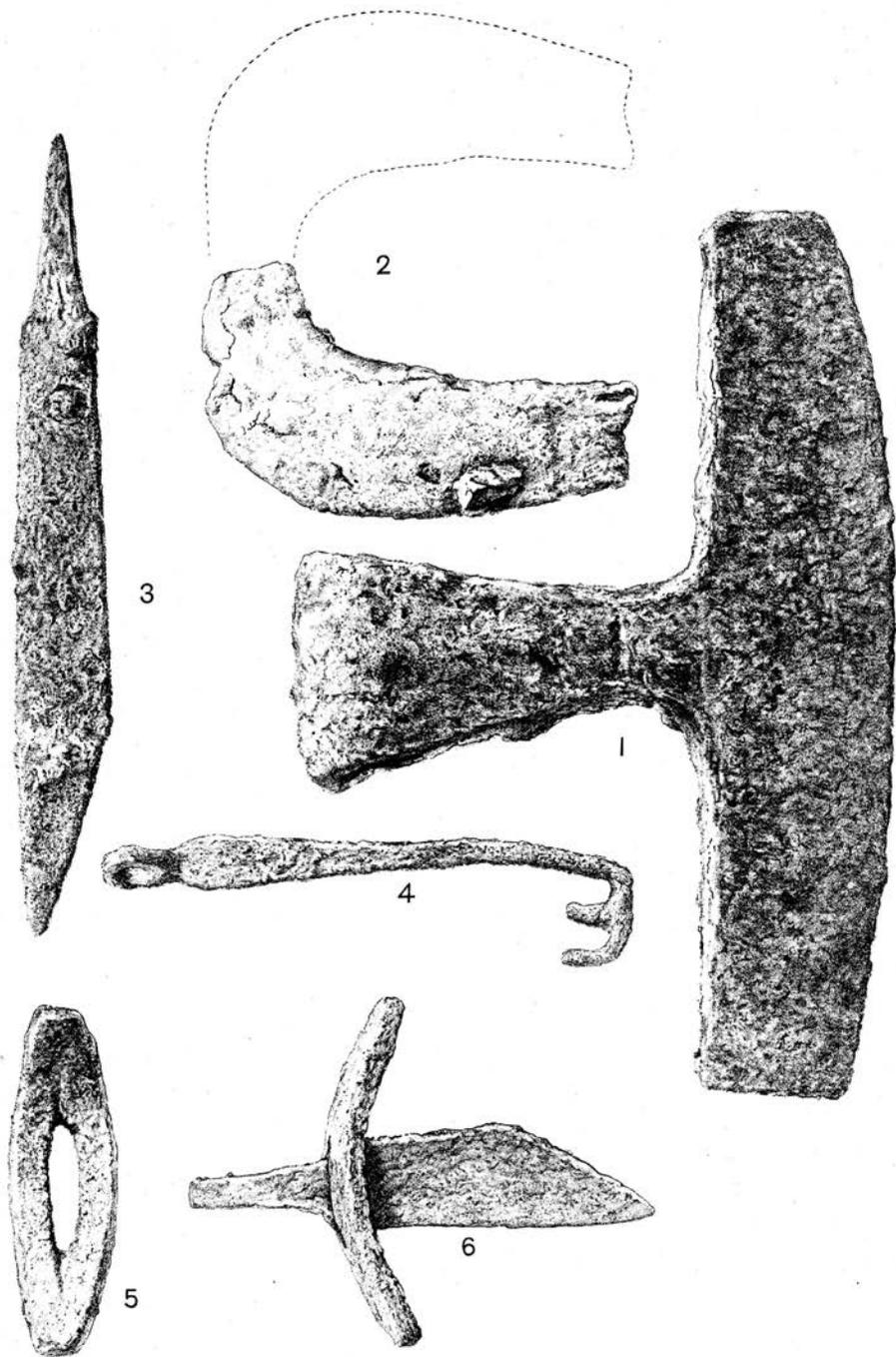
The most interesting relics recently obtained from these excavations are an iron axe, knives, a so-called key, and another iron object. These were all found in one pit at a depth

of about 2 feet. The chief interest of these remains hangs round the axe, which seems to be of a totally different form from anything found with Saxon remains in this neighbourhood.

It is a two-horned axe with square ends, see Pl. VI., fig. 1, and—as was pointed out by the Rev. E. Conybeare—this appears to have been the character of the Scandinavian weapon, as may be inferred from the story in the *Burnt Njal*, where the axe, driven into the wall, stuck by the upper horn, of which the imbedded portion alone was preserved. The knives are of the usual longer or shorter pointed kind where the back is not curved but terminated by a straight cut from the back forwards to the edge of the blade, see Pl. VI., figs. 3, 6.

The key is a bent iron ringed rod with two small teeth, see Pl. VI., fig 4.

The small iron object, see Pl. VI., fig. 5, is exactly like others previously procured from the same locality. It consists of a plate of iron about 3 inches long and about one-sixth of an inch thick, tapering gradually to similar rounded ends. The whole is slightly curved, and in the centre is a slit about one inch long and one-sixth of an inch broad. I have never before been able to obtain any history of the finding of these objects, but the one now exhibited was found with the axe and knives and a skeleton. It looks as if it might have been a metal slip to run on a strap, and perhaps be fastened off by a peg run through the leather. It is possible that the knives were not plain-handled but had a metal guard, the advantage of which is obvious in the case of a knife as frequently used for stabbing as for cutting, and that this small plate may have been the metal foundation of such a guard, as shown in Plate VI., fig. 6, where I have slipped one of the iron plates on to the end of a knife to which it certainly did not belong, merely to explain this suggestion. Such a guard could only have been used on one of the longer knives. The objection to this view



is that they are not commonly found cemented together by rust.

On Plate VI., fig. 2, a piece of a horse-shoe is represented similar to those so common near Barrington in connection with Saxon remains.

This locality is therefore one of exceptional archaeological interest, as there seems to be here evidence of the overlap of Roman over British, of Saxon over Roman, and perhaps of Danish over Saxon. At any rate the objects found here should be kept together, not necessarily displayed, but in some place in which they can be easily referred to and compared, as the excavations are still going on.

Professor MIDDLETON made the following communication :

NOTE ON THREE CHOIR-STALLS FROM BRAMPTON CHURCH,  
HUNTINGDONSHIRE.

THE three oaken stalls from Brampton Church, which the Baron von Hügel has kindly lent<sup>1</sup> to the Museum of General and Local Archæology, are a melancholy example of the reckless removal of church-fittings, which has so often taken place under the much-abused name, "restoration." They are of exceptional interest as being of unusually early date, namely, about the year 1350. Screens and stalls of the 15th century are common enough, but it is rare to find examples of wood-work of an earlier date. The arms of the stalls are richly moulded, with a characteristic 14th century moulding, with a deeply cut hollow, designed in a way more suited to stone than to oak, as was usually the case before the 15th century.

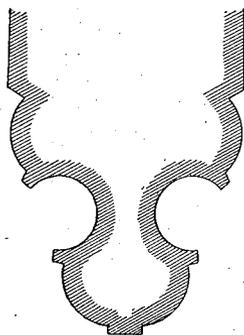
The *misericords*, or hinged seats, are decorated with very interesting carved subjects, three on each (see Plate VII.).

<sup>1</sup> These stalls have since been bought for the Museum of Archæology.



CHOIR-STALLS, BRAMPTON, HUNTINGDONSHIRE.

*Stall 1*, beginning on the left, has a heater-shaped shield, once painted with a coat of arms, and supported by well executed figures of a knight and a lady.



Moulding of Arms of Choir-stalls.

The knight holds a lance, and wears armour of the time of Edward III., having a gorget of mail under his bassinet. The lady wears a hood and wimple.

In the scrolls at the side are :

(a) A scribe seated, writing on a long roll, with his ink-stand and pen-case on a table before him.

(b) A lion.

*Stall 2* has, in the centre, a man mowing hay, and a woman raking it up.

At the sides :

(a) A carpenter wearing a belt, to which a wallet and a knife are hung; he is at work carving the little arches of a wooden screen. This subject closely resembles one of those carved on a capital of the Doge's Palace in Venice.

(b) A weaver, with a large pair of shears, is cutting smooth the pile on a piece of stuff—velvet or pile carpet; the stuff is pinned down at each side on to a table<sup>1</sup>.

<sup>1</sup> It is interesting to note that this subject occurs among the curious series of wood-cuts of various handicrafts which were executed by Jost

*Stall 3.* This is the end stall of a row, and so the moulding is only half worked.

In the centre a man is reaping corn, and a woman brings him a fresh sickle. Behind a huntsmanlike figure is blowing a horn.

At the sides :

(a) A woman gleaning.

(b) The harvest, represented by a pile of sheaves.

In many cases stalls and other fittings were the joint gift of the various trade-guilds of a Parish, and that was probably the case at Brampton. Hence the representations of various occupations. In agricultural districts the plough-guild was usually a large and important one, having often a special Chantry Altar, before which a lamp called the "plough-light" was kept always burning.

The figure of the knight suggests that the Lord of the Manor was a joint donor together with the Guilds.

On each of the three existing arms of the stalls is a head, two male heads, and one female, with hood and wimple like the lady by the shield.

The carving is well designed, and all the details are very minutely finished, in a way which shows that the carver had taken a very keen pleasure and interest in his work—a striking contrast to the sort of sculpture which is now produced, in which the carver's main thought appears to be the production of a showy effect with the least possible amount of labour.

Amman, and published in 1568, at Frankfort. Among these cuts "the cloth-shearer," *der Thuchschärer*, is represented cutting the pile on a long piece of stuff with a pair of shears quite as gigantic as those shown on the *misericord* from Brampton.

Mr M. R. JAMES read the first part of the following paper :

ON FINE ART AS APPLIED TO THE ILLUSTRATION  
OF THE BIBLE IN THE NINTH AND FIVE FOLLOWING  
CENTURIES, EXEMPLIFIED CHIEFLY BY CAMBRIDGE  
MSS.

It would be obviously absurd for me to attempt a sketch of the progress and development of Biblical illustration which should be at once comprehensive as regards the subject itself, and exact in respect of the particular monuments to which I am to refer. The subject is so large that it would require a course of lectures to indicate its various ramifications, besides which it is practically an unknown subject from one point of view, that, namely, of selections and cycles of subjects. So I must give up the idea of generalising on the matter in hand, and content myself with touching on a few fragments of the large scheme, and even these I can hardly hope to treat exhaustively.

The title of my paper indicates that the examples I shall cite will be chiefly taken from College Libraries here. Among these, the Library of Corpus Christi stands preeminent, and the energy and liberality of our Secretary, the Rev. S. S. Lewis, has supplied me with some illustrations drawn from the magnificent collection under his charge. I am glad that an opportunity is now afforded me of thanking him most sincerely for his kind exertions in the matter, and the great trouble he has taken to secure accuracy in the reproductions which I hope to bring before you to-night.

The Library of Corpus Christi affords us specimens of nearly all the most interesting cycles of Bible illustrations. Those which I hope to discuss now are six in number :

1. Illustrations of the Bible as a whole.
2. Of the Psalter.

3. Of the Gospels.
4. Of the Apocalypse.
5. Of the *Psychomachia* of Prudentius.
6. Of the *Biblia Pauperum*.

§ 1. *Bibles.*

Of the Bible, as a complete Book, illustrated with varying cycles of pictures, there are many types. The Library of Corpus Christi supplies us with specimens of two of these.

The first is represented by three large volumes, Nos. ii. iii. and iv. of Nasmith's *Catalogue*. No. ii. is the first of two volumes; the second has disappeared. Nos. iii. and iv. together form a complete whole. In date and style of writing they are very near each other. I feel that my pronouncements on questions of date are very much subject to correction, but I should assign both to a period late in the xiith century. I further conjecture that they were written in England, possibly at St Albans, but I am quite prepared to be told I am wrong on both points.

It would be difficult to find more sumptuous copies of the Vulgate than these. They are written in a noble hand in two columns. In the case of No. ii., the miniatures have been painted on very thin pieces of uterine vellum, and stuck on the blank space left for them in the book. This is seen to be the case when we turn to some of the minor Prophets, where the picture which headed the book has disappeared, and traces of the painted ornament which covered the edges of the patch, are left all round.

Now, what style of illustrating do we find in these Bibles? We get none of the great series portraying the Histories of Joseph and Moses, none of the Passion-scenes, none of the Apocalyptic visions. There is one illustration to each book or group of books, often taking the form of an initial with figures; though full-page and half-page pictures also occur in the first of the two Bibles. In other words, the pictures are not so much *illustrative*, as *decorative*.

When we consider the relation of these Bibles to the Pentateuchs of an earlier time,—that of Vienna, the Cottonian, the Ashburnham,—and to the ordinary Vulgates of the XIIIth and XIVth centuries, we find that they occupy a middle place. They are the legitimate descendants of the great Carolingian books: Vivien's Bible, Alcuin's, and the Bible of St Paul's at Rome; a series which was continued in the German Bibles of Arnstein and Worms in the Harleian Collection. The full-page pictures of No. ii. correspond to the larger illustrations of the older group. The figured initials which occur both in this and its companion (Nos. iii. iv.) become, in the French Vulgates of the next century, a fixed and almost unvarying series.

Let me give you a short *conspectus* of the pictures which still remain in the two Corpus Christi Vulgates.

No. ii. has full-page illustrations to

*Numbers*, Horizontally divided, as most of them are, representing Moses and Aaron (*a*) legislating, (*b*) leading the people.

*Deuteronomy*, Moses and Aaron (*a*) addressing the people, (*b*) shewing them the land of promise.

*Samuel*. 1. Elkanah giving garments to his two wives.

2. Eli, vested as a Bishop, listening to Hannah's prayer.

Other remarkable illustrations are of the decorative class:

e.g. that to *Isaiah*, a figured initial which shews him as a prophet with a scroll.

That to *Jeremiah* represents him watching the storming of Jerusalem. In this picture, which occupies half a page, the defenders seem to be throwing fire-balls.

The style of armour is possibly Norman; we see the pointed helmets, the chain-mail, and the kite-shaped shields familiar from the Bayeux tapestry.

*Ezekiel*. I have selected the illustration to this book for reproduction (Plate VIII., fig. 1), partly because it is of a more

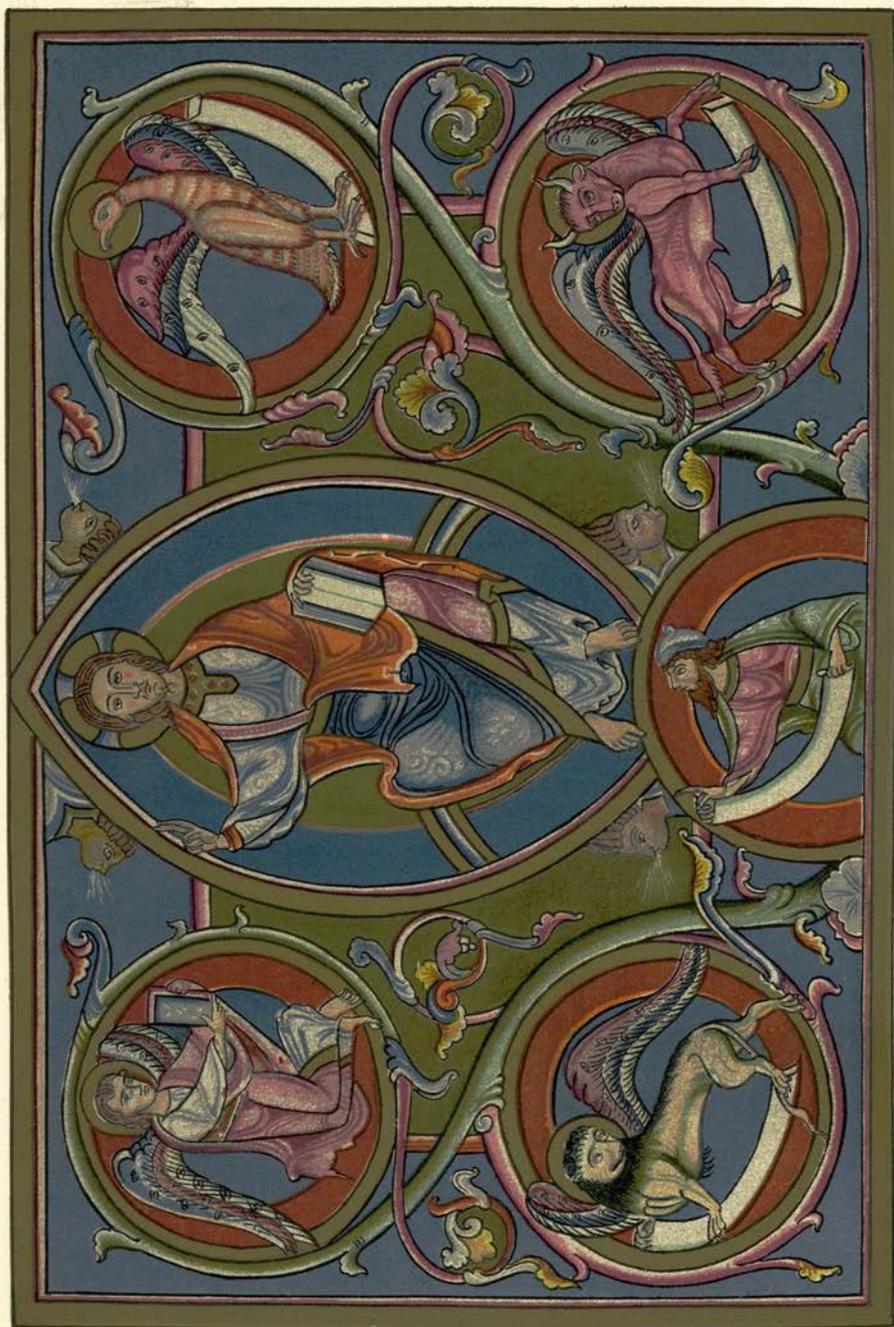


FIG. 1. VISION OF EZEKIEL: from Bible in Corpus Christi College Library (MSS. 11).



FIG. 2. A TRIAL: initial letter to the Wisdom of Solomon: from Bible in Corpus Christi College Library (MSS. III).

manageable size than the rest, partly because it is a fine decorative design, and possesses a good many points of interest. The first thing we notice in it is that it does not by any means represent what it ought to represent. The artist, seeking to portray the opening vision of the Book of Ezekiel, has shewn us not what Ezekiel saw, but what the meaning attributable to the vision was. We do not see in this picture the four cherubims, each with four faces, moving upon the mysterious wheels full of eyes, but we are shewn what these cherubims were believed to foreshadow—the four Evangelists, each with his scroll. Such an inaccuracy as this is common, but not universal, in mediæval art. A more literally faithful representation, not far from this in date, will be found in the illustration to St John's Gospel in the Bible of Floreffe (MSS. Add. Mus. Brit. 17, 738).

There are, furthermore, two possible relics of classical tradition in this picture; one, the representation of the four winds—which needs only a passing allusion—the other, the manner in which the prophet Ezekiel is represented. Christ's feet rest on a semicircle, below which is a half-figure of Ezekiel with a blank scroll. It may occur to your memory that in a good many of the Christian sarcophagus-reliefs, we see Christ standing on an arch of cloud, supported by a half-figure with outstretched arms, who may represent either Uranus or Atlas. This figure, as a rule, intimately resembles that of Ezekiel in our picture; and this fact, coupled with the generally decorative and symbolic character of the whole design, suggests the possibility that the picture may be an adaptation from one which represented, not the Vision of Ezekiel, but our Lord in glory surrounded by the four Evangelists, and resting his feet upon the arch of the sky; the figure of Ezekiel having been here substituted for that of Atlas.

The only other surviving pictures in the book are those to Amos and Micah (initials shewing the prophets simply), and to Job. This is a large picture in which (1) he prays for his

children, in the time of his prosperity, (2) he sits on the ground in his adversity, and his wife urges him to curse God and die. This second scene, be it noted, has a point of connection with the Gregorian Gospels—the earliest illustrated Book in the same Library. It is divided from the larger scene above by a cusped or wavy line; and such a line divides, more or less horizontally, each of the small scenes in the gospels referred to, from those next to it.

Now in the second of these Corpus Bibles, which, if not much later in date, belongs decidedly to a later family of books, we find only figured initials. But these initials are not the stereotyped series of later centuries. Some of them are distinguished for representing subjects certainly rare, some possibly unique. In this Bible the initials to several books are purely decorative, and some extremely magnificent, in particular those to the Psalms, *Quid gloriaris* and *Domine exaudi*, and that to the 2nd Book of Maccabees. Those to Genesis, Leviticus, Ezekiel, and Job are missing. For the rest, each of the prophets bears a scroll containing some characteristic utterance, not necessarily a prophecy referring to Christ. Isaiah has *Vae genti peccatrici* (i. 3); Jonah, *adhuc quadraginta dies et Niniue subuertetur*. Here is a difference from later usage. In the Bibles of the XIIIth and XIVth centuries, either an event in the life of the prophet is shewn, or a Messianic prophecy quoted, or a plain single figure represented. As remarkable a picture as any, is that prefixed to the Wisdom of Solomon, here reproduced (Plate VIII., fig. 2). It forms an illustration of the opening words of the book, inscribed on the scroll held by Christ in the upper part of the picture: *Diligite iustitiam qui iudicatis terram*. A criminal trial is going on, and one judge on each side seems to be holding a stone ready to cast at the bound culprit in the middle. The later picture for the Book of Wisdom is almost always that of a judge kneeling to receive a sword from a throned king, or a king receiving one from Christ. The idea is

in both cases the same, the Divine origin of Law and Justice, but the treatment of it before us is rare, if not unique.

It should be noted that the letters on each side of the half-length figure of our Lord (R·R· and D·D·) stand for Rex Regum and Dominus Dominantium; and I should like to call your attention to the scroll He holds, and its peculiar form: it is constructed on the principle of the ordinary yard measure of today—being made to wind up inside a wooden cylinder by means of a revolving peg whose ends project. The same arrangement is seen in the picture to Canticles in this MS.

I pass on to the pictures of the Evangelists in this same volume. Only two of them, St Matthew and St Luke, are given as full figures, and the picture of St Matthew, who is not writing, but in the act of benediction, gives the impression that it is copied from an older original. In shape and size it differs from the rest, and the treatment is very stiff and archaic. It may be that the extreme frequency with which the Evangelists were represented from the VIIIth to the XIIth century, fixed and stereotyped their forms at an earlier date than most. Curiously enough, the picture of St Luke in this Bible presents us with a departure from the early tradition. He is vested as a priest, and engaged, not in writing or painting, but in slaughtering a bullock (his symbol). He stoops, holds back the head of the beast with his left hand, and with his right plunges a knife into its throat. The design of such a picture is, of course, to emphasize as much as possible the sacrificial character attributed to the third Gospel.

In the picture to the Acts, a more ordinary representation of St Luke writing is given.

The First Epistle of St Peter has a fine study of an archbishop of the time, on his dragon-headed throne, with curtains hanging on a rod behind him.

The Second Epistle gives the secular side of the artist; the initial S shews in the upper half the fox lying in wait for the

crowing cock, and in the lower, the wolf with the stork pulling the bone out of his throat. It is hardly necessary to say that such subjects formed, if not a province of sacréd art at one time, especially in the xith and xiith centuries, at any rate a very common adjunct to it. They are to be considered on a par with the signs of the zodiac, occupations of the months, illustrations of the *Physiologus* or Bestiary, and so on. I can point to the Bayeux tapestry as affording a large selection of Aesop subjects, to a Visigothic Apocalypse of the xiith cent. in the British Museum, and to the portal of St Ursin at Bourges, as shewing the occurrence of these stories in the Holy Pláce. Later on I shall have to tell of a reaction against these representations.

Lastly, I will mention the illustration to the Third Epistle of St John, which gives us the picture of a painter and a blacksmith at work.

As to the bearing of such pictures on the text, it may conceivably be held that the fox and wolf in the Second Epistle of Peter refer to the false teachers against whom the writer inveighs, but I do not believe that the painter and blacksmith have any connection at all with the Third Epistle of St John. The artist thought it was time to have another picture, and he drew on his immediate surroundings or his fancy.

I must now leave the description of these three magnificent volumes, and pass to the consideration of a much more common sort of Bible, represented in Corpus Christi Library by No. xlix, and by almost numberless specimens in public and private collections.

During the xiiiith and xivth centuries, vast numbers of copies of the Vulgate were turned out of every scriptorium, and it seems that the most active producers of such books were to be found in the monasteries of Northern France.

The pictorial decorations of these volumes—which is all that we are concerned with at present—are usually confined to a historiated initial at the beginning of each book; and these

initials usually represent a fixed series of subjects. In the typical French Vulgate, for instance, the first picture will be one of St Jerome at his desk, forming the initial to his epistle beginning *Frater Ambrosius*. That to the Book of Genesis is in most cases an I, extending all down the page, and containing medallions of the six days of creation, the rest on the seventh day, and sometimes also the Fall and the Crucifixion. Exodus will have—as in the MS. just mentioned—the Burning Bush; Leviticus, a sacrificial scene; Numbers, the picture of God bidding Moses number the people; Deuteronomy, Moses addressing Israel.

Some of the subjects are rarely seen outside this particular series, e.g. those which illustrate Isaiah and Jeremiah. The subjects selected are, usually, the martyrdoms of the two Prophets—Isaiah sawn asunder and Jeremiah stoned. The first of these belongs also to the *Speculum* series. It is first seen on an early Christian glass figured by Garrucci<sup>1</sup>, and it is found also in the xith century roof painting of the refectory at Brauweiler, illustrating Heb. xi., of which copies are to be seen at the Cologne Museum. The second is not of so frequent occurrence even as this. In the particular instance before me, by an odd-mistake, Jeremiah is contemplating the Four Cherubims of Ezekiel's vision, while Ezekiel is simply a seated figure with a scroll.

I should like to say a few words on a somewhat similarly illustrated book, the French *Bible Historial*, which is Guyart des Moulins' version of Pierre le Mangeur's<sup>2</sup> work. This occurs very commonly. We have a good typical copy at the Fitzwilliam Museum, and there must be others in the University and College Libraries. This series of pictures is of commonest occurrence in the xivth and xvth centuries, and appears also in the early printed editions. Here the

<sup>1</sup> *Storia dell' Arte Cristiana*. 6 vols, fol. Prato, 1881.

<sup>2</sup> Petrus Comestor, *Scholastica historia*: fol. Utrecht, 1473, was translated by Guyart des Moulins in 1291.

pictures are most commonly square ones inserted in the text, not initials, and are not always confined to the beginnings of the books. The Books of Genesis, Daniel, and Revelation, have usually several each, and there is quite often a large half-page composition at the beginning of Genesis and at the beginning of Proverbs. One form of the series is familiarly known to us. It is that commonly called 'Holbein's Bible Cuts.' There are some extra subjects inserted in this and some legendary ones omitted, but the general resemblance to the series in the MS. and printed *Bible Historial* is too strong to be accidental.

### § 2. *Psalters.*

The second group of MSS. which come under consideration are the illustrated Psalters, of which Corpus Christi Library has three remarkable specimens, two early and one late.

The finest and latest is No. LIII., a folio of the XIVth century, which belonged to Hugo de Stiuecle, prior of Peterborough. Bound up with it are a *Peterborough Chronicle*, and an illustrated Bestiary in prose, of Norman origin, which I cannot notice further.

Before we approach the description of this Psalter, the history of the genus to which it belongs must be dealt with as shortly as possible. Dr Springer's dissertation on Early Psalters in the *Abhandlungen d. Königlich Sächsischen Gesellschaft*, vol. VIII. is most admirable and instructive in this connection; and I shall take leave to summarise his conclusions. The gist of his treatise is as follows.

The Psalter was one of the earliest books of the Bible to be illustrated with pictures. Of these pictures only a few can be definitely traced back to Roman traditions; *imprimis*, the picture prefixed to most early Psalters, David surrounded by his choir of minstrels and dancers, playing on the harp. We have good examples of this picture at Cambridge; an English one in the University Library, Ff. i. 24; and one from

the Diocese of Rheims, an outline drawing of cent. XII. in St John's College (B. 18) which shews the Devil and his choir below David and *his*.

In the early middle ages we find two great independent families of illustrated Psalters, Eastern and Western.

The leading instance of Eastern Psalters is one called the Chludoff Psalter at Moscow, of the IXth century. The numerous illustrations of this MS. shew a *theological* tendency; that is, the inner meaning of the Psalms is brought out by pictures of the New Testament events to which they were thought to refer.

Among Western Psalters, the first place is taken by the Utrecht Psalter of VIIIth—IXth century. The drawings in this are thought by Dr Springer to be of English, not French origin, and to be the invention of the artist himself, not copied, save in details, from classical models. It will be remembered that the illustrations in the Eadwine or Canterbury Psalter at Trinity College (as well as those in the MS. Harley 603) are for the most part copied straight from the Utrecht Psalter. The Western system consists in simply taking the words of the Psalm, and illustrating them in the most literal and straightforward manner possible; only in quite a few obvious cases are New Testament events represented.

Dr Springer does not deal with Psalters of a later date, and I cannot pretend to supply his place. But it is a matter of common experience that in the XII. XIII. XIV. cent. we meet with illustrated Psalters of various kinds; and the differences are sufficiently well marked for me to venture on a rough classification.

1. We have a number of books in which only a few Psalms are marked by ornament.

(a) e. g. the Psalms *Beatus Vir*, *Quid gloriaris*, and *Exaudi Dñe* or *Dixit Dominus*. Of this class an example is the Irish Psalter, at St John's College, which has three extraordinary pictures. David killing the lion and bear, to *Beatus*

*Vir*; the Crucifixion at *Quid gloriaris*; David and Goliath at *Dñe exaudi*.

(β) the beginnings of the seven nocturnes are illustrated. *Beatus Vir. Dñs illuminatio. Dixi custodiam (Quid gloriaris). Dixit insipiens. Salvum me fac. Exultate. Cantate. (Dñe exaudi). Dixit Dñs. (Ad dñm cum tribularer)*. The titles in brackets are those of additional Psalms not uncommonly illustrated.

This is by far the commonest type. It has a fixed or nearly fixed series of pictures. It occurs both separately and in the complete copies of the Bible. The Peterborough Psalter, which formed the text of this discussion, is an instance in point here, and there are several in Trinity College Library: in fact, hardly any collection of MSS. is without one.

2. We find Psalters with a number of pictures prefixed to the text, representing in most cases Bible events (most commonly from the New Testament) and the Patron Saints of the owner.

The object of representing events of the Old Testament History is probably to make the book as complete a manual of religious knowledge as possible. The New Testament subjects owe their place to the desire of bringing out the inner meaning of the Psalms. The earliest MS. known to me as containing Bible pictures, is of the xith century, the Cottonian (*Tiberius c. vi.*) This has nineteen pictures prefixed to it; *one* of the Creation, *five* of David's life, *eleven* of the Life of Christ from the Temptation to Pentecost, one of St Michael and the Dragon (a frequent illustration to *Quid gloriaris* in early MSS.), and lastly, one of David playing the harp.

The most splendid specimen I have examined is that known as Queen Mary's Prayer-Book (Royal MS. 2 B. vii) of the xivth century, which, besides hundreds of illustrations in and about the text, begins with a History of the Bible from the Creation to the Death of Solomon—told in no less than 228 beautiful outline drawings.

In Cambridge we have a number of fine examples. I will instance four in the Fitzwilliam Museum, three in Trinity, one at St John's, and the Peterborough Psalter.

Of the Psalters in the Fitzwilliam Museum, the first is Italian, and of late date, containing only one picture, David playing on the harp, so that it need not detain us.

The next was till lately the oldest MS. belonging to the Museum, and is an English Psalter of about 1260. The decorative work in this is exceedingly fine, but limited in amount. It must have been done for an abbot, for in the initial to *Dñe exaudi* (= Ps. ci) an abbot and another Benedictine are shewn adoring Christ. This Psalm seems the ordinary place for the portraits of owners. It is the one selected in a fine Trinity Psalter (B. ii. 4) for the portrait of the abbess whose book it was.

Our Fitzwilliam Psalter has in the matter of preliminary pictures only one, the Crucifixion with the Virgin and St John, whence I judge that it may mark a transition, or that it is simply a cheaper form of book than those which have a whole series of such pictures, though there is not the least trace of careless or scamped work anywhere in it. Besides this one picture of the Crucifixion, it has the usual eight historiated or decorative initials. As to its provenance, the most characteristic touch I find in it is the commemoration of SS. Kyneburga, Kyneswitha, and Tibba, who also occur in the Peterborough Psalter. Their shrine was at the magnificent church of Caster, within a few miles of Peterborough, so that the possessor of this book probably lived somewhere in East Anglia.

The third Fitzwilliam Psalter belongs to North-East France, and possibly to Rheims Diocese, and has eight rather bad miniatures.

The last is a xvth century English book without pictures, of whose provenance I cannot speak with certainty; but it seems to me to come from a Southern English diocese.

That at St John's (K. 26) is exceptional in some respects. The text of the book was written a year or two before 1400. The pictures, 46 in number, which are prefixed to it, are of the finest Norman French work of the XIIIth century. They have been removed from some other sumptuous copy. First they give us Old Testament events (Creation of the Beasts to the Judgment of Solomon), next, New Testament history (Annunciation to Pentecost), thirdly, at some length, the Death and Glorification of the Virgin. Last of all, the traditional picture of David playing on the harp—a beautiful specimen. It is here entitled '*de David zitharizante cum cythara sua et cane suo.*' The dog is a small white and very fat one, seated on the throne beside his master; a most humorously conceived being.

Of the three Trinity Psalters, the first (B. 11. 4) is Norman work of early XIIIth century. In the Kalendar, the dedication of a basilica of St Michael is mentioned. The other peculiar saints are South English.

The book was given by Ida de Ralegh to Walter Houe, abbot of Neweham, to be given under certain conditions to a nun of St Mary's, Winchester.

The Kalendar is followed by five leaves of pictures containing altogether 50 Biblical subjects; and these by a page representing an Inferno in 12 compartments. This properly should go with the page preceding it, which has the Last Judgment.

The order of the leaves is wrong as it stands. The earliest subject is Abraham and Melchisedech. The last Old Testament one is Jacob blessing Ephraim and Manasseh. The New Testament series begins with the angel warning the Magi to return another way, and extends to Pentecost, which is followed by the Last Judgment.

The illustrations in the body of the book do not quite conform to the ordinary series.

A second Psalter in the same library (O. 4. 16) of possibly

the XIVth cent., has a series of 12 subjects from the Betrayal to Pentecost; a third (B. 11. 6) has 16 pictures, from the Annunciation to the Last Judgment, and 11 more of the legend of St Eustace, and of the Virgin and Child.

One in the British Museum, a St Alban's Psalter (Royal MS. 2 B. vi) of English work, and of the XIVth century, has nine scenes (Annunciation to Ascension). These are succeeded by the martyrdoms of SS. Edmund, Alban, and Amphibalus, and nine single figures of saints.

Lastly, the Peterborough Psalter comes under consideration.

Here we have two kinds of pictures. Two pairs of Prophets and Apostles alternate with two New Testament series. The Prophets and Apostles are represented under architectural canopies: each Apostle has his clause of the Creed, each Prophet his corresponding prophetic utterance. For a similar series we need go no further than King's College Chapel. In the side chapels there, the remains of a XVth century series exist in the glass. There is a complete series at Fairford, and countless others, less familiar, in MSS., windows, and sculpture. In our MS. these drawings are only slightly coloured; they correspond to the paintings on the outside of the shutters of a folding picture. The prophets and sibyls on the shutters of Van Eyck's 'Adoration of the Immaculate Lamb,' will occur to many as an obvious parallel to this arrangement.

The New Testament scenes, on the other hand, are elaborately and richly coloured on gold backgrounds, and retain, in several cases, their guards of coloured silk. They extend from the Annunciation to the Coronation of the Virgin, and are followed by a picture of Christ in glory. They are, further, associated, not with Old Testament scenes, such as we noticed in the earlier books of this kind, but with single figures of saints, two on a page, under canopies: in this case the saints are the Virgin and Child, SS. Christopher, James the Great, and John the Baptist. This substitution of favourite saints for

Bible pictures seems to correspond well with the development of the popular theology in the later XIVth, and the XVth centuries.

The succession seems to run thus :

1. Scenes from David's life were prefixed to the Psalter.
2. The same, together with New Testament scenes pointed at in the Psalms, or typified by David's experiences.
3. Any Old Testament scenes, or a series from the Creation to the Death of Solomon, together with New Testament scenes.
4. New Testament scenes together with figures or lives of Patron Saints.

At last, the Horae take the place of the Psalter as the book of private devotion for the generality.

Nothing has been said in this brief sketch of other families of Psalters, e.g. those which contain a Bible History in the initials to the Psalms (as one at Boulogne, and one at Exeter College, Oxford) or those which are copiously illustrated with drawings on the lower margin of their pages (as 'Queen Mary's Prayer-book' and the Luttrell Psalter). The omission is due to want of space. It may be that at some future time I shall be able to fill some of the numerous gaps, and to point out the connection between the later Psalters and the early Horae.

### § 3. *Gospel Pictures.*

Here I am forced to confine myself to the merest sketch. Indeed it is with some reluctance that I touch the subject at all; but I cannot help myself. A paper mainly concerned with the illustrated MSS. at Corpus which contained no allusion to the two famous MSS. 197 and 286, especially the latter, would be an anomaly. But MS. 197 has little to do with my subject. It contains nothing that can be called a Bible picture. With 286—the celebrated Gregorian or 'Augustine' Gospels—the case is different. There we have two pages of paintings, the only ones in any Cambridge library which are genuine productions of Roman-Christian art. As you know, they have been often copied: by Mr J. Goodwin

in the publications of this Society<sup>1</sup>, by Prof. Westwood in his *Palaeographia Sacra Pictoria*, by Garrucci in his 3rd volume, and by the Palaeographical Society, and now the kindness of our secretary enables me to present you with a reproduction of the portrait of St Luke (Plate IX.). They comprise a portrait of St Luke, and twenty-four scenes from the Gospel-history. Twelve of these illustrate the Passion (from the Entry to the Bearing of the Cross); twelve the Ministry, as recorded by St Luke (from the Vision of Zacharias to Zacchaeus in the tree). Parallels to the treatment of these scenes must be sought on Christian sarcophagi, mosaics, and catacomb-frescoes, a different sphere of art from that with which we have hitherto been concerned, and into which I have not the time or space to enter, even in the most cursory manner.

There are only two points to which I dare request your attention now. One is the absence of the later scenes, especially the Crucifixion, in the sequence which deals with the Passion of our Lord; the second is, that in mediaeval art proper, scenes illustrating the ministry of Christ are comparatively rare. In the windows of King's College Chapel nothing is represented between the Temptation, which closes our Lord's Infancy, and the Raising of Lazarus, which inaugurates his Passion. The *Speculum Humanae Salvationis* omits all the events between the Temptation and the Supper at Bethany. The *Biblia Pauperum* goes straight from the Temptation to the Raising of Lazarus, but after that inserts the Transfiguration.

The matter is not one which calls for much proof; it is very obvious to any student of the subject. The conclusion which one inevitably draws from it, is important: namely, that here, as in the case of the Psalters, we have a sign of the change which had taken place in the popular theology of the day. The Infancy and Passion of Christ, and those scenes in which the

<sup>1</sup> Quarto Series, Vol. ii., 1862, pp. 1—42.



No. 286 (A B P. PARKER'S MSS.) AUGUSTINIAN GOSPELS :  
CORPUS CHRISTI COLLEGE, CAMBRIDGE.

W. Griggs, Photo-lith.

SAINT LUKE : from the Gregorian Gospels in Corpus Christi Library (MSS. cclxxxvi).

Virgin could be introduced, engaged the sympathies of the people at large, and the incidents of our Lord's ministry gave place to them, and to the representation of the most conspicuous Saints. A sound theological reason can also be given. It may be said that this tendency in art merely follows the steps of the Church's confessions of faith. Nothing is said of the Ministry in any of our Creeds, and Christian art is merely exponent of these. It is true, but not the whole truth.

The next most important series of Gospel pictures in Cambridge is to be found in the Gospels which Richard de Denham, sacrist of St Edmund's Abbey at Bury, presented to his monastery; they are at Pembroke College. The preliminary pictures, which also illustrate the Ministry and Passion, are very interesting English works of the xith century, and have not received as yet the attention they deserve.

#### § 4. *Apocalypses.*

Two illustrated Apocalypses are among the Corpus MSS., nos. 394 and 20. No. 394 is a small 4to of late xiiiith century date, French text and comment, and 69 very rude pictures: the worst copy I have met with. No. 20, on the other hand, is a very fine book, a folio of perhaps the early xivth century, and of Norman work. There are several interesting points about it. In the first place, the fly-leaves are, as we so often find, waste leaves from another MS. What is odd about these in particular is that they are taken from a precisely similar copy of the Apocalypse, written by the same hand, ending the page with the same words, and having spaces of corresponding size left for pictures, which were never filled in. Now we find precisely the same phenomenon in a xiiiith century Apocalypse at Trinity. We gather that there must have been an extensive manufacture of illustrated Apocalypses about that time, as indeed we should have guessed from the number of extant specimens, and further, that they were made as nearly uniform as possible, the pictures agreeing in number, size, position, and,

no doubt; design. A further examination of Apocalypses would lead to the discovery of other copies illustrated with the same pictures that occur in the Trinity and Corpus specimens.

We know more about the history of the Corpus copy, however. It was given by Lady Juliana de Leybourne, Countess of Huntingdon, to the Monastery of St Augustine at Canterbury, and it stood in the 1st class in the library there—which was no doubt devoted to theology—and on the 3rd shelf (*Distinctione I<sup>ma</sup> Gradu III<sup>o</sup>*). The pictures in this copy number 106, and they are for the most part of very fine work, though not the finest in Cambridge. The text is in Latin and French. I have not selected any pictures for reproduction, because I hope some day to collect more facts bearing on the subject, and draw more certain conclusions about all these books. Meanwhile I should like to mention one point which distinguishes this MS. from all others that I have seen at present. Following the Apocalypse of St John is the apocryphal Vision of St Paul (first in French verse, then in Latin prose), and this too is illustrated with pictures, 14 in number. Now this Vision of St Paul is a document of some age, and of more importance, as regards the influence it has exercised over greater books. It goes back to a Greek original of the ivth century, and I hope to shew in another place that that original is largely modelled on a still earlier book now lost, the Apocalypse of Peter. However that may be, the Apocalypse of Paul exists in Syriac, and in two or three Latin recensions—the oldest and fullest I have recently (1890) found in an viiith century MS. at Paris—from which the mediæval translations into French, English, German, Icelandic, and so forth, are all taken. There can be little doubt that it served as a model for many Visions that were popular in the middle ages: e.g. the Apocalypse of the Virgin, the Vision of Tungdal, St Patrick's Purgatory, and the like, and, above all, that either directly or mediately, it influenced Dante's conception of the Inferno. For it is largely concerned with a

description of the torments of various classes of sinners after death; and in the MS. under consideration, these torments are represented with as much vividness as any one could wish who cared for such degenerate forms of art; for degenerate we must call them, especially when they stand side by side with the magnificent imagery of the Apocalypse of St John. Still, the occurrence of the book in an illustrated form is well worth noticing. I know of but one other illustrated copy, in the Cottonian collection (*Vespasian*, A. 7), and in that the pictures are, I believe, both worse and later than here.

Following the Vision of St Paul in our MS. is the order for the Coronation of a King, illustrated by a fine painting of the ceremony. So that the whole book contains something over 120 pictures.

In the other sections of my paper I have made some few remarks on the history of the cycles I have been treating. In the case of the Apocalypse, the task of putting the matter shortly is perhaps more difficult. The earliest illustrations drawn from this wonderful book are to be sought in the mosaic decorations of the tribunes or façades of churches, especially Roman churches. These are chiefly confined to the Vision of the Eternal and of the Lamb, described in ch. iv. of the Apocalypse. On the Western front of the old Basilica of St Peter's for instance, the Adoration of the Lamb by the beasts and elders was represented. But I believe the first *consecutive* illustrations are to be sought in the frescoes of early churches. Such a series is described as having existed at Ingelheim in the ixth century. Part of one remains at St Savin near Poitiers (xiith century), and in the crypt of Canterbury Cathedral, and fragments, possibly of the xiiith century, on the vault of a crypt at Auxerre.

But it is with the Apocalypse as illustrated in MSS. that we ought chiefly to concern ourselves, and the first occurrence of such a series in books is, I believe, in Spain. Several so-

called Visigothic Apocalypses are known to us. One, perhaps the earliest, belongs to Lord Ashburnham, one is at Paris (on this see Delisle's article in *Mélanges paléographiques*), one was lately in Mr Quaritch's possession, and one was bought in 1840 from Joseph Bonaparte for the British Museum, Add. 11,695. This last I have examined: it was written at the Abbey of Silos near Burgos, and took 20 years to execute. It was finished in 1109. Besides the Apocalypse, which is illustrated with something like 100 pictures, it contains St Jerome's Commentary on Daniel, also illustrated. A facsimile may be found in Westwood's *Pal. Sacr. Pict.* It seems that all these Visigothic copies have practically the same pictures. There is always a *Mappa Mundi* near the beginning, for instance, and the type most probably originated in the xith century. I seemed to myself to detect traces of a familiarity with their rude and early drawings in the later French copies, but I cannot speak positively of this, though I should not be surprised if the custom, at any rate, of illustrating this book had come up through South France into Normandy. However this may be, the number of extant North French and Norman Apocalypses of the xiii<sup>th</sup> and xiv<sup>th</sup> centuries is astonishing. Italian and German specimens are far less frequent, though no doubt they occur; but I have never yet seen a copy of undoubtedly English origin. Among the finest French Apocalypses in England, I would name one at Lambeth, one in the Bodleian which has been facsimiled in full for the Roxburghe Club, and, finer than all, one presented to Trinity College Library by Lady Sadleir. I cannot conceive of a more magnificent specimen of the Norman school of illumination than this book; colouring, gilding, and drawing, are all remarkable, and the leaves at the beginning and end of the volume, which illustrate the Legend of St John's life and death, are particularly so. The last scenes, be it noted, have never been finished; the lettering and gold work have never been added. This copy must belong to the

late XIIIth century; it is possibly the finest illuminated book in Cambridge.

Between the XIVth century and the age of Block-books, not so many illustrated Apocalypses were produced. I may point to the Angers tapestries as the finest XVth century series. Still, in the *Bible Historial*, this book has a larger average of pictures than the rest, and later on several series were engraved on wood and copper, and either used for Bibles or published separately. Among these, Albert Durer's compositions are the best known. They are modelled on the traditional types, and have in turn furnished models to contemporary and later artists. A XVth century window in the south transept of St Martin-ès-Vignes, at Troyes, contains copies of several of these wood-cuts.

§ 5. The *Psychomachia* of Prudentius.

Here we leave for a time the field which the title of my paper prescribed. We can hardly say that the poems of Prudentius are Biblical. Still, I really cannot bring myself to pass over the second most important illustrated book in Cambridge, especially when that book contains a certain number of Biblical illustrations, some of which will be produced, I hope, for your inspection. The Corpus MS. no. 23 is of large 4to shape, and belongs to the XIth century. It was the property of the Abbey of Malmesbury, given by Athelward to Aedhelm, as certain verses on the second page, written in capitals of silver, red, and brown, testify. It may be a production of the great Winchester school of Anglo-Saxon art. It contains a good many of the poems of Prudentius (cir. 348), but the first one in the volume, which extends from fol. 3 verso to 42 recto, is the only one that has any pictures. This work is called the *Psychomachia*, or Battle of the Soul, and describes a series of engagements between the Virtues and Vices (who are all personified as females), and the final triumph of the former. There are seven pairs who enter the lists—Faith and Idolatry, Chastity and

Lust, Patience and Anger, Humility (with Hope) against Pride, Temperance against Luxury with her train, Largitas and Avaritia, Concord and Discord, while others are introduced casually. The Poem is prefaced by a Prologue in which the story of Abraham and Isaac, and the episodes of Lot, Melchisedek, and the three angels, are allegorised; and the whole work has been decorated by the Anglo-Saxon artist with no less than 89 fine drawings in outline, and tinted with colour. The subject of each is indicated on the margin in Latin in 'rustic' capitals, and in the case of some 50 of the pictures, an Anglo-Saxon title is added. The hand which drew the pictures before us was unmistakably that of an Anglo-Saxon. The tinted outlines and the zigzag draperies would shew that, even if we left out of sight the treatment of the human form, as well as the known history of the book. But what of the designs of these pictures? are they too Anglo-Saxon? I have no doubt in my mind that they were copied from a series done in Rome. It is my theory, and very likely it has been the theory of many before me,—for it lies on the surface,—that one of the early missionaries from Rome to our shores brought with him a sumptuous Roman copy of Prudentius, from which either directly or mediately the MS. was copied. For, first, the pictures are full of classical details. On fol. 10 *a*, where Castitas is washing her sword, stained with the blood of the slaughtered Libido, in the river Jordan, we have a representation of a river-god, recumbent, leaning on his jar, and holding what may be meant for reeds in his right hand. On fol. 14 *a*, where Superbia is riding at speed on her horse, her drapery is arched over her head, as Moschus and Ovid describe the drapery of Europa on the bull, and as we see it on many monuments. Buildings, again, of which several occur, are all of the Roman type. The churches are basilicas with nave and aisles and classical columns forming a portico in front. But I need not multiply details. I believe that no one looking at these pictures could reject the con-

clusion that they are copies of originals inspired by classical traditions.

But there is other evidence which points in the same direction. The British Museum possesses three illustrated copies of the *Psychomachia* of English origin. The first is Add. MSS. 21,499, a copy once in Archbishop Tenison's Library, and acquired by the Museum in 1861 for 260 guineas. This is a smaller book than the Corpus copy, and, I should judge, slightly later in date; certainly of less skilful execution. There is neither the same light touch in the outlines, nor the same employment of colour. I cannot do more than conjecture what monastery it came from; but an old press-mark on the fly-leaf (P. 123) resembles those found in the Bury St Edmunds MSS. The chief interest of the MS. is that, though unfinished, it was designed to contain exactly the same series of illustrations as the Corpus copy. That has 89; this has space for 91, and two are introduced which are not found at Corpus. The subjects, composition, and details, all coincide. Facsimiles of some of the pictures may be found in Westwood's *Ornaments of Anglo-Saxon and Irish MSS.*

The two other copies are both in the Cottonian collection (*Cleopatra C. viii.* and *Titus D. xvi.*). The first-named (*Cleopatra C. viii.*) comes next to the Corpus copy in merit of illustration, and also in date. It must be of the xith century, and it originally contained exactly the same series of pictures. The titles are expressed in the same words—often rather unusual ones. The compositions are in many cases absolutely identical, and always resemble the Corpus ones enough to shew that the same archetype has been followed. The volume has a gap, which reduces the actual number of pictures from 89 to 82. With this exception the cycles are the same.

With *Titus D. xvi.* the case is rather different. This is much the smallest and latest copy of the four I have examined. It must belong to the xiiith century. More colour is employed,

there are fewer pictures in the book, and these do differ in many cases from those at Corpus. However, there is here a point of correspondence sufficient to shew the dependence of this copy on the earlier traditions. It lies in the fact that the *titles* of the pictures are often the same as in the three old copies.

The book belonged to St Albans, and was an isolated copy of the *Psychomachia*, now bound up with other tracts.

The *Psychomachiae* in the Tenison MS. and the Cottonian (*Cleop.* C. viii.) were also originally isolated copies of the poem, bound up later with other matter. The Corpus book is the only one which contains other works of Prudentius in the same hand as the *Psychomachia*. This name, *Psychomachia*, by the way, caused an infinity of trouble to the later scribes. They contented themselves with *Filosophia* as an equivalent, with the exception of the writers of Corpus 23 and *Cleop.* C. viii. The latter, with a courage deserving all praise, has attempted a colophon in Greek letters, which is worth transcribing—not that the phenomenon is a very rare one—

ΗΕΠΑΙΚΙΘ ΛΙΒΗΡ ΠΣΥΚΗΜΑΚΗΙΑΗ

The Municipal Library of Lyons possesses an illustrated *Psychomachia*, which, from the little I have ascertained of it, seems to present an entirely different system of pictures.

The conception which inspires the poem of Prudentius, the personification of moral qualities and emotions under human forms, is one which is familiar to all classical literature, mythology, and art. Eris, Deimos, Phobos, in Homer, the multitude of female genii of battle which we encounter on the Shield of Herakles, are instances that occur to the mind at once, and the idea reappears in the earliest Christian books. The Shepherd of Hermas is a striking example of this, and Prudentius has only used, with some skill, a line of thought already familiar to those among whom he lived. No wonder

that his poem was popular—that we find garbled versions of his imagery on a porch at Laon, in a window at Nôtre-Dame, in another at Strasburg, on the Crozier of Regenfredus of Chartres (xiiith century), and over the chapter-house door at Salisbury, or again in the Frescoes of the Painted Chamber at Westminster, and the fonts at Southrop and Stanton Fitzwarren in Gloucestershire. Out of this circle of ideas grew the schemes of Virtues and Vices that we find on the S. Porch of Chartres, and the west fronts of Amiens and Nôtre-Dame at Paris (though these are not for the most part Prudentian in their attributes); and again (though this, alas! no longer exists save in copies) in the *Hortus Deliciarum* of Abbess Herrade of St Odilo, compiled *cir.* 1180, and burnt with the rest of Strasburg Library in 1870. The imagery descends through such channels to Guillaume de Deguileville, monk of Chartres, in the xivth century, who wrote the *Romaunt des Trois Pélerinages*, and Mr Bradshaw's investigations had led him to regard it as almost certain that this author exercised an influence on John Bunyan through the medium of that curious sect of mystics—the Family of Love.

I must add a short explanation of the pictures selected for reproduction. They are all taken from the Prologue.

i. *The Sacrifice of Isaac* (Plate X., fig. 1).

This was one of the very earliest Old Testament subjects represented, the reason for which is obvious. The universal acceptance of the story as affording a type of our Lord's death, needs only to be mentioned. As all the manuals tell us, St Gregory Nyssen in the fourth century mentions a picture or pictures of the subject: from his language they would seem to have been common. And again we find it on the great sarcophagus of Junius Bassus, to which the date 359 is assigned. An engraving is to be seen in Jameson and Eastlake's *History*



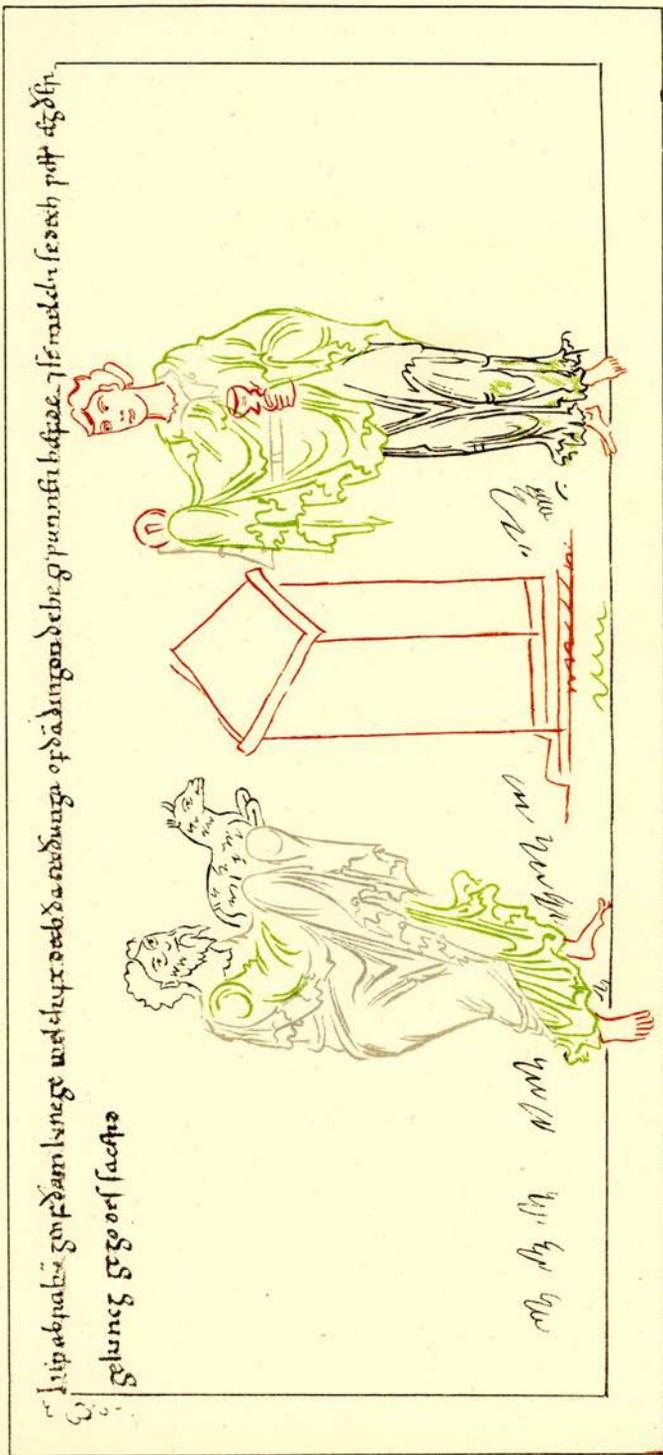


FIG. 2. ABRAHAM and MELCHISEDEK : from the same MS.

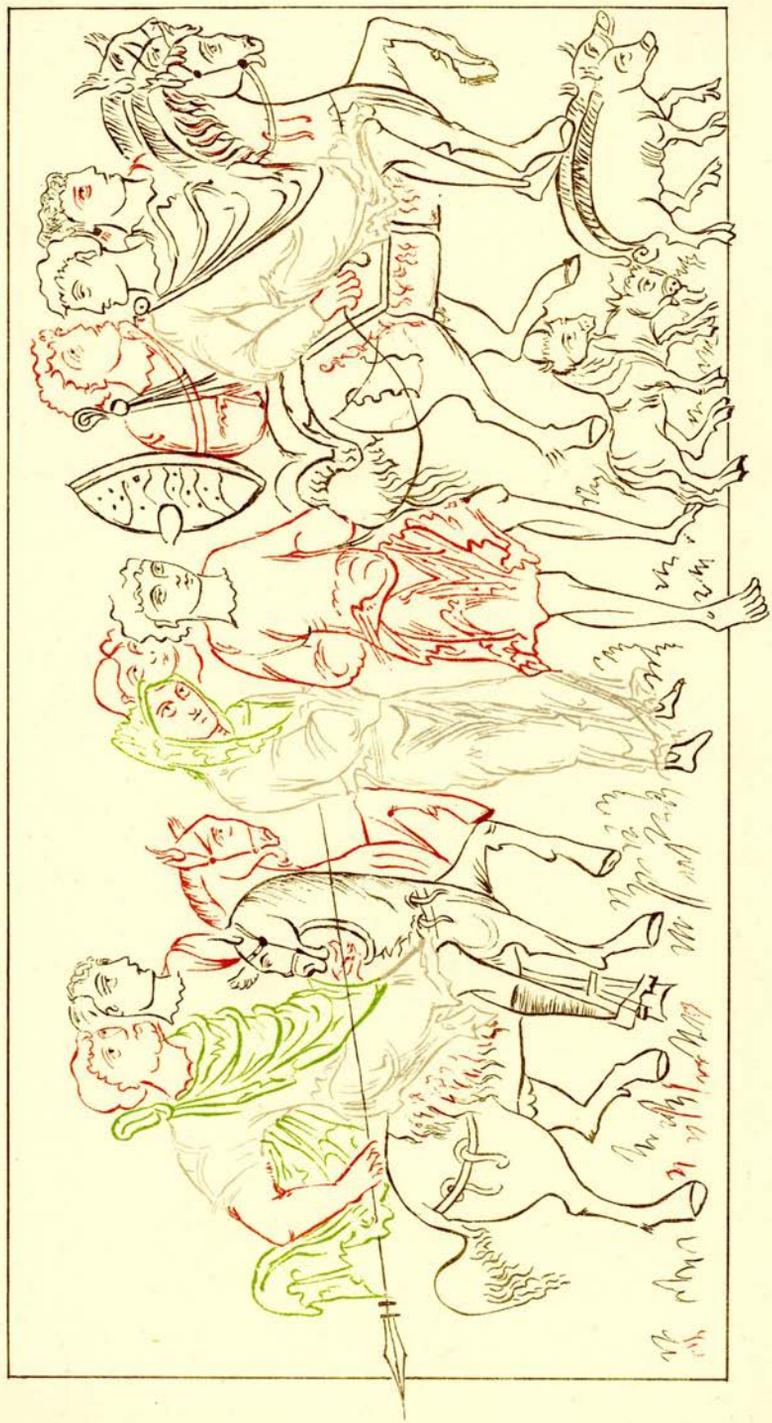


FIG. 1. LOT CARRIED INTO CAPTIVITY: from a MS. of the Psychomachia of Prudentius in  
Corpus Christi College Library (MSS. xxiii).

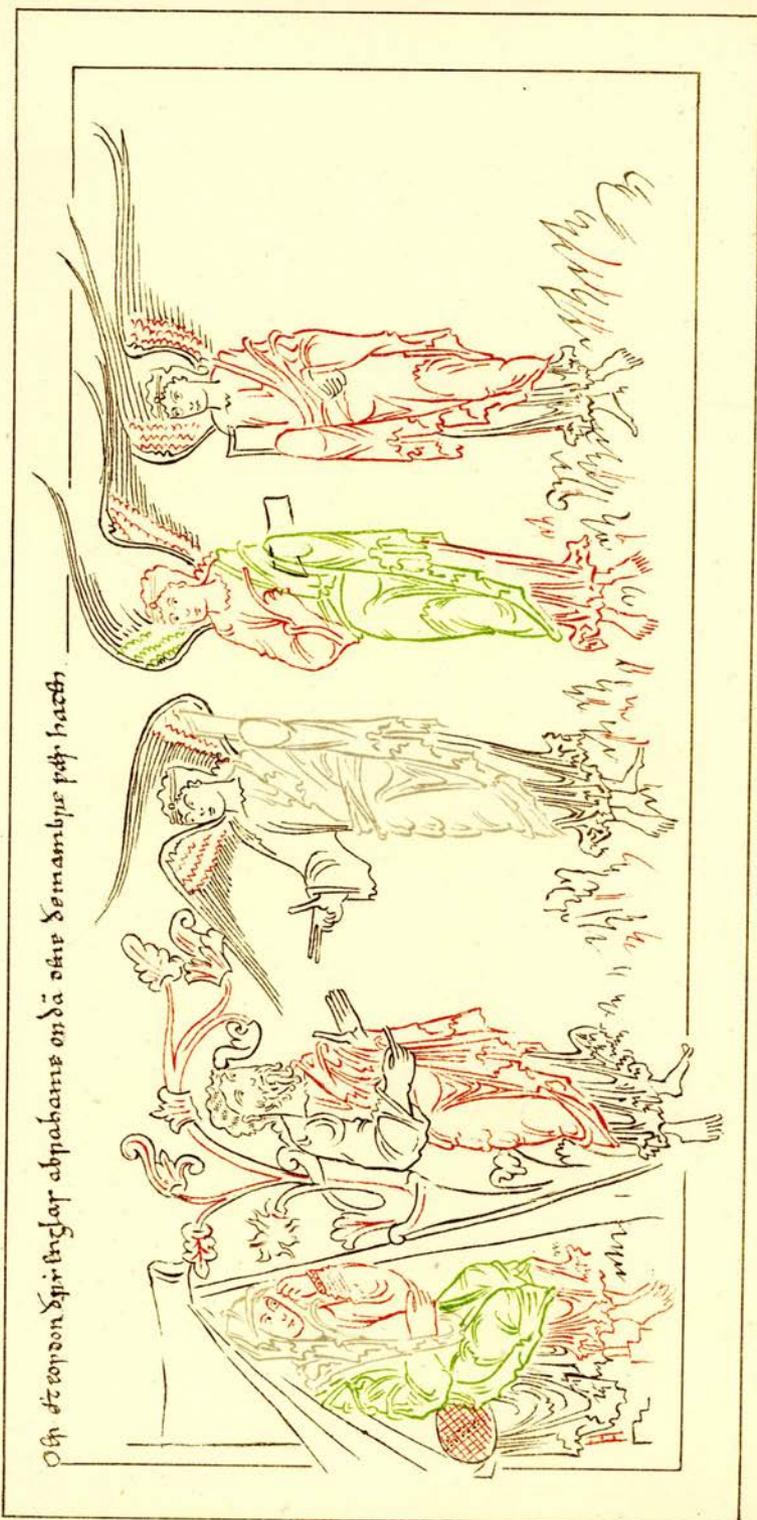


FIG. 2. ABRAHAM AND THE THREE ANGELS : from the same MS.

of our Lord, vol. i. p. 13. The subject is in the left-hand upper corner, and it will be seen that here already, as in almost all mediaeval pictures, the Divine hand is actually catching hold of the sword raised in Abraham's hand, whereas in our Prudentius picture this somewhat too realistic *motif* is omitted. Unfortunately the subject is not represented in any of the three great copies of Genesis—Vienna, Cottonian, or Ashburnham. I believe this in our Prudentius is as early a picture as can be found in any *book*, more especially if my theory hold good, that it is a copy of a Roman design.

ii. *Lot carried into Captivity* (Plate XI., fig. 1).

I have little to remark on this: it is one of the crowded war-scenes which occur so very frequently in early series of pictures in all countries, e.g. Trajan's column, the Vienna Genesis, the Vatican Joshua, the mosaics of S. Maria Maggiore.

iii. *Abraham and Melchisedek* (Plate X., fig. 2).

This striking episode in Abraham's life was taken to prefigure the Eucharist almost as soon as the sacrifice of Isaac was thought to typify the Passion. But the subject does not occur in the earliest art. The first instance I know is to be found in the mosaics of S. Vitale at Ravenna, and this is well worth looking at in connection with our picture. In it, as here, there are two figures standing on opposite sides of an altar, on which is a chalice and two loaves. But at Ravenna the left-hand figure is called, not Abraham, but Abel. In our picture, Abraham is, curiously enough, offering a lamb. He is not armed, nor are any of his train with him: the picture is entirely symbolic. Is it not possible that we have here a case of mistaken adaptation on the part of the Italian artist, of a picture really meant for Melchisedek and Abel, to the story of Melchisedek and Abraham?

Another early picture, one of the mosaics in S. Maria Maggiore, shews a much more realistic treatment. In fact the only hint of the religious importance of the scene is the representation of God appearing in the sky. In the Vienna Genesis (Garrucci, pl. cxiii.) the figure of Abraham resembles that in our picture, but the lamb is wanting. Abraham holds out his hands, covered with a cloth, to receive the bread and wine from Melchisedek, who wears a sort of helmet, and robe reaching only to the knee, and stands in front of a baldacchino, under which is an altar.

The Cottonian Genesis and the Ashburnham Pentateuch do not help us here.

In later art the Eucharistic meaning of the scene is more strongly brought out, and we see a knight, attended by his suite, being houselled by a bishop, e.g. in the statues on the inside of the west wall at Rheims, and a picture by Bouts at Munich.

iv. *Abraham and the Three Angels* (Plate XI., fig. 2).

This is a common subject in Greek Christian Art. It occurs in the Vienna Genesis, and we have a record—a coloured sketch made by Peiresc, now at Paris, figured in Garrucci—of the picture in the Cottonian Genesis whose loss we still deplore so acutely, whether we think of its text, or of the 250 paintings which adorned it.

One of the strangest presentments of the subject known to me, is in the St John's Psalter alluded to before (K. 26). This has two pictures of very fine execution, shewing Abraham first adoring, and then offering bread and wine to a three-headed figure of superhuman proportions seated on a cushioned throne. This figure, in spite of the repellent realism which inspires the conception, is really drawn with a great feeling of dignity, and made, to a certain extent, impressive.

No one has painted the story better than Benozzo Gozzoli did in the Campo Santo at Pisa. A fair but uninteresting example of later treatment is to be seen on the facsimiled page of a *Biblia Pauperum* (Plate XII.), which forms the last of my pictures.

§ 6. The *Biblia Pauperum*.

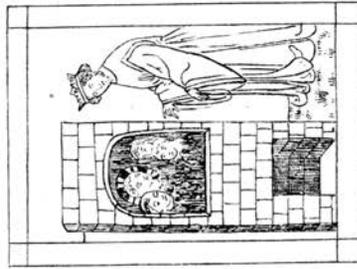
Typology, of one kind or another, runs through the whole of Christian art, and we may take as read a good many of the more obvious assertions and examples that might be brought to bear on the point. My business now is to call attention to two books in Corpus Christi Library which illustrate mediaeval typology, one in words, the other in pictures.

The first is a treatise never yet published, contained in two MSS., nos. 217 and 300. The former MS. came from Worcester Abbey, and is imperfect; the latter is a complete copy. It is of the XIIIth century, and occupies the whole volume, a small 4to of some 80 leaves. The treatise goes by the name of *Pictor in fenestra*, or *Pictor in carmine*. I think that it is of English origin, and that it probably was written early in the XIIIth century. Another copy is to be found in MSS. Rawlinson, A 425 (imperfect), and M. Delisle has published the preface to this work from a Middlehill MS. in his *Mélanges Paléographiques*, p. 206. It consists of a collection of rhyming verses intended to be written under representations of Bible subjects in church windows or frescoes. It is arranged on the typological principle, the New Testament event being taken as the main subject, and Old Testament, or natural, or legendary, types being grouped round it. In this respect it resembles the *Speculum Humanae Salvationis*. But it is much fuller than the *Speculum*, being divided into 138 instead of 58 heads, and comprising not less than 440 subjects. It has a double importance, first as marking an epoch in religious art in this country, and next, as presenting us with as full a key to the typology of the XIIIth century as we could wish for. How does it mark a revival in religious art? That question I can best answer by reading you



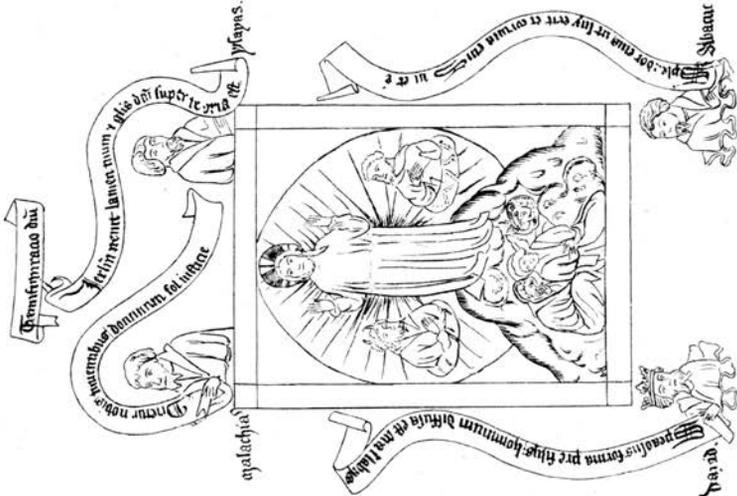
legum. Gen. 22. 12. p. 101. & Abraham  
vidit tres viros. & angelos qui crant  
ad eum hospitium puerorum tres vidit  
vnum adorant. Et tres angeli fugerunt  
inter se plene. Et in hoc q. vnum  
adorabat ipse deus ut dicitur vnum  
tem coram suis pater usq. ad ita  
op. p. 101. & hanc. v. v. ad os aut  
solim.

Qualiter abraham vidit tres viros & angelos & vnum adorant.



legitur dicitur. 2. p. 101. De f. abigeo  
donor. 1. p. 101. 1. p. 101. 1. p. 101.  
in amantibus. 1. p. 101. 1. p. 101. 1. p. 101.  
cedera. 1. p. 101. 1. p. 101. 1. p. 101.  
es quatuor. 1. p. 101. 1. p. 101. 1. p. 101.  
fuerunt plene. 1. p. 101. 1. p. 101. 1. p. 101.  
quatuor vultu. 1. p. 101. 1. p. 101. 1. p. 101.  
fuit transfiguratus. 1. p. 101. 1. p. 101. 1. p. 101.  
in ceteris. 1. p. 101. 1. p. 101. 1. p. 101.

Qualiter abraham vidit tres viros in campo eques et vultu puerorum.



Transfiguratus dicitur

Et tres circumspicit abraham soli natus  
Xpus. Et cetera nati fuerunt tres glificati.  
panditur in th. p. 101. 1. p. 101. 1. p. 101.

galachia

Et tres circumspicit abraham soli natus

Et tres

Et tres circumspicit abraham soli natus  
Xpus. Et cetera nati fuerunt tres glificati.  
panditur in th. p. 101. 1. p. 101. 1. p. 101.

THIS IS ORIGINAL.

a translation of the author's preface, which, along with the catalogue of subjects, I have transcribed from the two MSS. mentioned above.

"Inasmuch as I was grieved that in the sanctuary of God foolish pictures, and things which are rather mis-shapen monstrosities than decorations, should be represented, I wished, if I could, to fill the minds and eyes of the faithful with fairer and more profitable objects of contemplation. For since the eyes of our contemporaries are apt to be caught by a pleasure which is not only vain, but often profane, and since I did not think it would be easy to do away altogether with the meaningless paintings in Churches, especially those in Cathedrals and Baptisteries, where people congregate in large numbers, I have thought it an excusable indulgence that they should be attracted by that class of pictures which, as being the books of the laity, might suggest divine things to the unlearned, and stir up the learned to the love of the Scriptures. For instance, to touch on a few points among many, which is at once becoming or more profitable to behold about the altar of God,—centaurs, two-headed eagles, four lions joined into one with the same head, centaurs with quivers, headless savages dancing (*frementes acephalos*), the chimera—as logicians call it, the fabled tricks of the fox and the cock, monkeys playing the pipe, and Boethius's ass with the lyre,—or to contemplate the lives of the Patriarchs, the ceremonies of the Law, the exploits of the Judges, the figurative acts of the Kings, the conflicts of the Prophets, the triumphs of the Maccabees, the works of the Lord and Saviour, and the revealed mysteries of the Gospel in its first splendour? Is the scope of the Old and New Testaments so narrow that we must needs set aside what is beautiful and profitable, and, as the proverb says, make ducks and drakes of our money to satisfy our ignoble fancies? (*nummos,—Delisle has numeros—ut aiunt iocosos effundamus* is the Latin. I do not know what it really means). Nay, but it is the criminal presumption of painters

that has gradually introduced these flights of fancy, which in any case the authority of the Church should never have countenanced; for it has certainly appeared to countenance that which it has never ceased to tolerate with such culpable indulgence. Therefore it is, that in order to curb the licence of painters, or rather to influence their work in churches where paintings are permitted, my pen has drawn up certain applications of events in the Old and New Testaments, with the addition in each case of a distich which shortly explains the Old Testament subject, and suitably applies the New Testament one. And these, at the request of certain persons, I have arranged in chapters herewith, in correct order; but in each chapter several couplets are given, that what the shortness of one couplet did not fully explain under any subject, the repetition in different words may supply under the same heading, giving a choice to those who may read.

Now these distichs are to be written about the Old Testament subject, or about any other which is mystically or typically applied. For about the New Testament event, since that is of more usual occurrence, and better known, it suffices merely to write the names of the persons represented. However, for those who look to such matters it was not my business to arrange all that should be painted; let them see to that, as the fancy takes them, or as each is endowed with understanding—provided only they seek Christ's glory, not their own. So that not only out of the mouths of babes and sucklings shall He perfect praise, but, even if these hold their peace, the stones may cry out, and a painted wall declare the wonderful works of God after a fashion. It has been my purpose to supplement the materials for the comely decoration already begun in many churches, and to curb the faults of overweening levity by providing it with a supply of what is better."

Surely a very praiseworthy aim on the part of the author, who was not impossibly a Cistercian. He lets it be seen that

he was not a very great friend to pictorial art; but, whether this was so or not, I expect his book exercised no inconsiderable influence in its day.

Among great schemes of typology, which were carried out in English Churches at the time of this reaction in favour of Biblical art properly so called, in opposition to decorative grotesque, none are more conspicuous than the choir windows of Canterbury, and the cloisters of St Albans. The choir windows of Canterbury deserved a better fate than they met with. In 1672—after the Civil War troubles—there still survived twelve of them, and fortunately Somner, the historian of the Cathedral, took the pains to make a list of all the subjects, and to transcribe all the verses, which they contained. It will hardly be believed that only three of these windows exist now, and these are a patchwork made out of four of those described by Somner. They shew many coincidences in subjects (and probably some in the matter of inscriptions) with the work *Pictor in carmine*, the preface to which you have just heard.

The cloisters of St Albans, which belong to the xvth century, seem rather independent of this book. They had 32 windows of three lights each, the central one being, to judge from extant remains, taller than the other two. In each window were two types and an antitype. The series does not coincide with any other known to me. Not a vestige of the glass remains, of course, but the inscriptions in rhyming verses are preserved in a Bodleian MS. (Laud. Misc. 797) of the xvith century, and printed in Dugdale's *Monasticon*. I have made a fresh transcription from the MS., and have included my text in an appendix to this paper.

Of all typological books, the two which attained the greatest popularity were the *Speculum Humanae Salvationis* and the *Biblia Pauperum*. Most writers on these books,—and they have been many—have concerned themselves with the earliest forms in which they appeared in print. But it is questionable if

any one has traced them to their birth-place. Perhaps the oldest copies of the *Speculum* are Italian—e.g. one in the Arsenal Library at Paris, the other in the possession of Lord Coleridge—of the XIVth century, while the windows of the Abbey Church of Hirschau in the Black Forest used to be quoted as furnishing the prototype of the *Biblia Pauperum*. We shall, I believe, not be far wrong if we look upon the *Speculum* as having originated in North Italy, and the *Biblia Pauperum* in Flanders, both in the XIVth century; but I am not prepared to prove this to demonstration. It will be more useful to state shortly the difference between the two books. The *Speculum* is a long poem in irregular rhymed versé. It illustrates each New Testament event by *three* types drawn from the Old Testament, from legend, or from profane history.

The *Biblia Pauperum* has *two* Old Testament types (and none outside the Bible) to each New Testament event; and illustrates each set by texts from the Bible, *three* leonine verses, and *four* prophecies. There are 116 subjects in a *Speculum* (exclusive of some at the end which treat of the Seven Joys of the Virgin, etc.), and the *Biblia Pauperum* has 120. The designer of King's Chapel windows has employed both books in his scheme of illustration, and has also diverged from both under Reformation influences.

Now, MS. no. 167 at Corpus has, among other things, an important though imperfect copy of the *Biblia Pauperum*, from which my last illustration is drawn (Plate XII.). The pictures are mostly in outline—yellow and a coarse red are here and there employed. The date may be late XIVth century, the provenance Flemish. What is interesting about it is the fact that it is closely connected with a much finer copy in the British Museum (King's MSS.—not Royal—no. 5) which is fully coloured and gilt throughout. I had hoped to procure an illustration of a leaf of this book, but I have been so far disappointed. I am convinced that the two are the work of the same hand, and if

any one will compare this illustration with a leaf of that MS. I believe they will be forced to the same conclusion. The London copy shews traces of a curious, if not unique, arrangement. It is an oblong book—the top and bottom sides being the longest, and each leaf was originally meant to fold up like a triptych, the types covering in the central subject.

I may add that some of the glass in St Martin's Church at Stamford, which is said to have been brought from Tattershall Priory, has subjects and verses taken from the *Biblia Pauperum*.

With this I must bring my paper to an end. It will be readily understood that in almost every part of it I have studied brevity, and that the instances which I have selected by way of illustration have been for the most part selected because they are to be found in Cambridge libraries. That I have in any single section exhausted the Cambridge examples, it would be quite wrong to infer. Though perhaps not so rich in illuminated books as Oxford, Cambridge yet possesses many hundreds of volumes which illustrate the development of this branch of Christian Art at every stage of its growth. It is my hope that at some time I may be able to examine the whole number of illuminated MSS. in Cambridge. The work is not of impossible dimensions, and it is worth doing. It brings us into contact with numberless quaint and beautiful creations, and shews us perhaps more clearly than any other study, how people conceived of the things which they held highest—whence those conceptions were drawn, and how deeply they entered into the daily life and thought of a time which is perhaps more obscure to us than the remoter age of Pericles or of Augustus.

## APPENDIX.

VERSES FROM THE CLOISTER WINDOWS OF  
ST ALBAN'S ABBEY.

FROM Laud MSS. 697 (in the Bodleian), cent. xv., xvi., *chart.* in vellum wrapper, of miscellaneous contents. This item has been printed in Dugdale's *Monasticon*, ii. 246. I have expanded the contractions, but preserved the spelling. Words or letters in square brackets are left out in the MS. f. 26.

hic subscribuntur metra illa omnia que ponuntur in claustro monasterii sancti Albani in fenestris pro clariori historiarum intelligencia possidenda.

## I.

Sara licet vetula pregnans hic stat patriarcha.	}	Conception of Isaac.
pregnans virgo pia stat et hic cum prole Maria.		Conception of Christ.
Anna diu hic sterilis potitur <sup>1</sup> fendo Samuelis.		Conception of Samuel.

<sup>1</sup> fe fit MS. se fit *Mon.*

## II.

hic muri Jericho flatu cecidere sonoro.	}	Fall of Jericho.
hic parit ut virgo templum pacis ruit ultro.		Fall of the temple of Peace at Rome.
hic tamen <sup>1</sup> Egipto simulacra ruunt quasi toto.		Fall of the Egyptian idols.

<sup>1</sup> tm MS. omni *Mon.*

## III.

hic aqua de silice, bibat ut plebs, defluit ecce.	}	The rock struck.
fons olei Rome, cibit ut populum, fluit hicque.		Spring of oil flows at Rome at Christ's birth.
hic stat vas et aque quod potum prestat Helie.		Elijah fed by an angel.

## IV.

hic Elyzeus aquas in dulces vertit amaras.	}	Waters of Jericho sweetened.
hic Ihesus in vinum metretas vertit aquarum.		Miracle of Cana.
hic Moises et aquas gustanti reddidit aptas.		Waters of Marah sweetened.

## V.

hic fons Nicopolis cunctis bene subuenit egris.	}	Fountain of Nicopolis.
fons sacer hic et aque bene mundat crimina queque.		Fountain of Bethesda (John v.).
morbos quoscunque piscina lauat Syloesque.		Fountain of Siloam (John ix.).

VI.

hic per contractum cadit Osa leuita retrorsum.	}	Death of Uzzah.
egra Ihesum tetigit mulier: mox sana recessit.		The woman with the issue healed.
tangere dum voluit regi manus hicque stupescit.		Jeroboam's hand withered.

VII.

hic modo per Moysen mare diuiditur rubicundum.	}	The Red Sea divided.
imperat hic Christus; sistit mare ventus et eius.		The storm stilled by Christ.
Jordanis flumen hic diuiditur per Heliam.		Elijah divides Jordan.

VIII.

hic mare diuisum Moyses intrat gradiendum.	}	Moses enters the Red Sea.
hic supraque mare Christus Petrus ambulat atque.		Christ and Peter walk on the sea.
hic intrat Pharao, rediit mare, tingitur <sup>1</sup> ergo.		Pharaoh drowned.

<sup>1</sup> tangitur MS.

IX.

hic dum Susanna fert, casta probatur <sup>1</sup> , Osanna.	}	Susanna acquitted. <i>The verse is corrupt.</i>
hic accusata stat adultera saluificata.		The Woman taken in adultery.
hic mandatque dari prolem Salomon meretrici.		Judgment of Solomon.

<sup>1</sup> or ? paratur in MS.

X.

hic per collirium Raphael sanat ecce Tobiam.	}	Tobit's blindness healed.
per sputumque lutum curat Ihesus hic quoque <sup>1</sup> cecum.		The man born blind healed.
perque oleumque merum [curat] Samarita plagatum.		The Samaritan tends the traveller.

<sup>1</sup> et MS.

XI.

fol. 26 verso.

dum parat ipse patri Jacob escas complacet illi,	}	Jacob blessed by Isaac.
dum lux fit veluti placuit Ihesus ac bene patri,		The Transfiguration.
dumque Josep refecit <sup>1</sup> patrem pater ac benedixit.		Joseph blessed by Jacob.

<sup>1</sup> refecit MS.

## XII.

filius hic vidue prece rursus viuitt Helie.	}	Raising of the widow's son by Elijah.
alter et hic obiit, Christo danteque reuixit.		Raising of the widow's son at Nain.
tercius hic stratus Eliseo statque leuatus.		Raising of the Shunammite's son.

## XIII.

terret per tonitrum populum deus hic inimicum.	}	Plague of hail (?).
terret et hic homines Ihesus hunc captare volentes.		The soldiers fall backwards (John xviii.).
terret et hic plebem regem deus ac Pharaonem.		Plague of darkness (?).

## XIV.

dum rogat <sup>1</sup> Iosue, stat pausans solque sororque.	}	Sun and moon stand still.
dumque Ihesus patitur soror obstat, sol tenebratur.		Eclipse at the crucifixion.
dum rex fert signum se traxit solque retrorsum.		Sun goes back on the dial of Ahaz.

<sup>1</sup> cogitat MS.

## XV.

fiatores Josue fuerant hic Gabaonite.	}	Gibeonites and Joshua.
hic Christus Cleophe se finxit longius ire.		Journey to Emmaus.
hic et Achis regi fictu placuit Dauit uti.		David feigns madness.

## XVI.

Ydola consuluit Occosias rexque recessit.	}	Ahaziah consults Baalzebub (2 K. i.).
Christum percoluit Abagarus rexque reuixit.		Abgarus sends a letter to Christ.
vitam dum fleuit Esehias rexque redemit.		Hezekiah's life prolonged.

## XVII.

stirpibus esca datur celi que manna vocatur.	}	The Manna.
hic sedet in cena cum Christo plebs duodena.		The Last Supper.
Melchisedec Abrahe panem vinum dedit ecce.		Melchizedek and Abraham.

## XVIII.

dum cetheraque Dauit [canit], ictu pene peremit.	}	Saul throws a javelin at David.
per pactum signum studet hic fraus perdere Christum.		The kiss of Judas.
basia perque doli fert Amasa vulnera fati.		Joab kisses Amasa.

XIX.

Samson cecatus stat et hic male ludificatus.	} Samson mocked. Christ mocked. Hur spat upon by the Jews.
hic illudebat Christo plebs ac feriebat.	
hic subsannatum tulit Vr plebisque [sc]reatum.	

XX.

jurgia sponsarum fert Lamech, verber et harum.	} Lamech mocked by his wives. Scourging of Christ. Achior bound & beaten by Holofernes (Judith vi. 13).
ecce flagellatur, orbs per quem saluificatur.	
hic Achior vinclis male mulcatur <sup>1</sup> que flagellis.	

<sup>1</sup> multatur MS.

XXI.

hic probroque graui redeunt a principe missi.	} David's messengers mock- ed by Hanun. Ecce Homo (?). David mocked by Shimei.
hic a plebe Ihesus illuditur, est quoque laesus.	
hic exprobratur Dauit a Semeyque grauatur.	

XXII.

fol. 27.	} The spies bring grapes from Eshcol, <i>or</i> , Barzillai brings food to David. Christ bears the Cross. Isaac carrying the wood for the sacrifice.
hicque ferunt alii quo vita solet recreari.	
hic Christusque crucem, daret ut vitamque salutem.	
hic Ysaac ligna fert, fiat ut hostia digna.	

XXIII.

hicque per insidias lapidatus erat Jeremias.	} Jeremiah stoned. Christ nailed to the Cross. Isaiah sawn in sunder.
hic clauisque Ihesus jacet in ligno crucifixus.	
hic serra <sup>1</sup> cecidit Isaias ac requieuit.	

<sup>1</sup> sarra MS.

XXIV.

dirutus ac elephas, agat ut bene prelia Judas.	} Eleazar kills the elephant (1 Macc. vi. 46). Christ's side pierced. Absalom pierced with darts.
confossus que [deus] ut homo sit viuificatus.	
Absolon est stratus, Davit ut sit saluificatus.	

## XXV.

hieque Josep cesum credens Jacob ingemit ipsum.	}	Jacob bewails Joseph.
hieque sinu natum planxit virgo cruciatum.		The Virgin bewails Christ.
occisum flentes Abel stant ecce parentes.		Adam and Eve bewail Abel.

## XXVI.

sic in cisterna Josep, ast fuit hec mora parua.	}	Joseph in the pit.
Christus sic gelide fuit intra viscera terre.		The Entombment.
piscis erat Jonas trinis seu ventre diebus.		Jonah swallowed up by the fish.

## XXVII.

sicque Jonas cœti rediit de ventre marini.	}	Jonah cast up.
clauso sic saxo prodit Ihesus è monumento.		The Resurrection.
urbe velud clausa Sampson perfregit ad extra.		Samson and the gates of Gaza.

## XXVIII.

saluus et a morsu Daniel rapidoque voratu.	}	Daniel in the lions' den.
sic Stigis a facula stat Adam bene saluus et Eva.		The Harrowing of Hell.
a flamma pueri seu <sup>1</sup> sunt hic saluificati.		The three children in the furnace.

<sup>1</sup> bis in MS.

## XXIX.

hieque rubo dominus focus apparet velut ardens.	}	Moses at the burning bush.
apparetque pie Ihesus hic surgendo Marie.		Christ appears to the Virgin.
hie Abrahe trinus apparet sed deus vnus.		Abraham and the three angels.

## XXX.

hie et translatus est Ennoc et veneratus.	}	Translation of Enoch.
hie scandensque polum Ihesus accipit a patre regnum.		The Ascension of Christ.
hie curru clausum petit Helias paradisum.		Translation of Elijah.

## XXXI.

ars noua scribendi datur hic, noua lex regerendi.	}	Giving of the Law.
ad fandum varijs datur hic noua gracia linguis.		Descent of the Holy Ghost.
linguarum prima fuit hic diuisio facta.		Confusion of Tongues.

XXXII.

hic unum saluat, hic alterum Pharao dampnat.	} Pharaoh decrees the massacre of the male children (?).	
dat Ihesus hic dignis plaudenda, dolenda malignis.		} The Last Judgment.
hic Nabugodonosor intus sedet agmina censor.		

This series of verses is followed in the MS. by another, from the Library windows of the same monastery. These I reserve for a future occasion.

Few of the subjects enumerated in the Cloister-verses call for special remark. It has been already said that the series differs from both the *Speculum* and the *Biblia Pauperum*. I append some short explanations of the more obscure subjects.

ii. 2. *Fall of the Temple of Peace at Rome*. This prodigy is said to have attended the Birth of our Lord; in the *Legenda Aurea (de Nativ. Domini)*, for instance, we are told that the Temple was built after a 12 years' peace at Rome, and that Apollo prophesied that it would last until a Virgin bore a son: The Romans accordingly inscribed over the door of it 'Templum Pacis eternum,' but it fell down on the night when Christ was born.

v. 1. *The Fountain of Nicopolis*. Matt. Paris, *Chron. Maj.* ii. 94 (Rolls Series), gives the clue to this. The spring alluded to is at Emmaus, otherwise called Nicopolis. Christ is said to have passed this fountain with His disciples and to have washed His feet there; whence the healing properties are derived. The account comes from William of Tyre, vii. 24. It is likely enough that the monks of St Albans owed the selection of this type to the work of their own chronicler.

xvi. 2. *Abgarus*. The point of resemblance is that in most versions of the Abgarus-story, the object of the celebrated letter of the Edessene king to our Lord is that he may be healed of a disease in his feet. Our Lord in His answer promises to send a disciple to effect the cure. Thaddaeus is the one eventually commissioned.

xix. 3. *Hur*. The legend in the *Bible Historial*, most likely our writer's source, is that Hur opposed the making of the golden calf. The Jews surrounded him and spat upon him till he died. This is no doubt a Jewish tradition, but I have not happened upon it in Jewish books. It is a type used in the *Speculum*. In St Mary's, Shrewsbury (N. aisle, near the west end), is a bit of xvith cent. German glass bearing the title of this subject "Hur sputis Hebreorum suffocatus, Mag(ister) hist(oriarum)"; but the picture is not there.

Note to p. 49.

Since the above was written, I have had an opportunity of examining an apocalypse earlier than any known to me before. It is in the Stadtbibliothek at Treves (No. 31) and, as I have lately discovered, has been fully described by Dr Frimmel in a pamphlet, *Die Apokalypse in den Bilderhandschriften des Mittelalters*, Vienna, 1885. This MS., itself of cent. viii.—ix., is copied from a Roman book of cent. v. or vi., and proves the Italian origin of the whole cycle. There is another early copy at Bamberg.

MONDAY, *May 27th*, 1889.

Fortnightly Annual General Meeting. Professor Macalister,  
M.D., President, in the chair.

The following new members were elected :

Thomas Dinham Atkinson, Esq., Clare Villas.  
Nigel Douglas Frith Pearce, M.A., Trinity College.  
Sir James Henry Ramsay, Bart., Bamff House, Alyth,  
Perthshire.  
Professor Stanford, Mus. Doc., Trinity College.

The following Officers were elected for the next academical  
year :

*President* : Professor T. M<sup>c</sup>K. Hughes, F.R.S.

*Vice-President* : Professor A. Macalister, F.R.S.

*Treasurer* : W. M. Fawcett, M.A., F.S.A.

*Secretary* : Rev. S. S. Lewis, M.A., F.S.A.

*New Members of Council* :

Professor C. C. Babington, F.R.S.

F. C. Wace, M.A.

Rev. E. G. de Salis Wood, B.D.

F. J. H. Jenkinson, M.A.

*Auditors* : J. E. Foster, M.A.

R. Bowes, Esq.

The Annual Report was presented to the Society :

The Council has the pleasure of announcing that, though the past year has not been prolific in publications, the issue of No. XXIX. of our *Reports and Communications* (for 1885-1886) and *Alderman S. Newton's Diary* (1622-1717) may be expected before the end of the present term.

The *Registers of St. Michael's Parish* and a short Calendar of the *Pedes Finium for Cambridgeshire* are in the Press, and will probably be issued to our Members before the end of this current year.

Eight members have retired from change of residence or other reasons, and the Society has lost seven by death: of these the most notable is the Rev. Churchill Babington, D.D., Honorary Fellow of St John's College: twice he had served on our Council (1860-1863 and 1865-1868); two Communications by him upon coins found in Cambridge appear in our second volume (pp. 1-5: 235-238); but numismatics were only one of the many branches of Archaeology with which his acquaintance was both extensive and profound. He will probably be best remembered by his edition of the *Fragments of the Orations of Hyperides* and of *Aonio Paleario's* long-lost work; his contributions to Natural Science also are of permanent value.

Our other losses are the Mayor of Cambridge (Alderman Edward Bell); Mr Edmond Foster, long the Town-Clerk of Cambridge; the Rev. John Robb Bradstock, M.A., of Corpus Christi College; Allen Arthur Cooper, M.A., Fellow of the same College, who had already given promise of rare success as a historian; Mr Edward Towgood, who had done much for the lasting good of Sawston; and Professor William Wright, LL.D., one of the most distinguished Orientalists of the age.

Twenty-five new members have been elected, and the Society's roll now reckons 316 ordinary, 12 honorary, members.

Six General Meetings have been held, to which eighteen communications have been made by thirteen several members.

Last August a successful visit was made to Stamford, where the local antiquaries and our own member, the Rev. E. G. Wood, B.D. read papers of considerable value; on the 24th of this month our Society combined with the Essex Archaeological Society

in a visit to Bartlow and Hadstock, when Professor T. M<sup>c</sup>K. Hughes gave an accurate and highly interesting account of the tumuli known as the Bartlow Hills.

The following has been added to the list of Societies in union for the exchange of publications:

Société Archéologique de Constantine (*Algeria*).

The PRESIDENT delivered an address reviewing the Society's work during the past year.

Professor MIDDLETON made the following communication:

NOTES ON A BLUE-GLAZED OENOCHŒ OF PTOLEMAIC  
MANUFACTURE. (Plate XIII.)

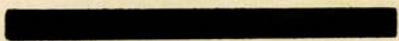
THE glazed Oenochœ, which Mr S. S. Lewis kindly exhibits here this evening, is, with perhaps one or two exceptions, the finest and most interesting example of a very rare fabrique which has ever been discovered. Its special point of interest is, in the first place, the inscription which fixes its date within the years of Ptolemy IV.'s reign, B.C. 222—204; and secondly, its peculiar fabrique, combining Egyptian technique with purely Hellenic form. This beautiful vase, a wine-jug or Oenochœ, measuring  $11\frac{3}{4}$  inches high, is said to have been discovered at Curium on the south coast of Cyprus, but—like many other objects found in Cyprian tombs—it is clearly of Egyptian workmanship.

Like most of the pottery of Egypt, it is made of a very light coloured paste, formed of clay from the Nile Delta, mixed with a very large proportion of sand. The process of its manufacture seems to have been this. First of all the body of the vase was "thrown" on the potter's wheel, and then the spout and ears were shaped by hand.



11 3/4 Inch

ΒΑΣΙΛΕΥΣ ΠΤΟΛΕΜΑΙΟΥ  
ΘΙΛΟΚΑΤΟΡΟΣ



The flat fluted handle and the various *emblemata* were formed separately in moulds, and applied while soft to the body of the vase and then fixed by luting before firing.

The *emblemata* consist of two Silenus or Satyr-masks, both formed in the same mould, and applied, one at the bottom, the other at the top of the handle, and also wreaths of leaves looped round the vase. These festoons are now missing, but their form is visible on the surface of the vase.

Next came the first firing, which fixed the handle and the *emblemata* in their places. After this the potter cut the inscription, incising it deeply with a sharp tool, a rather difficult process on the hard gritty clay.

Then came the application of the blue glaze, which is simply a glass made of sand, alkali from the Natron desert, and lime, the colouring matter being an oxide or carbonate of copper.

All these materials were finely ground with water to the consistency of cream: the vase was dipped in the mixture and then fired a second time at a high temperature.

The use of this brilliant blue glaze (*κύανος*) is peculiar to Egypt; it is used very largely to cover the Osiris-Mummy figures which are found in large quantities in the Egyptian tombs of many different dynasties, and for countless other purposes. Glazes in the true sense of the word were not used on Greek pottery, and enamels very rarely: the chief distinction between these two substances is that a glaze is a transparent coating, and an enamel an opaque one. Both are equally of a vitreous nature.

The final process applied to this Oenochœe (judging from the analogy of other specimens of this ware) was the application of gold leaf to the masks and festoons—i.e. to all the ornament in relief. As this gilding was applied after the final firing, it was insecurely fixed, and has in this case wholly perished.

The chief reason why the Greeks did not make glazed

pottery is a practical one: the clay they used was what potters now call a "fat clay;" that is, it contained very little silica. This kind of clay is smooth and soft, very plastic on the wheel, and can be moulded with ease into almost any shape. Thus the Greek potters were able to mould vases of very beautiful forms of the thinnest possible substance. "Fat clays" have however one drawback, they cannot retain a vitreous coating or glaze. For this purpose a "lean clay" is needed, which contains a large proportion of silica. The siliceous glaze combines, during the firing, with the silica in the "lean clay," and thus a vitreous coating is produced which adheres closely to the pottery; whereas in the case of a "fat clay" the glaze would flake off as the vessel cools. "Lean clays" are not nearly so plastic and pleasant to work as the "fat clays," and thus Egyptian pottery is usually clumsy in body, and far less graceful and varied in form than that of the Greeks. In some cases the mummy statuettes, covered with a brilliant blue glaze, are composed principally of sand; having only enough clay added to them to enable the potter to mould the figure into form. Some of these figures which have been fired at a very high temperature are vitrified not only on the surface, but all through the statuette, and thus have become solid masses of enamel rather than clay.

Vases of this special fabrique appear to have only been manufactured in Egypt during the reigns of a few sovereigns of the Lagidae family.

The most remarkable known example was found at Benghazi in the Cyrenaica, which, together with Phœnicia and Cyprus, for many years formed part of the Ptolemaic dominions. It is an Oenochœ of similar shape and size to that now exhibited, and is inscribed in the same way, under the blue glaze, with the name of Queen Berenice, the sister and wife of Ptolemy III. (Euergetes) 246—222 B.C., ΒΕΡΕΝΙΚΗΣ ΒΑΣΙΛΙΣΣΗΣ ΑΓΑΘΗΣ ΤΥΧΗΣ.

As eponymous founder of the city of Berenice (the modern Benghazi) she is deified as "the Good Fortune" of the city.

The *emblemata* on this vase consist of a standing figure of the deified Queen, holding a cornu-copiae, and pouring from a patera a libation upon an altar, which is inscribed  $\theta\epsilon\omega\upsilon\sigma\ \epsilon\upsilon\epsilon\rho\epsilon\tau\omega\upsilon\sigma$ , i.e. "the Altar of the deified benefactors," a title conferred on various members of the family of Lagidae. On the other side of the figure of the Queen-goddess is a tall hippodrome *meta*, enriched with garlands of flowers—probably having reference to the sacred contests which were usually held at the founding of a new city.

The *emblemata* were wholly gilt, and a good deal of the gold still remains.

Ptolemy Euergetes conquered the Seleucidae and became master of the Cyrenaica in the year 239—238 B.C.; so this Oenochöe is probably a few years later than that date. It passed into the collection of M. Beulé soon after its discovery, and is described by him in the *Journal des Savants*, 1862, p. 162.

Less important examples of this fabrique in the Berlin and Louvre Museums are inscribed with the names of other members of the Lagidae dynasty, namely Arsinoe, wife of Ptolemy II., 285—247 B.C., and Cleopatra, wife of Ptolemy VI., 181—146 B.C.

Some smaller uninscribed specimens are to be seen in the British Museum—e.g. a cup from Naucratis and an *alabastron* from Tel-el-yahoudeh, in the Egyptian Delta: others were found in various tombs in Cyprus. Since writing this I have heard that Mr Budge has recently secured for the British Museum some fine examples of this Ptolemaic pottery with incised inscriptions.

Returning to Mr Lewis' vase, the incised inscription is  $\beta\alpha\sigma\iota\lambda\epsilon\omega\varsigma\ \pi\tau\omicron\lambda\epsilon\mu\alpha\iota\omicron\upsilon\ \phi\iota\lambda\omicron\pi\alpha\tau\omicron\rho\omicron\varsigma$ —"the vase of the King Ptolemy Philopator," at least so I think it must be interpreted. This form of vase-inscription is quite abnormal, as it is not

usual to put the owner's name on Greek or Egyptian pottery. The nearest thing to it is a class of incised inscriptions, scratched on early pottery from the *temeni* of various temples at Naucratis, dating from the 7th and 6th centuries B.C. These vases were in many cases marked as belonging to certain temples by scratching on them the word "I am," followed by the name of the deity in the possessive case; e.g.

ΑΠΟΛΛΩΝΟΣ ΕΜΙ,  
"I am [the cup] of Apollo."

Legends on coins of the Ptolemies and other kings are similar in form to the inscription on Mr Lewis' vase: e.g. a fine gold Octodrachm of Ptolemy IV., the owner of this vase, struck in Cyprus, has the legend ΠΤΟΛΕΜΑΙΟΥ ΦΙΛΟΠΑΤΡΟΣ, some word for "coin" or "money" being understood.

From the palaeographical point of view the vase inscription is peculiar from its semi-cursive, semi-lapidary form. The round sigma (C for Σ) is used, while on Ptolemaic coins the older form always occurs.

The cursive ω is used for Ω, and the rounded €̄, with the central stroke separated from the curve. The alpha in two instances is peculiar, being open at the top: the other characters are of the usual lapidary type; so the whole inscription comes midway between the papyrus and other pen-written types and those on coins and marbles of the Ptolemaic period.

In Crete the C for Σ occurs very early, e.g. on a coin of Gortyna of the 7th or 6th century B.C.; but in other places it is not used, except in cursive writing, till considerably later than the date of this vase.

Mr M. R. JAMES read a second part of his paper "ON FINE ART AS APPLIED TO THE ILLUSTRATION OF THE BIBLE," etc. This has been printed with the paper read 13 May (see above, pp. 31-69).

# LIST OF PRESENTS

RECEIVED DURING THE YEAR ENDING

MAY 27, 1889,

AND

TREASURER'S REPORT.

## BOOKS.

A. From various donors :

From T. Milbourn, Esq.:

Notes on the History of Royston.

From Lieut-General Pitt-Rivers :

Excavations in Cranbourne Chase, Vol. II.

From T. J. de Mazzinghi, M.A.:

Memoir on Stafford Castle and Manor.

From the Editor :

The Reliquary, Vol. III, Nos. 1, 2.

From the Rev. E. J. Bryce (Author):

A Memorial of the Cambridge Camden Society.

From H. Phillips, Ph.D. of Philadelphia, U.S.A.:

First Contribution to the Study of Folk-lore of Philadelphia.

Account of Banquet to Commemorate framing and signing Constitution of U.S.A.

Supplementary Report of Committee appointed to consider an International Language.

From H. E. Norris, Esq.:

Wyton and its Church.

From Professor Browne, B.D.:

Syllabus and Illustrations for the Disney Lectures, Lent Term, 1889.

From the Republic of Costa Rica:

Three pamphlets on the case of the Republic of Nicaragua.

B. From Societies, etc. in union for the exchange of publications :

1. The Society of Antiquaries of London (W. H. ST J. HOPE, Esq., M.A.,  
*Assistant Secretary*, Burlington House, London, W.):

Proceedings, Vol. XII, Nos. 1, 2.

2. The Royal Archaeological Institute of Great Britain and Ireland (R. H. GOSSELIN, Esq., *Secretary*, Oxford Mansions, Oxford Street, London, W.):  
The Archaeological Journal (Vol. XLIV) Nos. 177, 178, 179, 180.
3. The St Paul's Ecclesiological Society (*Hon. Secretary*, E. J. WELLS, Esq., Sandown House, Mallinson Road, Wandsworth Common, S.W.):  
Transactions, Vol. II, Part 3.
4. The Oxford Architectural and Historical Society (*Hon. Secretary*, F. S. PULLING, Esq., M.A., 69 Walton Street, Oxford):  
Nothing received this year.
5. The Norfolk and Norwich Archaeological Society (*Hon. Secretary*, R. FITCH, Esq., Norwich):  
Norfolk Archaeology, Vol. XI, Part 1.
6. The Suffolk Institute of Archaeology and Natural History (*Hon. Secretary*, Rev. F. HASLEWOOD, M.A., St Matthew's Rectory, Ipswich):  
Nothing received this year.
7. The Essex Archaeological Society (*Hon. Secretary*, H. W. KING, Esq., Leigh Hill, Leigh, Essex):  
Transactions of the Society, Vol. III, part 4.
8. The Kent Archaeological Society (*Hon. Secretary*, Rev. Canon W. A. SCOTT ROBERTSON, M.A., Throwley Vicarage, Faversham):  
Nothing received this year.
9. The Sussex Archaeological Society (*Hon. Librarian*, R. CROSSKEY, Esq., Lewes):  
Sussex Archaeological Collections, Vol. XXXVI.
10. The Exeter Diocesan Architectural Society (*Curator*, P. B. HAYWARD, Esq., Cathedral Yard, Exeter):  
Nothing received this year.
11. The Leicestershire Architectural and Archaeological Society (*Hon. Secretary*, W. F. FREER, Esq., Stoneygate, Leicester):  
Transactions, Vol. VI, Part 5.
12. The Associated Architectural Societies of Lincoln, York, Bedford, Leicester, etc. (*General Secretary*, Rev. Canon G. T. HARVEY, Vicar's Court, Lincoln):  
Reports and Papers read during the year 1887.

13. The Historic Society of Lancashire and Cheshire (*Hon. Curator*,  
REV. J. MANSELL, 12 Kremlin Drive, Liverpool):  
Transactions for 1884.
14. The Liverpool Numismatic Society :  
Nothing received this year.
15. The Society of Antiquaries of Newcastle-upon-Tyne (*Secretary*,  
R. BLAIR, Esq., The Castle, Newcastle-upon-Tyne):  
Archaeologia Aeliana, Vol. XII (new series), No. 3; Vol. XIII, No. 1;  
Vol. XIV, No. 1.  
Proceedings, Vol. III, Nos. 27—45; Vol. IV, Parts 1, 2, 3, 4.
16. The Cambrian Archaeological Association (*Secretary*, REV. R. TREVOR  
OWEN, M.A., Llangedwyn, Oswestry):  
Archaeologia Cambrensis (Fifth Series), Nos. 18, 19, 20, 21, 22.
17. The Powys-Land Club (*Hon. Secretary*, M. C. JONES, Esq., F.S.A.,  
Gungrog, Welshpool):  
Montgomeryshire Collections, Vol. XXII, Parts 2, 3; Vol. XXIII,  
Part 1.
18. The Derbyshire Archaeological and Natural History Association  
(*Hon. Secretary*, ARTHUR COX, Esq., Mill Hill, Derby):  
Journal of the Society, Vol. XI.
19. The Royal Historical and Archaeological Association of Ireland (*Hon.*  
*Secretary*, J. G. ROBERTSON, Esq., Kilkenny):  
Journal of the Association (Vol. VIII), Nos. 75, 76, 77.
20. La Société Nationale des Antiquaires de France (*Archiviste*, M. POL  
NICARD, Musée de Louvre, Paris):  
Bulletin de la Société, 1887.
21. The Norwegian Archaeological Society (Antiquar N. NICOLAYSEN,  
*Sekretær*, Kristiania):  
Nothing received this year.
22. Bibliothèque de l'Université Royale de Norvège à Christiania (*Biblio-*  
*thécaire*, A. C. DROLSUM):  
Sundry publications.
23. La Commission Impériale Archéologique de la Russie (*Secrétaire*, M.  
TIESENHAUSEN, à l'Hermitage, Pétersbourg):  
Antiquités Sibériennes, Vol. I, Part 1.

24. Ἡ ἐν Ἀθήναις Ἀρχαιολογικὴ Ἑταιρία (Mr ET. A. COUMANOUDIS, γραμματεὺς, Athens):  
 Ἐφημερίς Ἀρχαιολογική, Vol. III, 1887, Parts 2, 3, 4.  
 Πρακτικὰ τῆς Ἑταιρίας, 1886, 1887.
25. The Peabody Museum, Cambridge, Massachusetts, U.S.A. (F. W. PUTNAM, Esq., *Curator*):  
 Annual Reports, xviii, xix.  
 Archaeological and Ethnological Papers, Vol. I, No. 1.  
 Twenty-second Report of the Trustees.
26. The Smithsonian Institution, Washington, U.S.A. (SPENCER F. BAIRD, Esq., *Secretary*):  
 Nothing received this year.
27. The Numismatic and Antiquarian Society of Philadelphia (H. PHILLIPS, Jun., Esq., Ph.D., *Corresponding Secretary and Treasurer*, 320 South Eleventh Street, Philadelphia, Pa., U.S.A.):  
 Nothing received this year.
28. The Archaeological Institute of America (*Secretary*, E. H. GREENLEAF, Esq., Museum of Fine Arts, Boston, Massachusetts, U.S.):  
 Nothing received this year.
29. The Bureau of Ethnology, Washington (W. J. HOFFMANN, Esq., M.D., *Secretary*):  
 Nothing received this year.
30. The Davenport Academy of Natural Sciences (W. H. PRATT, Esq., *Corresponding Secretary and Curator*, Davenport, Iowa, U.S.A.):  
 Nothing received this year.
31. La Société Jersiaise (*Secretary*, M. EUGÈNE DUPREY, Queen Street, St Helier, Jersey):  
 Treizième Bulletin Annuel (1887).
32. The London and Middlesex Archaeological Society (JOHN E. PRICE, Esq., *Secretary*, 27 Bedford Place, Russell Square, London, W.C.):  
 Nothing received this year.
33. The Surrey Archaeological Society (THOMAS MILBOURN, Esq., *Hon. Sec.*, 8 Dane's Inn, London, W.C.):  
 Nothing received this year.
34. The Somersetshire Archaeological and Natural History Society (J. A. TURNER, Esq., *Curator*, The Castle, Taunton):  
 Nothing received this year.

35. Verein für Thüringische Geschichte und Altertumskunde (*President*, Dr DIETRICH SCHÄFER, Jena):  
Zeitschrift des Vereins, Band VI, Heft. 1, 2.  
Thuringische Geschichtsquellen (neue Folge), Band III.
36. American Antiquarian Society: (*Librarian*, E. M. BARTON, Esq., Worcester, Massachusetts, U.S.A.):  
Nothing received this year.
37. The Johns Hopkins University (N. MURRAY, Esq. *Secretary of the Publication Agency*, Baltimore, Maryland):  
University Studies in Historical and Political Science (Sixth Series);  
Do. , Seventh Series.  
History of Cooperation in the United States.
38. Die Historische Gesellschaft für die Provinz Posen (Dr EHRENBERG, *Sekretar*, Posen, North Germany).  
Nothing received this year.
39. The British and American Archaeological Society of Rome (*Secretary*, The Hon. A. J. STRUTT, 76 Via della Croce, Rome).  
Journal of the Society, Vol. I, No. 4.
40. The Architectural, Archaeological, and Historic Society of Chester (*Honorary Secretary*, T. HUGHES, Esq., F.S.A., The Groves, Chester):  
[Nov. 2, 1886.]  
Journal (New Series), Vol. I.
41. Clifton Antiquarian Club (*Honorary Secretary*, A. E. HUDD, Esq., 94 Pembroke Road, Clifton: [Nov. 2, 1886.]  
Proceedings, Vol. I, Part 3.
42. The British Archaeological Association (E. P. LOFTUS BROCK, Esq. *Hon. Secretary*): [December 8, 1887.]  
Journal, Vol. XLIV, Parts 2, 3; Vol. XLV, Part 1.
43. The Architectural and Archaeological Society of St Alban's (The Rev. Canon DAVYS, M.A., *Hon. Secretary*): [March 5, 1888.]  
Transactions for 1887.
44. The Folk-lore Society (J. J. Foster, Esq. *Secretary*, 36 Alma Sq., St John's Wood, N.W.): [May 21, 1888.]  
Nothing received this year.
45. The Cambridge University Association of Brass Collectors:  
Nothing received this year.
- The Wyoming Historical and Geological Society:  
Proceedings and Collections, Vol. II, Part 2; Vol. III.  
C. A. S. Comm. Vol. VII.

SUMMARY OF ACCOUNTS FOR THE YEAR ENDING 31 DECEMBER, 1888.

<i>Receipts.</i>		<i>Payments.</i>	
£	s. d.	£	s. d.
Balance in hand, 31 Dec., 1887	505 18 7	Baron A. von Hügel, Curator of Museum	37 10 0
Annual subscriptions	294 0 0	University Press	159 19 0
Life Members' subscriptions	42 0 0	Mr A. Rogers, copying MSS.	12 15 6
By sale of Publications	10 4 0	Messrs Stearn : photographs	16 0 0
By Interest on G. E. R. Debenture Stock	13 12 3	Excavation of Saxon Cemetery	17 8 0
		Mr H. A. Chapman : attendance	2 10 0
		Ansell : cabinet-maker	25 0 0
		Bookbinder, bookseller, and stationer	5 14 5
		Subscription to <i>East Anglian</i>	0 5 0
		Petty cash, paid to Secretary	2 2 0
		Rattee and Kett : work at Barnwell Priory	100 0 0
		Purchase of £300, 4 p.c. G. E. R. Debenture Stock	379 0 0
		Balance in bank	758 3 11
		"    cash	106 1 11
			1 9 0
			<hr/>
			107 10 11
			<hr/>
			£865 14 10
			<hr/>

Examined and found correct, F. C. WACE }  
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May 27, 1889.

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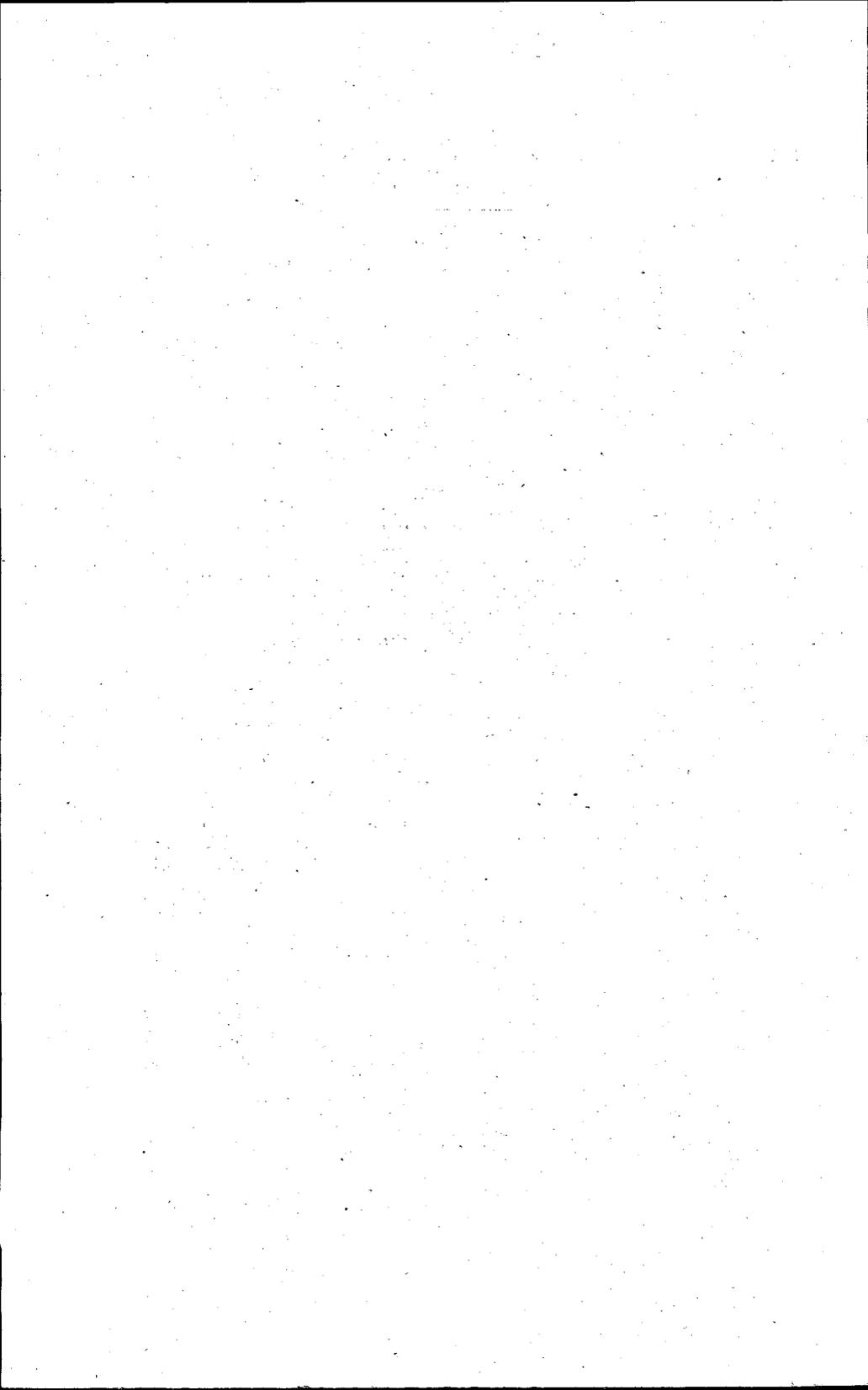
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LIST OF THE PUBLICATIONS OF THE  
CAMBRIDGE ANTIQUARIAN SOCIETY.

REPORTS.

Reports I—X (1841—1850). Ten numbers. 1841—1850. Svo.

PUBLICATIONS. QUARTO SERIES.

- I. A Catalogue of the original Library of St Catharine's Hall, 1475. Ed. by Professor G. E. CORRIE, B.D. 1840. 1s. 6d.
- II. *Abbreviata Cronica, 1377—1469.* Ed. by J. J. SMITH, M.A. 1840. *With a facsimile.* 2s. 6d.
- III. An account of the Consecration of Abp. Parker. Ed. by J. GOODWIN, B.D. 1841. *With a facsimile.* 3s. 6d.
- IV. An application of Heraldry to the illustration of University and Collegiate Antiquities. By H. A. WOODHAM, A.B. Part I. 1841. *With illustrations.*
- V. An application of Heraldry, &c. By H. A. WOODHAM, M.A. Part II. 1842. *With illustrations.*  
\* \* Nos. IV and V together, 9s. 6d.
- VI. A Catalogue of the MSS. and scarce books in the Library of St John's College. By M. COWIE, M.A. Part I. 1842.
- VII. A description of the Sextry Barn at Ely, lately demolished. By Professor R. WILLIS, M.A. 1843. *With 4 plates.* 3s.
- VIII. A Catalogue of the MSS. and scarce books in the Library of St John's College. By M. COWIE, M.A. Part II. 1843.  
\* \* Nos. VI and VIII together, 9s.
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- X. Roman and Romano-British Remains at and near Shefford. By Sir HENRY DRYDEN, Bart. M.A. And a Catalogue of Coins from the same place. By C. W. KING, M.A. 1845. *With 4 plates.* 6s. 6d.
- XI. Specimens of College Plate. By J. J. SMITH, M.A. 1845. *With 13 plates.* 15s.
- XII. Roman-British Remains. On the materials of two sepulchral vessels found at Warden. By Professor J. S. HENSLOW, M.A. 1846. *With 2 plates.* 4s.  
\* \* Nos. I—XII, with a title-page, form Vol. I of the Society's *Quarto Publications.*
- XIII. *Evangelia Augustini Gregoriana.* A description of MSS. 286 and 197 in the Parker Library. By J. GOODWIN, B.D. 1847. *With 11 plates.* 20s.
- XIV. Miscellaneous Communications, Part I: I. On palimpsest sepulchral brasses. By A. W. FRANKS. *With 1 plate.* II. On two British shields found in the Isle of Ely. By C. W. GOODWIN, M.A. *With 4 plates.* III. A catalogue of the books bequeathed to C. C. College by Tho. Markaunt in 1439. Ed. by J. O. HALLIWELL. IV. The genealogical history of the Freville Family. By A. W. FRANKS. *With 3 plates.* 1848. 15s.
- XV. An historical Inquiry touching St Catharine of Alexandria: to which is added a Semi-Saxon Legend. By C. HARDWICK, M.A. 1849. *With 2 plates.* 12s.  
\* \* Nos. XIII—XV, with a title-page, form Vol. II of the Society's *Quarto Publications.*

[Report, No. XLIX, June, 1891.]

REPORTS AND COMMUNICATIONS. OCTAVO.

Reports XI—XIX (with Abstract of Proceedings, 1850—59); Communications, Octavo Series, Nos. I—IX. Nine numbers. 1851—1859.

\* \* \* Communications, Octavo Series, Nos. I—IX, with a title-page, contents and index, form Vol. I of the Society's *Antiquarian Communications*. 1859. 11s.

Reports XX—XXIV (with Abstract of Proceedings, 1859—64); Communications, Nos. X—XIV. Five numbers. 1860—1864.

\* \* \* Communications, Nos. X—XIV, with a title-page, contents, and index, form Vol. II of the Society's *Antiquarian Communications*. 1864. 10s.

Reports XXV—XXXVI (with Abstract of Proceedings, 1864—1876); Communications, Nos. XV—XVIII<sup>1</sup>. Four numbers. 1865—1879. 2s to 8s. each.

\* \* \* Communications, Nos. XV—XVIII, with a title-page, contents, and index, form Vol. III of the Society's *Cambridge Antiquarian Communications*. 1879. 15s.

Reports XXXVII—XL (with Abstract of Proceedings, 1876—80); Communications, Nos. XIX—XXII. Four numbers. 1878—1881. 3s. and 4s. each.

\* \* \* Communications, Nos. XIX—XXII, with a title-page, contents and index, form Vol. IV of the Society's *Cambridge Antiquarian Communications*. 1881. 14s.

Report XLI (with Abstract of Proceedings, 1880—81); Communications, No. XXIII. 1883. 12s.

Report XLII (with Abstract of Proceedings, 1881—82); Communications, No. XXIV. 1884. 8s. 6d. (*With a Supplement in folio.*)

Report XLIII (with Abstract of Proceedings, 1882—83); Communications, No. XXV. 1884. 7s. 6d.

Report XLIV (with Abstract of Proceedings, 1883—84); Communications, No. XXVI. 1886. 5s.

\* \* \* Communications, Nos. XXIII—XXVI, with a title-page, contents, and index, form Vol. V of the Society's *Cambridge Antiquarian Communications*. 1886. 30s.

Report XLV (with Abstract of Proceedings, 1884—85); Communications, No. XXVII. 1887. 7s. 6d.

Report XLVI (with Abstract of Proceedings, 1885—86); Communications, No. XXVIII. *With 2 plates.* 1887—8. 5s.

Report XLVII (with Abstract of Proceedings, 1886—87); Communications, No. XXIX. 1890. 3s.

Report XLVIII (with Abstract of Proceedings, 1887—88); Communications, No. XXX. 1890. 7s. 6d.

<sup>1</sup> Nos. XV and XVI were marked XIV and XV by mistake.

PUBLICATIONS. OCTAVO SERIES.

- I. The Anglo-Saxon legends of St Andrew and St Veronica. Ed. by C. W. GOODWIN, M.A., 1851. 2s. 6d.
- II. Fragment of a Graeco-Egyptian work upon magic. Ed. by C. W. GOODWIN, M.A. 1852. *With a facsimile.* 3s. 6d.
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- IV. A History of Waterbeach. By W. K. CLAY, B.D. 1859. *With 3 plates.* 5s.
- V. The Diary of Edward Rud; to which are added several letters of Dr. Bentley. Ed. by H. R. LUARD, M.A. 1860. 2s. 6d.
- VI. A History of Landbeach. By W. K. CLAY, B.D. 1861. *With 1 plate.* 4s. 6d.
- VII. A History of Horningsey. By W. K. CLAY, B.D. 1865. 2s. 6d.  
\* \* Nos. IV, VI, and VII, with a title-page, form a volume entitled: 'Three Cambridgeshire Parishes: or a History,' &c. 1865. 12s.
- VIII. The Correspondence of Richard Porson, M.A., formerly Regius Professor of Greek. Ed. by H. R. LUARD, M.A. 1867. 4s. 6d.
- IX. The History of Queens' College. Part I. 1446—1560. By W. G. SEARLE, M.A. 1867. 8s.
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- XI. A History of Milton. By the late W. K. CLAY, B.D. 1869. 3s.  
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- XIV. The History and Antiquities of the Parish of Bottisham and of the Priory of Anglesey. By EDW. HALLSTONE, Jun. *With 7 plates.* 1873. 12s.
- XV. An annotated List of Books printed on vellum to be found in the University and College Libraries at Cambridge; with an appendix on the bibliography of Cambridge libraries. By S. SANDARS, M.A. 1878. 2s.
- XVI. A Supplement to the History of the Parish of Bottisham and the Priory of Anglesey. By EDW. HALLSTONE, Jun. 1878. 1s.  
\* \* Nos. XIV and XVI, with a title-page to the whole work, form a volume. 1873—78. 13s.
- XVII. Josselin's Historiola Collegii Corporis Christi et Beatae Mariae Cantabrigiae. Edited by J. W. CLARK, M.A. 1880. 2s.
- XVIII. The Bells of Cambridgeshire. By J. J. RAVEN, D.D. 1881. 5s.
- XIX. A Supplement to the 'Bells of Cambridgeshire,' with an Index to the whole work. By J. J. RAVEN, D.D. 1882. 1s.  
\* \* Nos. XVIII and XIX, with a title-page to the whole work, form a volume. 1881—82. 6s.

PUBLICATIONS. OCTAVO SERIES, *continued.*

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- XXIII. The Diary of Alderman S. NEWTON (1662—1717). Edited by J. E. FOSTER, M.A. 1890. 5s.
- XXIV. Mr Essex's Journal of a Tour through part of Flanders and France made in August 1773. Edited by W. M. FAWCETT, Esq., M.A., F.S.A. 1888. 5s.
- XXV. The Registers of the Church of St Michael, Cambridge. Edited by J. VENN, Sc.D. *In the Press.*
- XXVI. A Short Calendar of the Feet of Fines for Cambridgeshire. By WALTER RYE, F.S.A. 5s. *In the Press.*
- History of Swaffham Bulbeck. By EDWARD HAILSTONE, Jun. *In the Press.*

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OCCASIONAL PUBLICATIONS.

Catalogue of Coins, Roman and English series, in the Museum of the Cambridge Antiquarian Society. 1847. 8vo. 2s.

On the Cover of the Sarcophagus of Rameses III., now in the Fitzwilliam Museum. By SAMUEL BIRCH, Esq., LL.D. 1875. 4to.

\* \* \* This paper has also been printed in the Society's *Communications*, Vol. III, No. XXXV.

List of the Members of the Society, May 26, 1879. 8vo.

List of the Members of the Society, May 24, 1880. 8vo.

List of the Members of the Society, May 30, 1881. 8vo.

List of the Members of the Society, May 22, 1882. 8vo.

List of the Members of the Society, May 7, 1883. 8vo.

List of the Members of the Society, May 26, 1884. 8vo.

List of the Members of the Society, May 18, 1885. 8vo.

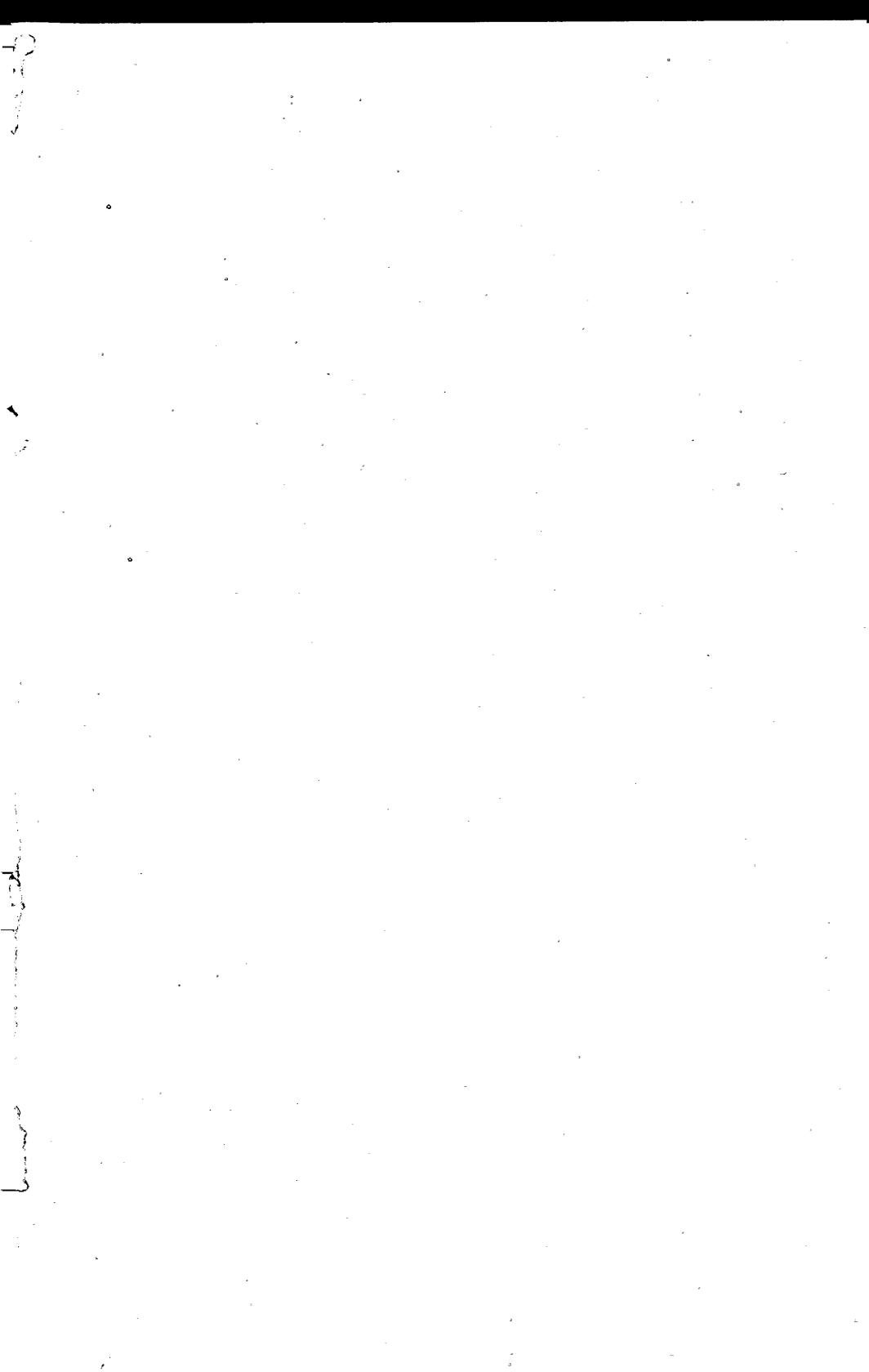
List of the Members of the Society, May 24, 1886. 8vo.

List of the Members of the Society, May 23, 1887. 8vo.

List of the Members of the Society, May 21, 1888. 8vo.

List of the Members of the Society, May 27, 1889. 8vo.

NOTE.—The Secretary of the Society is the Rev. S. S. LEWIS, Corpus Christi College, Cambridge; to whom all communications relating to the Society may be addressed.



# CONTENTS

OF PROCEEDINGS, No. XXXI.

VOL. VII, No. I.

	PAGE
On a skeleton of a Stag from Manea Fen. By J. W. CLARK, M.A. . . . .	2
On an Egyptian <i>Stele</i> . By Professor MACALISTER . . . . .	3
Notes on an altar-cloth from Lyng Church, Norfolk. By Professor MIDDLETON . . . . .	4
On an early Christian Inscription at Mertola, Portugal . . . . .	7
Exhibition of a silver medal of Queen Anne . . . . .	9
Notes on two Chasubles at Sawston Hall. By Professor MIDDLETON . . . . .	10
Exhibition of a bronze figure. By Professor HUGHES . . . . .	13
Exhibition of a sheet of Hamond's plan of Cambridge, 1592. By J. W. CLARK, M.A. . . . .	13
On recent discoveries in Linton Church. By W. M. FAWCETT, M.A. . . . .	15
On a Collection of Egyptian skulls. By Professor MACALISTER . . . . .	17
Exhibition of the <i>Scala</i> of Johannes Climacus, M.S. By F. J. H. JENKINSON, M.A. . . . .	17
On certain sculptured stones. By Professor BROWNE . . . . .	17
Exhibition of the Will of General Arnold. By F. C. WACE, M.A. . . . .	18
On the stone of Jællinge. By E. MAGNÚSSON, M.A. . . . .	18
On antiquities found at Hauxton. By Professor HUGHES . . . . .	24
On three choir-stalls from Brampton Church, Hunts. By Professor MIDDLETON . . . . .	28
On Fine Art as applied to the illustration of the Bible, Sæc. ix—xiv. By M. R. JAMES, M.A. . . . .	31
Annual Report (presented 27 May, 1889) . . . . .	70
On a blue-glazed Oenochœ. By Professor MIDDLETON . . . . .	72
List of Presents . . . . .	77
Treasurer's Report, for year ending 31 December, 1888 . . . . .	82