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WITH

Communications

MADE TO THE SOCIETY.

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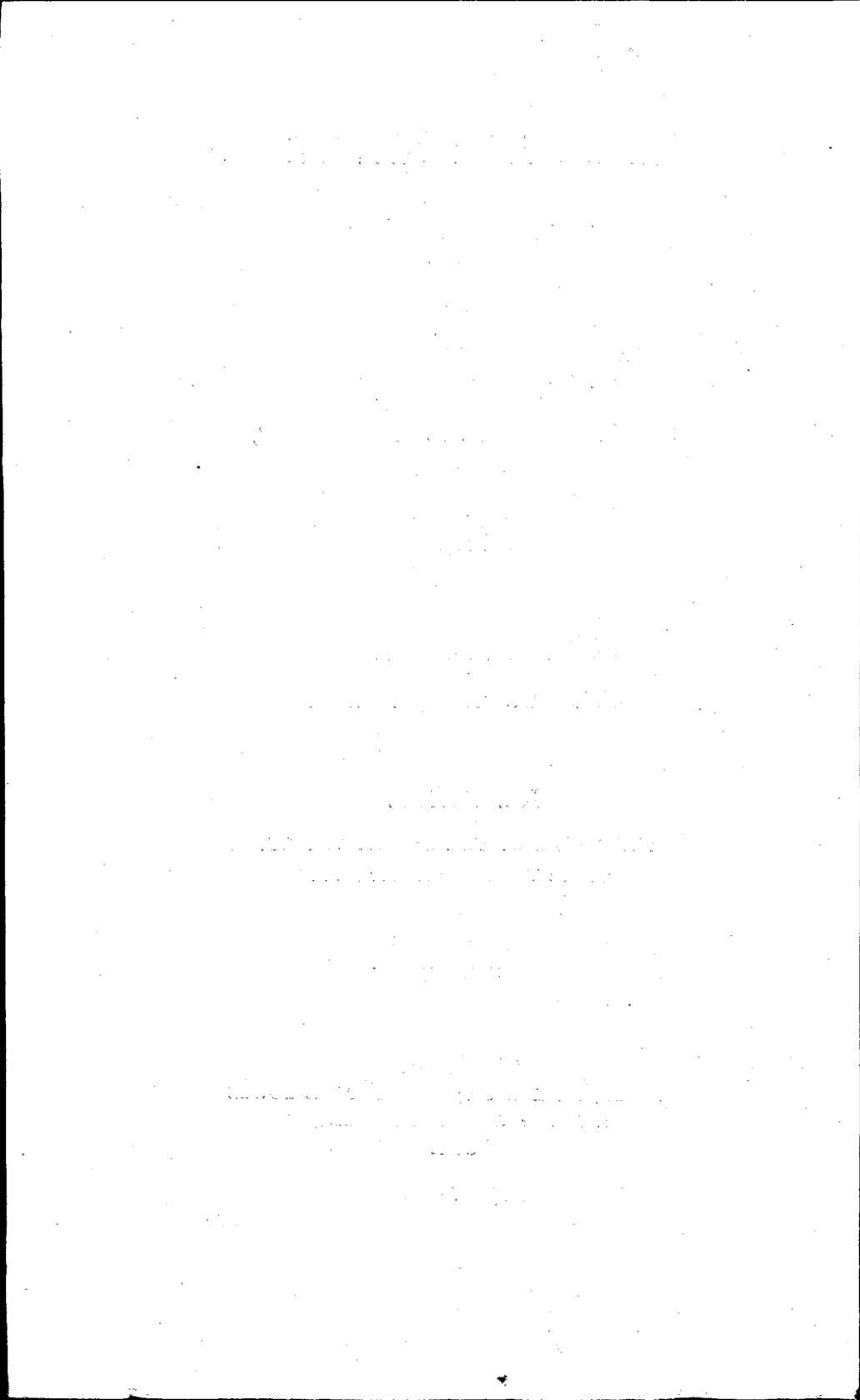
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It certainly *slants* much more than the other i's. The next letter is undoubtedly A. The next has been taken for both D and B, of which I am strongly in favour of the latter, and the next is certainly O. Then follow four fragmentary strokes, which I am inclined to read as an N, followed by an I. The first and third are not sufficiently *sloping* for an M, such as appears elsewhere in the inscription. The following letter is, I feel confident, an R, but I can read no more. There is room for nine letters in the remainder (the lost part) of the line. How much more may have followed we cannot tell. Of the attractive suggestion SVPREMVS DOMINVS, the former word is out of the question; the latter, I think, unjustifiable by the fragmentary letters. For SEPTIMIA and SEPTIMA the arguments appear to me about equal. As to what BONIR means, I can at present make no suggestion: but I believe the nominative to REVOCAVIT is to be looked for rather in a period or cycle than in a human name like SEPTIMIA¹.

Professor HUGHES made the following communication :

ON MR WILES GREEN'S COLLECTION OF ANTIQUITIES
FOUND AT OR NEAR MANEA.

The collection before us was made by Mr Wiles Green, of Manea, and generously bequeathed by him to the Cambridge Antiquarian Society in 1892².

The value of such a collection depends largely upon its being a record of the history of one area through many succeeding ages. Manea from its position deserves careful examination, as it is one of a series of gravel-islands which occur just within the area of the fens. These islands running in a west-north-west direction, formed the last dry ground

¹ Since this paper was read, Mr F. Haverfield, F.S.A., in a communication to the Society of Antiquaries (*Proceedings*, xiv. p. 264), has shewn that FLAS would be a regular abbreviation for FLAVIVS in the 4th century. He further quotes a considerable number of cases, also from later times, in which *civis* is used to denote nationality. E. C. CLARK.

² Mr Wiles Green died 8 May, 1892.

occupied by those who took refuge in the fens, and must therefore have been the scene of many a struggle between the refugees and the invaders from whom they fled.

The fen deposits are of later date than paleolithic man, but many of the gravel-islands which project through the peat and silt are of paleolithic age, and rest on an ancient floor of clay, in which are imbedded remains of the earliest postglacial fauna.

The objects exhibited may be divided into several groups according to their age, and may be thus described, beginning with the oldest.

There is one stone implement of paleolithic type. This specimen has suffered recent fractures which enable anyone, by the contrast of colours between the old surface and the new, to infer something as to the vicissitudes through which it has passed. It has undoubtedly been originally derived from a bed of ferruginous gravel, but what accident brought it into juxtaposition with a neolithic celt I cannot tell. The neolithic age is represented by a dozen polished stone instruments which are of exceptional interest from their variety and peculiar characters. There are only two of undoubtedly local origin; the one a thin implement made of the black flint from the East Anglian chalk, with only the broad cutting edge ground. This has never been exposed to surface weathering, and is of the true fen type, resembling that which was found in 1863 sticking in the skull of *Bos primigenius* from Burwell Fen, which is now in the Geological Museum¹. The other of local type, is a small thick unpolished celt of a form not uncommon in the *débris* around Grimes Graves. Whether this means that it was an unfinished form or not I will not venture to decide. The surface of this specimen is white, showing that it has been long exposed to the action of the weather.

There are several large thick polished axes of the dark and light, grey or reddish, blotched flint, which seems to be made from the mottled flint of Yorkshire or Lincolnshire. The only way to explain the occurrence of flint implements of this type

¹ *Antiquarian Communications*, ii. 285.

in such large numbers in East Anglia, if they have not been imported, is to suppose that they have been manufactured out of the masses of flint which have been transported with the drift from the north.

There are also specimens of the bulging blue-grey polished felstone implement—so uniform in type and so widely distributed all through England. These were probably imported into this district, as the rock does not occur *in situ* anywhere near, and is rare in the drift. One small highly-finished, triangular, polished, fibrolite implement is of great interest, as it is difficult to imagine by what combination of circumstances it can have got to Manea. Implements of this material are almost unknown in this country, but are not uncommon on the western continent of Europe, especially in Brittany.

I cannot offer any subdivision of the prehistoric age of metal, whether copper, bronze, or iron, in this district. It is in this collection represented by one socketed and looped bronze axe (the fragments of bronze vessels I refer to Roman times). To approximately the same time, *i.e.*, to the bronze age, I refer the coarse cup-shaped vessel with a single handle, and an indented linear pattern, of which one specimen is exhibited. I have found similar ware in tumuli on the adjoining mainland, but there they were generally very rotten and difficult to remove.

Then came the Romans, and, when the time of fighting and camps was over, and they had settled down to enjoy the fruits of their conquests, whatever they may have done to the people themselves, they seem to have introduced at once important changes in the habits and customs, as well as the instruments and vessels of every-day life, of the inhabitants of this part of the country. They settled on every bit of land that could be cultivated all up and down the rivers and on the higher ground round and in the fens. The rising ground of Manea, as we have evidence in the objects just described, had long been occupied by the people of the stone and bronze ages. How near to Roman times their relics carry us we cannot tell, but the next folk of whom we know anything with certainty are the Romans, and Romanised Britons, or whatever we should call

the well-to-do people who lived in villas all over East Anglia, and used both home-made and foreign pottery and other wares. Whoever they were, they lived in Manea also, and owing to their cleanly habits of burying all their rubbish in pits, we find in their broken pottery a sample of their style and taste, and in the bones from their kitchens a record of how comfortably they lived. The remains have not yet been examined in detail, but we have noticed among the fragments of pottery, Samian ware, some of which is highly decorated, and occasionally has the potter's mark preserved; mortaria, with a name stamped on the rim in some cases; thin red and grey or black ware, such as was made at Caistor and at Upchurch, and many pieces ornamented in slip. But, perhaps, more interesting than these specimens of a better kind, are the fragments of rough ware which seem to have been made nearer home, being exactly like the pottery of which such extensive waste heaps occur round Horningsea. In metal we have not much in this collection, save remains of bronze cooking-vessels. A considerable number of coins and some metal ornaments have been found, which are preserved by Mr Wiles Green's family, and it is hoped may some day be described.

The Romans in their turn passed away, and of the six centuries or so that elapsed while the old English folk were establishing their sway in East Anglia we have no records from Manea. Maybe the island went back to waste. But somewhere in medieval times, between the 11th and 14th century perhaps, we know from a few pieces of pottery that man sojourned there again. One long jug of early form is placed in our museum. Still later, the Church and the glazed ware of the Bellarmine type carry the story on through the 14th, 15th and 16th centuries down to the time of parish records.

There is one very interesting example of a double cone in flint produced by one blow, and by its wonderful symmetry suggesting design. It is, however, a well-known natural form, which I have already described elsewhere.

There is a small black urn, to which I should be sorry to attempt to assign a date. I should not have been surprised

to have learned that it contained coins. Unfortunately the lingering tradition of the law of treasure trove, and the sometimes too well-founded suspicion that insufficient remuneration will be given to the actual finder, does still often interfere with the preservation of objects of real or fancied value, and still oftener causes the real circumstances of the find to be concealed—thus destroying most of its interest and importance as historical evidence. As there are many who are unacquainted with the law of treasure trove, I append an extract from a letter which Dr Waraker has been so good as to send me on the subject.

“At the meeting of the Antiquarian Society on Monday last you remarked in passing that the law of ‘Treasure trove’ caused a disastrous result in that the find of metal ‘was sent into the melting-pot.’ This is not at the present day strictly true, though the belief that the old law still continues to exist in practice, I have no doubt still lingers and may produce the same consequences.

“I think, therefore, that every opportunity should be taken to diffuse knowledge of the existing practice.

“The old law was originally that a person concealing treasure trove was punishable with death, but at a later time the penalty was reduced to fine and imprisonment, and the finder if he delivered up the articles received no reward. Antonio Panizzi pointed out the mischief to which this led in the destruction of things of great archaeological interest, but often of little intrinsic value.

“At length, about 1862, so far as I can recollect, attention was strongly attracted to the subject by a prosecution for concealing treasure trove. The case was *Reg. v. Thomas*, and the facts were these: One Butcher, ploughing a field in Sussex, turned up some gold torques of about 11 pounds in weight. Supposing them to be brass, he sold them for sixpence a pound to Thomas, who re-sold them as gold, and the facts being discovered he was prosecuted and convicted.

“Soon after this the Treasury issued an order that if the finder disclosed the fact and delivered the find to the Treasury he should be paid not merely the intrinsic but the artistic value (fairly assessed) of the article.

“I may mention that it still remains an offence to *conceal* the find, and accordingly the generally obsolete adage ‘Honesty is the best policy’ in this matter still survives.

“Let me add that not every find is treasure trove. The object must be gold or silver, coin, plate, or bullion. It must have been hidden for purposes of concealment, and not placed in the earth with intent not to

resume possession, nor casually lost; such belongs to the finder. Hence if the torques above mentioned had been, as probably was the case, buried with the Keltic chieftain, whose person they had adorned in life, they were not treasure trove."

Mr M. R. JAMES made the following communication :

ON THE FRESCOES IN ETON COLLEGE CHAPEL.

Two reasons have combined to induce me to handle a subject already fully treated by Mr J. W. Clark (and Mr Keyser) in the *Architectural History of Cambridge*. In the first place my attention has been specially drawn to several remains of English art which illustrate the life and miracles of the Virgin in the course of my recent investigation of the sculptures in the Lady Chapel at Ely; and in the second place, as I have been entrusted with Essex's pencil drawings of the Eton frescoes, through the kindness of the Provost of Eton, the present opportunity of exhibiting and commenting upon them seemed too good to be lost¹. That these paintings are the work of an English artist was among the discoveries which we owe to Mr J. W. Clark. That they are really beautiful works of art I think the drawings amply suffice to show. It is, I fear, too much to hope that the paintings themselves will see the light of day again in our time; but it is a thing to be hoped for and to be kept in view when any alteration of the interior arrangements of Eton College Chapel is next thought of.

Before we proceed to the paintings themselves I must epitomise their history. For this I naturally turn to the *Architectural History* (I. 411, etc.), where I find the following main facts. The paintings were begun in 1479-80. The accounts of that date contain entries for candles to light the painter at his work; sponges to clean them appear in 1482-3, by which time some must have been finished. We find more candles entered in 1484-5; the colours are entered separately in 1487-8; and this item concludes with the words:

¹ These drawings have since been photographed by Messrs Gray and Davies, of Queen's Road, Bayswater.