

PROCEEDINGS

OF THE

Cambridge Antiquarian Society,

22 OCTOBER, 1894, TO 29 MAY, 1895,

WITH

Communications

MADE TO THE SOCIETY.

No. XXXVII.

BEING No. 1 OF THE NINTH VOLUME.

(THIRD VOLUME OF THE NEW SERIES.)



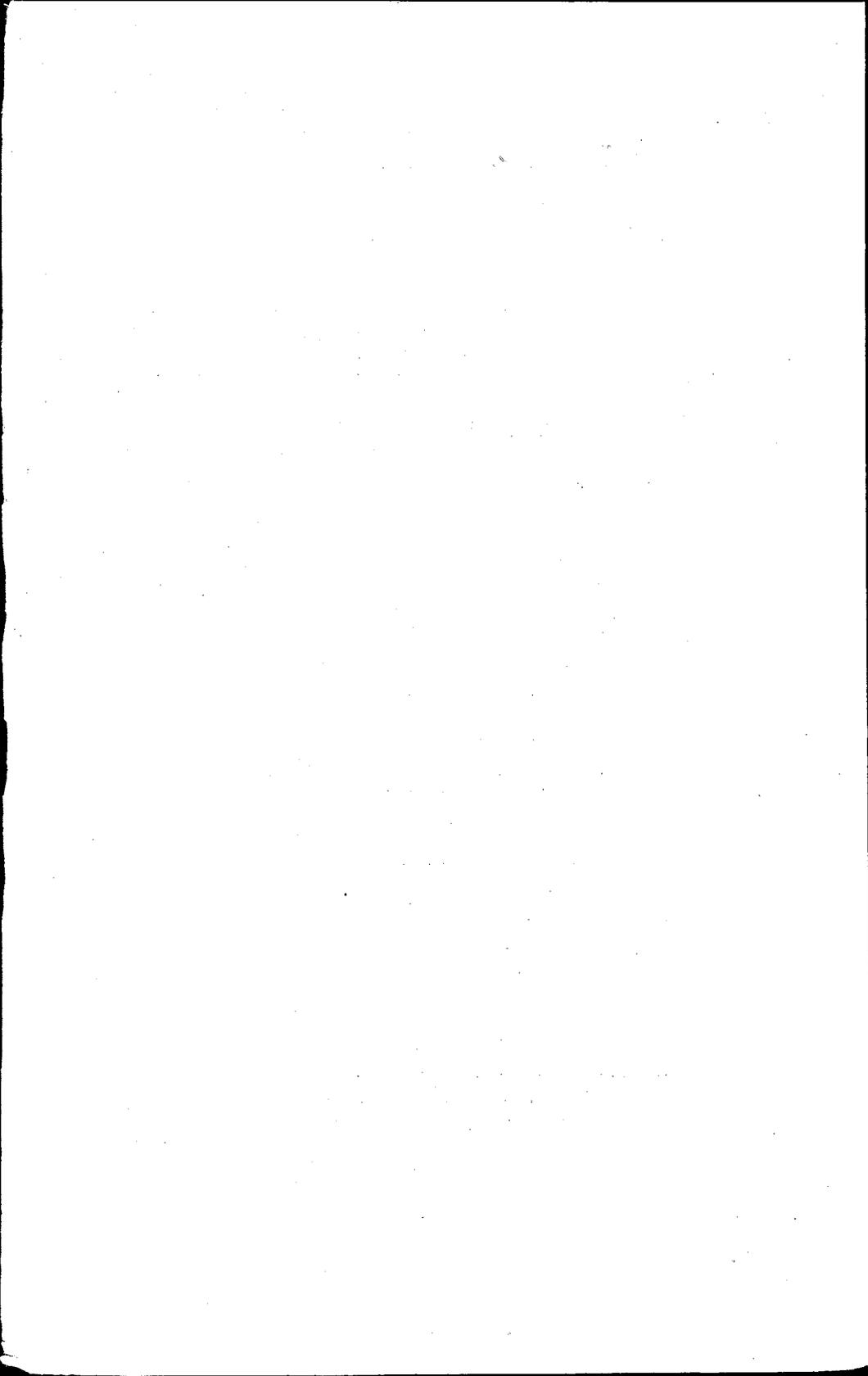
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and marginal notes. Mr Bradshaw placed the Galen sixth of those printed by Siberch in 1521. This first issue exactly agrees as regards the condition of the wood-cuts with the Erasmus, which he placed fifth, and we may therefore leave the numbers and call it 5*.

I alluded above to the 8vo. wood-cut *Arma Regia*, with the date below, which is on the last page of the first issue of Q 6 verso. In Mr Bradshaw's introduction to the Siberch books prefixed to the Bullock, there is a note on page 14 alluding to a similar leaf that I found in a mutilated condition in the Bagford Fragments in the British Museum, and which was assigned to the Lucian, as the only Siberch book then known of which a copy had not been seen with its last leaf. Having compared the photograph of the last leaf in the Dublin volume with this fragment, I found them to be identical; the Bagford specimen (Harl. MSS. 5929, No. 368) must therefore be assigned to the first Galen, and the last leaf of the Lucian is still to seek.

Dr Noble Johnson, who wrote the life of Linacre, states that a second edition of *both treatises* was published during Linacre's lifetime: it is quite possible, therefore, that he had seen or heard of this Dublin copy or of a similar one.

With regard to the wood-cut, the Adoration of the Shepherds, it would be interesting to discover where it was first used, and how it passed into the hands of Siberch. Mr W. M. Conway considers it to be "clearly a Low Country wood-cut of about 1485."

Dr M. R. JAMES, King's College, made the following communication:

ON SOME FRAGMENTS OF FIFTEENTH CENTURY
PAINTED GLASS FROM THE WINDOWS OF KING'S
COLLEGE CHAPEL, TOGETHER WITH NOTES UPON
THE PAINTED GLASS IN THE SIDE CHAPELS.

The fragments of fifteenth and sixteenth century glass, which I am bringing before you to-night, have enjoyed a very chequered career. From what building they originally came

we shall probably never know, and conjecture does not carry us far. Their immediate source is, however, familiar. They come from the windows in King's College Chapel.

During last year an important work was initiated by the College in connexion with these windows. In order to put you in complete possession of the situation, I must expend a few words on their history. The work was originally executed under three contracts, namely:—

I. Barnard Flower: Contract lost. £100 was paid to him, 30th November, 1515. He died 12th February, 1516-17.

II. Galen Hoone, Richard Bounde, Thomas Reve and James Nicholson. The contract is dated 30th April, 1526, and is for 18 windows, including the east and west windows, "and so seryatly the Residue." Six were to be finished within a year from date, twelve within four years after that.

III. Francis Williamson and Symond Symondes. The contract is dated 3rd May, 1526, and is for four windows, two on each side; two to be completed within two years after date, two within three years after that.

All were, therefore, to have been finished by 1531. There are in all 25 windows of old glass. We have contracts for 22: but these include the west window; therefore 21 only were done. We may therefore calculate that 17 windows are by Hoone, Bounde, etc., four by Williamson and Symondes, and four by Barnard Flower. Probably the one dated 1517 (sixth on the north side) is Flower's, and also the second on the same side.

The windows have been re-leaded and repaired, wholly or in part, several times: first between 1657 and 1664; next, in 1711-12; thirdly, in 1725-1730; fourthly, in 1757-1765; lastly, from 1841-1849.

This last restoration, carried out by Hedgeland, only extended to ten-and-a-half windows, five on the north side (viii-xii.), five-and-a-half on the south (vii-xii.). Consequently, the east window, seven windows on the north side (i-vii.) and six on the south (i-vi.) have not been touched since 1765, and it has now become necessary to renew the leading and iron-work of these.

One window (No. iv. on the north side) has been completed; the work has been entrusted to Mr Kempe, whose eminence as an artist in stained glass does not need to be dwelt upon by me: and at the present moment, the same process of re-leading is being carried on for the north-eastern window of the Chapel, with most satisfactory results. The fragments which I now exhibit have been taken from these two windows; and they are, in most cases, of considerably older date than the windows in which they have been found. They have been used as patches by the workmen who repaired the windows in the last century. I have gone through the separate bills for the last repair of the glass in 1757-65, by William Harlock, and in the case of four windows I find entries of various numbers of "pieces of old glass stopin," charged at a penny apiece, besides a large number, in every window, of "pieces of stain and painting glass." This shows that it was a recognised practice, at least by Mr Harlock, to patch up gaps in the painted windows with fragments of old stained glass in his possession. He would, no doubt, get hold of numbers of such fragments during the process of reglazing the windows of College Chapels and Halls, and of Churches in the town or neighbourhood. And it is also very likely that he or his predecessors would use portions of broken glass from other parts of the College Chapel itself, and in particular from the side chapels or vestries, the glass in which seems to have been greatly damaged in early times.

The only connected portions of glass which I have recovered from the two windows already repaired or in course of repair are those fragments which are stuck upon the plain glass, and two more pieces which I submit at the same time. These belong to a series of twelve medallions, illustrating the occupations of the twelve months. Such series are very common in MSS., where they illustrate the Kalendar, and on portals of Churches, and also in painted glass, *e.g.*, in Chartres Cathedral (S. Choir aisle), and formerly in the Cloister of St Edmund's Abbey. And probably the fashion of representing the months pictorially is very ancient. There exist mediæval copies of a

fourth century Roman Kalendar, in which such pictures occur (Ed. Strzygowski).

The fragments before us represent :—

1. A man in a curious hat, who is holding out his lap to catch something. He may be engaged in fruit gathering, or possibly sowing.

2. A man nude (only his legs remain), who is about to get into the winefat, to tread grapes. This will be the medallion for October.

3. A pig: the picture for November almost always represents swine being fed in oak-woods, and a swine-herd watching them.

4. A man and a harnessed horse by him: possibly a ploughing scene. If so it stands for March.

5. Portion of a figure holding a sickle, and a bunch of wheat, a sheaf, &c., standing corn behind. This is for August.

All the glass is well drawn: it belongs to some time in the fifteenth century, possibly the middle. It is less likely to have been in a church than in a secular building, whether hall or parlour of a college or private house. Of the other fragments I will call your attention to:

1. A very pretty angel of cent. xv.

2. Part of a figure of St John Baptist in a hairy robe, of cent. xvi.

3. A curious fragment representing gold and silver coins. I have ascertained, though it is doubtful whether you will be able to decipher so much in this light, that the coins are inscribed and carefully drawn. They are coins of Charles I., and the date on one of them is 1634. The scale seems to show that they must have been part of a large picture, and the date is remarkably late.

I must mention one or two facts connected with the north-west window, the one at present under repair. Probably from its position (it is more exposed than any other) this window has had to be mended far more frequently than the rest. First, in 1590-1, when stonework and ironwork were repaired and glass renewed to the value of £4. 15s. Next in 1616-7. Twice

more, with the rest in 1711-12, and about 1728. Lastly by Harlock in 1757, when 55 pieces of old glass were put in and 119 of coloured glass, and similarly in 1765, when Harlock leaded 14 feet and put in 18 pieces of glass. This second small reparation of Harlock's must, I think, have been rendered necessary by some accidental breakage. I conjecture from the character and distribution of the patched portions that at one time or another a ladder or scaffold pole has fallen against the window and destroyed the top of one of the lower lights. This may very well have happened when the adjacent north-west tower was under repair, which was frequently the case.

Of the reparation of 1590 I think I have found traces: the repairers at that time appear to have done their best to reproduce the broken portions of the design. One head and a number of bits of architecture and canopy-work have been renewed in a very watery and thin-coloured glass, which Mr Kempe's workmen have agreed with me in attributing to the latter end of the xvith century.

Certain new facts may be mentioned in this place. The two main upper lights on the north have each of them a date inscribed near the top. In both cases it is 1527. And, as the contracts with Galen Hoone and Co. and with Williamson and Symondes are both dated 1526, it becomes moderately certain that this window is to be attributed to one of the two firms and not to Barnard Flower, who seems to have died in 1516. This is the more curious, inasmuch as the next window to it in position and in sequence, is almost certainly Flower's. Possibly he may have been responsible for the design and part of the execution. If not, it would seem that the windows were not put up in any rational order.

The scrolls on the window are also now decipherable, or partly so, for the first time. It must be remembered that there are four pictures in the window, representing

1. The rejection of Joachim's offering, because he was childless.
2. Joachim among the shepherds: an angel appearing to him.

3. Joachim and Anne meeting in front of the Golden Gate of the Temple.

4. The Birth of the Virgin.

The scrolls in the window are duplicated and confused and have never, even in the *Architectural History*, been made out; they are imperfect, but decipherable now, and I may as well put upon record my reading of them, beginning from the bottom.

1. Post triduum i (gap) iunii peperit anna mariam beneuic < tam >.

2. Angelus in specie iuuenis ap<par>uit ei . . . ens vt sei vi^{us} decret.

3. Post ienfrni (= ieiunii) peperit anna maria.

4. Angelus in specie in venis (iuuenis) apparuit. The whole question of the mistakes in these scrolls I must reserve.

Lastly, I would mention that before the present restoration, a very large part of the glass in the lower half of the window was thoroughly dislocated and confused, some of it turned inside out: bodies were separated from heads, and legs fitted on to alien bodies. When the scaffolding is removed, all, or very nearly all confusion will be seen to have disappeared, and the true artistic value of the pictures, which is very great, will be seen for the first time. It would not be right for me to leave this part of my subject without saying that the College could not have undertaken this work of restoring this very important and beautiful window had it not been for the generosity of one of its Fellows, Mr F. T. Cobbold.

This communication has really so far resolved itself into a discourse upon the north-west window, but the notice circulated made mention of the glass in the side-chapels. I ought not really to plunge now into a mass of details, but I must make some attempt at redeeming my promise. The most workmanlike way of proceeding will be to go through the side chapels, and see what we find there.

The second Chantry from the west on the south side is that of Provost Hacombleyn, who gave the great lectern, was Provost at the time of the glazing of the upper windows, and died in

1538. In the outer window of this Chantry, which looks into the Court, there is glass, which has suffered and been mended more than once, and was brought to its present condition by Provost Thackeray.

In the tracery or crocket lights as the old bills call them (meaning croisette lights) are various badges, and angels, and on the *right* the four Evangelistic beasts; on the *left* the four Latin Doctors, Ambrose, Jerome, Augustine and Gregory; Augustine is holding a heart.

In the lower lights are two half-length figures or rather less than half-lengths. That on the left is Henry VI., who is crowned and holds what I take to be a martyr's crown upon an open book. An engraving of this is a common object in Cambridge. That on the right is St John the Evangelist.

The character of these two figures is markedly Renaissance, that of the Evangelistic emblems and the four Doctors is equally characteristic of the xvth century. But this is probably merely a case of survival of the older style, or of the using up of glass which the maker had in stock. In the lower window, which gives on the ante-chapel, the original glazing is fairly perfect. The lower lights contain quarries representing lily, rose, pansy and daisy, and the initials, R. H., both in capitals, and also, R. h., this R being a capital and the h a cursive letter. I suspect that one of these stands for Robertus Hacombeyn, and the other for Rex henricus. In the tracery lights are various devices of the five wounds, Sun and Moon, etc., and some figures of saints which mark the transition from Gothic work to Renaissance, but partake of the latter character most strongly. They are, counting from the left: St Christopher, St Ursula, Gabriel, the Virgin, St Anne, St John Baptist.

The next Chantry to the east of this is Robert Brassie's: he was Provost in Mary's time from 1556-8 and endowed the Chantry during the brief revival of the old religion. The inner window of this Chantry contains his initials, but little else. In the outer window, however, eight figures have been placed which claim our attention. They are part of a series older by many years than any other glass in the Chapel, being all of

them xvth century, and not late in that century, so far as I can judge. Where they originally stood it is impossible to tell. There is a very vague tradition that they came from Ramsey Abbey. I cannot trace this story to its source at present. All that I can definitely say is that the window was restored November, 1857.

The figures from left to right, are :—

1. St Peter with keys and an extraordinarily uncouth visage.

2. St Philip with a long cross-staff.

3. A Bishop in cope, tunicle, dalmatic and alb, with crosier and book. He is beardless, and seems to have a modern head.

4. The Prophet Zephaniah (Daniel ?), facing right, with open book and turban. On his scroll is *Accedam ad uos in iudicio et ero <testis vobis>*. The words are from Malachi, but are often given to Daniel or Zephaniah. This figure and the next one to it are plainly portions of a series well known in mediæval art. It was very common to depict the Twelve Apostles each bearing a scroll inscribed with a clause of the Apostles' creed, and Twelve prophets whose scrolls bore quotations from their prophecies corresponding to the portions of the creed. The text on the scroll we are considering corresponds to the clause "He shall come again to judge both the quick and the dead." The figures of the Apostles in this window, or at least that of St. Peter, are too large, I think, to have been originally placed in the same window as Daniel, and neither has any trace of a scroll.

5. King David, seated, with turban and harp. His scroll reads *redemisti me domine deus veritatis*, which corresponds to the clause "was crucified" or else "rose again from the dead," in the creed.

6. A person whom I take to be a doctor. He wears a bonnet with gold cord and fingers a book. His gown has slits in the sleeves, but his arms are not put through the slits. This may be a canonist or writer like St Yvo of Chartres.

7. A youthful Bishop in mitre, chasuble, and alb, with crosier round which from top to bottom is wound spirally a

very long vexillum or handkerchief. I believe this to represent St Erasmus.

8. St James the Great with scallop on shoulder, long staff and book.

We must now proceed to the northern chantries, passing over two, which contain Roger Goad's arms in a most beautiful floral border (1613) and the shield of Matthew Stokys, Esquire Bedell, of Elizabethan time. In the fourth chantry from the east on the north side is a mass of fragments belonging to the series of Apostles and Prophets. The fragments of figures include the top of St Philip's cross staff, and a hand holding a loaf of bread which belonged either to St Simon or St Jude, and would of itself almost serve to fix the glass as being of English make, so characteristic of English art is the symbol. On the fragments of scrolls may be deciphered almost the whole of the Apostles' Creed, and many portions of the prophecies corresponding thereto.

In the Chapel, east of this, are the remains of the figure of Hosea which belonged to the same series, and his scroll is fairly perfect.

It reads: *O mors, ero mors tua.* As to the history of this glass, it appears that John Rumpaine, M.A., who entered the college in 1495, glazed one of these windows on the north of the chapel, and I also find two bills of the last century for repairing the vestry windows. These are of 1744, when 49 pieces of coloured glass were put in, and of 1761, when 18 pieces were required. They were also mended in 1657.

Now this glass is too old to be of Rumpaine's giving, and it is my own belief that these large figures must have come from some other Church, hardly the old chapel of the College, which was narrow and humble. Possibly Ramsey Abbey, though why glass should have been removed thence before the dissolution, one cannot guess, and there is no record of a later transfer; but more possibly, I think, from the Church of St John Zachary, which was demolished in order to make room for the Chapel.

I will just add that some monograms and quarries, and

possibly other portions of the glass from the side-chapels, has found its way to a Church in Middlesex, that of Great Greenford, of which this college are patrons. The Rev. Edward Betham, Bursar in the last half of the eighteenth century, was Rector of Greenford, and is doubtless responsible for the transfer. Some pieces of this glass have been figured in the Transactions of the Middlesex Archæological Society¹.

But, further, some portions of the glass have found their way into the upper windows of the Chapel. The most conspicuous instance is the head of the lowest Messenger (central light) in the third window from the west on the south side. He is an angel properly, but either Harlock or someone equally intelligent has given him a bearded head, which seems to be of the size and character of the heads in the side chapels. I hope some day to see this and other absurdities, which now glare upon us from the windows, set right. Yet the work is a very formidable one for us now, as twelve windows will have to be releaded, and one of them is the east window, which might count for two. The average cost for one window is over £200. I think I need hardly say more. *Quis reparabit?*

WEDNESDAY, *November 7, 1894.*

W. M. FAWCETT, M.A., President, in the Chair.

The election of the following members was announced: The Rev. John Hawke Crosby, The College, Ely: Mr William Eaden Lilley: Mr Edwin Wilson.

The Rev. John Watkins, M.A., made the following communication :

ON THE HISTORY OF WILLINGHAM CHURCH.

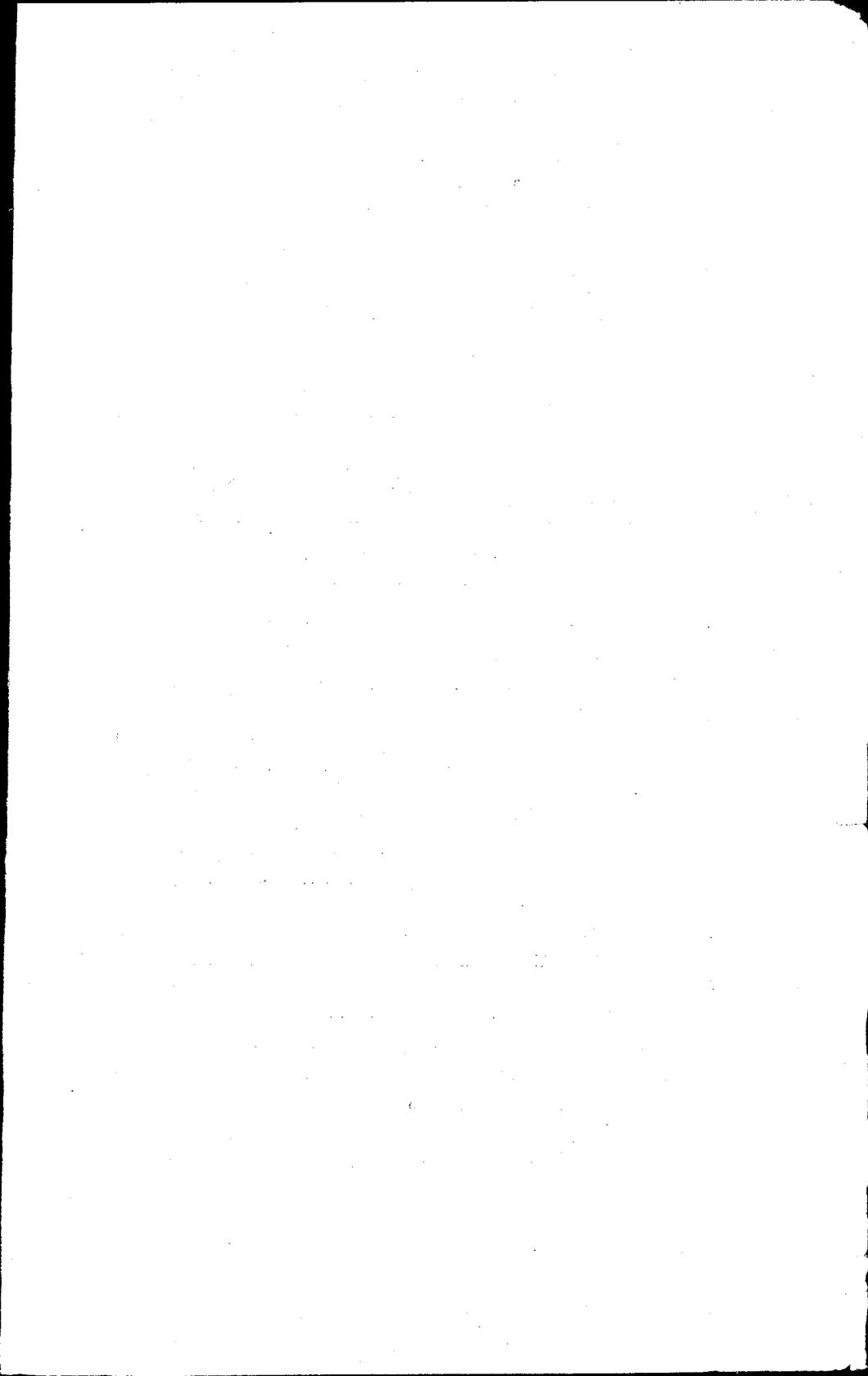
In preparing this paper on the Church of St Mary and All Saints at Willingham, I have made large use of the report drawn up by the late Mr R. Herbert Carpenter at the com-

¹ I owe this information to the kindness of Mr J. E. Foster.

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