

PROCEEDINGS

OF THE

Cambridge Antiquarian Society,

19 OCTOBER—7 DECEMBER 1908.

WITH

Communications

MADE TO THE SOCIETY

MICHAELMAS TERM 1908.

No. LII.

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CAMBRIDGE ANTIQUARIAN SOCIETY.

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Proceedings, 1907-8. Michaelmas Term. With Communications, No. XLIX. pp. 122—146. Plates VI—X. 2s. 6d. net.

Le Braz, Mons, La Bretagne et sa littérature (n. p.). Gray, Arthur, Dual Origin of Cambridge. von Hügel, Baron A., Recent additions to Museum. Hughes, Prof. T. McK., Excavations in King's Lane. Walker, Rev. F. G., Excursion round Old Cambridge. White, Rev. C. H. Evelyn, Surnames of Cambridgeshire (n. p.).

Proceedings, 1908. Lent Term. With Communications, No. L. pp. 147—266. Plates XI—XV and other illustrations. 5s. net.

Stokes, Rev. H. P., LL.D., Cambridge outside Trumpington Gates before the foundation of Peterhouse. Benton, G. Montagu, A Fourteenth Century Wall-Painting in Lolworth Church, representing the Incredulity of S. Thomas. Fordham, H. G., II. Cambridgeshire Maps. II. Maps of the Nineteenth Century. Durham, Miss, Serb and Albanian in the Balkans. Wherry, G. E., M.A., M.C., The Rings under the Eaves of Old Houses. Clark, J. W., M.A. and Foster, J. E., M.A., The Senate House Yard and early Cambridge Stationers. Clark, J. W., M.A., On two Bookcovers, with chains, found in the Tower of St Benedict's Church, Cambridge. Carøe, W. D., M.A., On the part of King's Hall lately restored to Trinity College. Open Meeting. Benton, G. Montagu, Stone Coffins and Skeletons discovered at Thetford, Norfolk. Gray, Rev. T. D., M.A., A Wall-Painting in Babraham Church. Keynes, G. L. and White, G. H. Evelyn, Excavations at Earith Bulwarks. Report of the Belgic Congress. Antwerp Celebration.

Proceedings, 1908. Easter Term. With Communications, No. LI. pp. 267—329. Plates XVI—XXIX and other illustrations. 5s. net.

Walker, Rev. F. G., M.A., (1) Skeletons recently found at the "War Ditches," Cherryhinton. (2) On the Contents of a Tumulus excavated at Lord's Bridge, near Cambridge. Bond, F. Bligh, Esq., F.R.I.B.A., On the Road Screens in Cambridgeshire. Walker, Rev. F. G., M.A., Report on the Excavations at Barton. Exhibition of Portraits and of Cambridge Caricatures. Allix, C. P., M.A., and Hughes, Prof., On a Tumulus recently explored on Newmarket Heath. Sixty-Eighth Annual General Meeting. General Index to Vol. XII.

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

19 October—7 December, 1908.

Monday, 19 October, 1908.

Professor RIDGEWAY, F.B.A., in the Chair.

The Report for the year 1907-8 was presented to the Society and passed.

SIXTY-EIGHTH ANNUAL REPORT.

THE Society has carried on its work successfully during the past year. The Secretary Mr J. E. Foster has been laid aside by illness, but his colleague the Rev. F. G. Walker has more than adequately performed the duties, and the Society owes a debt of gratitude to him for his services.

Every lover of things ancient deplures the loss to Archæology caused by the death of one of our honorary members, Sir John Evans, K.C.B. During more than forty years his name has been held in esteem by all antiquaries.

Death has taken from us six members whose sympathy with our work we can ill afford to lose:—the Duke of Devonshire, K.G., Chancellor of the University; the Reverend Charles Taylor, D.D., Master of St John's College; Professor Bunnell Lewis; Clement Gutch, M.A., of King's College; Charles Henry Monro, M.A., of Gonville and Caius College; and Mr Arthur Deck.

Fifteen members have resigned, most of them through leaving Cambridge and its neighbourhood, making in all a difference of 21 in our numbers.

Twenty-seven new members have been elected, as compared with 15 in the year before, so that the Society has now 303 members on the roll.

During the past Session 19 meetings have been held with an average attendance of 45 persons. This shows that interest in the Society's work is well maintained.

The following communications were made :

- C. P. Allix and Prof. T. McK. Hughes: *On a tumulus recently explored on Newmarket Heath.* May 29, 1908.
- T. D. Atkinson: *On some points in Ely Cathedral.* June 1, 1908.
- G. M. Benton: *On a wall-painting in Lolworth Church.* Jan. 27, 1908.
- On a stone coffin and skeleton discovered at Thetford, Norfolk.* March 16, 1908.
- F. Bligh Bond: *On Rood Screens in the County.* May 11, 1908.
- Anatole Le Braz: *La Bretagne et sa littérature.* Nov. 18, 1907.
- W. D. Carøe: *On the part of King's Hall lately restored to Trinity College.* March 2, 1908.
- H. D. Catling: *Cambridge Caricatures.* May 25, 1908.
- J. W. Clark: *On Book-Chains found in St Benet's Church Tower.* Feb. 24, 1908.
- J. W. Clark and J. E. Foster: *The Senate House Yard and early Cambridge stationers.* Feb. 24, 1908.
- Miss Durham: *Serb and Albanian in the Balkans.* Feb. 17, 1908.

- Sir H. G. Fordham: *Nineteenth Century Cartography of Cambridgeshire and Early French Provincial Cartography.*
Feb. 10, 1908.
- Arthur Gray: *Dual origin of the Town of Cambridge.*
- The Rev. T. D. Gray: *On a wall-painting in Babraham Church.*
March, 16, 1908.
- Prof. T. McK. Hughes: *Exhibition of objects from the excavations in King's Lane.*
Oct. 21, 1907.
- G. L. Keynes and H. Evelyn White: *On excavations at the Earith Bulwark.*
March 16, 1908.
- The Rev. Dr Pearson: *On a slinger's leaden bullet from Newportus (Ober-Laibach).*
Oct. 28, 1907.
- The Rev. W. G. Séarle and F. J. Sebley: *On a hoard of coins found in the Cam in 1876.*
March 16, 1908.
- The Rev. H. P. Stokes, LL.D.: *Cambridge outside Trumpington gates before the foundation of Peterhouse.* Jan. 27, 1908.
- The Rev. F. G. Walker: *Skeletons recently found at the 'War Ditches,' Cherryhinton, and On the contents of a Tumulus excavated at Lord's Bridge, near Cambridge.* May 4, 1908.
Report of Excavations at Barton. May 18, 1908.
- G. E. Wherry: *On the Rings under the eaves of old houses.*
Feb. 24, 1908.
- The Rev. C. H. Evelyn White: *The surnames of Cambridgeshire.*
Oct. 21, 1907.

Of these 24 papers nine were concerning Cambridge itself, or mainly so; 11 related to the County and East Anglia, while four referred to matters outside the British Islands. This proportion of energy spent upon our own locality is an ideal one, since a Society of such rank as ours must give attention to matters of wider interest than those concerning only our own immediate neighbourhood.

The Session now commencing will be a busy and instructive one. Papers, many of them by men of great calibre, have been promised for 21 meetings, and, in addition, various excursions have been arranged.

The fund for the erection of the new Museum of Archæology and Ethnology has increased to £7779 through the

untiring efforts of the Curator, and through the munificent donations, given in memory of the late Mr Walter K. Foster, by members of his family.

A copy of the latest report of the progress of the fund is circulated herewith.

The photographic record of the County is progressing satisfactorily under the auspices of Dr Allen. It is proposed to hold an exhibition of these pictures during the winter months.

The collection of portraits of notable persons connected with the County, University and Borough has increased, but not to so great an extent as in the previous year. This has been due to the fact that the Assistant Secretary, to whom this portion of the Society's work was assigned, has been obliged to spend so much time in carrying on the duties of the Secretary during the absence of Mr J. E. Foster. The Assistant Secretary begs the help of members in procuring, in any durable form, portraits to add to the collection, which even now is of great interest, and which in time to come will be of invaluable service to historians of the County.

The Exhibition of a selection of these pictures, which was held last June in the Fitzwilliam Museum, through the courtesy of the Director and Syndicate, was visited by many hundreds of people. A notable feature of the exhibition was the inclusion in it of as many caricatures of University and Cambridge life as could be gathered together. The thanks of the Society are tendered to all who allowed their pictures of bygone days to be shown.

Excavations have been conducted in the neighbourhood of Cambridge since the last Report was presented.

Prof. T. McK. Hughes has opened, with satisfactory results, two tumuli near Six Mile Bottom.

The Rev. F. G. Walker, with the assistance of Mr G. L. Keynes, spent many weeks in excavating the moats at Barton.

The work there was remarkable in that it revealed the existence of a late Celtic settlement of a type similar to that at Glastonbury.

This branch of antiquarian effort is most important. Sober spadework is the great check upon a too easily flowing pen,

and is the means by which the somewhat fanciful speculations of former times about antiquities may be corrected.

Much and important excavation work awaits accomplishment round Cambridge. Hauxton, where was a passage way across the Cam, needs attention; the circle of the 'War Ditches' at Cherryhinton should be completely opened out; the untouched portion of a Roman Villa close to the 'Devil's Dyke' near Swaffham Prior, ought to be uncovered and explored. These places, and many more, will repay careful digging, but the work can only be undertaken when more ample funds are at the disposal of the Council.

The needs of the Society in these, and other ways, are greater than its resources. It is hoped that members will endeavour to add to its means by getting their friends to join its ranks.

The publications have been seven in number:

By Arthur Gray, M.A. *The Dual Origin of the Town of Cambridge*. Quarto.

By the Rev. H. P. Stokes, LL.D. *Cambridge outside Trumpington gates before the foundation of Peterhouse*. Octavo.

The 1st part of the Twelfth volume of *Proceedings* (the Sixth of the new series), containing the Transactions and Communications for the Session 1906-7.

The 2nd part (Sections 1, 2 and 3) of the Twelfth Volume of *Proceedings*, containing the Transactions and Communications for the Session 1907-8.

Catalogue of the First Exhibition of portraits in the Society's collection and of Cambridge caricatures to 1840 held in the Fitzwilliam Museum, May and June, 1908. By Rev. F. G. Walker, M.A. and H. D. Catling, M.A. 1908. 8vo. 1s.

The thanks of the Society are due to Mr J. W. Clark, Professor T. McK. Hughes, Sir H. G. Fordham, Mr F. Bligh Bond, and others, for providing blocks and illustrations for their papers.

The new method of publishing the Proceedings terminally instead of annually proves to be a highly satisfactory one. The result of the year's work of the Society is in the hands of members before the new Session commences.

Four excursions have taken place during the year.

On 28th November, 1907, a party of 60 walked round some of the older parts of Cambridge, and were agreeably surprised at the beautiful oak carvings and other quaint things still remaining in certain old houses.

The excavations at Barton were visited on 20th February by some 30 persons. After the inspection of the Celtic trench our member, Mr Sandars Holben, was so good as to entertain the party at tea.

On 21st May a visit was paid to King's College under the guidance of the Provost, Dr James, who also kindly offered hospitality at the Lodge.

The Society made an enjoyable excursion to Audley End and Saffron Walden on 20th August. The private Museum in the former, and the public one at the latter, place were the great objects of attraction. Forty members and friends were present on this occasion.

The Society has contributed as usual towards the purchase of local objects for the Museum, a list of which is given in the Appendix.

The balance sheet showing the financial position of the Society to 31st December, 1907, is published with this report.

Mr Fawcett attended the Congress of Archæological Societies held at Burlington House on the 1st of July. An account of the proceedings is circulated with this report.

The thanks of the Society are again tendered to Mr W. M. Fawcett for his gift of the *Ely Diocesan Remembrancer* and *Fenland Notes and Queries* and to Mr Elliot Stock for the gift of the *Antiquary*.

The Reverend D. H. S. Cranage, through pressure of other work, has resigned his seat on the Council, and Mr H. M. Chadwick of Clare College has been elected to the vacancy.

APPENDIX.

PURCHASES BY THE CURATOR OF THE MUSEUM OF
ARCHÆOLOGY AND ETHNOLÓGY WITH GRANTS
FROM THE COUNCIL.

PREHISTORIC.

STONE.

RIVER-DRIFT IMPLEMENTS.

Ten, including several of unusual form, and a number of rudely chipped examples, Suffolk and Norfolk.

CELTS.

Seventeen roughly hewn, including one elongate, double-ended, with ridged faces and sharp sides (6''·2 × 1''·7), Feltwell, N.*; two well-chipped, with ridged backs (5''·1 × 1''·7 and 4''·1 × 1''·4), Mundford and Cressingham, N.; five similar, including two unusually small examples, one with pointed butt and square cutting edge (2''·3 × 1''), Lakenheath, S., and one (? celt), with extremely thin pointed butt (2''·3 × 1''·1), Elveden, S.; one of peculiar form, with flat expanding cutting edge and tang-like butt (4'' × 2''·3), Grimes Graves, N.; and one very flat with both faces roughly chipped, sharp edges, and a rounded butt expanding towards the square cutting edge (4''·3 × 2''·8), Icklingham, S.

Six partially ground, including one finely chipped, elongate, with pointed butt, sharp sides, and thin, rounded cutting edge (5''·1 × 1''·9), Burnt Fen, C.; and one with ridged faces, square butt and expanding cutting edge (4''·7 × 1''·9), Cranwich, N.

PICKS.

One large, roughly hewn, pointed tongue-shaped, with sharp sides, hog-back, and square butt (6'' × 2''·6), Tuddenham, S.

CHISELS.

Three carefully chipped, with sharp sides and ground cutting edge (ls. 4''—4''·5), Lakenheath, S.

FABRICATORS.

Twenty-seven of various forms and sizes; some finely chipped, including nine with rounded ends, flat under-surfaces, convex backs, and carefully chipped edges, Suffolk and Norfolk.

DAGGERS.

One remarkably fine, flat, wide, with both faces chipped, bearing two lateral notches on one edge and three on the other (5''·9 × 2''·3), Lakenheath, S.

KNIVES.

One finely chipped, thick, roughly crescent-shaped, with pointed ends (4''·2 × 1''·4), Methwold, N.

* The letters C., S., and N., printed after the names of places, indicate the counties of Cambridgeshire, Suffolk and Norfolk.

Four flat, oval: in two both faces are chipped (each $2''\cdot3 \times 1''\cdot5$), Lynford, N. and Herringswell, S.

Sixteen chipped from flakes: nine trimmed into shape with convex backs: one having both faces carefully chipped ($1''\cdot9 \times 0''\cdot7$), Eriswell, S.; and six with single edges, which in two are chipped on both faces, and in four on the upper face only.

BORERS.

Eleven, including one remarkably large and well-chipped example, with expanding base ($6''\cdot1 \times 3''\cdot2$), Mildenhall, S.; and two smaller of similar outline ($1''\cdot9 \times 1''\cdot4$ and $2'' \times 1''\cdot8$), Methwold, and Weeting, N.; and a number of unclassified pointed implements.

SCRAPERS.

Twenty of various forms, including two small examples, one oval (imperfect), Wangford, S., and one circular (d. $1''\cdot2$), West Tofts, N.; and three rough, with spoon-like ends, Lakenheath and Icklingham, S.

HAMMERS.

Two of quartzite: one, the half of an oblong example, with flattened faces, rounded sides and square end, bears a central, medium-sized, cup-shaped perforation (breadth $2''$), Elveden, S.; and one a large oval pebble, with rounded sides, drilled with an unusually large, cup-shaped perforation ($4''\cdot3 \times 3''\cdot8$; d. of perforation $1''$), Lakenheath, S.

ARROW-HEADS.

Tanged and barbed.

Fifteen of various sizes and forms, including: one flat, straight-sided, with wide truncated barbs, tang missing ($1''\cdot4 \times 1''\cdot3$), Cavenham, S.; two similar, but more elongate, one barb missing in each (ls. $1''\cdot6$ and $1''\cdot4$), Mildenhall and Lakenheath, S.; one thick with ridged back, straight sides with serrated edges, and small incurved barbs, tang broken ($1''\cdot3 \times 0''\cdot8$), Burnt Fen, C.; one of unsymmetrical and curved outline, with one long pointed barb and small tang ($1''\cdot3 \times 1''$), Mildenhall, S.; and one 'spade-shaped' with incurved barbs and large tang ($1''\cdot4 \times 1''$), Burnt Fen, C.

Tanged.

Four: one roughly chipped; thick, 'spade-shaped,' with taper tang ($1''\cdot1 \times 0''\cdot9$), Croxton, N.; one roughly chipped, triangular, with very long stem-like tang and angular shoulders ($1''\cdot6 \times 0''\cdot8$), Eriswell, S.; one triangular with ridged back, and triangular tang forming pointed shoulders ($1''\cdot2 \times 0''\cdot8$), Weeting, N.; and one roughly chipped from a flat, broad flake, with cusped shoulders and small tang ($1''\cdot8 \times 0''\cdot7$), Santon Downham, S.

Leaf-shaped.

Ten: including some finely chipped examples, viz.: three with both faces chipped, one elongate pointed oval ($1''\cdot4 \times 0''\cdot5$), Lakenheath, S., one broader with rounded base ($1''\cdot3 \times 0''\cdot6$), Wangford, S., and one similar but larger, with more pointed base ($1''\cdot6 \times 0''\cdot6$), Burnt Fen, C.; one with chipped back, and broad, rounded base ($1''\cdot6 \times 0''\cdot7$), Eriswell, S.; one pointed oval with partially chipped

back and front ($1''\cdot5 \times 0''\cdot8$), Lakenheath, S.; and two pear-shaped, one very thin, with broad base, and partially chipped back ($1''\cdot3 \times 1''$), Undley, S., and one smaller, rounded, with both faces chipped ($1''\cdot2 \times 0''\cdot7$), Undley, S.

Lozenge-shaped.

Four: one large, thin, of rounded contour, with both faces finely chipped ($2''\cdot1 \times 0''\cdot9$), Undley, S.; and three smaller, broad, of similar size, including one of exceptionally fine symmetrical chipping ($1''\cdot3 \times 0''\cdot8$), Lakenheath, S.

Triangular.

Eleven, broad and narrow examples including three 'chisel-ended,' two large ($1''\cdot2 \times 1''\cdot3$ and $1''\cdot2 \times 1''\cdot3$), Santon Downham, S., and Grimes Graves, N., and one small of irregular outline, chipped on both faces ($1''\cdot1 \times 0''\cdot7$), Burnt Fen, C.; and three with cusped bases, including two symmetrical, deeply indented, showing remarkably fine chipping ($1''\cdot4 \times 0''\cdot9$ and $1''\cdot2 \times 0''\cdot8$), Mildenhall, S., and Kilverstone, N.

JAVELIN-HEADS.

Tanged.

One, with very large broad tang and nicked shoulders ($2'' \times 0''\cdot9$), Didlington, N.

Leaf-shaped.

Three, including one flat, elongate, pear-shaped, with both faces chipped ($2''\cdot6 \times 1''\cdot3$), Weeting, N.

Lozenge-shaped.

Three, roughly chipped ($2''\cdot3 \times 1''\cdot4$ — $2'' \times 1''\cdot1$), Eriswell, West Stow, and Cavenham, S.

Triangular.

Four of various sizes, including two well-chipped, 'chisel-ended' ($1''\cdot7 \times 1''\cdot4$ — $1''\cdot4 \times 1''\cdot4$), Mildenhall and Icklingham, S.

Single-barbed.

Two carefully chipped: one flat with pointed tang ($1''\cdot7 \times 1''\cdot4$), Mildenhall, S.; and one thick of unusual form, with large, broad, square-ended tang ($1''\cdot5 \times 1''\cdot6$), Eriswell, S.

UNCLASSIFIED.

Twenty-seven carefully chipped of various sizes and forms, Suffolk and Norfolk.

BRONZE.

Three single-looped, socketed celts, with moulded rims: two plain with expanding blades ($3''\cdot3 \times 1''\cdot6$ and $4''\cdot2 \times 1''\cdot8$); and one square-sided, with expanding blade and straight cutting edge, bearing three vertical beads on either face ($3''\cdot3 \times 1''\cdot9$).

A dagger-blade of elongate triangular form, with bevelled edges and two perforations in the rounded base (l. $3''\cdot1$).

A diminutive square-sided chisel, with rounded, taper butt (l. $2''\cdot1$).

An ear-ring, penannular, crescent-shaped, with central swelling and taper ends (? Roman), Lakenheath, S.

ROMAN.

BRONZE.

A key, made of a thin folded plate, with perforated bow, piped stem, and nicked web (l. 1"·8), Cardel Farm, Lakenheath, S.

EARTHENWARE.

One globular urn-shaped vessel, of grey clay, with overhanging rim, sloping shoulders and taper base, decorated with five incised lines (5"·7 × 6"·1), Cherryhinton, C., 1907.

One tall, egg-shaped vessel of grey clay, with flat base and overhanging, rounded rim; the neck bears a bead and the body two wide bands of spirals in 'blind tooling' (11"·6 × 9"·6), Denton, Lincs., 1907.

Three clay spindle-whorls, one with convex face (? Roman), Suffolk.

SAXON.

BRONZE.

A pair of plain tweezers (l. 2"). Lakenheath, S.

EARTHENWARE.

Five cinerary urns, viz.: four richly decorated with a variety of stamp marks: one tall, with rounded shoulders, of light clay, decorated with three patterned bands of rayed rings, and unusually deep, pestle-shaped devices (9" × 8"·5); one smaller, spherical, with two ornate bands, and seven shield-shaped panels, bearing quatrefoil devices (6"·2 × 6"·8); one with more prominent shoulders, showing seven faint oval bosses, decorated with rows of triangles and roundels (7"·3 × 8"·8); and one of unusual form, bearing a cable moulding below the thin upright rim, and nine pear-shaped ridges on the flat shoulders, decorated in unsymmetrical fashion (7" × 9"·6); and one plain, roughly fashioned, deep, bowl-shaped, with rounded base (7"·7 × 9"·4). From Cambridge burial grounds.

MEDIAEVAL AND LATER.

METAL.

A morion of iron, decorated around the base with ten brass studs, which held the lining. 17th century. Bury St Edmunds, S.

Three bronze buckles, including one oblong, of peculiar construction, provided with a knobbed, U-shaped suspension hook (1"·6 × 1"·3). 15th century. Grantchester, C.

An elongate, bronze strap-end with moulded, square terminal. 15th century.

A moulded, cruciform object of bronze bearing an oval pendant embossed with an acorn.

A small trefoil plate of bronze bearing a spoon-shaped pendant (imperfect). 16th century. Lakenheath, S.

A large bronze shoe-buckle, oval, concave, with openwork decoration. Lakenheath, S.

- A small globular bronze bell (for a hawk), with square tang, bearing an embossed shield charged with a Tau cross (d. 1''-2). 15th century. York Street, Cambridge.
- An oblong door-lock, the outer plate decorated with a single buttress and a V-shaped, floral scroll (9''-8 × 5''-9). 15th century. Bought in Cambridge.
- Two plain keys, a larger and a smaller, with cusped bows. 16th century. Cambridge; and Lakenheath, S.
- An iron rack for purifying clay pipes, with three spirally-twisted cross-bars (10''-4 × 11''). Saffron Walden.
- An ornate, oblong pewter snuffbox, the lid inlaid with copper (2''-9 × 1''-3). Stretham, C.
- A cylindrical rush-light stand of sheet iron, with decorative pierced work (7''-6 × 4''-8). Milton, C.
- A pair of ornate brass snuffers. Stretham, C.
- A double-ended bronze pestle (l. 8''-7). Bury St Edmunds, S.
- Two pairs of decorated steel sugar-cutters. St Neots, Hunts.
- A pair of iron nut-crackers, with incised decoration. 17th century. Cambridge.
- Two iron dibbers. Fenstanton, Hunts.
- Two sickles with long blades. Mildenhall, S.
- Two pairs of compasses: one rude, of iron (l. 4''). Chesterton, C.; and one of bronze (iron points missing), with faceted terminal knob, and curved ornate arms (l. 3''-4). 16th century. Lakenheath, S.
- An ornate, three-footed, flat-iron rest (l. 12''-2). Cambridge.
- Two hakes: one with toothed, and one with perforated bar. St Neots and Hail Weston, Hunts.
- A steel-yard with wooden balance (l. 9''-3). Cambridge.
- A flat disc (cast-iron) bearing a human mask in relief (d. 2''-9). ? weight. St Neots, Hunts.
- A man-trap, stamped 'S. GRIFFITHS' (l. 34''). St Neots, Hunts.
- A fox-trap, inscribed 'C. HARMAN' (l. 16''-8). Potton, Beds.

EARTHENWARE.

- A flat-bottomed, green-glazed jug, with short neck, and flat-sided bow handle (12''-7 × 10''-2). 15th—16th century. High Street, Chesterton, C., 1904.
- A green-glazed pipkin, with three feet (6''-2 × 7''). Free School Lane, Cambridge, 1907.

WOOD, ETC.

- A salt receptacle of cow's horn, with cork stoppers. Formerly used by labourers. Over, C.
- A chest-lock: the oblong plate, with scalloped base, decorated with *appliqué* openwork tracery (10''-1 × 9''-2). 15th century (French workmanship).
- A small lock on oblong plate, with expanding trefoil end, and trefoil guard-plate finely chased with fleur-de-lys design (7''-8 × 5''-1). 16th century (? Nuremberg). Bought in Cambridge.

NEW MEMBERS ELECTED 1907-8.

1907. Oct. 23. Col. Thomas Walter Harding.
Arthur Matthew.
- Nov. 6. Miss Jane Campbell Allen.
Miss Lucy Waraker.
- Nov. 20. Edward Milligen Beloe.
Miss Catherine Julia Gaskell.
Rev. William Greenwood, M.A.
William Henry Samuel Jones, M.A.
Mrs Fanny Sholl Peters.
Henry Buckley Roderick, M.D.
Miss Violette Ruffer.
Redcliffe Nathan Salaman, M.D.
Miss Emma Walker.
Mrs Mary Harcourt Walker.
- Dec. 4. William Douglas Carøe.
John Parkinson, B.A.
Mrs Emma Henrietta Swan.
1908. Jan. 22. Miss Elizabeth Ann Bird.
Miss Catherine Elizabeth Parsons.
Frederick Margetson Rushmore, M.A.
- Feb. 5. Mrs Florence Annie Baker.
John Robinson McClean, M.A., LL.B.
- „ 19. James Bourdillon Bilderbeck, M.A.
- Mar. 4. Arthur John Bradford Green, B.A. Oxon.
Henry Archibald Jenkin, B.A.
Arnold Joseph Wallis, M.A.
- April 29. John Archibald Venn, B.A.

SUMMARY OF ACCOUNTS FOR THE YEAR ENDING 31 DECEMBER 1907.

	<i>Receipts.</i>		<i>Payments.</i>	
	£	s.	d.	
To Balance from 1906			62	16 0
Annual Subscriptions:				
Current (217)	237	17	0	
Arrears (21)	22	1	0	
Life Members (3)	26	5	0	
Advance (2)	2	2	0	
	278	5	0	
Interest on £700 G. E. R. 4 per cent.				
Debenture Stock, January	13	6	0	
" " July	13	6	0	
	26	12	0	
Interest on Deposit Account			3	2 6
Sale of Publications:				
Deighton Bell & Co.	9	4	6	
Bowes & Bowes	12	9	1	
	21	13	7	
Luard Memorial Publications:				
University Press Warehouse			5	1 7
			5	1 7
			£397	10 8
By Proceedings, No. XLVII., Printing				176 15 11
Drawings for Illustrations				12 3 0
Annual Report, List of Members, etc.				15 11 7
Miscellaneous Printing				31 3 3
Books, Stationery, etc.				9 5 9
Museum of Ethnology and Archaeology, Local Accessions				50 0 0
Excavations:				
Lordsbridge			7	13 8
Barton			15	0 0
			22	13 8
Portrait Collection				13 9 0
Postage, Carriage, etc.				3 19 9
Payments to Attendants				5 7 6
Sundries:				
Papers and Lectures			1	10 5
Expenses				
Clerical Assistance			1	15 0
per Treasurer				
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Audited, and found to agree with the Bank Pass Books and Vouchers, showing a Credit balance of £47. 17s. 5d.

GEORGE KETT }
 J. B. PEACE } *Auditors.*

Dr W. M. FLINDERS PETRIE, Professor of Egyptology at University College, London, Honorary Member of the Society, made a communication

ON RECENT DISCOVERIES AT MEMPHIS.

Tuesday, 27 October, 1908.

Dr VENN, President, in the Chair.

FRANCIS BOND, M.A., delivered a lecture profusely illustrated by lantern slides on

HOW THE ENGLISH PARISH CHURCH GREW.

Monday, 2 November, 1908.

Dr VENN, President, in the Chair.

Dr W. H. D. ROUSE delivered a lecture on

MODERN GREECE.

Monday, 9 November, 1908.

Dr VENN, President, in the Chair.

Professor SKEAT read a paper on the following subject :

THE CORRUPT SPELLING OF OLD ENGLISH NAMES.

I suppose that few celebrities have been so badly treated as our own English kings, saints, nobles, famous writers, and worthy ladies, who had the misfortune to live before the Norman Conquest. Their deeds were chiefly celebrated by writers who lived *after* the Conquest and wrote either in Latin or in Norman French. Such writers, for two separate reasons, were driven to misrepresent the Old English names to an almost deplorable extent. The first was, that they usually adopted more or less phonetic spellings, while at the same time they were either incapable of pronouncing English names properly or were indifferent as to attempting to do so; and the second was, that the supposed necessity of making these unfortunate names conform to Latin declensions caused them to employ suffixes that were quite unwarrantable. The chief exception is the Venerable Bede, as we wrongly call him, who is usually careful to preserve the right forms, though he uses some of the symbols with unusual values¹.

The Norman writers by no means always spelt the same English name in the same way, but they introduced several forms which have been sedulously copied and reproduced in our history-books, and are now actually accepted as standard forms; whence it has come to pass that the real names are to many wholly unknown. And, as we are accustomed to judge of spelling by the eyesight, the true forms would seem to most of us so strange as to be even repulsive. We are accustomed to see them, as it were, only through Latin or Norman spec-

¹ We must bear in mind that Bede's English was neither Anglo-Saxon nor Mercian, but Northumbrian.

tacles, and with many readers their patriotism is so slight that they can only accept classical forms, and therefore regard Old English ones with as much contempt and perhaps with as much disgust as did the Plantagenet nobles in the early days of their standing aloof. For all that, it is always well to learn the truth, and I would even venture to express a hope that, in this home of learning and research, there may be some who can bear to see even an Old English name without being immediately tempted to dislike its form.

I have already mentioned the Venerable Bede. The spelling Bede is practically modern, and was certainly unknown to the man himself, whose real name was Beda. The suffix *-a* denotes the agent; and Beda may fairly be derived from what is called the prime grade of the verb *biddan*, "to pray," and may be interpreted as "one who prays." The genitive case Bedan occurs in Bedan-ford, the old spelling of Bedford, which means "Beda's ford." But it does not follow that Bedford was named after the particular Beda who wrote a history; it is much more likely that it was otherwise.

I suppose one of the best known old names is that of Hilda, the abbess of Whitby. It is impossible that the name can be correct because the suffix *-a* is always masculine; and that the abbess was not. It is interesting to find that Beda gives her name correctly in the form Hild. The English sometimes named ladies after words relating to battle, because that was a thing in which they took delight; and the substantive *hild*, which happened to be feminine, simply means "battle." Of course the suffix *-a*, impossible in Old English as feminine, is mere Latin, and was added to Hild to make it readily declinable. This shows at once that Hilda, however much we may admire it now, is a philological monstrosity. The right form is Hild.

I beg leave to introduce to you the famous name of Ealhwine, which was trisyllabic, the *-wine* being sounded something like the modern *winny*. Perhaps you may not recognise or accept it, but it is quite right. You will find it in Mr Searle's *Onomasticon Anglo-Saxonicum*, where you will also find Beda and Hild, and the other names which I shall mention; and you

will further find there the references to authorities which duly mention the names.

But I will at once admit that the spelling with *Ea* is not so acceptable as that with *A*. The fact is that the "broken" vowel *ea* was a peculiarity of the Wessex dialect, whilst the Old Mercian or Midland, from which modern English really comes, preferred the simple *a*. In other words, the Wessex (or Anglo-Saxon) *Eathwine* was *Alhwine* in Mercian; but even when thus modified, it hardly looks familiar. But, when sufficiently ill-treated by Normans who turned the guttural *h* into a *c*, and the *w* into a *u*, and ignored the final *e*, we obtain the beautified form *Alcuin*, which is good enough for the historians.

Perhaps some will say that *Alhwine* and *Alcuin* is all one to them; and that it does not matter; any name is good enough for a scholar at that early date. Let me remind you that there is, nevertheless, a real difference, viz. that between sense and nonsense. For *Alcuin* has no sense at all; whereas *Alhwine* is intelligible. Our ancestors had two chief ways of making names; either they used them to express a single idea, as in *Beda* and *Hild*, or else they made them up from *two* significant elements. And the strange thing is, that they only cared about the sense of each element by itself; the compound frequently, one might say usually, expressed something that was quite incongruous and was not meant to be otherwise. In this particular case, the Mercian *alh*, A.S. *ealh*, meant "a temple;" and *wine* meant "a friend." As to the sense of "temple-friend," they were quite indifferent. Many such examples will be adduced shortly.

We have, in fact, now arrived at an intelligible principle. The disguised forms make nonsense, whilst the real forms usually make sense; and that is how we know them at once. Sometimes the original sense of one of the constituent parts is unknown; but even then we can usually find out the correct original form of it.

Having once obtained the principle, it is easy to advance more rapidly, and I have only to give you the old intelligible forms, and you will see, by their giving sense, that they are right.

I will begin with some of our English kings. There is some account of them in an excellent book called *The Annals of England*, which gives the usual spellings. It is worth saying that hardly a single one of the names is rightly spelt. With a delightful impartiality, the name of Ethelbert is spelt with an *E*, and that of Athelstan with an *A*; it never seems to have occurred to any one that this is hardly consistent. As a fact, both are wrong. The right initial is the compound symbol *Æ*, which the Normans disliked and successfully annihilated. It denoted a very common sound, that of the English *a* in *hat* (A.S. *hæt*), and signified that the sound was neither that of the *a* in the German *mann*, nor that of the *e* in the E. *bed*, but something between the two. When the Normans began to abolish this symbol, they were sometimes at a loss; we find both *appel* and *eppel* taking the place of the A.S. *æppel*, "an apple." The right prefix in the above names is *Æthel*, and it means "noble."

Take the case of Egbert, which is nonsense as it stands. The *Eg-* should be *Ecg*, where *cg* is the peculiar English way of denoting a double *g*. The word *ecg* means "edge," especially, "the edge of a sword." The syllable *-bert* has lost its guttural, and stands for the Mercian *berht*, A.S. *beorht*, meaning "bright." So the right spelling is *Ecgberht*. Ethelwulf should be *Æthelwulf*; *wulf* means "a wolf." Ethelbald should be *Æthelbald*; the Mercian *bald*, A.S. *beald*, means "bold." Ethelred should be *Æthelred*; here *-red* is the unstressed form of *ræd*, which means "counsel" or "advice." Alfred should be *Ælfred*; because *alf* is a form unknown to Old English, whereas *ælf* means "an elf" or "a fairy," and occurs in other names, such as that of St Alphege, which I will explain presently. Sometimes a favourite prefix was continued in a family, and the favourite royal prefix was *Ēad-*, which is with us still, in the reduced form *Ed-*, which has no sense. But *ēad* was a word of good omen, for it meant "good fortune" or "prosperity," or "success" or "happiness." Hence we have *Ēadweard*, or in Mercian *Ēadward*, where *ward* means "protection," or sometimes "a protector." Edmund should be *Ēadmund*; and *mund* likewise means "protection." Edred should be *Ēadred*; with

-red as in Ælfred. Edwy should be *Ēadwīg*; where *wīg* means "war." Edgar should be *Ēadgār*, with long *a*; *gār* means "a spear," whence the modern English verb *gore*, to pierce. Returning to Athelstan, his name was *Æthelstān*, originally with a long *a*, because *stān* means "a stone" or "a rock"; but no doubt this slightly stressed *a* was shortened in common speech. The name Canute is a special instance of Norman manipulation; his name really began with *Cn*, but this was too much for speakers of French; so they introduced an *a* between the *c* and the *n*, precisely as in the modern French word *canif*, which is nothing but the A.S. *cnīf*, modern E. *knife*, done into French spelling. Moreover his name had no final *e*; the final *e* was merely a reminder that the *u* was long. The A.S. name for the king was *Cnūt*, and even that was not his real name. For his real name was not English at all, but Norse; and the Norse form was *Knūtr*, with the characteristic final *-r* of the Norse nominative case, which the English disapproved of and quietly dropped. And now his name becomes intelligible; for *knūtr* means "a knot" or "a whip," and is familiar to most of us in the form *knout*. I dare say many of my hearers will be ready to say that *knout* is not a Norse word but a Russian one; but I would ask them to enquire into its history. The spelling with *ou* is French, so that *ou* meant our *ou* in *soup*; an Englishman would represent it by *knoot*, which gives both the Russian sound and the Swedish one; for the Russian word was merely borrowed from Swedish, which always dropped the *r* in the Norse form. Hence the king's name was *Cnūt* in Old English spelling, and it meant "a knot," or "a knout." The cognate A.S. word was *cnotta*, with a short *o* and a final *-ta*; whence E. *knot*.

One of his sons was called Harthacnūt, with the *th* sounded as in *breathe*. *Hartha-* is a Norse prefix, properly adverbial, signifying "extremely" or "in a high degree," and is closely allied to the E. adj. *hard*. The A.S. spelling was *Harðacnūt* or *Hardacnūt*; the histories generally turn it into *Hardicanute*. Of all the names of kings before the Conquest, only one has now the same form as it had in late Anglo-Saxon; and this name is *Harold*, which is quite admissible. But it does not

make sense; for it is a degraded form of a name which had once been spelt *Hereweald*, Mercian *Herewald*; from *here*, "an army," and *wald* (A.S. *weald*), "power."

I have already once mentioned *St Alphege*, whose name occurs in our prayer-books, against the date of April 19. That this is a grossly disgraceful spelling is obvious, because Old English did not employ the symbol *ph*, nor did it possess a *ge* with the sound of *j*. It is a sad perversion of the A.S. *Ælfhēah*; derived from *ælf*, "an elf," and *hēah*, "high." He was archbishop of Canterbury, and was martyred by the Danes in A.D. 1012.

We have in Cambridge a *St Botolph*, whose name is likewise spelt with an absurd *ph*. His name appears as *Bötulf* in the A.S. Chronicle, under the date 654. Even this spelling is unoriginal, because the *w* in *wulf*, "a wolf," was often suppressed when the syllable was unstressed, even in Old English. The full name was *Bötwulf*; where *böt* is the modern E. *boot* in the phrase "to boot." The old sense of *böt* was "compensation" or "help." Just as the A.S. *blōd* is now called *blood* (*blud*), so the rightly modernised form of *Bötulf* would be *Buttulf* or *Buttle*, as I have heard it called by some of the townspeople.

One of the most extraordinary modern perversions of an old name occurs in the case of *Gōdgifu*. There are at least six examples of the name. The prefix *Gōd* means "good," and the feminine substantive *gifu* means "a gift." Now it so happened that the *g* in *gifu* was sounded as a *y*, and the *f* between two vowels as a *v*; so that we might now represent the sound of it by writing *yivoo*. But it is a fact that the Norman greatly disliked this initial *y* before an *i*, and made no scruple of dropping it. Hence the old conjunction *yif* was turned into *if*; the old name of *Yipswich* into *Ipswich*; and the verb which ought to have become *yitch* is now only known as *itch*. Moreover, the *gifu* was unstressed, so that it was easier to corrupt; and hence it is that *Gōdgifu* first became *Goodive* and afterwards *Goodeve*¹, which is a modern surname, and appears in the Clergy List for the present year.

¹ See my paper on "Anglo-Saxon Names as modern Surnames" in the *Philological Soc. Transactions*, 1907.

But this is not the end of the story; for there was a lady Gōdgifu of Coventry, who was the wife of Lēofric, earl of Mercia; and her story is on record. Her name was Latinised as Gōdīva, but there was nothing to warn the reader that the *o* was long and the *i* short, and that the stress was on the first syllable. Even Lord Tennyson fell into the trap, and gave us the story of

"The woman of a thousand summers back,
Godiva, wife to that grim Earl, who ruled
In Coventry."

To make a false quantity in Latin or Greek is often considered as being almost a crime. But in Old English it does not matter; for nobody knows, and nobody cares.

We have just seen that the *o* in Gōdgifu was long, because the name has become Goodeve. The same is true of the *o* in Godwin, more correctly Gōdwine, the celebrated earl of Kent; for we still speak of "the Goodwin sands." Here *gōd* means "good," and *wine* (pron. *winy*) means "a friend." Goodwin is still common as a surname; and so is Godwin.

And what shall we say of the famous Æthel-thryth, whose name was so gloriously compounded of the prefix *æthel*, meaning "noble," and the suffix *thryth*, meaning "strength"? The story of her name shows that it met with sad disasters.

The spelling in Beda is usually Aedelthryd; but, here the use of the *d* is practically graphic, and may be taken to represent that the *d* had in both syllables the sound of our *th* in *thou* or *thine*. The spelling in Ælfric's *Saints Lives*, which contains her legend or life, is Æðeldryð, with *d* for the second *th*. This may perhaps be accounted for by the Anglo-Saxon habit of pronouncing a *th* as a *d* when it follows an unstressed syllable and begins a stressed one. At any rate, Æðeldryð represents an Old English pronunciation already adopted before the Conquest.

But the Norman historians were by no means fond of the English *th*, and frequently turned it into *d*. Besides this, they confused the sound of the long *y* (which was that of the modern German *ü* in *grün*) with the sound of the Latin and Norman *ē*. And yet further, they attached a Latin final *-a* for the purposes

of declension, because the name was feminine. And beyond all this, they turned the initial sound into *E*. After the unfortunate name had been submitted to all these tortures, it was twisted into Etheldreda; and only this degraded form is now acceptable or recognisable. Still there is no harm in knowing that the real name of the foundress of Ely cathedral was St Æthelthryth; and no one who is acquainted with the facts can believe that she would have understood or admitted such a form as Etheldreda.

But even this was not the worst. It remained for the name to be further done into Norman, at a time when the English *th* was constantly being ignored. The first thing done was to reduce four syllables to three by turning the occasional form Atheldreda into Aldreda, after which the Norman suffix *-ey* was substituted for *-eda*, and the Latin *Ald* became the Norman *Aud*. This is how we arrived at the form Audrey or Awdrey, which may be found in Shakespeare's *As You Like It*, and is still in use.

Neither was this the worst; for an annual fair was held at Ely which, in the sixteenth century, was especially noted for the sale of cheap and showy necklaces, called "St Audrey laces," or more briefly, "tawdry laces," which are alluded to in Spenser's *Shepherd's Calendar* and in Shakespeare's *Winter's Tale*¹. This is how we came by the adjective *tawdry*, to denote that which is cheap and showy; and it shows how far it is possible to go when all regard for the original form of a name has been wholly abandoned.

St Æthelthryth had two sisters, whose names have been turned, respectively, into Sexburga and Withburga; neither of which can be original, because (as before noted) it is not possible for an Old English feminine name to end in *-a*; of course this is a Latin addition. When we remove it, we have Sexburg and Withburg. Sexburg occurs in *Beda*, but the suffix *-burg* is more usually spelt *burh*, and survives as the modern English *borough*, which was once a feminine noun. *Sex* is a variant (perhaps East Anglian) of the Mercian *sæx*,

¹ Drayton simply calls them "taudries," which he explains to mean "a kind of necklace worn by country wenches"; *Polyolbion*, song ii, l. 46.

Wessex *seax*, a knife, a dagger, or a short sword. It is a most interesting word, because the corresponding word in Latin, viz. *saxum*, commonly means "a stone," which takes us back to the time of flint implements. Moreover, the Latin *saxum* is a derivative of *secāre*, "to cut," so that the true sense was not merely "stone," but "sharp stone" or "celt." The true sense had been so completely lost in Latin, that *saxum* could be used to mean a large rock; but there is at least one good instance of the old sense in a well-known line in the first Æneid—"Iamque faces et saxa uolant, furor arma ministrat"; where *saxa* must be explained to mean stones employed as weapons. Or, to use the words of Dryden—

"And stones and brands in rattling volleys fly,
And all the rustic arms that fury can supply."

Withburg is a perverted form of Wihtburg or Wihtburh; the *h* should precede the *t*. In modern English, the guttural *h* is represented by *gh*, and *wiht* is the modern *wight*, the literal sense being "a living creature." So the correct names of Æthelthryth's sisters were Sexburh and Wihtburh. Their father's name was Anna, which has escaped corruption. It is all right as it stands, because *-a* (as already noted) was a common masculine suffix, though it could not be used as feminine.

There is a church in Shrewsbury dedicated to St Alkmund. The *k* is Norman, and was substituted for the A.S. guttural *h*. It corresponds to the Mercian Alhmund, Wessex Ealhmund. The prefix is the same as in Alcuin, and has already been explained. The suffix has already occurred in Eadmund.

Another old saint—he was really a very young saint—was St Kenelm. The name is mere nonsense as it stands. The suffix has lost an *h*, and stands for *helm*, meaning "a helmet." The prefix occasions a little difficulty, because the words *cyne*, meaning "royal," and *cēn*, meaning "keen" or "brave," are confused even by English writers; but no doubt he had the same prefix as his father Cēnwulf, i.e. "keen (or brave) wolf," who was king of Mercia at the end of the eighth century. Hence Kenelm means Cēnhelm.

There were two celebrated ladies whose names the chroniclers turned into Editha, and whom we now call Edith. One was a saint, and the other was the wife of king Æadweard, whom we now call Edward the Confessor.

The modern Edith is preferable to Editha, because the *-a* is obviously a mere Latin addition. The old form of Edith could hardly be guessed at. We might guess that the prefix was Æad, and meant "prosperity"; but what is to be done with the *-ith*? Fortunately, the right form is preserved in the A.S. Chronicle, and it turns out to be Æadgȳth. The word *gȳth* is not recorded as a separate word, but there is no doubt that it is a mere derivative, with the common change from *ū* to *ȳ*, from the common feminine substantive *gūth*, "war" or "battle"; and we may conclude that it was a mere variant, and had the same gender and the same sense. It was once extremely common as a suffix, especially in early times. The very old Liber Vitæ of Durham contains no less than twenty-two different names in which *-gȳth* occurs as a suffix; and one in which it occurs as a prefix, viz. Gȳth-helm, i.e. "war-helmet." We also find the variant Gūth-helm in the same MS., with the same sense.

The word *gūð*, "war," though now obsolete, was once a very common word. It is remarkable that, in the Old German of the continent, it took the form *gund*, and was not uncommon as a component of proper names. Hence it is that we have with us the name of St Radegund, who was a native of Thuringia, in central Germany. She became queen of France by marriage with Clotaire I., the son of Clovis, and she founded, in her later years, the monastery of the Holy Cross at Poitiers, where she died in A.D. 587, twenty-six years after the death of her husband. Her name is composed of the Low-German *rād*, "counsel," and *gund*, "war." We had a similar name in Old English, viz. Rædgȳth, composed of corresponding elements. The spelling Rhadegund, with *Rh*, is merely due to ignorance.

We had also a name beginning with *gūð*, "war," and ending with *mund*, "protection," which is still famous. There was once a warrior named Gūthmund, who founded a town which was

named Gūthmund-ceaster after him. The modern form of it is Godmanchéster.

I here add a note as to the Old English name of St Chad. It is Beda who tells us that his name was Ceadda. In course of time, Ceadda became Chadda, which was easily reduced, like many other names and words that were once dissyllabic, to a mere monosyllable.

The wife of king Cnut is sometimes called Elgiva. This reminds us of Godiva, and makes us suspect that the final *-giva* may stand for *-gifu*. Such is the fact; the old spelling was Ælf-gifu, compounded of *ælf*, "an elf," and *gifu*, "a gift."

In Shakespeare's Macbeth, one of the characters is Siward, Earl of Northumberland. This is a real name, but it had been shortened from its first form. The full form was Sigeward or Sigeward. The suffix is the same as in Ead-weard; and the prefix, when expanded to *sige*, was once not only a real word, but an extremely common one. If it had been preserved to the present day, it would now be pronounced precisely like *sigh*, though the sense was very different. The old sense was "victory," and its disappearance from the language can be accounted for only too easily. There was no more use for it after the battle of Hastings. The Normans got the victory, and denoted it by a Norman-French name. And even this word has its interest, as it is not derived from the Parisian French *victoire*, but from the older Norman *victorie*, which is much nearer to the original Latin.

The same prefix occurs in Sigeberht, king of the East Angles, who is yearly honoured in our Commemoration of Benefactors. We are instructed to take notice how he heads the list. "And here first we must record, as it hath been handed down by our early historians, the foundation of a School by Sigebert [a misspelling for Sigeberht], King of the East Angles, in the seventh century."

I am afraid that this is no better than a piece of bluff. Just because the University of Oxford claimed to have been founded by king Ælfred, a fable in which no Oxford man now believes, it was incumbent upon us to "go one better." Ælfred only dates from the ninth century, but Sigeberht from the

former part of the seventh, so that we beat them easily by two centuries and a half. The authority for Sigeberht's school is unimpeachable, viz. Beda himself; so it is worth while to see what his account is like.

You will find it at the beginning of book iii. ch. 18 of his Ecclesiastical History. The translation by Dr Giles, in Bohn's Library, is quite correct, so that the English version will serve our turn. And here it is.

"At this time the kingdom of the East Angles, after the death of Earpwald, the successor of Redwald, was subject to his brother Sigeber[h]t, a good and religious man, who long before had been baptised in France, whilst he lived in banishment, flying from the enmity of Redwald. And returning home, as soon as he ascended the throne, being desirous to imitate the good institutions which he had seen in France, *he set up a school for youth to be instructed in literature*, and was assisted therein by Bishop Felix, who came to him from Kent, and who furnished him with masters and teachers after the manner of that country." For the last word I would substitute "county," as being clearer; the original has "iuxta morem Cantuariorum."

So "he set up a school for youth"; and Dr Giles adds the dubious note—"Either at Seaham or Dunwich, according to later writers¹." From which it is clear that the school was set up neither in Cambridge nor in Cambridgeshire, but more likely in Suffolk. As for bishop Felix, he was bishop of the East Angles, "Orientalium Anglorum episcopus"; Beda, iii. 20. And I suppose that he gave his name to Felixstowe on the Suffolk coast. It hardly seems to be playing the game fairly, to claim Sigeberht for Cambridge. If Sigeberht's school was really at Dunwich, it is possible that it still exists—at the bottom of the sea. I think our List of Benefactors ought to drop him; or failing that, should spell his name correctly.

Another English saint whom I should like to mention is

¹ This seems to be a mere guess. Later writers assign no definite place. William of Malmesbury (*Gesta Pontific. Anglorum*, lib. ii. § 74) merely says that Felix was buried at Dunwich, and translated to "Seham," i.e. Soham, Cambs.

St Swithin, because his name is noticed in the calendar in our prayer-books and is familiar to us all, but always with a wrong spelling. We never see his name spelt with two *h*'s, as it should be; not to mention that the second *i* should be a *u*. His real name was Swith-hūn, compounded, as usual, of intelligible elements. The word *swith* means "strong"; and one's right hand was formerly called *sēo swithre hand*, lit. "the stronger hand." The word *hūn* is supposed to mean "a cub," or "a whelp." It is not used by itself, but is common in compounds, as in Hūnstānes tūn, or the town of Hūnstān; now spelt Hunstanton, but shortened in pronunciation to Huns'ton. Some years ago, Professor Earle printed some fragments of the Anglo-Saxon life of St Swithhun, and at the same time wrote a most interesting discussion of the legends connected with him. I have myself since printed the complete Anglo-Saxon life for the Early English Text Society; and it is worth while to say that neither in this life, nor in the thirteenth-century metrical life of him found in MS. Laud 463, nor in the life of him in Caxton's Golden Legend, is there the faintest allusion to any connexion between him and rainy weather. The story is little older than the time of Ben Jonson (who alludes to it) and is given in Brand's Popular Antiquities without any reference or authority. It was pretended that the saint, who was originally buried, at his own request, on the north side of the Old Minster at Winchester, objected so strongly to the removal of his body to the New Minster that he caused rain to fall on the day of his translation and for forty days after. That this is a purely wanton fabrication, is proved by the fact that he did not object to translation at all, but himself suggested it. The Middle-English legend expressly says:—

"This holy man seint. Swithin shewed bi toknyng
That men shold of [*from*] thilk place in hey stede him bringe."
St Swithhun; ed. Earle, p. 79.

And the day of his translation is distinctly recorded as having been so fine that there was no difficulty about using lighted tapers in the open air:—

"Tho the day was y-come, to the mynstre thei gonne wende,
I-reuested fair y-now, with gret deuocion;

with tapers y-tend [*lighted*] and cros, with fair procession;
 To the tombe thei went sone, ther that holy body lay,
 as it fel in moneth of July, the fifteneth day."

The fact is simply that the story is not a native one, but was borrowed from France. The French had a proverb about the day of St Médard (June 8) to this effect:—

"S'il pleut le jour de saint Médard,
 Il pleut quarante jours plus tard";

and a like proverb about June 19, viz. :—

"S'il pleut le jour de saint Gervais et de saint Protais,
 Il pleut quarante jours après."

See Earle's edition of St Swithun, p. 53.

Some ingenious person, in transferring the story from France to England, made an allowance for the difference in climate by altering June 19 to July 15. Whether the proverb became by that means any more credible than before, is a problem which I am content to leave to the compilers of meteorological tables.

I conclude with the mention of one more female saint who, though not connected with Cambridge, is the patron saint of Oxford, where she is duly honoured by the name of St Frideswide. Of course the name is incorrect in both portions of it, as neither *Fride-* nor *-swide* makes any sense. *Fride-* is a Norman perversion of the A.S. *Frithu*, meaning "peace," and *-swide* is a similar perversion of the A.S. *swith*, meaning "strong"; from which it follows that her real name was Frithuswith; and it is worth notice that she died in the eighth century, or at least three centuries before the A.S. *th* was degraded into a Norman *d*. Hence she would hardly have recognised who was meant by Frideswide; or if she had done so, would have condemned it as barbarous.

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Monday, 16 November 1908.

Dr VENN, President, in the Chair.

W. H. ST JOHN HOPE, M.A., made a communication

ON THE LOSS OF KING JOHN'S BAGGAGE IN THE
WELL-STREAM IN OCTOBER 1216.

Monday, 23 November 1908.

Dr VENN, President, in the Chair.

Professor RIDGEWAY, F.B.A., delivered a lecture which was
illustrated by lantern slides and metal specimens

ON THE ORIGIN OF THE TURKISH CRESCENT.

Monday, 30 November 1908.

Dr. VENN, President, in the Chair.

F. BLIGH BOND, F.R.I.B.A., read the following paper, which was profusely illustrated by lantern slides and original drawings,

ON THE SCREENS OF CAMBRIDGESHIRE.

PART II.

The present article is supplementary to that which appeared in the last number of these proceedings, and will offer a more detailed study of the several examples of screenwork remaining in the county, with an annotated list of the screens still surviving, and those which are recorded as standing in the last century.

There appear to be in all approximately sixty examples of ecclesiastical screenwork still preserved, but of these a large number are more or less fragmentary, and in some cases only a few of the dado panels or tracery heads of the lights are left to indicate the nature of the original work. It is sad to think how much has disappeared during the latter half of the nineteenth century, and one could wish that the excellent work done by the Camden Society in its early days and the enthusiasm which was then shewn could have been maintained in later years. It is to be feared however that for a long time past the interest in these beautiful works has slumbered, and acts of vandalism on the part of local clergy or churchwardens have been possible, which could not have taken place had an adequate degree of interest or watchfulness been maintained by the antiquaries in the county. The list of screens which have

disappeared since the middle of the nineteenth century is a considerable one and includes the following examples :

Cambridge, St Andrew-the-Less.
 „ St Clement (Post-Reformation).
 „ St Michael.
 Chesterton (removed).
 Haddenham „
 Hardwick (Post-Reformation).
 Haslingfield.
 Hauxton.
 Isleham (Post-Reformation).
 Kirtling.
 Leverington.
 Littleport.
 Lolworth (removed).
 Oakington.
 Orwell.
 Outwell.
 Sawston.
 Shelford, Little (mural screen).
 West Wickham (removed and part destroyed).

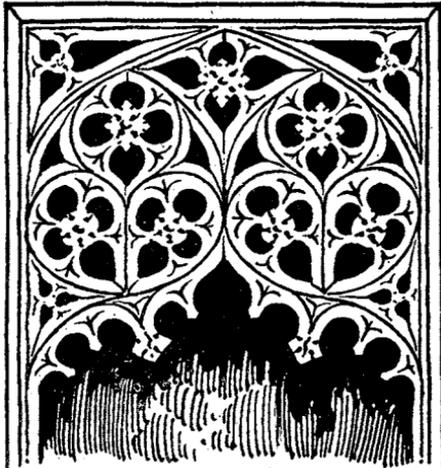
Of the foregoing those marked (removed) have been preserved, but the rest it is feared have entirely disappeared. With regard to the screen at Outwell, this was a fine work and standing at a recent date, but I am definitely informed by the Vicar that no trace of it is left.

There are also three or four screens not mentioned above of which I have been unable to obtain information and it is possible that the list I give of screens destroyed during the nineteenth century may require to be enlarged.

Date and Style of Cambridge Screens.

The earliest screen remaining in the county is the north parclose at Willingham, which is of the earliest curvilinear type. The remains of the rood-screen at Wentworth indicate a date not much later (fig. 10). A third screen of early date is

the rood-screen at Guilden Morden which cannot be much later than 1350. These works all shew slender turned shafts in lieu



Chatteris

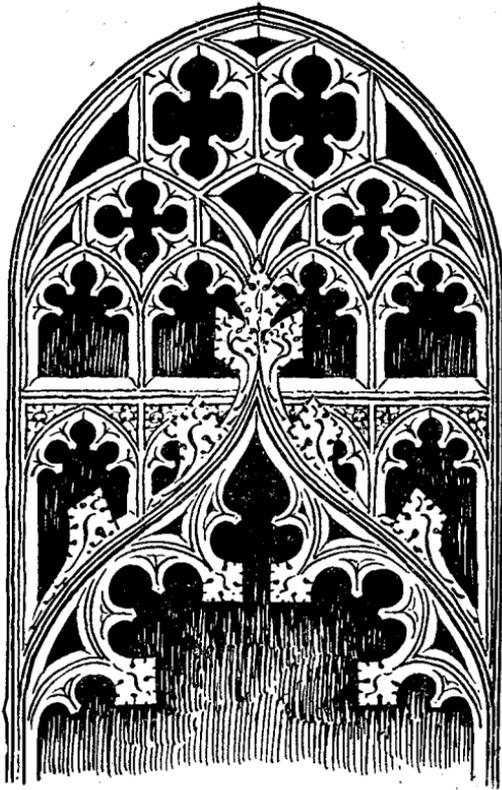


Guilden Morden

FIG. 1.

of moulded mullions to the tracery lights, and in this feature we have a very sure indication of an early date. The majority of the remaining examples seem a good deal later.

We next have a variety of screenwork exhibiting tracery of late Decorated type within a rectangular framework as found in the rood-screen at Chatteris (fig. 1) and in the tower-screen at Guilden Morden (fig. 1). Here we have the arched head within a rectangle. This screen may be ascribed to a date late

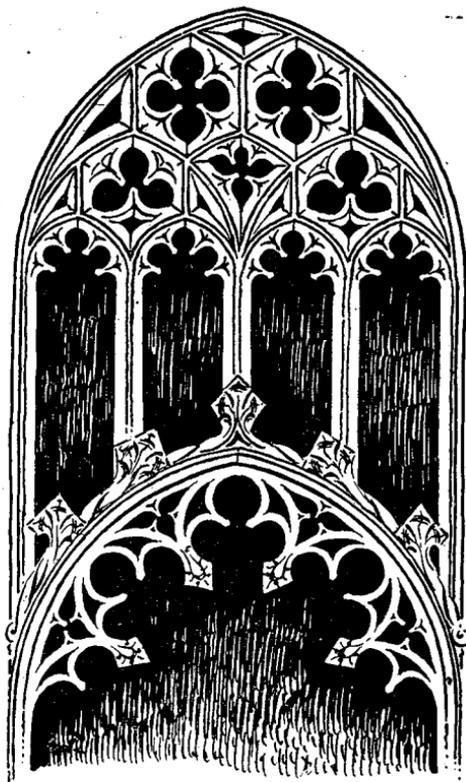


Chippenham

FIG. 2a.

in the fourteenth century, as may also be that of Bassingbourne, which has distinctly Decorated tracery, but is constructed for vaulting. Next we have to consider a number of screens

exhibiting an early variety of Perpendicular design in their tracery, those of Doddington (fig. 5) and Stretham (fig. 9) being examples of this. The Perpendicular style was in vogue in certain districts by the middle of the fourteenth century, when the choir of Gloucester Cathedral had been altered and was a work of great repute in the architectural world of that period. In these screens we find the Perpendicular tracery co-existing with some marks of early date, and there is no reason to



Wilburton

FIG. 2 b.

suppose that screenwork of the Stretham or Doddington type need be any later in date than the close of the fourteenth century, although it is quite probable that this variety of design

would have held the field for quite half a century, and the date which has been given for the Stretham screen (1440) is therefore quite a reasonable one. As will be seen from the drawings some of the heads are set in a rectangular framework to take a plain coved head, whilst others, like Chippenham and Wilburton (fig. 2), are designed for vaulting. The detail of the carved enrichment varies in each case and some is extremely good. At Wilburton the feathered cusplings are duplicated as they are in some of the finest Norfolk work; both here and at Stretham the crocketing is extremely good and shews much variety. This pattern of screenwork may be regarded as the principal or dominant type in the county.

Another class of design is shewn in the screens at Soham, Comberton, and Bourne, in which the principal openings have a different proportion, being wider and shorter, and are subdivided with tracery mullions, a notable feature being the heavy ogee canopy which spans each opening, adding great richness to the tracery above and below. The screen at Soham appears earlier than the other two mentioned, and the tracery is not so severely Perpendicular.

The screens at Bassingbourne and Cheveley are difficult to class, as they have features quite unlike any other screens remaining, their date is probably late fourteenth century. The screen at Melbourne is also quite unique in design, but it has heavy canopies in the tracery heads which recall in some measure the design of the Bourne and Comberton screens. Balsham is another screen with Perpendicular tracery of a peculiar pattern; the date of the work is said to be 1401, but a comparison of the design with that of some of the screens of the Stretham class gives rise to a doubt as to whether the work is not later in date, as it is so much more formal in design and mechanical in detail. A simple type of Perpendicular work is seen in the screens at Over, Teversham, and Stow-cum-Quy; these are probably early fifteenth century, but their design does not call for much remark. Some of the later screens are very simple in design, such as those at Pampisford, St Botolph (Cambridge), and Litlington, all probably late fifteenth century work. It is unfortunate that in nearly every

case the carved enrichments of the cornices are missing, and there is no doubt that the iconoclasm of the Puritans was responsible for this; the destruction of the upper parts of the screens in their day was no doubt far more complete in this part of the country than in the more favoured districts of the west and south-west of England.

Painted Screens. Traces of painted figure panels are rare in the county, but from the large amount of ancient colour still remaining on many of the screens it would appear that they were very generally painted and relieved with gilding, the panels being diapered with various simple patterns. The following is a list of screens on which ancient colour is either retained or known to have existed:

Balsham.	Horningsey.
Barton.	Horseheath.
Bourne.	Ickleton.
Caldecote.	Kennett.
Cambridge, St Andrew-the-Less.	Oakington.
" Holy Trinity.	Outwell.
Cherry-Hinton.	Shelford, Great.
Cheveley.	Soham.
Comberton.	Teversham.
Coton.	Trumpington.
Foxton.	Whittlesea.
Fulbourne.	Willingham.
Guilden Morden.	

There are some remains of figure panels at Guilden Morden and one or two of those formerly at Fulbourne are preserved.

Apertures in Screens. The lower panels of the rood-screens and parclose-screens in various parts of the country are often found to be perforated with small openings capable of being used either as squints or, as would appear in some cases, for confessional purposes. These are sometimes quite roughly pierced in the panels, and at other times are more regularly placed and appear to form part of the design. There are specimens of the former kind at Guilden Morden, and some

varieties of the latter sort are preserved in this county. At Bassingbourne, the two compartments of the dado immediately north and south of the central opening are entirely pierced, and in the screen at Over the whole series of lower panels are open as they are at Parham, Suffolk, and a few other places, but this is a rare type.

Another arrangement which is found in the county is that of the double dado rail containing openings in the form of a continuous series of quatrefoils. We have these at Foxton, Pampisford, and Cherry-Hinton. The object of this design seems to be to make it possible for persons kneeling at the screen to see through without bringing the dado so low as to destroy the good proportion of the screen itself.

Restorations and Modern Screens. A few words must be said on the subject of modern work in this county. It is gratifying to find that in one important respect the work of the Camden Society has left its mark; this is in regard to the arrangement of the chancels. In quite a large number of cases, as compared with other counties, the chancel stalls are found in good order, properly arranged according to the ancient custom, and returned at the west end against the screen. A fair number of ancient stalls have been retained: the best are to be found at Balsham and Burwell, and in other cases good modern work has been supplied.

A few of the high screens have also received careful attention, and one or two satisfactory restorations have been made; one of the most complete being that at Wilburton, where the vaulting, cornices, and crestings have been very satisfactorily restored. At Willingham the restoration of all three screens has been carried out in a most praiseworthy manner, but here the rood-screen is still imperfect being *minus* its canopy and cornices. Various restorations of the same sort have been made at Stretham, Gamlingay, Burwell, and other places, but the effect of repairing the heads of arcaded screens with flat spandrels instead of vaulting, as at Gamlingay, leaves much to be desired. At Foxton the reconstruction of the upper part of the screen is by no means happy, and no attempt seems to

have been made to reproduce the character of old screenwork, *vide* the row of skeleton arches which rise above a horizontal member in the head of this design.

There are several screens which have been erected entirely anew within recent years and some of these are of fairly good character though they all seem wanting in that feature which is most necessary for good effect, namely a sufficiency of solid material in the framework and a want of subordination in the tracery. In the old work the tracery heads as compared with the main framings are light and delicate, in the new both tracery and framework are very much alike in thickness and section, and this fault destroys the appearance of strength and refinement. One of the best modern works is the screen at Coveney, the work of the Vicar, who was himself trained as an architect in his earlier days. Here it need hardly be said no such blunder has been committed. The reconstructed screen at Burwell is also to be commended in this respect. Another excellent work is the new rood-screen and traceried rood-loft at Swaffham Prior. This, with its rood and images of excellent design, is amongst the most satisfactory specimens we have of modern screenwork. The restoration of rood and statuary over our screens, and the provision of lofts for that purpose, are matters about the desirability of which churchmen would scarcely agree, but as the principal use of the loft over the chancel screen, both before and after the Reformation, was that of a musicians or singers gallery, the reconstruction of the lofts may be considered with this object in view; and occasionally there may be great advantage in the removal of the organ from the floor of the church to a position above the screen. These instruments, which are frequently much larger than they need be, are too often permitted to block the end of an aisle, or side chapel, where they are both unsightly and obstructive. Over the screen both objections may be neutralised. At St Ives, Hunts, the organ, which is a large and handsome instrument, has been placed with excellent effect over a fine modern rood-screen. At Coton this ancient custom has also been revived, and when the reconstruction of the loft, with its traceried front, has been achieved, will form a most agreeable feature in the church.

LIST OF SCREENS SURVIVING OR RECORDED IN CHURCHES
OF CAMBRIDGESHIRE.

Balsham. The rood-screen remains in a singularly perfect state, and retains its canopy and cornices on both sides. Only the balcony fronts of the loft are missing. The stairs to the loft are on the south side, the upper door appearing in the south wall of the chancel just eastward of the arch. The width of the rood-loft floor is six feet, outside measurement.

The screen is of Perpendicular design, rather peculiar in detail, and is said to date from 1401. The tracery heads of the fenestrations are curious and are so arranged that a part only is visible from the west side. The canopy on the west is conoidal, and follows the curve of the arched tracery heads. On the east it is continuous (ovo-cylindrical or barrel-form) springing from a level horizontal line (see *illustrations in Summer term section*), and the tracery is ingeniously arranged to harmonise with this arrangement, the spandrels being visible from the east but not from the west.

The vaulting on the west side is enriched with diagonal ribs, and is carried out beyond the intersection of the conoids or fans, as a continuous flat rising as it comes outwards.

The lower panels of the screen are traceried, but are not remarkable in design.

The whole screen is richly painted, and the colours, which were renewed about 50 years ago, are believed to represent the old ones.

There are a magnificent series of ancient stalls in the chancel, returned on both sides against the screen. They retain their subsellae with carved misereres, twenty-six in number—i.e. ten on each side and three on each return. The stall backs are richly carved and specially worthy of note.

Ecclesiologist, XXI. p. 173: Camden Society's *Hints to Church Builders*, 1842: Dr J. C. Cox, F.S.A., in *Church Times*, Feb.-Mar. 1907.

Barrington, All Saints. This church has lost its screen-work, but the rood-loft stairs and doorway are retained on the south side of the archway.

On the north is a Jacobean pulpit with low tester, of fair character, with arabesque detail.

The bench ends are very fine and may offer some indication of the class of work in the screen now gone. They shew sunk panels with a double feathered trefoiled head, having foliated cusps and carved foliated spandrel pieces.

Ecclesiologist, I. pp. 58, 59: Camden Soc. *Ecc. Guide*, 1844.

Barton. The screen is of a very fine type of early Perpendicular work, probably dating from about 1380, associated with some churches of East Anglia.

Parallel designs may be found in Suffolk or Essex.

It is of five divisions, the framework being rectangular in the heads. The lights are headed by enriched canopy-work, crocketed on the backs, above which appears some excellent tracery of the earlier Perpendicular type. Shields appear in the spandrels of the ogee canopies, and there is much interesting detail in the door-head; upon the shields appear the arms of De Lisle, De Greville, De Vere, De Clare, Arundel, and See of Ely.

The screen retains considerable traces of old colour. The ground-work of the lower panels is alternately red and green. The southern half has been renewed. The tracery of the lower panels is like that of Comberton with three little archlets over a wide cinq-foiled arch.

This church dates from c. 1340, and is one of that type which presents a wide wall space on the east wall of nave, on both sides of the chancel arch, and here were formerly altars, as at Ranworth, in Norfolk. It is lofty and aisleless, like many of the East Anglian churches of this type.

The pulpit is a fine work of 1635, with carved tester having boldly designed pendants at the angles.

Camden Soc. *Guide*, 1844, p. 22: Camden Soc. *Hints to Church Builders*: Brandon's *Analysis of Gothic Ornament* (plate).

Bassingbourne. This fine church contains a rood-screen of singular appearance. It has seven main divisions. The tracery has been described as Perpendicular, but if so, it is very early

in the style, and it contains features suggestive of fourteenth century design and workmanship. The date 1370 seems a probable one. It is strangely irregular in execution, and parts are very unsymmetrical. The lights are arcaded, as for a vaulted canopy, and each compartment is subdivided by a central mullion running into the head. All is solid over the tracery fork so that two smaller arched lights are formed in each compartment (fig. 3).

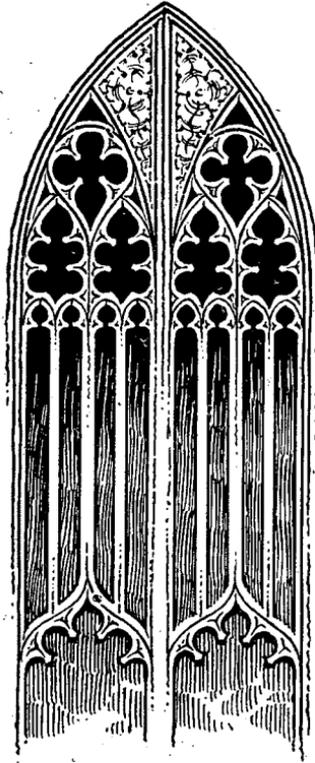


FIG. 3.

This arrangement is most unusual. A special feature in this screen is found in the pierced panels of the dado, on north and south of the central opening—the perforations are confined to the spaces immediately adjoining the latter. The central

door-head has a large ogee of many mouldings, with elaborate tracery above.

All the vaulting and cornices are missing, and their place supplied by a modern finish of flat spandrels and heavy, rather coarse, cornice work. The whole screen is painted brown, and its appearance is much spoilt by this and the vandalism which has left such painful marks upon it.

It is probable that there was a deep rood-loft west of this screen, with perhaps another screen in front of it. The nave arcade starts about ten feet westward of the chancel arch on the north and south sides, leaving a blank space of walling before the screen suggestive of room for chantry altars.

There are rood-loft windows above, on both sides, and a stairway on the north of the chancel arch.

The church contains a stone reredos of fourteenth century date, and many other features of interest.

Camden Soc. *Hints to Church Builders.*

Bottisham, Holy Trinity. (1) The chancel screen is of stone, and consists of three arched openings of equal height, with plain heads, enclosed by sunk stone spandrels, pierced by single quatrefoils.

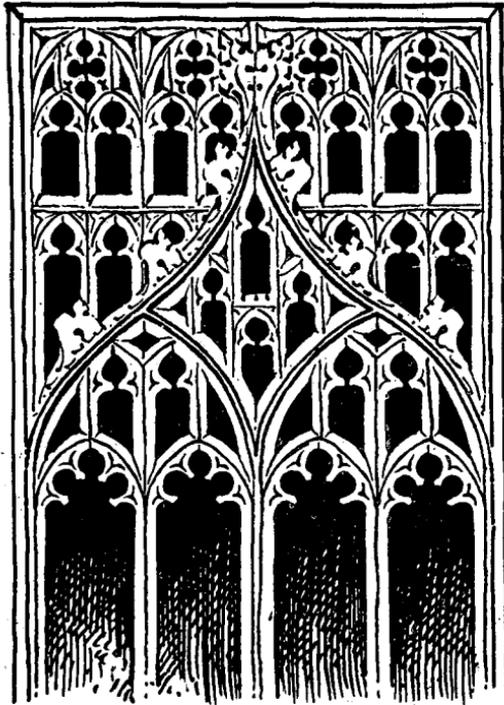
The top of the screen has been altered by the removal of the original superstructure or parapet which was found to be much dilapidated in 1839. A new parapet was designed by Rickman, but on the score of economy this design was rejected, and the moulded wooden bressummer, which had originally surmounted a wood screen which once traversed the church at a point to the westward of the stone screen, was fixed down upon the top of the stone screen, and the whole whitewashed over.

The existence of this beam and the evidence of a former screen to the westward imply that a rood-loft once stood here; but at the present time nothing is left to indicate its presence.

The authenticity of the two little arcaded breast-walls which fill the lower parts of the lateral openings, is doubtful. Possibly there were originally solid sections of walling here for altar-backs, or else these three arches were all open to the floor like those of Bardfield or Stebbing (Essex).

Mr Hailstone thinks that the stone screen may have been erected by Wm. Allington, Speaker of the House of Commons, whose altar-tomb with its stone canopy was once a feature of this church.

(2) The eastern extremities of both aisles are now enclosed by wooden screens. These are of good design, with tracery of curvilinear type, and probably date from the middle of the fourteenth century.



Bourne

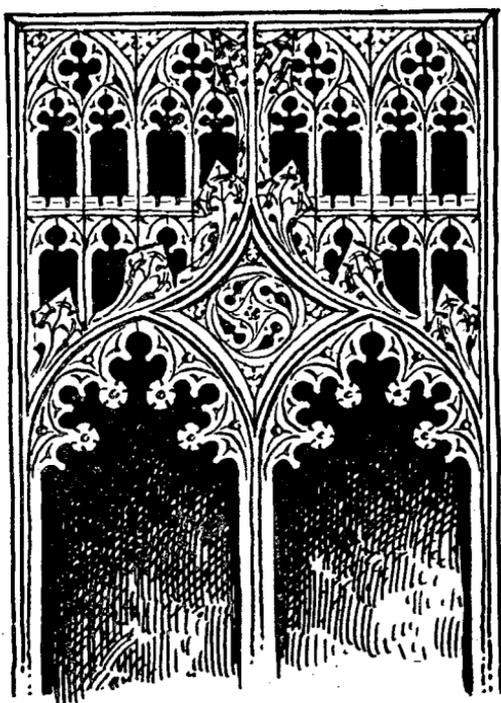
FIG. 4 a.

They have been in their present position since 1839, before which time they had been placed in a straight line across the church.

As they are so much lower than the stone screen, it seems improbable that any part of them could ever have formed the

westward support of the rood-loft. It seems more probable that they were originally chantry enclosures embracing the entire eastern bay of each aisle, just as we see them in so many other churches (Foxton, Willingham, Snailwell, etc.). They have been a good deal mutilated by shortening, to accommodate them to their present position.

Ecclesiologist, XXI. p. 172: *Camden Soc. Guide* (1844), p. 47: Francis Bond, *Screens and Galleries*, pp. 8, 24, 25 (illustration): F. Bligh Bond and Dom Bede Camm, *Roodscreens and Roodlofts*, pp. 42, 44 (illustration), 55 (comparative diagram, No. 5): *History of Bottisham*, E. Hailstone (published by Cam. Ant. Soc.), pp. 20, 21, 34, 36, 37, and *Supplement*, p. 11.



Soham

FIG. 4 b.

Bourne. The rood-screen is of very good early fifteenth century type, with tracery heads almost exactly like those at Comberton, and very similar to those of the parclose at Soham. (See figs. 4 a and b.)

It was originally also a screen of three divisions, as those are, but has undergone extensive alteration to adapt it to the dimensions of the new chancel arch, which is some feet wider than the ancient one.

Like the screens at Comberton and Soham, it was also originally painted, but now no trace of colour or gold remain. Two additional bays have been added to the screen, one at each end, to make out the desired extra width, and these, though similar in design to the old, are narrower.

The dado-rail is unusually low, and the lights are correspondingly elongated. In this respect it differs from Comberton screen, which has shorter openings. The door-head is well designed, with tracery both over and under the foliated canopy. This is different from Comberton. There is some good stall-work in the chancel, with curious poppyheads, one of which bears a lettered inscription, with the date 1537. This is probably an importation from a larger church—the initials make it probable that the stall may have come from Barnwell Priory.

The bench-ends exhibit the same design as those of Comberton and this fact lends colour to the supposition that the work in both churches is contemporary, and designed and executed by the same hands.

S. Kensington List of Painted Screens, p. 303.

Burwell. There are remains of the rood-screen, which dates from 1464. Nothing of the original work is now visible except the lower panels which contain good tracery heads. The whole of the upper part was reconstructed about 30 years ago, and may very probably offer a fair representation of its former character, since the work is extremely careful, and refined, and the whole effect excellent—though a little deficient in the depth of the cornices as is so frequently the case in Cambridgeshire screens. The rood-loft door is on the N. side of chancel arch, about 16 feet from floor.

Stalls. The stall-work in the chancel is excellent, and contains numerous old panels in the stalls themselves as well as in the backs. Misereres, among the finest in the county, are mentioned in the Camden Society's *Eccelesiological Guide*, in

1844. The chancel is a fine one, and the appearance of its fittings most dignified and appropriate to the stately character of the church. There is a good modern oak pulpit, and tower and vestry screens recently fitted in the west end of church.

Caldecote, St Michael. The rood-screen, of simple and good design, is described as standing perfect in 1844, and then bearing traces of colour.

Paley, *Eccles. Guide to Churches around Cambridge*, p. 17 : *S. Kensington List of Painted Screens*, p. 51 : *Camden Society's Guide*, 1844.

Cambridge, St Andrew-the-Less (Barnwell Church). The rood-screen, which bore traces of ancient colour, is now removed. A small fragment of its tracery is preserved in the University Museum of Antiquities.

S. Kensington List, p. 52.

Cambridge, St Botolph. The rood-screen is of plain oak, in good order, but much restored. It was formerly described as of four lights on each side of the doorway (Camden Society), but now shews three only. The tracery is of fairly good fifteenth century character, with a row of small arched lights over a large foliated arch, as at Cherry-Hinton. This tracery is original but the cornice is new, and there is a fairly good rood, but without figure. The lower panels of the screen are decorated with modern paintings of angels.

Atkinson and Clark's *Cambridge*, p. 136 : *Camden Society's Hints to Church Builders*.

Cambridge, St Benedict. There are traces of a former mural screen, or screen wall with central archway, and hagioscopes, apparently of thirteenth century date, removed to make room for a wider chancel arch.

They shew traces of colour decoration. It is probable that there were side altars here, and the archways over may have been simply recesses, as at Hauxton and elsewhere in the county.

Atkinson and Clark's *Cambridge*, p. 133.

Cambridge, St Clement. The chancel was formerly separated from the nave by a screen of Corinthian design.

Atkinson and Clark's *Cambridge*, p. 138.

Cambridge, St Giles. The chancel arch was narrow, with lateral openings, of eleventh century date, and is rebuilt in the new church.

There are holes visible in the stonework of the arch, for the reception of the rood-beam, and there are traces of the partition or tympanum which filled the arch above it. The opening on N. side is a two-light Perpendicular fenestration with trefoiled heads. The original form of that on the south is not known.

Atkinson and Clark's *Cambridge*, pp. 142, 144.

Cambridge, St Mary-the-Great. The contract for the erection of the rood-loft in 1522-3 is preserved, and it is cited in Atkinson and Clark's *Cambridge described and illustrated*, where an excellent description is given of its probable appearance (pp. 148-9).

The screen was destroyed, it is believed in the Elizabethan era, and its place taken by another, erected in 1640. This screen, together with the old stalls, was removed shortly after 1735 (*ibid.* p. 150).

Cambridge, St Mary-the-Less. The rood-screen, which was a work of the fifteenth century, has disappeared, but its doors exist in a mutilated form. The screen stood between the third and fourth bays of the nave. It is believed that two altars were placed against it in 1443, that on the north being in honour of St Mary Magdalen, and that on the south of St John the Evangelist. The screen was described by Cole in 1743 as a neat screen running right across the church and forming the division between nave and chancel, the Royal Arms being suspended over the screen doors.

Atkinson and Clark's *Cambridge*, p. 156.

Cambridge, St Michael. Prior to the fire of 1849 an elegant oak screen separated the nave from the chancel.

Atkinson and Clark's *Cambridge*, p. 162.

Cambridge, Holy Trinity. A chancel screen, painted and gilt, was standing some time in the eighteenth century.

Atkinson and Clark's *Cambridge*, p. 169.

Chatteris. The chancel screen is of graceful design, consisting of a series of tall rectangular lights, separated by slender mullions, grouped in a series of three lights, and two lights each, in compartments of the principal frameworks on each side of the central doorway.

The tracery is of fourteenth century character, and remarkably beautiful (fig. 1). There is a carved cornice with the vine-leaf ornament, over which appears a modern and heavy battlemented top.

The doorway has an ogee head with large open cinquefoil, and four tracery divisions over, making fourteen in all.

Cherry-Hinton. The screen is of moderately good Perpendicular work, with simple tracery. There is a double dado-rail with hagioscopic lights in quatrefoil tracery. The screen has undergone a great deal of restoration and a new canopy and cornices have been added. The central and end bays are modern—the old portion consisting of the two two-light divisions on each side of the central doorway. The hagioscope rail bears traces of an inscription in colour, and there are other remains of colour decoration indicating that this screen was once a painted one.

Cole, the Cambridge antiquary of the eighteenth century, gives full descriptions of a series of paintings formerly to be seen upon this screen, among which were figures of Our Lady of Pity, St Mary Magdalen and other saints. J. Piggott, F.S.A., writing in 1869, mentions kneeling figures then visible of a man and his wife (possibly the donors) with an inscription accompanying them.

Churches of Cambridge and the Isle of Ely (1843-5): Cole's *Antiquarian Notes* (Add. MS. in Br. Mus.): Dr J. C. Cox in *Church Times*, Mar. 8, 1907.

Chesterton. The rood-screen was standing until a comparatively recent date, but was removed by a late incumbent and placed in the vicarage barn, where it is believed to be still preserved.

Cheveley. The rood-screen remains in a fairly perfect state, but has suffered to some extent nineteenth century renovation. It is now placed within the eastern arch of the crossing. Attached to the nave side of the western arch, some 16 feet in front of the screen, are a pair of stone brackets, apparently for the support of a rood-beam, or for statuary, but there are no remains of a screen at this point. These appear to be about 9 feet from the floor.

The rood-screen is of a rather curious design and consists of two divisions each side of the central opening, slender in proportion, and having rectangular heads filled with tracery of late fourteenth century type. The door-head is a beautiful composition, with delicately feathered and pierced cusping in foliated canopy. The lower panels have some simple tracery, and it is believed that they formerly shewed traces of colour. Along the cornice, at head of screen, is a row of carved vine enrichment. The screen is of tall proportion, rising for a height of nearly 14 feet to the level of the springing of the chancel arch; its width is just under 12 feet.

Notes by Rev. E. K. Douglas, Vicar: *Ecclesiologist*, XXI. p. 172: J. Piggott, F.S.A., in *East Anglian Notes and Queries*, 1869 (III. p. 280).

Chippenham. The rood-screen is a splendid piece of work of early fifteenth century type, in dark oak.

The tracery is compound, shewing a series of finely-crooketed ogee heads superimposed upon a background of Perpendicular tracery rather similar in design to that of the Haddenham and Barton screens. The detail is excellent.

The lower panels are cinquefoiled with feathered cusplings and carved spandrels. The standards are well moulded and exhibit buttress form attachments of good design, having pedestals thereon for statuettes. The heads are arcaded, and the screen was formerly vaulted and groined.

The vaultings sprang from little shafts resting on the buttress slopes. These remain, but all the work above has been cleared away.

The rood-loft was standing until the beginning of the nineteenth century, and is mentioned by Lyson.

The base of another screen of late Perpendicular work is standing in the archway from S. aisle to S. chancel chapel. The work is very flat, and far inferior to that of the main screen.

The central compartment, which is a doorway, is apparently a post-Gothic imitation of the rest.

The 'Tharp' pew is enclosed by oak screens of recent date.

There are three old oak panels of fifteenth century date, now worked into the reading desk, and these are perforated in the lower part, and solid in the tracery heads. They appear to be part of the old rood-loft mentioned by Lyson. The work is rather rough in execution, and probably later than the screen.

Ecclesiologist, XXI. (1860), p. 172: Lyson's *Mag. Britt.* (Cambs), p. 59.

Comberton, St Mary. This church possesses a rood-screen of very choice design. It is of three principal divisions, having heavy ogee canopies in the heads, with tracery of early fifteenth century character over same. Beneath the ogees in the lateral openings appear tracery forks, subdividing the bays, and each of the four lights thus formed is again traceried in the head and parted by a slender mullion. There is a good battle-mented cornice but the enrichment has gone from the hollow beneath. The ogee over the doorway is cinquefoiled and finely feathered. In the spandrels appear small shields embossed with chevron and cross. The lower panels are traceried as at Coton and Barton. The main standards are boldly buttressed.

The screen retains abundant traces of old colour, green, white, red and black—there is a twist of black and white on the bead work.

The rood and figures were demolished by Dowsing, and for a long time the upper part of the screen was separated from the lower, and did duty as an altar screen, the lower alone remaining 'in situ.' This was so in Lyson's day.

The carved and traceried bench-ends are an interesting feature of this church. They date probably from late in the fourteenth century.

The elbows were formerly ornamented with animal figures, cut away by Dowsing.

Some of the old chancel stalls survive, and have been restored. They follow the nave benches in their design.

Camden Society's *Ecclesiologist's Guide* (1844), pp. 21, 22: Lyson's *Mag. Britt.* (Cambs), p. 59.

Coton, St Peter. The rood-screen was in a great measure destroyed prior to 1844, when there remained fragments which at that time retained old colouring. In the lower panels which still exist this is not now evident, though it is said to have been twice renewed, and figures in the South Kensington list. This is one of the screens which had been cut down to the breast-rail, probably by some incumbent of Evangelical tendencies, early in the nineteenth century.

The panels have been restored, and incorporated with a new superstructure of good Perpendicular character. The old Jacobean gates of the screen are retained and have some good strap-hinges. The chancel stalls are Jacobean, with possibly some older work in the poppyheads. They are returned against the screen.

A rough gallery of some inferior wood is now erected over the screen and supports the organ, which has a good eighteenth century case of black oak. The benches of the church are of a good plain Perpendicular type, and fairly complete.

Paley's *Ecclesiologist's Guide* (1844): *S. Kensington List of Painted Screens*, p. 76.

Coveney. The fine rood-screen, of the Ickleton type, is modern, and was constructed from the designs of the present incumbent, who was at one time an architect.

The work is well proportioned and the detail masculine and good. The standards are a faithful restoration from an old section discovered beneath the floor of the church.

There is a fine old Danish pulpit of the seventeenth century, painted with figure panels.

The stalls are well arranged and returned against the screen, but all the work is modern. The detail is simple but good.

The church possesses some old sixteenth century bench-ends of very unusual design. The poppyheads are very richly carved and all different. One shews the arms of Scrope.

Ditton (Fen). See *Fen Ditton*.

Ditton (Wood). See *Wood Ditton*.

Doddington. The chancel screen is of oak, and of a design somewhat similar to those of the Chippenham class, but rather plainer.

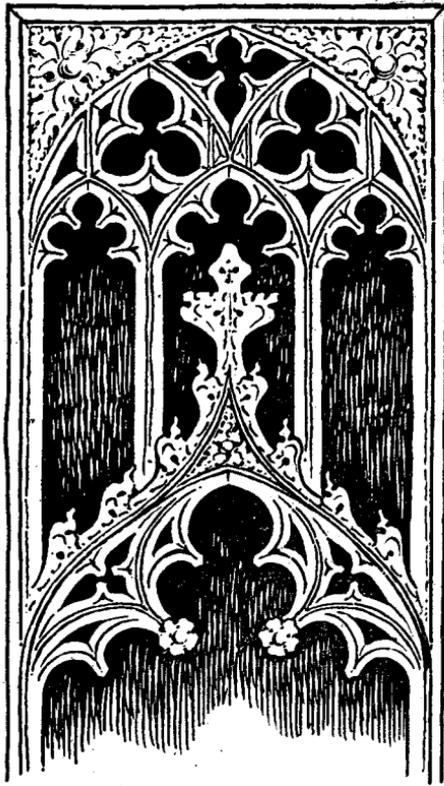


FIG. 5.

It appears to be of the earliest Perpendicular type, and probably is no later than the end of the fourteenth century. The tracery heads contain trefoils in lieu of the customary quatrefoil.

The compound tracery has been restored, and the present ogee canopies are modern.

Beneath them the heads of the main lights are trefoiled, with subordinate cusplings.

The present Vicar states that the screen was brought from London about 50 years ago by Mr Peyton, but it is not certain whether it originally belonged to this church.

Dry Drayton. A screen of good Perpendicular work was in the church in 1842, but relegated to the belfry.

Camden Soc. *Hints to Church Builders.*

Emneth. The rood-screen is of Perpendicular type.

J. Piggott, *East Anglian Notes and Queries*, III. (1869), p. 280.

Earning. The rood-screen has been swept away, but there remain two traceried panels now incorporated in the reading desk. These are of fifteenth century date, and very roughly cut, but of good design.

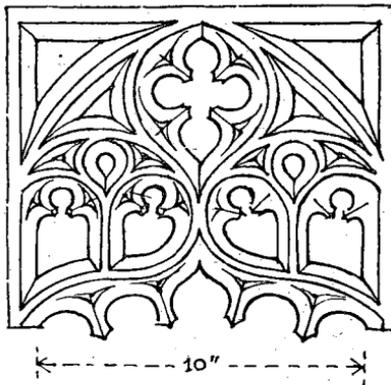


FIG. 6.

There is a fine old charnel stall remaining on the north side, having small poppyheaded ends, and a traceried front of fifteenth century date.

The benches in the nave shew the linen-fold pattern in the ends. Those on the north side of the gangway are very rich and somewhat unusual.

Fen Ditton. There was formerly a stone chancel-screen in this church, the surviving portions of which were removed some years ago to the west end of the church, when the restoration took place.

Fordham. The screen-work has disappeared, but the church retains its old chancel stalls with subsellæ carved with shields and other designs. Also some good benches in the body of the church.

Fowlmere. The framework of the ancient rood-screen still stands. It is of early fourteenth century date, and is of three divisions.

The head-beam is original, and exhibits a curious rude form of battlementing as its principal ornament. The heads of the divisions of the screen have been filled with some light tracery of modern appearance, not very satisfactory in character.

Foxton. The rood-screen has been reconstructed, and is of nine divisions. The lower part is original, as are also a few of the uprights above, but the heads, with tracery and arcades, are modern, and not altogether satisfactory. There is a tympanum of plaster in wood framework over, which appears recent. Until a few years ago the lower portion only was standing.

J. Piggott, *East Anglian Notes and Queries*, III. (1869), p. 280.

The lower panels are of good early fifteenth century design, with feathered trefoiled arched heads and carved spandrels. At the back one can see the marks of the old return stalls, four old poppyheads of which have survived. They have plain fleurs-de-lys, rather like those at Harlton.

At the east end of the north aisle is a chantry chapel enclosed by screens of simple but good Perpendicular work, having tracery heads of four archlets over a feathered trefoiled ogée arch.

Fulbourne, All Saints. The existing rood-screen is practically modern. It is a florid and elaborate work, and certainly cannot be considered to represent in any degree the character

of the ancient one, of which some poor vestiges remain in the lower panels. The design of the superstructure exhibits the characteristic weakness of modern design, being unduly heavy in the tracery, and unsubstantial in the main framing, giving a poor effect in spite of the sugary richness of the detail.

Two old panel paintings, probably from the ancient screen, are preserved in the Library of Trinity College. They represent (1) Our Lord, (2) St Elizabeth of Hungary.

Archaeological Journal (1874-5), Vol. xxxi. pp. 421-2, and Vol. xxxii. p. 133.

The pulpit is a beautiful work of the fifteenth century, and is octagonal, with open panels, the heads canopied and trefoiled under, and the spandrels filled with figures of birds (owls and finches) with bluebell and bladderwort, lions' heads, orchis, etc. [The orchis also appear in the crocketing of Stretham screen.]

The tower screen contains some old tracery heads in the lower panels.

There are two good old poppyheaded stalls in the chancel, with traceried fronts, and others, plainer, in the chancel chapels. At west end of church also are two old benches with square ends:

Gamlingay. 1. The rood-screen is a very fine work of tall and dignified proportions, consisting of five divisions of arcaded heads, containing tracery of the earliest Perpendicular type, probably dating from the latter part of the fourteenth century. The vaulting and cornice work are unfortunately destroyed, and the head of the screen has been repaired with plain flat spandrels and a simple moulded head which rather detracts from the interest of the work. The lower panels of the screen are very fine.

2. There is a ringer's gallery in the tower, the parapet of which is composed of a piece of old fifteenth century panelling containing tracery of the probable type which was placed here when the church was restored, and is believed to have come

from over the head of the rood-screen. An illustration of this has already been given in the last number of these *Proceedings*.

Ecclesiologist, xxi. p. 172: Dr J. C. Cox, F.S.A., in *Church Times*, Feb. 1907.

Girton, St Andrew. The rood-screen has been cut down to the dado-rail, and all the upper part is lost; some panels were remaining in 1884. The lower portion remains in a perfect state shewing two double compartments with traceried heads on each side of the central opening. The character of the work appears to be early fifteenth century with excellent foliated canopies. The design is somewhat different to others in the county, and is allied in character to the work at Southwold and other Suffolk examples. The small strawberry-leaf cresting is seen here between the beads of the dado-rail as it is at Comberton.

Camden Soc. *Guide*, 1884, p. 10.

Gransden, Little. The rood-screen is standing and is described as being of Perpendicular character, with rich and elaborate tracery.

Piggott, *Camb. Ant. Soc. Guide*, 1864, p. 6.

Guilden Morden. 1. This church contains two screens, the principal one being the chancel screen of remarkable type, having few existing parallels. It is a double screen with a central opening about 6 ft. 9 in. in width, shewing no traces of doors, and two lateral compartments increased by cancelli of fourteenth century tracery work, the enclosure being approximately 6 ft. 9 in. square from centre to centre of their moulded angle posts. The screen is framed in rectangular headed compartments within moulded heads, and till a comparatively recent date supported a level floor with a flat ceiling below. The parapet of the rood-loft probably disappeared at the time of the Reformation. The stairs to the loft are in the southern angle of the chancel wall where the upper door is still visible. The presence of the stone-built stair and the character of the screen-work suggest a date for this screen not much earlier

than the middle of the fourteenth century, and some points of detail, notably the cusping, appear later. The work was probably executed about 1350. The screen was anciently painted and has been re-painted on the lines of the original design. The panels are mostly diapered but the figures are SS. Edmond and Erkenwold (two saints of great repute in East Anglia, part of those on the north side of the central opening on the west face of the screen).

The following inscription in black letters is painted upon the rails of the central gangway north and south :

Ad mortem duram Ihū (Jesu) de me cape curam
 Vitam venturam post mortem redde securam
 Fac me confessum rogo Te Deus ante recessum
 Et post decessum coelo mihi dirige gressum.

This inscription is somewhat differently written in Piggott's 'Rood Screens of East Anglia,' and he makes it as follows :

Ad mortem *Dm'na* Ihū de me cape curam
 Vitam venturam post mortem redde securam
 Fac me confessum rogo Te Deus ante *secessum*
 Ut post decessum coelo *michi* dirige gressum.

It has been translated by the Rev. E. Conybeare as follows :

Jesu, in death's dark hour be Thou my friend,
 My life to come make sure at this life's end,
 Grant me confession, Lord, before I die,
 And guide my parting soul to realms on high.

As to the nature and purpose of the two lateral compartments, this subject has been already discussed in the foregoing number of these *Proceedings*. Some support seems given to the idea of a confessional use by the presence of two small square sections let into the panels on the east side behind the tracery heads indicating the position of former apertures, also of a small aperture on the west side of the screen, in the door of the south compartment.

Ecclesiologist, xxi. p. 172 : Dr J. C. Cox, *Church Times*, March 8, 1907 : 'Rood-screens of East Anglia,' by J. Piggott, Junr., F.S.A., in *Proceedings Camb. Ant. Soc.* 1st series, Vol. III. (1869), p. 280 : *Proceedings Camb. Ant. Soc.* May, 1908 : Lyson's *Mag. Brit.* (Cambs), p. 59.

2. The screen across the tower-arch may perhaps have come from another church, as it has some appearance of being made for a rood-screen. It consists of a series of rectangular headed compartments containing tracery of a very rich and elaborate design and shewing a peculiarity in the formation of the ogee heads of the lights. These are not cusped but finish with a continuous curve, giving a festooned effect. They may be compared with the tracery heads at Knowle (Warwickshire), Swinnerton (Shropshire), and a few others in Midland or North-western districts. The tracery is of the curvilinear type, similar to that at Chatteris, and illustrations are given shewing the comparison (fig. 1). The dado-rail is delicately carved, and there are some tracery headed panels in the doorway.

Haddenham. This screen, which was an exceedingly fine one, was removed from the church thirty-five years ago when

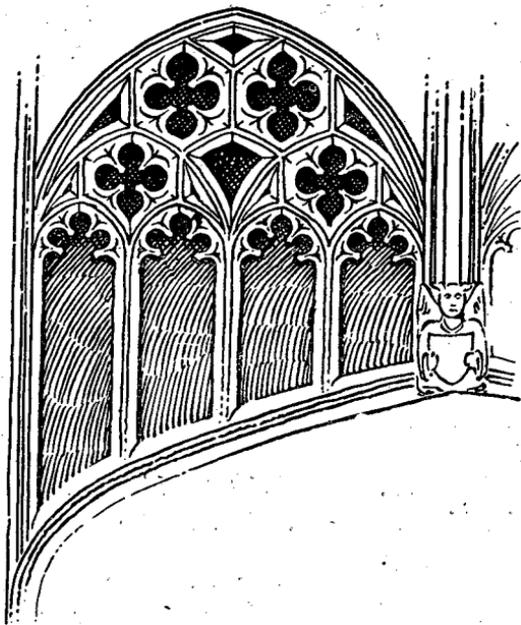


FIG. 7.

the rebuilding took place, and has since been stored in the workshops of Messrs Rattee and Kett in Cambridge, but owing

to a change of vicars and scarcity of funds, the reconstruction which was always intended has not yet taken place. The present Vicar is anxious to put this work in hand, and it is to be hoped that funds will be forthcoming. The screen is of the Chippenham type. We give an illustration shewing the tracery head over the south half of the central doorway, the rest of the openings containing canopies similar to those of Chippenham, Stretham, etc. The lower panels are rich and good, and the framework very well moulded.

Hardwick. There was formerly a post-Reformation screen of classic design in the chancel arch, having a central panel over the head covered by a pediment sustaining a gilt cross. This was removed some years ago, and unfortunately no trace of it remains.

Ecclesiologist, Vol. II. p. 172 (1843): *Ecc. Guide*, 1884.

Harlton. The church contains a stone screen which is, however, only a remnant of a once fine work. It dates from the sixteenth century, to which period the whole church probably refers. The screen consists of a number of plain cinque-foiled headed lights, mounted on a plain stone breastwork, with a simple battlemented cornice, and a very solidly built central doorway with a four-centred arched head and small buttresses on east side. There seems no doubt that altars were once attached to the two breast walls on the west, and there is reason to suppose that a single screen, possibly a wooden one, originally ran in advance of the stone one some feet to the westward, and that the rood-loft extended over in this direction. The rood-loft staircase is in the north pier of the chancel, and the doorway opens about two feet above the head of the screen. There is a small aumbry, or recess, about 10 in. high and 9 in. wide, in the wall on the north side of the doorway.

The remarkable stone reredos upon the east wall of the chancel of this church must be noticed. It consists of thirteen small niches in a row under the east window, perfect in their detail, and two other niches with ornamental canopies, one on each side of the window.

The old fronts of the chancel stalls with the poppyheads still remain, and are returned against the screen, but they contain a good deal of modern work, especially in the backs.

Harston. The rood-screen is modern, but a few old oak traceried heads are nailed on to its panels. They are of late Perpendicular work, and of no special interest. The screen is designed to match them, but is of a poor type.

The pulpit is fine, and of dark oak, dating from the middle of the fifteenth century. Its panels are very well traceried.

Hastingfield. A rood-screen of Decorated character was standing in the church until about 1870, or later, but in a mutilated condition. No trace of it now remains in the church, but it is possible that some fragments have been preserved.

Piggott's 'Rood-screens of East Anglia,' *Proc. Camb. Ant. Soc.* 1869: *Ecc.* XXI. p. 172: *Camden Soc. Guide*, 1844, p. 27.

Hauxton, St Edmund. The fifteenth century rood-screen with its doors, and part of the framework of the rood-loft, were standing subsequently to 1861 in the northern chancel arch, the mouldings of which were cut away for their insertion. The loft was supported by a coving (see description in the *Ecclesiologist* for 1861). All is now gone, and there remains the narrow Norman archway with the evidence of two lateral stone altars, the walls on each side of the arch being recessed. The recess on the north side is richly moulded, the work being of thirteenth century character: that on the south side is plain, but contains a very well preserved fresco shewing a half-length figure of St Thomas A'Becket. The remains of the altar on the south side appear to be of twelfth century date to judge by the character of the bases of the corner shafts. On this side the plinth remains with about 9 in. of square stone above it. On the north side the plinth only remains.

Hinton. The rood-screen contains a fair amount of old work in the lower panels on both sides. Those on the north have plain cinque-foiled arched heads under carved spandrels,

the curve of the heads and the cusplings being of a quite peculiar nature. They may be compared with certain fragments preserved in the University Museum of Archaeology; the shoulders of the arches are lifted, giving an ellipsoid effect; on the south side the spandrels are not foliated but are plain sunk. In the clerk's pew on the north side of the nave are considerable remains of the old screen; these comprise three large traceried panels, the tracery being about 2 ft. high by 1 ft. 4 in. wide (fig. 8), and another one which is narrower and of an unusual design.

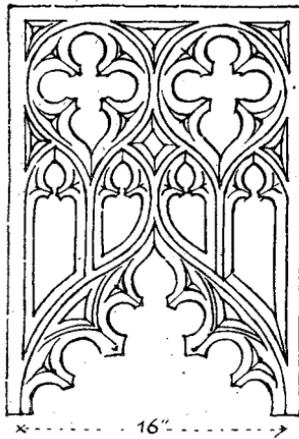


FIG. 8.

Horningsey, St Peter. The lower panels of the rood-screen, curiously painted, were standing in 1844.

Paley, *Ecc. Guide*, 1844.

Horseheath. The chancel-screen remains, and is of fairly good fifteenth century work. It stands in a lofty and narrow archway, this church being one of those which provided space for lateral altars. All traces of these, however, have been swept away except a canopied piscina in the angle of the south wall of nave, which appears to be of early fifteenth century date, and a sedile formed in the window adjoining. The rood-loft

is on the north side, both doorways being visible. All the old benches in this church have been cleared out and pitch-pine pews substituted.

The pulpit is a barbarous composition in white stone.

Ickleton. The screen is of late fourteenth century date, early Perpendicular in design, and very finely proportioned, consisting of a series of tall and slender divisions with rectangular heads and tracery for the upper half of their length. Not many years ago, it is stated, a rood-loft of Decorated design, richly traceried on the underside, was standing over this screen; it had finely carved spandrels. This work was standing in 1869 but all traces of it have disappeared.

J. Piggott, *Proc. Camb. Ant. Soc.* for 1869, p. 280: Lyson's *Magna Britannia* (Cambs). Measured drawing in Bond and Camm's *Roodscreens and Roodlofts*, Part VI.

Impington, St Andrew. The rood-screen was cut up early in the nineteenth century, but some fragments were preserved and utilised in the backs of the benches. The work is described as being of good character.

Paley, *Ecclesiologist's Guide*, 1844.

Isleham. There was a very interesting seventeenth century chancel screen standing in this church until quite recent years, but it has disappeared and all trace of it seems lost.

Camden Soc. *Hints to Church Builders*, 1842.

Kennett. The rood-screen is still standing and is of fourteenth century character. It was in a much mutilated condition some years ago but retained traces of old colour decoration.

Piggott, *Camb. Ant. Soc.* 1869, p. 280: Lyson's *Mag. Brit.* p. 59.

Kingston. The rood-screen was described as being quite perfect in 1844, but it is to be feared that it has since suffered mutilation. It is described as being a rather commonplace work of late Perpendicular design.

Camden Soc. *Guide*, 1844, p. 19.

Kirtling. The rood-screen is described by J. Piggott as a work of Decorated period. He speaks of it as being sadly defaced at the time he wrote. All is now gone. The rood-loft stair is visible.

Piggott, 'Rood-screens of East Anglia,' *Camb. Ant. Soc.* 1869, p. 280.

Landbeach, All Saints. The church contains some fine carved woodwork said to have been brought from Jesus College Chapel.

Camden Soc. *Guide*, 1844, p. 6.

Leverington. Prior to 1849 the east part of the north aisle was divided from the nave by a screen.

Hist. of Wisbeach, p. 503, Vol. II.

Litlington. There is a good Perpendicular rood-screen of five divisions, with rectangular heads containing simple tracery. The doors are perfect, and the head retains its old strawberry-leaf cresting in a rather mutilated condition. An interesting feature of the screen is the double dado-rail with its sunk enrichment. This in the doors takes the form of a very beautiful vine-leaf scroll.

Littleport. A rood-screen of Perpendicular character is described as standing in the church in 1869. It has since been removed, and nothing now remains.

Piggott, 'Rood-screens of East Anglia,' *Proc. Camb. Ant. Soc.* 1869, p. 280.

Lolworth. The rood-screen, which is of an interesting character, was removed from the church at a restoration in 1891 and carefully stored away by the contractors, Messrs John Saint and Sons of St Ives. The greater part still exists, but is much decayed. Designs have been prepared for reconstruction, but the work has remained in abeyance owing to lack of funds. The screen was of five divisions, each of two lights, cinque-foiled, the heads being richly traceried with panels of flowing design probably of early fifteenth century date.

Camden Soc. *Hints to Church Builders*, and *Ecc. Guide*, p. 14.

Melbourne. The rood-screen is in perfect order, and is a very dignified composition. The design is entirely unlike any other screen in the county, and is altogether of an exceptional nature. The work is probably early fifteenth century in date. The screen consists of three principal divisions, each subdivided into five, the heads being rectangular and filled to the extent of nearly half their length with tracery of an elaborate and peculiar nature. Large flat ogee canopies extend over each main division, and within each narrow light beneath are similar foliated canopies. The dado-rail is carved, and the lower panels shew some very good Perpendicular tracery. The screen is 13 ft. 6 in. in height.

Notes by Rev. J. Hamilton, Vicar.

Meldreth. The rood-screen was described by J. Piggott, F.S.A., in 1869 as being of Perpendicular character.

Proc. Camb. Ant. Soc. 1869, p. 280.

Milton. There is here a chancel-wall forming a sort of mural screen as at Hauxton, and shewing on the south side of the Norman arch a small arched recess for an altar. The stalls are Jacobean, and the altar-rails, which are very good, are of the same date.

Newmarket, All Saints. The chancel screen of oak is modern and was presented within recent years by the Hammond family.

Newton, St James, Wisbeach. There is an oak chancel screen which was erected in 1893. Until the middle of the nineteenth century there was a screen standing in the chancel arch.

Hist. of Wisbeach.

Oakington, St Andrew. The lower panels of the old rood-screen (six divisions) are preserved in the south aisle. They are of late fourteenth century date and retain much old colour, the groundwork of panels being green and red alternately,

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with white diaper of leaves and flowers. The flat mouldings exhibited a black enrichment on white ground, and the carved spandrels are gilt.

Paley, *Ecc. Guide*, 1844, p. 14.

Orwell. The rood-screen was standing at no distant date, but is now removed. It is described as being of Perpendicular pattern.

J. Piggott, 'Rood-screens of East Anglia,' *Proc. Camb. Ant. Soc.* Vol. III. (1869), p. 280.

Over. The rood-screen is of fifteenth century type, with arcaded heads, there being three divisions each side of the central opening. The lights are wide, and retain their tracery, but the crocketed canopy work formerly attached to the face is gone. The tracery is similar to that at Teversham, Stow-cum-Guy, and elsewhere. The ribbed vaulting remains on the east side but has disappeared from the west. The panels below the dado-rail have the peculiarity of being pierced. The screen has been painted dark.

There is a fine seventeenth century pulpit with a sounding board having a cupola shaped top.

Outwell, St Clement. The rood-screen is described as having been of very good character with Perpendicular traceried heads, and retaining some ancient colour. It has been removed from the church within recent years and it is feared that it has perished.

In 1849 there was a parclose screen standing to the north chancel chapel. Nothing now remains in the church.

Hist. of Wisbeach, p. 159.

Pampisford. The chancel screen is in black oak, and consists of rectangular divisions, with simple tracery of fifteenth century type, similar in design to the south chantry screen at Willingham: there are four divisions on each side of the doorway. There is a divided dado-rail pierced with square quatre-foiled openings as at Willingham. These were probably

intended to enable those who knelt at the screen to see through. The door-head is nicely traceried, and the mouldings are carried down the jambs, shewing no rebate for door; there is a simple moulded and battlemented cornice.

Sawston. This church, until about 1870, contained parclose screens of rich Perpendicular work, enclosing the ends of both aisles, but they have now disappeared and cannot be traced.

The rood-screen was sawn down before 1844, and was at that date lying in a chantry chapel. The remains have disappeared.

Shelford, Great. The rood-screen is still standing but in a mutilated condition, having been shortened at both ends to fit it into the chancel arch. There remain three central bays perfect and the halves of two more divisions north and south. The screen is a fine composition of very early Perpendicular type, with wide lights, each subdivided by traceried mullions into three compartments, the heads being filled with delicate tracery of the period, and arcaded for vaulting, but all traces of vaulting, cornices and crestings are now gone, and a modern top has been added. The door-head has a very graceful curve. The type is unlike that generally found in Cambridgeshire, and appears to have more relation to screens of Herts or Kent. There is a good deal of ancient colour decoration which has been much renovated. The rood-loft staircase is on the north side.

In the north aisle is a parclose screen of simple Perpendicular design, enclosing a former chantry.

The pulpit is Jacobean, of fine design, with a canopied sounding-board.

Shelford, Little. 1. The rood-screen was removed early in the nineteenth century, but a portion was preserved for some years in a disused sacristy. There are other pieces of carved woodwork in the church said to have been brought from other churches. On each side of the choir are seven bays of panelling repainted with brattishing above enclosing small shields alter-

nately charged with a blue cross on white ground and *vice versa*.

2. There was, until recent years, a triple chancel arch in this church, but it has now been destroyed. This is a matter for great regret, as the triple arch is a feature of peculiar interest in the history of our screenwork, and there is nothing of the kind now left in the county.

Bond and Camm, *Rood-screens and Rood-lofts*, Part I. Section 1.: Francis Bond, *Screens and Galleries* (for Triple Arcades).

Snailwell. The rood-screen is of late fifteenth century date, with rather elaborate tracery heads, but the work is not of the best quality. Along the head is a hollow moulding containing paterae. The compartments of the screen are of varying widths, and the tracery is altered to suit them. In the north aisle is a chantry enclosed by screenwork of Perpendicular type, having some interesting details. The lower panels have well carved spandrels shewing birds and other designs.

Soham. The rood-screen is modern, and not specially good, but there remains in the north transept a screen to the north chancel chapel of very beautiful fourteenth century design. -It is of three divisions, the lateral ones being divided by a traceried mullion, and the arrangement of the heads is like that at Bourne or Comberton, with compound tracery consisting of richly carved ogee canopies and lesser tracery in conjunction with them (see fig. 4 a). The lower panels are richly carved, and the screen retains its coving and cornice complete with a very elaborate and beautiful cresting of great depth standing over a smaller cresting which surmounts the coving. It retains a great deal of old colour and gilding, and was very carefully restored in 1880. Five coats of arms are described in Cole's MS., but these have now disappeared. They are reproduced in Mr Olorenshaw's work.

There appears to have been anciently a stone screen in this church on which were two ambones or pulpits. This species of choir enclosure is very rare in England, and perhaps the only specimen now surviving from mediaeval times is that at Nant-

wich in Cheshire. The type is common in Italy where it is found in great variety. Its existence in Soham church is recorded in the will of Richard Sokborne, vicar, date 1502, in which he requests that he may be buried in the chancel of the church between the ambones. (*Inter Ambones Scilicet ij Lectoria.*)

Some of the old chancel stalls with their carved subsellae are preserved in the tower, and are very fine.

Cole's MS. Brit. Museum: *Ecclesiologist*, XXI. p. 172: *Notes on Cambs. Churches*, 1827, p. 56: *Notes on Church of Soham*, Rev. J. R. Olorenshaw, B.A.

Stow-cum-Quy, St Mary. There is a rood-screen of six traceried compartments of good early fifteenth century character, similar to that at Teversham. This has been partly restored, but the vaulting has not been replaced.

Stretham. The church has been rebuilt, but the old rood-screen has been re-erected, and is in very good order. The lights are arcaded and set in rectangular heads, with carving in the spandrels, and contain foliated canopies with tracery over, the type being similar to Chippenham, Wilburton, etc. (fig. 9); the detail is exceedingly good, and the crocketing shews great variety and delicacy of treatment. The date 1440 has been given for this screen.

Swaffham Prior. A rood-screen of oak with rood-loft and traceried parapet complete, supporting a crucifix and figures of SS. Mary and John, has been erected within the last few years to the memory of Dr Allix, but is altogether a beautiful piece of work, and amongst the most satisfactory of modern examples.

Swavesey. The chancel screen is modern and of fairly good character, vaulted on one side. There are also parclose screens to north and south aisles.

Teversham. The rood-screen, which is of simple early Perpendicular character, is fairly well preserved, but the vaulting and cornices are missing. The date is probably early fifteenth century; the tracery of the lights is like that of the screens at

Over and Stow-cum-Quy. One panel on each side of central mullion on south side of screen has a Jacobean insertion shewing a plain semicircular head. There are traces of ancient colour on the screen.

Ecclesiologist, XXI. p. 172: *South Kensington List of Painted Screens*, p. 28.



FIG. 9.

Triplow. The rood-screen is of Decorated workmanship and probably dates from the latter part of the fourteenth century. It consists of three open arcades in oak, with well-designed heads, cinque-foiled, and enriched with feathered cusping. An illustration of this screen has been given in the last number of these *Proceedings*. This screen is of special interest,

for in the original Indenture for the erection of the rood-screen in the church of St Mary the Great, Cambridge, occurs the following passage: "And the briste of the sayd new rodde lofte schal be after and accordyng to the briste of ye rodde lofte within ye parisshe chirche of Tripplow in all maner housyngs, fynyalls, gabeletts, formes, fygures, and rankenesse of werke, as good or better in every poynte."

Ecclesiologist, XXI. p. 172: *Hints to Church Builders*, Camden Soc. 1842: *Camb. Ant. Soc.* 1st series, No. 10 (1869), p. 65.

Trumpington. The rood-screen in this church was probably a work of some magnificence, but it has been cut down to the dado-rail, and now only the lower part remains shewing a series of very beautiful panels with arcaded heads filled with curvilinear tracery, the spandrels being carved in a very original manner with grotesque heads and foliage. The dado-rail is enriched with an incised vine-leaf scroll. Small buttresses are attached to the standards, following the usual arrangement in the screens of the county, and the feet of the panels are ornamented by a band of tracery about 6 in. deep in which foliated quatrefoils alternate with small upright panels. The method of cusping shews that this screen is of fifteenth century date. The ancient colour remains in a very perfect state. The panels are alternately red and green with a diaper of gold and black rosettes. The colour was renovated in 1856-57.

Wentworth. This church retains a remnant of a very beautiful old rood-screen of early fourteenth century date, incorporated with a modern framework. The tracery heads are original and are of a very graceful curvilinear type with flamboyant cusped openings (fig. 10). The formation of the cusps shews the early date. The head is well moulded and slightly undercut. The lower part of the screen has been entirely reconstructed with a hagioscope rail, but is not very good in point of detail. The turned shafts supporting the tracery are also modern and fairly good. At present a row of candlesticks has been set above the head, and there is no cresting.

Ecclesiologist, XXI. p. 172.

Whaddon. An old oak screen of good Perpendicular work is mentioned as standing in the church at a recent date.

Hints to Church Builders, Camden Soc. 1842.

Whittlesea, St Mary. This church contains an ancient rood-screen which has preserved to some extent its ancient colour. On one panel is visible a large painted I.H.S. in the original colour.

Paley, *Notes on Twenty Parish Churches around Peterborough*, p. 24.

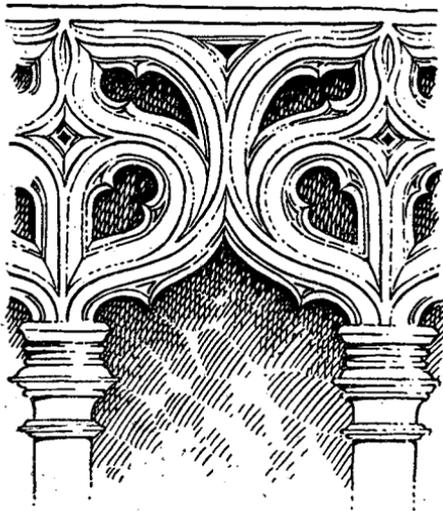


FIG. 10.

Whittlesford. The rood-screen has gone, but there remain two carved oak parclose screens on the south side of chancel, and these are of fairly good design, the tracery being a little like that at Comberton, but much plainer. The style is probably late fifteenth century.

There are some good stalls remaining in the chancel, and some handsome carved benches in the nave, which shew a sunk strawberry-leaf cresting over a trefoiled arched head with foliated cusps and double feathering, the spandrels being nicely carved.

Paley, *Ecc. Guide*, 1844.

Wickham, West. The chancel screen, which is of simple Perpendicular type, has been removed to the tower arch. It originally consisted of two divisions on each side of central doorway; the tracery heads are very shallow and of no special interest. There is a small embattled cornice. The lower panels are gone, and only four or five divisions of the upper compartments with their tracery remain.

There is a new rood-screen of very fair Perpendicular design, but like so many modern works its main framing is not sufficiently solid, or substantial, for good effect.

On the north side of nave there remain three old benches of black oak, with ends of very quaint design, only about 2 ft. 3 in. in height and very roughly executed.

Wilburton. The screen is a fine work of the best early Perpendicular type, with arcaded tracery heads, of the same class as those at Stretham and Chippenham (see fig. 2 a). A notable feature of this screen is the duplication of the cusplings and the canopy work, which appears on each face, giving great richness. The crockets are of very original design, being varied for each light, and those over the doorway represent a series of cocks with large combs or crowns. The lower panels are very good and contain some charming grotesque figures in the spandrels, and reproduce the character of the upper tracery to some extent. The screen was ably restored and the vaultings are now perfect on both sides; an excellent cornice has been added, giving the whole work a completeness which makes the screen a model for other restoration work in the county. Part of the cresting on the east side is ancient.

The chancel stalls are modern but well planned, and return against the east face of the screen.

In the nave are one or two quaint little poppyhead benches.

Wilbraham, Little, St John. The remains of a rood-screen of late Decorated work were standing in this church in the early part of the nineteenth century. The door to the loft is in the south wall.

Willingham. There are three screens in this church as follows:—

(1) The rood-screen. Of this the only original portion remaining is the dado. The lower panels of both north and south sides are of excellent design with traceried heads and retain a quantity of old colour, red, green and white. The upper portion of the screen has been entirely reconstructed from an old drawing which was found in the parish about 150 years ago. An estimate for repairs and a drawing were prepared by a local carpenter, and these are now in the possession of the rector.

(2) The south chantry is enclosed by screenwork of fifteenth century date, simple and vigorous in character, and of the same type as the screen at Pampisford. The rectangular lights contain simple Perpendicular tracery and the dado-rail is duplicated and shews a continuous series of pierced quatrefoil openings. There is some fine carving in the spandrels of the lower panels, shewing leaves and grotesque faces. This screen retains its old colour, chiefly red and yellow. The chapel it encloses is known as the Brune Chapel. For some years it was used as a day-school, but more recently the ancient altar slab, which was buried in the north aisle, has been restored to its place. Both this and the screen to the north chapel have been carefully restored in memory of the late rector by members of his family.

(3) The north, or Ely Chantry, is enclosed by a beautiful old screen which is probably the earliest in the county, and cannot be much later in date than 1300. The tracery is of the earliest curvilinear type supported upon turned shafts, with delicately moulded caps, bases, and bands. The dado panels are plain, but retain some old colour with a curious diapering of popinjays or parrots on a red ground.

There is an early fifteenth century oak pulpit of excellent design agreeing in style with the rood-screen.

Ecclesiologist, xxi. p. 172, Notes on leaflet distributed in church.

Witcham. The rood-screen is of very late and thin Perpendicular work, and there are low folding doors with cinque-cento panelling of Marian date. It is very probable that the screen

itself may be referred to the same period. Over the screen is now fixed a parapet of open panels with cinque-foiled arched heads and carved spandrels. From the fact that these do not agree in width with the lower openings it appears that they could never have formed a dado to the screen, but are more probably the panels of the old rood-loft refixed in this position after the removal of the loft itself.

Wood Ditton. A rood-screen of Perpendicular work is standing in the church. It is described as a neat piece of workmanship.

J. Piggott, 'Rood-screens of East Anglia,' *Proc. Camb. Ant. Soc.* 1st series, Vol. III. p. 280.

Monday, 7 December, 1908:

SPECIAL GENERAL MEETING.

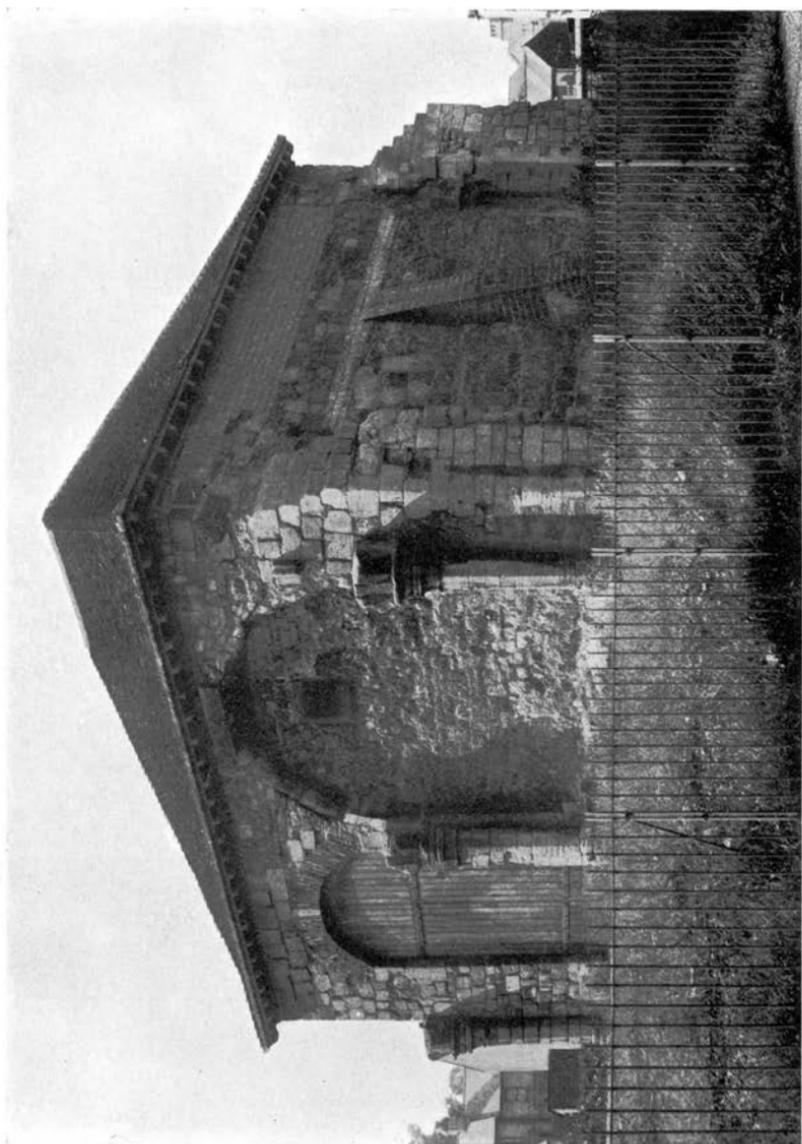
Dr VENN, President, in the Chair.

The following addition to Law III. was adopted.

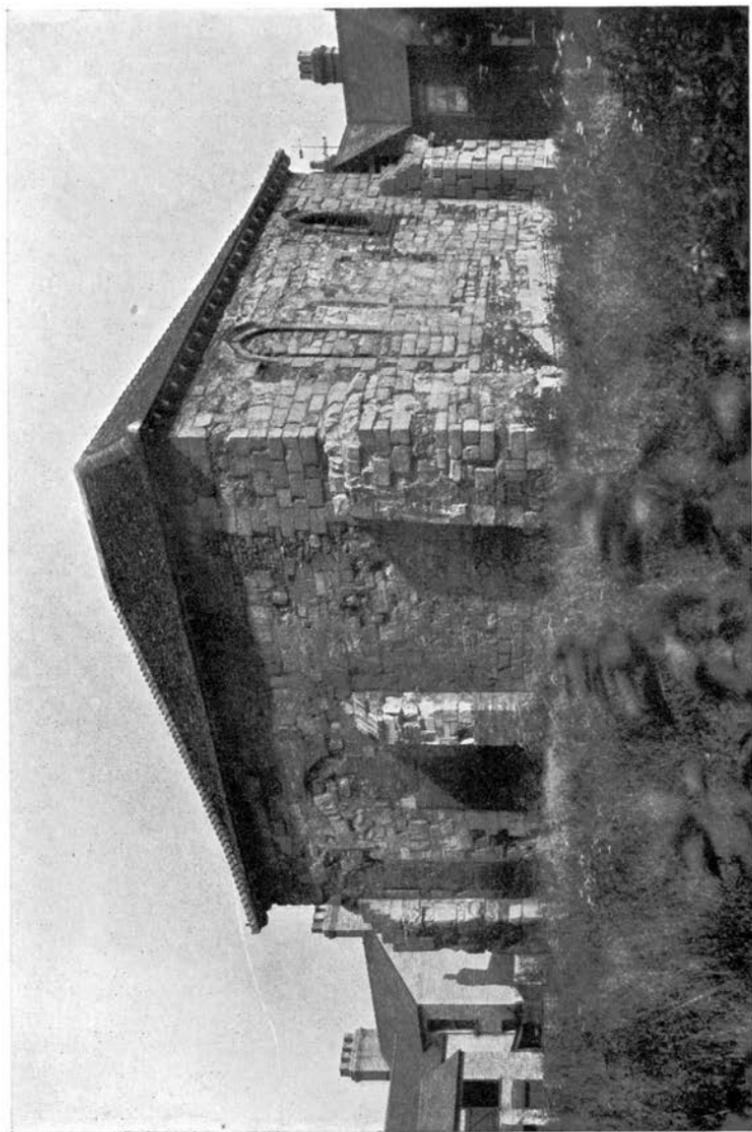
‘Members of the University of less than M.A. standing, and students of the same standing at Girton and Newnham Colleges, may attend the General Meetings of the Society without introduction. Such persons may also become Associates of the Society on payment of a subscription of 10s. 6d. per annum, which shall be due on the first day of January in each year. Payment of this sum shall entitle such persons to all the privileges of members except that of receiving the Society’s publications.’

Captain MARK SYKES made a communication on

TWO SARACENIC CASTLES RECENTLY EXPLORED
AND PLANNED.



The Cellarer's Checker, Barnwell Priory. North-east side, at corner of Beche Road and Priory Road.



The Cellarer's Checker, Barnwell Priory. North-west side.

Thursday, 10 December, 1908.

OLD HOUSES IN CAMBRIDGE.

On the above date 53 members of the Society took part in an excursion to some of the older buildings in the town. The thanks of the party are due to Mr T. D. Atkinson, who described very clearly the architectural features of the fragment of Barnwell Priory and the School of Pythagoras. His description is incorporated in this account of the excursion.

THE OLD ABBEY, BARNWELL.

The first house visited was that known as the 'Old Abbey,' which stands at the corner of Abbey Road and Beche Road. It bears the date 1678 on one of its chimney stacks, and it seems to contain no work of earlier date than the seventeenth century. Many of the rooms are panelled, some with oak. In the cellar is the entrance, now blocked up, to a passage which, according to legend, led to Jesus Collège—the old nunnery of St Radegund—and even to Ely! The cold light of reason shews this to be most probably an old-fashioned large brick drain.

The various carved and moulded stones, from the old Priory buildings, dug up in the grounds of this house, have been built up into two arches in the garden in order to preserve them from further decay.

THE CELLARER'S CHECKER, BARNWELL PRIORY.

The next building visited is the sole remaining fragment of the once prosperous house of Augustinian Canons, founded in 1092 by Picot, Sheriff of the County, and Hugoline his wife, and known as the Priory of Saint Giles and Saint Andrew at Barnwell. The Canons, placed originally near Saint Giles'

Church, were removed to the present site in 1112¹. This room is in the earliest Gothic style, and may therefore be said to date from the end of the twelfth century or from the beginning of the thirteenth. In its original state it must have been a singularly beautiful room. It is ceiled with four bays of stone vaulting springing from a central column. It was lighted by two lancet windows on the west side; these are of two lights each, and they are divided vertically by a transom. The jambs are a good deal hidden by the brickwork which now blocks up the windows, but from what is visible it would appear that the upper part of the windows above the transom had glass fitted into a wood frame which was fixed into a rebate on the outer part of the jamb, and that there was also an inside shutter.

Some of the original iron bars to keep out intruders still remain. Below the transom there was probably an inside shutter and no glass². The recesses of the windows were carried down nearly to the floor to form seats. In addition to these windows there was a small loup on one side, and perhaps on both sides, of the fire-place. The fire-place, now blocked, had formerly a sloping hood springing from a stone lintel which was carried on corbels.

The corbels have now been removed, and the lintel has been set back on the jambs.

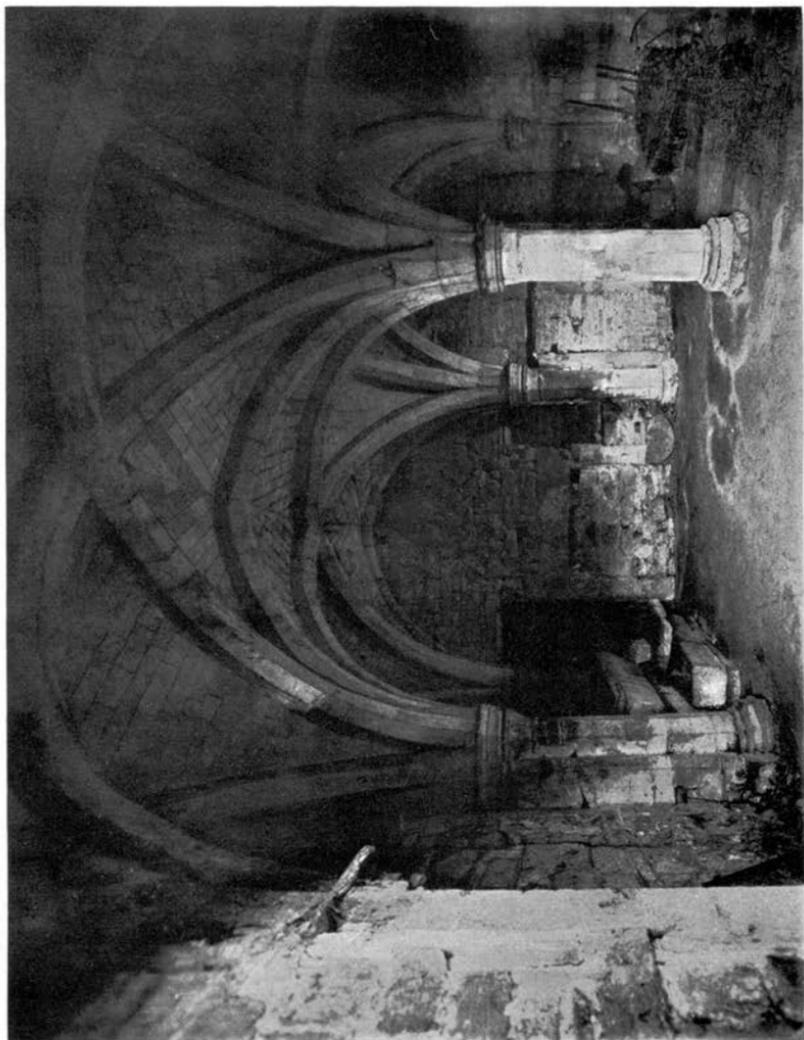
From this description it will be seen that the room was well warmed, well lighted and well ventilated, in fact, that it was one in which comfort and privacy were carefully considered.

These facts afford the only clue we have as to the use for which the room was intended.

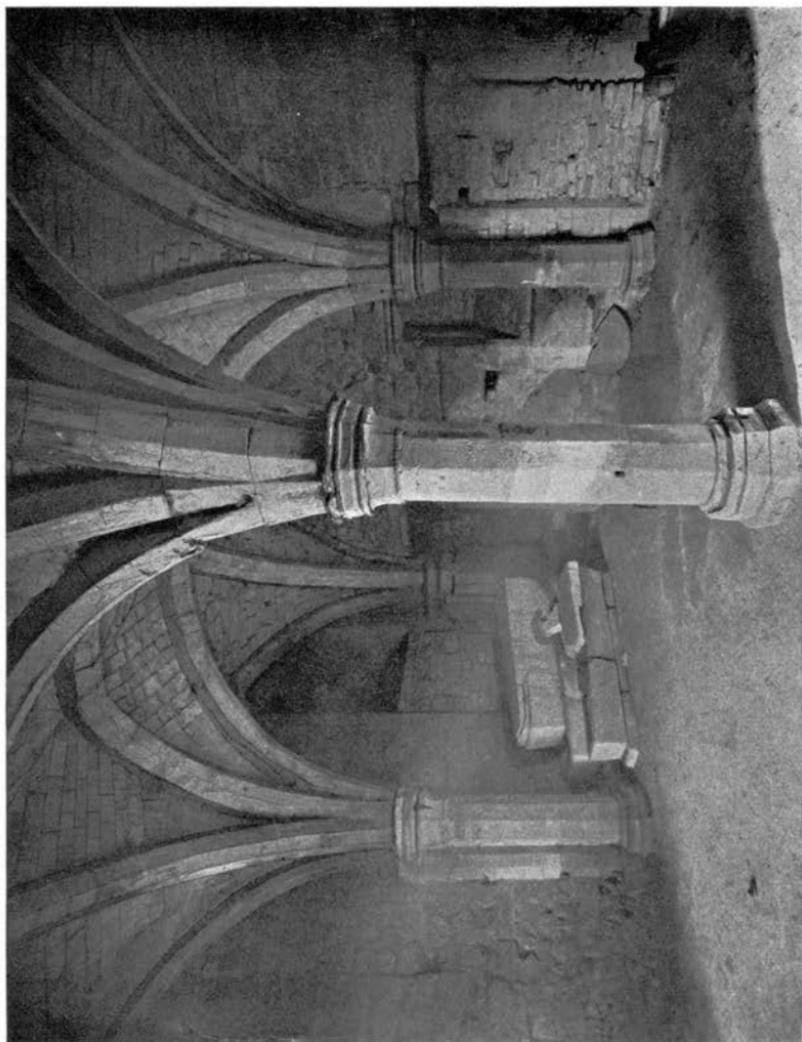
In the conjectural plan of the Priory laid down by Mr W. H.

¹ See a paper on the architectural history of the Priory by Mr J. W. Clark, with a plan and sections of the remaining fragment, and a conjectural plan of the whole Priory in the *C. A. S. Proceedings*, Vol. VII. (New Series, Vol. I.), p. 222; and *The Observances in use at the Augustinian Priory of S. Giles and S. Andrew at Barnwell*, edited by J. W. Clark, M.A. (Cambridge: Macmillan and Bowes, 1897).

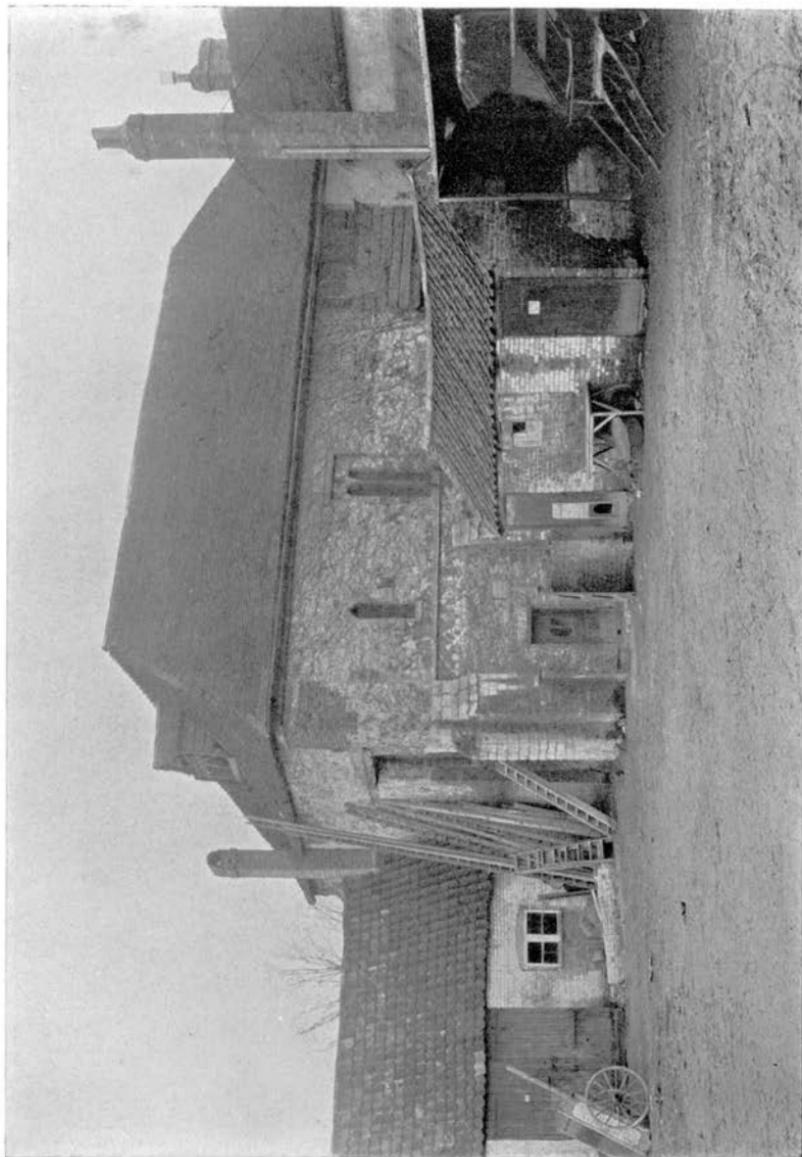
² This interpretation of the evidence differs somewhat from that which I gave in a full description of the building quoted in Mr Clark's paper referred to above. T. D. Atkinson.



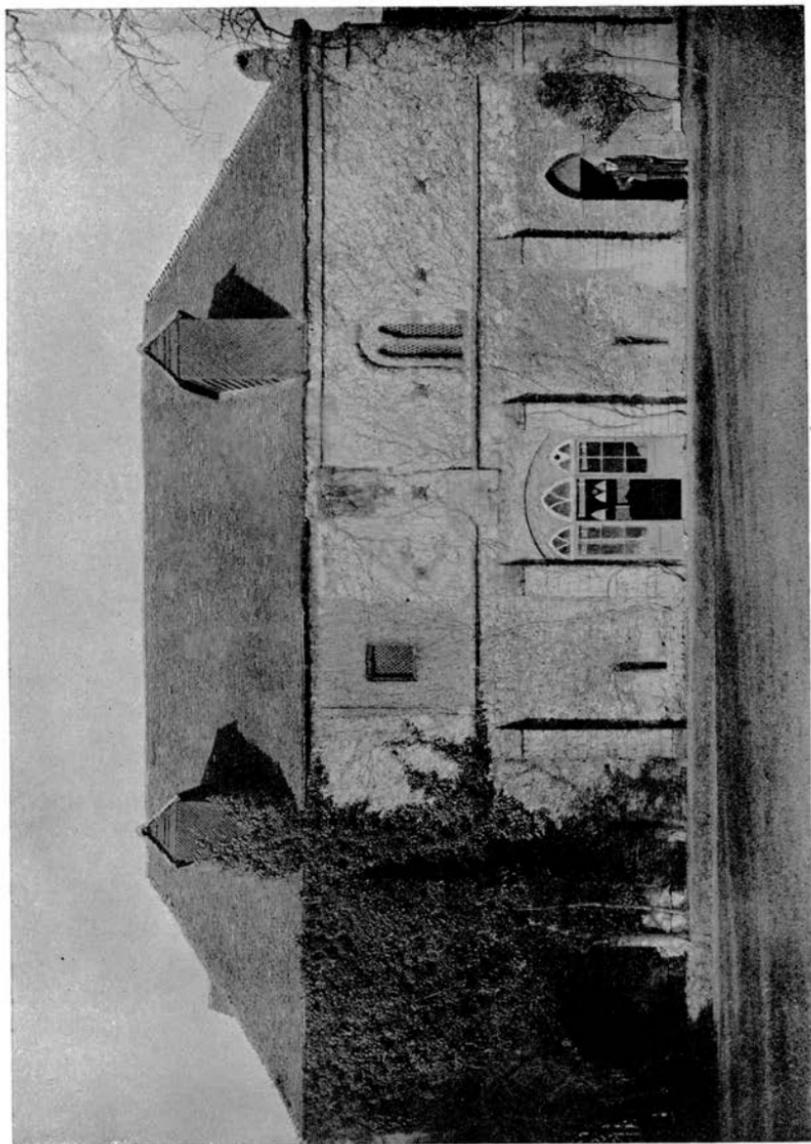
The Cellarer's Checker, Barnwell Priory. Interior.



The Cellarer's Checker, Barnwell Priory. Interior.



Pythagoras School, from the north.



Pythagoras School, from the south.

St John Hope and reproduced in Mr Clark's paper and in his *Observances*, it is called the Cellarer's Checker. The checkers of a religious house were the exchequers or offices in which the heads of departments kept their accounts and administered their affairs. A checker, like the National Exchequer, was so called from the check cloth which covered the table and was used with the help of counters in making up reckonings.

This building is thought, therefore, to be the office of the Cellarer, to whom was entrusted the entertainment of guests, and who was consequently one of the most important of the *obedientiaries* of the house.

'THE VICARAGES,' MOUNT PLEASANT.

Driving from Barnwell to Castle Hill, the party then inspected 'The Vicarages.' This is a house of, perhaps, some 130 to 150 years old. It is now divided into three cottages, the middle and the eastern ones containing features of interest.

The lower front room of the centre cottage is of panelled oak, with pictures painted on the frame-like panels. This room has been covered entirely with wall-paper, though, fortunately, in such a manner as to preserve the paintings beneath. In the easternmost cottage some panelling and two good fireplaces of late eighteenth century date still remain.

One of the most interesting features of this building is the site upon which it stands and which it helps to preserve. It has been erected on the edge of the sloping bank which formed the defence, on the western side, of the enclosure of the Norman Castle.

The road outside runs along the bottom of the ancient fosse.

PYTHAGORAS SCHOOL, CAMBRIDGE.

(The property of Merton College, Oxford.)

Pythagoras School came next on the itinerary.

This mediaeval building is a simple parallelogram running roughly north and south, with a wing projecting from the south end of the west side, thus forming an L-shaped plan. The

wing was, continued westwards in later times (seventeenth and eighteenth centuries) to a considerable length, and forms a picturesque range terminated by a curved brick gable, now supported by two immense buttresses.

The original building seems to date from the latter part of the twelfth century. It consisted of two stories. Like many other houses of the period, the principal room was on the upper floor, with the kitchen offices below. Instances occur at Ely, e.g. the Deanery, Canon Kennett's house, the house of the Head Master of the King's School.

The lower storey was covered with vaulting carried on a row of columns running down the centre of the building. It was entered by a doorway, now blocked, at the north end. It was probably used for store-rooms only, for the original windows are mere loopholes; there seems to be no evidence as to the position of the kitchen. Larger windows were inserted on the west side in the fifteenth century; one of these remains.

The upper floor was reached by an outside staircase at the north end. The original door is still used, and one or two windows of the original work, or of only slightly later date, remain. Immediately under the sills of these windows, inside the building, there is a string-course—shewing a consideration for appearances. There seems to have been a fire-place in the middle of the east wall; there are indications of this inside, and there is a projection outside which appears to be the remains of a chimney-stack.

The roof is entirely modern.

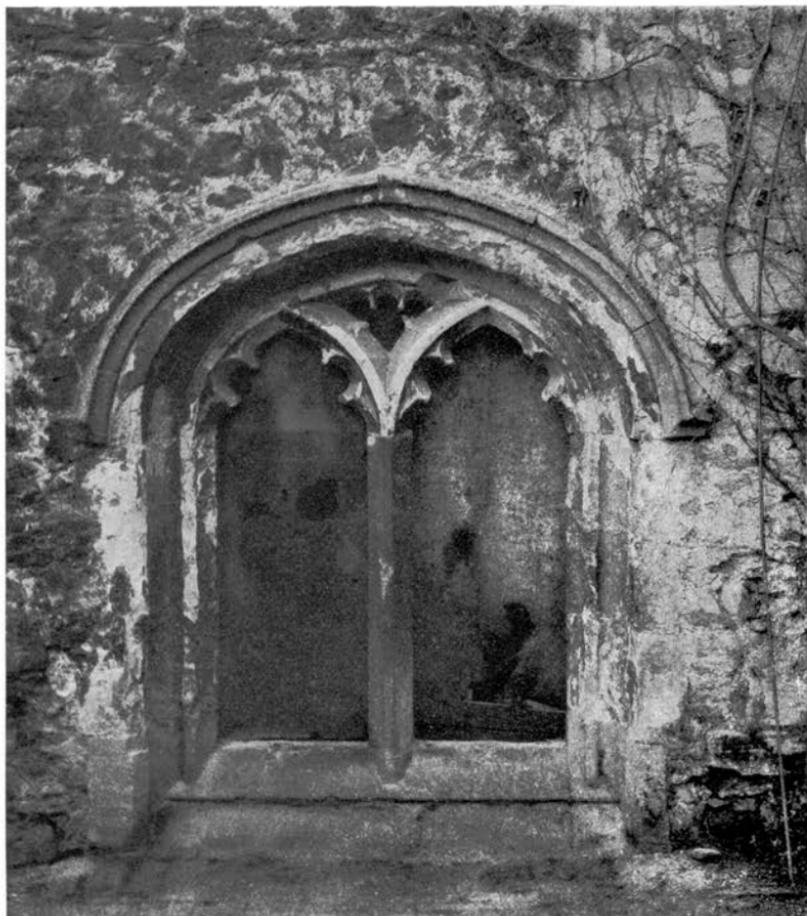
The building was lengthened, or its south end was rebuilt, in the fourteenth or fifteenth centuries; the diagonal buttresses prove this. The west wing was probably added at the same time.

There were, of course, formerly gables. A hipped roof like the present one was never used in the Middle Ages. The large gap in the west wall, now filled with shutters, is no doubt modern; its splayed jambs appear to be the jambs of two of the original windows.

This interesting building might yield fuller results if a thorough investigation were made.



Doorway. Pythagoras School.



Pythagoras School. Window on north-west.



Oak-paneled room in yard beside the premises of Messrs Macintosh & Son, Market Hill

THE TRUE BLUE INN, SIDNEY STREET.

The next place of interest was the True Blue Inn. This was probably erected towards the end of the sixteenth or beginning of the seventeenth century. It contains a good deal of carving of Jacobean date in the rooms of the lower floor, and is altogether of quaint construction.

MARKET HILL.

The last house visited was one down the yard beside the premises of Messrs Macintosh and Son. This small house has some fine carving round the panelled room on the lower floor.

The mantel-piece, beautifully carved, though now thickly encrusted with paint, was well worth inspection.

This house was originally part of the Angel Inn. It is worthy of note that the ironmonger's business now carried on by Messrs Macintosh and Son has been continued on these premises without a break from the year 1688.

THE CARTOGRAPHY OF THE PROVINCES OF FRANCE
1570-1757¹.

By Sir HERBERT GEORGE FORDHAM.

The following paper is intended to bring to the notice of the Society the outlines of the growth of the Cartography of the Provinces of France, especially during its earlier period of development, with reference rather to its artistic and bibliographic features than to those bearing on the advance of geographic science.

It may be of a certain interest, and of an interest which may, without impropriety, be regarded as of an antiquarian character, to establish, not only the history of the subject for its own value, but also as a basis for comparison with the same art and scientific growth and activity on our own side of the Channel, as it is illustrated in my studies of the maps of Cambridgeshire and the Great Level of the Fens, and of the maps of the County of Hertford.

I have enlarged, in the Introduction to the latter work, on the debt cartographic science owes to the Low Countries, and have exemplified that debt in particular relation to the early maps of the English Counties in the body of the work itself, as well as in my List of the Maps of Cambridgeshire, and I need not follow up the subject here.

At the same time it is perhaps as well to point out that to Flanders, and to the Provinces of the north of France bordering on that country, France itself is almost entirely indebted for her geographers, and her cartographic artists and engravers. It is difficult to recall the name of any French geographer of note of the sixteenth and seventeenth centuries who was born west of the Seine. Guillaume Postel, it is true, was a native of Lower Normandy; Maurice Bouguereau, who

¹ This paper was read 10 February 1908.

is identified with the first French Atlas, belonged to Tours ; but Postel, though a great traveller (for his time), and a man of omnivorous learning, was not specially a cartographer, and Bouguereau was only the editor and printer of his atlas formed, in the main, of copies from a variety of maps of earlier dates.

While the starting-point in time of the publication in France of any series of provincial maps is 1594, marked by the appearance of Bouguereau's famous atlas, the *Théâtre François*, published by him at Tours in that year, we must go back to 1570, to Antwerp, and to the celebrated Plantin press in that city and the first publication of a set of maps of the French Provinces, appearing in the *Theatrum Orbis Terrarum* of Abraham Ortelius, for the beginnings in this matter. The same year saw the impression of Postel's map of France, of which the unique copy which has survived to our days may be seen in the map-room of the *Bibliothèque nationale* in Paris. But the former publication is connected with the town of Tours, for Christopher Plantin was a native of one of the adjoining villages, though it seems uncertain which. Born in 1514, it was not until about the year 1550 that Plantin, after living at Lyons, Orleans and Paris, and, finally, serving a bookbinder at Caen, and shortly after his marriage with Jeanne Rivière in that town, established himself at Antwerp, and opened a little shop, where he bound and dealt in books, and, a few years later (in 1555), set up his printing-press, and published his first book, bearing that date.

The history of the famous establishment Plantin-Moretus need not be dwelt on here. After the death of Plantin in 1589, it was continued till 1876, when it was sold to the City of Antwerp, and now forms the well-known museum in the *Marché du Vendredi*.

Preceded by the publication of several individual maps, there issued from this press of Christopher Plantin in Antwerp in 1570 (on May 20th) the first collection of the maps of Ortelius, with a Latin text, of which year by year, almost, fresh editions, always with additional maps, appeared up to

as late as 1624, no less than 28 such editions (reckoning duplicates with texts in various languages, and of the same date, and what are known as the *additamenta* as separate editions) being known up to the date of Ortelius' death in 1598, and a few others having appeared later¹.

This first issue of the *Theatrum*, and those following, up to the year 1572, contained 53 maps only; of these the following relate to France and her provinces:—

France, after Jean Jolivet (*Galliae Regni Potentiss: Nova Descriptio, Joanne Joliveto Auctore*), $19\frac{1}{2} \times 13\frac{1}{2}$ ².

Berry, after Jean Chaumeau (*Regionis Biturigum Exactiss: Descriptio Per D. Joannem Calamœum*), $12\frac{1}{4} \times 12\frac{1}{4}$.

Lower Auvergne, after Gabriel Symeone (*Limaniæ Topographia Gabriële Symeoneo Auct.*), $6 \times 12\frac{1}{4}$.

Calesis and Boulonnais, after Nicolas Nicolai (*Caletensium et Bononiensium ditionis accurata delineatio. Descripta et edita a Nicolao Nicolai Delphinatè Parisijs 1558*), $9\frac{1}{4} \times 13\frac{1}{8}$.

Vermandois, after Jean Surhone (*Veromanduorum eorumque confiniū exactissima descriptio Johanne Surhonio Auctore*), $8\frac{5}{16} \times 13\frac{1}{8}$.

The Coast of Languedoc and part of Provence (*Galliae Narbonensis ora marittima Recenter descripta*), $8\frac{9}{16} \times 11\frac{11}{16}$.

Savoy and part of Burgundy, after Aegide Bulione (*Sabaudia, et Burgundiæ Comitatus descriptio; auctore Aegidio Bulionio Belga*), $8\frac{5}{16} \times 11\frac{11}{16}$.

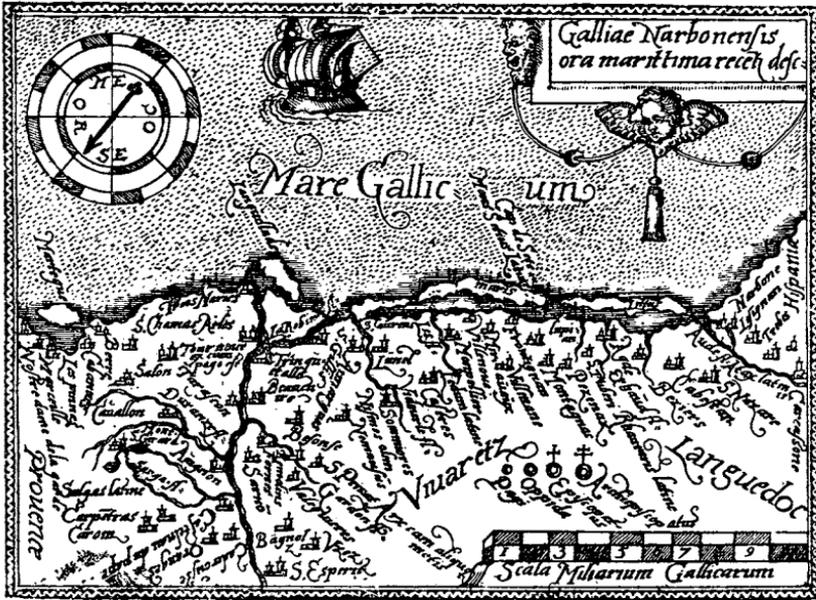
In the epitome of Ortelius' atlas by Peeter Heyns, also published by Plantin, under the title *Spieghel der Werelt*, in 1577, these seven maps are reproduced on a small scale. Of one of them a facsimile is offered, by way of illustration of the art of the period, in Plate II (1).

In the editions of the *Theatrum* of 1579 and 1580 the following maps are added:—

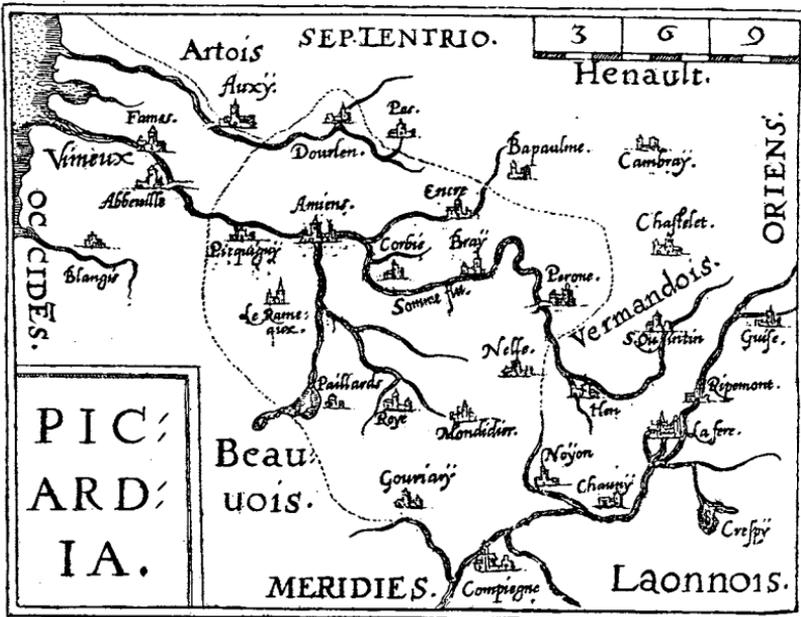
Poictou, after Pierre Roger, 1579 (*Pictonum vicinarumque*

¹ Abraham Ortel, or Ortels, was born at Antwerp on April 4th, 1527, and died there on June 28th, 1598. In 1577 he visited England and Ireland, and met Camden; and it is to this visit, and to the persuasion of Ortelius, that Camden attributes, in the preface to his *Britannia*, the inception of that great work.

² Dimensions in inches.



(1) Facsimile of map of the Mediterranean coast of France, with part of Provence and Languedoc, from the *Spieghel der Werelt*, Antwerp, Plantin Press, 1577, obl. 8vo.



(2) Facsimile of map of Picardy, from *Le Miroir du Monde*, Antwerp, Plantin Press, 1583, obl. 8vo.

Regionum fidiss descriptio. Auctore Nobili Dño Petro Rogiero Pictone), $19\frac{7}{8} \times 14\frac{3}{8}$.

Anjou, after Lezin Guyet, 1579 (*Andgavensium ditionis vera et integra descriptio. Licimo Guyeto Andegevense auctore*), $18\frac{9}{16} \times 14$.

Picardy, after Jean Surhone, 1579 (*Picardiae, Belgicæ regionis descriptio. Johannes Surhonio auctore*), $20\frac{1}{8} \times 12\frac{1}{16}$.

Burgundy, after Ferdinand Lannoy, 1579 (*Burgundiae Comitatus Recentiss. Descriptio Dño Ferdinando Lannoyo auctore*), $19\frac{3}{4} \times 14\frac{3}{8}$.

Artois, after Jean Surhone (*Atrebatum Regionis vera descriptio. Johanne Surhonio Montensi auctore*), $19\frac{1}{16} \times 15$.

And in the epitome, now published in a second edition, in 1583, under the French title *Le Miroir du Monde*, we have the addition of the same maps, similarly reduced in size, of which a specimen appears as Plate II (2).

Then, in the editions of 1590 to 1595 of the *Theatrum*, additional maps of the French Provinces appear:—

Maine, after Matthew Oger (*Cenomanorum Gallicæ regionis, typus. Auctore Matthæo Ogerio*), $10\frac{3}{16} \times 14\frac{5}{8}$.

Brittany and Normandy, 1594 (*Neustria. Britannicæ, et Normandiæ Typus*), $9\frac{5}{8} \times 14\frac{5}{8}$.

Lorraine, by Ortelius himself, 1587 (*Lotharingicæ nova descriptio*), $19\frac{1}{16} \times 13\frac{7}{16}$.

Duchy of Burgundy, 1584 (*Burgundiæ inferioris, quæ Ducatus nomine censetur, des.*), $17\frac{1}{16} \times 14\frac{1}{16}$.

Provence, after Pierre Jean Bompars, 1594 (*Provinciæ, Regionis Gallicæ, vera exactissimaq; descriptio. Petro Joanne Bompario auctore*), $20 \times 13\frac{3}{4}$.

In 1585 Gerhard Krämer, or Mercator, who was born at Rupelmonde, in Flanders, on May 5th, 1512, and settled in 1559 at Duisburg, upon his appointment as cosmographer to the Duke of Juliers and Cleves in that year, where he died in 1594 (December 2nd), published, in anticipation of his "Atlas," a collection of maps of Gaul (*Galliæ tabule geographicæ*) which included a map of France, and 11 folio-sized maps, of which all except that of the Boulonnais, are double-page, of provinces lying within the area of modern France.

So much of the table of maps as relates to this series is transcribed below, and the titles and sizes of the four out of the 11 which were copied by Bouguereau for the *Théâtre François* being also set out later, need not be referred to in detail here. In all, in this section of Mercator's publication of 1585 (*Gallia*) there are 25 maps, covering the area of France, the Low Countries, and parts of Germany and Switzerland. A series of 26 maps of Germany follows, with a separate title: *Germanicæ tabule geographice*. The whole volume in the British Museum collection, which belonged originally to Whitgift, Archbishop of Canterbury (1530 or 1533-1604), is of one style, paper, printing, colouring and ornamentation, the only date (1585) being that on the dedication to the *Gallia*, although there are several engraved sub-titles dispersed throughout the series of maps, followed in each case by a separate list of maps and a separate *Index Locorum*.

THÉÂTRE FRANÇOIS, 1594.

With these, and some other scattered materials available as a basis, Maurice Bouguereau, master-printer and publisher, established at "*La Petite Fontaine du Carroy de Beaulne*," in Tours, stirred by the patriotic idea of producing a collection of maps of the Provinces of France in the form of a National Atlas, began the engraving of the maps with that of a reduction of Postel's map of France of 1570, to which the contract with the engraver set out below refers.

At that time printing presses had been established at Tours for at least a century. Concerning Bouguereau himself, unfortunately, no information of any value has survived¹.

Of the maps some are undated, those which bear dates are arranged in chronological order as follows:—

1591. Comté de Blaisoys; Duché d'Anjou.

1592. Picardie; Calais; Vermandoys; Duché de Touraine.

¹ A facsimile of his signature is given by Dr Giraudet in *Les Origines de l'Imprimerie à Tours, 1467-1550*, Tours, 1881, 8vo.

1593. Dauphiné, Languedoc, Gascongne, Provence et Xaintonge; Lorraine vers le Septentrion.

1594 Comté de Lymosin.

Undated. France. Duché de Bourgongne; Lorraine vers le Midy; Duché de Berry, Limaigne d'Auvergne; Duché de Poictou; Duché du Mayne; Duché de Bretagne.

This makes the series of maps of France and the Provinces number 16, the names being as given in the original list in the atlas, reprinted on pages 98 and 99, *post*.

A second map of France, after that of Petrus Plancius, almost identical in scale and style with the earlier one copied from Postel's *Gallia*, with the date 1593, is found in a copy of the atlas in my possession¹. This map has no text on the back, and it was, therefore, probably not in the original issue. In the copy of the atlas in the British Museum the first, and only map of France, is that after Plancius, and the descriptive text appears on the back. In that in the *Bibliothèque nationale* is inserted a third map of France, after Jean Jolivet, dated 1590². The title of this map is *Galliæ Regni Potentiss. Nova Descriptio Joanne Joliveto Auctore*. The descriptive text found in my copy of the *Théâtre* on the back of the map after Postel, is printed on the back of Jolivet's map in the *Bibliothèque nationale*. Thus, it would seem that the Paris copy of the *Théâtre* was originally made up with the substitution of Jolivet's (1590) map for Postel's, while the London copy was similarly made up with the substitution of the map of Plancius (1593) for that of Postel.

A fourth, and smaller map of France, is printed on the back of the engraved title-page, or is found attached to that page. It is not dated, nor does it bear Bouguereau's name. The title runs along the top, in a single line: *Galliæ Regni Potentiss. Nova Descriptio*. Without this title it measures $8 \times 6\frac{1}{4}$ inches. I have found in the British Museum an original impression from the same plate, without the above title, but with a wide,

¹ Referred to below as the Odsey copy.

² The date of publication of the original is 1560. It was also copied in Ortelius' *Theatrum* of 1570, where it measures $19\frac{1}{2} \times 13\frac{1}{2}$.

ornamental border running round the whole map containing portraits, figures and text, and, in an oval plaque, the following title and dedication: *Gallia Amplissimo viro, Domino de Beauvoir, Regi Gallie et Navar. a consilijs ectr. apud Serenissimam Angliæ Reginam, legato D. D. Jodocus Hondius Fland. Anno 1591.*

A medallion portrait of Henry IV, by Thomas de Leu, with full-length figures representing France and Navarre on either side—*Mauricij Boguerealdj Turon. excud.*—undated, is found in the *Bibliothèque nationale* copy of the atlas, filling the upper half of page 6. An impression from the same plate is attached to the same page in the Odsey copy. In the atlas in the British Museum a three-quarter length portrait in armour of the King is substituted for it. This is dated 1593, and is, also, *Thomas de Leu, fecit. Mauricius Boguerealdus excu.* In this copy the small map of France is attached below the portrait.

The work of Bouguereau, in its complete and original form, appears to have consisted of 86 pages, folio, the double-page maps, with a descriptive text on the back, including one double-page map of France (after Postel), making 60 pages, with 26 pages of printed matter, including the title-pages, preface, and a variety of dedications, addresses, sonnets, acrostics, etc., some of them on single leaves. The insertion of the two double-paged maps of Jolivet (1590) and Plancius (1593) would make the whole up to eight pages more, without, however, any additional text. This computation is based on a collation of the Paris, London and Odsey copies. I have not yet had an opportunity of examining a fourth copy of the atlas preserved at Tours, but the particulars given by the Abbé Bossebœuf¹ show that it does not differ from the other three known copies. If any order of publication can be attributed to these four known examples, it would perhaps be:—

- (1) {Odsey
Tours}, with Postel's map of France (1590).
- (2) London, with Jolivet's map of France (1590).
- (3) Paris, with Plancius' map of France (1593).

¹ *La Touraine et les travaux de géographie, par L'Abbé L.-A. Bossebœuf.* Tours, 1894, 8vo.

This chronology is, to some extent, supported by the fact that the Odsey impressions from the plates are in a very early state, both clear in the design, and dark in the surface of the plates themselves.

I am not aware of the existence of any further copies than the four mentioned, and the atlas is, undoubtedly, very rare. Others may exist, of course, but the inquiries I have made up to the present both in this country and on the continent have been without results.

France is singularly bare of early geographical works, and of atlases issued prior to the Revolution. Probably a large number of such works were destroyed in that period of anarchy. Another cause for their disappearance is, perhaps, the widely-spread fashion in that country of making local and provincial collections of maps and plans, which has led to the systematic breaking up by book-sellers of atlases and topographical publications. But, in all countries maps are apt to be thrown away, as they are superseded by those newer and more reliable, and the difficulty experienced in France in making any collection at all complete of the earlier series of atlases is not felt in that country alone.

My own copy of the *Théâtre François* was purchased in London. A contemporaneous inscription inside the vellum cover sets out that it was originally bought at Orleans, on the 7th July, 1600, with the price, though the latter is not very clearly decipherable. The name of "*Hen. Savile*" is added, and it may be assumed that the volume belonged to Sir Henry Savile, the friend of Bodley, who was regarded as the most profound Englishman in secular learning in the Elizabethan period.

The maps vary slightly in dimensions, between the extremes of $19\frac{1}{4} \times 13\frac{1}{2}$ inches and $18\frac{1}{2} \times 14$ inches. The copy of the atlas in the *Bibliothèque nationale* stands 16 inches in height, and the paper is $11\frac{1}{2}$ inches wide; the respective measurements of my copy are $15\frac{5}{8} \times 10$ inches, and of that in the British Museum $15\frac{9}{16} \times 10\frac{1}{4}$ inches.

Its second and engraved title-page is reproduced in reduced facsimile as Plate I of this paper. The first title-page, which is printed from type, is fully transcribed below (pages 97, 98).

The following maps can be traced back as more or less exact copies from those of the *Theatrum Orbis Terrarum* of Ortelius, editions 1570 to 1595:—

(The measurements in [] are those of the maps in Bouguereau's atlas.)

Picardy. This is an exact copy, but slightly smaller, by Gabriel Tavernier, of the map in the *Theatrum* of 1579 and 1580. The original is dated 1579 [*Cum Imp. et Reg. privilegio decenn. 1579,* in the extreme left-hand bottom corner]. It measures $20\frac{1}{8} \times 12\frac{1}{8}$ [$17\frac{1}{8} \times 11\frac{3}{4}$, without the band along the top]. A facsimile of the *cartouche*, and a sufficient area of the bottom left-hand corner of this map, is shown as Plate III. The monograph of Tavernier (G. T.) will be noticed towards the bottom of the ornamental margin of the *cartouche*.

Calais and Vermandois. A copy of the double plate in the edition of 1570. The map of Calais is dated 1558 in the right-hand bottom corner, after the word "*Parisijs.*" The measurements are $9\frac{1}{4} \times 13\frac{1}{8}$ [$9\frac{3}{8} \times 13$]. Vermandois measures $8\frac{5}{8} \times 13\frac{1}{8}$ [$8\frac{1}{4} \times 13$]¹.

Berry and Lower Auvergne. These maps are copied from the double map in the *Theatrum* of 1570². They measure respectively $12\frac{1}{4} \times 12\frac{1}{4}$ and $6 \times 12\frac{1}{4}$ [$12\frac{1}{8} \times 12$, and 6×12]. That of Berry bears Tavernier's initials.

Poictou. The original is in the *Theatrum*, editions of 1579 and 1580, and is dated 1579. It measures $19\frac{1}{8} \times 14\frac{3}{8}$ [$19\frac{3}{8} \times 14\frac{1}{8}$].

Anjou is copied from the map in the editions of 1579 and 1580, which is dated 1579. It is engraved by Tavernier. The original measures $18\frac{9}{8} \times 14$ [$18 \times 13\frac{5}{8}$].

Four of the remaining maps are directly traceable to Mercator. The originals appear in the collection of maps already referred to, published prior to the famous "Atlas" (which

¹ This map also was first published by Plantin in 1558.

² The original of this map of Auvergne appeared for the first time in 1560, from the press of Guillaume Rouillé (1518–1589), a native of Tours, established from about 1545 at Lyons (*Les Origines de l'Imprimerie à Tours, 1467–1550*, already cited).

latter was issued after the death of the author, in 1594) with the title: *Galliæ tabule geographicæ Per Gerardum Mercatorem Illustrissimi Ducis Julie Clivie Montis Etc Cosmographum Duysburgi Clivorum editæ Cum gratia et privilegio*. It has a dedication dated "*Duysburgi mense Augusto, Anno 1585.*"

The *Index Tabularum Galliæ* contains the following twelve maps relating to the area of modern France: (a) *Galliæ universalis*, (b) *Britannia et Normandia*, (c) *Aquitania*, (d) *Francia, Picardia et Campania*, (e) *Bouloigne*, (f) *Anjou*, (g) *Berry*, (h) *Poictou*, (i) *Lotharingiæ pars septentionalis*, (k) *Lotharingiæ pars meridionalis*, (l) *Burgundia Ducatus*, (m) *Burgundia Comitatus*. Four of them, of which the particulars follow, are reproduced by Bouguereau.

Dauphiné, Languedoc, Gascony, Provence and Xaintonge. This is copied very exactly from Mercator's map of Aquitaine, entitled: *Aquitania australis Regnū Arelatense cum confinijs*. The original measures $18\frac{1}{4} \times 13\frac{13}{16}$ [$17\frac{5}{8} \times 13\frac{5}{8}$].

Duchy of Burgundy. Also an exact copy, of the map entitled: *Burgundia Ducatus*, which measures $18\frac{1}{16} \times 13$ [$17\frac{1}{2} \times 12\frac{1}{2}$].

Lorraine (Northern Part). A very close reproduction of the map of the same area of Mercator. The original bears the title: *Lotharingia Ducatus*. It measures $18\frac{3}{8} \times 14\frac{1}{8}$ [$17\frac{1}{8} \times 13\frac{1}{8}$].

Lorraine (Southern Part). Like the above, copied in every detail. Mercator's plate is treated as a second sheet of the map of the Duchy of Lorraine, and has no separate title. This sheet has the dimensions $18\frac{3}{4} \times 14\frac{1}{4}$ [$18\frac{3}{16} \times 14$].

Two maps of Bouguereau's series I have not at present been able to trace to their source, namely those of Maine and Brittany.

The Duchy of Maine. This map may have been based on Ortelius' map, in the *Theatrum* (editions of 1590 and 1595), but it is larger than the latter, and has more the appearance of an original delineation of the province of an early date. It is engraved by Tavernier, but no indications of the source from which it is derived are given in the marginal notes, which are

partly in Latin, and partly in contemporaneous French. The title, in Latin, in large capitals, runs in a band along the top: *Nova et Integra Cætomāniæ Descriptio Vulgo, le Mans* [17 $\frac{3}{8}$ × 13 $\frac{5}{8}$].

The Duchy of Brittany. It is possible, also, that this map may have been drawn after that of Brittany, Normandy, etc., dated 1594 in Ortelius' *Theatrum* of 1595, or from the same materials. It has no indications upon it as to the author or engraver. The title runs in large open capitals, in a band along the top of the map: *Description * Du * Pays * Armorique * A * Prēs * Bretagne **. The whole text is in French, which points to a contemporaneous source, rather than to a derivation from Ortelius, Mercator, or other cartographers of the Dutch or Flemish school. [18 $\frac{3}{8}$ × 16].

There remain three maps which are the production of local and French cartographers, and are, apparently, published for the first time by Bouguereau. They are all engraved by Tavernier, and the authors (Jean du Temps, a native of Blois, Jean du Fayen, a-Limousin, and Isaac François of Tours) as well as Lezin Guyet (an Angevin) are referred to by Bouguereau in his address to the reader, as examples of local cartographers whose patriotic efforts to forward geographic study in their own provinces are worthy of imitation.

These maps may be allowed a more particular description.

Blaisois. This map measures 12 $\frac{5}{8}$ × 18 $\frac{3}{8}$, and has a double-ruled border, with the degrees and minutes of latitude and longitude marked on it. Along the top, below the border, in large capitals: "*Description du Pais Blaisois.*" In an ornamented, rectangular panel, below this title and rather to the left-hand side of the map, a long Latin description of the position, area, etc., of the district, and, in the right-hand top corner, another similar panel, nearly square, the upper part filled with particulars of latitude and longitude, in French. In another panel, on the right-hand side of the map, near the bottom: "*Joannes Temporarius faciebat Blesis Anno Messicæ nati 1592. Epoche Christianæ 1590. Mundi 5610,*" and, below it: "*Cæsarodunj Turonum in Ædibus Mauricij Boguerealdi.*" Quite in the left-hand bottom corner: "*Avec Privilegè du*

Roy 1591," and along the bottom of the map a scale of leagues. Upon it, at the left-hand end, a panel containing: "*La cincture de la terre est divisee en 360 degrez A chacun degre nous donnons 25 lieues. Toute la cincture contient 9000 lieues.*" Above this panel, the monograph of Gabriel Tavernier "*G.T.fe.*" The map itself is boldly engraved, showing the boundary of the *Comté*, the rivers with bridges, the towns and villages, and forests and scattered trees.

Touraine. The measurements are $17\frac{1}{8} \times 14\frac{1}{4}$. The border is narrow, divided up by alternate shaded and blank spaces, which are, however, not numbered with the degrees and minutes of latitude and longitude. In the left-hand top corner, an escutcheon with arms (three fleurs de lis and three castles) within a border of wreaths. A little below, against the left-hand border of the map, a list of places, in two columns, numbered 1 to 20. In the right-hand top corner, in an ornamented, rectangular panel, in the upper part particulars of the geographical situation of the Duchy in Latin, and, below: "*AB YSAACO FRANCO Regio Ædvi necnon in ea provincia viarum magistro perlustrata ac descripta. Anno domini. 1592.*" In the left-hand bottom corner is a similar upright panel, with a coat-of-arms in the upper part of the ornamental border, and Tavernier's monograph at the foot. It contains a long dedication to the Mayor of Tours, François Maille, and is signed: "*A Tours, le 25. feburier. 1592. M. Bouguereau.*" In a small panel, near the bottom of the map, rather towards the right-hand side: "*Cesaroduni Turonum Impensis Mäuricij Bogueraldi Cum Privilegio Regis ad decennium 1592,*" and, to the right of this panel, a scale of leagues, with a pair of compasses and other instruments resting upon it.

The map is in the same style, and has the same details as that of Blaisois. The city of Tours, and its bridges and surroundings, are rather specially elaborated.

Limousin. $19 \times 13\frac{5}{8}$. In a narrow border of four plain-ruled lines. In the left-hand top corner, the following title, in an upright-oval panel: "*TOTIUS LEMOVICI ET Confinium provinciarum quantum ad diocesin lemovincensē spectant. Novissima et Fidissima Descriptio. Aut. Jo. Fayano M. L.*"

Cæsarodunij Turonum, in Ædibus Mauricij Boguerealdj. Anno 1594. G. T. F." and, in the right-hand top corner, a "*Plan de la Ville de Lymoges*," showing in relief the walls, churches, houses, and other details, with letters referring to a list of the names of localities in a rectangular panel below, in the lower part of which is a short Latin address to the reader. Above the plan, on either side, is a small coat-of-arms. In the left-hand bottom corner is another rectangular panel, with a "*Scala Miliariorum*" along the top, and a laudatory paragraph in French, signed by Joachin Blanchon, and, in the right-hand bottom corner, two similar panels, the smaller, at the top, containing an elaborate coat-of-arms, and the lower one a long Latin dedication to the Duc de Vantadour by Fayen, dated "*Lemovicæ 4^o Id. Febr. An. 1594¹*."

This map does not differ materially in character or details from the two described above, but some hills are shown.

Although the maps thus brought together from various sources are reduced to a uniform size, the variation of scale which must have, naturally, occasioned enormous difficulties for the earlier cartographers, is remarkable. The following is the enumeration given by M. Ludovic Drapeyron: "Milles de France grands et communs (*Gallix miliaria magna, communia*); milles de Lorraine, petits, moyens et grands (*Lotharingix milliare parvum, mediocre, magnum*); milles de Poitou communs et grands (*milliaria pictonica, communia, magna*); milles d'Aquitaine (*Aquitaniæ miliaria*); milles de Provence (*Provinciæ miliaria*); lieues de France (*Leuce Gallix*); lieues de Bretagne²."

The historical study of the *Théâtre François* of Bouguereau,

¹ It appears that the design for this map was already completed as early as the spring of 1591. On April 1st of that year Bouguereau laid an illuminated and decorated copy before the municipality of the city of Tours, and stated his intention to publish it "*taillée en cuivre par taille douce*." He was assisted in his work by a present of thirty crowns from the municipal chest, and the incident remains to this day duly recorded in the archives of the city. *La Touraine et les travaux de géographie* (Bossebœuf), already cited.

² *Le premier atlas national de la France* (1589-1594), par M. Ludovic Drapeyron. *Bulletin de géographie historique et descriptive*. Année 1890, No. 1. Paris, 1890, 8vo.

and of the circumstances of its production, date from 1889 only, in which year its existence was first made known to the modern geographical world by M. Drapeyron¹—when it was, in fact, discovered. For some time the name of the Flemish engraver employed by Bouguereau, as mentioned in his preface, was a matter of discussion and doubt, and the small monogram of two initials which occurs in the *cartouche* of seven of the maps was much canvassed. In 1902, however, there was discovered amongst the notarial records of the period still preserved at Tours the actual contract between Bouguereau and *Gabriel Tavernier*, his engraver, for the work to be done on the first map of the famous atlas.

This contract I venture to transcribe, not only as an interesting record of the facts it sets forth, but also as an example of the system pursued for many centuries in France for the verification of contracts by their formal inscription on notarial rolls.

It runs :

Le huitiesme jour de février l'an mil V^e quatre vingts et dix, en la cour du roy nostre sire à Tours, fut présent en sa personne estably et deüment soubzmis Gabriel Tavernier, graveur en cuivre, flamant, dem^t à Paris rue Saint Jehan de Latran, à l'enseigne de la Samaritaine, parr^e S^t Benoist le bien tourné, estant de présent en ceste ville de Tours.— Lequel a promis et promet pas ces présentes à honorable personne Maurice Bouguereau, marchant libraire, demeurant audict Tours parr^e S^t Saturnin, présent et acceptant, de luy tailler et pocher en une table de cuivre, qui luy sera baillée par led. Bouguereau, une carte de France de Postel, pareille à celle que led. Bouguereau luy a ce jourd'hui montrée en une feuille de papier et icelle rendre faite et parfaite, de pareille forme et grandeur, au plutost que faire se pourra, à commencer dedans huit ou dix jours prochains. venants et continuer sans intervalle jusques ad ce que lad. besongne soit faite et parfaite et sans qu'il puisse entreprendre autre besongne pour y travailler que lad. carte ne soit faite.—Et pendant le temps que led. Tavernier sera à faire lad. carte sera tenu led. Bouguereau le loger et luy fournir de lit et bois pour se chauffer bien et honnestement selon sa quallité, moyennant et à raison de douze sols par jour qui luy seront déduits sur ce qui se treuvera luy estre deu pour la fasson de lad. carte; pour laquelle carte faire sera tenu led. Bouguereau luy payer la somme de vingt six escus sol, assavoir moitié lad. besongne

¹ *Le premier atlas national de la France* (1589-1594), already cited.

my faite et le reste lad. besongne faite et parfaite comme dessus est dit.—Et quant à tout ce que dessus obligent les d. parties l'une à l'autre, eulx et leurs hoirs et biens, et mesme led. Tavernier son corps à tenir prison, nonobstant, promettant, renonçant. Ce fut fait aud. Tours en l'estude dud. notaire après midi en présence de Martin Gentilz et Loys Rochebouet praticien aud. Tours tesmoings. (signed): Gabriel Tavernier, M. Bouguereau, Foucher.

Two and a half months later the completion of the contract was thus recorded:

Et le vingt troisième jour d'avril mil V^e IIII^{xx} dix, en présence de moy, notaire royal à Tours soussigné et des ci dessous scripts led. Gabriel Tavernier a confessé avoir reçu dud. Morisse Bouguereau la somme qui luy estoit due et que se pouvait monter et revenir pour la besongne par lui faite pour led. Bouguereau comme aussy led. Bouguereau a confessé lad. besongne bien et déument estre faite: dont et de tout le contenu d'iceluy accord ils se sont tenus pour comptant et se sont quittés et se quittent l'un l'autre¹.

This map, then, of France is a reduction from that of Postel, of which the unique example which has survived to our days hangs on the walls of the map-room of the *Bibliothèque nationale*, in Paris. The latter measures about 26½ inches × 20 inches, and bears a dedication to Charles IX, and the date 1570. Tavernier's copy reproduces the original very fairly both in style and details. As already noticed, his monogram is seen on the map of Picardy, and it occurs also, in slightly varied forms, on the maps of Berry, Limousin (1594), Anjou, Blaisois (1591), Touraine (1592), and Maine of Bouguereau's series. It may, probably, be safely assumed that the whole of the maps contained in the atlas were engraved by him.

Who this Gabriel Tavernier was has not been exactly determined. The Tavernier family came from Antwerp and was for several generations established at Paris, following the profession of engravers and publishers of maps. According to the *Nouvelle Biographie générale* (tome 44, at pages 934–5), in its article on Melchior Tavernier the elder (1544–1641), the publisher of the *Théâtre Géographique* described below, this

¹ *L'atlas de Bouguereau, par M. Ludovic Langlois. Bulletin trimestriel de la société archéologique de Touraine, t. xiii. Tours, 1902, 8vo.*

latter is believed to have been the second son of an "artiste huguenot nommé Gabriel, qui passa en France vers la fin du seizième siècle, et qui établit à Paris un commerce de cartes géographiques et une imprimerie, en taille-douce." It is, of course, possible that an elder or other brother of Melchior was named Gabriel, and was the Flemish engraver who became stranded at Tours about 1589 or 1590. In the second generation from the original Gabriel four brothers are noted in the *Nouvelle Biographie générale*, namely:—Melchior (1594–1665) engraver at Paris, Jean-Baptiste (1605–1689), a traveller, Daniel, who also travelled and died at Batavia, and Gabriel, a jeweller. They are supposed to have been sons of a Gabriel Tavernier, and nephews of Melchior the elder. If these indications are to be relied on, there seem to be two probable Gabriel Taverniers father and son, father and brother of the elder Melchior, to whom the engraving of the maps published by Bouguereau at Tours between 1590 and 1594 could be attributed. Coming from Antwerp, where it is said the elder Melchior had been a pupil of Ortelius, and thus familiar with the maps and geographical publications of that centre of cartographic research; driven from Paris by the anarchy which reigned in that capital, Tours was the natural refuge of the first Gabriel, and the contract of 1590 may well have been made with him.

The first and printed title-page of the atlas sets out in detail the object aimed at, and runs as follows:—

Le | Theatre Francois, | ou sont comprises les | chartes generales et par-
 ticulieres de la France. | A chascune desquelles avons adjousté
 l'Origine de la Province, et de ceux qui y ont | commandé, de leur
 Antiquité, et choses remarquables. Comme aucunes d'icelles ont esté |
 annexées à la Couronne de France. De l'Ancienne division des Gaules,
 Celticque, Aquita-
 nique, Belgicque, et Narbonnoise. De celle de main-
 tenant divisée par les Parlemens, des | Sieges, Bailliages et ressorts
 dependants tant en general qu'en particulier souz chascun des-
 dicts Parlemēs. Des Duchez, Sieges, Bailliages, Seneschaussées, et autres Cours
 subalternes. | De leurs Evesques, des affaires qui se sont passées en chacune
 Province, joint de choses remarquables de notre temps, et de leurs
 Limites et estendue. | Enrichy et aorné sur chascune Charte et Province
 d'excellents vers | Heroïques, tirez de plusieurs Geographes et | Poëtes,
 tant anciens que modernes. | Au Roy. | A Tours. | Par Maurice Bouguereau;

Imprimeur et Libraire demeurant en la rue de la Seellerie, devant la Trinité. | M.D.XCIII. | Avec Privilège du Roy. |

I have transcribed also the address to the reader, and the directions for the binder, which are printed on the back of the first leaf, of which the printed title forms the first page, as being explanatory, at first hand, of the undertaking.

Advertissement aux benevoles Lecteurs. Messieurs, la bonne volonté qu'ay eü d'illustrer ma Patrie, lors que ceste ville de Tours estoit en ce temps de Troubles et Guerres Civiles le refuge des gens de bien, s'adressa à moy ung Graveur Flamand, auquel apres avoir fait Graver en Cuyyre la Charte de France, je fus lors stimulé, de continuer le Theatre François : et audict temps fait graver les autres Chartes particulieres des Provinces que voyez en ce livre, dont en ay recouvert, partie d'icelles non jamais veuës. Je vous prieray donc à l'exemple des subscrips, tant pour l'amour et decoration de vostre Patrie, et l'illustration de vostre nom. Que si en vos provinces ou estes resseants, se trouvent hommes entendus en la Geographie, les stimuler et accourager de faire en pareil, que Maistre Jean du temps, Blaisoys. Maistre Jean du Fayen, Limosin. Maistre Isaac François, Touranjeau. Lezin Guyet, Angevin, et les autres. Ausquels ay fait present des exemplaires gravez et Imprimez pour en gratifier leurs amys ou les dedier comme ils verront. Ce que se trouvant parmy vous, vous supplieray affectuesement me les envoyer à Tours, pour les mettre au rang des autres Chartes, ensemble quelques memoires dignes de louange et remarque de la Province. Ce que faisant je feray mon devoir. A Tours le quinziesme Octobre, mil cinq cens nonante quatre¹. A Dieu. Vostre Serviteur et amy desireux d'Illustrations, Maurice Bouguereau.

Advertissement au relieur pour le rang des Chartes. (i) La France, (ii) La Picardie, (iii) Calais, (iv) Le Vermandoys, (v) Le Dauphiné Languedoc, Avec la Gascongne Provence et Xaintonge, (vi) La Duché de Bourgongne, (vii) La Lorraine vers le Septentrion, (viii) La Lorraine vers le Midy, (ix) La Duché de Berry, Avec la Lorraine d'Auvergne, (x) La Comté de Lymosin, (xi) La Duché de Poictou, (xii) Le Comté de Blaisoys, (xiii) La Duché de Touraine, (xiv) Le Duché du Mayne, (xv) La Duché d'Anjou, (xvi) La Duché de Bretagne.

¹ Bouguereau himself made a formal presentation of a copy to the city, and, by a resolution of the municipal council of the 12th July, 1595, a gift of 12 crowns was made to him and recorded in the following terms:—"en reconnaissance du grand labeur employé par lui, et afin de lui donner moyen de supporter la despense qui lui a convenu faire pour rendre l'impression et exécution dudit livre à la perfection, il lui sera fait don de douze écus, et son livre sera mis au trésor des chartes de la ville." (Bosseboeuf, already cited.)

Finally, I add, by way of note, a bibliography of the principal modern contributions to the study of Bouguereau's work, and of its surrounding historical associations¹.

It will be remarked, in comparing the birth of local geographical study in France and England, that, while in the latter country Christopher Saxton laid a scientific foundation for the delineation of the surface of the country by an actual, though necessarily imperfect, survey of the whole area, upon which survey and the 34 maps drawn by him provincial maps of England and Wales were, with some help from the surveys of Norden in a few districts, based for a very considerable period, in France no such effort was made. The state of that country, during the long period of internal war and political and religious strife which coincided in point of time with cartographic progress elsewhere, is a sufficient explanation of the impossibility of carrying a geographical survey through the various provinces, or of compiling maps on any systematic basis for the whole kingdom.

To this very state of things, specially affecting the metropolis at the time of Bouguereau's publication, is it due that the first National Atlas of France—as it has been somewhat grandiloquently denominated—appeared at Tours, a city which was then the refuge, not only of the Court, but also of all that Paris could afford of taste and art, and of the skilled professions.

To it Bouguereau refers in his address to the reader cited above, and the subject is kept in mind in the addresses, verses,

- ¹1890. Drapeyron, Ludovic. *Le premier atlas national de la France (1589-1594)*. Bulletin de géographie historique et descriptive, année 1890. Paris, 1890, 8vo.
1890. Drapeyron, Ludovic. *L'évolution de notre premier atlas national sous Louis XIII*. Bulletin de géographie historique et descriptive, année 1890. Paris, 1890, 8vo.
1894. Bossebœuf, L'Abbé L.-A. *La Touraine et les travaux de géographie*. Tours, 1894, 8vo.
1894. Drapeyron, Ludovic. *Notre premier atlas national et la Ménippée de Tours sous Henri IV*. Paris, 1894, 8vo.
1902. Langlois, Ludovic. *L'atlas de Bouguereau*. Bulletin trimestriel de la société archéologique de Touraine, tome xiii. Tours, 1902, 8vo.
1902. Beaumont, Le Comte Charles de. *La carte du duché de Touraine en 1592*. Bulletin trimestriel de la société archéologique de Touraine, tome xiii. Tours, 1902, 8vo.

and prayers which are intercalated throughout the volume, and present in themselves much that is of historical interest.

So much having been said on the subject of the famous atlas of Bouguereau, dealing with it as the foundation of the Cartography of the Provinces of France, it remains to sketch out the progress of that science during the period ending with the publication about a century and a half later (in 1757) of the great atlas of Robert de Vaugondy. This long period I can only deal with here by taking as illustrative the work of a few of the more prominent representative geographers by whom it was adorned. The selection I propose to make is of the works of:—

- (i) 1594. Maurice Bouguereau—now already dealt with.
- (ii) 1620. Jean Le Clerc.
- (iii) 1634. Melchior Tavernier.
- (iv) 1658. Nicolas Sanson.
- (v) 1757. Robert de Vaugondy.

To be in any way complete the lives of the geographers Pierre Duval (1618–1683), nephew and pupil of Sanson, Claude de Lisle (1644–1720) and his son Guillaume (1675–1726), Charles Hubert Jaillot (1681–1717), J. B. B. d'Anville (1697–1782), Philippe Buache (1700–1773), as well as those of the two younger sons of Nicolas Sanson (Guillaume and Adrien) and of others besides, and their voluminous works would require study. Such a study of the whole French school of cartography so famous during a period extending over at least a century, is quite beyond my present limits, and I must repeat here, what has been already hinted at, namely that the present paper has no pretensions to being exhaustive, and aims rather at laying the foundation of interest and study than the endeavour to complete the study itself.

THÉÂTRE GÉOGRAPHIQUE DU ROYAUME DE FRANCE.
1620 [1617].

Jean Le Clerc took up Bouguereau's work pretty much where he left it, making use of the latter's plates unaltered and adding others of his own.

His atlas, under the above title, was issued in the same folio size as that of Bouguereau, measuring, in a copy in the University Library, about 16 inches in height by $11\frac{1}{4}$ in width.

Very little is known positively of his life, though his death can be approximately fixed in 1621 or 1622 by the fact that the edition of his atlas of 1621 bears his own name, while that of the following year was published by his widow, but M. Drapeyron, in his paper on the *Evolution de notre premier Atlas National sous Louis XIII*, already referred to, and to which I am indebted for much of the information contained in the following pages touching the life and work of Le Clerc, has constructed, from such slight materials as exist, something in the nature of a biographical outline. From the statement in the address cited below, it appears that he had fled from Paris to Tours at the commencement of the reign of Henry IV. He may, probably, have been associated with Bouguereau in the publication of his atlas, and in this way have become possessed of the plates from which his maps were engraved, of nearly all of which Le Clerc subsequently made use. The address to the King (Louis XIII), appended by his son, and successor,—also Jean Le Clerc—to an edition of the *Théâtre Géographique* (the last under the original title) published by him in 1631, and set out *in extenso* in M. Drapeyron's work, suggests the conjecture that Le Clerc's atlas first appeared in 1617. This is supported by the fact that three of the maps it contains, bearing Le Clerc's name as printer, are dated in this year, or earlier (Champagne, 1616; le Pays Messin, 1617; Dombes, 1617). The general map of the world (*Carte universelle*), which is the frontispiece map of the atlas, is a copy of a map by Mercator, engraved by Jodocus Hondius, bears Le Clerc's name as that of the printer, and is dated as early as 1602.

Ignoring altogether Bouguereau, the address goes on to put forward the elder Le Clerc as the promoter and author of the original *Théâtre François*, claiming even for him the 14 or 15 (*sic*) plates engraved at Tours. Though this claim is fraudulent, the further statements that, since the 22nd March, 1594, the date of the capitulation of Paris to Henry IV, the atlas had been made up to 35 maps, three of them being maps of the Isle de France, and connected with the struggle between Henry of Navarre and the forces of the League for the possession of Paris, and that, after the death of his father, he himself, the younger Le Clerc, had had 15 more maps engraved, accord with the facts of publication of the various later editions of the *Théâtre Géographique*. The address of 1631 goes on to speak of a total of 53 plates finished at that date, but the list of maps printed with the edition of the atlas of that year gives 50 maps only, which agrees with the total of the maps of the two Le Clercs previously referred to. Taking credit for the whole of this work, as well as for the descriptive matter annexed to each map, the younger Le Clerc presents his atlas as the *Théâtre François* to Louis XIII with much ceremonious phraseology.

Of the work of the Le Clercs, five editions are known, 1620 (39 maps), 1621 (45 maps), 1622, 1626 (50 maps), and 1631 (50 maps). A further edition, published by Jean Boisseau, in 1642, under the title *Théâtre des Gaules*, contained five additional maps of recent acquisitions of the French Crown, as well as maps of foreign countries, 75 maps, in all, being catalogued in the table of contents.

Jean Le Clerc was established from the year 1585 in Paris, in the rue Frementel, at the sign of the "Estoile d'Or," as an engraver, and also as a bookseller and publisher. Works of earlier date bearing his name are known, and it is said that he had been a pupil of the celebrated painter and engraver Jean Cousin (1500-1589). In 1585 he published an *Abrégé de l'histoire françoise*, of which a corrected and enlarged edition was issued at Rouen, by Jean Petit, "avec ce qui s'est passé jusqu'en février 1612." It is suggested by M. Drapeyron that this is the work referred to by Bouguereau in his address to

the King which formed the preface to the *Théâtre François* of 1594, but which does not appear to have been ever issued by him.

Except for the statement that Le Clerc left Paris for Tours (no doubt, after the day of the Barricades, May, 1588), we know nothing positive as to his residence or movements until we find him back in Paris in 1617. It is supposed that in the meantime he had been at Rome, but the evidence upon which this suggestion rests is but slight.

Wherever he had been in the meantime, Le Clerc issued in Paris, from the rue Saint Jean de Latran, at the sign of the "Salamandre Royale," a further edition of the *Abrégé*, corrected up to the year 1617. From this same address the editions of the *Théâtre Géographique* of 1620 and 1621, as well as that of 1622, published by his widow, appeared. Previously, Le Clerc had issued (probably in Paris), ornamented with elaborate addresses to the King, and to the reader, the great map of France of François de La Guillotière, engraved on wood, in nine sheets, presented to Louis XIII in 1612 or 1613, and of which the preparation extended over sixteen years (1596-1612).

As the 1617 edition of the *Théâtre Géographique* is unknown, the two remaining issues by Le Clerc in his life-time (1620 and 1621), both of which have printed lists of the maps they contain, must be taken as the basis of study of this work.

The following is the full title common to these two editions: "Theatre | Géographique | du Royaume | de France. | Contenant les Cartes et Descriptions particu- | lieres des Provinces d'iceluy. | Oeuvre nouvellement mis en lumiere: | Avec une Table, où sont les noms de toutes les Cartes | de chacune desdites Provinces. | A Paris, | Chez Jean -le Clerc, ruë Saint Jean de Latran, | à la Salamandre Royale. | M.DC.XX. | [and M.DC.XXI.] Avec Privilege du Roi." |

Including the *Carte Universelle*, of which the title runs: "*Orbis Terræ Novissima Descriptio. Auctore Gerardo Mercatore nuperimè verò juxta recentiores Cosmographos aucta et recognita. I. Hondius sculp. I. le Clerc excu. 1602*," and the *Carte générale de la France*, which is a reprint of Plancius' map as reproduced by Bouguereau under the date 1593, the atlas of

1620 contains 38 plates (39 maps), according to the table, which agrees with the enumeration in the preface of the younger Le Clerc of 1631 already quoted, that is to say if the three maps of the Isle de Paris are intended by him to be additional to his total of 35 maps. The complete list is as follows:—(i) Carte Universelle, (ii) Carte generale de la France, (iii) L'Isle de France, avec le Siège, (iv) L'Isle de France, (v) Gouvernement de l'Isle de France, (vi) Valois, (vii) Beauvaisis, (viii) Picardie, (ix) Calais, et (x) Vermandois, (xi) Le Pays de Caux, (xii) Bretagne, (xiii) Anjou, (xiv) Le Maine, (xv) Touraine, (xvi) Blaisois, (xvii) La Beausse, (xviii) Gastinois, (xix) La Brie, (xx) Champagne, (xxi) Lorraine vers le Septentrion, (xxii) Lorraine vers le Midy, (xxiii) Le Pays Messin, (xxiv) Luxembourg, (xxv) Poitou, (xxvi) Saintonge, (xxvii) Limosin, (xxviii) Bordelois, (xxix) Quercy, (xxx) Berry, et (xxxi) la Limagne d'Auvergne, (xxxii) Bourbonnois, (xxxiii) Duché de Bourgogne, (xxxiv) Lionnois Forest, et Masconnois, (xxxv) Dombe, (xxxvi) La Bresse, (xxxvii) Le Pays de Genevois, (xxxviii) Daulphiné, et Languedoc, (xxxix) Provence.

Of these, numbers 2, 8, 9, 10, 12, 13, 14, 15, 21, 22, 25, 27, 30, 31, 33, and 37, or 16 maps (15 plates), are from Bouguereau's plates, unaltered. Bouguereau's map of Blaisois is not reprinted, but is replaced by one of the same district engraved by H. Picart. Otherwise the whole of the former's plates, except those of the maps of France after Hondius, Postel and Jolivet, appear in this edition of Le Clerc's atlas.

Three maps are found bound up in this atlas (Paris copy), which are not referred to in the table, namely:—Normandie (1620), Retelois (no date), Loudunois (1620). They all bear Le Clerc's name, and are found enumerated in the printed list in the issue of the atlas of the following year. In that issue, in addition, there are three new maps, all by Le Clerc:—Pays d'Aulnis et Rochelois (1621), La Franche Comté (no date), and Le Comtat d'Avignon (no date); so that this atlas consists of a total of 45 maps.

The atlas in the *Bibliothèque nationale* dated 1622, with a title-page very slightly altered in the arrangement of the lines from those of the previous editions, issued "A Paris, |

Chéz la veufve Jean Le Clerc, ruë saint Jean de | Latran, à la Sallemandre Royale. | M.DC.XXII." | turns out, upon examination, to be a *ramassis* of contemporaneous maps by various engravers, in which those of Bouguereau and Le Clerc have been in many cases replaced by maps of other authors. It has no printed table, and must be altogether discarded in the study of Le Clerc's work. Its only value, apart from the interest of the individual maps it contains, is that it serves to fix pretty closely the date of his death. The next edition of the atlas, that of 1626, as well as that of 1631, both published by the widow, are supplied with printed tables of contents. They each have 50 maps. The additions in the earlier copy, as compared with the list of 1621, are the five following maps:—Boulenois, Perche, Perigord, Dauphiné, and the Pays de Sarlat. I have not had an opportunity of collating this atlas, or that of 1631, with the earlier editions. The final form in which Le Clerc's collection appeared, the atlas published by Jean Boisseau, with the new title: *Théâtre des Gaules*, has a list containing the titles of 75 maps, and the copy in the *Bibliothèque nationale* contains actually 82. The widow was still alive in 1632, in which year she published a new edition of the great map of La Guillotière.

For a critical examination of the cartographic value of the contributions of the Le Clercs, father and son, to the delineation of the French Provinces the atlases themselves must be referred to. M. Drapeyron, in his *Evolution de notre premier Atlas National sous Louis XIII*, already frequently cited, gives many interesting particulars, and may be consulted on the whole subject. Several of the maps are also particularly described in a *Bibliographie des Cartes et des documents cartographiques*, by M. Edgar Mareuse¹. They have the style and details usual in maps of the period. Damien de Templeux, Sieur de Frétoy, was the draughtsman of at least seven of Le Clerc's maps, the larger number are engraved by Hugues Picart (nine) and François de la Hoye, two only by Salomon Rogers. Drapeyron gives as the "Cartographes dont les œuvres sont insérées dans

¹ *Conférence des sociétés savantes, littéraires et artistiques de Seine-et-Oise, tenue à Versailles, June, 1902.* Paris, 1902, 8vo.

les Atlas de Le Clerc et de Boisseau" the following:—Bachot, de Beins, Bompárt, Chastillon, de Chièse, Classun, Clerville, Damien de Templeux, Fabert, de la Hoyer, d'Humerolles, Jubrien, La Guillotière, Le Clerc, Mareschal, Pierre Loisel, Hugues Picart, Picquet, Rogers, Tarde, Trincant, and adds— "Parmi eux, les uns sont des topographes, les autres des dessinateurs, les autres des graveurs, les autres des éditeurs. Leur participation plus ou moins grande aux travaux signalés est marquée par ces expressions diverses: *fecit, delineavit, sculpsit, incidit, excudit.*"

THÉÂTRE GÉOGRAPHIQUE DU ROYAUME DE FRANCE, 1634.

Melchior Tavernier, of whom mention has been already made, borrowed Le Clerc's title for a similar undertaking, of which the earliest copy appears to be one in the British Museum. It has the following title: "Theatre | Geographique | du Royaume | de France. | Contenant les Cartes particulières des Pro|vinces d'iceluy. Avec les Circonvoisines, | et celles des Frontieres. | A Paris, | Chez Melchior Tavernier, Graveur et Imprimeur du | Roy pour les Tailles douces, demeurant dans l'Isle du Palais sur le Quay | qui regarde le Megisserie, au coin de la ruë de Harlay, à la Rose rouge. | M.DC.XXXIV." | There are, in fact, two atlases of Tavernier's maps with this title in the Museum Library; they contain 80 and 95 maps respectively, many of them being common to the two volumes. In the *Bibliothèque nationale* is a very miscellaneous volume, without a title, containing 104 maps, many of them Tavernier's, but this Library does not appear to possess any better exposition of his work.

Although his work in the engraving and publication of maps was, undoubtedly, very considerable, as an engraver he cannot be said to have had much artistic merit, and as a publisher of maps very little originality can be claimed for him. I am not concerned here with the general productivity of Tavernier in the matter of maps. It may be assumed that he assisted in laying a good foundation, by the collection and re-engraving of maps of various cartographers and engravers—

principally, following Le Clerc, with additions from the Dutch and Flemish schools—for the work of Nicolas Sanson, who succeeded him, particularly as regards the maps of the Provinces of France, to which subject it appears from his title-pages that he mainly devoted himself. It is possible, without undue labour, by a collation of the two atlases in the British Museum, and of that in the *Bibliothèque nationale*, and the examination of the maps in one or two other collections, to form a list which is probably nearly, if not quite, complete. A printed list of contents is inserted in one of the British Museum atlases containing 74 titles, of which 51 are of France and her Provinces. This list is pretty certainly of 1634. In the collection itself, with which it is associated, some of the maps catalogued are missing, while others not in the printed list are found in the volume, the whole number (80) being set out in a manuscript list, which appears to have been drawn up by an English writer towards the end of the 18th century, and is written on the back of the printed table. Another printed list is in my collection, purchased a year or two ago, at Auxerre; with a dozen or so of Tavernier's maps, in a dilapidated condition, bearing dates from 1627 to as late as 1646. It will be remembered that Melchior Tavernier, the elder, died in 1641, and, thus, the atlas to which my "Table des Cartes contenues en ce Livre" belongs may, probably, have been published from his collection of plates five years after his death. This list contains 60 titles. Of these 36 are of France and the French provinces, to which four more, classified under the sub-heading "Frontières de France," namely:—Artois et Boulonnois, Loraine, Franche-Comté, and Navarre, may be added, making 40 in all. Three or four of these are more in the nature of the "war maps," of particular districts, to which I refer later, than of Provinces or other administrative districts. It results from these collations that Melchior Tavernier printed at least 62 maps relating to France, and the list may be made up as follows:—(i) France moderne, (ii) Gouvernement de l'Isle de France, (iii) L'Isle de France, (iv) Vallois, (v) Picardie, (vi) Beauvoisis, (vii) Vermandois, (viii) Bologne et Guînes, (ix) Pays de Caux, (x) Normandie, (xi) Bretagne, (xii) Bretagne

(a second map), (xiii) Anjou, (xiv) Maine, (xv) Touraine, (xvi) Perche, (xvii) Blaisois, (xviii) Orleanois, (xix) Beausse, (xx) Gastinois et Senonois, (xxi) Brie, (xxii) Champagne, (xxiii) Pays et Diocese de Rheims (4 sheets), (xxiv) Retelois, (xxv) Lorraine vers le Septentrion, (xxvi) Lorraine vers le Midy, (xxvii) Messin, (xxviii) Poictou, (xxix) Xaintonge, (xxx) Loudunois, (xxxi) Pays d'Aunis, ville et Gouvernement de la Rochelle, (xxxii) Costes de Poictou, Aunis, La Rochelle, et Fort Louys, L'Isle de Ré et ses Forts, (xxxiii) Costes de la Rochelle, Brouage, et de l'Isle d'Oleron, (xxxiv) Bourdelois, (xxxv) Guyenne, (xxxvi) Bearn, (xxxvii) Limosin, (xxxviii) Berry, (xxxix) Bourbonnois, (xl) Nivernois, (xli) Lionnois, Forest, et Beaujolois, (xlii) Bresse, (xliii) Duché de Bourgongne, (xliv) Franche-Comté, (xlv) Languedoc Septentrional, (xlvi) Languedoc Meridional, (xlvii) Diocese de Sarlat, (xlviii) Quercy, (xlix) Provence, (l) Comtat d'Avignon, et Orange, (li) Dauphiné, (lii) Isle S. Honorat et Sainte Marguerite, (liii) Languedoc, (liv) Navarre, (lv) Artois et Boulonnois, (lvi) Perigort, (lvii) Poictou, Angoumois, et pays d'Aunis, (lviii) Auvergne, (lix) Vicomté de Turene, (lx) Diocese d'Alby, (lxi) Sedan et Raucourt, (lxii) Dombes.

The collation of the maps in the various volumes containing some at least engraved by Tavernier is, however, exceedingly difficult, as the maps attributed to him and those associated with them are very largely from foreign sources, bearing frequently the names of the Hondiuses, Janssons, Blaeus, and others of the same period. As regards the total number of maps which Tavernier copied, and, so far, assimilated as a part of his cartographic publications I do not like even to make a guess—it may run to as much as a couple of hundred. Indeed nearly a hundred such titles of maps connected with France itself can be collected—but it is, of course, doubtful whether anything like this number came from Tavernier's press. He does not seem to have published any general atlas of the world, although his atlases of France and the surrounding and frontier countries are prefaced by maps of the world and of the several continents.

The volumes in the British Museum stand, as now bound,

and, no doubt, somewhat cut down from their original dimensions, $16\frac{3}{4}$ and $15\frac{3}{4}$ inches in height and 12 and $11\frac{1}{2}$ inches wide respectively. The maps they contain, being copied from a great variety of original materials, vary much in size. Many of them are taken from maps of Jodocus and Henricus Hondius, Joannes Janssonius, Guillaume Blaeu, and others of the same school, and a good number are from Le Clerc (including his incorporation of those of Bouguereau).

If Tavernier had any distinctive style of his own, it must be sought for in the maps he seems actually to have engraved in connection with the military movements during the reign of Louis XIII, maps coarsely drawn, but clear, and without superfluous ornament. These maps of the "seat of war" deal with the famous siege of La Rochelle, with the campaign of a few years later in Italy, with the war in the Grisons, over the question of the possession of the Valteline, and with some naval operations for the conquest from the Spaniards of Islands on the Mediterranean Coasts. The earliest of this series of maps were engraved in 1625. They present a certain interest as probably the first systematic work of this kind, especially if they are studied with the military and political memoirs of the period, as, for instance the *Memoires du Mareschal de Bassompierre* (1579-1646), who played a leading part in the wars of the period¹.

¹ The titles and dates of what I class as military maps are, as far as they have been traced, as follows:—

- 1625. Carte et Description Generale de la Valtoline.
- 1625. Charte de la Suisse, de la Retie, ou des Grisons, de la Valteline, du Valay, et autres Seigneuries Voisines Exactly dressees sur les Lieux par Gaspar Baudouin Ingenieur Militaire et Capitaine de l'artillerie du Roy d'Espagne en l'Etat de Millan.
- 1627. Carte du Pais d'Aunis, Ville et Gouvernement de la Rochelle.
- 1627. Carte Particuliere des Costes de Poitou Aunis, et de la Rochelle et du fort St Louys comme aussy de l'Isle de Ré avec ses forts.
 [With an in-set plan of the Fort de la Prée, and the Fort de St Martin.]
- 1627. Carte de la Coste de la Rochelle a Brouaige et de l'Isle d'Oleron. Observee par le Sr de Chattillon ingenieur du Roy. [With an in-set map in the left-hand bottom corner showing the south of England, the Channel, and the coasts of Normandy, Brittany and Poictou, with the

It will be seen that Tavernier's cartographic activity extends from at least as early as 1625 till his death, at an advanced age, in 1641. He thus fills the period between Jean Le Clerc (who died in 1621 or 1622), and Sanson, whose greatest activity in map production culminated in the early fifties of the century.

CARTES GÉNÉRALES DE TOUTES LES PARTIES DU MONDE.
1658 [1654].

The most celebrated of French geographers, Nicolas Sanson, was born at Abbeville on December 20th in 1600, and died in Paris on the 7th July, 1667. He came of an old Picardy family of Scottish descent. His first publication is said to have been a map of ancient Gaul in six sheets, which he had completed when he was only 18 years old, but which was not printed until 1629. According to Robert de Vaugondy (*Preface historique*) he was obliged to establish himself at Paris in consequence of difficulties with his engraver Melchior Tavernier. His three sons Nicolas, Guillaume and Adrien assisted him, and the two latter succeeded him in his geographical work, the eldest, Nicolas, having been killed in the day of the Barricades, in Paris, in 1648. Guillaume Sanson died in 1703 and Adrien in 1708. It was to these latter that Jaillot owed the materials for his great atlas of 1692. Sanson's grandson, Pierre Moulard Sanson, followed the same profession as his grandfather and

title:—Pour plus facile explication de ceste Carte nous aurons issy représenté une Partie des Costes de France et d'Angleterre.]

1630. Carte Generale de la Savoye du Piemont duché de Monferrat Marquisat de Salusses et Pais Circonvoisins avec la Representation au vray des Vallees de Suze Pragellas et autres.

Similar maps undated, and some of them without titles, may be associated with the above:—

Description du Cap de la Croix Isles S^{te} Marguerite et S^{te} Honorat.

Golphe de Grimaut.

Carte Particulière des Costes de Provence.

A map without title showing the coast adjoining Marseille, inland as far as Aix, and including the Mer de Berre.

Another, showing the coast-line from Nice to Grimaut.

uncles, and it is to a succession from him (who died in 1730) that Robert de Vaugondy the elder owed, in part, the materials upon which he and his son in their turn based the *Atlas Universel* of 1757. The remainder of the stock of plates and other geographic materials of the Sansons had passed into the hands of one of the Mariette family, from whom it was purchased by Vaugondy.

Sanson published more than 300 maps. The earliest collection with a printed title with which I am acquainted is one dated 1658 in the British Museum. This title runs as follows:—"Cartes | Generales | de Toutes les Parties | Du Monde, | ou les Empires, Monarchies, | Republiques, Estats, Peuples, etc. | de l'Asie, de l'Afrique, | de l'Europe, et de l'Amerique, | tant Anciens que Nouveaux, sont exactement | remarqués, et distingués suivant leur estenduë. | Par le Sieur Sanson d'Abbeville, Geographe | ordinaire du Roy. | A Paris, | Chez l'Autheur, | Dans le Cloistre de Saint Germain l'Auxerrois, prés et joignant | la grande Porte du Cloistre. | et | Chez Pierre Mariette, ruë Saint Jacques, à l'Esperance | M.DC.LVIII. | Avec Privilege du Roy pour vingt ans." |

Another atlas with the same title is in the British Museum, dated 1667, and, being published after the death of Sanson by his two surviving sons, is "Par les Sieurs Sanson d'Abbeville, Geographes | ordinaires du Roy." |

Neither atlas has a printed list of its contents. The first of these atlases contains 82 maps, enumerated in a manuscript list, the second 102. I have in my collection an atlas of Sanson's maps without title, and with a manuscript table of contents only, which appears to be in its original state and vellum binding, and to have been published earlier than either of the two atlases mentioned above, no map being dated later than 1654 (ten being so dated), and the two frontispiece maps of the two hemispheres bearing the dates 1651 and 1652, respectively, as in the later editions.

From these indications we may place the first collection by Sanson in atlas form at 1654. My copy contains 100 plates, with 101 maps, the plate number 26 in the series including two distinct maps (Perche and Blesois). It is in large folio form,

measuring $17\frac{1}{8}$ inches in height \times 12 inches in width. It contains 31 maps of France and the French provinces; following the manuscript list which is in a contemporaneous hand:—(i) France, (ii) Rivières de France, (iii) Postes de France, (iv) Provinces de l'église Gallicane, (v) Provinces des Parlements, (vi) Picardie, (vii) Normandie, (viii) Diocese d'Evreux, (ix) L'Isle de France, (x) Diocese de Paris, (xi) Champagne et Brie, (xii) Diocese de Reims, (xiii) Bretagne, (xiv) Orleannois, (xv) Diocese du Mans, (xvi) Perche et (xvii) Blesois, (xviii) Beauce, (xix) Diocese d'Orleans, (xx) Nivernois, (xxi) Bourgogne, (xxii) Lionnois, (xxiii) Bourbonnois, (xxiv) Guyenne et Gascogne, (xxv) Perigort, (xxvi) Diocese d'Ayre en Gascogne, (xxvii) Languedoc, (xxviii) Diocese d'Alby, (xxix) Daupiné, (xxx) Provence, (xxxi) Principauté d'Orange.

What is, apparently, the earliest atlas of Sanson in the *Bibliothèque nationale*, has the title and date of the edition of 1658. It contains 124 maps. I have not been able to examine it with any care.

Fifteen out of the thirty-one maps enumerated above occur in the British Museum atlas of 1658. One additional French provincial map is found in the latter, dated 1648, engraved by R. Cordier, and bearing the title:—Isle de France, Champagne, Lorraine, etc. None of these maps are found in the atlas of 1667.

Of the 100 plates, 38 are undated. Of the remainder the following are the number of maps dated in each of the years mentioned:—1632, 1; 1640, 2; 1641, 2; 1642, 3; 1643, 2; 1644, 1; 1646, 2; 1647, 1; 1648, 11; 1650, 8; 1651, 5; 1652, 8; 1653, 6; 1654, 10—an enumeration which gives some indication of Sanson's activity in the production of maps during his career as a cartographer.

An examination of this series shows that Sanson employed at least five engravers, besides Melchior Tavernier, whose name appears on nine of the earliest maps, 1632–1643¹, and Pierre Mariette², who, as publisher rather, probably, than engraver, has

¹ Tavernier died in 1641.

² Pierre Mariette, the earliest known of the Mariette family, died December 18th, 1657.



**ANCIENS ROYAUMES
D'ESSEX, ET DE SUSSEX:**
 u sont Aujourdhuy les Comtés
**D'ESSEX, MIDDLESEX, ET
 TORD DE SUSSEX, ET SURREY.**

Avec le PAS DE CALAIS, et
 Partie des Costes du PAYS BAS,
 de PICARDIE, et NORMANDIE.
 S.SANSON D'AGBEVILLE Geogr. ord. du Roy.
 Avec Privilege pour Vingt Ans.

A PARIS.
 Chez l'Auteur.
 Pris de S. Germain l'Auxerrois.
 1654.

Cartouche and portion of map, from an atlas without title contain maps by Nicolas Sanson, the elder—published about 1654.

his name on no less than 32, dating from 1640 to 1654. Of the five, Jean Boisseau engraved but two maps, in 1642 and 1644, respectively. The name of A. de la Plaes occurs on one of Tavernier's maps of 1640, on one of 1647, and on three of 1648. A. Peyrounin's name first appears in 1646 (two maps), and again in 1650 (six maps); R. Cordier begins to engrave in 1648, in which year he is credited with six maps, and in 1650 with two, in 1651 with one only, and in 1652 with two¹. Jean Somer, or Sommer (to whose name on later maps the designation "*Pruthenus*" is added) was, finally, a principal engraver in Sanson's establishment. He engraved from 1651, 17 of the dated maps.

Of the undated maps the name of Pierre Mariette is on no less than 29, that of A. Peyrounin on 12, and Jean Sommer's appears on eight.

Amongst other occasional names found here and there in the whole series, are those of Pierre Du Val² (eight maps), Ph. de la Ruë (four maps), and those of several of the earlier Dutch and Flemish engravers. Nicolas Sanson *filis* is the author of one map only, that entitled: "Estats du Czar ou Grand Duc de la Russie Blanche ou moscovie," undated, and engraved by Peyrounin.

This analysis shows that Sanson's collaborators were, at an early stage, Melchior Tavernier, throughout the whole period of his activity, and Pierre Mariette, both as publishers, and as principal engravers, A. Peyrounin; R. Cordier, of Abbeville, and Jean Sommer (*Pruthenus*).

In the whole series of maps in my atlas, Pierre Mariette's name is on 61, Peyrounin's on 20, Cordier's on 11, and Sommer's on 25.

I have no clue to any other maps of the French provinces certainly attributable to Nicolas Sanson the elder, and published in his lifetime, or immediately after his death.

The activity of his sons and successors no doubt accumulated additional material, and the very large folio atlas pub-

¹ Plate IV is a good example of Cordier's work, and of the best art amongst the engravers to whom Sanson confided the production of his maps.

² 1619-1683.

lished by Hubert Alexis Jaillot, for which the younger Sansons supplied the maps, no doubt gathered up all those of France and its provinces which existed at the date of the first edition (1692).

Before noticing Jaillot's work, I should call attention to the publication, contemporaneously with the early collections in atlas form of the maps of Sanson, namely in 1655, of the miniature atlas of Nicolas Tassin. This is a small oblong, quarto volume, bearing the title: "Carte Generale | de la Geographie Royale | par le S^r Tassin geographe du Roy | a Paris | Chez N. Berey proche les Augustins | 1655." | It contains in all 84 maps, including those of France and its Provinces. These latter have a separate title and are numbered throughout in a group with those of Spain, the subtitle running: "Cartes Generales | de toutes les Provinces de France et | d'Espagne, reveues et corrigées, par | le S^r T. Geographe ordinaire | du Roy | A Paris chez N. Berey | au bout du pont neuf proche les | Augustins aux deux globes (*sic*)." | The subtitle is not dated. It is followed by a table of contents which contains 76 titles, of which 52 relate to France. This number points to a very complete collection of the maps extant at that time of the Provinces and other divisions of France. The maps are, throughout the whole of this miniature atlas, uniform in style and measurement (about 6 inches \times 4 $\frac{1}{4}$ inches), and are delicately engraved in a narrow, ruled border, without engraver's or printer's name, or dates, or other indications. On the frontispiece map (the two hemispheres) of the whole volume is "N. Berey exu.," and "H. Picart fecit," so that it is possible that the latter was the engraver of the whole series.

The very large folio atlases of the Jaillots began to appear about 1689, preceded by a number of individual maps engraved after the earlier designs of Sanson. These atlases under the title *Atlas Nouveau*, went through a series of editions, of which that of 1696 seems to be the most complete. The copy of this date in the Library of the British Museum contains only 15 maps of France and her Provinces. The Jaillots seem to have endeavoured to produce a general atlas rather than to have paid any special attention to the details of their own country in its geographical divisions.

An atlas of the same size, approximately, was published in the early part of the 18th century by Guillaume de L'Isle (1675-1726). In this publication—in a copy, which seems to be pretty complete—in the British Museum, of which the map of France is dated 1703, and the provincial maps of that country from 1704 to 1719, eighteen of the latter only are found. De l'Isle, who followed his father, Claude (1644-1720), is said by Robert de Vaugondy, in his *Preface historique*, to have engraved 84 maps, of which 13 were of ancient geography. It seems evident that the fashion at this period was setting in the direction of world-atlases, and this is exemplified in the work of the great French geographer of the 18th century, J. B. B. D'Anville (1696-1782), whose atlases and collections do not include any provincial maps. D'Anville published as many as 212 maps, which collected formed the *Atlas Général* of 1737.

Ph. Buache, who worked with D'Anville, succeeded to his accumulated materials and continued his publications.

ATLAS UNIVERSEL. 1757.

The great atlas published under this title by Didier Robert de Vaugondy, at Paris, in 1757, closes my series. It was effectively the last important effort of French cartographers so far as the publication of a series of maps of the French Provinces in atlas form is concerned, as, though a general atlas, it contains such a series based on materials which have already been discussed. The cartography of France in the remainder of the 18th century took the form of large-scale maps of the kingdom. France, indeed, gave the first example of a complete cartographic survey at the cost of the State, and the triangulation of that country was so far advanced in the middle of the 18th century, that the first sheet of the "Carte géométrique de la France," on a scale of 1:86,400, a map which was published in 182 sheets, appeared just half a century earlier than the publication of the first sheet of the one-inch ordnance survey map of the United Kingdom. This map is the work of César-François Cassini (1714-1784) and his son, and involved 45 years' work (1744-1789). A map of France of similar style, and in fact a reduction from Cassini's map, appeared in 1789.

It was the work of Louis Captaine, and is in 24 sheets and on a scale of one-fourth of the larger map. On the 7th February, 1790, the Provinces of France, and the immense network of local jurisdictions, were swept away by a decree of the National Assembly, and all future sentimental interest in the local administrative divisions of the country was thus destroyed.

Under these circumstances the *Atlas Universel* is properly chosen to close the study of the cartography of the Provinces of France, which I have commenced at an epoch two centuries earlier.

The authors, Gilles Robert de Vaugondy (1688–1766), and his son Didier (1723–1786), were both Parisians, the former succeeding to the share of the accumulated materials which had descended to his uncle Pierre Moulard Sanson, and, according to the preface of the atlas, acquiring the remainder of these materials later by purchase. Thus the atlas is claimed to have direct succession from the atlases of Sanson, Jaillot's atlas of the end of the previous century (1692) being regarded as a collateral development. However this may be as regards Jaillot, the *Atlas Universel* stands in a direct line from Sanson. The elder Robert de Vaugondy also published, in 1748, a small quarto atlas containing 136 maps, under the title *Atlas Portatif, Universel et Militaire*, which included 18 maps of France and her Provinces, and other works. His son issued in 1755, at Paris, in 12mo, an *Essai sur l'histoire de la géographie*, subsequently printed as an introduction to the *Atlas Universel*. The atlas has an elaborately engraved title-page, and the title: "Atlas | Universel, | Par M. Robert Geographe ordinaire du Roy, | et | Par M. Robert de Vaugondy son fils Geographe ord. du Roy, et de | S. M. Polonoise Duc de Lorraine et de Bar, et Associé de | L'Academie Royale des Sciences et belles Lettres de Nancy. | Avec privilege du Roy. | 1757. | A Paris |

Chez {Les Auteurs Quay de l'Horloge du Palais. |
Boudet Libraire Imprimeur du Roi, ruë S^t. Jacques." |

This is followed by an "*Avertissement*," and the "*Preface historique*," which latter runs to 33 folio pages, printed in double columns, and is stated to be enlarged and corrected

from the original and separate issue of 1755. The preface is followed by a table of the contents of the preface itself and a list of the maps contained in the atlas, showing 103 plates, and a list of the names of the subscribers to the edition in large paper (numbering 601) and in small paper (numbering 517), and particulars of the prices of the work in these two forms, and of five additional maps of the roads of Italy, Spain, Germany, England, Scotland and Ireland, and France, proposed to be published as additional to the 103 maps of the atlas. These lists of subscribers are of interest, including as they do the names of a great number of persons of distinction and learning in all parts of Europe, very fully set out, as well as those of the most eminent booksellers of the period. In the paragraphs placed at the head of these lists it is stated that the work had occupied 15 years, having been published in five sections, originally of 100 maps, but augmented to 103.

The following out of the 103 is the list of the 22 maps (25 plates) of France and her Provinces: (i) France par Gouvernemens, (ii) Picardie et Artois, Boulenois, et Flandre françoise, (iii) Normandie, (iv) Bretagne, (v) Mâine et Perche, Anjou, Touraine, et Saumurois, (vi) Orléanois, Beauce et Gâtinois, (vii) Isle de France, (viii) Environs de Paris¹, (ix) Champagne (in two sheets), (x) Lorraine, (xi) Alsace, (xii) Poitou, Saintonge, Angoumois, et Aunis, (xiii) Marche, Limosin, et Auvergne, (xiv) Berri, Nivernois, et Bourbonnois, (xv) Bourgogne-duché, et Lyonnois (in two sheets), (xvi) Bourgogne-comté (in two sheets), (xvii) Bourdelois, Périgord, Agénois et Bazadois, (xviii) Quercy et Rouergne, (xix) Gascogne, Basse Navarre et Béarn, (xx) Languedoc, (xxi) Dauphiné, (xxii) Provence.

The atlas has the dimensions 20 $\frac{3}{8}$ inches in height and 14 $\frac{1}{2}$ inches in width. The maps are uniform in style and engraving, differing markedly from those of the earlier atlases in this characteristic. They are nearly uniformly 19 inches in

¹ It is from this map, as a good example of the style and art of the engraving, and of the amount of detail on the maps of this series, that the facsimile reproduction of the *cartouche* and adjacent surface is taken for illustration in Plate V.

height, but vary in width, in general, between 21 and 24 inches, some few being even wider. Each map is dated. Those of the Provinces of France run from 1749 to 1756, namely, in 1749, 1; in 1750, 1; in 1751, 3; in 1752, 4; in 1753, 9; in 1754, 3; and in 1756, 1.

Of the whole series just over one-half of the maps (52) have no engraver's name, of the remainder 32 bear the name of Haussard, with or without the initial E, or, in some few cases, with other initials. Guillaume Delahaye's name appears on 12, and that of Delahaye *l'aîné* on 6, including two in which other names are associated with it. In five cases only are found the names of other engravers, who only appear to have been casually associated with the Vaugondys' undertaking. The engraving is good, clear and artistic, and the *cartouches*, or ornamented panels containing the titles of the maps, are, in general, real works of art, delicately engraved with designs and ornamentation, associated in each case with the natural products and special features of the province or country delineated.

It is from the point of view of the standard and progress of the artistic delineation of surface, and the development of adventitious ornament in map-designing, that I have reproduced three representative *cartouches*, with some portion of characteristic map-surface, so as to illustrate the state of this art in the three centuries to which my investigation relates. The map of Picardy of 1592, engraved by Gabriel Tavernier, is so exact a copy of that of Abraham Ortelius of thirteen years earlier, that, although not French in its origin or art, it may be usefully examined as typical of the progress of cartographic delineation in the latter half of the 16th century. Sanson's map of the South-East of England and Picardy, of 1654, is a very representative specimen of the work of the first great French geographer, and of one of the numerous engravers he employed, R. Cordier, of Abbeville, as produced in the middle of the following century. Finally, the angle of the map of the *Environs de Paris*, with the *cartouche* dated 1753, the work, probably, of the engraver E. Haussard, is typical of this form of art in its comparatively modern form, and in that state to which it had attained before the uniformity of exact geography

had destroyed ornament and the beauty of delineation as applied to maps.

These three illustrations may perhaps be more serviceable in the study I have now completed than the actual and detailed text with which they are associated.

ADDITIONAL NOTES ON THE ATLAS OF NICOLAS SANSON
(1658).

Since the above was corrected in proof, I have purchased a copy of Sanson's atlas of 1658, with dated title-page, as transcribed on page 111, *ante*, and, printed on the third and fourth pages of the same sheet as this title, a "Table des Cartes Generales de Toutes les Parties du Monde." This list, which is the only one I have yet seen in print associated with the earliest dated title of an atlas of Sanson's maps, and is, indeed, the only printed list of his maps known to me, contains 113 titles. The first three are a *Mappe-Monde*, a *Hydrographie* and a *Harmonie*, which are followed by 9 maps, under the heading *Asie* (Nos. 4 to 12), 8 (Nos. 13 to 20) under that of *Africque*, and 77 under the heading *Europe* (Nos. 21 to 97), and, finally, by 16 maps (Nos. 98 to 113) headed "Les Cartes pour la Geographie ancienne, sont,".

In this set only 14 titles, numbered 33 to 46, relate to France and her provinces, viz.:—(i) Le Royaume de France en general, (ii) Rivieres de France, (iii) Postes de France, (iv) Gouvernement general de Picardie, Artois, Boulenois, et Pays reconquis, (v) Duché et Gouvernement de Normandie, (vi) Isle de France, Champagne, et Lorraine, (vii) Duché et Gouvernement de Bretagne, (viii) Gouvernement d'Orleans, et des Provinces circonvoisines, suivant les derniers Estats generaux, (ix) Les deux Bourgogne, Duché et Comté, (x) Gouvernement general du Lyonnais et des Provinces circonvoisines, suivant les derniers Estats generaux, (xi) Gouvernement general de Guienne et Gascogne, et Pays circonvoisins, (xii) Gouvernement general de Languedoc, divisé en ses vingt-deux Dioceses, (xiii) Gouvernement general du Dauphiné, etc., (xiv) Comté et Gouvernement de Provence.

H. G. F.

HISTORY OF A SITE IN SENATE HOUSE YARD WITH SOME NOTES ON THE OCCUPIERS¹.

By J. W. CLARK, M.A., AND J. E. FOSTER, M.A.

The aspect of Senate House Yard six centuries ago was very different from its present one.

The history of the site in the *Architectural History* (Willis and Clark, Vol. II. p. 320 and III. pp. 1, 2, 39) and the plans relating thereto (Nos. 13 and 27) shew that it was covered with houses and other buildings, several of them schools connected with the University.

Two streets or lanes ran through it. One, a few yards to the south of the flagged pathway leading from King's Parade to the south-east end of the University Library, was called East School Street. At the western end of this, School Street turned at right angles to the north, and passing along the front of the buildings which then occupied the site of the part of the University Library behind the cloister, turned to the west along Senate House Passage as it then existed. The part of this street which extended from East School Street to the site of Senate House Passage was also called Glomery Lane, from the Glomery Hall which stood at the southern end and looked up the street. This is contrary to the generally received opinion that East School Street bore that name, but the documents quoted leave no doubt on the subject. From other evidence it can be shewn that the name was also given to that part of the street which was on the site of Senate House Passage. The history of the piece of ground at the corner of School Street

¹ This paper was read 24 February 1908.

or Glomery Lane and East School Street is the subject of this paper.

In a MS. now in the custody of the Master of Clare College are preserved copies of the earliest documents relating to it. The Rev. H. P. Stokes, LL.D., drew attention to them, as he noticed them when searching the archives of that College. They had been previously referred to by the Cambridge antiquary Thomas Baker of St John's College, who made copies of them (Baker MSS. British Museum, Vol. II. p. 165). The originals were probably destroyed in the disastrous fire at the College in 1521. Copies of these documents are printed in the first appendix.

1. By the first deed Robert de Grandcester gave to Thomas de Morle, Walter de Wenden and Robert de Spaldyng his messuage which lay in the parish of St Mary the Great in Glomery Lane, between land of Thomas de Elm on the north, and a messuage of William de Offchurch and Thomas de Codenham on the south, bounded west by the king's highway in Glomery Lane and east by land of Nicholas son of William Crocheman. The deed is dated the morrow after Saint Denis, 1st Edward III, that is the 10th October, 1327. This year is that of the foundation of University Hall, afterwards refounded by Elizabeth de Burgh Lady Clare in 1338 as Clare Hall.

On the parties to the deed the following remarks may be made:

Commissions of oyer and terminer were issued in 1324 and 1325 to try local causes raised by plaintiffs residing at Girton and Great Wilbraham (Calendar of Patent Rolls 1324-27, pp. 70 and 283). Among the commissioners appears the name in the first one of Robert de Grauncet and in the second of Robert de Gransete. These are probably variants of the name Robert de Grandchester, who would appear therefore to have been a man of some position. Thomas de Morle and Walter de Wenden were probably fellows of the newly established foundation of University Hall.

Robert de Spaldyng, originally a fellow of that foundation, was ejected from Clare Hall during the Mastership of Ralph de Kerdynton because he sold and alienated the hostel known as

Spaldyng's Inn, then Borden Hostel¹ (*vide* quotation from above MS. in appendix).

In the second volume of the Catalogue of Ancient Deeds preserved in the Public Record Office, No. B 1851, is noted one made between Lady Clare and Anglesey Abbey whereby she relieved them of an obligation to provide one of two chaplains to celebrate in the Abbey so long as they paid a pension to Robert Spalding. This document is dated the 24th April, 29 Edward III (1355). The provision thus made for Spalding was probably a recompense to him for the loss of his fellowship.

From the next deed it will be seen that this piece of ground was situate at a distance of 21 feet from the corner of the two streets and therefore would now occupy a site facing the south end of the University Library. The width of Glomery Lane is not known, but as the southernmost pillar of the arcade in front of the Library stands at a distance of 25 feet from the ancient line of frontage it stands either just in front or occupies a part of this piece of land.

William de Offchurch and Nicholas de Crocheman were members of families which were large landowners in Cambridge.

One William de Offchurch took part in many transactions at Coventry in the latter part of the reign of Edward III and the beginning of that of Richard II. Probably this was a member of the family who had left Cambridge and settled there (*vide* Catalogue of Ancient Deeds, Record Publications, Vols. III., IV. and V.).

2. The next deed is dated the Sunday after the Feast of St Hilary in the second year of the reign of Edward III. This corresponds to the 15th January, 1328. By it Henry de Ofchurch, rector of Barley, Hertfordshire, gave to Ralph de Kerdyngton and Peter de Merch, chaplains, two schools lying next to one another in Glomery Lane, at the corner opposite the Glomery School, containing in length from the house of Thomas de Codenham to the street 31 feet and in breadth 21 feet.

¹ Borden Hostel was on the east of Trinity Street, a little to the north of S. Michael's Lane. *Arch. Hist.* i. xxv.

This deed is the only authority for the position of Glomery Hall as pointed out in the *Architectural History of Cambridge* (Vol. III. p. 2). It must have stood on the south side of East School Street at the point where Glomery Lane opened from it.

Henry de Ofchurch, the rector of Barley, who conveyed the property, must have become possessed of it after the 10th October, 1327, when it belonged to William de Ofchurch. Probably the latter had died and Henry had succeeded as his heir at law or devisee.

Ralph de Kerdyngton became rector of Barley 3 Non. or the fifth of March 1328, on the death of Henry de Ofchurch. The Abbess and convent of Chatteris were patrons of the living (Newcourt's *Repertorium*, Vol. I. p. 799). He subsequently became Master of the College in 1342, and occupied that position till 1359. He is described in the note in the MS. previously referred to relating to the expulsion of Robert de Spaldyng as the third Master. If this is not a mistake, Clare must have had a Master whose name has been forgotten, as William de Thaxted is the only previous Master mentioned in its annals.

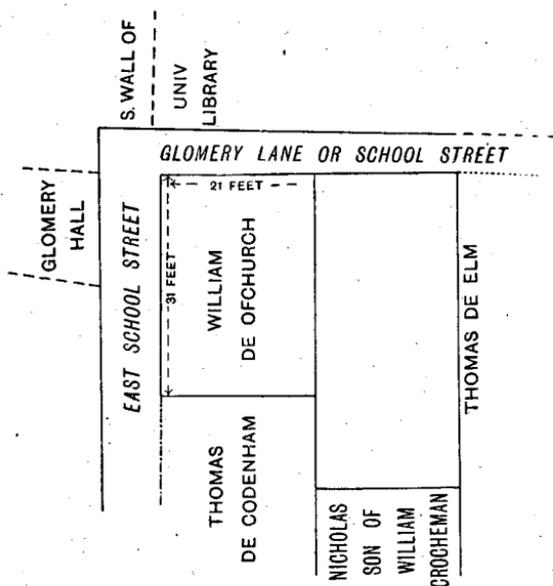
3. The third deed is dated on Friday after the Feast of St Martin in the 5th year of the reign of Edward III which corresponds to the 16th November, 1331. By it Ralph de Kerdyngton, who had become rector of Barley, and Peter de March, who had become vicar of Shepreth, conveyed the property vested in them by the last deed to William de Thorpe, William de Brun, John de Bokyneham and John de Lindefelde. The grantees were probably resident fellows of the College who took the places of the former grantees who had ceased to reside.

4. The fourth deed is dated Friday in Pentecost week in the 29th year of the reign of Edward III, which corresponds to the 29th May, 1355. By it John de Bokyneham and William de Thorpe, who, we may suppose, were the survivors of the grantees in the previous deed, conveyed the property to Nicholas de Brun, Henry Matelote and Michael de Haynton. The reason for this conveyance is not apparent on the face of it, but the grantors may have become non-residents also.

The grantees were all fellows of the College. Nicholas de

Brun succeeded Ralph de Kerdyngton in the Mastership, Henry Mateletes or Motelete is recorded in the MS. referred to above as a donor of four marks to the College and Michael de Haynton became Chancellor of the University in 1361.

By these deeds therefore the two plots of land shewn on the following plan became vested in the College.



The documents next referred to shew that in the interval between the 29th of May, 1355, and the 28th October, 1470, Corpus Christi College had become possessed of the property belonging to Thomas de Elm and Thomas de Codenham, and had also bought a portion of the land conveyed by the deed of the 10th October, 1327.

They are preserved in the University Registry.

5. The first is an Indenture dated 28 October, 1470 (second appendix), and the date is inserted with the formula used in documents executed during the interval between October 1470 and April 1471 when Henry VI again occupied the throne, viz.: *Ab inchoacione Regni...quadragesimo et readepcionis sue Regie potestatis anno primo.*

By it Thomas Stoyl, then Master of Clare Hall, and the fellows and scholars grant to Richard Smyth of Cambridge apothecary, William Smyth mercer, Godfrey Charlys, Richard Hylderston, William Waleys, and Richard Myddelton a certain house with a small garden, and a second garden lying together, in the parish of the Blessed Virgin Mary next the Market in Cambridge, between the Scolelanes on the south and west, and a garden belonging to the Master and Scholars of the College of Corpus Christi and Blessed Mary of Cambridge now in the tenure of the said Richard Smyth on the east and north. The house and small garden contain in length, from the garden belonging to Corpus Christi College along the Scolelanes on the south 33 feet of assize and 4 inches; and further along the said garden and the other piece of garden on the north 33 feet 4 inches; and the said house contains in width at the east end 19 feet of assize and the said small piece of garden at the west end along the Scolelanes 19 feet.

The other piece of garden contains in length from the aforesaid house on the south towards the north as far as the said garden belonging to Corpus Christi College, on the east 21 feet; and in length along the Scolelanes aforesaid on the west 21 feet, and in breadth on the south next the house and small garden 19 feet and on the north next the garden belonging to Corpus College 19 feet.

The seal to this document has disappeared, but the witnesses were John Croft Mayor, John Bawdewyn, John Hundrethyeer, William Alreth and William Corneyerd, Bailiffs of the Borough.

The whole deed is so curious, and so good an example of a medieval conveyance, that it has been printed *in extenso* as an Appendix to this paper.

A portion of the plan from the *Arch. History* is shewn on p. 137, which shews that this site is a part of that previously described.

The part conveyed by Clare College in 1470 was only 19 feet in depth from School Lane, while the land conveyed by the deed of the 10th October, 1327, is stated to be bounded on the south by a message of William de Offchurch (31 feet) and of

Thomas de Codenham, which therefore extended to the east of the former.

It is stated to be bounded on the east by property of Corpus Christi College, who therefore must have bought so much of the said piece as lay more than 19 feet to the east of Glomery Lane.

Of the parties to this deed there is not much to be said.

The name of Godfrey Charles appears in the list of persons whose obits were kept at the church of St Mary the Great from 1537 to 1547. There is nothing to shew that he was a benefactor to the church or parish, but Mrs Charles, who may have been his widow, was, and the obit service may have been established under her directions or will. Richard Hylderston was probably the man of that name who gave altar cloaths to the altars of St Lawrence and of the Blessed Virgin, and to the High altar, at Great St Mary's Church in or before 1504.

It should be noted also that the bailiffs who were witnesses to the execution of the deed do not correspond with those mentioned in Professor Maitland's list published in *Township and Borough*. In that list William Corneyerd does not appear till 1470, nor John Bawdewyn till 1475, while William Aldreth is mentioned in 1445, 1446, and in 1453 and 1454; and John Hundrethyeer in 1469.

6. The next deed is dated 26 November, 22 Henry VII (1506), and is a conveyance of the property referred to in the former deed from John Smyth, Clerk, M.A., son and heir of the said Richard Smyth, to his mother Elizabeth, widow. It states that his father survived his cogramtees, and died solely seised of the property.

The conveyance includes a power of attorney to Robert Stele and Garrard Godfrey of Cambridge to deliver seisin to the grantee, a necessary formality in those days. Previously nothing appears to have been known of Godfrey between 1503 and 1513 (*vide* p. 30 of Gray's Monograph subsequently referred to), and it is therefore interesting to find him a resident in St Mary's Parish at this date. Robert Stele was a resident also, as he and his wife gave a fringed towel for hoseling to the parish in or before 1504. He subscribed to the seating of the

church in 1518, and was buried in it in 1521 (*Ch. Accts.*, pp. 7, 40, 44).

Attached to this deed is a seal on which appears a fleur de lis in a cusped circle, having in its upper portion the word "clerk" in Gothic letters.

The witnesses all appear in the St Mary's Churchwardens' Book except one. They are John Church, clerk; Thomas Hoggekyn; John Nele; and John Thirleby. John Church was probably curate of the church, but his name does not appear in the book. Thomas Hoggekyn was churchwarden in 1515 (*Ib.* pp. 25, 28), subscribed to the seating (*Ib.* p. 40), and was one of the electors in 1522 (*Ib.* p. 43). John Nele was custodian of some of the church goods in 1504, and, being a carpenter, was employed to do small jobs in the church. The last payment to him was made in 1523. He also subscribed to the seating (*Ib.*).

Of John Thirleby it is not necessary to say more here than that he was a very prominent figure both in the Borough, of which he was Town Clerk, and in the parish, of which he was auditor for many years, and churchwarden three times, viz. in 1516, 1521, and 1522. He was the father of Thomas Thirleby, one of the tools of the King in the dissolution of the Monasteries, who was created Bishop of Westminster for a short time, and subsequently Bishop of Ely. The bishopric of Westminster lapsed on his resignation, and was never revived. Though he had been chaplain to Archbishop Cranmer, he took a prominent part in his degradation and martyrdom.

7, 8. Elizabeth Smyth sold the premises to John Puregold and Hugh Chapman, 16 June, 22 Henry VII (1507), who mortgaged it two days afterwards to Robert Goodhale and Agnes his wife, Andrew Manfeld, Thomas Marshall, and Thomas Hoggekyn, all of Cambridge.

John Puregold appears to have been a man of much consideration in the town. He was one of the arbitrators appointed on behalf of Barnwell Priory in the settlement of the disputes with the Borough in 1505, 1506 and 1516¹, and was also one of the feoffees in deeds dated 12 January, 24 Henry VII, 1509,

¹ Cooper, *Annals*, Vol. i. pp. 277, 298.

relating to property of Henry Veysy at Barton (*Calr: of anc. Deeds*, Vol. iv. Nos. 9941, 9980). He is described as one of the executors of Henry Veysy; and his wife Margaret was evidently daughter of Henry Veysy. It is also probable that it was his son who was the second husband of Magdalen Clarke, youngest sister of Sir John Cheke.

Hugh Chapman was also prominent both in the Borough and Parish. He was Mayor in 1508 and 1515, and coarbitrator with John Puregold in the award made in 1506, whereby the Borough acquired the right to Midsummer Fair. He was also one of the executors of Henry Veysy (*Ib.*). In the parish he was custodian of the church goods and money, and subscribed to the seating (*Ch. Accts.* pp. 7—39). There is no evidence that he was ever elected churchwarden, though he practically performed the duties of that office.

Of the mortgagees Robert Goodhale was churchwarden in 1516, 1517, 1518, and 1521. In the latter year he died while in office. He left a legacy to the church funds (*Ib.* pp. 43, 44). He does not appear to have taken any part in municipal affairs. His wife Agnes also appears as a collector of the money for the light of Our Lady in the church (*Ib.* p. 34).

Andrew Manfeld was custodian of some of the church goods in 1508 (*Ib.* p. 12), and also recipient of sums paid by the University towards the fabric of the church between 1506—7 and 1511—12 (*Grace Bk.* B, pt. 1, pp. 218—250). It is possible that he was churchwarden at the time, and received these monies in that character. Two men of his name took degrees at about this period, but it does not seem possible to identify them with him.

Thomas Marshall, like Andrew Manfeld, seems to have devoted himself to the service of the parish, in which he was churchwarden in 1514, 1517, and 1518 (*Ch. Accts.* pp. 14—48).

Thomas Hoggekyn has been referred to previously.

To the mortgage are attached five seals, the fourth being impressed with a figure apparently on an antique gem. There is a duplicate with two seals attached. On one is I.O. under a canopy; on the other a pot of lilies between the letters M.W. surrounded by a circular beading.

The witnesses to both documents, in addition to John Thirleby, who describes himself as a writer (*scriptor*), are William Elton and William Ragge. The former was churchwarden in 1511 (*Ib.* p. 13) and 1518 (*Ib.* p. 41); the latter subscribed to the seating of the church in 1518.

9. John Barnard and Agnes his wife, late wife and executrix of Robert Goodhale, with Andrew Manfeld, Thomas Marshall and Thomas Hoggekyn, sold the property to William Butte, M.D., and Margaret his wife, Peter Cheke, gentleman, John Smyth, and Henry Veysy of Cambridge, who held it for the benefit of the said William Butte, 1 February, 16 Henry VII, 1525. Five seals are appended, but the devices on them are letters only, and evidently not individual. The witnesses to the delivery of seisin besides John Thirleby, are Nicholas Speryng, John Chircheyard, and Simon Hyde.

William Butte or Butts and his wife Margaret are both well known. A member and subsequently fellow of Gonville Hall, he took his degree in 1506 and the doctorate of Medicine in 1518. He was appointed physician to King Henry the Eighth, by whom he was knighted, and who gave him valuable abbey lands. He died in 1545, and was buried at Fulham. His portrait appears in Holbein's picture of the delivery of their charter to the Barber Surgeons by King Henry, and is also included with that of his wife, the daughter and heiress of John Bacon of this county, in the portraits of members of the Court of that period by Holbein, preserved in Windsor Castle.

Peter Cheke's personality is overshadowed by that of his celebrated son Sir John, but he held a position of his own. He was University bedel in Divinity, and an active parishioner of Great St Mary's, holding the office of churchwarden in 1517 and 1520. He is supposed to have lived in the house at the corner of Petty Cury on the site of Messrs Hallack and Bond's premises, but it is a little difficult to reconcile this with the occupation of the same site by the Veysy family. In the Subsidy Rolls of 14 Henry VIII he is assessed on £50 as the value of his goods. There are only a few assessments in the town equal to or exceeding this. His daughter Mary was the first wife of William Cecil, afterwards Lord Burleigh, and

a good deal of romance attaches to the union, on account of what is supposed to be her lowly position in life. It is doubtful, however, how far this is correct, though the Cecil correspondence preserved at Hatfield House shews that William Cecil's father objected to the marriage.

John Smith and Henry Veysy also appear in the churchwardens' book; the former as warden of the Crucifix Light and Jesus Mass (*Ch. Accts.* pp. 64 and 68), the latter as holding these and the more important office of churchwarden 1529-1531 (*Ib.* pp. 64-66). He was member of a family which had been established in business in Cambridge for some years; and various entries in the University accounts shew that they carried on business as grocers (*Grace Bk. B.* Pt. 1, pp. 69, 120, 172, 175, Pt. 2, pp. 182, 199).

The witnesses to the delivery of seisin beside John Thirleby and Nicholas Speryng, of whom more anon, are John Chircheyard and Simon Watson. Of the former nothing further is discoverable, but the latter was collector and warden of the Jesus Mass in 1519 and 1525 (*Ch. Accts.* pp. 43, 57).



10, 10^a. Dr Butte, 10 August, 17 Henry VIII, 1525, granted to Nicholas Speryng, described as of Cambridge, Stationer, a lease for 20 years from Lady Day then last past of a stable in the Scole Lane, with the garden lying behind the same, at a rent of 13s. 4d. payable half yearly. Both the original and counterpart of this deed are preserved, the former with Dr Butte's seal attached. The device on it is the letters W.B. in a hexagon. To the latter is attached Nicholas Speryng's seal, on which is the device of a figure of 4, as used in printing, with an elongated down stroke and the horizontal stroke crossed close to its end. In the space below the triangle are the initials N.S. so placed

that the down stroke passes through the S. beyond which is a capital P. A copy of the seal is on p. 130.

It is unnecessary, and would be presumptuous in me, to give any detailed biography of Nicholas Speryng or Spierinck after the exhaustive account of the early Cambridge stationers by Mr G. J. Gray in his monograph printed by the Bibliographical Society. But to those who are not members of that Society it may be pointed out that he came from the Netherlands to Cambridge, probably at the beginning of the sixteenth century; was very active in parochial business at Great St Mary's Church, of which he was churchwarden in 1517 and 1522; and was known to Erasmus, who sends greetings to him, Garrard Godfrey, and John Sibercht, the first Cambridge printer, in a letter to Dr Aldrich of King's College at Christmas, 1525. In 1534 he was appointed one of the three official University stationers and printers under the letters patent from King Henry VIII then obtained at the cost of the three appointees, the others being Garrard Godfrey and Segar or Zegar Nicholson. Spierinck was buried in 1545, or the beginning of 1546, in the church for which he had worked so much.

He forms an interesting figure in the early literary history of Cambridge, both from his connections, and also because so many examples of his bindings have survived. He never appears to have printed any books, but Mr Gray enumerates fifty-three books bound by him and still extant, and no doubt more are still to be found. His mark, as it appears on his bindings, has a general resemblance to his device on the seal, but in the former the down stroke of the 4 does not pass through the S but between that and the N. It also forks at the end, and there is no P.

No other reference to his house or workshop is known, except an entry in the church accounts referred to by Mr Gray of a payment made in 1537 for "paving stone to pave the street on the Chirche syde towards the goodman Sperynges" (*Ch. Accts.* p. 85). The lease of this stable in 1525 was most probably taken with a view to its use as a workshop.

11. Dr Butte and his wife and Henry Veysy sold to William Speryng, Robert Smyth, alderman of the town of Cambridge,

George Alington, gentleman (*generosus*), William Hasyll, and John Thyrlbye, for 20 marks, the house and two gardens before described, 20 June, 23 Henry VIII (1531). William Speryng, also a bookseller, was no doubt the son of the man of that name to whom Nicholas Speryng refers in his will (Gray's monograph); and who, like his father, was a prominent man in the parish of Great St Mary's, of which he was churchwarden in 1544-1546, after holding minor offices. Nothing more appears to be known of him, or of his son and heir Nicholas, also mentioned in his grandfather's will, who sold the premises to Zegar Nicholson, described as a burgess of Cambridge, and to Philip Scarlet of Cambridge, bookseller, by indenture dated 16 July, 5 Elizabeth [16 July 1563], the purchase money being the same sum of 20 marks. The deed (8) begins as follows:

Omnibus Christi fidelibus...Nicholaus Sperincke filius et heres Willelmi Sperincke nuper de Cantabr'...Bibliopole salutem...Sciatis me prefatum Nicholaum Sperincke pro summa viginti marcarum legalis monete Anglie mihi per zegarum Nicholson de Cantabr'...burgensem et Philippum Scarlet de eisdem villa et com' bibliopolam pre manibus solut'...vendidisse... prefatis zegaro Nicholson et Philippo Scarlet quandam domum [abuttals as above].

Habend' et tenend'...prefatis zegaro Nicholson et Philippo Scarlet [etc.].

The names of the witnesses are: Edward Ball; William Tompson; Peter Cheres; John Cheres; John Threder, servant to the said Edward Ball.

The document is signed by Speryng only, and it once had a seal, which was probably his.

Zegar or Segar Nicholson is no doubt the man of that name who was appointed in 1534 official stationer and printer to the University, with Garrard Godfrey and Nicholas Spierinck. Again we are indebted to Mr Gray for a *résumé* of the present knowledge of him. It will be sufficient to say here that he was a native of Maestricht, and an undergraduate of Gonville Hall from 1520 to 1523, when John Sibercht was issuing the first books printed in Cambridge from an office now included in the site of the College. He underwent severe persecution in 1531 for holding Protestant opinions, and it is surprising that he should

have been appointed to a post in connection with the University so soon afterwards. In 1544 he held a lease of a tenement in St Michael's parish abutting on the High Street (now Trinity Street). In 1564 he was ordained by the Bishop of London, and was then described as of St Edward's parish in Cambridge. He became Rector of Doddinghurst in Essex in 24 September 1565, and died whilst holding the cure, his successor being appointed 12 June 1567 (Newcourt's *Rep.* Vol. II. p. 11). From the will of Garrard Godfrey we learn that Sygar Nicholson was his cousin, and that a substantial legacy was left to him¹.

There are many entries in the churchwarden's book relating to Philip Scarlet, but they probably relate to a father and son. The father we may suppose was the churchwarden in 1568 and 1569 (*Ch. Accts.* pp. 163, 168), and it may have been from him that a service-book was bought in 1605 (*Ib.* p. 294). He died apparently in 1612 (*Ib.* p. 327).

12. Zegar Nicholson, described as of Doddinghurst in Essex, clerk, and Philip Scarlet, described as a stationer of Cambridge, sold this property to Simon Watson of Cunnington, by deed dated 16 March, 8 Elizabeth [16 March, 1565-66]. It is then described as three stables and two gardens adjoining in the parish of St Mary *juxta forum*, between the ground of Thomas Toolie east, and the Common Way called Le Schole Lane west.

Whether this was Simon Watson who was churchwarden in 1554; 1555 and 1559 (*Ib.* pp. 128, 145) is not clear, for if he was living at Cunnington or Conington he would hardly be eligible, but service books were bought from him in 1555 (*Ib.* pp. 130, 132), and in 1556 an exchange of processionalists was effected through him (p. 126). Mr Watson of Cunnington or Conington who gave a subscription towards the building of the steeple in 1592 (*Ib.* p. 221) was probably his son Philip.

The description of the property referred to in the following documents is not sufficiently precise to identify it positively with that mentioned in the previous deeds, but its position as laid down in the deed of 1724 sufficiently corresponds and there is no evidence that Simon Watson had other freehold property in

¹ Gray, *ut supra*, p. 63.

the neighbourhood, while the University did become possessed of the site.

13. On the 7th November, 15 James I (1617), Simon Watson, grandson of the previous owner and also described as of Conington, Gentleman, conveyed to John Crane, Apothecary of Cambridge, a messuage near the Regent Walk in the parish of Saint Mary the Great in the occupation of the "famous and learned Gentleman Mr William Butler practitioner in Phyzicke." This document is signed by Simon Watson and annexed to it is a seal on which is an eagle displayed. The execution is attested notarially by Henry Mowlowe and by John Harison and North Harison as witnesses.

Henry Mowlowe took a prominent position in the University. He matriculated in 1571 and took his degree as Bachelor of Arts in 1575 and as Master of Arts in 1579. He was a fellow of King's College and proceeded to the degree of LL.D. in 1594.

When the privilege of sending Members to Parliament was bestowed on the University in 1603, he and Nicholas Steward were elected (Cooper's *Annals*, Vol. III. p. 4). He acted as Moderator of the Law Act performed before the King when he visited the University in 1614 (*Ib.* p. 72). He voted for the Duke of Buckingham in the election of Chancellor in 1626 when the influence of the Court was strongly exercised in favour of his candidature and against Thomas Howard, Earl of Berkshire, son of the Earl of Suffolk, whose death caused the vacancy (*Ib.* p. 186). His daughter Grace married Dr Love, Dean of Ely and Master of Corpus Christi College, and he himself married in 1606-7 Dr Love's mother, who was a widow. He became a parishioner of Great Saint Mary's on his marriage, and was much occupied with parochial affairs till his death in 1634-5 (*Churchwardens' Accounts*, pp. 295, 305 and *passim*).

To North Harison was granted the reversion of the office of Town Clerk by the Corporation on the 5th September, 1610, when a vacancy should occur in that office. The death of Harry Slegge in 1628-9 caused such vacancy, but the King requested that the office might be given to the son of the late

man, which was accordingly done at a Council meeting held on the 4th of February (Cooper's *Annals*, Vol. III. p. 211). On the 12th February, 16 $\frac{22}{80}$, North Harison obtained an order from the Lord Keeper that he was entitled to the office, and thereupon the books were given up to him and he was sworn in (*Ib.* p. 220). On the 10th January, 163 $\frac{1}{2}$, his son John Harison succeeded him (*Ib.* p. 244) and continued in office till the 23rd of June, 1660 (*Ib.* p. 540).

On the 30th April, 1647, Corpus Christi College conveyed to John Crane property described as "Two yards or garden plots formerly occupied by John Porter then by the said John Crane with the house at the North East corner thereof and the houses on the South West corner of the same yards containing in length from East to West 44 feet and in breadth 42 feet lying in Great Saint Mary's parish between a messuage belonging to the College sometime occupied by Leonard Greene on the East and the tenement of the said John Crane on the West, abutting North on Regent Walk and South on a lane leading towards King's College."

The property which John Crane bought of Simon Watson must be the property described as the western boundary of the above. and its position is sufficiently identified by the above deed.

The name of John Crane is well known because of the Charity founded by his will. He was famous for his skill as an apothecary, probably acquired through his close connection with Dr Butler the eccentric physician, who was tenant of the house above stated. He was Sheriff of the County in 1641. He took a very active part in parish business (*Churchwardens' Accounts, passim*). He died on the 26th May, 1652, and by his will dated the 20th September, 1651, gave both these properties where he then lived with his stables in Cutler's or Sherer's Lane to the University for a dwelling-house for the Regius Professor of Physic.

Sherer's Lane where the stables stood is the street running on the north side of the Church of Saint Mary the Great into the Market Place.

Documents necessary to perfect the title to this devise are

preserved in the Registry, and in 1724 the University made arrangements whereby other property was given to the Regius Professorship, and finally by (14) Indentures of Lease and Release dated the 11th and 12th August in that year, the Release made between the University by its official title and Christopher Green, M.D., Regius Professor of Physic in the University of the one part and Sir Thomas Hatton of Longstanton in the County of Cambridge, Baronet, Sir John Hind Cotton of Madingley in the said County, Bart., Francis Pemberton of Trumpington, Esquire, and Samuel Gatward of Cambridge, Esquire, the property described as a messuage in the occupation of Thomas Paris his assignees or undertenants abutting at the east end on a messuage occupied by Henry Blossett at the west end on the public schools and to the north on Regent Walk was vested in the University free from the trusts declared by the said will.

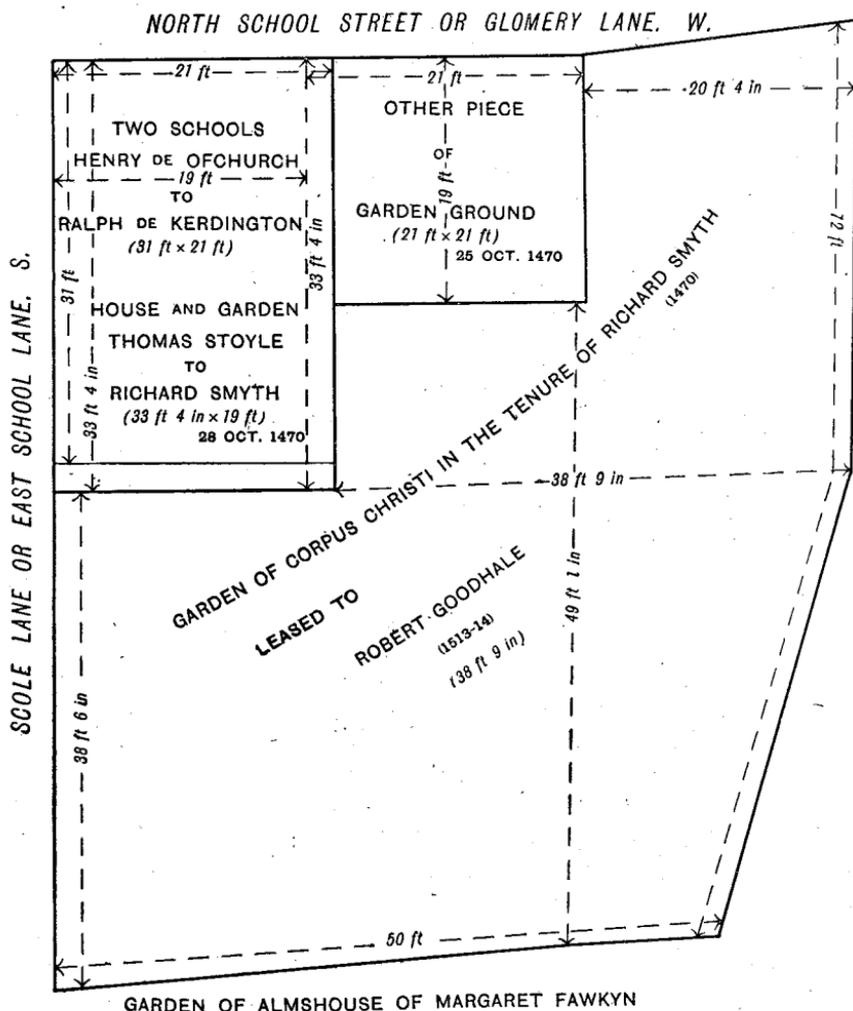
A fragment of the Seal of the University is still attached, and the signature to it of Christopher Green was witnessed by Richard Thurlbourne and John Jeffery.

It will be noted that three of the grantees named in this deed are members of well-known County families, and they were probably brought into the matter by the University on that account. Thomas Paris was probably the grandfather of John Ayrton Paris, the well-known physician, who was a member of Caius College.

This property is stated to abut on the west on the public schools belonging to the University. This would seem to shew that the portion of School Street or Glomery Lane which lay between East School Street and Regent Walk had been blocked up and thrown into the adjacent property. This had certainly been done when the University in 172 $\frac{5}{8}$ prepared to carry out the scheme for building University Offices on the south side of Senate House Yard (*Architectural History*, Vol. III. p. 45.....).

With this document ends the history of this particular property, but among the deeds relating to it has been preserved (10) a lease dated 10 March, 1513-4, whereby Thos Cosyn, clerk, Master of Corpus Christi College and the Fellows demise

to Robert Goodhale previously mentioned, for a term of 60 years from Lady Day, 1513-4, the garden belonging to them and bounding the said premises on the east and north. It is



described as lying between le Scollelane on the south, and another garden of the said Master and Fellows on the north and abutting on a garden belonging to the almshouse of Margaret Fawkyn and late of John Ray, burgess of Cambridge,

towards the east, and on the house and garden formerly described and the lane called Scolelane towards the west, the length from the almshouse garden on the east to the premises before mentioned being $38\frac{1}{2}$ feet next to Scolelane, and at the north end of the before mentioned premises 49 feet 1 inch, and at the northern boundary of this garden from the almshouse garden on the east to the Scolelane on the west 72 feet 1 inch, and in breadth at the east end next the almshouse garden 50 feet, and at the east end of the before mentioned premises to the other garden of the said Master and Fellows 38 feet 9 inches, and at the west end next Scolelane 20 feet 4 inches.

On the 16 March, 8 Elizabeth, 1565-66, Zegar Nicholson and Philip Scarlet sold their interest in the last described premises to Simon Watson, which subsequently came into the hands of the University and now forms a portion of Senate House Yard.

APPENDIX.

No. I.

COPIES OF DEEDS RELATING TO A PIECE OF GROUND FORMERLY BELONGING TO CLARE COLLEGE AND SITUATE IN SCHOOL LANE, CAMBRIDGE, EXTRACTED FROM THE OLD REGISTER BOOK IN CHARGE OF THE MASTER (p. 15).

The copies are preceded by the following note:

Item xvj cartæ de tenementis in Mylnestret et de scolis in vicis scolarum datis ceteris sociis collegii quorum quatuor sunt de scolis in vicis scolarum qui eorum copias in perpetuam memoriam conscribent.

ex oppo-
sito scola
juris
civilis.

Sciant presentes et futuri quod ego Robertus de Grandecester dedi &c. magistro Thome de Morle Waltero de Wenden et Roberto de Spaldyng totum illud messuagium cum pertinenciis quod jacet in parochia beatæ Mariæ in vico glomeriæ Cantabrigiæ inter terram Thome de Elm ex parte boriali et messuagium Magistri Willelmi de Offchurch et Thome de Codenaham ex altera parte versus austrum et extendit se a regia via in vico glomerie versus occidentem usque ad terram Nicholai filii Willelmi Crochman versus orientem habendum et tenendum &c. Datum anno

regis Edwardi tertii post Conquestum primo in crastino sancti Dionisii martiris.

Item notandum quod M^r Robertus Spaldyng tunc socius collegii postea in tempore magistri Radulphi Kerdyngton magistri tercii collegii ut patet in processu contra eum facto fuit privatus collegio tam per iudicium spirituale quam temporale quod vendidit et alienavit hospitium vocatum tunc Spaldyng In, nunc Borden Hostele.

2^{da}. Sciant presentes et futuri quod ego, Henricus de Ofchurch rector ecclesie de Berle dedi &c. Radulpho de Kerdyngton et Petro de Merch capellanis duas scholas simul jacentes in Canteburgia in venella vocata le Glomery lane super corneram ex opposito scole glomerie in longitudine a domo Thomæ de Codenam usque venellam xxxj pedum in latitudine vero xxj pedum habendum &c. Datum Dominica proxima post festum Sancti Hilarii anno regis Edwardi tercii Secundo.

3^a. Sciant presentes et futuri quod nos Radulphus de Kerdyngton rector ecclesie de Berle, et Petrus de Merch vicarius ecclesie de Scheprede, dedimus &c. Magistris Willelmo de Thorpe, Willelmo de Brun, Johanni de Bokyneham, et Domino Johanni de Lindefelde unam placeam terræ cum edificis superedificatis prout jacet in venella vocata Glomery Lane super corneram ex opposito scole glomeriæ &c.

Datum die Veneris proximo post Festum sancti Martini anno Regni Regis Edwardi tertii post conquestum quinto.

4^{ta}. Sciant presentes et futuri quod nos Johannes de Bokyneham et Willelmus de Thorpe dedimus &c. Magistro Nicholao de Brun, Domino Henrico Matelote et Magistro Michaeli de Haynton unam placeam super corneram sicut in priori carta. Datum die Veneris in septimana Pentecostes anno regis Edwardi post conquestum tercii xxix.

No. II.

CONVEYANCE BY THOMAS STOYL [ETC.] TO RICHARD SMYTH AND OTHERS. 28 OCTOBER, 1470.

Sciant presentes et futuri quod nos Thomas Stoyl clericus, magister domus sive collegii de Clare in Canteb^r et Socii siue Scholares eiusdem domus siue Collegii vnanimi nostro consensu pariter et assensu dedimus concessimus et hac presenti carta nostra confirmavimus Ricardo Smyth de Canteb^r Apothecario, Willelmo Smyth Mercerio, Godfrido Charlys, Ricardo Hylderston Willelmo Waleys et Ricardo Middelton quandam domum cum parva parcella gardini et quandam aliam parcellam gardini insimul situat' et iacen' in parochia beate Marie virginis iuxta Forum ville Canteb^r inter les Scolelanes ex partibus australi et occidentali et quoddam gardenum Magistri et Scolariium domus sine Collegii Corporis Christi et beate Marie de Canteb^r modo in tenura predicti Ricardi Smyth ex partibus orientali et boriali.

Que quidem domus cum predicta parua parcella gardini continet in longitudine a predicto gardino modo in tenura eiusdem Ricardi Smyth per dictam venellam vocatam lez Scolelanes ex parte australi triginta et tres pedes assise et quatuor pollices; et eciam per idem gardinum nunc in tenura predicti Ricardi, et per supradictam aliam parcellam gardini ex parte boriali triginta et tres pedes assise et quatuor pollices.

Et predicta domus continet in latitudine in fine orientali decem et novem pedes assise, et predicta parua parcella gardini in fine occidentali per lez Scolelanes continet in latitudine decem et novem pedes assise.

Et predicta alia parcella gardini continet in longitudine a predicta domo in austro versus borium vsque predictum gardinum modo in tenura predicti Ricardi Smyth ex parte orientali viginti et vnum pedes assise et eciam continet in longitudine per lez scolelanes supradict' in occidente viginti et vnum pedes assise.

Et predicta parcella gardini continet in latitudine in fine australi per predictam domum et per predictam paruum parcellam gardini decem et novem pedes assise et similiter continet in latitudine in fine boriali per predictum gardinum in tenura predicti Ricardi Smyth decem et novem pedes assise.

Habend' et tenend' predictam domum cum supradicta parua parcella gardini et predicta alia parcella gardini insimul situat' et iacen' in longitudine et latitudine supradictis cum suis pertinenciis prefato Ricardo Smyth Willelmo Smyth Godfrido Charlys Ricardo Hylderston Willelmo Waleys et Ricardo Middleton heredibus et assignatis suis imperpetuum de capitalibus dominis feodi illius per seruicia inde debita et consueta.

Et nos...Magister et Socii siue Scholares domus siue Collegii predicti [as above] prefatis Ricardo [etc. as above] contra omnes gentes warantizabimus...

In cuius rei testimonium huic presenti carte nostre sigillum nostrum commune apposuimus hiis testibus Johanne Croft Maiore, Johanne Bawdewyn, Johanne Hundrethye, Willelmo Alreth, et Willelmo Corneyerd Balliuis ville Cantabr' et aliis.

Dat' apud Cantabr' predict' vicesimo octauo die mensis Octobris anno ab inchoacione Regni Regis Henrici sexti post conquestum Anglie quadragesimo nono et readepcionis sue Regie potestatis anno primo.

THE ARRETINE VASE.

Corrigendum Parvum. No. XLVIII, p. 111.

In No. XLVIII, p. 111, note 3, Mr H. B. Walters states that a stamp of Ateius was found "in England at Greenwich" and cites as his reference *Corpus Inscriptionum Latinarum*, vii, 1336. 69. This involves a row of tiny errors. The true reference is not 1336. 69 but 1336. 96: the editor of the *Corpus* does not say that the piece was found "at Greenwich" but "on the Greenwich railway" and the authority which he gives for the statement is (as it happens) also wrong. The piece was actually found on the Greenwich railway, not at Greenwich but at the London terminus, now the London Bridge station of the South-Eastern on the south side of the Thames. It was for a long time in the Jermyn Street Museum of Practical Geology (Hy. de la Beche *Catalogue of specimens in the Museum of Practical Geology illustrative of...British pottery and porcelain* (ed. 3, 1876) p. 65, E. 19, figs. 32, 33). It has now been removed, like most of the other specimens of the kind, to Bethnal Green, where I believe Mr Walters has since seen it. It is a pity that so small an object should have caused so many inaccuracies.

F. HAVERFIELD.

HEADINGTON HILL, OXFORD.

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