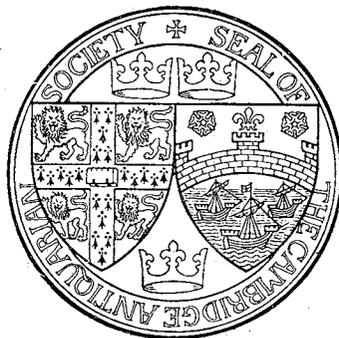


PROCEEDINGS
OF THE
Cambridge Antiquarian Society
WITH
COMMUNICATIONS
MADE TO THE SOCIETY

VOL. XXX



1927—1928

CAMBRIDGE:

PRINTED FOR THE CAMBRIDGE ANTIQUARIAN SOCIETY.

SOLD BY BOWES & BOWES.

1929

PRINTED IN GREAT BRITAIN

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PLATE I. ICKLETON CHURCH FROM N.W., CAMBRIDGESHIRE.

ICKLETON CHURCH IN THE XVIIITH CENTURY.

By LOUIS COBBETT, M.D., F.R.C.S.

(From a short account read 24 January, 1927.)

In 1926 a builder's plan and estimate for some alterations to the north side of Ickleton Church, undated, but belonging apparently to the latter part of the XVIIIth Century, were discovered by Dr Palmer among his papers; and, as I was then studying the church, he very kindly placed them at my service. These documents, together with some photographic copies of such sheets of Cole's manuscript¹ as concern Ickleton, make it possible to give an account of the church as it was in the reign of George II, to judge of the changes which have since taken place, and to explain certain structural features which were formerly obscure, particularly the two blocked archways in the north wall of the chancel, and that part of the wall of the north aisle which is built of clunch.

Cole's notes on Ickleton are dated 1742. They give in quaint language and curious spelling a minute picture of the church. The latter is said by Cole to have been "in good repair" but this we must understand in a comparative sense, the country churches being then mostly ruinous; and indeed by Cole's own showing parts of Ickleton were no better, for "the North Cross Isle was half stopped up and useless," and the south wall of the chancel was "forced to be supported by 2 or 3 large Brick Butteresses by reason of its great age."

The church, he says, is "built in the form of a Cross, with 2 side Isles, & as many Cross Isles, with several Chantries, or private Chapels, annexed; with a Tower in the middle betwⁿ Nave and Chancel, & on it a large Spire, covered over wth Lead, on the top of w^{ch} × × × was a large leaden Cross wh^{ch} the Rebels in Oliver's time obliged the Parish to take down, or threatened to set fire to the Church, w^{ch} to prevent was perform'd accordingly. But they could not so easily take

¹ Now in the British Museum.

down, or perhaps they would not have escaped, 2 neat large Crosses *Patonce* of black Flint on the outside of the Tower over the S and E window." "The spire," he adds, "has 2 Bells under a sort of Penthouses on the outside of it. There are 6 Bells in it, one of w^{ch} is the Saint's Bell."

The crosses *patonce* are still *in situ*, worked in black split flint flush with the rubble of the tower, each arm expanded into three points, like a *fleur de lis*, just as Cole figures them in his rough but detailed sketch.

Only one of the two exterior bells now remains, hanging high up on the S.W. face of the leaded spire. The other, which was a little lower down, is shown in Cole's sketch as if suspended from the south face. Its place is perhaps indicated today by a rectangular patch in the lead, now a shutter, made to open, and from which on festive occasions a flag is wont to be hung out¹.

Cole has much more to say, and I shall quote him again freely in the sequel.

Since he so minutely described it in 1742 the church has undergone many alterations. The chancel—to mention only some of the more important—has been rebuilt; the north transept, ruinous in Cole's time, has been swept away; and two chapels or chantries, one quite a large one, which then still stood on the north side of the chancel, have vanished. For a time a large irregular building, about which I shall have a good deal to say, took their place. This in its turn has disappeared, and the north aisle, which had undergone grievous damage, has been restored to its original shape. But the two chantries have never been rebuilt; and in the place of the great north transept there is only a modern vestry which occupies little more than a third of the ground the transept once covered.

¹ There were, until a short time after this was written in March 1927, still six bells within the tower, but the largest of them lay broken into several pieces, having fallen on the floor of the belfry in consequence of the collapse of the wooden framing from which it was suspended. The bells have been recast, and there are now eight of them, but the old "sacring bell" is still hanging on the outside of the tower.

THE CHANCEL.

The present chancel, which was rebuilt from the ground in 1882-1883, retains in its walls such portions of the older structure as seemed to the restorers to be worth preserving.

Still in its proper position in the south wall is the ancient piscina; that "hole for holy water" as Cole rudely and ignorantly called it; but its existence, since Cole saw it in a similar position in the old chancel, has not been a static one, for it was found, not long ago, turned out into the church yard, and only returned when the new chancel was built.

Close by the piscina are sedilia like those aptly described by Cole as "three stone benches, arched, and one above the other." But alas, they have been restored very thoroughly, and only here and there a piece of worn stone shows where part of the old work has been retained as evidence of the faithful reproduction of the original design.

The windows too are restorations; and they too show, or most of them do¹, fragments of ancient mullion, sill or tracery which testify to the pious care taken by the restorers to copy closely the old work.

On the side opposite to the sedilia and piscina, namely in the north wall, the two medieval archways already mentioned have been rebuilt, their old stones incorporated in the modern wall.

¹ There are no old stones in the window over the sedilia, or in the chancel doorway, which are, nevertheless, today very much as they appear in Cole's sketch. On the other hand it may be pointed out that even the actual presence of old stone does not prove absolutely that a window or door is not an entirely new structure, though it does show that its form is based upon an old model; for there are in this church, namely in the window just to the west of the chancel door, two large pieces of unmistakable old stone worked into the jambs, showing that these latter conform exactly to the jambs of some old window; but they are not from the jambs of an older edition of this one, for, if we can trust Cole's sketch, and I think we can, there was no window in this position in his time. I think the stones in question may have come from the old window over the sedilia which was just on the other side of the chancel door.

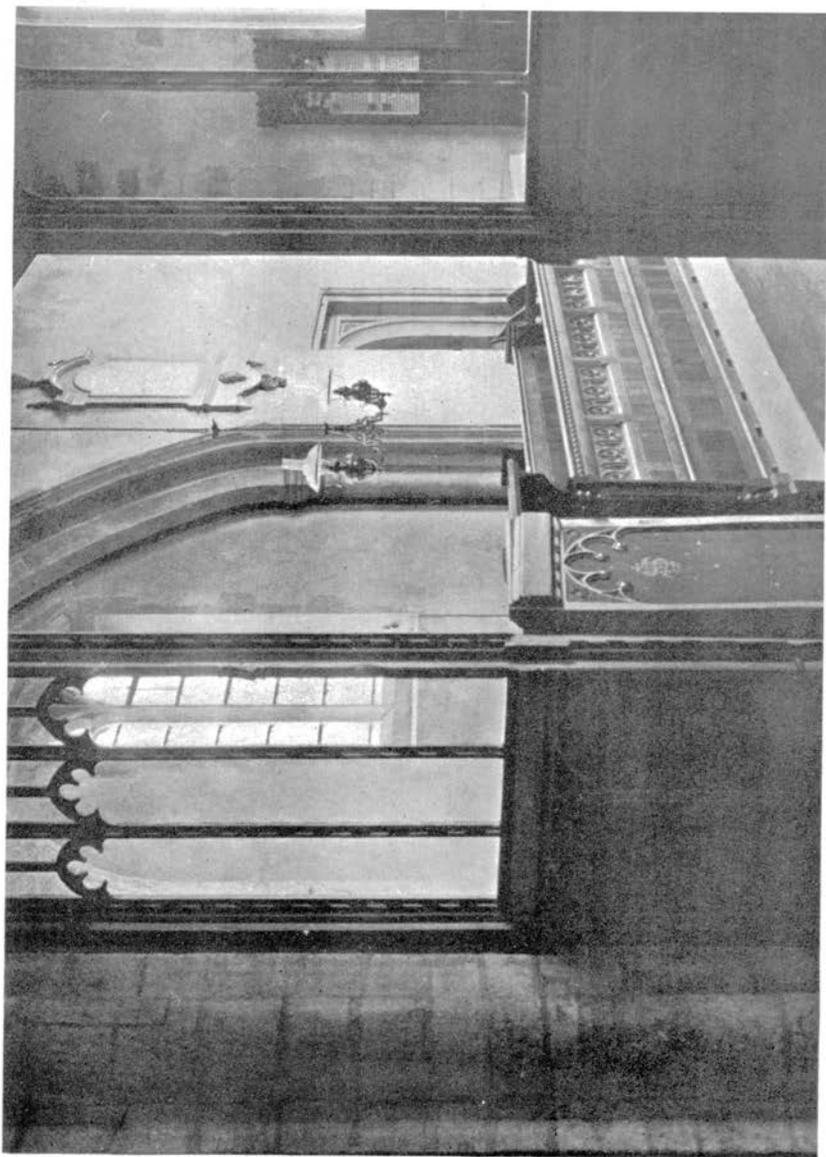
THE BLOCKED ARCHWAYS IN THE N. WALL
OF THE CHANCEL.

These two ancient archways now lead nowhere. The chambers to which they once gave access have, as we have said, vanished, and outside the church no trace of them is to be seen, save that a slight projection of the surface shows where the larger of them has been closed by a wall built up against it. The eastern quoins of this wall are just visible in the accompanying photograph (Plate I). All that we know of the chapels, other than what these archways tell us, is derived from Cole.

The archways (see Plate II) are very unequal in size, the westernmost, one end of which is close to the central tower, measures 14 ft. 6 ins. in width between the jambs; the other, which stands to the east of it above the first of the steps which lead up to the altar, is only a doorway. In the larger archway the rather slim shafts in mid-wall position attached to the jambs and the depressed Tudor arch above them point to its having been built in the Perpendicular period. The doorway is of similar date, and consists of a pointed arch within a moulded rectangular frame with geometrical carving in the spandrels.

What were the chambers into which these archways once opened? The smaller one Cole speaks of as a "private chantry," and says it was used as a vestry in his time; but he gives no description of it. The larger one, however, being more important, he describes minutely. It was open to the church, not only through the arch into the chancel, but into the north transept as well, through "a very large arch of the same bigness as the other." The transeptal archway however alone gave access to the chapel in Cole's time, for the one on the side of the chancel was "partly blocked by the backs of the stalls, and partly by a wooden screen, but was open above."

This chantry chapel seems to have been nearly square. Two of its sides were, as we have seen, formed by archways, the other two contained windows. In the north side the window



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PLATE II: ICKLETON CHURCH.
NORTH WALL OF CHANCEL.

was large, but the one in the east wall was narrow, and near to the N.E. corner; for it was necessarily limited to that part of the wall which projected beyond the smaller chantry to the east of it.

In the corner between the two windows was "a head in stone coming out of the wall," and on it "a neat square flat stone" which Cole says, though on what authority he does not mention, "formerly supported some Image, & probably that to whose memory this Chapel was dedicated," and he adds that "on the S. side of ye E. window & abt ye same height as the other stone projecting from the wall, & as I fancy, directly over where ye Alter formerly stood (was another stone) very likely to support the Image of the B. Virgin." Such was Cole's opinion, and it may be that these projections were so used; but it seems probable that originally they were corbels, and once supported the upright principals of the timber roof, as we see similar corbels doing today at the "Leper Chapel" at Barnwell. The Gothic roof had no doubt disappeared before Cole's visit, and the one then in existence was probably low-pitched; for we know from his account that it was covered with lead. The corbels, so many as remained of them, may then perhaps have been put to another use than that for which they were originally intended, but if they ever bore figures of benefactors or the Virgin, these had not escaped the zeal of the Puritans, for there was nothing on them in Cole's time.

This chantry recalls in position the ornate and beautiful one at St John's, Duxford, which was similarly situated with respect to the chancel. But the Duxford example was built in the XIVth Century, while the Ickleton one belongs, as we have seen, to the XVth Century. The former, like the latter, is open widely on two sides—to the chancel through two large arches, and to the end of the north aisle, which there usurps the place of a transept and extends eastward on the north side of the central tower, by a third arch in its west wall.

Like its sister at Duxford the Ickleton chantry was no doubt once ornate and beautiful, and fulfilled an important function in the religious life of its day. But the faith of the people had in the meantime changed fundamentally; they

no longer had any use for chantry chapels and superfluous priests to sing masses for the souls of those whose worldly goods were sufficient to afford such aids to salvation, and the chantry chapel was allowed to decay. With it perished, no doubt, one of the many exquisite examples of that art which the Middle Ages so delighted to lavish on religious objects.

By 1742 it had fallen far from its original splendour. It was then "almost without a floor," so decayed had its pavement become, and although in both its windows there still were "remains of very neat painted glass," the latter was "for the most part so shattered and broken that there was no making anything particular out of them." We shall probably never know the name of the pious founder, though it may have been one of the rich squires of Ickleton who occupied the great house in the XVth C.; for "there were no monuments in it," Cole says, except "a large escutcheon," presumably of stained glass, "in the E. window, viz Gules, a Cross Argent, impaling another which is broke."

The adjoining transept was in even worse condition. It is described as "half stopped up being useless" and Cole leaves it at that. We hear nothing about its north window or its monuments if any, but we are told that its gable was surmounted by "a very ancient worked cross, but much decayed"; and this ornament is a conspicuous feature in Cole's sketch. The church indeed as a whole had "the appearance, too much indeed, of great antiquity"; but this seems to have been the worst side of it.

It is curious to learn that the north "cross isle," as Cole calls the transept, was longer than the southern one, and to this point we shall refer again.

The south transept seems to have been in a much better state. It was "roofed with wainscoat, arched and painted and gilt." In the panels in the south window were coats of arms. In the east window was "a pretty deal of painted glass, but much abused." "A pretty large arch for the reception of some saint" refers no doubt to the canopied niche still to be seen on this side of the transept. "Close by was a place run up for the singers to set in." "The pulpit and the desk stood

against the south west pillar of the tower" and were of old wainscot painted. Near them stood "a small old oaken Desk to read the Litany or 1st and 2nd Lessons on." It was "of some antiquity, being formerly painted, and standing on the backs of four couchant lions."

It is not quite certain where these things stood, whether in the nave or the transept; but the latter seems to be meant, for the passage in which they are mentioned follows immediately on the description of this part of the church, and nothing has so far been said of the nave. And if it should seem strange that pulpit and desk should have been in the transept, instead of in the nave where they are usually found, we must remember that in this church the south aisle is a very important part of the whole, and wider than the nave itself. Moreover the aisle opens into the transept through a very large arch so that the latter forms a sort of chancel to the former, and the two together afford perhaps a more convenient place for service than the nave and chancel proper, which are separated from one another by the dark space under the tower. Moreover, as we shall see, the chancel seems to have been regarded mainly as a mortuary chapel for the Hanchetts, the rich Squires of Ickleton in the XVIIIth C.

The pulpit and desk could hardly have stood under the tower for there the floor was boarded with deal planks for the ringers to stand on, and the bell ropes hung down into the church, as they do today¹.

At the east end of this belfry, over the screen, which then, as now, separated the tower from the chancel, were "wrote

¹ This has not been so without interruption since Cole's time; for the present Vicar, the Rev. P. H. Cooke, tells me that there used to be a ringing chamber under the arches of the tower, with its floor supported on the tops of the Norman columns. This he says survived until 1880 when it was cleared away. When it was built is not known, but it must have been after Cole's visit.

The Vicar adds that part of the existing ceiling of wood, carved and fretted and painted, which is now fixed just above the crowns of the tower arches, once formed the west wall of this chamber, being placed vertically against the east wall of the nave across the top of the tower-nave arch. It was probably a piece of mediæval work re-used for this purpose. The rest of the ceiling the vicar thinks was copied from this, when the latter was placed in its present position in 1880.

the Creed, L^{ds} Prayer & 10 Com^{mts}; and on each side of them
 this R.S. 1689.”
 W.D.

Thus we see that while the north transept and large chantry chapel were neglected and falling into ruin, the south transept was well cared for according to the taste of the day. The chancel, though much of it was probably, as we shall see, structurally precarious, participated in this prosperity. Cole indeed says “it is in good repair as is the rest of the church.” But we have seen what this may mean in the case of the chantry and north transept. Doubtless the *furnishing* of the chancel was well cared for at this time. Its roof, we read, like that of the south transept, was “arched and wainscoated” and there were a great many monuments, “Chiefly for the Hanchett family.” The east wall had recently been rebuilt with a modern window without any painted glass, and Cole’s sketch shows a large round-headed window with two mullions and a transom, very much like one of the windows in the Trinity College Library. It has now given way to one in the Perpendicular style. The south wall seems to have been even then in a precarious condition, for “it was forced to be supported by 2 or 3 large Brick Butteresses by reason of its great age¹.”

Let us return to the chancel. On either side of the “pretty

¹ Yet it seems to have survived until well on into the XIXth C.; for a drawing in Maynard’s manuscript (in Saffron Walden Museum), signed J. Clarke and dated 1886, shows this wall apparently an ancient structure. But the buttresses had gone, or rather there is nothing in the picture to represent them, unless indeed an uncertain smudge between the central door and the transept be meant for a buttress; but it may equally be intended to represent the low side window. Indeed I don’t think this sketch can be trusted for detail, for it shows two lean-to buttresses of brick one at each angle of the transept, and in the place of one of them there is to this day a mediaeval stone buttress which looks as if it had never been moved.

Cole’s own sketch shows in the S. wall of the chancel only one buttress which looks as if it was made of brick, namely a simple lean-to affair, like that at Duxford; at the east end of the wall. Two other buttresses are shown, one on either side of the round headed door, these are sloped at the top and have a set off like a mediaeval buttress; on the other hand there are no buttresses on the corners of the S. transept.

lofty door" in the "Lattice screen" were "several oak stalls in the nature of a Choir." Just within the screen in the middle of the choir lay "a blewish marble Slab with an Inlet for a Priest & Inscription, but the brass is gone." It was "wrong turned" that is, I suppose, with its feet to the west. What is evidently the same stone, a slab of slate with a rather small excavation for a brass, representing, apparently, a priest standing on a rectangular space, the latter doubtless for the inscription, now lies "wrong turned" just as Cole saw it, with its feet to the west, and in the same spot.

He adds that "tradition says that this belong'd to some one of the Religious house formerly in this Parish. But as that was a Nunnery & at some distance from this Church¹ it is more than probable that it was designed for one of the Vicars of this Church."

Two other matrices which had lost their brasses, and which have now disappeared entirely, are mentioned by Cole, one lay between the northern piers of the tower and the other "with a round inlet" close to it within the transept.

The monuments to the Hanchett family mentioned by Cole are still in their places; the chancel is paved with them. They cover not only the space between the choir stalls, but extend under them, so that some can be seen only partially. I counted eleven of them, all to Hanchetts, except one to "Thomas Crude, single man"—five slabs of freestone and six of black slate. Two others more recent, also to Hanchetts, are in the nave, one of which is under the font.

In the extreme N.E. corner of the chancel, beside the altar, is a black slab marking the grave of Zachary Brooke, once Vicar of the Parish and Lady Margaret Professor of Divinity.

The pavement of that part of the chancel which was above the steps met with Cole's special approval. "It was," he says, "laid with neat square bricks, glazed and painted and laid

¹ The nunnery stood about a third of a mile west of the church at the corner of the cross roads where is now the Abbey Farm. Irregularities of the surface of the grass in the field at the N.E. corner of the crossing probably indicate its foundations. It is said to have been founded by Aubrey de Vere, third Earl of Oxford (Leyland), but Cole, quoting Mille's *Catalogue of Honour* (p. 676), states that the original founder was Sir William de Cantelupe, whose daughter was married to the first Earl of Oxford.

in a very pretty taste, so as to make various squares, in the manner as most of our Cathedrals are paved at this present, with black and white marble," on some of the tiles were coats of arms. The pavement today in this part is of blue and red tiles, but not old ones, with here and there one ornamented with a pattern in biscuit colour. The outlying corners of the Chancel are paved with ordinary brick, as also is the south transept.

In Cole's time there was "in the N.E. pillar of the Tower a stairway to get at the bells." No trace of it can now be seen, nor does the pier look capable of having contained one. To get at the bells today you must mount a giddy spiral stair of iron which ascends from the vestry, and appears on the outside above its roof, encased in a little turret applied to the north face of the tower.

The rest of the church is described by Cole quite shortly. Of the important south aisle he only says that it is much broader than the northern one. The nave, he tells us, was divided from the aisles by three stone pillars on each side, against the bottom one on the south side was, as now, the stone font. The west door, that fine monument of early Norman work which some even have thought to be Saxon, is quaintly described as being "built in a very Gothic taste." But no doubt Cole uses the word Gothic as synonymous with primitive or rude.

The Church was regularly "pewed with very old oak pews with odd figures at the end of each of them" and some Gothic letters which he says he could not make out. No one has made them out to this day. It is not certain that all of them are letters, and it is quite possible that the order of the pews has been altered and so confused the rebus, if such ever existed. It would have been interesting to learn how many of the "odd figures" there were in his day; now there are but four remaining, and those extensively, though reverently, restored. There were "over the Pillars in the middle window of the Nave 2 Coats [of arms] on the S. side; but being so high and moreover a good deal disfigured with Dust, that, at least one of them, I can't make out who they belong to."

"Over the second Arch of the N. side of the Nave fr. y^e E."

hung "in a frame the King's Arms, and over them, G. II. On the walls" were "painted several Texts of Scripture."

Cole has a good deal more to say about the coats of arms on windows and tiles, which for want of space I must omit.

"In the entrance to the South Porch" lay "a very antique black marble Coffin stone, but much shattered and broke. Near the Door of the Church, in the same Porch," lay "another very old Sussex marble of the same Conical figure." The expression "conical" probably means wedge-shaped, and thus applied explains a reference to the chancel which otherwise would be obscure. "Under the window of its south wall" we are told, lay "a very old free-stone of a conical figure," leaning against the wall. This must of course be another coffin lid. These three stones doubtless belong to the early history of the church, they can hardly be later than the XIVth C. and are very probably much earlier. Perhaps they covered the coffins of some Prioresses of the nunnery, for it is said by Cole that at one time the church belonged to this institution. But it is by no means certain that Cole really knew anything about it.

The arched tomb in the wall of the south aisle has no inscription. It is coeval with the aisle itself and probably shelters the remains of its XVth C. founder. Cole makes no mention of it.

Such was the church about the middle of the XVIIIth C. I purpose now to trace the history of the north transept, and of the two chapels or chantries which lay to the east of it and on the north side of the chancel.

The blocked archways, by means of which these chapels once communicated with the chancel, are shown in the photograph (Plate II) taken from just within the south transept and looking at the N.E. corner of the choir through the screen. The stone column on the left is part of the N.E. pier of the tower, and the opening into the north transept was just to the left of this.

Considerable light on the fate of these chapels and of the north transept is shed by the papers discovered by Dr Palmer and mentioned at the beginning of this article. They consist of a combined plan and elevation illustrating some alterations

which it was proposed to carry out to this part of the church and to part of the north side of the nave, together with a detailed estimate of their cost. (Plates III and IV.)

The documents are not dated; but, as we shall see, they may be attributed with considerable probability to the year 1791. From the handwriting and paper¹ they have been thought by good judges of such things to belong to the latter half of the XVIIIth C. They must be considerably later than Cole's visit in 1742, because the chantry and transept were then standing, and the plan shows that when it was drawn, not only had these structures virtually vanished, but another building occupied their place, and this in its turn was already ripe to be swept away.

Painted on the east wall of the nave, on the plain space above the arch, in very large letters and, to emphasize them still more, surrounded by a bold circle, is a legend which says that "This Church was repaired 1820 by HENRY CHAMBERS and JOHN HILL, CHURCHWARDENS." Whatever this reparation which demanded so conspicuous a record may have been, it is hardly likely to be one with which we are now concerned.

Dr Palmer has searched the Faculty Books at Ely and sent me two entries more or less pertinent to our enquiry. The first is dated 1748, and grants a faculty to Zachariah Brooke, B.D.², to remove a building which stood in the churchyard on the north side of the church, with no connection with the latter and the use of which was unknown. It obviously does not refer to our building; the measurements do not correspond; the latter had wide access to the church, and moreover could not have come into existence and become ruinous within the six years which followed Cole's visit.

The second entry concerns us much more closely. It is dated 1791. It permits of alterations "so as to lay out a piece of ground now an aisle into the Churchyard, to fill up

¹ The water mark on the paper on which the plan is drawn is similar to that on an engraving of boys bathing by Bartolozzi (1728-1813) after a painting by Cipriani (1728-1785). I have however not been able to learn the date of publication of the engraving.

² See note at end.

the arch in the tower on the north with bricks and the old material, to make a new window on the north, and to make a new door through one of the arches." Nothing is said of the archway into the chancel; yet it can hardly be doubted that this faculty refers to the same alteration as the plan and estimate found by Dr Palmer, and we may therefore conclude that the latter were drawn up in 1791.

It has already been pointed out that at the time the plan was drawn the transept and the large chantry had virtually disappeared and given place to another building which it was then proposed to demolish. This building is shown on the plan. It was large, but probably not very substantially built, and of no great height. It was, as we shall see, very irregular in outline, and it is difficult to imagine what its roof was like. The smaller chapel is shown where Cole describes it, and was still the vestry. The new building seems to have appropriated the E. and N. walls of the large chantry, and to have included all the ground upon which this building and the neighbouring transept once stood. But the walls of the latter have vanished; and even that part of the new wall which is more or less on the site of the end wall of the transept is not exactly in the same line, or even parallel to it, but slopes obliquely when seen in plan. In addition the new building includes a large triangular space to the north of the eastern half of the aisle, extending westward almost to the door in its middle.

The estimate, Plate III, which is signed by Stephen Robinson, provides for pulling down an old wall 70 feet long together with the roof above it, for rebuilding the part of wall from the north door to the tower, making a new window glazed with crown glass, blocking up the two arches into chancel and tower respectively, making a door through one of them, plastering and finishing, the whole, exclusive of carriage of brick and lead to and from Walden, to cost £15.

One is astonished at the cheapness of the work; but the words "carriage of brick and lead to and from Walden" suggests that the builder may have claimed the lead, which must have been considerable in amount to roof so large a surface, as his perquisite. The new work does not seem to

have been carried out in brick after all, but rather, as we shall see, in clunch.

Plate IV is a photograph from the plan (now much discoloured) above referred to. The writing on the plan, which does not come out very clearly in the photograph, is as follows:

Chancel Arch to be fill ^d up	Belfry Arch to be fill ^d up	new window	old window
vestry	plan of the new wall 32 feet	North door	
plan of the old wall to come down 70 feet			

Let us now trace the wall of the building which was to be removed. Starting from the N.W. corner of the little chantry, or vestry as it then was, it at first runs northward for eight feet, then turns through a right angle, continuing westward for 20 feet in a line strictly parallel with the axis of the chancel. So far this wall seems to have corresponded with the E. and N. walls of the larger chantry, and either to be identical with them, or at least to have stood on their foundations.

But with the continuation of the wall westward it is different. It does not stand on an old foundation. That portion where it seems to correspond more or less with the end wall of the transept is, as I have said, curiously oblique, receding slowly further from the church as it goes westward, until it reaches what I think is the site of the N.W. corner of the transept, which probably extended northward beyond the chantry by about 3 feet. The obliquity of this part of the wall I attribute to the slovenliness of the builders, who, I suppose did not trouble to make an angle where the N.E. corner of the transept once was, but carried their wall straight from the N.W. corner of the chantry to the N.W. corner of the transept.

From what was probably the N.W. corner of the transept the wall ran diagonally, or rather at an angle of about 40° with the wall of the north aisle, until it joined the latter just to the east of the north door.

It is just this diagonal wall which is most puzzling. What was it for? Let us see: The plan shows that it was proposed

Estimate of the whole Expence of the proposed
Alteration at Ickleton Church

To take down the old walls and the Roof from the north Door
to the Vestry, and to rebuild Part of D., which is from the
north Door to the Tower according to the plan given in, to take
all the old Materials & to use what is good, and to make up with
New, to make a new Window & Glaze it with Crown Glass to
brick up the two Arches as the outside walls, & plaster over the
inside of D., with hair mortar answerable to the inside of the
Church, & to make a new Door through one of the Arches if
required. The above work to be completed, exclusive of the
convoys of Brick & Lead, to & from Walden, for the Sum of
Eighty Pounds. by me

L. J. J.
15 " 0 " 0

Stephen Robinson

LLS

to construct a new wall, 32 feet long, which should extend from the north door in the aisle to the tower. This new wall is shown to be exactly on the line of the wall of the eastern half of the aisle. Why was it necessary to build a new wall here? The only possible answer is that the old wall was ruinous or had actually disappeared. I think it more probable that it had been removed altogether, otherwise what possible use could there be for the triangular space between it and the new wall. Improbable then as it may appear, this large and irregular adjunct seems to have been widely open to the church—not to the chancel and tower only, through large Gothic arches, but to the nave itself through a gap which must have included at least a third of the wall of the north aisle.

Why was there this gap? One cannot believe that it was made intentionally, and can only surmise that the west wall of the transept, which we have seen to have been probably ruinous in 1742, fell and involved a great part of the wall of the aisle.

The use of the irregular building is obscure. I can find no reference to it; Dr Palmer has suggested that it may have been used as a school, and indeed we are told by Cole that the Duxford Chantry was so used in his time.

The new wall projected in Robinson's plan explains what was for a long time a puzzle to me, namely that the present wall of the north aisle corresponding to its easternmost bay, and extending from the door near its centre to the modern vestry, which now occupies the southern part of the north transept, should differ from the rest and be built, as no other part of the church is built, of large squared blocks of clunch.

It looks now by no means a modern wall (see Plate I), and indeed it has an appearance of venerable age. It is more or less covered with plaster, but here and there this is broken away and shows the blocks of clunch underneath. In the middle of the wall is a modern window, built in the style of the XIVth C. It is obviously copied from the windows of the opposite aisle, which have been restored within my own recollection; but unlike them contains no fragments of old work. It was built, as an inscription shows, in 1885.

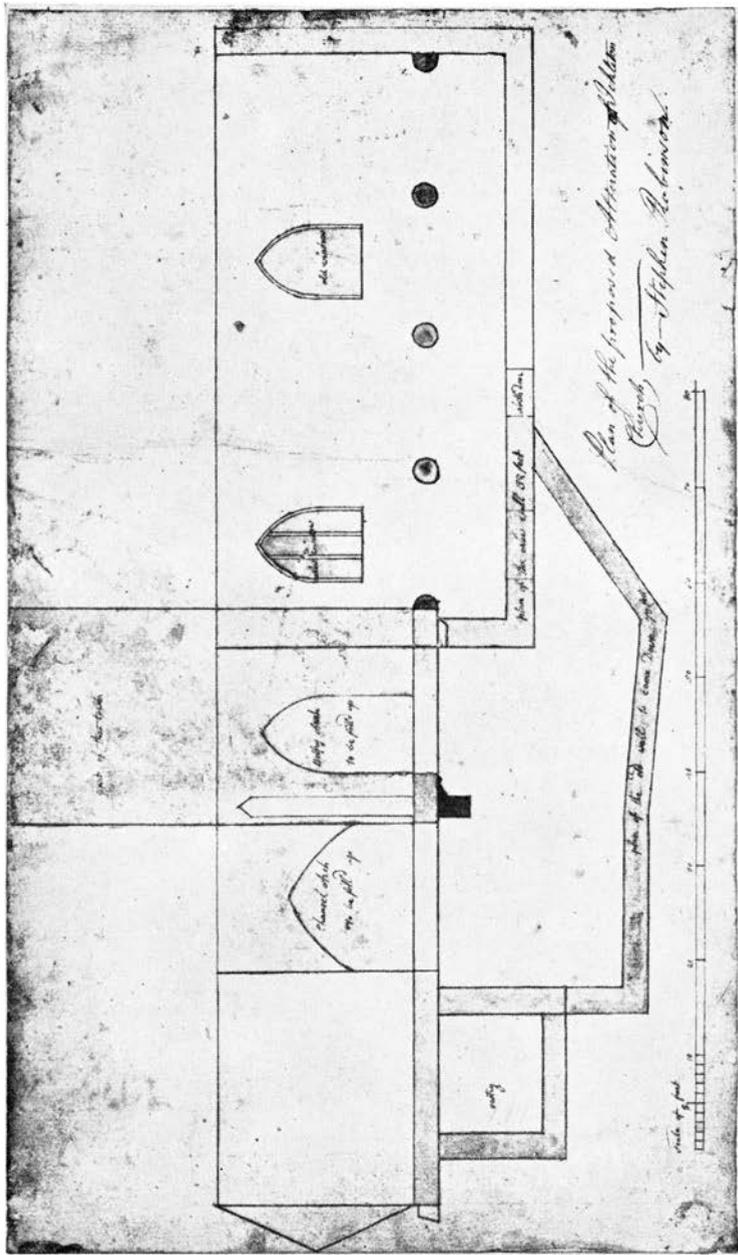


Plate IV

This chunch wall is without doubt the one built in accordance with Robinson's plan. Where it has turned round the corner and forms part of the east wall of the aisle, it joins on to what seems to be a remnant of the old west wall of the XVth C. transept abutting on the tower. It is curious to find the more recent wall much thicker than the earlier one.

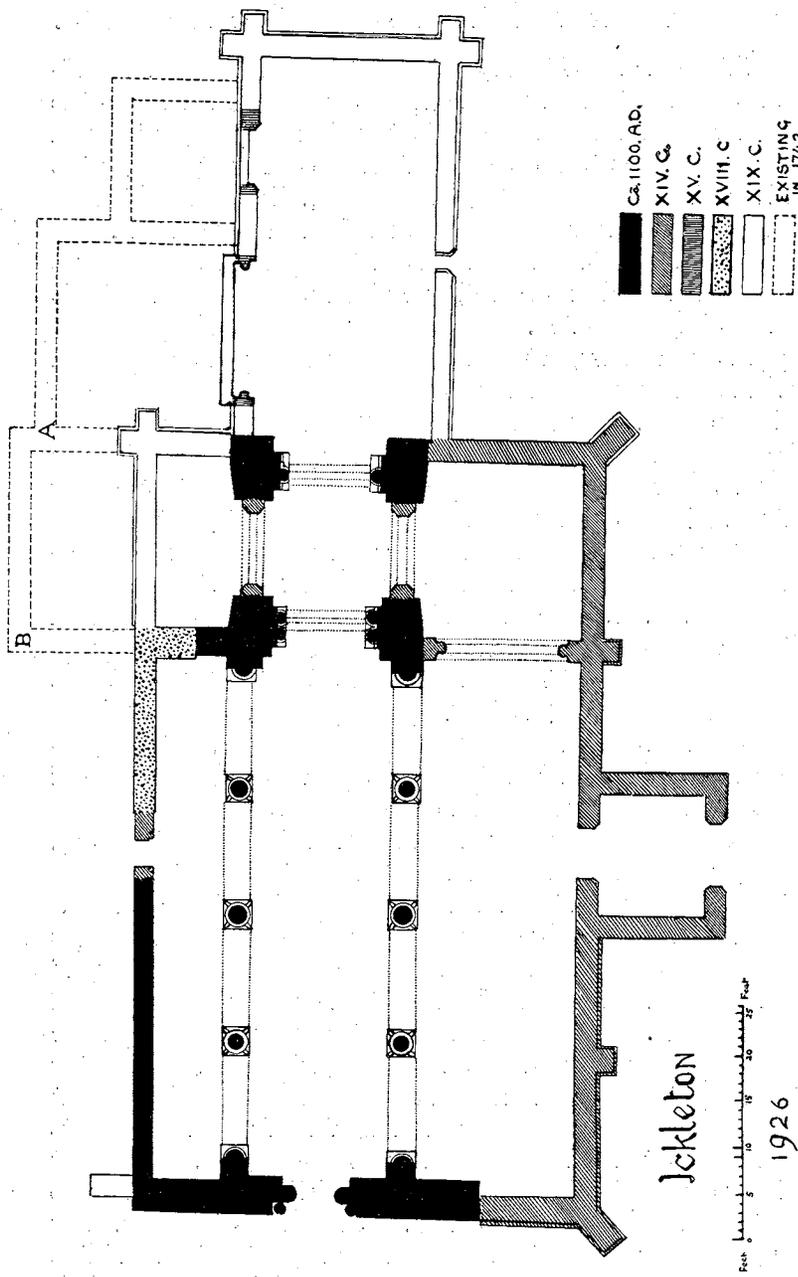
High up on the interior side of this part of the wall is a mediaeval head of an angel, very likely the one seen by Cole in the larger chantry.

The plan shows, in the proposed new wall where the modern window now is, another which was to be built in the Georgian Gothic style. It is represented as a pointed window of ample breadth with two mullions running without a break—not even a transom—straight up to the arched head of the window itself. Such a window was undoubtedly built, or one very much like it, but with a transom; for a window of this type with the addition mentioned is shown in a sketch made by the Rev. G. N. Maynard and preserved with manuscripts in the Museum at Saffron Walden.

Such then were the alterations carried out to the north side of Ickleton Church in the XVIIIth Century.

Robinson's plan enables me to reconstruct, with a considerable degree of confidence, the plan of the north side of the church as it was before the Reformation, and I have accordingly added to my ground plan of the church (Plate V), which is based upon my own measurements, the outline of the two chantries and the north transept which no longer exists.

In doing this I have assumed that the east and north walls of the large chantry from the chancel to the point marked "A" on the plan corresponded, in position at least, with parts of the walls which Robinson proposed to remove. I have further assumed that the transept projected further than the chantry and that the position of its end wall is indicated by the point where the oblique wall shown in Robinson's plan reaches its furthest extension from the rest of the church. This point I have marked "B" on my plan and, as I have said, I believe it to correspond with the N.W. corner of the transept. This is the largest assumption made in my reconstruction and it is based on the obliquity of part of the XVIIIth C. wall as



- Ca. 1100. AD.
- XIV. C.
- XV. C.
- XVIII. C.
- XIX. C.
- EXISTING IN 1742.

Jeklebon

0 5 10 15 20 25 Feet

1926
L. COBBETT

Plate V

already explained. It would make this transept some three or four feet longer than the other which is consistent with what Cole said of it.

Why was this transept longer than the other? The transepts formed no original part of the church, and were probably added in the XIVth C. The pointed arches by which they communicate with the tower have been cut through its Norman walls, and correspond in style with the work of this century. The windows of the south transept and the niche in its east wall are in this style, as is also the arch by which it communicates with the south aisle. We know from the Ely Register that the church was re-dedicated in 1351, and there can be little doubt but that the occasion of this dedication was the completion of the aisles and transepts, the architecture of which, as I have said, corresponds very closely with this date.

The chantries were built, as we have seen, in the Perpendicular style; and as there was another re-dedication of the church in 1452 it is probable that this was the date of their completion. They are therefore 100 years later than the south transept. The north transept may have been built at the same time as the chantries, but if, as seems more likely, it was built in 1351, is it unreasonable to suppose that it was elongated in accordance with the view that it ought to extend visibly beyond the larger chantry?

NOTE ON THE REV. ZACHARY BROOKE, D.D.,
VICAR OF ICKLETON, 1743-1768.

Cole has something to say about Zachary Brooke; Fellow of St John's, Chaplain to the King and Lady Margaret Professor of Divinity in this University, and whose son married the sister of Henry Gunning, the great gossip. Cole tells us that "he was empowered by a Dispensation of the Great Seal about November 1764, to hold the rectory of Fornset (sic) St. Mary and Forncet (sic) St. Peter, in Norfolk, to which he was lately presented by St. John's College, together with this vicarage." "I suppose," Cole goes on to say, "the Reason he chose to keep Ickleton is the design, long in hand,

to marry the late Mr. Hanchett's Daughter." "Dr. Brook," he says, "is now a candidate with Dr. Law Mr. of Peter House for the Lady —," unfortunately my copy of the MSS. at this point becomes almost illegible, and we can only guess at the result of the courtship. Further attempts to unravel the secret have only resulted in the unromantic discovery that "the Lady" for whom the Vicar of Ickleton and the Master of Peter House were rivals was the Lady Margaret Professorship of Divinity vacated recently by the resignation of Dr Newcome "Mr." of St. John's, who had held it no less than 38 years. Accordingly we read in Cole, "on Saturday at two o'clock in the Afternoon, came on in the Senate House of this University, the Election of a new Margaret Professor. The Electors present were 86 & after being solemnly sworn, they delivered in their Votes to the Vice-Chancellor, Dr. Long senior Proctor, & Mr. Unwin senior Bachelor of Divinity standing in scrutiny, who upon examining the papers, found them

For the rev Dr. Brooke 49

For the rev Dr. Law 37

Whereupon Dr. Brooke was declared duly elected and admitted in the usual Forms, Margaret Professor of Divinity in this University." His name appears in the University Calendar under the date 1765.

He might, perhaps, a few days later, have become Master of St John's also, had it not been that he was unpopular in the University and belonged to the party of the Earl of Sandwich in opposition to that of the Duke of Newcastle (Winstanley).

He held the professorship twenty-three years, and died in 1788. He was buried, as we have seen, in the chancel of Ickleton Church beside the altar. On his tombstone is inscribed

Hic depositum quod mortale erat Zachariae Brooke S.T.P. Margaretæ apud Cantabrigienses lectoris atque hujus Parochiæ Vicarii. Diem obiit supremum augusti 7^{mo} die A.D. 1788 Aetatis Suae 75.

The inscription occupies only half the slab, as though the rest had been left for an inscription to his wife.

He was married to Miss Hanchett on Jan. 25, 1766 in the year following his election to the professorship.

His widow survived him twenty-four years, and died on April 12, 1812, and was buried at Ickleton at the age of 75. So she was twenty-four years younger than he. There is no inscription to her memory on her husband's tombstone, though, as we have seen, space had been left for it; but on the wall above is a circular memorial plaque commemorative of both him and her, but not saying where she was buried.

The Rectory of Forncett St Peter is a good house, pleasantly situated on high ground overlooking a marshy stream. The church is of unusual interest possessing a fine Saxon round tower with a very remarkable tall and narrow arch (16 ft. 6 ins. × 5 ft. 6 ins.) between tower and nave, and other Saxon features together with fine medieval oak benches.

Whether these things influenced the choice of Zachary Brooke, I do not know; but I am informed by his great-great-grandson the present Mr Zachary Brooke, Fellow of Gonville and Caius, that the Professor died at Forncett, where he seems to have resided for part of his time, for I am told by the present Rector, the Rev. T. J. Bentley of St John's College, that he signed the register in each of the twenty-four years that he held the living, and that there is a tradition there that he used to drive about in a high gig painted yellow.

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