

PROCEEDINGS
OF THE
Cambridge Antiquarian Society,

OCTOBER 1928—OCTOBER 1930

WITH
Communications
MADE TO THE SOCIETY

VOLUME XXXI

Edited by E. A. B. BARNARD, F.S.A., F.R.Hist.S.



Cambridge :
Published for the Cambridge Antiquarian Society
By BOWES & BOWES.
1931

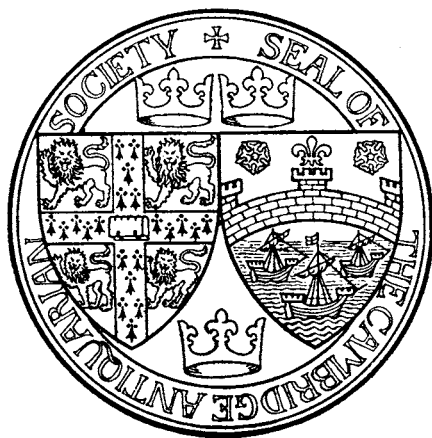
Price Twenty-five Shillings.

CAMBRIDGE ANTIQUARIAN SOCIETY
PROCEEDINGS AND COMMUNICATIONS

NOTE

The Volumes are now marked with the **earlier serial number** only. The “New Series” number and the “Communications” number are discontinued.

PROCEEDINGS
OF THE
Cambridge Antiquarian Society
October 1928—October 1930
WITH
COMMUNICATIONS
MADE TO THE SOCIETY



VOL. XXXI

Edited by E. A. B. BARNARD, F.S.A., F.R.Hist.S.

CAMBRIDGE
PUBLISHED FOR THE CAMBRIDGE ANTIQUARIAN SOCIETY
BY BOWES & BOWES

1931

PRINTED IN GREAT BRITAIN

CONTENTS

	PAGE
Report of the Council and Summary of Accounts for 1928 . . .	ix
Report of the Council and Summary of Accounts for 1929 . . .	xix
A Derelict Railway: Being the History of the Newmarket and Chesterford Railway. KENNETH BROWN	1
Windmills in Cambridgeshire and the Isle of Ely. H. C. HUGHES, M.A., F.R.I.B.A.	17
The Benedictine Nunnery of Swaffham Bulbeck. W. M. PALMER, M.D., F.S.A.	30
Roman Pewter Bowl from the Isle of Ely. L. C. G. CLARKE, M.A., F.S.A.	66
Graffiti of Ships at Swaffham Bulbeck Nunnery. H. H. BRINDLEY, M.A., F.S.A.	76
The Massacre at the Bran Ditch, A.D. 1010. ARTHUR GRAY, M.A. .	77
John Rant, A College Lawyer of the 17th century. A. H. LLOYD, Ph.D., F.S.A.	88
A Romano-British Site in Horseheath. CATHERINE E. PARSONS .	99
The Parish Church of Madingley. A. H. LLOYD, Ph.D., F.S.A. .	105
Cambridge County Records. ETHEL M. HAMPSON, M.A., Ph.D. .	124
Mural Paintings in Kingston Church, Cambridgeshire. H. H. BRINDLEY, M.A., F.S.A.	146
Archaeological Notes. T. C. LETHBRIDGE, B.A., F.S.A., and M. M. O'REILLY, M.A.	150
An Attempt to discover the site of the Battle of Aldreth. T. C. LETHBRIDGE, B.A., F.S.A.	155
Index	157

LIST OF ILLUSTRATIONS

Newmarket and Chesterford Railway:

	PAGE
Sketch Plan	facing 1
Pampisford Road	,, 2
Balsham	,, 2
Bourn Bridge	,, 2
Abington Road Bridge	,, 2
Wilbraham Road Bridge	,, 2
Presentation Spade, Sept. 1846	,, 5
Cambridge Station in 1845	,, 12

Windmills in Cambridgeshire and Isle of Ely:

Wooden Post Mill: Diagram	facing 21
Bourn	,, 23
Soham Mere	,, 23
Fulbourn	,, 26
Soham	,, 26
Burnham Overy Staithe	,, 28
Stretham	,, 28

Swaffham Bulbeck Nunnery:

From S.E.	facing 37
Undercroft	,, 37

Roman Pewter Bowl:

The Bowl and details	facing 66
Font in Chester Cathedral	,, 69
A Bestiary Peacock	,, 69
St Peter's, Cambridge: Details of font: Sirens	,, 70
The Menatee of Magalhaes	71
Inscription	74

Graffiti of Ships at Swaffham:

	PAGE
Plate I. Details	facing 76

John Rant, A College Lawyer:

Rant of Cambridge	facing 88
-----------------------------	-----------

Romano-British Site, Horseheath:

Plate I. Plan of Excavations	facing 100
Plates II-VI. Site, Excavations and Finds	facing 100, 101, 102, 104

Parish Church of Madingley:

Plate I. Plan	facing 105
Plate II. Church from S.E.	,, 107
Plate IIIA. South Door	,, 109
Plate IIIB. Chancel Monument	,, 110
Plate IIIC. Church from N.E.: Jane Cotton's Monument	,, 111
Plate IV. Church from N.	,, 114
Plate V. Church Interior, looking E.	,, 114
Plate VIA. Chancel Arch, North Respond	,, 117
Plate VIB. Font from S.E.	,, 117
Plate VII. Tower Respond: Wooden figures	,, 118
Plate VIII. S.W. Window of Chancel	,, 121
Plate IX. North Wall of Chancel	,, 122
Plate X. Details of Windows.	,, 122

Cambridge County Records:

Plate I. Alresford Fire Brief, 1691	facing 132
---	------------

Mural Paintings, Kingston Church, Cambridgeshire:

Plate I. Details	facing 146
----------------------------	------------

Archaeological Notes:

<i>Archaeological Notes:</i>	PAGE
Yellow Flint Axes	facing 150
Flint Axes, etc.	„ 150
Rapier and Swords	„ 152
Late Bronze Age Spearhead	„ 152
Pots of the Roman Period	„ 154
Penannular Bronze Bracelet	„ 154
Copper and Brass Buckles	„ 154
Winged Spearheads (2 Plates)	„ 154
Bronze Age Beaker	„ 154
The Fordham Beaker	„ 154

ROMAN PEWTER BOWL FROM THE ISLE OF ELY.

By L. C. G. CLARKE, M.A., F.S.A.

(Read 4 February, 1929.)

The vessel illustrated on Pl. I, fig. 1, is the finest piece of Roman pewter we have in the Museum of Archaeology and Ethnology. It came to us in 1922, when the Cole-Ambrose collection passed into the possession of the Museum, and when I described some recent acquisitions to the Society a little later on I mentioned its arrival; it is, however, far too important to receive only the cursory account which I then gave of it.

Most of the objects in the Cole-Ambrose collection were found in the neighbourhood of Ely, and this vessel apparently came from Sutton. At one time it belonged to Mr Marshall Fisher, an enthusiastic collector of local antiquities, who certainly possessed it as early as 1875, as a letter from him to the late Rev. S. S. Lewis testifies; and he appears to have exhibited it to the Society of Antiquaries in 1870. At the dispersal of his collection it passed into the hands of the late Mr Cole-Ambrose.

Roman pewter in Britain nearly always belongs to the later period of the occupation and this vessel probably dates in the 4th century A.D. It is a well-preserved tazza, or pedestalled cup, nearly four inches high, with a broad eight-pointed scalloped flange below the rim. We have in the Museum a vessel of similar shape, but smaller and ill-preserved, from Isleham Fen (Cole-Ambrose collection) and others are in the British Museum, many being from sites in Suffolk. The tazza most closely resembling ours is one found in Cornwall in 1793 and figured in *Archæologia*, vol. XVI; in a letter from Reginald Pole-Carew on "Some antiquities found in Cornwall" read to the Society of Antiquaries in 1807 it is described as "a Tin Cup of singular Form," but there can, I think, be little doubt that the material is pewter.

Although the tazza itself cannot claim to be a rare type it has two features of special interest, namely the decoration on the upper side of the flange and an inscription scratched on the under side of it. This inscription (Pl. IV) has baffled many scholars. The earliest attempt to read it, so far as I can discover,



Fig. 1.

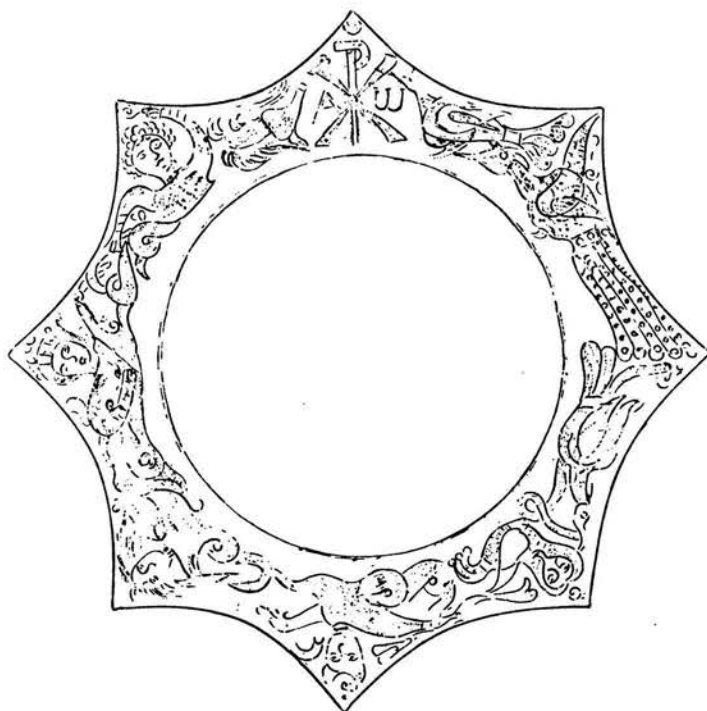


Fig. 2.

was made by a member of this University with a deservedly great reputation who interpreted it as "Rupert, or Jupert, or Supert Ichutinga" and dated it between 1480 and 1680. I am not competent myself to discuss the inscription, but both Professor Burkitt and Professor Minns have been kind enough to examine it and to allow me to publish their conclusions as appendices to this paper (see p. 72).

The incised decoration which covers the upper side of the flange is, so far as I know, unique in this country. It consists of the Chi-Rho monogram with alpha and omega, next to this three peacocks or, more probably, one peacock and two peahens, opposite the Chi-Rho an owl and next to this four sirens or mermaids (Pl. I, fig. 2).

The Chi-Rho monogram was a popular symbol in early Christian times, appearing in the catacombs as early as the II century, although the earliest example actually dated is one accompanied by an inscription of 331 A.D. From the time of Constantine it appears frequently, being popular, for example, as a device on the reverse of coins. Alpha and omega, constituting an acknowledgment of the divinity of our Lord, were commonly added to the monogram in the 4th century by way of protest against the Arian heresy then rife.

The owl, the siren and the peacock have long been associated, the owl with the siren and the siren with the peacock. It is probable that the last two travelled west together; and the sad careers of the owl and of the siren are strangely interwoven. In the Book of the Prophet Isaiah, Chapter xiii, verse 19 (A.V.) Isaiah says: "And Babylon, the glory of kingdoms, shall be as when God overthrew Sodom and Gomorrah. It shall never be inhabited, neither shall the Arabian pitch tents there. But wild beasts of the desert shall be there, and their house shall be full of doleful creatures, and owls shall dwell there and satyrs shall dance there." The editors of the Revised Version, who were, I imagine, not ornithologists, turn the owls into ostriches. Ostriches do not as a rule inhabit ruins, and I have no doubt that the Prophet meant owls. The medieval scribes call the satyrs, sirens; so already the owl and siren are associated. It is obvious that Isaiah looked upon both as unclean.

In Christian times both attained considerable importance in symbolism. The owl was occasionally used as a symbol of contemplative meditation. For example, in the 13th century English Debate-poem called "The Owl and the Nightingale" the owl appears to stand for the serious and philosophic as opposed to the joyful and aesthetic conception of life. But it was much more often used with a sinister or evil significance; in the eyes of the medieval chroniclers it was the symbol of impure thoughts, and by some was identified with the birds of the air who devoured the good seed (St Luke viii, 51).

In classical mythology the owl is, of course, associated with Athena. Professor Giles tells me that in the Chinese Odes of the 8th century B.C., the owl is associated with wisdom; in the Chinese Encyclopaedia the cry of the owl is said to be a presage of death, and the bird is therefore regarded as unpropitious. Everywhere the owl seems to be connected with witchcraft. In China its flesh, burnt by magicians, summons devils to assist in the practice of the Black Art. The Little Masters of the Dutch School, for example the elder and younger Teniers, were very fond of representing alchemists, and Temptations of St Anthony; owls abound in such scenes: in the pictures of alchemists it is obviously the usual association of owls and witchcraft, but in those of St Anthony it is, I am sure, the idea of impure thoughts which is suggested. In Italian the word for witch—"strega"—is the same as the word for owl. There is a constant association of heresy with witchcraft, and much medieval witchcraft is nothing but hysterical delusion, frequently sexual. Hence, I am sure, comes the change of the significance of the owl from religious contemplation to impure thoughts.

The peacock was also a popular symbol in early Christian times. It symbolised immortality and the resurrection of the body, the idea being apparently derived from the birds renewing their glorious plumage every year. St Augustine, moreover, in *De Civitate Dei*, xxi, 4, speaks of this bird as an emblem of immortality from the opinion of his time that its flesh was in part or completely incorruptible. Peacocks appear very frequently in early Christian art—in the catacombs, on sarcophagi, in the

PLATE II

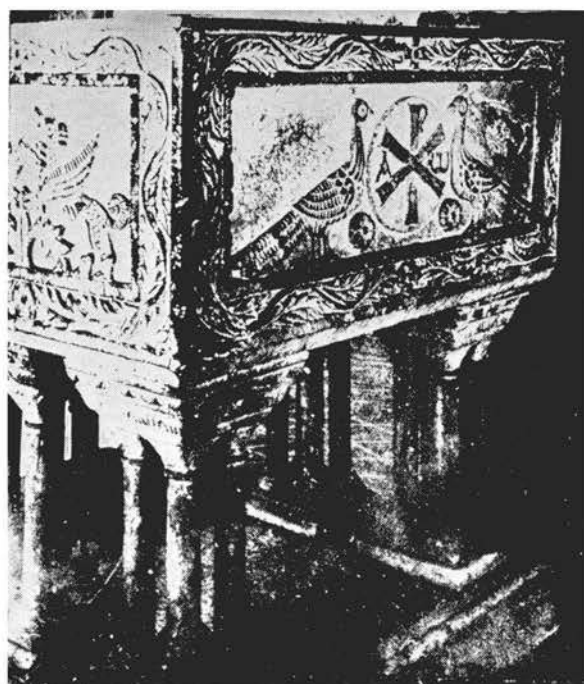


Fig. 1.

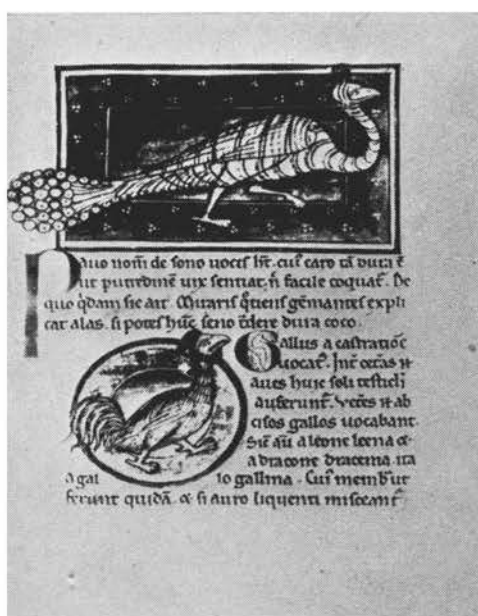


Fig. 2.

decoration of buildings and so on; they are often used in Baptistries, as at Ravenna, Cividale, Naples, St John Lateran etc. Of interest in connection with our bowl is the font in Chester Cathedral, which is of early Italian workmanship and was brought from Italy and given to the Cathedral some time in the last century. Dean Darley says of it: "It came from a ruined church in the Romagna, but it is not known whence it was brought to Venice. It is of rectangular form, of white marble; in all probability it was originally a village well-head in early Roman times, and was afterwards taken by the Christians and carved with symbols for a font. The work is of the Ravenna type of the 6th or 7th century." On one side of this font is the Chi-Rho monogram flanked by two peacocks (Pl. II, fig. 1).

In the cemetery of SS. Marcellinus and Peter, Rome, a peacock stands on a globe, apparently typifying the soul rising from the earth at resurrection.

It is of interest that in the Jatakas, or stories of Buddha's former births, the following tale occurs: the Bodhisatva came into the world in the shape of a wonderful golden Peacock. The king's wife wished to possess it, but through prayer it always escaped, and she died with her wish unfulfilled. The king, being very angry that his wife had died for the sake of a peacock, caused an inscription to be made on a gold plate, saying, "Among the Himalaya Mountains is a golden hill in Dandaka. There lives a golden peacock, and whoso eats its flesh becomes ever young and immortal." (I am indebted to Mr E. J. Thomas for this reference.) In China the peacock is associated with Sio Wang Mu (Western Imperial Mother) who had a garden with fruit which gave immortality to the eater; she was Hera, brought into China from the West.

The peacock is an eastern bird. I like to think that it first came westwards, imported by King Solomon: "For the king had at sea a navy of Tarshish with the navy of Hiram: once every three years came the navy of Tarshish, bringing gold, and silver, ivory, and apes, and peacocks" (1 Kings x, 22). I think it is fairly obvious that these all came from India, and I imagine that sailing up the Red Sea they saw a dugong which suggested

to them the idea of the mermaid, an idea which they presently introduced to the Mediterranean world. The Hebrew word for peacock is a slightly modified form of the Sanskrit name; the Greeks seem to have received the peacock first through the Phoenicians, for the Greek word $\tau\alpha\omega\varsigma$ is derived from the Semitic, hence indirectly from the Sanskrit.

They could not have been introduced into Greece very early for in the 5th century B.C. they were still a raree-show at Athens. A man named Demus kept a number of peacocks and exhibited them for money on one day every month. In ancient Greece peacocks were associated with Hera and appear on coins of Samos, where she had a famous sanctuary. As I have said, it was one of the earliest ornaments to be used by the Christians, who took it over from the pagans; at Kertch there are tombs with peacock ornaments, the earliest about 100 B.C., the later about 200 A.D., showing the pagan origin of what was later used at St Calixtus and other catacombs.

As a Christian symbol the peacock became rare in Carolingian times and later still it degenerated into an emblem of vanity. It was, however, common in the bestiaries and I show an example from the singularly beautiful one formerly the property of William Morris and now in the famous library of Dr Pierpont Morgan, Hon. Fellow of Christ's College. (I am indebted to Miss Greene, the Librarian, for sending me this photograph, Pl. II, fig. 2.) We have in the Museum a fine bronze medallion of about A.D. 1280 showing two conventionalised peacocks flanking a tree.

Sirens and mermaids are known throughout Europe and Asia. In early Christian times they were apparently used as a symbol of regeneration by baptism, and no doubt the same significance is attached to the mermen on the font in the Church of St Peter on Castle Hill, Cambridge (Pl. III, fig. 1) and on the closely similar font at Anstey in Hertfordshire (see Francis Bond, *Fonts and Font-covers*, p. 225). At Stow, near Kimbolton in Huntingdonshire, a mermaid appears on the Norman tympanum and another appears on a pew-end at Upper Sheringham Church. It seems, however, that even in early times the mermaid had a double meaning, as the legend of Odysseus and the sirens, against whose

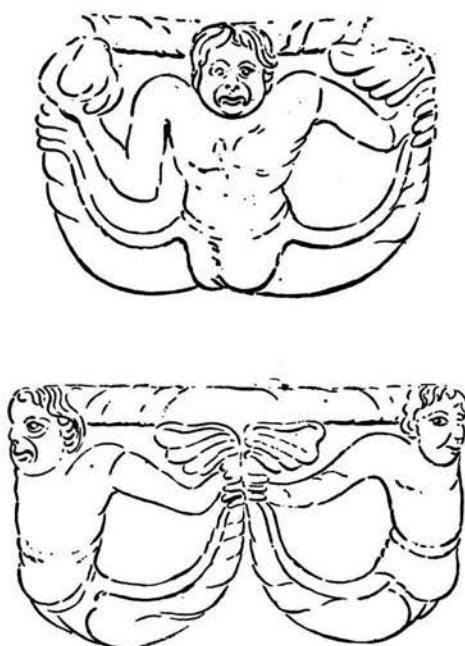


Fig. 1.



Fig. 2.

enticing songs he protected himself by stopping his companions' ears with wax and tying himself to the mast, was explained as an illustration of the efforts which must be made by the Christian to defend himself against the enticements of this world¹. This second meaning evidently prevailed as in the Middle Ages the mermaid was generally used as a symbol of lasciviousness.

Mermaids are mentioned in the Confucian Canon of about B.C. 400. In a Chinese dictionary of the 2nd century B.C. it is mentioned that a mermaid lives in water and never stops weaving; her eyes drop water which turns into pearls. She has



also a utilitarian purpose, namely that her skin can be made into knives and swords. It is conceivable that a confusion has arisen between the hair-comb and the weaving-comb and that this continuous weaving may be related to the frequent representations in Europe of mermaids combing their hair. I show a picture of a siren holding a comb from the MS. in Dr Morgan's library referred to above (Pl. III, fig. 2).

Belief in mermaids was apparently quite general in the 16th century. Perhaps Vasco da Gama saw dugongs in Indian

¹ It may be noted here that recently the Natural History Museum in South Kensington has obtained a fossil of a *Sirenia*, or dugong, from the Miocene asphalt deposits at Ragusa in Sicily near where Homer placed his Isle of Sirens.

waters and again started the tales of mermaids. Columbus, at any rate, saw one, which was no doubt a manatee, the dugong of the tropical coasts of Central and South America. This animal is first illustrated in 1576 in the *Historia da Provincia Sancta Cruz, now called Brazil*, by Piero da Magalhaes, a book of great rarity. It was killed after a remarkable combat on the bank of the river by Balthasar Ferreira in 1564 (fig. in text, p. 71).

I have wandered a long way from our tazza, but I have been led by the wish to show that our Christian symbols have world-wide, if poor, relations. As to the use of this vessel, the sacred emblems show that it was made for no secular purpose, and I suggest that it may have been used as a font. The owl certainly seems to have no connection with baptism, but the peacocks apparently have since they are so frequently found in the decoration of Baptistries, and the mermaid is definitely a symbol of regeneration by baptism. It is worth noting, moreover, that the flange of the bowl has eight points and that in Christian symbolism the number eight signifies regeneration. There can at any rate be no doubt that the tazza is of Christian origin and it is remarkable that so elaborate a Christian object should have been in use at such a time in so remote a place. Its discovery is a further indication of the importance of our region in early times and of the necessity for continued excavation by our Society.

APPENDIX I.

Inscription on the underside of the flange of a Roman pewter bowl from the Isle of Ely.

I see clearly and, as I should have said, beyond all doubt

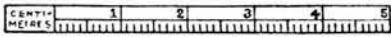
S||P..T...EPICL...Q..


The EPI suggests *episcopi* (i.e. the regular contraction for "of the bishop"). That being so, it is almost inevitable that "CL...Q.." must be *clerique* and though what follows CL is not clear I fancy the engraver meant

clerique

clerique


PLATE IV

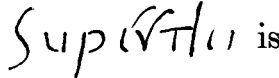


If "bishop and clergy" are mentioned the pewter is not older than the III century, when the sign || for E died out, therefore the second letter is V not E.  is a known ligature for EC—see Codex Bezae^{ms} (Matt. xviii, 18)—so we get

SUPECTILI EPI CLERIQUE

Of course it should be SUPELLECTILI, but perhaps there was a faint sign of contraction above, as there should have been over EPI; or else it is simple haplography, a dropping of letters.

Perhaps however  stands for LEC, and for the preceding P we should write (or understand) p, i.e. *per*.

Superlectili is a known, though incorrect, spelling for *supellectili*: in Gen. xlv, 20 it is the spelling found in the Tours Pentateuch (VI and VII century), or also in the ed. princ. (the 42-line Bible). On the whole I think  is meant for SUPERLECTILI. After all "(this belongs) to the furniture of the Bishop and Clergy" is a very suitable inscription on a portable font.

F. C. BURKITT.

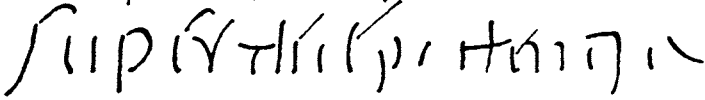
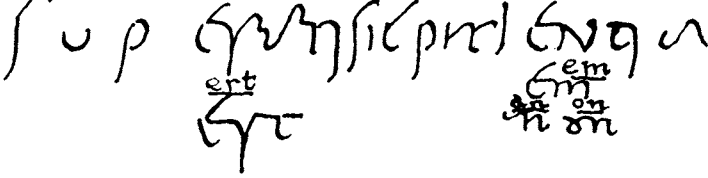
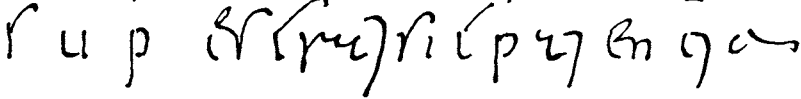
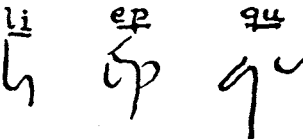
APPENDIX II.

Note on the Inscription.

The inscription on the tazza has always been a puzzle. If it is a relic of pre-Saxon Christianity it ought to belong to the late 4th or early 5th century, and this agrees perfectly with the style of the object. This date is also suggested by the look of the writing. Letters 1-7 are evidently *super* (or *s*) *ti* and the forms are very much like those of e.g. *P. Lat. Argent.* 1 (Strassburg) or the Rainer Papyrus published by Wessely, *Schrifttafeln zur älteren Lat. Pal.* 21 = H. B. van Hoesen, *Roman Cursive Writing*, Nos. 70, 74 (cf. his tables 4 and 5), both dated at the very end of the 4th century.

These indications lead at once to the reading for letters 11-19 *patientia* and the three letters 8, 9, 10 before it do quite well as *sic*.

I have made as it were a mosaic of analogues to my readings from the above two papyri and find in them all the support I want, allowance being made for the difference between writing and scratching. First one or two illusions should be cleared away: none of the tall straight letters such as 5, 8, 14 can be

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19			
Tazza	s	u	p	e	r	a	t	i	s	i	c	p	a	t	i	e	n	t	i	a		
																						
P. Lat.	<u>s</u> <u>u</u> <u>p</u> <u>e</u> <u>r</u> <u>a</u> <u>t</u> <u>i</u> <u>s</u> <u>i</u> <u>c</u> <u>p</u> <u>a</u> <u>t</u> <u>i</u> <u>e</u> <u>n</u> <u>t</u> <u>i</u> <u>a</u>																					
Argent. 1																						
Wassely	s	u	p	e	s	e	r	a	t	i	s	i	c	p	a	t	i	e	n	t	i	a
21																						
P. Lat. A. 1.	<u>li</u> <u>ep</u> <u>qu</u> 																					
E. H. M. inv. et del.																						

an *l*, as it did not lose its bottom hook till much later for fear of confusion with the tall form of *i*; *l* joins on whenever it can, cf. *li* from the Strassburg Papyrus; 10 and 11 cannot be *ep*, as the essence of *e* is the cross stroke though it often seems part of the next letter as in 4 and 5 = *er* or *es*. *ep* really appears as in the bottom line: so 10-11-12 cannot be *epi*, *episcopi*, there is no contraction mark, and the form did not come in for another two centuries (Traube, *Nomina Sacra*, p. 246). Lastly 17-18, which look such an obvious *q*, are certainly *ti*, as may be seen from the examples given.

The chief difficulty is in the groups 6-7 and 12-13-14, each of which I read *ati*, but the examples show what I may call the

evanescence of *a*; indeed in a Ravenna Papyrus, *Pal. Soc.* I, 2, the editors have marked an evident *a* as missing: my belief is that the writer's feeling for the preceding *a* made him unconsciously avoid his usual *ti* ligature (17-18) and produce a much more obvious one. I had hopes of an easily intelligible reading, either *super[es]t hic patientia*, leaving *es* out after *er* would be a sort of haplography and possible, "there's nothing now for it but patience," or *super[a]t hic patientia*, "this is a case in which patience wins," both of them expressions of boredom at the end of a long service, but I cannot acquiesce in 7-8 making *h*.

The reading I ultimately reach is

superati sic patientia = "conquered thus by patience,"

whether it is a cry of wearied submission "we have been conquered," or hardly less weary triumph, "we've worn them out at last," I cannot say. Or one might divide, *superatis ic* [for *hic* or *sic*] *patientia*, "so (or here) you conquer by patience," the sense is much the same.

Any way of the *loci dubii* in the inscription we may say that they are *superati sic patientia*.

E. H. MINNS.

CONTENTS

OF PROCEEDINGS,

VOL. XXXI, 1928-30.

	PAGE
Report of Council for 1928	ix
Summary of Accounts for 1928	xiv
New Officers for 1929-30	xvii
Complete List of Officers for 1929-30	xviii
Report of Council for 1929	xix
Summary of Accounts for 1929	xxvi
Annual General Meeting, 1930	xxix
Council and Officers, 1930-31	xxx

Printed Papers :

A Derelict Railway: being the history of the Newmarket and Chesterford Railway. KENNETH BROWN	1
Windmills in Cambridgeshire and the Isle of Ely. H. C. HUGHES, M.A., F.R.I.B.A.	17
The Benedictine Nunnery of Swaffham Bulbeck. W. M. PALMER, M.D., F.S.A.	30
Roman Pewter Bowl from the Isle of Ely. L. C. G. CLARKE, M.A., F.S.A.	66
Graffiti of Ships at Swaffham Bulbeck Nunnery. H. H. BRINDLEY, M.A., F.S.A.	76
Massacre at the Bran Ditch, A.D. 1010. ARTHUR GRAY, M.A.	77
John Rant, a College Lawyer of the 17th century. A. H. LLOYD, PH.D., F.S.A.	88
A Romano-British Site in Horseheath. CATHERINE E. PARSONS	99
The Parish Church of Madingley. A. H. LLOYD, PH.D., F.S.A.	105
Cambridge County Records. ETHEL M. HAMPSON, M.A., PH.D.	124
The Mural Paintings in Kingston Church, Cambridgeshire. H. H. BRINDLEY, M.A., F.S.A.	146
Archaeological Notes. T. C. LETHBRIDGE, B.A., F.S.A., and M. M. O'REILLY, M.A.	150
An Attempt to discover the Site of the Battle of Aldreth. T. C. LETHBRIDGE, P.A., F.S.A.	155
Index	157