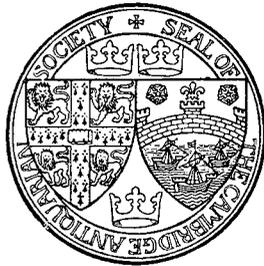


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PROCEEDINGS
OF THE
Cambridge Antiquarian Society,

OCTOBER 1935—OCTOBER 1936



VOLUME XXXVII



Cambridge :
Published for the Cambridge Antiquarian Society
By BOWES & BOWES
1937

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CAMBRIDGE ANTIQUARIAN SOCIETY.

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CAMBRIDGE
ANTIQUARIAN SOCIETY
PROCEEDINGS

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OF THE
Cambridge Antiquarian Society

OCTOBER 1935—OCTOBER 1936



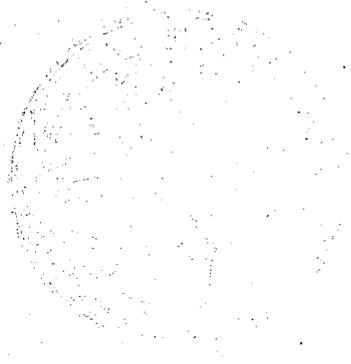
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1937

THE NATIONAL ARCHIVES

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1988

CONTENTS

| | |
|--|-------|
| Council and Officers, October 1936-1937 | ix |
| Report of the Council for 1936 | xi |
| Summary of Accounts for year ending December 31, 1936 | xx |
| List of Presidents of the Society | xxiii |
| List of Honorary, Ordinary and Associate Members | xxv |
| Notes on the Character and Dating of Domestic Architecture in the Cambridge District. By H. C. HUGHES, M.A., F.R.I.B.A. | 1 |
| Dutch Influence in East Anglian Architecture. By C. L. CUD- WORTH | 24 |
| Ornament in Hadstock Church, Essex. By L. COBBETT, M.D., F.R.C.S. | 43 |
| Stone Bowl found on the Guildhall Site. By L. COBBETT, M.D., F.R.C.S., and E. SAVILLE PECK, M.A. | 47 |
| Note on some further Roof Bosses in Ely Cathedral. By C. J. P. CAVE, M.A., F.S.A. | 50 |
| Some Unpublished Roman Bronze Statuettes in the Museum of Archaeology and Ethnology, Cambridge. By FRITZ M. HEICHELHEIM, DrPhil. | 52 |
| Romano-British Burials at Linton, Cambridgeshire. By T. C. LETHBRIDGE, M.A., F.S.A. | 68 |
| Note on Old Building at Littleport known as the Fisher's Cottage | 72 |
| Archaeological Notes. By T. C. LETHBRIDGE, M.A., F.S.A., and M. O'REILLY, M.A. | 74 |
| Index | 76 |



LIST OF ILLUSTRATIONS

| | PAGE |
|--|-----------|
| <i>Dutch Influence in East Anglian Architecture.</i> | |
| Houses at Fen Drayton, Cambs., and Enkhuizen | facing 26 |
| Blicking Hall, Norfolk. Barn near Aylsham, Norfolk. White Hart Inn, Scole, Suffolk | ,, 28 |
| Barn at Mulbarton, Norfolk. Houses at Botesdale and Beccles, Suffolk | ,, 31 |
| Amsterdam houses | ,, 36 |
| Merchant's House, Commercial End, Swaffham Bulbeck. Houses at Over | ,, 38 |
| <i>Ornament in Hadstock Church, Essex.</i> | |
| Ornaments at Hadstock and at Great Canfield | ,, 43 |
| North doorway and door, Hadstock | ,, 44 |
| North doorway, Hadstock. Interior of church. Details of north door | ,, 45 |
| <i>Stone Bowl found on Guildhall Site.</i> | |
| Bowls on Guildhall Site; Hereford Folk Museum; Linton, Cambs.; Herringwell, Suffolk | ,, 47 |
| Bowls at Whittlesford Chapel; Saffron Walden Museum; Basle; and from Thunderley | ,, 48 |
| Fonts at Anstey, Herts. and St Peter's, Cambridge | ,, 49 |
| <i>Note on Roof Bosses in Ely Cathedral.</i> | |
| Roof bosses in Ely Cathedral | ,, 50 |
| <i>Roman Bronze Statuettes.</i> | |
| Mercury, from Manea (front and back) | ,, 52 |
| Hercules, Bristol; near Ely; ? Colchester | ,, 53 |
| Hercules, near Ely; Sutton; Diana, Bassingbourn; Hercules, between Icklingham and Cavenham; Venus, near Ely | ,, 54 |
| Helmet, Cottenham Fen; "Civic Staff", and Figures of horsemen, Willingham Fen Hoard | ,, 57 |
| "Radabweiser"; Venus, Colchester; Mercury, Great Thurlow, Suffolk | ,, 60 |

| | PAGE |
|--|------------------|
| <i>Romano-British Burials at Linton.</i> | |
| Plate with graffito, grave 4; Pots from grave 5 | <i>facing</i> 68 |
| Ornaments etc. from grave 5 | ,, 70 |
| <i>Old Building at Littleport.</i> | |
| Fisher's Cottage, September 1934; Doorway, as left in 1937 | ,, 72 |
| <i>Archaeological Notes.</i> | |
| Beaker, Whittlesford | ,, 74 |
| Beakers at Hilgay and Barton Bendish | ,, 75 |

Besides a number of figures in the text.



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Cambridge Antiquarian Society

REPORT OF THE COUNCIL FOR THE YEAR 1936

Adopted at the ninety-seventh Annual General
Meeting, 8 March 1937

During the year ten Ordinary Members and two Associate Members have been elected. Eight Ordinary Members have died; nine Ordinary Members and two Associate Members have resigned. Three Life Members have died; one has been elected; thus the number of Life Members is now fifty-nine. One Honorary Member has died.

The figures for 1935 and 1936 are:

| | | |
|--------------------------|------------|------------|
| | 1935 | 1936 |
| Honorary Members | 5 | 4 |
| Ordinary „ | 266 | 259 |
| Life „ | 61 | 59 |
| Associate „ | 25 | 25 |
| Subscribing Institutions | 10 | 10 |
| | <u>367</u> | <u>357</u> |

and of Societies in union with this Society for the interchange of publications:

| | |
|-----------------|-----------------------|
| British | 50 |
| European | 36 |
| Asiatic | 4 |
| African | 1 |
| American | 15 |
| | <u>106</u> Total 463. |

There have been eight meetings of the Council, which consisted of twenty members, the average attendance being fifteen. The Editorial Committee has met four times.

Eleven Ordinary Meetings have been held, at which the average attendance of members and friends has been sixty-six, as against sixty-seven in 1935.

The following communications were made during the year:

H. H. Brindley, M.A., F.S.A. *The value of seals to nautical archaeology.* February 10.

L. Cobbett, M.D., F.R.C.S., *Palestine.* October 19.

- Professor W. G. Constable, M.A., D.C.L., F.S.A., *Mediaeval English wall-painting*. March 9.
- Sir Cyril Fox, Ph.D., F.S.A., *The western frontier of Mercia in the eighth century*. November 2.
- H. Gatty, M.A., *The Hospital of St John the Evangelist, Cambridge*. May 4.
- M. C. A. Henniker, R.E., *The Devil's Dyke: an estimate of the time and labour in its construction*. February 24.
- H. C. Hughes, M.A., F.R.I.B.A., *The character and dating of domestic architecture in Cambridgeshire and district*. November 30.
- T. C. Lethbridge, B.A., F.S.A., *Recent excavations at Burwell Castle and Guilden Morden*. January 27.
- James G. Mann, F.S.A., *The Imperial Armoury at Vienna*. November 16.
- Dr R. E. Mortimer Wheeler, M.C., F.S.A., *The Maiden Castle excavations*. May 25.
- Miss Wight, *A pilgrimage to St David's*. April 20.

DELEGATES.

Mr Barnard represented the Society at the Conference of Record Societies held in London under the auspices of the British Records Association on November 16; and Dr Palmer and Mr L. C. G. Clarke represented the Society at the Congress of Archaeological Societies held there on the following day.

EXCAVATIONS.

While the pipe for the new water scheme was being laid along the 'Back Road' at Linton during the winter, two cremations of the pagan Anglo-Saxon period were found in shattered pots. Trial excavations were carried out in the field and garden on either side of the road without revealing any further traces of burials. It was, however, reported that a skeleton with a sword had been found some years ago farther down the garden, and that it had been reburied on the same spot. Trenches were therefore dug here also. The

skeleton of a man was eventually discovered in a modern cesspit and the remains of a very long spear of Anglo-Saxon type was there also. The whole garden however was so full of foundations of old buildings that it was not thought advisable to prolong the investigations of it. Later in the year owing to the rebuilding of the 'Princess of Wales' on the adjoining property a large hole was dug for a cellar. Although we were not able to supervise the earlier stages of this operation it is clear that at least two and probably three Anglo-Saxon burials were found at that time. We were enabled to investigate one of these burials, which proved to contain the lower half of the skeleton of a woman properly disposed for interment. Two spiral finger-rings of base silver remained on the finger bones. Unfortunately the upper part of the body had been disturbed in antiquity. It is clear that an extensive cemetery of the pagan period existed in the neighbourhood of these various finds, and that it was a mixed one containing both cremations and inhumations.

Following the suggestion of Major Gordon Fowler that the mound known as the 'Temple' on the edge of Isleham Fen was in reality the remains of a Romano-British temple, and not a mediaeval moated site as had hitherto been supposed, trial excavations were carried out on the site. It was shown without very much labour that the mound was in itself a mediaeval work. Glazed and other mediaeval wares were found on the old ground level beneath the mound. The mound was, however, largely composed of soil containing very large quantities of Romano-British building materials, painted wall plaster, tesserae of pottery and stone, hypocaust and other tiles, in fact all the evidence of extensive buildings of the Roman period. The mediaeval mound had in fact been dug and constructed on the site of a large house of the earlier age. It is probable that a villa of some consequence could be explored here at a future date. Although the investigation was of a very superficial character, it is suggested that the mound was not constructed earlier than the fourteenth century. As it was not known who made it or what its history was, we did not think that it was important to

explore it in greater detail at present. The thanks of the society are due to the owner for giving us permission to mutilate his grass field.

The exploration of the Early Iron Age and Romano-British cemetery at Guilden Morden has been continued whenever opportunity offered. It is satisfactory to be able to report that we have been much more fortunate than we were last year. Forty-six cremations were investigated and these, unlike the majority of those found last year, had generally escaped the attentions of treasure-hunters. Several very important groups of pots have thus been added to the Museum collection, and it should be noted that although one hears so much about the accurate dating of pottery of this period, yet the actual number of associated grave-groups available for study remains small compared with those of the Saxon period, for instance. Of the thirty-six inhumations which were examined two at least belong to the earlier half of the first century. One of these was of great interest in providing an associated group of three vessels. On one of these, a terra-nigra platter, were the bones of four mutton cutlets, showing that the vessels accompanying the dead at this time actually contained victuals. No further interim reports of the work in this cemetery will be published as it is felt that it will be more convenient to publish the results as a whole when it is thought that enough digging has been done there.

The building of the new college at Linton resulted in the discovery of three burials beneath the Warden's house. Through the kindness of the County Council and Clerk of the Works we were able to trench a considerable area of ground on three sides of this building. Two more burials of the Roman period were found, and also extensive ditches or pits full of potsherds, bones, and building rubbish. It is thought that we were dealing with a family burial-ground close to a single building, and not with an extensive cemetery of a large community. A report of this excavation will be found in the next number of the *Proceedings*.

Tentative investigations have been begun in the garden of

the Norman manor house at Hemingford Grey at the wish of Mr and Mrs J. Gordon Macleod. A cobble paving similar to those found at Flambards Manor and a cement floored pit, probably a well, have so far been discovered, together with pottery of the late Saxon-Norman types.

T. C. LETHBRIDGE,
Director of Excavations.

THE FENLAND RESEARCH COMMITTEE.

During the past year the archaeological activities of the Committee have chiefly been confined to the production of a report on the archaeology of the Submerged Land-surface of the Essex Coast*, prepared by a special sub-committee.

Trial excavations in Isleham Fen produced the first 'B' beaker from the county, as well as sherds of Early and Middle Bronze Age wares. The work was discontinued at an early stage when it became clear that no stratigraphical results could be obtained.

Stratigraphical work carried out over a wide stretch of country between Peterborough and Welney promises to extend the validity of the archaeological-botanical-geological succession established in previous years in the Shippea Hill region.

During the coming summer excavations will be continued at the Romano-British site in Welney Washes in order to complete the sequence of correlations between phases of human settlement and the natural history of the Fens.

J. G. D. CLARK,
Hon. Secretary of the Committee.

LIBRARY.

During the year the library of the Faculty of Archaeology and Anthropology, which includes the Society's library, has been moved into one of the rooms in the building adjoining

* See *Proceedings of the Prehistoric Society*, 1936, pp. 178ff.

the Museum which have recently been added to the department. The new library, which is on the top floor, opens off the main staircase of the Museum, and can be reached either from the courtyard entrance or the Tennis Court Road door. The legend over the door of the Library reads: 'The Haddon Library of Archaeology and Anthropology, including the Library of the Cambridge Antiquarian Society.' The whole library will of course be accessible as before to members of the Society, but a small room opening from its north-east corner has been allotted for their special use, and will be called the C.A.S. Room. Here will be found all the books dealing with the history and antiquities of Cambridgeshire and the Fens, including the publications of the Society, and of the Cambridgeshire and Huntingdonshire Archaeological Society; and also the Society's various collections, e.g. MSS., prints and engravings, lantern-slides, and the Photographic Record.

The thanks of the Society are due to the following for the gift of books and pamphlets: Mr W. D. Bushell, Dr J. G. D. Clark, Mr R. R. Clarke, Mr S. Cowles, Dr M. A. Murray, Professor Minns, Dr W. M. Palmer, Sir Albert Seward, Dr Mary Scruby, the Curator, the Borough Librarian, and the Bergen Museum.

M. O'REILLY,
Librarian.

PHOTOGRAPHIC RECORD COMMITTEE.

The Record is now housed in the C.A.S. Room, which opens out of the north-east corner of the new Haddon Library.

A small exhibition of some of the recent additions to the Record is being arranged each term in the Museum. These are shown at present in a case in the Maudslay Hall kindly lent by the Curator.

Many gifts have been received during the year, including more than 700 prints from Mr J. H. Bullock, photographs and lantern slides from the late Dr A. H. Lloyd, photographs of Ely, etc., from Lady St John Hope, prints and negatives from Mr Brindley, and prints from Miss E. Rolleston, Mr R. Bellamy,

Dr L. Cobbett, Dr F. Robinson, Miss C. E. Parsons, Miss K. Cooke, Mr D. Missen, Mr C. F. Tebbutt, Miss Stearn, Mr F. Souton, Mr John Salmon, prints and a sketch from Dr M. A. Murray, and many gifts from both Dr Palmer and Mr Bullock.

It is regretted that we have no photographs of some of the houses on the west side of Peas Hill before the building of the new Arts Theatre; or of the old houses on St Andrew's Hill, the Lion Hotel, the north-east corner of Petty Cury (which will probably be rebuilt during the coming year), or of several interesting houses in Trumpington Street, for example No. 21. These are only a very few suggestions for contributors. Where photography is difficult because of a northern aspect, or for any other reason, a simple drawing or watercolour sketch will of course be greatly appreciated.

The Record now contains over 5400 prints, of which 907 were given during the past year.

Z. M. SCRUBY.

The above report is the work of Dr Mary Scruby, who has been in entire charge of the Record and has done a vast amount of arranging and indexing during the last year. Not only has she kept well up with accessions, but she has tackled and cleared up difficult problems which had been shied at by her predecessors.

I should like to emphasize her request for photographs or drawings of old Cambridge houses. Illustrations of the meanest streets in the town will be more welcome than further prints of Trinity Great Gate or of King's College Chapel.

W. M. PALMER,

Chairman of the Joint Committee.

EXCURSIONS.

College Visit. Peterhouse, March 14. A College visit took place on the above date, when over a hundred Members and Associates accepted the kind invitation of the Master and Fellows of Peterhouse. The party had to be divided into three sections. Thanks are due to Professor Temperley, Dr J. G. D. Clark and Mr H. C. Hughes for conducting the

parties round the College. They were afterwards the guests of the Master and Fellows to tea in the College Hall.

May Term Half-day Excursion. On May 20 we visited Shingay; Guilden Morden Church and moated Hall; Down Hall, Abington Pigotts, and the Church and Manor Farm. A hundred members and friends sat down to tea at the Institute, Bassingbourn, the Church being afterwards visited. Thanks are due in the first place to Dr Palmer, who acted as leader; to the Rev. Ll. G. S. Price, Mrs Metcalfe, the late Mr George Barnes, the Rev. M. de Courcy Ireland and Mr Witherow. Our member, Miss Isobel Clear, was of great assistance to the Excursion Secretary in arranging the loan of the Bassingbourn Institute and in other ways.

Whole-day Summer Excursion. On July 21 arrangements were made to visit Northwold Church, Oxburgh Hall and Church, and the Priory, Church and Castle site at Castle Acre. Lunch was served at Swaffham and a short visit to the Church was also made. Tea at the Ostrich Inn, Castle Acre, on the lawn. Members are much indebted to Sir Henry Bedingfield for conducting them round Oxburgh Hall, which is rarely shown. Thanks are also due to the Rev. A. H. Bek (late Vicar, now of Harpley) and to Mr W. R. Savage, the official guide of the Office of Works, at Castle Acre. The Secretary also has to thank Dr Scruby for her help. Seventy members and friends took part. A very successful day. Distance, 108 miles.

J. H. BULLOCK,
Hon. Excursion Secretary.

Resignation of the Excursion Secretary.

Greatly to the regret of the Council Mr J. H. Bullock has resigned the office of Excursion Secretary, which he has held for four years. He has carried out this exacting work with skill and enthusiasm. The Society has seldom had a more successful and varied series of excursions than those arranged by him, and owes him the warmest thanks for his services.

The Council is glad to be able to report that Dr Scruby has kindly undertaken to fill this office, for one year at least.

CAMBRIDGE AND COUNTY FOLK MUSEUM.

An important event took place in Cambridge on November 5, when the Cambridge and County Folk Museum was opened by Sir Cyril Fox. The first part of the opening ceremony was held at Magdalene College by the kind permission of the Master and Fellows. After the speeches the large company present went to the Museum, where Sir Cyril Fox opened the entrance gates. Later tea was served at Magdalene College.

The Museum, formerly the White Horse Inn, No. 2 Castle Street, is open on Sundays from 2.30—4.30, it is closed on Mondays and is open on other days of the week from 1.30—4.30. Friends who wish to contribute to the Museum funds should apply to the Honorary Secretary and Treasurer, Dr Frank Robinson, 8 St Paul's Road, Cambridge.

CATHERINE E. PARSONS.

PUBLICATIONS.

Vol. xxxvi of the *Proceedings* (October 1934—October 1935) was published in September. The Council desires to record its thanks to Mr L. C. G. Clarke for again defraying the cost of the illustrations to the *Archaeological Notes*.

A cemetery at Shudy Camps, Cambridgeshire: report of the excavation of a cemetery of the Christian Anglo-Saxon period in 1933, by T. C. Lethbridge, was published during the summer. This is No. v in the Quarto publications, new series.

H. C. HUGHES,
President.

March 1937.

The Council regrets to report that since the Annual Report was written Mr Baker has had to resign the Secretaryship for reasons of health. It would like to express its gratitude for his services and to wish him a good recovery. Mr T. C. Lethbridge has kindly consented to act as Secretary for the present year.

This volume has been prepared for press by the Editorial Committee.

CAMBRIDGE ANTIQUARIAN SOCIETY
SUMMARY OF ACCOUNTS FOR THE YEAR ENDING DECEMBER 31, 1936

CURRENT ACCOUNT.

| <i>Receipts.</i> | £ | s. | d. | <i>Expenditure.</i> | £ | s. | d. |
|---|-----|----|----|---|-----|----|----|
| To Balance brought forward | 13 | 8 | 9 | By Transferred to Excavation Account (see contra) | 2 | 16 | 6 |
| „ Subscriptions: | | | | „ Subscriptions Refunded (see contra) | 3 | 11 | 0 |
| Current Ordinary | 307 | 17 | 6 | „ Publications: <i>Proceedings</i> , Vol. xxxvi £249 4 7 | 223 | 12 | 1* |
| Current Associate | 13 | 15 | 6 | Less contributions to cost | 83 | 3 | 0 |
| Paid in Advance | 2 | 2 | 0 | 4to: <i>Study Camps</i> | 306 | 15 | 1 |
| Arrears | 2 | 18 | 6 | „ Subscriptions and Donations: | | | |
| Donation | 10 | 6 | 0 | Museum of Archaeology and Ethnology | 25 | 0 | 0 |
| Excavation Account (see contra) | 327 | 4 | 0 | Congress Archaeological Societies | 2 | 4 | 0 |
| Refundable (see contra) | 2 | 16 | 6 | British Records Association | 1 | 0 | 0 |
| „ Interest on Investments: | | | | British Archaeological Association | 1 | 1 | 0 |
| £420 L. and N.E.R. Deb. Stock | 12 | 18 | 3 | „ Secretary and Editor: | | | |
| £118. 4s. 10d. New Zealand 3½ per cent. Stock | 4 | 2 | 8 | Honorarium | 50 | 0 | 0 |
| £39. 6s. 8d. Bank of England Stock | 3 | 12 | 7 | „ Miscellaneous: | | | |
| £230. 13s. 4d. New Zealand 4 per cent. Inscribed Stock 1934-63 | 7 | 1 | 11 | Miscellaneous Printing | 33 | 6 | 9 |
| £350 Borough of Cambridge Mortgage Loan 3½ per cent. | 10 | 1 | 9 | Postage, Carriage and Sundries | 14 | 6 | 9 |
| £411. 5s. 2d. Cape of Good Hope 3 per cent. Inscribed Stock 1933-43 | 9 | 9 | 8 | Insurance 1937 | 12 | 0 | 0 |
| £127. 14s. 9d. 3½ per cent. Conversion Loan | 4 | 9 | 4 | Attendants, Lighting, etc. | 6 | 17 | 6 |
| £400 Local Loans Stock 3 per cent. | 9 | 4 | 6 | Custodian of "Cellarer's Checker" | 1 | 6 | 0 |
| „ Sale of Publications: | | | | Photographic Records | 1 | 1 | 6 |
| Messrs Bowes and Bowes | 35 | 6 | 10 | „ Transferred to Deposit Account | 57 | 10 | 6 |
| Sundry sales | 2 | 9 | 10 | „ Transferred to Excavation Deposit Account | 62 | 0 | 0 |
| „ <i>Monumental Inscriptions:</i> | | | | „ Balance as per Bank Book | 62 | 0 | 0 |
| Sales per Messrs Bowes and Bowes | 8 | 0 | 0 | | 3 | 18 | 1 |
| Refund of Income Tax, 6 years less cost of claiming £127. 12s. 1d., less £3. 13s. 6d. | 123 | 18 | 7 | | 577 | 16 | 2 |
| | 577 | 16 | 2 | | | | |

* A further contribution towards cost amounting to £4. 16s. 0d. reduces the cost to £218. 16s. 1d.

DEPOSIT ACCOUNT.

| <i>Receipts.</i> | | <i>Expenditure.</i> | |
|--|------------------|---------------------------------------|------------------|
| | £ s. d. | | £ s. d. |
| To Balance brought forward | 180 19 11 | By Balance as per Pass Book | 261 13 2 |
| " Interest | 2 18 3 | | |
| " 1 Life Member | 15 15 0 | | |
| " Transferred from Current Account | 62 0 0 | | |
| | <u>£261 13 2</u> | | <u>£261 13 2</u> |

EXCAVATION ACCOUNT (CURRENT).

| | | | |
|--|------------------|--------------------------------------|------------------|
| To Balance brought forward (less cheque for £28) | 83 15 4 | By Rent of Fields | 4 16 0 |
| " Subscriptions and Donations | 18 14 0 | " Expenses of Excavations | 21 10 0 |
| " Credited from Current Account | 2 16 6 | " Balance as per Pass Book | 78 19 10 |
| | <u>£105 5 10</u> | | <u>£105 5 10</u> |

EXCAVATION ACCOUNT (DEPOSIT).

| | | | |
|--|-----------------|---------------------------------------|-----------------|
| To Balance brought forward | 26 6 10 | By Balance as per Pass Book | 88 14 8 |
| " Interest | 7 10 | | |
| " Transferred from Current Account | 62 0 0 | | |
| | <u>£88 14 8</u> | | <u>£88 14 8</u> |

The Capital of the Society consists of the following Securities held against liabilities in respect of Life Members' Subscriptions:

£420 L. and N.E.R. 4 per cent. Debenture Stock.
 £118. 4s. 10d. New Zealand 3½ per cent. Stock.
 £39. 6s. 8d. Bank of England Stock.
 £230. 13s. 4d. New Zealand 4 per cent. Inscribed Stock 1943-63.
 £350 Borough of Cambridge Mortgage Loan 3½ per cent.
 £411. 5s. 2d. Cape of Good Hope 3 per cent. Inscribed Stock 1933-43.
 £127. 14s. 9d. 3½ per cent. Conversion Loan.
 £400 Local Loans Stock 3 per cent.

Audited and found to agree with the Bank Books and Vouchers—showing balances as follows:

| | £ | s. | d. |
|--|------|----|----|
| Current Account | 3 | 18 | 1 |
| Deposit Account | 261 | 13 | 2 |
| Excavation Account (Current) | 78 | 19 | 10 |
| Excavation Account (Deposit) | 88 | 14 | 8 |
| | £433 | 5 | 9 |

An amount of £4. 16s. 0d. was due to the Society, being cost of extra plates for *Proceedings*, Vol. xxxvi. At the time of Audit this has been paid, and reduces the cost of *Proceedings* by that amount.

The liabilities outstanding at 31 December 1935 have been liquidated, and there are no liabilities at 31 December 1936.

E. B. HADDON, *Hon. Treasurer*

H. F. BIRD
 H. H. BRINDLEY } *Auditors*
 J. S. CONDER

13 February, 1937.

PRESIDENTS OF CAMBRIDGE
ANTIQUARIAN SOCIETY

- 1840-1842 Rev. RALPH TATHAM, D.D., Master of St John's College.
 1843, 1844 Rev. WILLIAM WEBB, M.A., Master of Clare College.
 1845, 1846 Rev. ROBERT WILLIS, M.A., F.R.S., Jacksonian Professor.
 1847, 1848 Rev. ROBERT PHELPS, D.D., Master of Sidney Sussex College.
 1849, 1850 Rev. GEORGE ELWES CORRIE, D.D., Norrisian Professor of
 Divinity, and Master of Jesus College.
 1851, 1852 Rev. ROBERT WILLIS, M.A., F.R.S., Jacksonian Professor.
 1853, 1854 Rev. GEORGE ELWES CORRIE, D.D., Norrisian Professor of
 Divinity, and Master of Jesus College.
 1855, 1856 EDWIN GUEST, LL.D., Master of Gonville and Caius College.
 1857, 1858 Rev. GEORGE ELWES CORRIE, D.D., Master of Jesus College.
 1859 Venerable CHARLES HARDWICK, B.D., St Catharine's
 College, Archdeacon of Ely (died August 18).
 1860, 1861 Rev. GEORGE ELWES CORRIE, D.D., Master of Jesus College.
 1862, 1863 Rev. JOHN EYTON BICKERSTETH MAYOR, M.A., St John's
 College.
 1864, 1865 Rev. HENRY RICHARDS LUARD, M.A., Trinity College,
 Registrar of the University.
 1866, 1867 CHARLES CARDALE BABINGTON, M.A., F.R.S., St John's
 College, Professor of Botany.
 1868, 1869 Rev. JOHN EYTON BICKERSTETH MAYOR, M.A., St John's
 College.
 1870, 1871 CHARLES CARDALE BABINGTON, M.A., F.R.S., St John's
 College, Professor of Botany.
 1872, 1873 Rev. WILLIAM GEORGE SEARLE, M.A., Queens' College.
 1874, 1875 HENRY BRADSHAW, M.A., F.S.A., King's College, University
 Librarian.
 1876-1878 CHARLES CARDALE BABINGTON, M.A., F.R.S., St John's
 College, Professor of Botany.
 1879, 1880 THOMAS MCKENNY HUGHES, M.A., Trinity College, Professor
 of Geology.
 1881, 1882 Rev. ROBERT BURN, M.A., Trinity College, Trinity Prælector
 of Roman Literature and Archaeology.
 1883, 1884 JOHN WILLIS CLARK, M.A., Trinity College.
 1885, 1886 Rev. GEORGE FORREST BROWNE, B.D., St Catharine's College
 (Bishop of Bristol 1897).
 1887, 1888 ALEXANDER MACALISTER, M.D., F.R.S., St John's College,
 Professor of Anatomy.
 1889, 1890 THOMAS MCKENNY HUGHES, M.A., F.R.S., Trinity College,
 Professor of Geology.
 1891, 1892 EDWIN CHARLES CLARK, LL.D., F.S.A., St John's College,
 Regius Professor of Civil Law.
 1893 FRANCIS JOHN HENRY JENKINSON, M.A., Trinity College,
 University Librarian.
 1894, 1895 WILLIAM MILNER FAWCETT, M.A., F.S.A., Jesus College.
 1896 JAMES BASS MULLINGER, M.A., St John's College, University
 Lecturer in History.
 1897, 1898 WILLIAM RIDGEWAY, M.A., Gonville and Caius College, Disney
 Professor of Archaeology.

- 1899, 1900 JAMES WHITBREAD LEE GLAISHER, Sc.D., F.R.S., Trinity College.
- 1901, 1902 ARTHUR GRAY, M.A., Jesus College.
- 1903, 1904 ALFRED CORT HADDON, Sc.D., F.R.S., Christ's College.
- 1905, 1906 Rev. WILLIAM GEORGE SEARLE, M.A., Queens' College.
- 1907, 1908 JOHN VENN, Sc.D., F.R.S., F.S.A., Gonville and Caius College.
- 1909, 1910 Rev. HENRY PAINE STOKES, LL.D., F.S.A., Corpus Christi College.
- 1911, 1912 WILLIAM BEALES REDFERN, D.L., J.P., Inveruglas House, Cambridge.
- 1913, 1914 ELLIS HOVELL MINNS, M.A., Pembroke College.
- 1915, 1916 HAROLD HULME BRINDLEY, M.A., St John's College.
- 1917, 1918 Rev. DAVID HERBERT SOMERSET CRANAGE, Litt.D., F.S.A., King's College.
- 1919, 1920 EDWARD SCHRODER PRIOR, M.A., F.S.A., A.R.A., Gonville and Caius College, Slade Professor of Fine Art.
- 1921, 1922 Sir WILLIAM RIDGEWAY, Sc.D., F.B.A., Gonville and Caius College, Disney Professor of Archaeology.
- 1923, 1924 Rev. ANCHITEL HARRY FLETCHER BOUGHEY, M.A., F.S.A., Trinity College.
- 1925, 1926 MILES CRAWFORD BURKITT, M.A., F.S.A., Trinity College.
- 1927, 1928 LOUIS COLVILLE GRAY CLARKE, M.A., F.S.A., Trinity Hall.
- 1929, 1930 ELLIS HOVELL MINNS, Litt.D., F.B.A., F.S.A., Pembroke College, Disney Professor of Archaeology.
- 1931, 1932 ALBERT HUGH LLOYD, Ph.D., F.S.A., Christ's College.
- 1933, 1934 JOHN ARCHIBALD VENN, Litt.D., F.S.A., J.P., President of Queens' College.
- 1935 Sir ALBERT CHARLES SEWARD, Sc.D., LL.D., F.R.S., Master of Downing College, Professor of Botany.
- 1936 HENRY CASTREE HUGHES, M.A., F.R.I.B.A., Peterhouse.

LIST OF MEMBERS
OF THE
CAMBRIDGE ANTIQUARIAN SOCIETY

JUNE 1st, 1937

HONORARY MEMBERS

| Date of Election | |
|---------------------|---|
| 1905 | PETRIE, Professor Sir W. M. FLINDERS, F.R.S., F.S.A., F.B.A., <i>University College, London.</i> |
| 1912 | CURLE, JAMES, F.S.A. Lond. and Scot. <i>Priorwood, Melrose, N.B.</i> |
| 1923 | CURLE, ALEXANDER O., C.V.O., F.S.A. Lond. and Scot. (<i>Trinity Hall</i>) <i>Ormsacre, Barnton Avenue, Edinburgh.</i> |
| 1930 | MORGAN, J. PIERPONT, Hon. LL.D. (<i>Christ's College</i>) <i>33, East Thirty- Sixth Street, New York.</i> |
| 1937 | FOX, Sir CYRIL, Ph.D., F.S.A., Director of the National Museum of Wales, Cardiff. |
| " | GRIFFIN, RALPH, F.S.A., <i>43, Circus Road, London, N.W. 8.</i> |
| " | ROEDER, Dr FRITZ, <i>Bunsenstrasse 11, Göttingen, Germany.</i> |
| " | SJETELIG, Dr HAAKON, <i>Professor of Archaeology, Bergen Museum, Bergen, Norway.</i> |

ORDINARY MEMBERS OF THE SOCIETY,

JUNE 1st, 1937

It is requested that notice of any errors in this list, of changes of address, or of deaths, and all other communications, be addressed to the Acting Secretary, Museum of Archaeology and Ethnology, Downing Street, Cambridge.

Date of Election

A.

| | |
|------|--|
| 1931 | Adam, Mrs. M.A. (<i>Girton</i>) 29, <i>Barton Road</i> . |
| 1926 | Adcock, Prof. F. E., O.B.E., M.A., <i>King's College</i> . |
| 1911 | Adie, Miss L. J., <i>Tyrconnell</i> , 16, <i>Millington Road</i> . |
| 1904 | Allen, F. J., M.D. (<i>St John's</i>) <i>Highfield</i> , <i>Shepton Mallet</i> , <i>Somerset</i> . |
| 1925 | Allen, J. E., M.A. (Oxon.), 2, <i>St Peter's Terrace</i> . |
| 1933 | Archer, Lt.-Col. G. L., T.D., 49, <i>Silver Street</i> , <i>Ely</i> . |
| 1911 | Armstrong, C., <i>The Grove</i> , <i>Huntingdon Road</i> . |
| 1931 | Atkinson, B. F. C., Ph.D. (<i>Magdalene</i>) <i>College House</i> , 16, <i>Grange Road</i> . |
| 1889 | † Atkinson, T. D., F.R.I.B.A., 11, <i>Southgate Street</i> , <i>Winchester</i> . |

B.

| | |
|------|---|
| 1926 | Bacon, Miss J. R., M.A., <i>Royal Holloway College</i> , <i>Egham</i> , <i>Surrey</i> . |
| 1933 | Baker, E. T. L., M.A. (<i>Clare</i>) <i>Hill Crest</i> , <i>Coton</i> . |
| 1928 | Baker, W. P., M.A. (<i>Jesus</i>) <i>Stuart House</i> . |
| 1937 | Balfour, R. E., <i>King's College</i> . |
| 1926 | Banister, H., M.Sc., Ph.D. (<i>St John's</i>) <i>Grantchester</i> . |
| 1931 | Barclay, A. E., O.B.E., M.D. (<i>Christ's</i>) <i>Southfield House</i> , <i>Oxford</i> . |
| 1904 | † Barclay, J. G., M.A. (<i>Trinity</i>) <i>Rosehill</i> , <i>Hoddesdon</i> , <i>Herts</i> . |
| 1925 | Barnard, E. A. B., M.A., F.S.A., F.R.Hist.S. (<i>St Catharine's</i>) 26, <i>Warkworth Street</i> . |
| 1928 | Barnes, H., M.A., LL.B. (<i>Jesus</i>) <i>Little Linton</i> , <i>Linton</i> . |
| 1924 | Bateson, G., M.A., <i>St John's College</i> . |
| 1912 | Beales, Lt.-Col. B. W., V.D., J.P., 37, <i>Sidney Street</i> . |
| 1928 | Beattie, W. E., 3, <i>Jesus Lane</i> . |
| 1935 | Bennett, J. S. W., B.A. (<i>Downing</i>) 37 <i>Madingley Road</i> . |
| 1911 | † Benton, Rev. G. M., M.A., F.S.A., <i>Fingringhoe</i> , <i>Colchester</i> . |
| 1901 | † Bernays, A. E., M.A. (<i>Trinity</i>) <i>Northumberland House</i> , <i>Richmond</i> , <i>Surrey</i> . |
| 1907 | Bird, Miss E., 60, <i>Bateman Street</i> . |
| 1903 | Bird, H. F., M.A., 5, <i>Gresham Road</i> . |
| 1906 | Blackman, F. F., M.A. (<i>St John's</i>) <i>Uppercross</i> , <i>Storey's Way</i> . |
| 1932 | Bles, Mrs B., <i>Elterholme</i> , 12, <i>Madingley Road</i> . |

The sign † indicates that the Member is a Compounder.

Date of
Election

- 1931 Bles, Mrs W., *The Gables, Barton, Cambs.*
- 1933 Borenus, Prof. Tancred, Ph.D., D.Lit., 28, *Kensington Gate, W. 8.*
- 1935 Borer, O., B.E., A.M.I.C.E., A.M.I.M.E. 25, *Barrów Road.*
- 1932 Boston, Rev. J. N. T., B.A. (*Jesus*) *Wheeley Moor Farm, Colleshill, Warwickshire.*
- 1923 Boulton, Captain E. F., *Water Meadow, Brundall, near Norwich.*
- 1900 † Bowes, G. B., M.A. (*Emmanuel*) 21, *Newton Road.*
- 1924 Briggs, G. E., M.A. (*St John's*) 8, *Luard Road.*
- 1909 Brindley, H. H., M.A., F.S.A. (*St John's*) 25, *Madingley Road.*
AUDITOR.
- 1931 Brindley, Mrs, 25, *Madingley Road.*
- 1935 Briscoe, Lady, *Lakenheath Hall, Brandon, Suffolk.*
- 1928 Briscoe, Miss E. C., 4, *Gresham Road.*
- 1914 Brook, C. E., *Cranford, Grange Road.*
- 1921 † Brocklebank, C. G., M.A. (Oxon.) 62, *Curzon Street, London, W. 1.*
- 1935 Brooks, F. T., Professor, M.A. (*Emmanuel*) 31, *Tenison Avenue.*
- 1909 † Bullock, J. H., M.A. (*Trinity*) 46, *Glisson Road.*
- 1919 † Burkitt, M. C., M.A., F.S.A. (*Trinity*) *Merton House, Grantchester.*
- 1912 Burrell, Canon H. J. E., M.A., F.S.A. (*Magdalene*) *Balsham Lodge, Trumpington Road.*
- 1929 Bushell, W. D., M.A. (*Trinity*) 25, *Newton Road.*
- 1922 † Bushnell, G. H. S., M.A., F.S.A. (*Downing*) *Hinton Charterhouse Vicarage, Bath.*
- 1931 Bywaters, Rev. F. J., M.A. (*Fitzwilliam Hall*) *The Vicarage, Sawston, Cambs.*

C.

- Cam, Miss H. M., M.A., F.R.Hist.S. (*London*) *Girton College.*
- 1922 Cambridge Public Library (*c/o W. A. Fenton, M.A., Christ's*)
Cambridge.
- 1934 Cambridgeshire County Library (*c/o Miss E. Brooks, Shire Hall,*
Cambridge).
- 1936 Carøe, W. D., M.A., F.S.A. (*Trinity*) 3, *Great College Street, Westminster, S.W.*
- 1907 Cave, C. J. P., M.A., F.S.A. (*Trinity*) *Stoner Hill, Petersfield, Hants.*
- 1929 † Cawdor, The Right Hon. the Earl of, (*Trinity Hall*) *Stackpole Court, Pembroke, S. Wales.*
- 1923 Chadwick, H. M., M.A. (*Clare*) *Elrington and Bosworth Professor of Anglo-Saxon, Paper Mills, Newmarket Road.*
- 1904 Charles, Rev. A. H., M.A., *The Vicarage, Linton.*
- 1929 † Charrington, J., M.A. (*Trinity*) *The Grange, Shenley, St. Albans, Herts.*
- 1906 Chivers, J. S., J.P., *Woodhouse, Impington, Cambs.*
- 1935 Clapham, Prof. J. H., Litt.D., F.B.A., F.R.Hist.S. (*King's*) 76,
1933 *Storey's Way.*
- 1932 Clark, J. G. D., Ph.D., F.S.A. (*Peterhouse*) 5, *Croft Gardens, Barton Road.*

Date of
Election

- 1935 Clark-Kennedy, Mrs A. E., *Middleton Cottage, Sidgwick Avenue.*
- 1922 † Clarke, L. C. G., M.A., F.S.A. (*Trinity Hall*) Curator, Museum of
Archaeology and Ethnology, *Leckhampton House, Grange Road.*
- 1922 Clay, C. F., M.A. (*Trinity*) 11, *Grange Road.*
- 1923 Clear, Miss A., *South End House, Bassingbourn, Royston, Herts.*
- 1923 Clear, Miss G. " " " "
- 1923 Clear, Miss I. " " " "
- 1933 Clear, J. P., J.P. " " " "
- 1930 Clifden, Viscount, *Lanhydrock, Bodmin, Cornwall, and Wimpole
Hall, Royston, Herts.*
- 1927 Clover, Miss M., M.A. (*Girton*) 31, *Storey's Way.*
- 1911 Cobbett, L., M.D., F.R.C.S. (*Trinity*) *Inch-Ma-Home, Adams Road.*
- 1908 Cockerell, Sir S. C., Litt.D., Director of Fitzwilliam Museum,
3, *Shaftesbury Road.*
- 1936 Colbourne, Rev. C. W., B.D., *Teversham Rectory, Cambridge.*
- 1935 Cole, Mrs Leslie, 5, *St Peter's Terrace.*
- 1926 Collins, Miss D. G., *Trebetherick, near Wadebridge, Cornwall.*
- 1936 Collins, W. G., 51, *Highworth Avenue.*
- 1927 Conder, Alderman J. S., 324, *Cherryhinton Road.* AUDITOR.
- 1909 Cook, A. B., Litt.D., Emeritus Professor of Classical Archaeology
(*Queens'*) 19, *Cranmer Road.*
- 1909 Cooke, Mrs Arthur, *Up Hall, Cherryhinton, Cambridge.*
- 1928 Cooper, Miss B., 6, *Gresham Road.*
- 1930 † Coote, C. M. J., *Houghton Dingle, Hunts.*
- 1931 Coulton, G. G., Litt.D., F.B.A. (*St John's*) 201, *Chesterton Road.*
- 1936 Crampton, E. B., M.A., *Sawston.*
- 1895 † Cranage, The Very Rev. D. H. S., Litt.D., F.S.A. (*King's*) *The
Deanery, Norwich.*
- 1931 Crawley, C. W., M.A. (*Trinity Hall*) 1, *Madingley Road.*
- 1923 Creed, Rev. J. M., D.D., Ely Professor of Divinity, *St John's College.*
- 1920 Crisp, Miss C. I. Clabbon, 31, *Union Road.*
- 1920 Cross, Frederick Vernon, *Fore Hill, Ely.*
- 1935 Crundwell, Miss K. (*Newnham*) 7, *Fitzwilliam Road.*
- 1931 Custance, Miss M. A. A., B.A. (*London*) 9, *St Paul's Road.*
- 1907 Cutlack, W., F.R.G.S., *Croyland, Ely.*

D.

- 1933 Dale, Guy F., *Woodlands, Long Road.*
- 1934 Darby, H. C., Ph.D., *King's College.*
- 1908 D'Arcy, R. F., M.A. (*Gonville and Caius*) *The Beach House,
Kessingland, Lowestoft.*
- 1934 Davies, Miss E., B.A., *Homerton College.*
- 1935 Dean, H. R., M.D., Professor of Pathology, Master of Trinity Hall,
The Lodge, Trinity Hall.
- 1929 Deards, A. W., *Dial House, Heathfield, Royston, Herts.*
- 1937 Deck, Reginald, 28, *Tenison Road.*
- 1903 Dent, E. J., Mus.B., Professor of Music (*King's*) 77, *Panton Street.*

Date of
Election

- 1922 Dixon, M., Ph.D. (*Emmanuel*) 27, *Parkside*.
 1935 Dollar, A. T. J., B.Sc., A.K.C., F.G.S. (*Emmanuel*), and 72,
Maida Vale, London, W. 9.
 1936 Draper, J. G. B., *Leyspring, Trumpington Road*.
 1909 † Duckworth, W. L. H., M.D., Sc.D., *Jesus College*.
 1934 Dunn, C. W., M.A., C.I.E. (*Trinity*) *Wymondham House, Brook-*
lands Avenue.
 1934 Dunn, Miss L. A., *The Mantling House, Meldreth, Royston, Herts*.
 1933 Dyer, Rev. C. H., M.A. (*St John's*) 17, *Madingley Road*.

E.

- 1918 Edleston, Miss A., *Gainford, near Darlington*, and 57, *Jesus Lane*.
 1920 Elles, Miss G. L., *Newnham College*.
 1923 Ellis, Miss D., *Bryntirion, Newmarket*.
 1935 Eraut, A., M.A. (*Emmanuel*) 1, *Mortimer Road*.
 1889 † Evans, A. H., M.A. (*Clare*) *Cheviot House, Crowthorne, Berks*.

F.

- 1934 † Fairhaven, Lord, *Anglesey Abbey, Cambridge*.
 1918 Fegan, Miss E. S., M.A., *Girton College*.
 1924 † Fitzgerald, G. M., M.A. (*Trinity*) 1, *Chesterton Lane*.
 1930 Fitzgerald, P. C., M.A., 68, *Green End Road*.
 1934 Flory, Rev. H. W., M.A. (*Fitzwilliam House*) *The Vicarage, Isleham*.
 1933 Foster, Lieut.-Col., O.B., M.C., *Old Mill House, Hildersham*.
 1909 † Foster, P. G. C., *Brooklands*.
 1928 Fowler, Major G. E., F.S.A., *Adelaide, Ely*.
 1936 Frere, S. S., *Magdalene College*.
 1881 † Freshfield, E., LL.D., F.S.A. (*Trinity*) *New Bank Buildings, Old*
Jewry, London, E.C.
 1934 Fyson, Miss, 8, *Mortimer Road*.

G.

- 1927 † Garrod, J. R., M.D. (*St John's*) *Alconbury Hill, Huntingdon*.
 1905 Gaselee, Sir S., M.A. (*King's and Magdalene*) 24, *Ashburn Place,*
London, S.W. 7.
 1906 Gaskell, Miss C. J., *Uplands, Gt Shelford, Cambs*.
 1934 Gatty, H. P. W., M.A., *St John's College*.
 1937 Giles, Mrs Peter, 18, *Brooklands Avenue*.
 1931 Gilmour, J. S. L., B.A. (*Clare*) Assistant Director, Royal Botanic
Gardens, Kew, Surrey.
 1927 Goldsworthy, N. E., M.B., Ch.M., Ph.D. (*Clare*) *Slaney, Chilton*
Parade, Turramurra, New South Wales.
 1933 Goodison, J. W., M.A. (*King's*) *Pastures, Hilton, St. Ives, Hunts*.
 1910 † Goodman, Rev. Canon A. W., B.D., F.S.A. (*Christ's*) *Dormy*
Cottage, Winchester.
 1923 Gourlay, W. B., M.A. (*Trinity*) 7, *Millington Road*.

Date of
Election

- 1932 Gow, A. S. F., M.A., *Trinity College*.
- 1908 Graham, J. C. W., M.D. (*Trinity*) *Inveruglas House, Park Side*.
- 1911 Graham-Smith, G. S., M.D. (*Pembroke*) *Forvie, Hills Road*.
- 1935 Grantham, J., M.A. (*Downing*), *The Spinney, Long Road*.
- 1893 Gray, A., M.A., Master of Jesus College, *Jesus College Lodge*.
- 1918 Gray, J. M., M.A. (*King's*) *Jesus College Lodge*.
- 1919 Gray, Capt. P. W., *Penwith, Hills Road*.
- 1923 Greef, H. E., 4, *King's Parade*.
- 1904 Green, F. W., M.A. (*Jesus*) *Whitefield, Great Shelford*.
- 1885 † Greenwood, J. A., B.A., LL.M. (*Trinity*) *Funtington House, near Chichester*.
- 1907 Greenwood, Canon W., M.A. (*Corpus Christi*) 2, *Trumpington Street*.
- 1925 Griffin, Major J. McC., F.S.A., *Bourn Hall, Cambs*.
- 1919 Griffith, A. S., M.D., *Paradise House, Newnham*.
- 1934 Guillebaud, Mrs, *Driftway House, Wilberforce Road*.
- 1920 Gurney, Miss A. M., M.D. Edin., D.P.H. Cantab., 2, *Gonville Place*.

H.

- 1894 Haddon, A. C., Sc.D., F.R.S. (*Christ's*) 3, *Cranmer Road*.
- 1931 † Haddon, E. B., M.A. (*Christ's*) 1, *Cranmer Road*. TREASURER.
- 1928 Hallidie, A. H. S., M.A., F.R.C.S., *Linton House, Linton*.
- 1927 Hampson, Miss E. M., Ph.D. (*Liverpool*) (*Newnham*) 50, *Regent Street*.
- 1900 Harding, W. A. H., M.A. (*Peterhouse*) *The Hall, Madingley*.
- 1934 Harriss, C. F., *Bray's Lane, Ely*.
- 1911 † Haslam, Mrs J. H. F., 30, *Eaton Square, S.W. 1*.
- 1932 Hawkins, G., O.B.E., M.A. (*Christ's*) 21, *Sidney Street*.
- 1934 Hawkins, T. A., *Fairway, Worlington, Bury St Edmunds, Suffolk*.
- 1909 Hayles, W. H., 9A, *Union Road*.
- 1935 Heffer, E. W., 71, *Barton Road*.
- 1932 † Hele, T. S., M.D. (Master of Emmanuel) *The Master's Lodge, Emmanuel College*.
- 1935 Heley, P. E., *Maris House, Trumpington*.
- 1933 Hoare, Miss A. D. M., Ph.D., *Newnham College*.
- 1918 † Hope, Lady, *Binsted, Herschel Road*.
- 1903 Hopkins, Prof. Sir F. G., O.M., M.A., F.R.S. (*Emmanuel*) Sir William Dunn Professor of Biochemistry, *Saxmeadham, 71, Grange Road*.
- 1928 Hopkins, Lady, *Saxmeadham, 71, Grange Road*.
- 1922 † Hopkinson, Capt. E. C., M.C., *Kettlethorn, Sway, Hants*.
- 1932 † Huddleston, Commander R. F. Eyre, J.P., D.L., *The Hall, Sawston*.
- 1936 Hudson, Mrs, *Kirby Lodge, Little Shelford*.
- 1920 † Hughes, A. W. (*Trinity*) 54, *Palace Gardens Terrace, Campden Hill, Kensington, W*.
- 1920 Hughes, H. C., M.A., F.R.I.B.A. (*Peterhouse*) *Tunwell's Court, Trumpington Street*. PRESIDENT.
- 1903 † Hughes, T. C., M.A., F.S.A. (*Pembroke*) *Oakrigg, Scotforth, Lancaster*.

Date of
Election

- 1914 † Hulbert-Powell, Canon C. L., M.A. (*Trinity*) 58, *Grange Road*.
1929 Hutchinson, R. L., M.A. (*St John's*) *The Orchard, Harston*.

J.

- 1936 Jacklin, Capt. J. V., *North House, Royston, Herts*.
1935 Jackson, K. H., B.A., *St John's College*.
1928 Jenkin, R. Trevor, M.A., F.Z.S. (*Jesus*) *Raipur, C.P., India*.
1896 † Jex-Blake, Miss K., 4, *Airlie Gardens, Campden Hill Road, London, W. 8*.
1936 Jolliffe, Miss N. C., M.A., *Girton College*.
1888 † Jonas, H. M., *The Chase, Furze Platt, Maidenhead, Berks*.
1902 Jones, E. L., M.D. (*Downing*) *Stepaside, Trumpington Road*.

K.

- 1927 Kelchner, Miss, Ph.D., *College Holt, Huntingdon Road*.
1906 † Keynes, G. L., M.A. (*Pembroke*) 6, *Harvey Road*.
1910 † Keynes, J. N., Sc.D. (*Pembroke*) 6, *Harvey Road*.
1880 Kirkpatrick, The Very Rev. A. F., D.D. (*Trinity*).

L.

- 1909 Lapsley, G. T., M.A., *Trinity College*.
1932 Laws, C. U., M.D. (*Durham*) 1, *Newnham Terrace*.
1930 Leaf, C. S., B.A., F.S.A. (*Trinity*) *The Manor House, Freckenham, Bury St Edmunds*.
1937 Lebus, A. H. H., *Hatley Park, Hatley St. George, Cambs*.
1924 † Lethbridge, T. C., B.A., F.S.A. (*Trinity*) *Mount Blow, Great Shelford*.
DIRECTOR OF EXCAVATIONS.
1910 Lewin, H. W., M.A. (*Clare*) *Farnham Common, Bucks*.
1926 Lloyd, Mrs, 7, *Manor Court, Pinehurst, Grange Road*.
1926 Lloyd, Miss M. E. H., M.A. (*Newnham*) 7, *Manor Court, Pinehurst, Grange Road*.
1934 Loewe, Herbert, M.A. (*Queens'*) 85, *Milton Road*.
1925 Long, Mrs K., *The Beeches, Linton*.
1919 Long-Innes, Mrs Grace, 23, *Chesterton Road*.
1910 † Love, Rev. A. E., M.A. (*Trinity College, Dublin*) *Locking Vicarage, Weston-super-Mare*.
1930 Lucas, C., M.R.C.S., *Burwell, Cambs*.
1927 Luddington, Mrs L., *Waltons, Ashdon, Saffron Walden*.
1919 Lyon, T. H., M.A., *Corpus Christi College*.

M.

- 1919 Macalister, R. A. S., Litt.D., Professor of Celtic Archaeology,
National University, 18, *Mount Eden Road, Donnybrook, Co. Dublin*.

Date of
Election

- 1919 Macfarlane-Grieve, G. M., M.A. (*Magdalene*) *Toft Manor, Cambs.*
 1933 M^cArthur, Mrs, 1, *Belvoir Terrace.*
 1934 M^cCombie, Mrs, *Thurso House, Madingley Road.*
 1933 M^cMorran, Miss H. I., *Girton College.*
 1905 † Mander, G. P., M.A., F.S.A. *The Dippons, Compton, Wolverhampton.*
 1921 † Mason, J. H., M.A., 39, *Albany Mansions, Albert Bridge Road, London, S.W.*
 1899 Minns, E. H., Litt.D., F.B.A., F.S.A. (*Pembroke*) Disney Professor of Archaeology, 2, *Wordsworth Grove.*
 1932 Missen, D. F. R., 42, *Hurst Park Avenue.*
 1927 Morley, E., 20, *Halifax Road.*
 1935 Morris, Miss M. M., 6, *Bateman Street.*
 1921 Moule, Rev. A. C., Litt.D. (*Trinity*) Professor of Chinese Language and History, 34, *Chesterton Hall Crescent, Cambridge.*
 1933 Mundy, P. C. D., F.S.A., *Caldrees Manor, Ickleton, Gt. Chesterford, Essex.*
 1935 Murray, Miss Margaret A., D.Litt. (*London University*) 18, *Regent Terrace.*

N.

- 1923 Navarro, J. M. de, M.A., F.S.A., *Trinity College.*
 1933 Newman, F. C., M.A. (*Downing*) *Norman Hall, Ickleton.*
 1933 Newman, L. F., M.A., *St Catharine's College.*
 1932 Newman, M. H. A., M.A., *St John's College.*
 1905 Nix, Miss I. J., 21, *Flodden Road, Myatts Fields, London, S.E. 5.*
 1934 Norton, F. J., M.A. (*Pembroke*), 38, *Alpha Road.*

O.

- 1934 Ockleston, Mrs W. H., *The Church Farm, Caxton, Cambs.*
 1896 † Oldham, H. Y., M.A., *King's College.*
 1925 Oram, Miss G. M., 46, *Hills Avenue.*
 1930 O'Reilly, Miss M. M., M.A. (*Girton*), 6, *Dean Court, Holbroke Road. LIBRARIAN.*
 1925 † Orr-Paterson, Mrs M., *Caxton, Cambs.*

P.

- 1930 Palmer, Mrs H. E., *Newnham College.*
 1908 Palmer, J. S., 129, *Cambridge Road, Trumpington.*
 1925 Palmer, M., *The Nook, Meldreth, Royston, Herts.*
 1901 † Palmer, W. M., M.A., M.D., F.S.A. (*Pembroke*) *Richmonds, Linton.*
 1880 † Parker, G., M.A., M.D. (*St John's*) 14, *Pembroke Road, Clifton, Bristol.*
 1908 † Parsons, Miss C. E., *Portway, Little Abington.*
 1933 Parsons, F. B., M.A., M.D., F.R.C.P. (*Downing*) 77, *Grange Road.*
 1889 Pearce, N. D. F., M.A. (*Trinity*) *Cedar House, Grantchester.*

Date of
Election

- 1923 Peck, E. S., M.A. (*Fitzwilliam House*) *Friarswood, Long Road.*
 1925 † Peeling, G. S., *Bull Hotel, Barton Mills, Mildenhall.*
 1933 Phillips, C. W., M.A., LL.B., F.S.A. (*Selwyn*) 78, *Chesterton Road.*
 1935 Phillips, Miss K. S., *The Rectory, Hildersham, Cambs.*
 1933 Phillips, Rev. P. R., M.A. (*Trinity*) *The Rectory, Hildersham, Cambs.*
 1912 Pierce, R., *Chesterton Hall.*
 1910 Pollock, Mrs G., *Harefield, Chaucer Road.*
 1883 † Ponsonby, Rev. Chancellor S. G., M.A. (*Trinity*) 34, *Hornton Street, London, W. 8.*
 1931 Porter, C. P., *The Old Vicarage, London Road, Royston, Herts.*
 1931 Portway, Mrs, 33, *Millington Road.*
 1925 Pratt, L. D., 18, *Magrath Avenue.*
 1925 † Previt -Orton, C. W., Litt.D., F.B.A. (*St John's*) 55, *Bateman Street.*

Q.

- 1922 † Quiggin, Mrs, 6, *Grantchester Road.*

R.

- 1934 Rackham, Harris, M.A., *Christ's College.*
 1889 Ransom, F. P. F., M.D., *Combehurst, Winscombe, Somerset.*
 1906 Rapson, E. J., M.A. (*St John's*) 8, *Mortimer Road.*
 1928 Reed, F. R. Cowper, Sc.D. (*Trinity*) 19, *Madingley Road.*
 1935 Richardson, Prof. A. E., F.S.A., F.R.I.B.A., 41, *Russell Square, W.C. 1.*
 1921 Roberts, S. C., M.A. (*Pembroke*) 37, *Barton Road.*
 1913 Robertson, D. S., M.A., Regius Professor of Greek, *Trinity College.*
 1909 Robinson, F., M.D., 8, *St Paul's Road.*
 1937 Rogers, J. S., 105, *Gilbert Road.*
 1936 Rolf, Ronald, *Church Lane, Shepreth, Royston, Herts.*
 1931 Ruck, G. A. E., B.A. (*Gonville and Caius*) *The Delles, Great Chesterford, Essex.*
 1935 Rygate, Mrs D. J., 39, *Glisson Road.*

S.

- 1907 Salaman, R. N., M.D., *Homestall, Barley, Herts.*
 1921 † Salter, F. R., M.A., *Magdalene College.*
 1930 Saltmarsh, J., M.A., F.S.A., F.R.Hist.S., *King's College.*
 1937 Saumarez, Hon. Marion, *Coton Road, Grantchester.*
 1927 Sayce, R. U., M.A. (*St Catharine's*) *University Museum, Manchester, 13.*
 1889 Scruby, Mrs Z. C., 2, *Shaftesbury Road.*
 1936 Scruby, Miss Z. M., M.B., B.S., D.P.H., 2, *Shaftesbury Road.*
 EXCURSION SECRETARY.
 1885 † Sebley, F. J., 59, *Mawson Road.*
 1935 Seltman, C. T., M.A., F.R.N.S., *Queens' College.*
 1906 Seward, Sir Albert, Sc.D., LL.D., F.R.S., Emeritus Professor of Botany, 209, *Cromwell Road, London, S.W. 5.*

Date of
Election

- 1919 Shearer, Cresswell, Sc.D., F.R.S. (*Clare*) *The Gerrans*, 19, *Bentley Road*.
- 1928 Smith, Commander S. N., R.N. rtd., *Hartford*, 28, *Newton Road*.
- 1929 Smout, C. L., 104A, *Mill Road*.
- 1935 Smythe, Rev. A. W., M.A. (*Trinity*) *Audley Cottage*, *Chesterton Road*.
- 1927 Steel, A. B., M.A., F.R.Hist.S., *Christ's College*.
- 1909 Stewart, Rev. H. F., D.D. (*Trinity and St John's*) *Girton Gate*, *Huntingdon Road*.
- 1927 Strachey, Miss J. P., M.A., Principal of *Newnham College*.
- 1927 Strickland, T. A. G., M.A. (*Sidney Sussex*), c/o *Capron & Co.*, *Savile Place*, *Conduit Street*, *London*, W. 1.
- 1934 Stringer, R. H., B.A., *Downing College*.
- 1909 Stubbert, Miss M. R. W., c/o *Barclays Bank*, *Cambridge*.
- 1935 Swift, Councillor W. H., 34, *Halifax Road*.
- 1930 Sykes, Miss, *Balls Grove*, *Grantchester*.

T.

- 1925 Tams, W., 19, *Humberstone Road*.
- 1929 † Tebbutt, C. F., *The Ferns*, *Eynesbury*, *St Neots*.
- 1900 Tebbutt, Lieut.-Col. L., J.P., D.L., T.D., *Stagsholt*, *Gresham Road*.
- 1935 Teversham, T. F., B.Sc. (*London*) 18, *Hillside*, *Sawston*.
- 1933 Thomas, Mrs Hamshaw, 3, *Millington Road*.
- 1883 Tilley, A. A., M.A. (*King's*) 2, *Selwyn Gardens*.
- 1930 Trevelyan, G. M., O.M., M.A., F.B.A., Regius Professor of Modern History (*Trinity*) *Garden Corner*, *West Road*.
- 1919 † Truro; The Rt Rev. The Lord Bishop of, *Lis Escop*, *Truro*.
- 1928 Turner, Miss, 13, *Storey's Way*.
- 1930 Turner, W. F., 88, *Chesterton Road*.

U.

- 1884 † Underdown, H. W., B.A., LL.M. (*Pembroke*) *Charterhouse*, *E.C. 1*.
- 1932 Usher, Miss Dorothy, B.A. (*London*) 17, *College Parade*, *Brondebury Park*, *N.W. 6*.

V.

- 1908 † Venn, J. A., Litt.D., F.S.A., J.P., President of *Queens' College*, *The Lodge*, *Queens' College*.
- 1927 Vickers, Miss M., 4, *Newnham Terrace*.
- 1932 Vinter, G. O., M.A. (*University College, Oxford*) *The Manor House*, *Thriplow*, *Royston*, *Herts*.

Date of
Election

W.

- 1935 Wace, A. J. B., M.A., F.B.A., F.S.A. (*Pembroke*) Laurence Professor
of Classical Archaeology, *Museum of Classical Archaeology,*
Little St Mary's Lane.
- 1925 Walker, F. M., *School House, Manea, Cambs.*
- 1935 Walker, W. L., M.A. (*Emmanuel*) 1, *Salisbury Villas, Station Road.*
- 1910 Walston, Lady, *Newton Hall, Newton, Cambs. and 14, Carlos Place,*
W. I.
- 1922 Ward, Dudley (*St John's*) *The Old Vicarage, Grantchester.*
- 1936 Warner, E. H. Lee, *Wimpole Lodge, Royston, Herts.*
- 1936 Way, R. S., M.A., *Grey Home, Brinkley, Newmarket.*
- 1931 Webb, G. F., M.A. (*Magdalene*) *Low Farm, Elsworth, Cambs.*
- 1909 Webber, M. F. V. J. A., *Wimbish Manor, Shepreth, Royston, Herts.*
- 1883 † Weber, F. Parkes, M.D., F.S.A. (*Trinity*) 13, *Harley Street,*
London, W.
- 1920 Whitaker, F. R., 68, *Bridge Street.*
- 1922 White, F. Puryer, M.A. 16, *Madingley Road.*
- 1927 Whitehead, R. B., M.A. (*St John's*) 30, *Millington Road.*
- 1906 Whitney, Rev. Prof. J. P., D.D., F.R.Hist.S. (*King's*) 6, *St Peter's*
Terrace.
- 1930 Wiles, Miss, 13, *Trumpington Street.*
- 1922 Wilkinson, Rev. C. G., M.A., 1, *Bene't Place.*
- 1922 Williams, Rev. J. F., M.A., F.S.A. (*Queens'*) *South Walsham Rectory,*
Norwich.
- 1931 Wisbech Museum and Literary Institution (c/o L. A. Curtis-
Edwards, M.A.) Wisbech.
- 1933 Wolf, C. G. L., Ph.D. (*Christ's*) *The Pytell, Newnham Walk.*
- 1911 Wood, A., M.A. (*Emmanuel*) *Ben Glas, 15, St Barnabas Road.*
- 1930 Wood, Rev. C. T., B.D., *Queens' College.*
- 1933 Woodard, A. N. P., *Jesus College.*
- 1932 Woodard, C. R. (*Trinity*) *Sutton Vicarage, Ely.*
- 1932 Wright, Lt.-Col. G. J. Hornsby, M.A., D.S.O., *Emmanuel College*
- 1934 Wright, J. Aldren, M.D., 171, *Huntingdon Road.*

Y.

- 1937 Yelf, F. W., *Bene't House, Brooklands Avenue.*
- 1935 Yglesias, Rev. F. M., M.A. (*Trinity*) *Langton Dower, Girton Road*
- 1932 Younger, R. J., *The Place, Thriplow, Royston, Herts.*
- 1912 † Yule, G. Udny, M.A., *St John's College.*

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- 1928 Allen, Mrs, 2, *St Peter's Terrace.*
 1930 Barnard, Mrs, 26, *Warkworth Street.*
 1927 Bird, Mrs, 5, *Gresham Road.*
 1935 Blackman, Mrs, *Uppercross, Storey's Way.*
 1928 Bowes, Mrs, 21, *Newton Road.*
 1935 Bromwich, J. F.A., *St John's College.*
 1934 Bullock, Mrs, 46, *Glisson Road.*
 1934 Clay, Mrs, *Upton House, 11, Grange Road.*
 1936 Collins, Mrs W. G., 51, *Highworth Avenue.*
 1933 Dyer, Mrs C. H., M.A., 17, *Madingley Road.*
 1908 Graham, Mrs, *Inveruglas House, Park Side.*
 1910 Green, Mrs, *Whitefield, Great Shelford.*
 1934 Hallidie, Mrs, *Linton House, Linton.*
 1936 Hudson, Miss, *Kirby Lodge, Little Shelford.*
 1910 Lewin, Mrs, *Farnham Common, Bucks.*
 1910 Minns, Mrs, 2, *Wordsworth Grove.*
 1928 Peck, Mrs, *Friarswood, Long Road.*
 1926 Previté-Orton, Mrs, 55, *Bateman Street.*
 1909 Seruby, Miss, 2, *Shaftesbury Road.*
 1929 Strickland, Mrs, *c/o Capron & Co., Savile Place, Conduit Street,*
London, W. 1.
 1933 Venn, Mrs J. A., *The Lodge, Queens' College.*
 1936 Vinter, Mrs G. O., *Manor House, Thriplow, Royston, Herts.*
 1909 Webber, Mrs, *Wimbish Manor, Shepreth, Royston, Herts.*
 1936 White, Mrs F. P., M.A., 16, *Madingley Road.*
 1937 Yelf, Mrs F. W., *Bene't House, Brooklands Avenue.*

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SOME NOTES ON THE CHARACTER AND
DATING OF DOMESTIC ARCHITECTURE
IN THE CAMBRIDGE DISTRICT.

By H. C. HUGHES, M.A., F.R.I.B.A.

INTRODUCTORY.

The true antiquarian is interested in the whole course of life preceding this epoch.

The true collector, as in the Cambridge Folk Museum, amasses things of his own period, as well as those he particularly loves. There is no reason to despise buildings and furniture because they are the work of our great-grandfathers' and great-grandmothers' and later generations. It is the more important for us to know about the later times because they are not known and appreciated. The older things have now a collector's value; nothing in building after 1700 has this.

These notes must omit the style characteristics of the more important, obvious sort, and also the really verifiable evidence, documents, dates, heraldry, etc. In any case it is always useful to check up such dating by internal evidence; documents do not always tell us about alterations.

In studying the architecture of a district one must have some scheme on which to work in describing the process, such as:

(I) **Materials** available for ordinary use, either on the spot, or that can be brought at a reasonable cost by the transport which is available.

(II) **Craftsmanship**, growth of skill in different crafts.

But remember:

(1) Skill in towns, followed often *much* later by equal skill in country places.

(2) Though primitive craftsmanship is soon improved on, some crafts improve to a certain point, and then deteriorate.

(3) When a thing is well and satisfactorily made it stays

as traditional building and is very hard to date, e.g. very much of the brown brick building of Cambridge or the ordinary timber or clay-bat building.

(4) When a thing is rather badly made, it is soon abandoned, e.g. the big Jacobean windows.

(III) **The varying of social conditions**, which controls size, purpose, and plan of dwelling; e.g. Cambridgeshire has very few great houses, but it has monasteries, a castle or two, and colleges. For the rest, small houses but few hovels.

(IV) **Fashion** and influence of travel and books. In this especially remember the *Time Lag*. In Cambridge itself occasionally the style is up to the minute, when a King or enterprising Master comes in—King's Chapel, Trinity Library, or the Fitzwilliam Museum, or Girton College. Much more usually everything comes with more than a provincial lateness. Styles even survive a century or so, e.g. Peterhouse or St John's. Usually it takes twenty to fifty years for a new fashion to reach Cambridgeshire, especially owing to the fact mentioned above, that it is only when the old has ceased to be useful that it is readily replaced.

Building in Cambridgeshire is mixed, like its geography.

The fens provide reed for thatch. Foundations are impossible except on the islands, but these islands are accessible by water for solid imported materials.

The chalk lands give abundance of open country, perfect foundations, an excellent, though perishable, building stone, and abundance of flint.

The clay lands produce brick and tile in the lowlands, and oakwoods on the uplands with good timber.

The north of the county has good rivers which transport:

(1) Stone, from Northamptonshire, by the Nene and the Welland.

(2) Tiles and brick from Holland and Lincolnshire across the Wash.

(3) Pine from Scandinavia.

The uplands of the south have a few good roads, which bring timber from Essex, and brick from Essex, Suffolk, and Hertfordshire.

Cambridgeshire is simple and in scale for a reasonable life, neither the little diamond-paned cot of the home counties, nor the grand mansion. Yet there are distinct local types. The character of the Cam valley is different even from the Ouse valley in Huntingdonshire. The scenery of Cambridgeshire is reflected in the landscape gardening, quiet and level and open, not rugged and romantic.

Cambridgeshire has few early buildings. The so-called School of Pythagoras in Cambridge is a typical late Norman house, with rubble walls trimmed with stone windows and vaulted undercroft. Clunch is the commonest material for rubble, though for more expensive buildings a harder stone was imported, as in much of the Ely building. The upper beds of the stone quarries of Northamptonshire, like Barnack Rag, competed with similar stone easily accessible by water in Kent. Cut stone was at first almost all from Barnack, near Stamford, till those quarries were worked out from over-use. Gradually other quarries came into use, such as Weldon. Clipsham, a similar shelly limestone, comes from a good deal farther north. Stone slates were made mostly at Collyweston, where the upper beds of the Oolite are split easily by frost, the stones having been stacked in the open. The very steep pitch of early roofs marked by a stone drip up a tower or higher building often means that the roofs were thatched. Rubble walls must be two to three feet thick to stand up, so there is little need of foundations to spread the weight. Where the modern builder uses boards for a temporary shuttering for such walls, the Roman and the medieval builder made permanent shuttering of flattish flints and roughly coursed stone, and later of brick, tumbling in the rough stuff and mortar between. Lime mortar will only set hard on long exposure to the air, when it absorbs carbon dioxide; so building was very slow, and abandoned altogether during the winter, when the walls were covered up by mats. In expensive work, where many men were employed and the walls went up more rapidly, the mortar sometimes never did set, and the rubble comes out if a hole is made in the outer casing. This is what happened when the spire of Chichester Cathedral collapsed during its restoration. Clunch used as masonry occurs

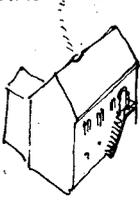
in the fourteenth-century ground-floor of the Manor Farm at Grantchester, and the similar lowest storey of Abington Pigotts.

Clunch makes beautiful masonry and lasts well if it can be protected from drips by wide eaves, or from water soaking into the surface of walls; often single courses of brick are used alternatively with the courses of cut clunch. It perishes mainly just under copings or string courses, and on the edges of buttresses. When the edges have gone the rest of the surface follows; so clunch boundary walls decay more easily than cut-stone doorways. Clunch was so abundant and could be got in such good blocks that it was frequently used where it was quite unsuitable, for the steps of a staircase, and the mullions and cills of windows, as in the older college buildings. Many old clunch walls were repaired by refacing with bricks. In St Botolph's Church the perished clunch was covered up by very thin fragments of stone, some not more than $\frac{3}{4}$ inch thick.

For internal work, such as fireplaces, clunch was ideal, as it could be quarried in very large blocks, worked to a beautiful finish, or carved and painted. A modern example of large clunch blocks is the War Memorial at Sidney Sussex College. The material for this came from Burwell; but the quarry at Cherryhinton produced very fine large blocks. When brick was brought in it was used at first only as a surface protection to walls of clunch rubble: the fifteenth-century courts of Queens' College are built in this way (a $4\frac{1}{2}$ inch facing; even the bricks which seem to be headers are only half-bricks), and so is the much later library block of Peterhouse, 1633. Stone was sometimes used even in farm buildings, the great barn of Kingston Wood Manor has stone foundations on which rests the normal timber construction. It was very easy to draw with a knife on clunch: so initials, inscriptions, and even pictures, were made which are now very interesting. They can be dated by the character of the lettering. In the old University Library were many scribbles made by undergraduates of Charles I's time, but they are hidden now behind the new plaster.

The earliest timber construction is of roughly squared

TYPICAL HOUSE SHAPES IN CAMBRIDGESHIRE



XII cent. School of Pythagoras



XIV cent. Chandlers



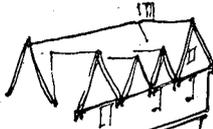
XIII cent. Cottage



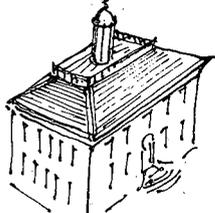
Gt Chesterford. Parterry



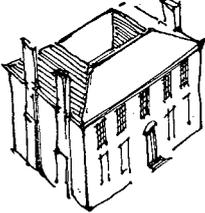
Dovecot.



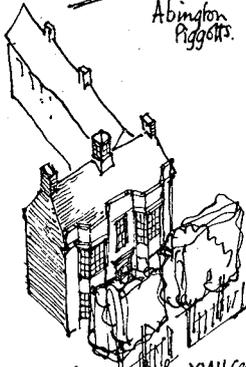
Abington Piggotts.



Mid XVIIIth Cent.



Early Georgian Vicarage. Over.

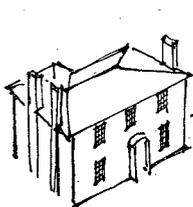


late XVII cent. house, early XVIII cent. frontage, and late XVIII cent. alteration splinter front: Barner House Linton.

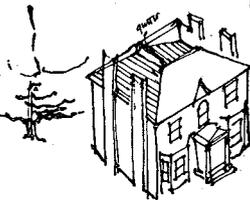


Mansard roofed, frosted & painted.

Grantchester Cottages



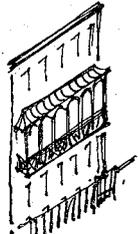
Early XIX cent. usually with cedar or other conifers in garden.



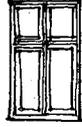
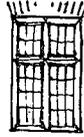
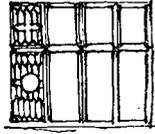
Mid XIX cent. Villa. Survival of tradition.



XIX cent. Picturesque Cottages (Grantchester)

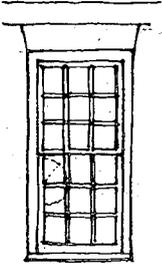


Early XIX cent. Town House (Cambridge)

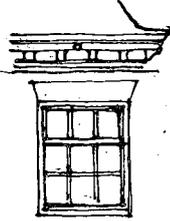


Early XVII Cent
oak frame

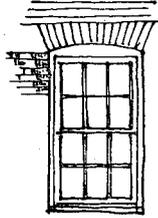
The same with
Victorian casements.



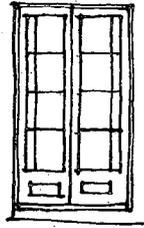
Early oak sliding
sash window.



2nd floor window
Peterhouse
Lodges



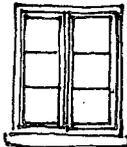
Sash window



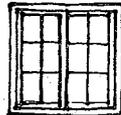
French window.
Marginal panes
c 1820



Cast Iron Cottage
Casement.



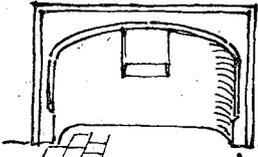
Inward opening
Casements. c1830



Yorkshire
sliding sash.



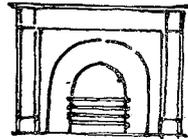
late XVIII cent
Gothic window.



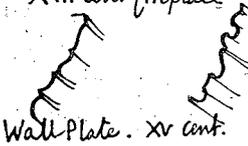
XVII Cent fireplace



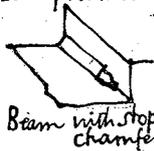
Early XVIII cent.



Early XIX cent fireplace.



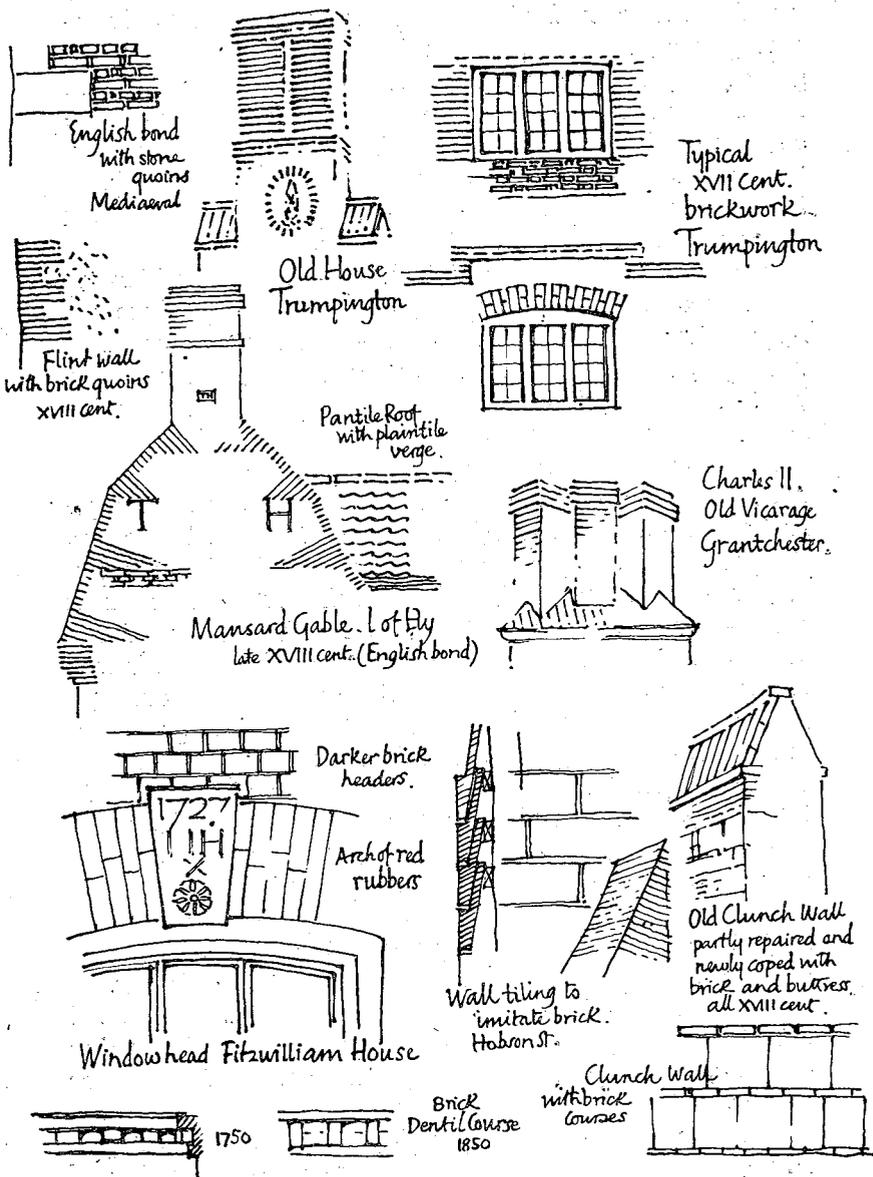
Wall Plate. XV cent.



Beam with stopped
chamfer.



Beam. c1650-80



timbers, on a foundation of rubble or brick, framed only crudely and covered with boards, as in the roof of Peterborough and Ely Cathedrals; but in Essex it is sometimes very grandly used in an imitation of masonry columns, as at Tiptofts Manor. On the whole the woods of Essex and the clay lands of Cambridgeshire and Huntingdonshire produced trees of no great size but very convenient for building, so that the timber buildings of these parts are of comparatively small beams, quite distinct from the heavy black and white of the Midlands. They need little bracing, as the members are so numerous. In the Second Court of St John's there are large main timbers and cross-beams about every four feet in height, with much smaller timbers between covered with plaster, but sham beams are painted in green, a regular line across wood and plaster alike.

Some carpenters say they know at a glance the difference between chestnut and oak in old buildings, but most people find them very hard to tell apart. English oak is short in the grain, and twists and cracks without losing its strength. It is interesting to compare the oak timber construction of the eastern counties with the timber houses of the Rhine countries, where the long straight beams of pine produce a construction which is completely different in detail; even the gutters are of hollowed-out trunks, and painting is used everywhere to protect the softer wood from the weather. The modern affection for black and white has little tradition in Cambridgeshire. Tar was used in the Midlands, but, so far as I know, never in East Anglia, where the timber soon went grey on exposure. The shrinkage between plaster or daub on wattle infilling soon led to the wattle and daub being put on all but the corner posts and overhanging beams, in fact as soon as nails became plentiful enough to use abundantly.

The whole was then limewashed, white, cream, or pink, and this limewashing was often renewed every year, like spring cleaning, and preserved and waterproofed the clay or plaster.

The commonest protection for the timber frame in cottages, farms, and mills must have always been weather boarding, of elm, or any available wood, and later deal painted or tarred.

Elm is difficult to fix but very durable, and needs no treatment to preserve it, but the sapwood is very liable to attack by beetle: the modern craze for elm with the wavy edge of the tree left on is entirely untraditional, unpractical, and absurd. Deal was often left unpainted, and turned a lovely pale grey. Vertical boards nailed together cover the exposed edges of the boards on the corners. Tilted weather boards, often supported on simple brackets, are commonly put on the gables of plaster or boarded buildings to throw the water clear. Sometimes the bottom four feet or so only of a cottage are boarded as the plaster may be knocked or damaged (e.g. the cottage opposite the church in Trumpington).

The straw thatching of Essex and Cambridgeshire goes into a tuft at the gable, to protect the plaster surface from the weather, though there are on brick buildings a few instances of the Midland practice of rounding the ends off. Dormers either nestle under the lifted eaves, or have gable roofs of their own. Often the apron below the window cill has been renewed in tile.

Reed, with straw or sedge ridge, was used for thatching buildings in or near the fens, such as St Michael's Church, Longstanton, and many houses in the Isle of Ely: but thatch has always been renewed so frequently and often replaced by tiles, that it is hard to say, except in the fens, if the original roof of any building was reed or straw thatch.

Many of the mediæval types of construction lasted well into the eighteenth century. Walls of clay-bat, either made solid between boards, or built as blocks, must have been very common in the Middle Ages. Walls formed, or only faced, with flints, need protection of stone or brick on all exposed edges, doors, windows, buttresses, etc. In later times brick was used in rusticated corners, window arches, bonding courses, etc.

There is an early record of brick being made in a field at Ely for one of the Abbey buildings, but I can find no record of where the bricks of mediæval buildings in Cambridge, such as St John's College, came from. Mr Swann believed that they were made from the upper layers of some of the Cambridge clay, and he made a quantity of bricks that burnt a

reddish grey. Old-fashioned brickmaking, even to-day, leaves little trace; the clay is dug in a field, and left to season all winter: churned and mixed perhaps in a pug mill by a horse walking in circles. Cinders are mixed in with clay: it is cast into bricks and these are built up, still in the open field, with layers of fuel: the whole is smeared over with clay and set alight, and when the bricks are carried away there is nothing left but the hole from which the clay was dug, and yet sometimes the brickmaking has been carried on in the same spot for centuries. Very good red bricks have been made from the fifteenth century onwards at Woolpit in Suffolk and Sible Hedingham in Essex, and these are still very much used in Cambridge. Much of the early brick must have come from the Low Countries or from the country round the Humber by water, but the characteristic pinkish yellow of Cambridge brick is frequent too. Early bricks are normally small, not more than two inches thick, with wide joints. There is very little moulded or carved brickwork nearer than Downham in Norfolk.

The long reign of Elizabeth, with its burst of the building of comfortable homes in towns and manors, did not much alter the building materials available, though here, as elsewhere, the buildings were cheaper in character than the older buildings, so many of which were built with ecclesiastical money and traditions. Stone and lead were little used: timber or brick for walls and steep-pitched tile roofs were normal. The eastern counties certainly were a good deal influenced by intercourse with the Netherlands, which shows in the detail, and especially in the curly gables, and in the little cupolas. The gallery and President's Lodge of Queens' are shown in Loggan's prints with delightful Netherlandish cupolas of timber and lead. If the plumbers were denied the opportunity of much plain lead roofing they became very busy with these ornamental works: they spent their skill too on ornamental rain-water heads, as in St John's, and above all in leaded windows of elaborate geometrical designs. Indeed, glass almost came to take the place of plaster as an infilling in the timber construction, as it is doing to-day in the panels of a reinforced concrete or steel frame: and it is likely that

the vast windows; when the lead came began to perish, became so draughty that they quickly lost their popularity and helped more than anything to establish the symmetrical ranges of plain narrow windows with oak or stone mullions and transomes only and plain rectangular panes that are the foundation of the so-called Palladian tendencies under Charles I.

The other craftsman who came into prominence in improving the comforts of the Elizabethan squire and merchant was the plasterer, first employed to make ceilings under the joists which once had been covered only with ill-fitting oak boards, then to cover the outer frames of houses with a continuous weather-resisting layer. On the wet plaster could be pressed moulded ornaments: so developed the elaborate strapwork with arabesques, flowers, and ornaments in high relief that figure on the ceiling of the gallery at St John's, and over many Cambridgeshire fireplaces, as in Lordship Manor at Cottenham, where they are all that is left of the elaborate Elizabethan overmantels. In Essex especially this plaster-craft passed to the outside of buildings, as in several elaborate examples at Saffron Walden. The simpler plastered buildings are panelled out with a comb and marked with simple patterns made by raking or twisting the tool on the still soft plaster. This has a practical as well as an ornamental value, as it compresses the surface and prevents "crazing". A similar process applied to the surface of cheap bricks which were liable to flake in frost has produced the "Rustic" brick, which is so much the rage in cheap building to-day.

Fireplaces were usually plastered too, with low elliptical heads of clunch, or of chamfered bricks, with a coat of plaster, almost always removed in modern restoration. They were made smaller and so better to draw than the earlier fireplaces, and have a sinking in the back to tempt the heavy wood smoke up.

The fondness of the Elizabethan carpenter for applying Netherlandish ornament to panelling led to an increasing use of small nails to hold on the fretted patterns. These came from Staffordshire, but the panels still remained small and squarish, the limit of their piece of English oak. However,

the eastern ports had for years been importing pine from Norway or the Baltic as the boards for wainscoting, and its use as scaffolding in the Netherlands showed the Elizabethans the way to solve one of the most difficult of their problems. How many saints owe the first steps to their canonization to their miraculous support of the frail medieval scaffolding! When these straight slender poles were sent in boat loads to Lynn it was often felt that such use was a waste of them, and, as in the building of Peterhouse Chapel, the best of the poles were handed on to the carpenter. Some fir beams from the houses on Peas Hill which were demolished to make way for the steel-frame Guildhall bear the sharply-cut stopped chamfer that went out before the end of the sixteenth century, and soon fir came to be valued for joinery more highly than oak. It was straight and long: it would not warp or twist: above all you could get long boards that revolutionized the old notions of panels, and though it needed to be painted, why there was an added delight! The Elizabethans had tried to ignore the studwork construction by painting thin eastern patternings across stud and plaster alike (excellent examples can be seen at houses at Linton and Hinxton and in the Museum at Saffron Walden), but here was a material which could make delicious wide surfaces of smooth coloured wood, and if it shrank a little or went at the joints, these could be filled with putty, and the paint would hide every defect.

Paint indeed was to play a very important part, along with fir, in the next phase of architecture. Just as the chisel completely changed the character of Romanesque stonework, creating a passionate desire for deeply-cut mouldings everywhere, and as the discovery of the mitre had changed paneling, so the use of painted deal became a passion in the late days of the Commonwealth and especially in the gaiety of the Restoration. First wide cornices, painted stone colour and in bold Palladian modelling, covered in lead at the top, made eaves that were effective practically and aesthetically. The new deep plan was made possible by a flat top to a tiled roof which was hipped all round, but could be doubly useful if it had light and access through a lantern cupola, and the

lead was protected by painted deal parapets. The house by the architect John Webb at Horseheath, pulled down in the eighteenth century, was roofed like this: Deal was not yet applied to windows, but its easy cutting made it superb for the great shell canopies, a fine example of which can be seen in the Market Place at Cambridge. Paint could also protect wood or plaster masks, as in Sidney Street.

The brick of the library wing at Peterhouse (1633), a building which in design is reminiscent of a century and a half before, is probably local brick, for it has much yellowish brick in it. The walls are only faced with brick, as were those of the chapel before Bishop Wren paid for their facing in stone, and so spoil the fanciful baroqueness of the design. But in the houses and cottages and the chimneys of timber houses, and in one or two college buildings, such as the Second Court of Pembroke, in the course of the next fifty years or so, I find a remarkable similarity in the size, soft texture, and dull red colour and regular "Flemish bond" of the bricks, a characteristic use of three-course string courses projecting about one inch, plain diagonal chimney shafts with little moulded brick panels of date or initial let into the brickwork. Often this type of brickwork has the curved Netherlandish gables that are the subject of Mr Cudworth's analysis in this volume, and I cannot help thinking that the bricks were imported in large quantities by water and so distributed up the lodes and small rivers, and undersold the local bricks in the way that Flettons do now. This may be entirely a false conjecture, and in any case by about 1680 local stock bricks were in use again, much harder and stronger, and brick walls were beginning to be varied, with bright soft bricks round the openings and the main walls made of darker bricks, sometimes all headers, to give the darker, greyer tone. Fitzwilliam House, and various of the older houses in Jesus Lane, are of this type. The colour of the brick is set off by the wide frames of the sash windows, which by the end of the seventeenth century had completely taken the place of the leaded casements.

The normal window of the latter half of the seventeenth century is the rectangular oak frame with mullion and trans-

some, and leaded lights in rectangular panes. Diamond panes are still used in back rooms and attics throughout this century and the next, but one imagines this was using up old windows. When sash windows came in many of the old leaded windows were replaced, which misleads one about the date. Again, in Victorian times many of the leaded lights were taken out and replaced by wood casements and the frames painted, so that it is difficult to tell new from old. If the frame is of oak it usually means that the window is an old one. Another test is whether the light would divide up into a regular number of leaded panes of the normal size. This was usually, say, four panes wide, three high for the upper lights, the panes round about six by nine inches. The glazing of some colleges is in unusually large panes, St John's being glazed with one lead came only down the middle, and the panes nearly square. Whether this was the original number of panes is uncertain, as a greater number is much more common and these may be replacements. The cusps and arched heads of Gothic or Carolean Gothic revival windows were often cut away later to simplify reglazing.

The sash window perhaps came from Holland. The earliest record is 1685 in Whitehall Palace. Early ones in England have many panes, solid oak frames and sashes and no counter weights. The top sash slips down about nine inches and is held up by battens as at Thriplow Place. Usually these are so inconvenient that they have been taken out and replaced by pine boxed frames and sashes with narrower bars. You cannot make narrow bars in English oak. The pane proportion from the first is the same as that of the leaded pane, approximately side of square to diagonal. This goes on right through, though the panes get larger and fewer, six panes in each sash; but in the later eighteenth century second-floor windows tend to be square, and because of the lower ceilings and lesser importance of these rooms, they are divided into three horizontally, the upper sash only a third the height of the window, so there is not much opening. Early sash windows show all the frame in the wall opening. To fill the arch above and the crack round, a bead is put round, the top shaped. In the plaster walls this is quite

flush and there is only the oak cill projecting. Only after 1750 is a recess made in the brickwork to hide and protect the frame, but in plaster fronts the windows are still flush.

A variant, presumably first imported about the middle of the eighteenth century and made up to 1900, is the sliding Yorkshire sash, where one window slides sideways in a groove behind the other.

Mouldings and ornaments in carpentry and masonry in the seventeenth century gradually became more regularly uniform. The large deal panels are held by raised Bolection mouldings, which hold the panel well in advance of the general surface of the framework. The panels themselves are raised, that is thick in the middle, but recessed at the edges, and their forms subsisted into the regular and orthodox work of the early eighteenth century. There is much very beautiful painted pine panelling of the early eighteenth century in Cambridgeshire houses, often with beautifully planned and sometimes carved round-headed niches for china, with quarter-sphere tops and shaped shelves. The fireplaces are much smaller, but still square recesses, with or without an iron basket or back of Sussex iron; surrounds are generally flat, of marble or clunch with perhaps a small moulding along the edge, but no mantelshelf, as the clock hung on the wall. In Victorian times a deal shelf, and a serge cover with fringes, was often added to these plain marble surrounds, with the result that the whole thing is often thought to be Victorian, and swept ruthlessly away.

Mantelpieces with a sort of architrave round and a cornice forming a shelf were made throughout this time, but not commonly. They became common later in the century in combination with the very varied hob grates that are so attractive. Sometimes Dutch painted tiles were bought and set in the cheeks of these fireplaces.

The staircases which go with this panelling were very attractive, the handrail sweeping down over the top of the newel in a great curl at the bottom, over curled bottom steps. Though the steps were often of oak for harder wear, the rail and banisters were usually painted and of deal.

The steep roofs of the medieval and Jacobean houses, and indeed of cottages throughout, made it difficult to plan for more than one room deep. The big Jacobean and still more the Stuart house altered this by forming a lead flat in the middle. The simple Georgian house could not afford lead, but did not want to lose the convenience of the deep plan, so they formed four roofs, with a gutter in the middle, whose only outlet was a lead-lined channel on the stairs. This had at least the advantage, like the Water Company's tell-tale pipes to-day, of calling attention to the fact if the gutter was blocked or leaking. The vicarage at Over has the roof formed like this. Twin roofs, concealed behind a parapet, is the next stage. With the coming of slate towards the end of the century, a building could be covered with low-pitched narrow roofs and wide lead gutters behind parapets, and almost irrespective of the planning of the walls below, which is always the most important value in a flat roof. Naturally these lead gutters were not eternal: being expensive to mend they were neglected, and this influenced the Victorian reaction to produce again a complicated plan of steep tiled roofs and gables and the almost complete avoidance of flats. It was not only because they were associated with Pagan buildings that flat roofs were unpopular.

Brick walls often have copings of bricks set up sloping like a little roof, this dates from Stuart times and there are excellent Georgian examples.

The typical Georgian house of Cambridge and its neighbourhood is something conforming to a widespread type, of crisp red brick, white paint, and lovely ironwork. The great roads were gaining in importance and the fine house type could spread along the roads, rather than the rivers. There is a chain of Georgian houses, for instance, very similar in character, along the Old North Road from Baldock to Huntingdon. But in the more remote places and the less expensive buildings the types changed much more slowly.

In the country what could easily be built by men of the farm or the village—clunch perhaps from the village pit, certainly flint from the fields, and especially timber-boarding or plaster, and thatch when every village had its thatchers—

survived with little change, but occasional technical improvements. Villages on the chalk, such as Swaffham Bulbeck, have houses, farm buildings, and walls built of squared blocks of clunch up to quite recent times. The clunch is often reinforced with single courses of bricks, the top of the wall formed of brick or tile, for it is essential that clunch shall be protected from drips. Villages with sticky clay over chalk use clay-bats in the same form as blocks. These are made of clay, chopped straw and a little manure well pounded and tamped, and a roof has wide eaves. Even walls are sometimes given wide roofs of thatch. The walls are whitewashed once a year, and unless attacked by rats last very well and are a most effective insulation against heat and cold.

Clunch rubble was used as foundations both for buildings and roads, and every village on or near chalk has its clunch pit.

Cambridge clay was too uneven to make good plain tiles. The tiles were thick white, and flaked a good deal in frost, though all those that have survived are very strong hard tiles. Better tiles were made at Ely, and still more at Ramsey where they were burnt to a very lovely tinge of rose and cream. Very early in the eighteenth century pantiles began to be imported from the Netherlands. Defoe started a factory on the Thames as a relief work. They were light in weight and covered a large area, they could be laid to a flatter pitch, and quickly became very popular anywhere within reach of the Wash or the rivers of the east coast, so that one is surprised to come upon them far inland at such places as Newark-on-Trent. But roofs had to be much simpler in shape; it was very awkward to form hips or dormers, except by raising the pitch of the roof over them. So the use of pantiles profoundly influenced design in East Anglia, though they never ousted the plain tile from Cambridge itself.

They helped to popularize the so-called Mansard roof, for the flatter upper slope could be roofed in pantiles, the steeper, where there were dormers, could be hung with plain tiles. Examples of this are seen in the cottages by the Bottisham Bell corner. I think the Mansard roof started in mills, to give a greater height for the machinery and storage. It

certainly became the favourite form of roof for them. The French invented an elaborate truss to carry them, but in England they are only made by putting purlins across the partition walls and resting the two slopes of roof on them. The feet of the lower rafters rest on the wall plate, and sprockets are fixed on the rafters to form eaves. In this way much more floor space is usable in the attics, and the construction became very popular throughout the district.

Cambridge and even Cambridgeshire has very little architecture that is striking between 1725 and 1825, though there is much pleasant normal work. The College halls that were Georgianized have been Gothicized again in the nineteenth century. The Essexes, father and son, were responsible for a great deal of building, occasionally very good; but of fine mid-eighteenth-century building or decoration there is next to none. There are two beautifully decorated rooms by Adam in Audley End, and Saffron Walden has very delicately lovely houses of the end of the century. A few houses were refronted with the now popular bow windows and plastered fronts.

St John's College did ask the advice of the famous "Capability" Brown on the improvement of the walks of its Wilderness beyond the Backs, when the Backs were still hardly more than an industrial street. Brown was given a piece of plate, and then made a much more ambitious scheme for deflecting the Cam close to Castle Hill, and so making a spacious park which might have been one of the greatest beauties of Cambridge, but like so many ambitious schemes for Cambridge, it got no further than paper.

Brown also advised on the planting of the park at Madingley, forming the lake and "the View" beyond it, out of what must have been rough boggy land. He also did the great park at Audley End and "clumped" some of the avenues at Wimpole Park. Brown is criticized, perhaps fairly, for the thinness of his planting, and later gardeners, such as Humphry Repton, were called in to make it more luxuriant. Repton re-formalized the immediate neighbourhood of the house at Wimpole. Wimpole also has the only genuine mid-eighteenth-century ruin in Cambridgeshire that I know of, though there is a mid-

nineteenth-century survival of the idea in Mr Widnall's work in the Old Vicarage garden at Grantchester. At any rate Brown was evidently happy here for he retired to Fen Stanton, where he died and received a very affectionate testimonial from his children in his memorial in the church. His work in Cambridgeshire deserves closer study and illustration, and though what he destroyed at Audley End may have had lovely intimate qualities like the formal Fry garden at Saffron Walden, I do not think he ever removed whole villages on the principle that his client should be master of all he surveyed, as was done at Babraham. The same principle, called "Appropriation", led, as at Wimpole, to the creation of immensely long and wide avenues, in which ha-has or sunk fences concealed roads and boundaries. At Wimpole too a model village was built (though much later). Humphry Repton of Norfolk, a gardener with a more civilized outlook, improved the gardens at Wimpole and made schemes for Milton Hall and Abington, though I do not know if they were ever carried out. The Botanic Garden at Cambridge shows a survival of his fine tradition, together with that fitting of many flowers to semi-natural setting which is one of the virtues of our modern gardening.

By the end of the first quarter of the nineteenth century Cambridgeshire, and especially Cambridge, had woken up. Vast areas of fen had been successfully drained, and farms and cottages were growing up with honey-brick walls and pantile or slate roofs all about the lower reaches of the Cam and Ouse. Newmarket was attaining a great popularity and building in painted stucco. The roads were becoming excellent, east to Bury and Colchester, south to Royston and Audley End. Water transport was still cheap and efficient. The University began to take a lead in building, employing first a brilliant young Fellow of Jesus College, William Wilkins, whose years of classical study in Greece gave him a sense of space and dignity that makes the fragment of Downing College that he built the most exquisitely finished and restful building in these parts. Wilkins also advised on the lay-out of new areas of growing town. Downing Terrace is simple, though Saxon Street and Doric Street may now be slums, but

his own house, Lensfield House, is a beautiful one, very simple and dignified, and New Square is an excellently disposed space, the peace of which even the Car Park has not wholly destroyed. Wilkins, like many other architects of his time, was won over to the Gothic, but his work at King's shows a masterly sense of scale and proportion, and the interior still shows the delicate Grecian-type plaster cornices and fireplaces which had become standard in fine houses. The idea of building rows of houses of similar design to make an architectural whole was by no means new, but Bene't Place at the London entry to Cambridge, with its narrow balconies, refined doorways, and spacious windows, is a very satisfactory specimen. Cambridge brick had come to be strong, well-shaped and of a pale honey colour that darkened to bronze with time, and the type of house with lofty rooms with cornices, simple white marble mantelpieces, large sash windows, with square-paned French windows at the back, and often elaborate window boxes and window guards of thick wire or fine scroll work, which are very special to Cambridge, formed so satisfactory a type that it lasted a century with not much change. Fine terraces, like Scroope Terrace and St Peter's Terrace, are as late as 1840, while Regent Street, though it is now losing its character piecemeal, was a street of great serenity and charm, which still survives in the terrace next to the New Theatre.

The slates of this time were large and rough, of a beautiful mixture of blue-grey colour. They were to be ousted by the commercial slate later. While the town house was becoming stereotyped in the terrace plan, one room and an entrance at the side, the typical early nineteenth-century house of the country, white brick, slate roofed, had a central doorway and sitting rooms right and left, beyond a stair with study and kitchens right and left. The delicacy of detail changed to heaviness in accordance with the massive veneered and finely made furniture, twelve-paned windows gave way to sheets of glass, but the type survived up to our own day, though the sudden influx of carved Swiss furniture shown at the Great Exhibition showed that the multi-cellular Gothic or Renaissance house, was rapidly gaining favour, and indeed the

flexibility of the plan was of very great practical improvement and much more fun. There are some Gothic villas on the Trumpington Road, but most of the houses, especially vicarages, seem to us uncomfortable and harsh: lofty ceilings but small rooms, Gothic windows which keep out a lot of light, much dark stained woodwork, are what we dislike and are now intensely reacting from in our all-exposed vita-glass-fronted wings and multi-central heating. After all, these vicarages could be deathly cold! Stylistic tendencies are fatal to practical convenience, witness the Gothic National Schools.

The small ordinary cottage had changed little up to the middle of the nineteenth century, when it was built to an architect's designs to the satisfaction of the cultured landowner. Lancelot Brown said of a red-brick house of some prosperous Worcester tradesman that it set the whole valley in a fever, and the builders soon discovered in Roman cement a covering eminently waterproof and which would harmonize with any landscape. It became very popular with all the architects of the Romantic movement, and though by now where neglected it has become shabby and out of repute, as in Sidney and the New Court of Trinity, it is a substance which, if decently maintained, is of great value and probably as great a permanence as the so-called synthetic stone now so popular.

To compose a rural scene cottages must be made to fit, and cottage designs were then devised and patterns given in many books, with steep roofs of tile or thatch, walls of coloured plaster or clay-bat, verandahs of barked poles, lattice-paned windows of cast iron with elaborate painted barge boards. They were usually built by the estate workmen, the wood of roof and floors were saplings cut in the plantation and later devoured by beetle, but they do fit into the countryside quietly, very different from the slated box that later escaped from the towns. Sometimes they have charming wooden Gothic windows, as in the Lodge to Brooklands Avenue, or the plaster house soon to be pulled down at Willers' old nurseries. On the gable end of Anstey Hall Farm at Trumpington is a Gothic leaded window, but its eighteenth-

century character is apparent because of the form of the arch, of which I know no Gothic examples, and it may not have been ignorance but just the desire to give the flavour of romance without direct copying that led the late eighteenth-century Gothicists to use this form.

One of the most notable things about Cambridge buildings in the twentieth century is the revival of Cambridge brick. Machine-made bricks had become very smooth and some got a dirty grey. A young architect, A. C. Moberley, working for Professor Clapham in Storey's Way, just before the War, made numerous experiments to produce a good grey brick of rough texture at a time when very few architects were interested in sand-faced brick at all, and all builders demanded smooth true reds. The experiments were made in Messrs Saint's yards in Newmarket Road and produced a beautiful wall surface. Other architects began to use this brick after the War. Mr Morley Horder used it with an extremely satisfactory effect in Cheshunt College and the Institute of Botany, and though other experiments may have been made in other districts I do believe that it was this revival of Cambridge brick which led to the present widespread use of grey, yellow and orange in building bricks, instead of the universal red of the Home Counties.

In the Isle of Ely a fine rosy brick was available in the fifteenth and sixteenth centuries, built in English bond, usually with stone copings and window surrounds. A beautiful and well-known example is the large house at Wilburton. A difficulty of dating brickwork by its bonding is that English bond is considered stronger, and was used in many buildings, especially mills and warehouses, all through the eighteenth century and indeed through the nineteenth century as in Sindall's Mill at Newnham. Some builders used variations of their own. The earlier brick corbels and brackets are cut to shape with the axe, as in the supporting part of the oriel overhanging the road in Peterhouse Library. I think there is no instance in Cambridgeshire of the elaborate moulded brickwork so common all along the western edge of Norfolk. The rubbed brick arches, which became standardized, were produced from the more consistent clays of

Suffolk and Essex. Bricks were made in many places in the Isle of Ely, for the most part of a clearer yellow than the Cambridge brick, and a texture which keeps cleaner. The yellow can be produced in the Cambridge clay only by keeping the kiln at a very high temperature, and in any over-firing the clay melts and vitrifies.

In the eighteenth century and early nineteenth century very pleasant effects were produced by the arrangement of the bricks at eaves, in dentil courses and oversailing courses, by setting bricks on edge in gables, and bonding them with the rest of the wall by triangular projections into the regular courses.

Early in the eighteenth century the old-fashioned stone or roughened brick had become too commonplace. The Italian training of the architects set them seeking a fine cream burning clay like that of the villas near Rome, and a great deal of the grander small and large houses in the country made a point of Greek detail and cream-coloured brick of great evenness and precision, taking the place of the narrow pale yellow brick with red-brick edgings which is so effective, for instance, at Hauxton Old Mill House.

DUTCH INFLUENCE IN EAST ANGLIAN ARCHITECTURE

By C. L. CUDWORTH

That country which we call Holland and the Dutch themselves term *Nederland* has many affinities with eastern England. There, as in East Anglia, are vast reclaimed expanses of marsh and fen, with embanked watercourses, like those of the English Fenland. There, also, are shallow meres rather like our Norfolk Broads, and great tracts of sandy heath reminding one of Breckland.

Here in East Anglia the visiting Hollander will find many scenes to remind him of home. Lock-gates and windmills are almost as familiar to us as to our Dutch neighbours; in some parts of Lincolnshire tulip fields are almost as common as they are around Haarlem, whilst many of our towns and some of our harbours bear a striking resemblance to those across the North Sea.

Besides these general resemblances, similarities can be observed in the architecture of the two countries. One of the main causes of this lies in the common use of brick. The art of brick-making, well known to the Romans, was apparently forgotten in the recurrent waves of Teutonic invasion which swept over England in the Dark Ages. It was reintroduced from the Low Countries during the thirteenth century. At first the actual bricks were all imported, but by about 1450¹ the presence of excellent brick-earths in south-eastern England suggested home-manufacture, which naturally expanded with demand as the years went on. At first the bricks were made by "flemynges", but the records suggest that it was not long before English workmen learnt to make them for themselves. In spite of home-manufacture, bricks were imported in considerable quantities until the early eighteenth century, and indeed are still being imported from Friesland, in small quantities.²

¹ See Nathaniel Lloyd, *History of Brick Building in England* (1925), p. 15.

² See Lloyd, *ibid.*, pp. 14-15.

One of the greatest puzzles of local architectural research is the date and provenance of the bricks used in any specific building. Bricks in Holland vary considerably in size and texture owing to differences of local tradition, brick-earth, baking and so on, and their East Anglian counterparts are equally diverse. The normal colour for Norfolk and Suffolk is a pleasant red, which tends to darken with age and exposure. In Cambridgeshire and Huntingdonshire, however, the local clay burns to lighter shades of pink or orange, with yellow-brown predominating. These also darken with exposure and are very effective when seen in their natural fenland surroundings. Most of the brick houses built in this district before about 1700 were built of the red bricks; whence they came we cannot say for certain, although it seems likely that they were brought here by water transport along the rivers. After 1700 local bricks were more freely used, and in some cases were made on the actual site of a building, as at Spinney Abbey, near Wicken. The average size of bricks used, before the imposition of brick-tax, was about $9 \times 4 \times 1\frac{3}{4}$ in., rising five courses to the foot. Excellent examples can be seen in "The Red House" at Milton.

The Dutch method of using rubbed and moulded bricks in place of worked stone was also adopted in those parts of England where good stone was scarce, as in East Anglia. Numerous examples can be seen in our late medieval buildings.

With bricks came tiles, and here East Anglian indebtedness to the Netherlands is very obvious. The beautiful pantiled roofs so often seen in Norfolk¹ are even more common in Holland, although not always so easily seen there as they are in this country, owing to the Dutch custom of building the gable to face street or canal.

Apart from the importation of brick, there seems to have been little direct architectural influence from Holland during the Middle Ages. In England most ecclesiastical building was carried out in stone, whereas the Dutch churches are for the most part built of brick, even to the towers, which rise in stages and tend to be of great solidity. Occasionally one sees

¹ The dark glazed tiles used in the same locality are equally in evidence on the farmhouse-roofs of North Holland.

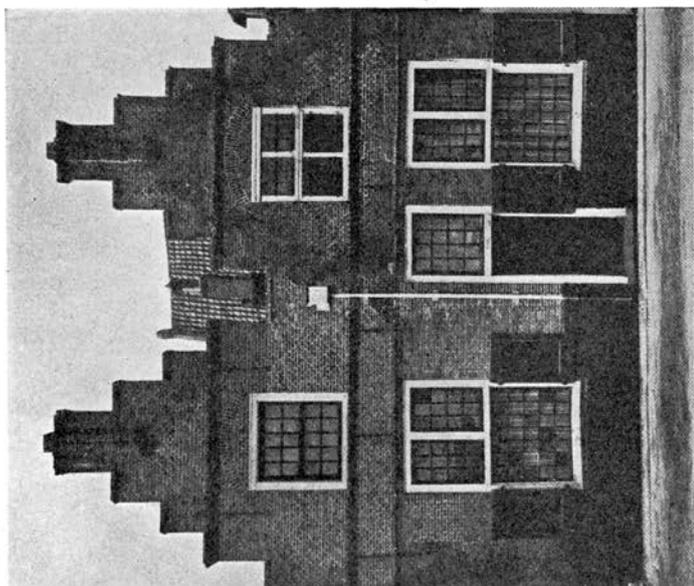
a Dutch tower which bears some resemblance to English examples; the tower at Breda, in Brabant, is not unlike Boston "Stump", in Lincolnshire, if one discounts the elaborate Renaissance spire of the Dutch church. By the time our ecclesiastical builders adopted brick construction, as in the Essex churches,¹ the form of the English tower was fixed beyond alteration, and towers were constructed in brick exactly as they always had been in stone. I know of only one church tower built in the true Dutch style, at Burgh St Peter, near Lowestoft.

The medieval domestic architecture, too, shows comparatively little mutual influence. The sparingly timbered houses and cottages seen in the landscapes of the early Flemish masters were a common Teutonic type, not specifically Dutch or English, as a glance at Meitzen's little book *Das Deutsche Haus* will show. Another feature found all over medieval Europe is the crow-stepped gable, which is to be seen in every country from Switzerland to Scandinavia. Pl. Ia and b shows two examples, English and Dutch. They are very common in Scotland, where they were probably introduced from the Continent, possibly even from Holland, towards the end of the Middle Ages.

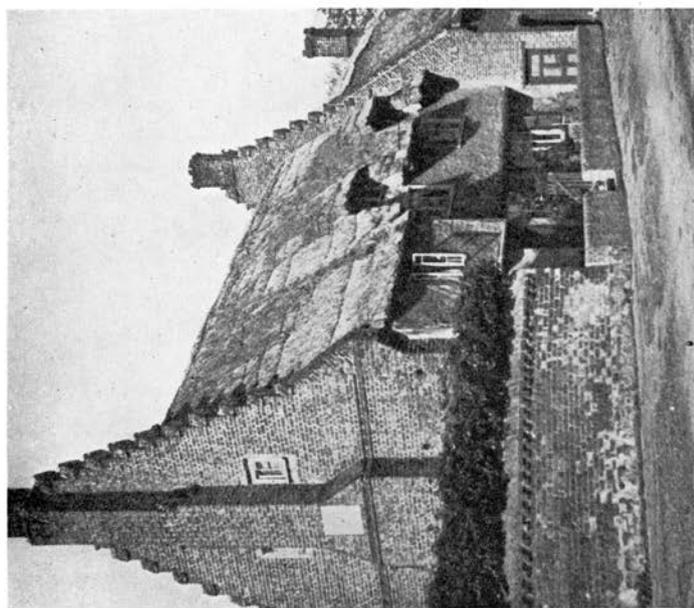
The great period of mutual influence began during the sixteenth century, with the tardy northern European acceptance of the Renaissance and the new spirit of interest in things foreign which distinguished the Tudor period from its predecessors. Artists and scholars coming here from the Continent not only brought their ideas here but also took some of ours back with them. One such artist, Lieven der Key, spent the first thirty years of his life in England and returned to his home at Haarlem about the beginning of the seventeenth century. He built the Weigh House at Haarlem, said by Dutch architects to be in the English manner. He is also reputed to have used "Tudor" arches in domestic buildings.

The Weigh Houses and Stadhuisen of Holland are the prototypes of many over here, such as the well-known Custom House at Lynn and the less famous Shire Hall at

¹ See Lloyd.

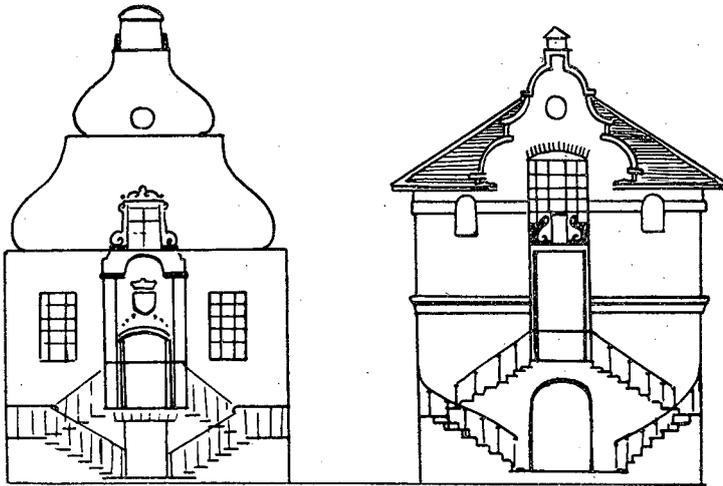


b. House at Enkhuizen.



a. Fen Drayton, Cambs.

Woodbridge, Suffolk, both of the seventeenth century (see Fig. 1 *a* and *b*). Such buildings are to be found throughout south-eastern England, wherever Dutch influence and brick building went hand in hand. Robert Bell, the architect of Lynn Custom House, seems to have been influenced by the Dutch master-architect, Van Campen, who designed a great many edifices, including the Mauritzhuis at the Hague. Woodbridge Shire Hall (Fig. 2*a*) is particularly interesting, for in its grand stairways it possesses features which, although



a. Schiedam Stadhuis

b. Woodbridge Shire Hall

Fig. 1. Dutch Stadhuis and East Anglian Town Hall.

common enough in Holland, are rarely seen in England. It also shows another characteristic, the so-called "Dutch" curved or shaped gable. This example closely resembles a real Dutch one, at Arnhem, in Gelderland (Fig. 2*b*), but the resemblance is rarely so close. Bourne Mill, Colchester, is another unusually close and ornate copy of contemporary Dutch work, *c.* 1600 (see Fig. 2*c*).

Both types, English and Dutch, are a natural development of the step gable, a filling in of angles by the use of curves. As a rule, the English examples are solely of brick and much more sober in design than the Dutch, which are often bonded with stone and of fantastic outline. The earliest form of

English curved gable dates from the reign of Elizabeth. It is well illustrated in the three central gables of Blickling Hall (Pl. II *a*). In some parts of Suffolk this type of gable continued in use long after it had become unfashionable elsewhere. The

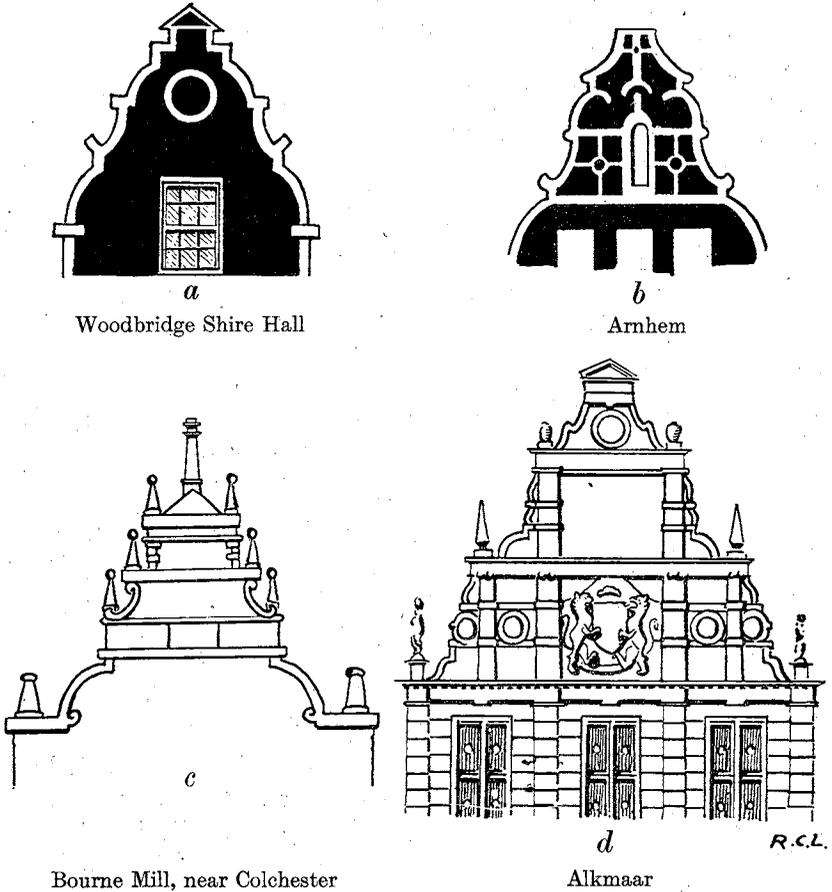
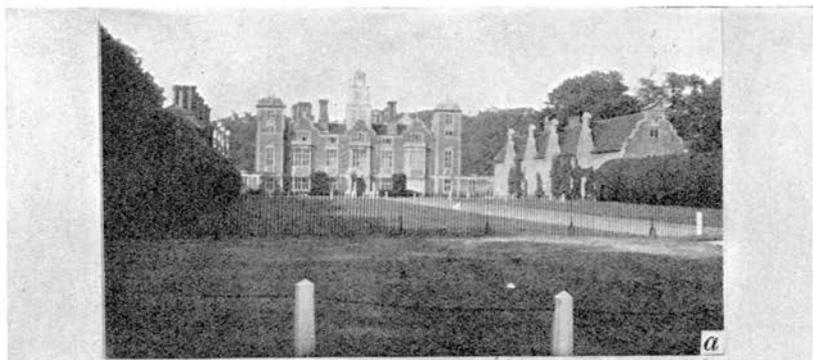


Fig. 2. English and Dutch façades.

earlier examples are often adorned with the pinnacles and other decorative adjuncts typical of early seventeenth-century architecture.

Although it is very hard to assign definite dates to these gables, in the absence of external data such as inscriptions, it



a. Blickling Hall, Norfolk.

b. Barn near Aylsham, Norfolk.

c. White Hart Inn, Scole, Suffolk.

is possible to recognize certain definite groups among them (Fig. 3). These groups are often found in localities where Dutch immigrants have settled. For example, the district around Norwich, always a centre for Flemish and Dutch settlers, shows many examples of a simple yet quite definite and recognizable type of curved gable. Our illustration of the type (Pl. III *a*) shows one of the familiar, lofty, brick barns for which the eastern counties are famous. This one is at

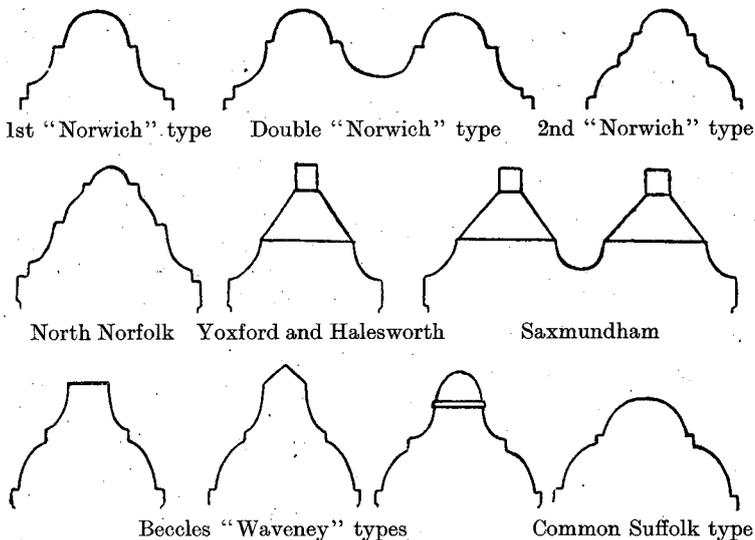


Fig. 3. East Anglian gable types.

Mulbarton, near Norwich, and is one of many in the neighbourhood. In Norwich itself there are also double and triple gables of the same basic outline.

In several nearby villages, such as Hempnall, Ludham, Ashby, Carleton St Peter, and so on, there are buildings with gables of this same Norwich type, enhanced with a second curve at the base. For convenience, we can term the two types first and second "Norwich" styles.

We can perhaps detect another type in the north of Norfolk; it is exemplified in the stables of Blickling Hall (Pl. II *a*), dating probably from the early years of the

seventeenth century. The central block, with its three simple gables already mentioned, seems slightly earlier than the outbuildings, which show a more complex type of gable, imitated in the neighbourhood, at Aylsham, Cley, and elsewhere. We can, again for convenience only, term this the "North Norfolk" style.

Examples of another well-defined type, dating mostly from the late seventeenth century, can be seen in considerable numbers at Yarmouth, Gorleston, down the Waveney Valley, and beyond as far as Brandon. This style displays a double curve, variously finished at the top; usually with a triangular pediment, but sometimes flat or semi-circular. Examples of each method can be seen at Beccles, which has many gabled houses, some very much akin to those of Amsterdam, if one allows for the difference naturally to be expected between a great commercial capital and a small market town. It is interesting to note that at Beccles, and other places along the east coast, the gables actually front the street, as in Holland (Pl. III *c*), instead of following the more usual English custom, and being at right angles to it. The finest example of this type of gable (which we may perhaps be allowed to style the "Waveney") is the White Hart Inn at Scole in Suffolk. Built in 1655, it was possibly the prototype for the whole area (Pl. II *c*). Scattered examples of the "Waveney" style can be seen at many places in Suffolk, and even occasionally in Norfolk. In some buildings the two originally distinct curves of the style have coalesced into one long "ogee"; such gables can be seen at Eye and Ixworth among other places.

South of the Waveney Valley we can recognize another local type, seen at Yoxford and Halesworth. It is noteworthy for its straight upper portion, combined with a concave sweep at the base. At Saxmundham this type exists in double form. These types, although seen most often in the districts mentioned above, are sometimes to be found many miles from their usual locality. For example, at Setchey, near Lynn, there is a gable of the widespread "Waveney" style. Again, one sometimes sees gables which combine the characteristics of two styles. At Caister, near Yarmouth, there is a roadside gable combining the "North Norfolk" and second

PLATE III



a. Barn at Mulbarton, Norfolk.

b. Botesdale, Suffolk.

c. Beccles, Suffolk.

“Norwich” styles, and similar examples could be multiplied from many other places. There are also many gables which do not belong to any of the types mentioned above. It is possible that these form smaller groups of their own, but in the absence of sufficient evidence concerning them one cannot theorize. Some around Yarmouth and Gorleston combine steps and curves in as many as six or eight tiers (Fig. 7, 1). These houses, which practically always face the street, have a very Dutch look indeed, suggesting the high façades of Hoorn and Enkhuizen, in North Holland.

The immediate neighbourhood of Cambridge cannot claim any particular style of gable. Examples are numerous but widely diverse (Fig. 4), which is indeed what one would expect in a border county such as ours. In Cambridge itself we have, besides the buildings already mentioned, a house near the School of Pythagoras with a curious gable of “Norwich” type; a rather doubtful example at Emmanuel College; and an unusual building at Chesterton Hall. The latter is much restored but seems to date from the early seventeenth century. Not far away, at Fen Ditton, is a charming gabled Hall, perhaps a little later in date. The Merchant’s House, Commercial End, Swaffham Bulbeck (Pl. *Va*), is a fine piece of building, in variegated brickwork, Flemish bond, with dark headers and light stretchers. The gables are not unlike some of the Waveney Valley type. Commercial End was at one time the centre of a flourishing system of inland trade, being at the head of a lode, or canal, and it is more than likely that the materials for the Merchant’s House were conveyed there by water.

North and north-west of Cambridge we find several villages with gabled houses. At Sutton, in the Isle of Ely, we can recognize another local type, with pedimental apex, related to another at Wilburton, not very far away. Rampton also has a pedimental type, earlier than those at Sutton, and perhaps their prototype.

At Over there is a very fine house, probably unique, with a large semi-circular gable fronting the street (Pl. *Vb*). It suggests the combination of a typical Dutch street façade with a normal English farmhouse plan. At Over one sees also

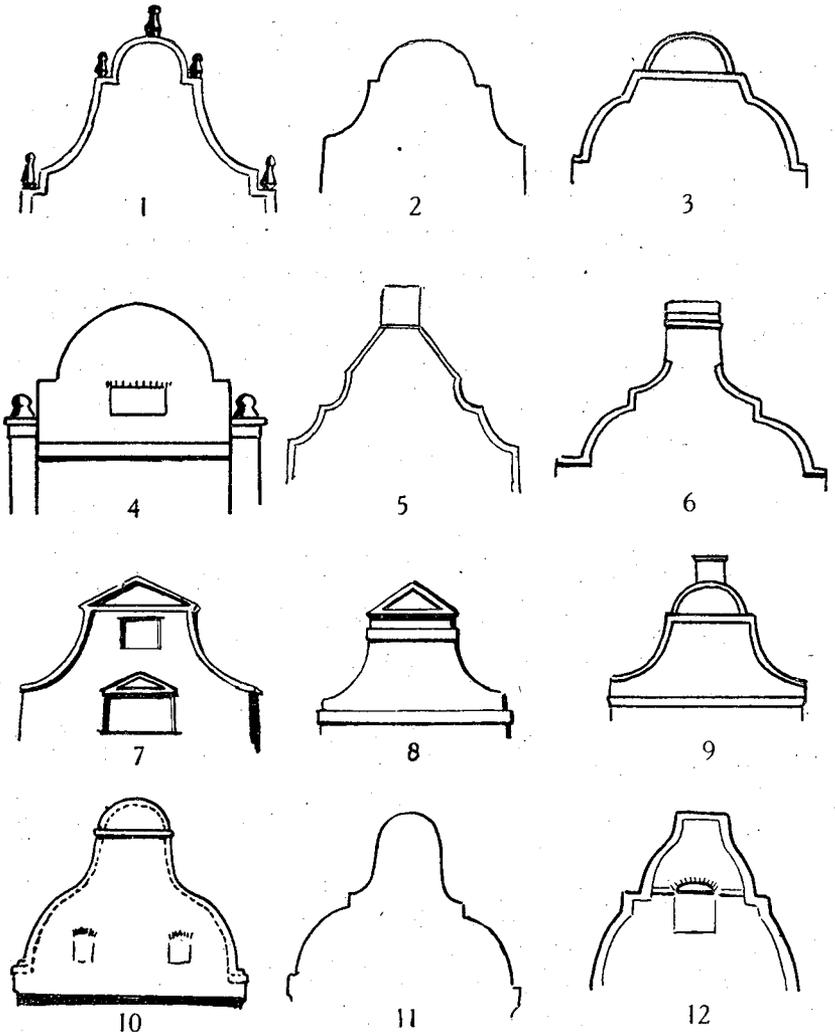
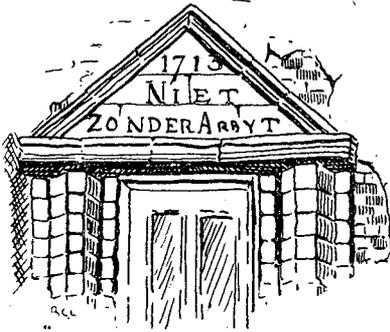


Fig. 4. Gables in the Cambridge Region. 1. Cambridge, St John's College. 2. Cambridge, The Abbey. 3. Chesterton Hall. 4. Over. 5. Fen Stanton. 6. Fen Drayton. 7. Rampton. 8. Sutton. 9. Wilburton. 10. Swaffham Bulbeck. 11. Glatton and Holme. 12. Fen Ditton.

peculiar double-gabled houses with very steep roofs, probably once thatched. One of these has relieving arches over the windows, a feature more Dutch than English (Pl. Vc); rarely seen here, it is very common in Holland.

At Fen Drayton, not far from Over, there are several houses of interest to us. Most picturesque of all is the cottage shown in Pl. Ia, with its lofty stepped gables. Almost facing it, across the street, is an eighteenth-century house with stone-capped curved gables and a fine ornamental doorway. Nor is this all. Near the church stands an unpretentious



a. Fen Drayton



b. Over

Fig. 5. Two doorways.

cottage, which upon close inspection reveals signs of a chequered career, visible in numerous patchings and repairs no less than in its inserted neo-Gothic windows. But its most interesting feature is the stone doorway (Fig. 5a), which bears an inscription in Dutch, dated 1713. It reads: "Niet zonder Arbyt"—"Nothing without work". The language and sentiment of this inscription have led to its being attributed to Cornelius Vermuyden, the indefatigable seventeenth-century Dutchman who strove so hard for the draining of the Fens. But Vermuyden, who had a grown-up son fighting in the Civil War, could hardly have been erecting doorways in the next century, however hale and extended the old age with which tradition credits him. We must therefore, however

reluctantly, reject him and assign both inscription and doorway to one of the many unknown Dutchmen who made their homes in the neighbourhood whilst the Fens were being drained. The shape of the doorway is very unusual and seems to have been imitated by local builders. There is one such imitation at Witcham and another at Over; the latter has a rather inexplicable design in its pediment (Fig. 5*b*).

Near Fen Drayton is a larger village, Fen Stanton, where we find many gabled houses, of considerable variety. One house (said locally to have been used by "Capability" Brown as a country residence) has a different gable at either end. The village street is remarkable for its clock-tower, complete with lantern, one of the many East Anglian imitations of the Dutch Weighhouses. At Fen Stanton, which is in Huntingdonshire, and in touch by way of the Ouse and Nene with the stone-country farther west, some of the gables are coped with stone. One type, of which there are two examples extant, seems peculiar to this village (Fig. 4, 5).

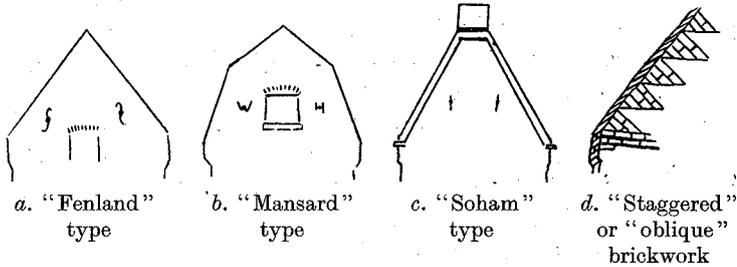
One of the finest of all gabled cottages is at Broughton, near Huntingdon. It has four gables, showing two distinct types, the principal gables being of the second "Norwich" style. Other Huntingdonshire examples are to be seen at the Hemingfords, where one very fine house has been ruined aesthetically by the use of sham half-timbering. At Holme and Glatton, near Peterborough, there are examples of a distinctive local type, seen also, in double form, at Warboys.

North of the Wash one finds occasional examples of curved and shaped gables scattered all along the semi-coastal regions as far as Edinburgh.¹

Curiously enough, such gables are comparatively rare in the actual Fenland levels, where one would expect to find them commonest. A little investigation, however, will soon discover the reason for their absence. The draining of the Fens, although attempted by Vermuyden and his followers in the seventeenth century, was by no means accomplished even by the beginning of the nineteenth. Much progress was made by the introduction of wind-pumps in the early years of the eighteenth century, but it was not until the perfection of

¹ For one example, see the Treasurer's House at York.

steam pumping that the Fens became really habitable. The architectural consequence of this is that we find quite a number of sixteenth and seventeenth-century houses on the edge of the Fens, but comparatively few in them. The commonest form of Fenland gable (see Fig. 6*a*) dates from the eighteenth century, is straight-sided and finished with bricks set obliquely or "staggered". Some examples show the



Note the "corbels" at each base, a feature common to all English gable-ends, but unknown in Holland, owing to the Dutch custom of building contiguous gabled façades.

Fig. 6. Fenland gables.

method very clearly, owing to the use of red and yellow bricks—a decorative effect fairly common locally at that time. Some houses have the Mansard form of roof combined with oblique brickwork. Both features appear to have come over from Holland in the latter part of the seventeenth century, at which period they were common in that country.

Many of these East Anglian gable types have counterparts in Holland. I have already spoken of the Dutch use of step gables, which were being built in the Netherlands throughout the seventeenth century, although English builders seem to have neglected them after about 1630 or so. Generally speaking, the Continental examples have much larger steps than the English ones, although very large steps are occasionally seen here, as on the Tudor dovecote at Willington, Beds.¹ Many towns in Holland show gables which are probably the prototype of the "Norwich" style, as at Edam and Franeker. The latter town even has double examples, just like those of

¹ See S. R. Jones, *English Village Homes* (Batsford, 1936).

Norwich. Pl. IV shows the lofty narrow houses of Amsterdam, which seem to have influenced those of the Waveney Valley and the coastal towns of Yarmouth and Gorleston. Fig. 7 shows some related types arranged in order of date.

Besides gables, there are many minor examples of Dutch influence to be seen in our East Anglian buildings. The Fishermen's Hospital at Yarmouth, built in 1702, besides possessing a gable of Waveney type, has shuttered windows and dormers exactly like the contemporary almshouses of Holland.

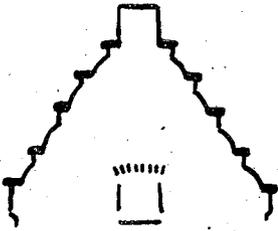
In many east coast towns, such as Yarmouth and Lynn, one sees innumerable details which seem to indicate a building tradition common to both countries. Doorways of the same semi-classical designs are as frequent in the streets of Lynn as by the canals of Delft or Haarlem. In Amsterdam there are wooden shop and house-fronts, with enormous many-paned windows, which seem to have been imitated on a less generous scale in our East Anglian towns. On the other hand, the great classic orders of some Norwich houses and their close parallels in Dutch towns like Zutphen seem both to be an echo of the Versailles "grand manner" rather than copied one from the other.

The tall lanterns and louvres which adorn and give light to some of our Cambridge college halls bear some resemblance to the "klokketorens" of Holland, whose fantastic shapes are such a feature of the Dutch scene. One or two East Anglian churches, such as St George's, Yarmouth, have towers not unlike these Dutch campaniles, but they are very sober in design compared with the Dutch extravaganzas.

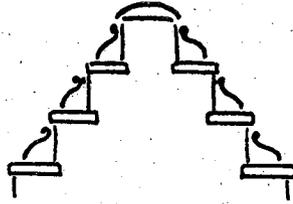
This exuberance of design can be seen in practically all the features of Dutch Renaissance architecture. Just as the Dutch towers and gables are more elaborate than their English counterparts, so their minor details, such as tie-rods, finials, and ornamental brickwork, are more complex than ours. Iron tie-rods, which in East Anglia are of the simplest forms, rarely exceeding the complexity of a numeral or initial letter, are of an extraordinary variety in Holland. Some excellent examples are given in S. R. Jones' book, *The Old*



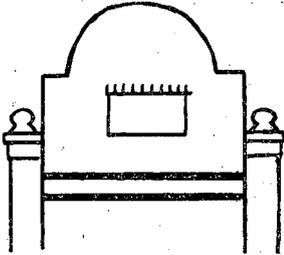
Amsterdam houses.



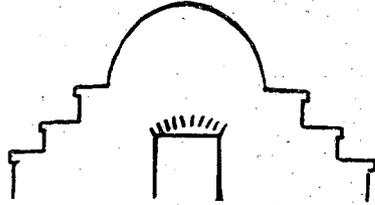
1. Gorleston



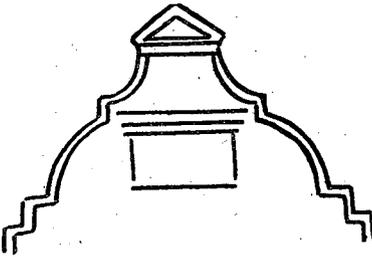
2. Enkhuizen



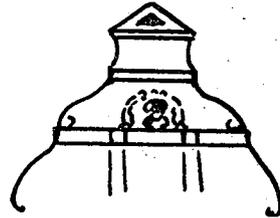
3. Over



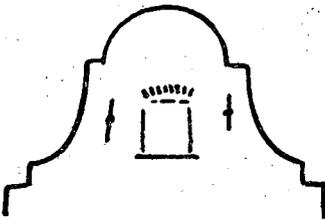
4. Nymegen



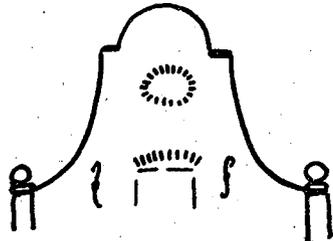
5. Scole



6. Zwolle



7. Norwich



8. Franeker

Fig. 7. Related types, English and Dutch.

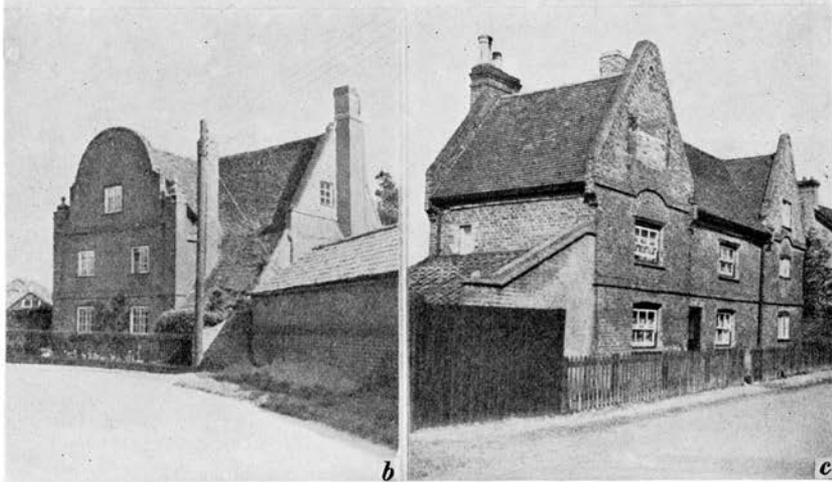
Houses of Holland. It is possible that the familiar wind-vanes of eastern England, depicting Reynard the Fox or a horse or bird of some kind, may be derived ultimately from the Netherlands; certainly weather-vanes are much in evidence there, although Dutch taste preferred a full-rigged ship to any beast or bird. This was perhaps natural in a country whose life is so closely connected with the sea and whose people were less addicted to the pleasures of the chase than the sporting English.

I have already mentioned that our builders, in taking over the Dutch method of brick-building, copied also their custom of rubbing and moulding the bricks into various shapes. Another Dutch building method, not so often seen over here, combined individual bricks into complex, mosaic-like patterns. The nearest English equivalent to this seems to have been the use of blue headers in patterns across the red of the wall surface, which can be seen in many old houses, and also in their innumerable Victorian imitations.

The strapwork decoration of English Renaissance architecture is quite common in Holland in buildings of the corresponding period. Wooden panelling with designs not unlike our linen-fold is also to be seen there. Curiously enough, the characteristic Dutch tiled interior seems to have found little favour in these islands. Perhaps the cool, shimmering tiles were too chilly for our national taste; perhaps they were too expensive for our less prosperous countrymen, but whatever the reason the English seem to have preferred their customary tapestries and oak panelling. There was, however, at least one house in England decorated in the Dutch interior style. This house, which stood until 1888 as No. 21, Austin Friars, London, was built by a member of the Olmius family. According to C. G. Harper (*On the Road in Holland*, p. 76) several rooms in this house were lined with Dutch tiles.

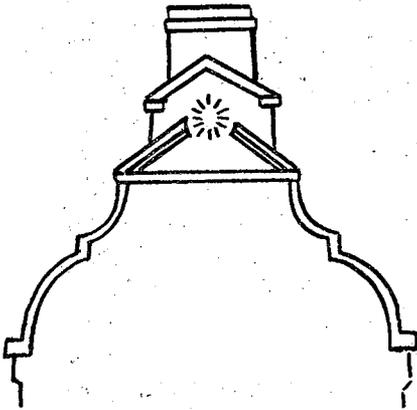
The Dutch metal fireback, so common in Holland even to this day, was equally popular here in the seventeenth and early eighteenth centuries, and specimens still survive in many old houses.

A glance at Fig. 8 introduces us to the fact that East

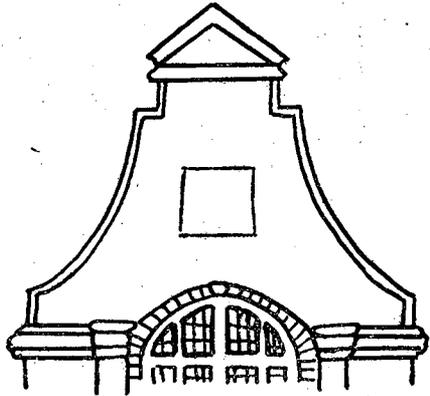


a. Merchant's House, Commercial End, Swaffham Bulbeck.
b. Over. *c.* Over.

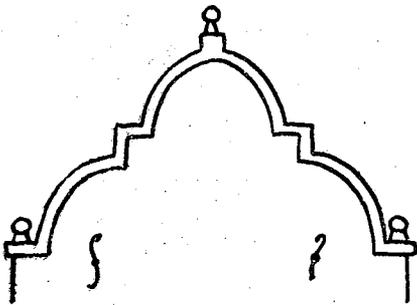
Anglia is by no means alone in England in showing signs of Dutch influence. Hertfordshire, Buckinghamshire, Surrey, and east Kent all possess gabled houses of distinctive local types. At Sandwich, in Kent, there existed until recently a whole row of gabled houses, fronting the street. Other English



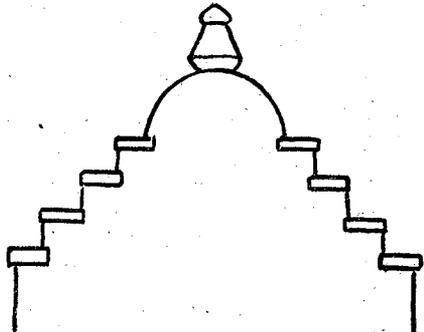
Littlebourne, Kent



Slyfield, Surrey



Nunupton, Herefordshire



Berry Pomeroy, Devon

Fig. 8. Gables from Southern and Western Counties.

centres are at Winchester, Hants, and Topsham, Devon. Herefordshire also can show some of the earlier Elizabethan type of gable, and Northamptonshire has many early seventeenth-century stone houses with curved gables.

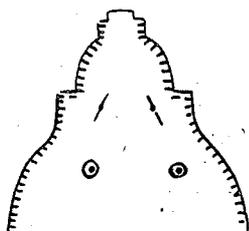
It is perhaps noteworthy that all these districts and places are either on navigable rivers, or within easy reach of the sea,

which suggests that the influence travelled along the rivers, with building materials.

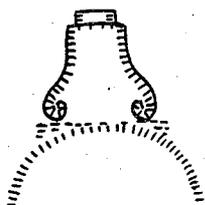
If we examine the Renaissance architecture of northern and central Europe, we shall discover that not only East Anglia but also Holland itself is only a small section of a much larger area showing common architectural forms. The seventeenth-century buildings of Belgium, the Rhineland, Bavaria, Denmark, Southern Sweden and the other Baltic States, all show curved gables and similar so-called "Dutch" features (Fig. 9). The origin of this general north European style is a difficult problem to solve. It is possible that the Netherlands were the source; indeed, the style seems somewhat earlier there than elsewhere, and it is possible that it travelled up the Rhine towards Bavaria, rather than downwards to the North Sea. Behind it all is Italian influence. Italian façades, enriched with pinnacles and urns and flanked by large consoles, suggested the beginning of what we call "Dutch" gables. Together with the late Gothic step gable, these details helped to form the typical late sixteenth-century "Stadhuis" façade of Holland.

It is interesting to note, in connection with the supposed influence of Dutch immigrants on the architecture of this country, that wherever the Dutch settled abroad they left traces of their occupation in the buildings of the locality. New York, first colonized by them, and called New Amsterdam, had at one time a large number of step-gabled houses. An engraving by Hollar, in the Fitzwilliam Museum, shows houses of the same type at Batavia in Java, colonized by the Dutch early in the seventeenth century. It is said that there are still many houses extant of unmistakable Dutch type there. There is, also, at Djocjakarta, in the same country, a Sultan's palace embellished with typical shaped gables, imitated from a Dutch model. I have been told that at Demerara, in British Guiana, they "made a regular Dutch scene in the Tropics".

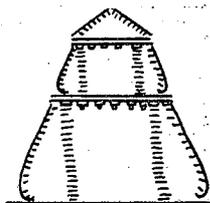
Finest of all, perhaps, and most interesting to the East Anglian, are the old farmhouses of South Africa. Built mostly in the eighteenth century, they seem very much akin to our own farmhouses, the plans being much more English



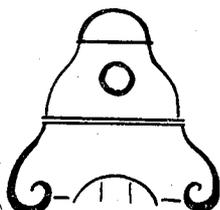
Zons (Germany)



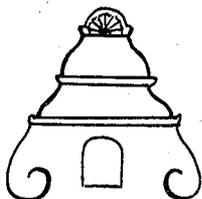
Enkhuizen (Holland)



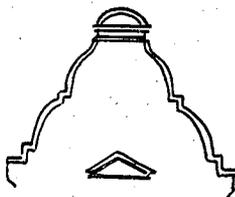
Gilton, Kent (England)



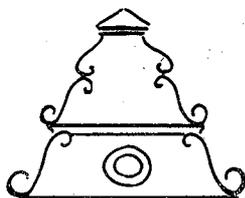
Ettal (South Germany)



Ingolstadt (Bavaria)



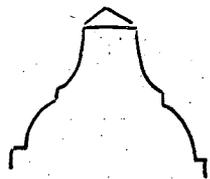
Aylsham (England)



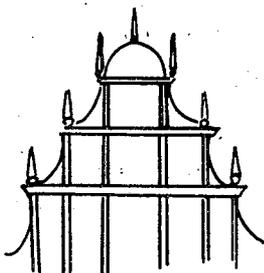
Skåne Province (Sweden)



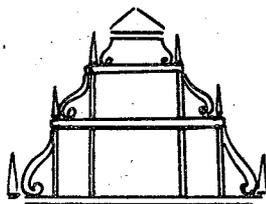
Zwolle (Holland)



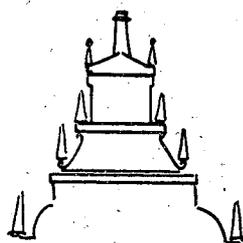
Waveney Valley (England)



Brunswick (Germany)



Riga (Latvia)



Colchester (England)

Fig. 9. North European gables.

than Dutch. The gables, too, might almost be based on those of Norfolk and Suffolk (Fig. 10). At Stellenbosch, Nederburg, and elsewhere are gables identical in shape with those of the second "Norwich" style. These South African houses were usually finished with a coating of stucco, a material which lends itself to elaborate mouldings of the kind illustrated in Fig. 10, 3, a farmstead called "Morgenster". Such decoration, very effective in the brilliant African sunshine, is the natural outcome of the moulded brickwork of the Dutch homeland. Several books have been published dealing with these South African buildings, the finest and most recent of which is Pearse's *Eighteenth Century Architecture in South Africa*. It is

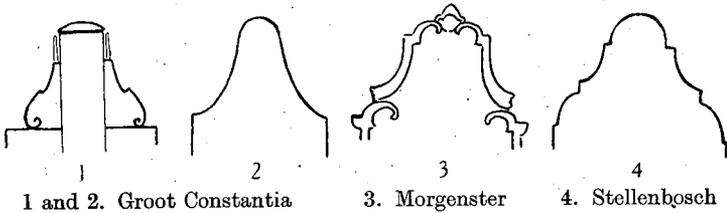


Fig. 10. South African gables.

beautifully illustrated and well worth the attention of anyone interested in the question of Dutch architectural influence, either in this country or elsewhere.

My final example of the distribution of Dutch architectural style was brought to my notice by Professor and Mrs Wace. The old State House at Boston, Mass., is of the Dutch-East Anglian type already mentioned. Its origin is quite evident in both shape and materials, and it is interesting to remember that the eighteenth-century New Englanders who erected it were probably of East Anglian stock, building in the traditional manner of the eastern counties and utilizing, perhaps without realizing it, the Dutch architectural ideas which had merged into contemporary East Anglian usage.

I am indebted to Mr R. C. Lambeth for his kindness in making for me the drawings used in Figures 2 and 5, and to Mr Yerbury for permission to reproduce Plates Ib and IV from his *Old Domestic Architecture of Holland* (1924).

ORNAMENT IN HADSTOCK CHURCH, ESSEX,
compared with that on a piece of carved stone built into
the wall of Great Canfield Church, where there is also a
recognized piece of Danish carving

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

In 1016 Canute fought the battle of Assandun, or Assingdon, and defeated Edmund Ironsides, thereby becoming King of England. In commemoration of this victory he caused a minster to be built on the battlefield, and dedicated it in 1020.

It is not certainly known where the battle was fought, but it is stated in the Anglo-Saxon Chronicle¹ that it was somewhere in Essex. Some scholars have thought that it was at Ashdon, three miles south-east of Linton, while the majority² have concluded that it must have been at Ashingdon, in the southern part of the county, near the estuary of the Thames.

I do not propose to discuss the question whether Ashdon or Ashingdon is the more probable place for the battle to have been fought, for that has been done by others; but to bring forward a piece of architectural evidence which seems to me to support the claims of Ashdon.

At Hadstock, two and a half miles from Ashdon, and on part of the ground claimed to have been the field of battle, is a pre-Conquest church with peculiar ornament. This was claimed by Miller Christy to be Canute's minster.³ The Royal Commission on Historical Monuments lends some support to this claim,⁴ and the late Professor Baldwin Brown told me, shortly before his death, that, although he had formerly been in favour of Ashingdon as the place of the battle, he was then in some doubt, being impressed by the unique character of the ornament at Hadstock.

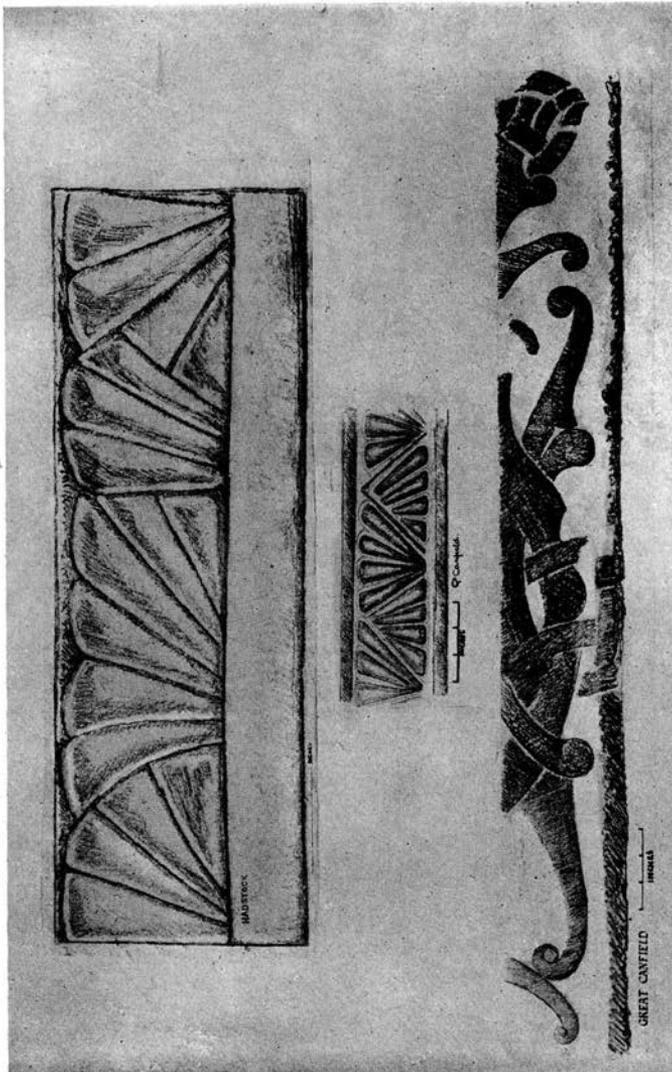
¹ Earle and Plummer, *Two Saxon Chronicles*, p. 152.

² Holinshed, Miller Christy, and Professor H. B. Swete, once Rector of the Parish, supported the claims of Ashdon, but Camden, Gough, Freeman, Green, and Oman have all been in favour of Ashingdon.

³ Miller Christy, *Jour. Brit. Archaeol. Ass.* xxxi, 2, 1925, p. 168.

⁴ R.C.H.M., *Essex*, i, 143.

PLATE I



Ornaments at Hadstock and at Great Canfield.

Now of what kind is this ornament? The most characteristic example is a broad band of carving on the upper halves of the abaci of the responds of the archways inside the church, and of the doorway. This band, about six inches deep, may be divided up into roughly triangular areas, in each of which there is a radiating arrangement of tapering elements, which might be called fan-like, were it not that they tend in many cases to curve to one side at their outer extremities. For that reason this kind of ornament has been likened to honeysuckle. The accompanying figure (Pl. I, upper part) is drawn from a rubbing from one of the abaci of the doorway. These figures will explain the kind of ornament better than any description.

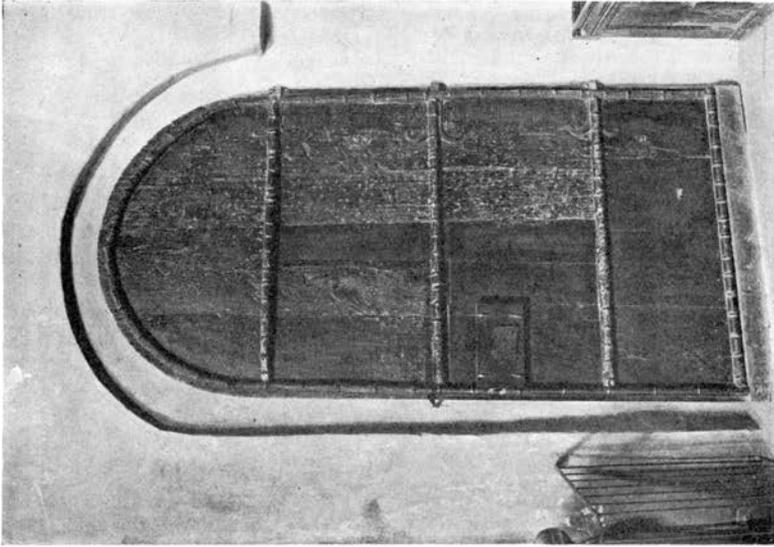
The church has always been cruciform. Whether there was a central tower is uncertain; there is no sign now of a western tower arch. But the archways of the chancel and the two transepts remain, and parts of them are original. The great arches have all fallen, and have been replaced by pointed ones. The archway of the north transept was rebuilt in the thirteenth century, and that of the chancel in the latter part of the nineteenth; it is a copy of original work in the archway of the south transept. All three archways have retained their high-stepped bases, and the responds of the south transeptal arch, though restored in part, contain a good deal of the original work.

The fine doorway on the north side of the nave is entirely original, and is highly decorated like the transeptal arch, but, unlike it, the original round arch itself has survived, and over it is a hood moulding, square in section, ornamented with the honeysuckle pattern.

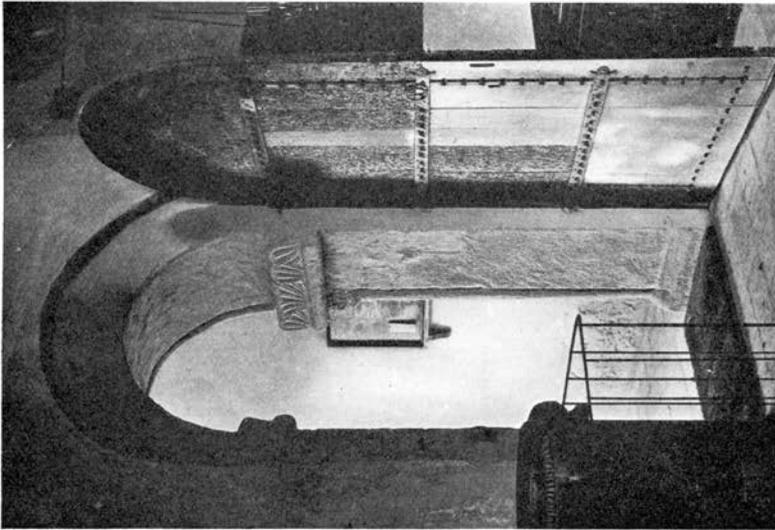
In the responds of all these archways were angle shafts with cushion caps—a striking anticipation of Norman forms. But they were ornamented with a pattern never copied by the Normans, and which is similar to the pattern on the abaci already described.

The distribution and style of this peculiar ornament is illustrated in the accompanying figures.

Pl. I shows, in its upper part, a drawing made from a rubbing of the pattern on the abacus of the doorway, also shown in Pl. II*a*, as seen from within the church.

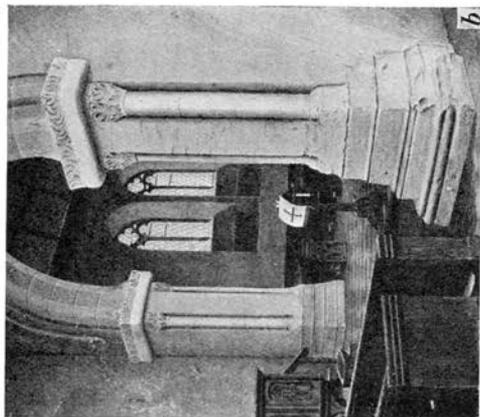


b. North door, Hadstock.

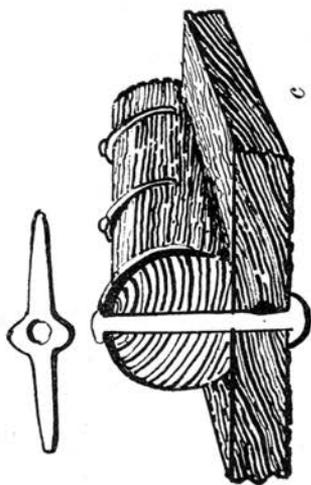


a. North doorway, Hadstock.

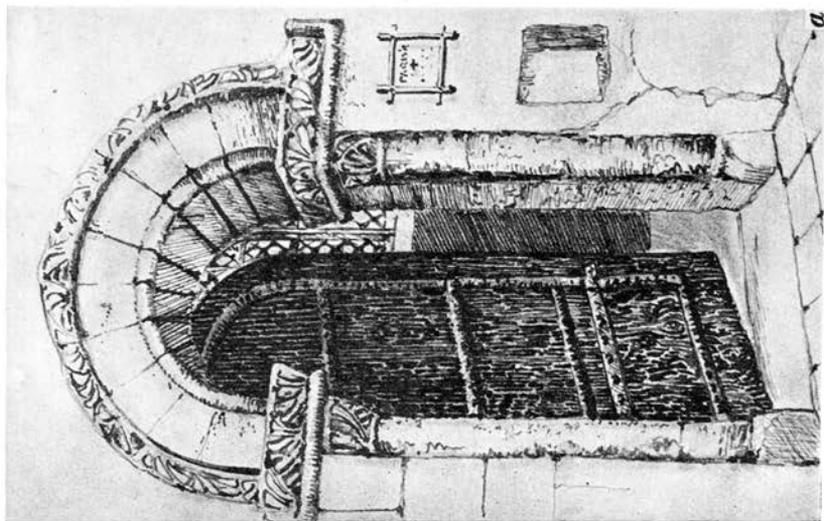
PLATE III



b. Interior of church, looking north-east from south transept.



c. Details of north door.



a. North doorway, Hadstock.

Pl. III *a* is a drawing of the doorway from without.

Pl. III *b* shows the inside of the church looking north-east from the south transept. It is from a drawing by Mr A. C. Himus of Cambridge. The respond in the foreground belongs to the transeptal arch, and is largely original. The other is one of the responds of the recently built chancel arch.

So much then for the peculiar ornament of Hadstock. It is fan-like, or honeysuckle-like, whichever you please. But it must be pointed out that not all of what I have called the fan-like elements (or the petals of the honeysuckle) are curved, and the curvature has I think been exaggerated in the parts that have been restored.

I now come to the particular piece of new evidence which I believe has a bearing on the problem of the date of Hadstock Church.

At Great Canfield, in Essex, not far from Dunmow and fifteen miles from Hadstock, is a church which has a piece of undoubted Danish carving rebuilt into its Norman chancel arch. To see it one must get up a ladder and examine the upper surface of the abacus on the south side. The design is largely covered up by the voussoirs of the arch, but enough is exposed to show that it is Danish, and resembles the lower part of the famous Ringerike stone in the Guildhall Museum in London, the date of which is generally agreed to be about the time of Canute (see Pl. I, lower part). Now I do not claim that this undoubted Danish ornament is anything like that at Hadstock. But associated with it in Great Canfield Church is a piece of carved stone preserved in the wall of the porch, which seems to me to resemble the Hadstock ornament very closely.

The pattern on this stone is about half the width of those at Hadstock, namely three inches. Like them it is divided into triangular fan-like areas. But the set-out of the pattern is stiffer, and its elements show none of that tendency to curve which has caused the Hadstock pattern to be compared with honeysuckle. Pl. I shows drawings made from rubbings from the Hadstock and the Canfield patterns side by side for comparison.

The reader can judge for himself the closeness of the

resemblance. If he thinks that it is enough to warrant the conclusion that both carvings belong to the same period and the same school, then the association of the Canfield stone with Ringerike ornament will doubtless incline him to the conclusion that Hadstock Church was built in Canute's reign, and that, consequently, it is very probably Canute's minster.

The church door. As a piece of evidence bearing on the problem of the origin of the church, though only of minor importance, the oak door may be held to be worthy of consideration. It is obviously ancient, having undergone only some repairs at the bottom, and may possibly be the original door of the church (Pl. II*b*).

A piece of human skin, nailed to the door beneath the ironwork, is known to have remained there until the middle of the nineteenth century. It was recorded by Stukeley and other writers in the eighteenth century; cf. Miller Christy, *op. cit.* p. 188.

The reason that the door is thought worthy of consideration in connection with the problem of the Danish origin of the church is the peculiar method of its construction. Instead of consisting of a heavy morticed structure to which the boards are fixed, as medieval doors usually do, this door is composed of thick planks laid side by side, held together, partly by the long iron hinges, and partly by a rather light rounded frame of wood, with three transverse pieces, fixed to the planks with peculiar rivets. The accompanying photograph and drawing (Pls. II*b* and III*c*) will explain this method of construction, which I have sometimes thought is more like that of the boat-builder than the carpenter.

STONE BOWL FOUND ON THE GUILDHALL SITE.

By LOUIS COBBETT, M.D., F.R.C.S.,
and E. SAVILLE PECK, M.A.

During excavations for the new Guildhall buildings on Peas Hill, opposite St Edward's Church, there was found, in 1935, a large ornamental stone bowl which some have thought may have been a font¹ (Pl. Ia).

It is said by one of the workmen who found it to have been 14 feet beneath the present surface level, to have been raised on some sort of base, and to have stood under an arch. But, unfortunately, no one with any knowledge of architecture or antiquities saw it *in situ*.

It has undergone much injury, and parts of the rim and other features are missing, but it is sufficiently complete to show what it was like originally. The stone of which it is made is a rough one, apparently Barnack. In form it consists of a basin, supported by four projecting, vertical wings. Each of these divides below, sending out a process which extends outwards to unite with a similar process sent out from the neighbouring wing. Thus the round bowl is set on a square base, and is, so to speak, supported in a sort of cradle formed by the four wings and their basal processes. The bowl shows some suggestion of a rim, indicated by a groove which encircles it a few inches below its top.

Two of the wings are considerably larger than the other two, their maximum projection being $4\frac{1}{2}$ inches. They are carefully formed and brought to a sharp edge. On one there still remains a rather shapeless projection or boss. The other two, which are intermediate, project little more than an inch, and are simpler in form. The bowl measures internally $14\frac{1}{2}$ inches in breadth and 8 inches in depth. Externally it is 19 inches in diameter and 12 inches high, and its almost square base measures 18 inches each way.

Several similar bowls have come to our notice. One, now

¹ The bowl is now preserved in the Cambridge and County Folk Museum.

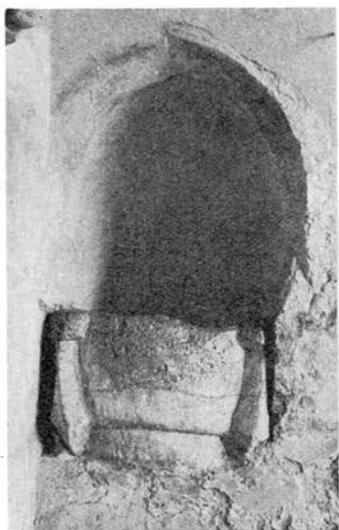
PLATE I



a. Guildhall Site, Cambridge.



b. Hereford Folk Museum.



c. Linton, Cambs.



d. Herringswell, Suffolk.

in the Saffron Walden Museum (Pl. II *d*), is said to have been used as a font in the church there. It is made of a smooth, white stone, and measures $17\frac{1}{2}$ inches in external diameter. Its height is only 9 inches, but the top seems to have been cut off smooth in order to fit it with a lid; there are, however, no holes for staple or hinges. This alteration, if indeed it actually took place, seems to indicate that the bowl was not made for a font. The cavity, however, is very square at the bottom, and seems inconvenient for grinding things.

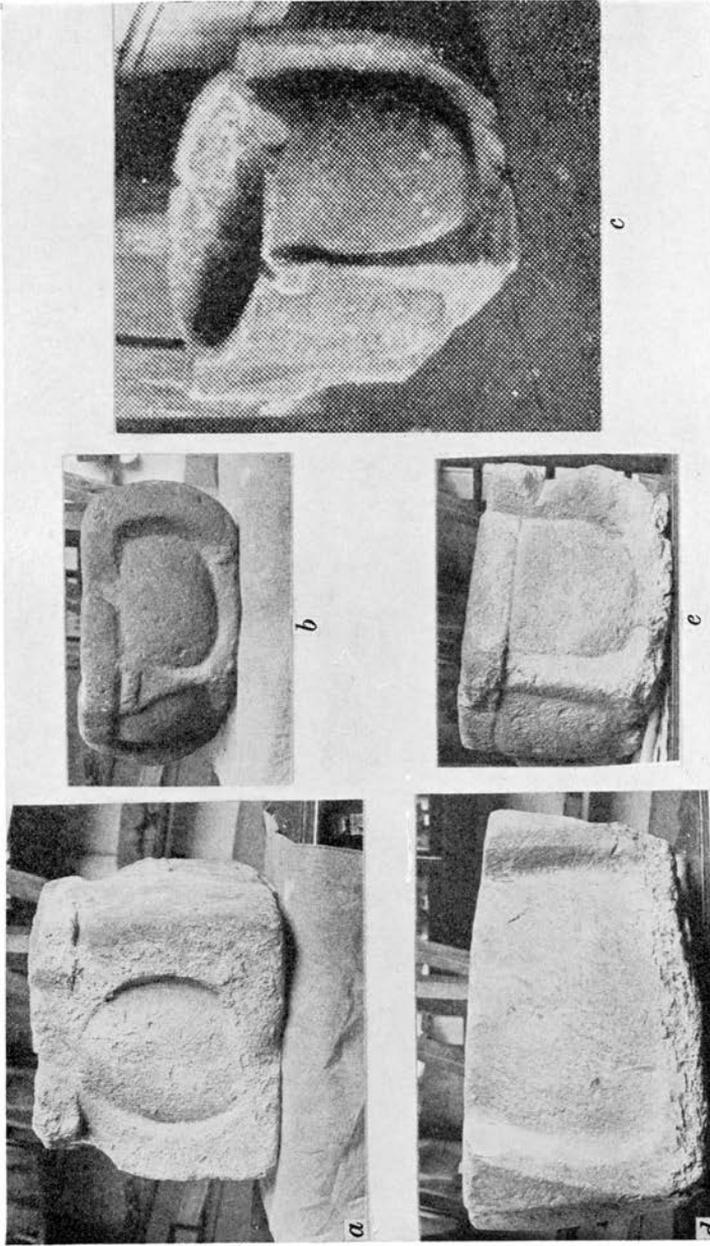
Another bowl in the Walden Museum is said to have come from Thunderley Church (Pl. II *e*), half-way between that town and Thaxted. In 1842 the church was allowed to fall into ruin, and its materials were used for secular purposes, and "in 1861 every particle of the fabric had disappeared". The bowl was found in 1865, in the foundations of a house said to have been built of materials taken from the church. It is almost exactly like the Cambridge bowl, having unequal wings dividing and encircling the bowl below, but it is rather smaller, measuring 14 by 9 inches.

In the Hereford Folk Museum is an almost identical bowl (Pl. I *b*), which measures 18 by 12 inches, nearly the same as the Cambridge bowl.

In the Walden Museum there is a smaller dark bowl of the same type with pronounced rim and unequal wings (Pl. II *b*). It is not known where it came from. There is also another remotely similar, but differing in its proportions, which is said to have been used as a stoup in the chapel at Whittlesford Bridge (Pl. II *a*): It measures $10\frac{1}{2}$ by 9 inches.

At Linton (Cambs), in the corner of the church porch, is a very large bowl, formerly used as a stoup (Pl. I *c*). It is very like the Cambridge example, but differs in having a groove round it a few inches from the bottom, below which the bowl is recessed; and in the fact that the wings do not divide below and form a cradle for the bowl. It measures 24 inches in external diameter and is 15 inches in height.

At Herringswell, 6 miles north-east of Newmarket, is another old stoup of the same type but considerably smaller (Pl. I *d*). It measures 14 by 11 inches. The fact that it is but half a broken bowl, built into a corner so that the two walls



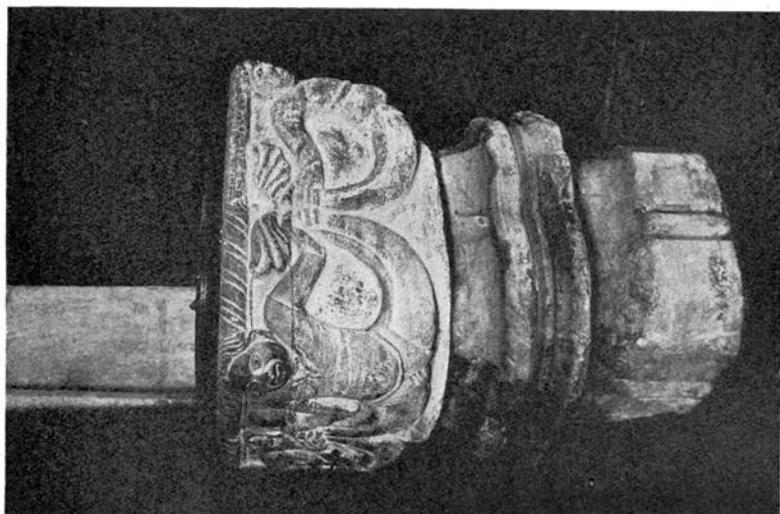
c. Basle.

b. Saffron Walden Museum.

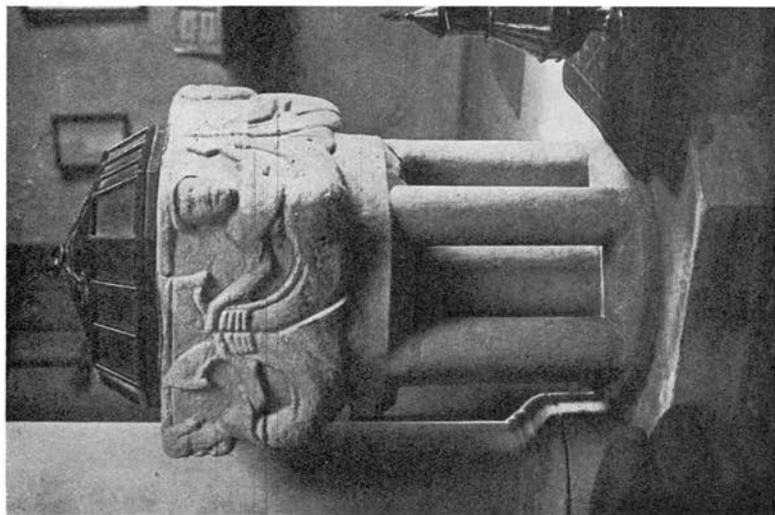
e. ?Thunderley.

a. ?Whittlesford Chapel.

d. Saffron Walden Museum.



b. St Peter's, Cambridge.



a. Anstey, Herts.

form the other sides of the stoup, shows that it was not made for the purpose, but was probably an old mortar re-used.

At Conway a bowl of this kind was found built into a wall (illustrated in Francis Bond's *Fonts and Font Covers*, p. 72), and another was found among some church lumber at the vicarage.

At the University Museum at Basle, in the Pharmazeutische Altertumskunde, is a bowl similar to the type under discussion but differing a little in proportions (Pl. IIc). It measures 12 by 10 inches and is described as a mortar in Vosges sandstone.

Thus, as we have seen, this type of bowl is fairly common. Though most of them are associated with churches, and several of them are known to have been used as stoups and one as a font, it seems probable that they were all originally made for mortars, and have been turned to ecclesiastical purposes. We know no such bowl in use as a font in a church to-day;¹ and it seems unlikely that they were ever made for this purpose. Those with two wings projecting considerably more than the other two, being thus unsymmetrical, could hardly have been designed as fonts, though they may afterwards have been put to this use.

We are, therefore, inclined to think that these bowls were originally made as mortars and not as fonts and stoups. Yet they may have been prototypes of the more ornamental Norman fonts, such as those at Anstey in Hertfordshire (Pl. IIIa) and St Peter's, Cambridge (Pl. IIIb), in which the wings take the form of mermen whose tails divide and encircle the bowl below, just as the wings do in several of the bowls we have described.

The bowl found on the Guildhall site at Cambridge, then, was in all probability originally a mortar. It may have been used as a font, just as a similar bowl was used at Saffron Walden in the church there. In favour of this assumption is the fact that at one corner of the rim is the base of an iron bolt leaded into stone, and opposite to it the rim is broken away, thus suggesting that the bowl was once provided with a hinged lid and padlock.

¹ Since this was written we have found a font of this type in Castor Church, Northants.

A NOTE ON SOME FURTHER ROOF BOSSES IN ELY CATHEDRAL.

By C. J. P. CAVE, M.A., F.S.A.

In a paper on the roof bosses in Ely Cathedral mention was made (*Proc. Camb. Ant. Soc.* xxxii, p. 36) of certain bosses in the north transept.¹ These have now been photographed, and it turns out that seven out of the eight bosses on the central rib have a figure of one sort or another in the centre. The figures are very small and are therefore difficult to see from the floor. They are as follows, the numbering being from south to north:

(1) A grotesque head with clenched teeth, and with leaves coming from the outer corners of the mouth and from the forehead.

(2) A bear seated in the midst of foliage, chained, collared, and muzzled (Pl. Ia).

(3) A head very similar to No. 1 but the teeth are not shown.

(4) A human head with a curious headdress; it might almost be a very low and broad mitre, or it might be the headdress of a craftsman; the hands are holding the mouth open.

(5) Foliage only.

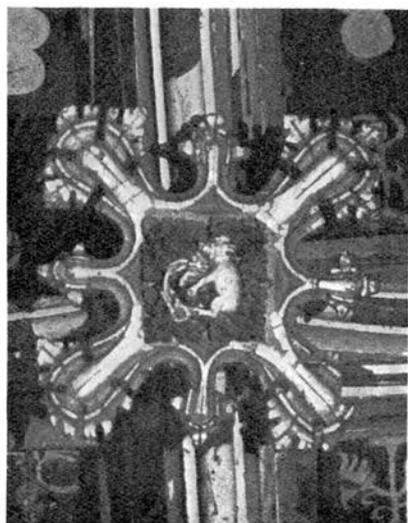
(6) A pelican vulning itself.

(7) A grotesque head; the face seems to be painted and the painting is probably modern.

(8) A grotesque face with much wrinkled forehead, open mouth, protruding tongue, and leaves coming from the corners of the mouth.

Some other roof sculptures have been noticed since the above-mentioned paper was written. Round the lantern tower, just where the lantern itself rises from the vaulting of the octagon, are eight wooden demi-figures of a rather remarkable character. They are all crowned, six of them are bearded, one is certainly a woman, and one possibly so. Three

¹ By a slip of the pen these were described as being in the *south* transept instead of the *north*.



a



b



c



d

Roof bosses in Ely Cathedral.

of the bearded figures are holding their beards in their hands (Pl. I*b*), and the other three have their hands more or less hidden by their beards; one has his hands in an attitude of prayer, and one has his arms folded. The woman (Pl. I*c*) has a veil hanging down over her shoulders, her left hand is raised to the back of her head and her right hand is clasping the stem of a plant. Of the other unbearded figure (Pl. I*d*) only the head is visible; the mouth is open and the tongue is shown though it is not protruding.

The most remarkable thing about these figures is that the lower part of the body is covered with leaves and stems of plants; the foliage is purely conventional, and is typically "Decorated"; the demi-figures seem to be rising out of the foliage. There may be a number of figures of this type but the only ones that I can call to mind are two corbel figures at the west end of the nave at Tewkesbury, known locally as David and Bathsheba,¹ and the small figure of a woman in the north aisle of the nave at Exeter. The latter figure, it is true, is not quite like the Ely examples, but the motif seems to be the same, especially in the Tewkesbury figures; moreover, they must be not very far apart in date.

¹ The latter is illustrated in Prior and Gardner, *Medieval Figure Sculpture in England*, Fig. 452.

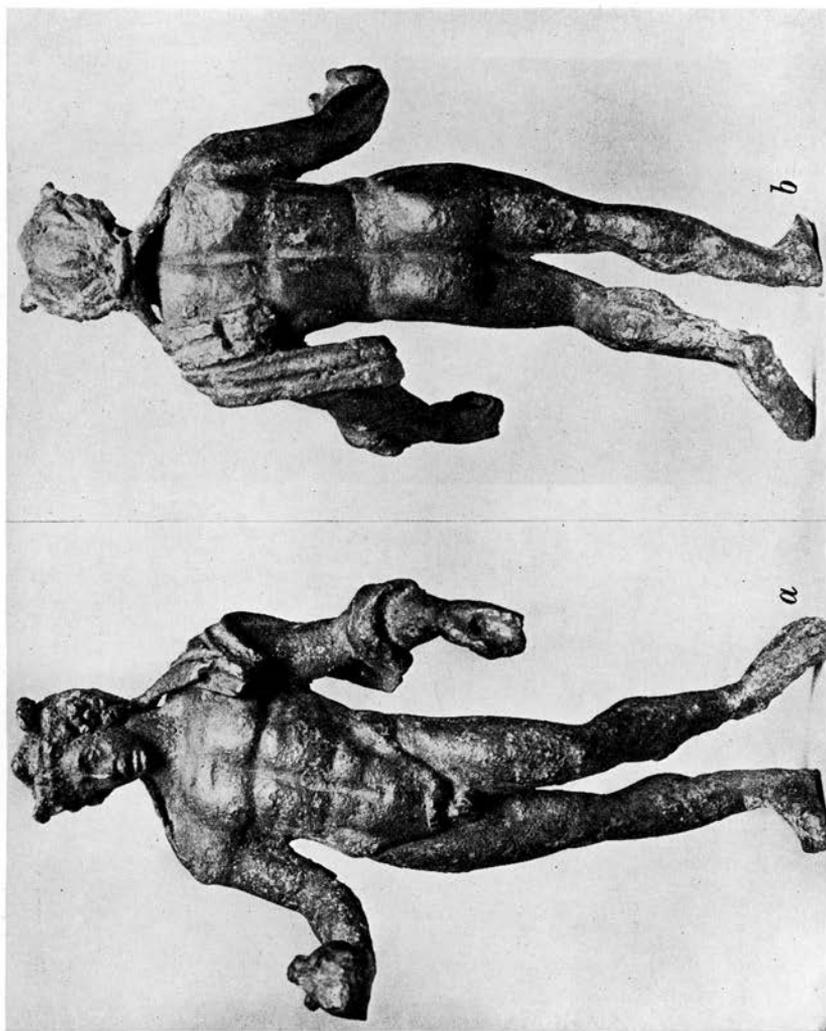
ON SOME UNPUBLISHED ROMAN BRONZE
STATUETTES IN THE MUSEUM OF ARCHAEO-
LOGY AND ETHNOLOGY, CAMBRIDGE.

By FRITZ M. HEICHELHEIM, DrPhil.

I. *Mercury* (Museum no. 35.978). Height 16.2 cm. Found some years ago in Manea Fen, Cambs, by a labourer. Purchased in 1935 with part of the C.A.S. grant to the Museum (Pl. Ia and b). The figure is cast solid, as are all the other pieces described in this paper.

The god is represented as a nude young man, standing erect and bearing his weight on the right leg. His only clothing is a wrap draped round the shoulders and wound round the left arm. On his head the god has a winged laurel wreath; his right arm is outstretched and he holds a large purse. The god was holding in his left hand the usual caduceus, which probably reached to the ground, but of which only little pieces remain attached to the hand and the wrap. Cf. similar types, S. Reinach, *Bronzes figurés de la Gaule Romaine*. Description raisonnée du Musée de Saint-Germain-en-Laye (1894), 64 seq.; E. Babelon and A. Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale* (1895), 141 seq.

It is quite probable, though not certain, that the cult of Mercury was regarded not only as the usual common Empire cult in Cambridgeshire and the neighbouring counties but also in some cases as *interpretatio Romana* of Celtic cults. On the other hand, the figure under consideration, and eleven others from this district described in previous publications (1), are characteristic of the genuine classical style of the period. But a chalk statuette from Great Thurlow, Suffolk (2), proves by an unusual representation that the special syncretistic Mercury cult of the Romanized provinces of Gaul penetrated to the Cambridge region also. Two views of this interesting piece, which has not hitherto been illustrated, are shown on Pl. Vc and d. Its nearest stylistic analogy, possibly a unique one, is a stone sculpture from Compiègne (cf. E. Espérandieu,



Mercury, from Manca (front and back).

PLATE II



a. Hercules, Bristol;
c. Hercules, ?Colchester.

b. Hercules, near Ely.
d. Hercules, ?Colchester.

Recueil général des bas-reliefs, statues et bustes de la Gaule Romaine, I-X (1907-28), no. 3852), which is very remarkable from a historical point of view. Since Great Thurlow is situated in a part of Britain subject to Belgic influence we need not be surprised to find in it traces of the special art and beliefs of the Belgae.

II. *Hercules* (Museum no. 21.103). Height 11.5 cm. Bronze. Found at Bristol in 1890. Pl. II*a*.

III. *Hercules* (Museum no. 22.693). Height 11 cm. Bronze. Found in the neighbourhood of Ely (Cole-Ambrose collection). Pl. II*b*.

IV. *Hercules* (Museum no. 22.691). Height 6.5 cm. Bronze. Probably from near Ely (Cole-Ambrose collection). Pl. III*a*.

V. *Hercules* (Museum no. 1891.R.18). Height 6.5 cm. Bronze. Found at Sutton, Isle of Ely, before 1891. Pl. III*b*.

VI. *Youthful Hercules* (Museum no. 97.81). Height 9 cm. Gilded bronze. Found between Icklingham and Cavenham, Suffolk. Pl. III*d*.

VII. *Hercules* (Museum no. 36.802). Height 7.5 cm. Bronze. Very probably from Colchester. Pl. II*d*.

VIII. *Hercules* (Museum no. 36.801). Height 10 cm. Bronze. Very probably from Colchester. Pl. II*c*.

It will be seen that there is a relatively great number of votive statuettes of Hercules to be noted from Cambridgeshire and the neighbouring counties. All the pieces represent an erect, nude Hercules, in the usual style of the Roman Empire. In nos. II, III, IV, V, VII and VIII, a lion skin is draped over the right arm, and in nos. II and III round the shoulders. Nos. II, III, VI, VII and VIII have a club in the right hand, nos. IV and V in the left (broken away in nos. III and VIII); nos. IV and V have a beard; no. VI is the conventional type of the young Hercules. Cf. similar pieces in S. Reinach, *loc. cit.* 124 seq.; Babelon and Blanchet, *loc. cit.* 224 seq.

A number of these pieces might have had some connection with the Emperor cult of Commodus as Romanus Hercules (3). This cult is not only represented by (a) the famous hoard from Willingham Fen, Cambs (the bronze "civic staff" from which is shown on Pl. IV*b* (4)), but also by (b) the well-known bronze

figure from Cottenham, Cambs, in the Fitzwilliam Museum (Pl. IV *a*) (5), which, though it has sometimes been taken for a Marcus Aurelius, undoubtedly represents the features of Commodus as certainly as the interesting "civic staff" from Willingham Fen. The Cottenham piece may therefore be considered as another representation of this Emperor in the role of Hercules-Mars and of a conqueror of barbarians (6). As a third example of the Commodus cult in the Cambridge region may be mentioned (*c*) the so-called Jupiter Martialis—more probably Mars Ultor—from Bluntisham-cum-Earith, Hunts, now in the British Museum (7). The features of this beautifully modelled bronze figure can in my opinion be identified as those of Commodus almost as certainly as those of the other two pieces; it has a helmet similar to but simpler than that in the Cottenham figure.

It is possible that the hoard from Willingham and the two cult statuettes from Cottenham and Bluntisham, representing the same Emperor, originally stood in the same temple, before the dispersal of that group of monuments after the *damnatio memoriae* of Commodus. The three sites where they were found are comparatively near each other. The bronze figure from Cottenham was found in the bottom of the Car Dyke, a Roman canal; the other two places are in the immediate neighbourhood of the same waterway. The evidence seems to suggest that these figures may have been thrown away, perhaps as a matter of ritual, at short intervals after the end of Commodus' reign (8).

A great number of other representations of Hercules are known from the counties near Cambridgeshire (9). A survey of the distribution of the Hercules cult in Cambridgeshire and the surrounding counties reveals some remarkable differences from the distribution of the Mercury cult in the same districts. Evidences of the Mercury cult are scattered over the whole map of the country like a net of wide but comparatively even mesh (10). The evidences of the Hercules cult, on the other hand, are massed near three centres only, with the exception of a few outlying examples. The first centre of the Hercules finds is situated somewhere north of Cambridge, in the region of the River Nene, with some outposts in Norfolk (cf. nos. *d*,



a. Hercules, near Ely. *b.* Hercules, Sutton, Isle of Ely. *c.* Diana, Bassingbourn.
d. Hercules, between Icklingham and Cavenham, Suffolk. *e.* Venus, near Ely.

e, f, h, i). The second may have been in the region of Cambridge and Ely (cf. nos. III, IV, V, *a, b, c*). The last is in the south, near Colchester, with outposts reaching into Suffolk (cf. nos. VI, VII, VIII, IX, *k, l, m, n, o, p, q*). We must, in my opinion, assume the existence in all three centres of more or less important temples of Hercules and a more or less intensively practised cult, probably with some degree of Celtic influence at times.

I would like to offer some suggestions and conjectures concerning the sites of the Hercules cults in the immediate neighbourhood of Cambridge and of their special significance. These remain to be substantiated or contradicted by further research and excavation. The whole of the available material can be divided into two groups. Those pieces which are connected with the Emperor cult of Hercules-Commodus (cf. *a-c*) show a syncretistic affinity with other Roman and Gallo-Roman deities, viz. Jupiter Optimus Maximus, Jupiter Taranis, Mars Ultor, Tarvos Trigaranus. It is probable, in my opinion, that there was a temple in Cambridge itself where these, and perhaps all the other important cults of the Roman Empire, were practised simultaneously as θεοὶ πάρεδροι under the patronage of the cult of the governing Emperor and the great Roman Jupiter Optimus Maximus, the Protector of the Empire. This temple would be the most appropriate place for the deposit of the *sceptrum magistratus* from Willingham Fen. I have conjectured elsewhere⁽¹¹⁾ that there may have been such a temple standing near St Peter's Church on Castle Hill, Cambridge, which is within the supposed area of Roman Cambridge, and that this temple was consecrated originally to the Celtic (Jupiter) Taranis.

On the other hand, the rest of our material from the region between Cambridge and Ely points rather to a pure Hercules cult (cf. nos. III, IV and V). If we ask where such a centre of veneration might have been situated, we must turn, if I am correct, to the Gogmagog Hills as the most probable place. In earlier times, as we know from accounts written in the sixteenth to eighteenth centuries⁽¹²⁾, there was a very remarkable figure of a giant cut in the chalk of the Gogmagog Hills. This figure we may assume to have been similar to the

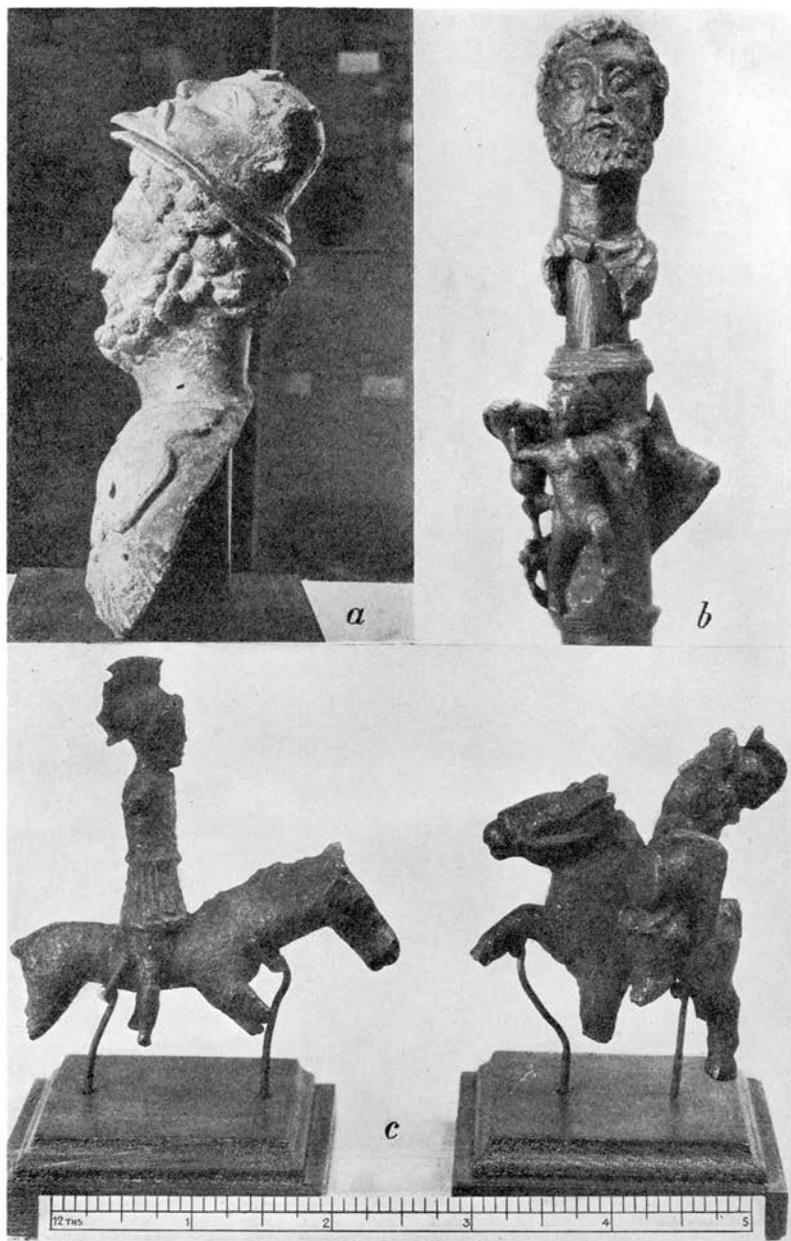
Cerne giant (Dorset) and the two giants, no longer in existence, at Plymouth Hoe (Devon). The two latter held clubs, according to tradition, and not only does the Cerne giant hold the club of Hercules, but his name in the early Middle Ages, *Helith*, or *Helethkin*, implies a definite connection with the Roman god, and his comparatively fine anatomical modelling, impossible in Iron Age or medieval art, clearly indicates, in my opinion, the influence of Roman art (13).

Although the giant of the Gogmagog Hills may have existed in pre-Roman times, as other giants probably did, the *interpretatio Romana* could hardly do other than call him Hercules and make a shrine for the Hercules cult on an ancient site of Celtic worship. The very remarkable representation on the "civic staff" from Willingham Fen, where Jupiter Taranis puts his foot upon the head of a giant emerging from the earth, might conceivably connect symbolically the Taranis of Castle Hill, Cambridge, with the giant of the Gogmagog Hills.

This conjecture may be supported by the so-called Wandlebury legend, which is concerned with the same localities, a well-known medieval legend which has not hitherto been used to interpret the Willingham Fen hoard. The essential details of this tale are as follows: A knight comes as a guest to Cambridge Castle. At nightfall he goes to an enclosed area on the Gogmagog Hills, and, entering it, utters a challenge in a certain formula, whereupon a giant horseman emerges; there is a combat between them, in which the knight is victorious, and takes the giant's horse as booty; at daybreak, however, it escapes and disappears. A wound which the knight has received during the combat bleeds on each anniversary of the combat (14).

The tale is connected with the same site as the hill-figure. Similar tales of combats between knights and giants are recounted over the whole area of Celtic influence in the Middle Ages, and a Celtic mythological origin for the Wandlebury tale seems, therefore, very possible. In addition, we have some indications that an early version of such tales was current in the Gallo-Roman period, and perhaps even earlier. Two local *cognomina* of the Gallo-Roman Hercules, *Ilunnus* and *Andoses*

PLATE IV



a. Helmet, Cottenham Fen.
b. "Civic Staff," Willingham Fen hoard.
c. Figures of horsemen, Willingham Fen hoard.

and Toleandossus, are usually translated as "warrior of *x*" (*x* being the name of a locality or tribe) (15). The older hill-figures in England usually represent a giant or a horse (cf. note 13), as in the Wandlebury legend, and are often connected with similar myths. More important seems to be the representation already pointed out on the Willingham "civic staff" of the defeat of a giant by a god, which accords with the last scene of the combat in the Wandlebury legend. A second and equally striking connection with the same myth is to be found in the same hoard, in the shape of two bronze figures of horsemen (extremely rare in Romano-British finds) whose significance it has hitherto been impossible to interpret. One of them represents a rider who is much too tall for his mount, which is an unusually long one; this, if it is not due merely to bad craftsmanship, indicates a giant warrior on his horse; the second rider and his horse are on the other hand normally well-proportioned. These two figures might be considered as votive statuettes from a temple representing an early conception of the encounter in the Wandlebury legend (Pl. IV c). The well-known and much-discussed Jupiter giant columns (16) and some very interesting representations on Gaulish and East Celtic coins may have similar connections. On the latter there is usually represented a horse, sometimes with a human head, and a giant; while the former very numerous monuments always represent a mounted Jupiter or Jupiter Taranis, viz. the very god of the scene on the Willingham staff, and of a type quite similar to the normal mounted figure in the same hoard, riding victorious over a giant on the ground. The giant on a recently found column (*Germania*, xx (1936), 256 seq.) has several heads, which again might indicate connection with a Celtic deity, if this remarkable representation is not taken from the Greek Geryoneus myth. Like the hill-figures of England, the Jupiter columns of the western provinces of Rome, which have not been very satisfactorily interpreted from Roman or German or Oriental religion, are usually found in open spaces and not in the larger settlements of the Roman Period.

If we assume an old Celtic origin for the tales of combats between knights and giants in the Middle Ages, which seems

to be justifiable in view of their distribution, and if we assume a form of artistic Romanization of such myths under Roman rule, then we are, I think, in a position to solve at once all these problems which have hitherto been discussed without definite result. A hypothetical myth, telling how the mounted Taranis, the Celtic god of thunderstorms and the heavens, who was called "caelestium deorum maximus" and "praeses bellorum" by Lucan (*Pharsal*, I, 446), and was venerated with human sacrifices⁽¹⁷⁾, defeated a demon of the night and captured his horse, might have influenced all the monuments and tales mentioned above, from Roman times to the Middle Ages. In Roman times we find that it is only the artistic representation of the god which is really Romanized; in Christian times the myth was humanized as far as possible, until it dwindled away. The fact that we have in the Cambridge region a hill-figure, a representation of a combat between Jupiter and a giant, and a medieval legend of an encounter between giant and knight, all probably connected with the same localities, may provide the answer to a number of problems⁽¹⁸⁾.

Nos. III, IV and V of our bronzes may quite possibly belong to the cult-centre on the Gogmagog Hills, and might have been sold there as votive statuettes on some festival day⁽¹⁹⁾. On the other hand, we have to remember that the remains of a so-called *Wochengötterstein* have been found at Great Chesterford, Essex, which must have formed part of a Jupiter column, the most striking symbol of the syncretistic Gallo-Roman Jupiter and Jupiter-Taranis' cult⁽²⁰⁾. A centre for a Hercules-Giant cult, as we have shown before, might well have existed at such a site, a suggestion which needs further archaeological investigation. So far as I know, this piece from Great Chesterford, the inscribed base of a Jupiter column from Chichester, Sussex, an inscription and a capital from Cirencester, Gloucestershire, probably another piece from Irchester, Northamptonshire, and the Willingham Fen staff, are the only monuments in the whole of Roman Britain which can be interpreted as direct or indirect outlying examples of the Jupiter Giant columns, which are found so frequently in the Rhineland and in the east of Gaul⁽²¹⁾. This

points, in my opinion, to a strong Belgic influence in Cambridgeshire and the neighbouring counties (as well as in Sussex and Gloucestershire), an influence of which proof has already been brought forward in connection with the local Mercury cult, and further proof will be given in connection with the Diana cult of the Cambridge region.

The Jupiter column from Irchester (if Haverfield is right in his very cautious surmise) might give us the northern centre of the Hercules cult in the region of the River Nene, of which we have spoken earlier. On the other hand, Castor (*Durobrivae*) is more in the centre of the group of finds *d, e, f, h, i*, and might be a more probable site.

The cult centre in the south-east of our map is not surprising. Colchester must have had a temple of Hercules as well as many temples or chapels of other deities. But it is surprising that, according to the finds, Hercules, so far as I can see, was certainly the most intensively venerated god of Colchester, not, for example, Jupiter Optimus Maximus or Mars (*Camulus*). I would like to point out here, as a possible indication for further research, that the god *Camulus*, whose name Roman *Camulodunum* commemorates, was equated with Mars on the Continent, especially by the Remi, but belongs to a group of syncretistic Gallo-Roman deities to which artistic symbols of Hercules were given by some other Celtic tribes (22). Up to the present a "Hercules *Camulus*" has not been found at Colchester, or anywhere else, but such a find in the future would have direct analogies in continental Gaul and would not be exceptional.

The Hercules bronze, no. II, from near Bristol, belongs to a small group of similar local cult finds. Their cult centre might perhaps have been Bath, where, as at Colchester, there must have been a Hercules temple or chapel in addition to the other cults found there (23); or Cirencester, with its Jupiter column, mentioned earlier in this paper.

IX. *Diana* (Museum no. 23.239). Height 10.5 cm. Bronze. Found during coprolite digging near Bassingbourn, Cambs. Pl. IIIc.

The goddess is standing upright and is wearing the so-called Amazon costume, i.e. the upper part of the body is girdled in

front, allowing the breasts to appear free. The right hand originally held a bow which is now lost, but which she appears to draw with the left hand. An indication of the date is given by the style of hair-dressing, which is of the Antonine period⁽²⁴⁾.

No other evidence of the Diana cult in the Cambridge region has yet been found⁽²⁵⁾. Krueger⁽²⁶⁾ has shown the strong probability that representations of the Diana of the peculiar type to which our no. IX belongs were especially used for Diana-like local Gallo-Roman deities. Under these circumstances our piece should be included among numerous similar representations from Germania Superior and the continental Belgic districts⁽²⁷⁾. This simple and not very artistic bronze statuette is, then, another indication of the influence of Belgic religious customs and craftsmanship in the Cambridge region and its neighbourhood. Alföldi has shown that a *Radabweiser*, as he calls it, in the Cambridge Museum of Archaeology and Ethnology (Pl. V*a*), an object rare in Britain, is of a type well known among the Rhenish tribes in the Rhineland⁽²⁸⁾. Numerous pipe-clay statuettes of deities, certainly or very probably imported from Rhenish factories, are also found in this part of England⁽²⁹⁾; and there is indeed much archaeological evidence to show that pre-Roman and Roman immigrants and traders from the Belgic districts of the Continent must have come here in great numbers. "Belgic" pottery, found in many places in the Cambridge region, shows us the existence of Belgic settlements near Cambridge itself⁽³⁰⁾. The cults and customs of these and similar settlements in the south of England must certainly have spread beyond the territorial boundaries of the tribes themselves⁽³¹⁾.

So far as I can determine, religious affinities between places in Britain and particular parts of continental Gaul are not uncommon—important indications of unrecorded or little-known emigrant movements of larger or smaller groups, mostly of Belgic origin. I may mention in this connection the cult representation of the Genii Cucullati in Cirencester and near Hadrian's Wall, whose origin might have been in the Danube region, but whose main centre on the Continent was



a. "Radabweiser."

b. Venus, Colchester.

c and *d.* Mercury (clunch), Gt Thurlow, Suffolk.

among the Belgae and the Germaniae; the cult of the god Mogon, Mogounus, or Mounus in the north of England, who gave his name, strangely enough, to the town of Mogontiacum on the Continent, and was important in the neighbouring parts of the Rhineland, which were originally Belgic, but became Germanized under Ariovistus⁽³²⁾; and numerous other well-known Belgic cults from Trèves to Rheims. Similarly, near Lancaster we find Ialonus, a local god of Nemausus in Provence, near Cirencester Olloudius, a typically southern Gallic god, and near Hadrian's Wall the Mountes, Montes, or Montanae, a Provençal and Pyrenean triad of female deities⁽³³⁾.

X. *Venus* (Museum no. 22.692). Height 11 cm. Bronze. Probably from near Ely (Cole-Ambrose collection). Pl. III e.

A type of Venus statuette very common in most parts of the Roman Empire, but less so in Roman Britain, is represented here, the so-called Venus Pudica. Cf. similar examples in S. Reinach, *Bronzes figurés*, 60 seq., particularly nos. 44, 46; S. Reinach, *Répertoire de la statuaire*, I, 320 seq.; II, 350 seq. and 803 seq.; III, 108 seq., 256 seq.; IV, 200 seq.; V, 146 seq., 154, 157, 498 seq.

XI. *Venus* (Museum no. 36.803). Height 4.75 cm. Bronze. Found at Colchester. Pl. V b.

This is also a very common Graeco-Roman type, but like the Venus Pudica not very common in Britain, the so-called Venus Anadyomene. The goddess has a diadem on her hair; she is nude, her garment having slipped off and filling only the space between the legs. She is arranging her hair, holding a tress in either hand, in the well-known manner. Cf. similar types in S. Reinach, *Répertoire de la statuaire*, I, 334; II, 339 seq., 803 seq.; III, 103 seq., 256 seq.; IV, 200, 202 seq.; V, 149 seq., 497 seq.; E. Babelon and A. Blanchet, *Catalogue des bronzes antiques*, nos. 223, 237, 238, 240, and particularly no. 239.

There are very few other representations of Venus in Cambridgeshire and the neighbouring counties. I know only of the *Wochengötterstein* from Great Chesterford, mentioned earlier in this paper, three pipe-clay statuettes from Verulamium, a very fine marble torso of a Venus from Hinxworth (Herts), two pipe-clay statuettes from Hawkedon,

Suffolk, and a bronze statuette from Blyford, Suffolk (34). Only in Colchester do we find, in addition to our no. XI, a remarkable number of monuments which are connected with the cult of Venus. There are in the Castle Museum at Colchester a bronze Cupid with bird, and three pipe-clay statuettes (two unpublished), a nude Venus, standing, a torso fragment of a nude Venus, and a nude Venus, standing, with Cupid (35). The six statuettes from Hawkedon, Verulamium, and Blyford, mentioned above, the Hinxworth torso (?), and an unpublished bronze Cupid from Cotton, Suffolk (now in Ipswich Museum), could be interpreted as outliers of the same centre.

The reason for this remarkable grouping of Venus monuments from Suffolk to Hertfordshire is, in my opinion, that the Venus cult was introduced there as *interpretatio Romana* of an old indigenous cult of the Matres, a phenomenon not unusual in Gallo-Roman districts (36).

Even from the artistic point of view the Romano-British bronze statuettes present their problems, one of which is the question of Belgic or other regional influence of continental artistic schools on Romano-British art and craftsmanship discussed earlier in this paper. In the Cambridge region, as elsewhere in England, we find different regional styles; for example, the local bronze statuettes described in this paper fall in my opinion into two quite distinct stylistic groups, with a few exceptions which cannot be classified with certainty. We find that the craftsmen of the southern group (e.g. Hercules VI, VII, VIII, *k, l, m, p, q*, Diana IX, Venus XI and note 35, Mercury notes 1 and 37) whose centre, as we have seen, may have been in or near Colchester, did not care to work in more detail than was absolutely necessary for their purpose. Such pieces often look quite archaic from a Hellenistic-Roman standpoint, but are not without natural dignity, and they might be thought to have been influenced by a latent stylistic *La Tène* feeling. The bronzes found near Cambridge, on the other hand (e.g. Mercury I and note 1, Hercules III-V, *a, b, c*, Venus X) abound in well-designed details of anatomy, costume, and symbols, often more than are necessary for the purpose, as if the craftsmen wished to show that they were well versed in the prevalent Roman technique. These pieces are seldom an

artistic unity, and as a rule have rather a flat effect, but the best pieces among them, e.g. Mercury, note 1 (the phalera from Sandy), are almost equal to work from the better factories of Imperial Gaul and Italy.

At a cursory glance most of the bronze, clay, and stone statuettes of deities in Roman Britain seem to be very insignificant. But a closer critical examination might reveal in many of them interesting indications of the religious life and customs not only of the Romano-Britons but also of the whole Gallo-Roman part of the Empire (37).

NOTES.

1. Viz. the Mercury from Fenstanton, Hunts (cf. M. V. Taylor, *V. C. H. Huntingdonshire*, I (1926), 265; the Mercury from Castle Hill, Cambridge (cf. Bowtell MSS. II, 191; C. C. Babington, *Ancient Cambridgeshire* (1883), 6); the Mercury from Hail-Weston, Hunts (cf. G. C. Gorham, *Archaeologia*, XXI (1827), 555 and Pl. 27; M. V. Taylor, *V. C. H. Huntingdonshire*, I (1926), 266); the Mercury of Olney, Bucks (cf. S. S. Smith, *V. C. H. Buckinghamshire*, II (1908), 10); the Mercury of Cowlinge, Suffolk (cf. G. I. Fox, *V. C. H. Suffolk*, I (1911), 303-4 and plate); the Mercury from Felixstowe, Suffolk (cf. Fox, *loc. cit.* 306); the Mercury from Brancaster, Norfolk (cf. F. Haverfield, *V. C. H. Norfolk*, I (1901), 304); the stone representing Mars, Mercury, Jupiter and Venus as gods of the week (the remainder missing), from Great Chesterford, Essex (cf. B. M. Guide to the *Antiquities of Roman Britain* (1922), 20 and Fig. 10); two bronze figures from Colchester, unpublished; and the fine head of Mercury on a bronze phalera from Chesterfield, Sandy, Beds (cf. W. Page; Miss Keate, *V. C. H. Bedfordshire*, II (1908), 11 and Pl. II; C. Fox, *Archaeology of the Cambridge Region* (1923), 214; W. Ransom, *Proc. Soc. Ant.* 2nd series, XX (1905), 340).

2. Cf. F. M. Heichelheim, "Genii Cucullati", *Arch. Aeliana*, 4th series, XII (1935), 191, note 1; Pauly-Wissowa, *R.E. Art.* "Tierdämonen", 928 and 929 (= Pauly-Wissowa, *Realencyklopaedie der klassischen Altertumswissenschaft*). G. I. Fox, *V. C. H. Suffolk*, I (1911), 319.

3. Cf. F. Altheim, *Römische Religionsgeschichte*, III (1933), 127, on *Hist. Aug. Commodus*, IX, 2; A. Aymard, "À propos de Commode-Hercule", *Compt. Rend. de l'Acad. Inscr.* (1936), 152.

4. Cf. M. Rostovtzeff and M. V. Taylor, "Commodus-Hercules in Britain", *J. Rom. Studies*, XIII (1923), 91 seq.; L. C. G. Clarke, *Ant. J.* VI (1926), 178; F. M. Heichelheim, Pauly-Wissowa, *R.E. Art.* "Tierdämonen", 925-6.

5. Cf. C. C. Babington, *Ancient Cambridgeshire* (1883), 82; C. Fox, *Archaeology of the Cambridge Region* (1923), 214.

6. Cf. a new photograph of the whole piece and of the curious skin helmet with human face, which is, if I am right, a syncretistic mixture of the lion

helmet of Hercules and the so-called chimaera helmet of Mars Ultor, on Pl. IV a.

7. Cf. M. V. Taylor, *V. C. H. Huntingdonshire*, I (1926), 264 and Pl. I; S. S. Lewis, "Remarks on a bronze statuette found at Earith, Hunts" (*C.A.S. Comm.* III (1879), 231, with two plates; S. S. Lewis in *Proc. Soc. Ant.* 2nd series, IV (1870), 498; C. C. Babington, *Ancient Cambridgeshire* (1883), 76; S. H. Miller and S. B. J. Skertchley, *The Fenland Past and Present* (1878), 466 and pl.; C. Fox, *Archaeology of the Cambridge Region* (1923), 214.

8. Cf. M. V. Taylor, *V. C. H. Huntingdonshire*, I (1926), 264, on the Earith piece ("lost in transit").

9. Cf. the following published pieces: (d) F. Haverfield, *V. C. H. Northamptonshire*, I (1902), 169; M. V. Taylor, *V. C. H. Huntingdonshire*, I (1926), 229, 235 (bas-relief from The Castles); (e) F. Haverfield, *V. C. H. Northamptonshire*, 174; M. V. Taylor, *V. C. H. Huntingdonshire*, 226 (stone sculpture from Sibson); (f) F. Haverfield, *V. C. H. Northamptonshire*, 176 (bronze statuette from near Peterborough); (g) G. I. Fox, *V. C. H. Suffolk*, I (1911), 303 and plate (bronze statuette from Cowlinge); (h) F. Haverfield, *V. C. H. Norfolk*, I (1901), 314 (bronze statuette from Carbrooke; Roman origin is not certain); (i) F. Haverfield, *loc. cit.* 318 (bronze statuette from Hethersett). Further, we have to mention some published and unpublished pieces from Colchester: (k), (l) two bronze statuettes with the same style of hair as nos. 7 and 8, perhaps from the same workshop in Colchester; (m) a comparatively large figure; this piece was bought in London and was said to be from Colchester, but it is of an unusual type; (n) a terra-cotta figure from a child's grave in Beverley Road, Colchester; the date seems to be very early, *circa* A.D. 45-50, according to coins found in the grave; (o) a terra-cotta figure with lion skin, club, and a cornucopia, which might represent the *interpretatio Romana* of a local epicchoric god of Colchester; (p) a Hercule similar to S. Reinach, *Bronzes figurés*, no. 136; (q) bronze statuette of Hercules with the Nemean lion, now in Paris; cf. Babelon and Blanchet, *Catalogue des bronzes antiques*, no. 584; S. Reinach, *Répertoire de la statuaire*, II, 237, 4.

10. Cf. pp. 52, 53, with notes 1, 37, and *C.I.L.* VII, 87 (Colchester).

11. Cf. F. M. Heichelheim, Pauly-Wissowa, *R.E.* Art. "Tierdämonen", 925-6. The Taranis temple with which all the deposits seem to be connected must have been noted for its situation near the water, as the symbols on the "civic staff" from Willingham Fen indicate, according to my interpretation (*loc. cit.*). It may not be accidental that the so-called mermen on the well-known font of St Peter's Church, Cambridge, are also symbolic of water, and seem to continue pagan tradition. Cf. p. 49; L. C. G. Clarke, "Roman pewter bowl", *Proc. C.A.S.* XXXI (1931), 70, Pl. III, 1.

12. Cf. *The Cambridge Portfolio* (1840), 196; W. M. Palmer, *William Cole of Milton* (1935), 71; W. M. Palmer, *John Laver*, C.A.S. 8vo. Publ. no. 53 (1935), 110; T. McKenny Hughes, "Dr Dale's Visit to Cambridge, 1722-1738", *Proc. C.A.S.* XX (1915-16), 104; letter from T. C. Lethbridge in *The Times*, 7 June 1936, "Gogmagog Hills".

13. On the hill-figures of England generally cf. Sir Flinders Petrie, *The Hill Figures of England* (1926), 5-6 and *passim*; O. G. S. Crawford, "The

giant of Cerne and other hill figures", *Antiquity*, III (1929), 277, and Pl. II; S. Piggott, "The name of the giant of Cerne", *Antiquity*, VI (1932), 214.

14. Cf. A. Gray, "On the Wandlebury Legend", *Proc. C.A.S.* xv (1911), 531; *The Cambridge Portfolio* (1840), 115 and 196.

15. Cf. A. Haug, J. B. Keune, Pauly-Wissowa, *R.E.* Art. "Hercules, Iunius" (Suppl. III); J. Toutain, *Cultes païens dans l'Empire Romain*, III (1920), 222.

16. Cf. with bibliography: Waser, Pauly-Wissowa, *R.E.* (Suppl. III), Art. "Giganten", 717 seq., 759, 1305-6; A. Haug, Pauly-Wissowa, *R.E.* (Suppl. IV) Art. "Gigantensäulen"; F. M. Heichelheim, Pauly-Wissowa, *R.E.* Art. "Taranis", 2282; "Tierdämonen", 926; Ebert, *R.E.* Art. "Keltisches Münzwesen", 306; F. Oelmann, "Über den Ursprung des Triumphbogens", *Bonn. Jahrb.* 135 (1930), 157 seq.; E. Behrens, *Tagesbericht der deutschen Ges. für Anthropol., Ethnol. und Urgesch.* (1934), 30; G. Rudberg, "Zum antiken Bild der Germanen", *Avhandl. Norske Videnskaps-Akad. Oslo*, II, Hist.-Phil. Kl. 1933, nr. 5, 34-5; Fundchronik I. Januar bis 30. Juni 1934, *Germania*, XIX (1935), 70-1, and fig. 16; Schleiermacher, "Studien an Göttertypen der römischen Rheinprovinzen", *Deutsches Archaeol. Inst. Bericht Röm.-Germ. Kom.* 1933, XXIII (1934), 117; F. Koepp, "Römische Bildkunst am Rhein und an der Donau", *loc. cit.* 1921, XIII (1922), 27 seq.; F. Drexel, "Die Götterverehrung im römischen Germanien", *loc. cit.* 1922, XIV (1923), 3, 53 seq.; P. Goessler, "Ein Wochengötterstein mit Gigant", *Germania*, I (1917), 118 seq.; M. Bös, "Reste von Göttersäulen aus der Aachener Gegend", *Germania*, XIV (1930), 153 seq.

17. Cf., with bibliography, F. M. Heichelheim, Pauly-Wissowa, *R.E.* Art. "Taranis", 2274 seq., 2280 seq.; E. Polaschek, Pauly-Wissowa, *R.E.* Art. "Noricum", 1020; Fundchronik I. Januar bis 30. Juni 1934, *Germania*, XIX (1935), 70 and fig. 16; A. G. von Hamel, "Aspects of Celtic mythology", *Proc. Brit. Academy* (1934), 236.

18. Cf. also, on a similar connection between medieval Celtic tales and myths and Roman and pre-Roman archaeological and numismatic evidence, M. L. Sioestedt-Jonval, "La légende de Cuchullin et les monnaies gauloises", *Études Celtiques*, I (1936), 1 f.

19. It might be possible to expose and restore the hill-figure of the Gogmagog Hills. The older accounts state its position quite definitely, and there may be indications of the cutting still perceptible underground. It would be a great attraction for the Gogmagog Hills if this famous figure could be brought to light. Our assumed temple on Castle Hill, Cambridge, might also be revealed by excavations in the vicinity of St Peter's Church.

20. Cf. *Britannia Romana* (1732), 331; *J. Brit. Arch. Ass.* III (1848), 173, and IV (1849), 63 seq.; *B. M. Guide to the Antiquities of Roman Britain* (1920), 20-1. If I am correct (*C.I.L.* VII, 1256), the drawing of a lost inscription in Latin cursive script from Great Chesterford might have had a connection with the Jupiter cult of that column too. It seems to be a dedication to Jupiter Optimus Maximus in the country of the c(ivitas) Ikelorum, a name which might be connected with the modern Ickleton, in the neighbourhood of Great Chesterford. Assuming the general abbreviations of Latin palaeography, I am reading and transcribing the difficult text as follows:

- (1) LITEGENUSMACCUSTORLICIIIMPPIO
 (2) FICIPLIETVLAIVID
 (3) FECIGSER
 (4) IUBIOMEI CIKELOR

- (1) Litegenus Maccus tor(cularius?) Lici(nii) imp(eratoris), Pi(i) o-
 (2) fici(alis), p(atrono) li(bertus) e(x) t(estamento)v(ovit). Laivid(ius)
 (3) feci. G(aius) Ser(enus)
 (4) iub(ebat). I(ovi) O(ptimo) M(aximo) e(xsculpsi?) or e(sto?)
 a(gro).

i(n) c(ivitatis) Ikelor(um).

21. Cf. C. M. White, "A new Roman inscription from Chichester", *Antiq. J.* xv (1935), 461 seq., R. G. Collingwood, *J. Rom. Studies*, xxvi (1936), 264; F. Haverfield, *V. C. H. Northamptonshire*, I (1902), 181; R. G. Collingwood and J. N. L. Myres, *Roman Britain and the English Settlements* (1937)², 273; F. Haverfield, "Roman Cirencester", *Archaeologia*, Lxix (1920), 188 seq.; and 191 with Pl. IX; Sir George Macdonald, "Roman Britain 1914-1928", *Brit. Acad. Suppl. Pap.* 6 (1931), 82-3 = Sir G. Macdonald, "Forschungen im römischen Britannien, 1914-1928", *Deutsch. Archaeol. Inst. Bericht Röm.-Germ. Kom.* 1930, xix (1929), 60.

22. Cf. F. M. Heichelheim, Pauly-Wissowa, *R.E. Art.* "Mars", 1943: "Camulus", 1955, "Smertrius"; Art. "Mercurius", 1009.

23. Cf. *V. C. H. Somerset*, I (1906), 231, 241, fig. 32 (Bath), 361 (Compton Dando); and from a much greater distance, *C.I.L.* vii, 6, from Silchester.

24. Pauly-Wissowa, *R.E. Art.* "Haartracht und Haarschmuck", 2139 seq.; (Suppl. vi), Art. "Haartracht", 98-99.

25. Cf. only *V. C. H. Norfolk*, I, 291 (terra-cotta from Caister-by-Norwich), and from farther away *V. C. H. Herefordshire*, I, 189; *V. C. H. London*, I, 104-5; Royal Comm. on Hist. Monuments, *Roman London* (1928), 43, 120, 177, p. 12.

26. Cf. E. Krueger, "Diana Arduinna", *Germania*, I (1917), 4 seq.

27. Cf. F. M. Heichelheim, Pauly-Wissowa, *R.E. Art.* "Muttergottheiten", 960, nos. 10-15.

28. Cf. A. Alföldi, "Zoomorphe Bronzeaufsätze als Radabsweiser auf keltisch-römischen Wagen", *Arch. Ertesítő*, XLVIII (1935), 219-20. This interesting piece comes from a local collection; it was in all probability found in England but was perhaps imported originally from the Rhineland. Cf. Pl. V a, a photo which is not given by Alföldi.

29. Cf., for example, notes 9, 25, 34-36. Some unpublished first-century grave statuettes from Colchester (v. Pauly-Wissowa, *R.E. Art.* "Nymphae") may have been imported from the Allier district of France, like the Venus statuette illustrated by R. E. M. and T. V. Wheeler, "Verulamium", *Reports of the Research Committee of the Society of Antiquaries*, xi (1936), 203, Pl. LXI, 3.

30. Cf. C. Fox, *Archaeology of the Cambridge Region* (1923), see index under "Belgae", "Belgic tribes", "Romano-Belgic pottery", etc.

31. Cf. R. G. Collingwood and J. N. L. Myres, *Roman Britain and the English Settlements* (1937)², 26 seq., 55 seq., 64 seq., 68, 182 seq., 251, 266, 268.

32. Cf. F. M. Heichelheim, Pauly-Wissowa, *R.E. Arts.* "Grannus", "Mars", "Matres", "Minerva", "Mogon", "Nemetona", "Suleviae", "Parcae", and "Genii Cucullati", *Arch. Ael.* 4th series, xii (1935), 187 seq.; R. G. Collingwood, *loc. cit.* 268.

33. Cf. J. B. Keune, F. M. Heichelheim, E. Linckenheld, Pauly-Wissowa, *R.E. Art.* "Ialonus", "Mars", "Matres", no. 346, "Montanae", "Muttergottheiten" (976), "Nemausus", "Numidae", "Olludius", "Suleviae", nos. 15, 34, "Tutela"; Sioestedt-Jonval, *loc. cit.* R. G. Collingwood, *loc. cit.* 266.

34. G. E. Fox in *V. C. H. Suffolk*, I (1911), 296-7, 301, 307; *B. M. Guide to Roman Britain* (1922), 21, fig. 10; R. E. M. and T. V. Wheeler, "Verulamium", *loc. cit.* 203, Pl. LXI, 3-5; W. P. Westell, "Roman and Pre-Roman Antiquities in Letchworth Museum", *Trans. East Herts Arch. Soc.* vii, pt 3 (1926), 270; and, further away, *V. C. H. London*, I (1909), 112, 116; "London in Roman times", *London Museum Catalogues*, III (1930), 48, Pl. XXI, nos. 1-4; *V. C. H. Shropshire*, I (1908), 254, fig. 32; *B. M. Guide to Roman Britain* (1922), 122-3.

35. Cf. *Archaeologia*, LXXVI (1926-7), Pl. LVII, 3; *Colchester Museum Report* (1909), 15, Pl. VIII, 3; Blyford, mentioned above, and an unpublished bronze Cupid from Cotton, Suffolk, now in Ipswich Corporation Museum, could be interpreted as outliers of the same centre near Colchester.

36. Cf. F. M. Heichelheim, Pauly-Wissowa, *R.E. Art.* "Matres"; and, as evidence for the cult of Matres and other Celtic mother-goddesses in Essex and Hertfordshire, the votive inscription published by Dessau, *Inscriptiones Latinae Selectae*, no. 4777, from Colchester (it is perhaps not a mere accident that this was found near a church of St Mary, who is so often the Christian successor of the Matres in the west); the unpublished pipe-clay figure (torso) of a seated mother-goddess from Colchester; and the head of a Matrona, from Colchester, imported from the Rhineland and bearing the signature of Servandus, a well-known maker of pipe-clay figures who worked in Cologne in the second century A.D. (cf. J. B. Keune, Pauly-Wissowa, *R.E. Art.* "Servandus"; *Colchester Museum Report* (1906), 16); the pipe-clay statuette of a mother-goddess from Verulamium and indications of a Magna Mater cult in that town. Cybele may have had a similar connection with the indigenous cult of the Matres in Verulamium as in Pesch (Eifel) (cf. R. E. M. and T. V. Wheeler, "Verulamium", *loc. cit.* 119-20, 203, Pl. LXI, 6).

37. The photographs on Pls. II-V were taken by Mrs Gerta A. Heichelheim; those on Pl. I were kindly given by the Ashmolean Museum, through whose good offices the Cambridge Museum acquired the figure.

This article does not exhaust all the possible sources, although it takes into consideration all that seemed available in the area in which the writer is working. He would be very grateful for communications concerning any evidence which he has inadvertently omitted.

[Add to note 1 the unpublished bronze statuette of a Mercury from Icklingham (Suffolk) and the very crude and probably very early bronze statuette of a Mercury from Boxmoor (*V. C. H. Hertfordshire*, iv, 155, Pl. XIII, 6), both in the Ashmolean Museum, Oxford.]

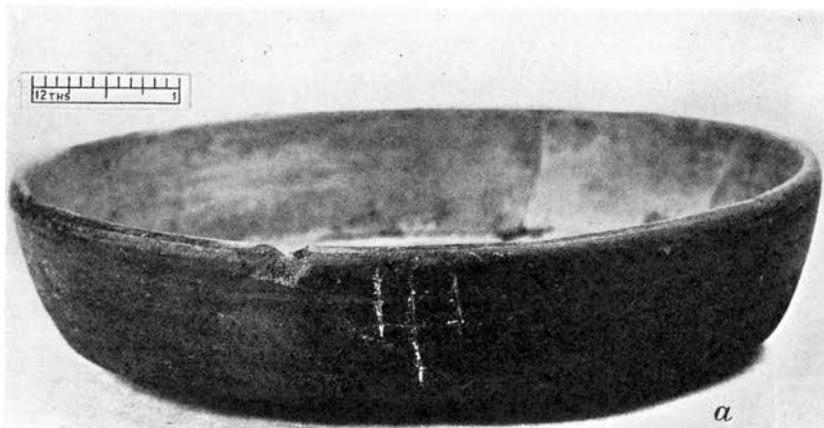
ROMANO-BRITISH BURIALS AT LINTON, CAMBRIDGESHIRE.

By T. C. LETHBRIDGE, M.A., F.S.A.

During the excavation of the trenches for the footings of the walls of the Warden's house at the new Village College at Linton two human skeletons were discovered. Dr Palmer was told of this, and at once asked me to come over and look at them. When I reached the site the two skeletons had been taken up, but it was possible to see the places where they had lain, and the bones of a young child were also visible in another part of the trenches. I thought it possible that the two adult skeletons were those of women, and suggested that as their skulls resembled some which I had recently excavated at Guilden Morden they also might belong to the Roman period. We therefore asked whether we might make an examination of the ground in the neighbourhood of the Warden's house to see whether any more burials were to be found there. (It should be noted that no burials had been discovered when the foundation trenches for the college itself were dug.) As a result of our efforts two more burials were in fact found, as well as ditches and pits, of the date which we had expected.

The site is very suitable for occupation, for at this point a low gravel terrace borders the narrow flood-plain of the "Linton river". It may possibly have some bearing on the early history of the place to note that a right of way to a ford over this stream passes the burials at a few yards distance. Dr Palmer is of opinion that this ford is not the one which gave its name to Chilford hundred, which was more probably about two hundred yards downstream. In any case we can be confident that the site was handy to the ancient crossing of the stream hereabouts.

It will be seen from the plan (Fig. 1) that the burials form a comparatively compact little group, and when we note that three of them were those of children and two probably of women we may perhaps be justified in thinking that they represent a single family burial ground, and are not outlying



a. Plate with graffito, grave 4.



b and *c.* Pots from grave 5.

units of a large communal cemetery. This view is perhaps borne out by the absence of any burials in the extensive

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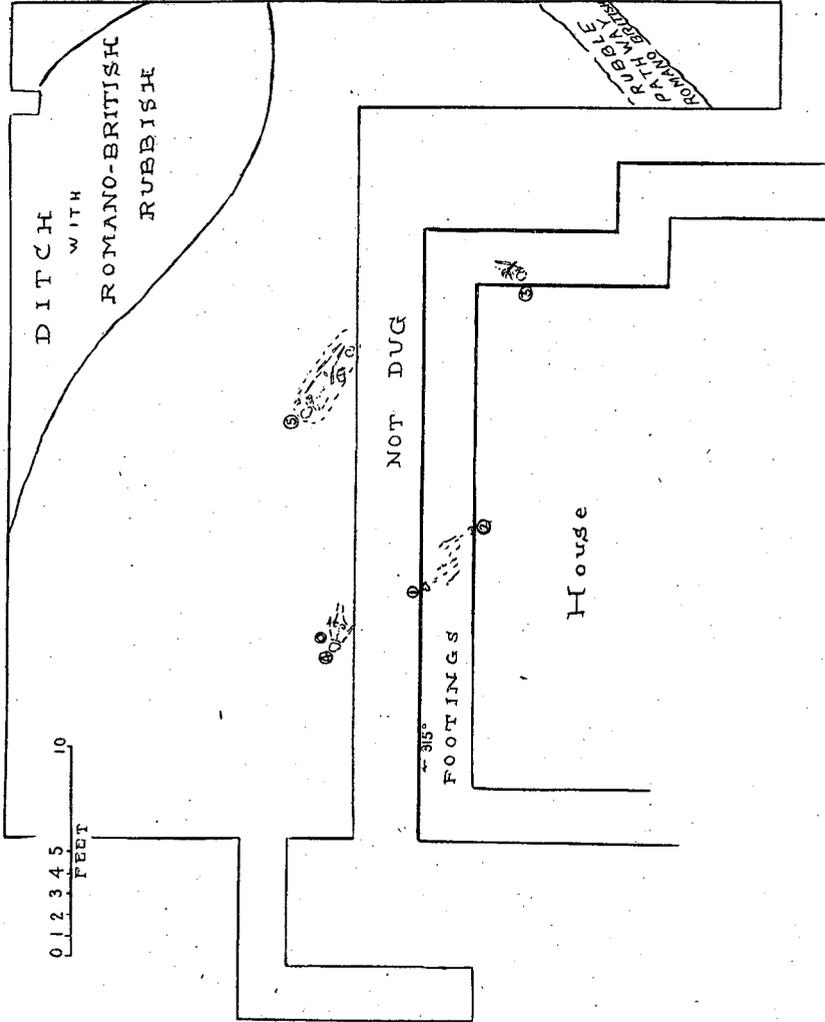


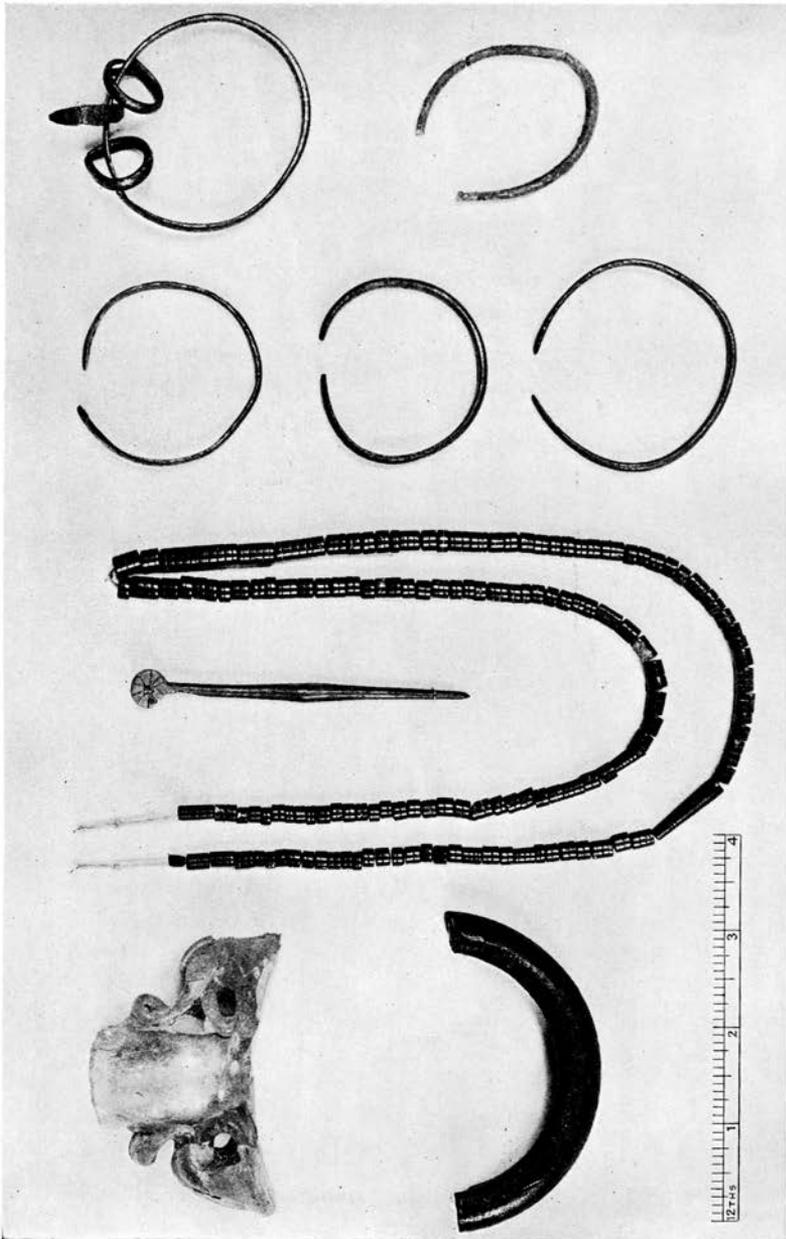
Fig. 1. Plan of the excavations at the new Linton Village College.

trenches dug for the foundations of the college itself and the drains, etc. leading to it.

The first burial that we found, grave 4, was that of a child 2 ft. 6 in. long, with a femur 6 in. long; it was 3 ft. 3 in. deep in sandy gravel. Beside its left shoulder was a dish of grey ware with a graffito in the form of a trident scratched on it (Pl. Ia). The second burial, grave 5, was also that of a child. The skeleton was about 4 ft. long as it lay in the sandy gravel, and was very fragmentary. Close to the lower jaw, which was partly preserved by contact with the bronze, were five bronze bracelets (Pl. II), one hundred and forty-eight jet beads, lying in confusion, a tiny fragment of a silver wire ring, and a bone pin with a disc head (Pl. II). Between the thighs lay the neck of a glass bottle (Pl. II) and half a shale armlet (Pl. II). Beside the right femur was a small olla of grey ware (Pl. Ib), with part of the neck broken in antiquity, and beside the right ankle a flanged bowl of the same paste, apparently smashed at the time it was placed in the grave (Pl. Ic). A small iron nail and traces of charcoal were observed between these two vessels. The body had apparently been carefully disposed for burial, and lay on its back with its arms at its sides. It was too much decayed to be preserved.

Bronze bracelets. Three of these are of simple penannular form, two of them of flattened oval and the other of almost hemispherical section. The remaining two have their flattened terminals roughly formed into snakes' heads, and belong to a well-known class (cf. *British Museum Guide to the Roman Period*, fig. 81). The larger of these two has three smaller rings strung on it, also of bronze (or brass); one of them is a simple penannular ring, 0.7 in. in diameter; another, slightly smaller, has been broken in antiquity, and the third is a finger-ring with a broad, flat bezel flanked by flattened wings.

Jet beads. These are nearly all cylindrical, of varying lengths, encircled by one to eight incised grooves. The exceptions are two beads which appear to be shaped to resemble dentalium shells, and one small faceted bead (Pl. II). These three beads, and possibly one of the cylindrical beads, may perhaps have formed part of another and older string, as they are of a slightly different colour from the rest and are considerably more worn. The cylindrical beads are of a comparatively common type (cf. *Report on the excavation*



Ornaments etc. from grave 5.

of the Roman cemetery at Ospringe, Kent, by W. Whiting, W. Hawley, and Thomas May: *Reports of the Research Committee of the Society of Antiquaries*, no. VIII, Pl. LV).

Bone pin. We have not been able to find an exact parallel.

Shale armlet. These are comparatively common in the Roman period in this area.

Glass bottle-neck. This seems to have formed part of a large two-handled bottle, probably not less than 6 in. in diameter. The handles apparently represent conventionalized dolphins. The whole fragment has been carefully chipped so that no sharp edges remain, and was undoubtedly buried as an object in itself, and was not a vessel accidentally broken during the burial. Somewhat similar handles may be seen on a vessel from Ospringe (*op. cit.* Pl. XXXVIII, 448).

This burial seems to belong to the later part of the Roman period, probably not earlier than the second century, and it is unusual to find a Roman inhumation so richly furnished in this district. More remarkable still is the character of some of the objects and their disposal in the grave. It is hard to understand why the five bracelets should have been placed at the neck, why a finger-ring and perhaps two ear-rings should have been strung on one of them, why only half of the shale armlet was included, and above all why only a carefully prepared fragment of a glass vessel should have been placed in the grave. Single iron nails are not unusual in Romano-British graves, and are generally thought to have some ritual significance (cf. *B. M. Guide*, p. 43).

NOTE ON OLD BUILDING AT LITTLEPORT KNOWN AS THE FISHER'S COTTAGE

To this small building at Littleport, which stands on the north-east corner of the junction of City Road and White Hart Lane, the attention of the Society was drawn by Major Fowler, who reported that it would shortly be removed for road widening. It was known as the Fisher's Cottage, and an old watercourse passed near. Attached to it was an acre

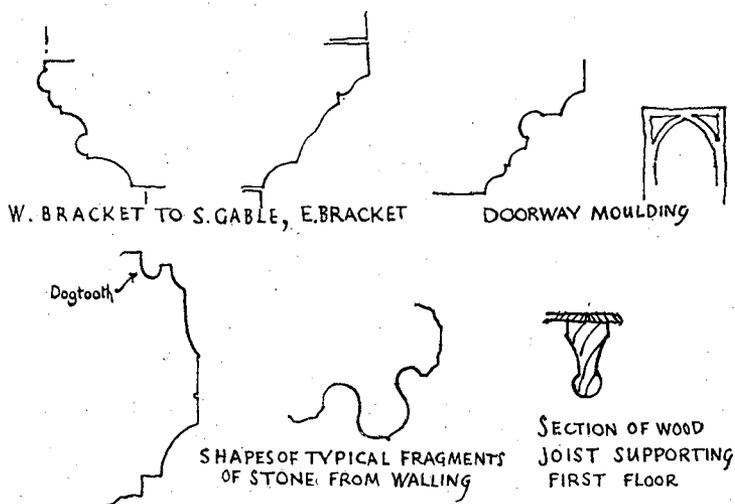
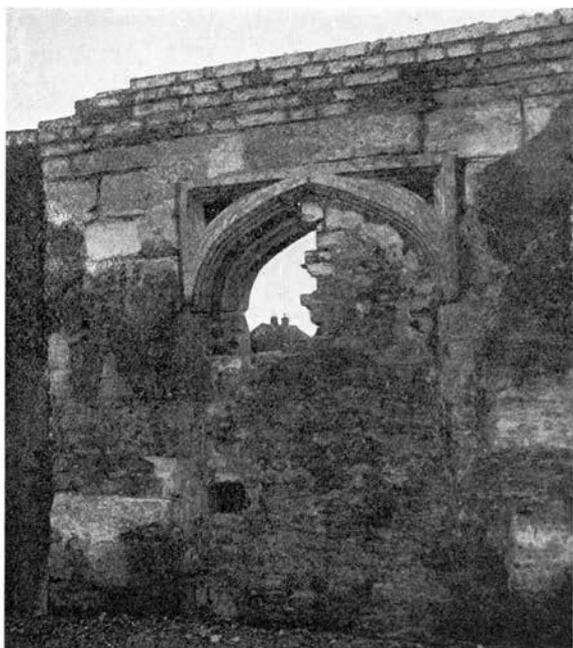


Fig. 1. The Fisher's Cottage, Littleport. Sketch sections (not to scale).

garden plot surrounded by a sixteenth-century brick wall. When some members of the Photographic Record Committee paid a visit in September 1934 the cottages were occupied, but in December 1936 they were dilapidated and the roof had fallen in. On examination Dr Palmer and Mr Lethbridge came to the conclusion that the doorway, which is fifteenth century, and the rafters had been rebuilt into their position. The stones in the gable (Pl. 1a), showing dogtooth and other early mouldings, had been removed to the farmyard of the



(a) Fisher's Cottage, September 1934.



(b) Doorway, as left in 1937, with the filling cut away.

owner, Mr Sallis, in a lane off the Ely road, opposite the entrance to the Convalescent Home, for sale for rockeries.

Littleport was almost entirely episcopal in the middle ages, but the title deeds, which have been examined by the courtesy of the owner, throw no light on the date, history, name or use of the building or site.

Mr Hughes, who also examined the building and made the sketch sections (Fig. 1), noticed that the stones of which the walls were built were mostly worked stones with the worked surface inwards, as if they were the discarded stones of an important building taken from a builder's yard. The ceiling of the ground floor was supported by a heavily moulded beam and very light joists, looking as if they had been rafters from a lean-to roof of some fourteenth-century building. In continuation of the northern end of the stone building stood others of sixteenth-century brickwork.

Plate I *b*, taken in 1937, shows the doorway as now left, with the filling cut away. Both photographs are by Mr J. H. Bullock.

ARCHAEOLOGICAL NOTES.

By T. C. LETHBRIDGE, M.A., F.S.A.,
and M. O'REILLY, M.A.

Bronze Age.

Plates I and II *a* and *b* show three Beakers recently acquired by the Museum of Archaeology and Ethnology. The first (Pl. I) was found by men digging gravel in a pit close to Whittlesford station, and was associated with a skeleton of which only the lower jaw was preserved. This evidently belonged to an elderly person; there were very few teeth left, and these are worn completely flat. The Beaker is a rather ill-proportioned example of Abercromby's type A, of a fine paste, light buff in colour, and smooth-surfaced. The neck is decorated with triangles alternately hatched and reserved; the hatching consists of stabs made by a tool with a slightly curved end, possibly a flint flake; above and below this band of triangles is a row of cross-hatching enclosed by notched lines. On the body are three bands of slightly curved incisions, perhaps made by a tool similar to that used on the neck, but larger, or perhaps by a comb; each of these bands is enclosed between two wavy incised lines and two notched lines. The impressions on the neck are filled with white inlay, which seems to be characteristic of type A Beaker ornament in this district. The Museum is much indebted to Mr G. O. Vinter for his kind gift of this specimen.

The next Beaker (Pl. II *b*) was found some years ago at Barton chalk-pit, Barton Bendish, Norfolk, and has recently been presented to the Museum by Mr L. C. G. Clarke. This also belongs to type A, and is made of a coarse paste thickly gritted with flint fragments. The ornament is simple, and roughly executed; on the necks are bands of impressions, almost certainly made with bird-bones, bordered by carelessly incised lines; and on the body bird-bone impressions arranged in a herring-bone pattern. A curious feature of this Beaker is the high "kick" in the internal base.



Beaker, Whittlesford.

PLATE II



a. Beaker, Hilgay.

b. Beaker, Barton Bendish.

The third Beaker (Pl. II *a*), also presented to the Museum by Mr L. C. G. Clarke, must be one of the most degenerate examples in existence. According to its original label it was "found in June 1857 in Hilgay Fen near Wood Hall, at a depth of 10 feet by clay diggers". Presumably related to the A type, this vessel resembles in shape another very debased specimen, found at Ely and published in vol. XXIX of our *Proceedings*. The body is covered with ill-executed reserved chevron bands enclosing rough triangles and lozenges stabbed all over with impressions made by a blunt implement.

INDEX

- Abington Hall, 19
 Abington Pigotts, 5
 Clunch at, 4
 Excursion to, xviii
 Adam rooms at Audley End, 18
 Alkmaar, 23
 Amsterdam, 30, 36
 Anstey Church, Norman font in, 49
 Anstey Hall farm, Trumpington, 21
Archaeological Notes, 74
 Arnhem, 27, 28
 Ashdon, Essex, probable site of battle, 43
 Ashingdon, Essex, 43
 Assandun or Assingdon, battle of, 43
 Audley End, Adam rooms at, 18
 Gardens at, 18
 Park at, 18
 Aylsham, gables at, 30, 41

 Babraham, gardens at, 19
 Baker, W. P., resignation, as Secretary and Editor, xix
 Barnack stone, 3, 47
 Barton Bendish, beaker from, 74
 Basle Univ. Museum, bowl in, 49
 Bassingbourn, excursion to, xviii
 Statuette from, 59
 Beakers recently acquired by Museum of Archaeology and Ethnology, 74
 Beccles, gables at, 29, 30
 Bell, Robert, architect, 27
 Berry Pomeroy, gable at, 39
 Blickling Hall, gables at, 28, 29
 Bluntisham, statuette found at, 54
 Blyford, statuette from, 62
 Bond, Francis, *Fonts and Font Covers*, 49
 Boston "Stump", 26
 Boston, Mass., State House, 42
 Bottisham, cottages at, 17
 Bourne Mill, Colchester, 27, 28, 41
 Brandon, gables at, 30
 Breda, tower at, 26
 Brickmaking in England, 10, 24
 Bricks, Dutch, 24, 25
 Ely, 9, 22
 Friesland, 24
 Moulded, in East Anglia, 25, 38
 Norfolk and Suffolk, 25
 Sible Hedingham, 10
 Size of, in England, 25
 Spinney Abbey, 10
 Towers in, 26
 Woolpit, 10

 Bristol, Hercules bronze from, 59
 Broughton, Hunts., cottage at, 34
 Brown, Lancelot ("Capability"), 18, 21, 34
 Brown, Prof. Baldwin, on Hadstock Church, 43
 Brunswick, gable at, 41
 Bullock, J. H., resignation of, as Excursion Secretary, xviii
 Burgh St Peter Church, brick tower to, 26
 Burwell, clunch from, 4

 Caister, near Yarmouth, gable at, 30
 Cambridge:
 Abbey House, 32
 Bene't Place, 5, 20
 Botanic Garden, 19
 Botany, Institute of, 22
 Brooklands Avenue, lodge, 21
 Castle, 56
 Castle Hill, 18, 55, 56, 57, 63, 65
 Cheshunt College, 22
 College Halls, 36
 Downing College, 19
 Downing Terrace, 19
 Emmanuel College, 31
 Fitzwilliam House, 7, 13,
 Fitzwilliam Museum, 54
 Folk Museum, Cambridge and County, xix, 1, 47
 Guildhall New Buildings, 47
 Guildhall Site, Stone Bowl found on, 47-9
 Jesus Lane houses, 13
 King's College, 20
 Lensfield House, 20
 Market Place, house on, 13
 Merton Hall, 31
 New Square, 20
 Peas Hill, 12, 47
 Pembroke College, second court, 12
 Peterhouse, 2, 4
 Chapel, 12
 Library, 13, 22
 Visit to, xvii
 Queens' College, 4
 President's Lodge and gallery, 10
 Regent Street, 20
 St Botolph's Church, 4
 St John's College, 9, 10, 11, 18, 32
 "Capability" Brown at, 18
 Second court, 8
 St Peter's Church, font in, 49, 64
 Temple at, 55, 65

- Cambridge, School of Pythagoras and cottage near, 31
 Scroope Terrace, 20
 Sidney Sussex College War Memorial, 4, 21
 Storey's Way, 22
 Trinity College, new court, 21
 Trumpington Road, 21
 Willers' house, 21, 22
 University Library, old, 4
 White Horse Inn, now Folk Museum, xix
- Cambridgeshire bricks, 22, 25
 Chalk lands, 2
 Clay lands, 2
 Clunch, 3, 4
 Fens, 2
 Scenery, 3
 Thatch, 2, 9, 16
- Campaniles, Dutch, 36
 Campen, van, Dutch architect, 27
 Camulodunum, 59
 Camulus, 59
 Canfield, Great, Essex, 43, 45
 Carved stone in church, 46
 Danish carving in church, 43
 Car Dyke, figure found in, 54
 Castle Acre, excursion to, xviii
 Castor (Durobrivae), 59
 Font in church, 49
- CAVE, C. J. P., *Note on some further Roof Bosses in Ely Cathedral*, 50-51
- Cerne giant, 56, 65
 Cherryhinton, clunch at, 4
 Chesterford, Great, "Wohengötterstein" at, 58, 61, 63
 Inscription from, 65, 66
 Chesterton Hall, gable at, 31, 32
 Chichester, Jupiter column at, 58, 66
 Chichester cathedral, collapse of spire, 3
 Chilford, and hundred, 68
 Christy, Miller, quoted, 43, 46
 Cirencester, capital from, 58, 59, 60
 Clarke, L. C. G., 74, 75
 Clay-bat, 9, 17
 Cley, gables at, 30
 Clunch as building material, 4, 16, 17
- COBBETT, L., *Ornament in Hadstock Church, Essex*, 43-46
- COBBETT, L. and PECK, E. S., *Stone Bowl found on the Guildhall Site*, 47-49
- Colchester, Bourne Hall, 27, 28, 41
 Hercules finds at, 53, 55
 Colchester Castle Museum, 62
 Collyweston slates, 3
 Commercial End, house at, 31, 32
 Commodus cult, 53, 54, 63
 Compiègne, stone sculpture from, 52
 Conway, bowl at, 49
- Cottenham, Lordship manor, 11
 Statuette found at, 34
 Cotton, Suffolk, Cupid from, 62, 67
 Crow-stepped gables, 26, 35, 40
 CUDWORTH, C. L., *Dutch Influence in East Anglian Architecture*, 24-42
 Curved gables, 27
- Danish carving at Great Canfield Church, 43
 Defoe, tile maker, 17
 Delft, doorways at, 36
 Diana cult, 60
 Statuette, 59, 62
Domestic Architecture, Character and Dating of in Cambridge District, 1-23
 Dovecote, Willington, 35
 Downham Market, carved brickwork, 10
Dutch Influence in East Anglian Architecture, 24-42
 Dutch bricks, 24, 25
 Campaniles, 36
 Churches, 25
 Curved gable, 27
 Firebacks, 38
 Painted tiles, 15, 38
- Earith, Hunts., statuette found at, 64
 Edam, gables at, 35
 Ely, brickmaking at, 9
 Tiles, 17
 Statuettes found near, 53, 61
 Ely Cathedral, roof of, 8
 Roof bosses at, 50, 51
 Enkhuizen, gables at, 31, 37, 41
 Essexes, Cambridge architects, 8
 Ettal, Germany, gable at, 41
 Excavations 1936, xii-xv, 68 seq.
 Excursions 1936, xvii
 Exeter, corbel figure at, 51
- Fen Ditton Hall, 31, 32
 Fen drainage, 33, 34, 35
 Fen Drayton, houses at, 32, 33
 Fenland gable types, 35
 Fenland Research Committee, xv
 Fen Stanton, houses at, 19, 32, 34
 Mercury from, 63
 Fireback, Dutch, 38
 Fireplaces, 11, 15
 "flemynges" as brickmakers, 24
 Flambarbs manor, xv
 Flintwork in Cambridgeshire, 3
 Folk Museum, Cambridge and County, xix, 1, 47
 Fowler, Major Gordon, xiii, 72
 Franeker, gable at, 35, 37
 Friesland bricks, 24

- Gables, crow-stepped, 26, 35, 40
 Curved, 13, 27
 East Anglian, 24-42 *passim*
 Genii Cucullati, 60, 63, 67
 Georgian houses, 16
 Giants, gigantes, 55-58, 65
 Glatton, gable at, 32, 34
 Gogmagog Hills, giant cut in chalk,
 55 *seq.*, 64, 65
 Gorleston, houses at, 30, 31, 36, 37
 Grantchester, cottages at, 5
 Manor farm, 4
 Old vicarage, 7, 19
 Groot Constantia, 42
 Guilden Morden, 60
 Excavations at, xiv, 68
 Excursion to, xviii
Guildhall Site, Stone Bowl found on,
 47-49
 Guilton, Kent, 41
- Haarlem Weigh House, 24, 26, 36
 Hadrian's Wall, 60, 61
 Hadstock Church, ornament in, 43 *seq.*
Hadstock Church, Essex, Ornament in,
 43-46
 Halesworth, 29, 30
 Hauxton, Old Mill House, 23
 Haverfield, F., 59, 64, 66
 Hawkedon, Suffolk, statuette at, 61,
 62
- HEICHELHEIM, F. M., *On some Un-*
published Roman Bronze Stat-
uettes in the Museum of Archae-
ology and Ethnology, Cambridge,
 52-67
- Hemingford Grey, manor house, xv
 Hemingfords, the, 34
 Hercules Camulus, 59
 Hercules cult, 54, 64
 Statuettes, 53, 54, 62, 63
 Hereford Folk Museum, bowl at, 48
 Herringswell, bowl at, 48
 Hilgay Fen, beaker from, 75
 Hill figures, 53, 57, 64
 Hinxton, plasterwork at, 12
 Hinxworth, Herts., Venus from, 61
 Hodder, Morley, work of, 22
 Holland, bricks from, 10
and see also Dutch
 Holme, gables at, 32, 34
 Hoorn, houses at, 31
 Horseheath, John Webb's house at, 13
 HUGHES, H. C., *Some Notes on the*
Character and Dating of Domestic
Architecture in the Cambridge
District, 1-23
- Ilunus Andoses, 56
 Ingoldstadt, Bavaria, gable at, 41
- Ipswich Museum, Cupid at, 62, 67
 Irchester, column from, 58, 59
 Isleham Fen, excavation at, xv
 Temple at, xiii
 Isle of Ely bricks, 22, 23
 Houses in, 9
- Jones, S. R., *Old Houses of Holland,* 36,
 38
 Jupiter cult, 56-59, 65
- Kentish rag, 3
 Key, Lieven der, architect, 26
 Kingston, Wood Manor, 4
- Lambeth, R. C., 42
 LETHBRIDGE, T. C., *Romano-British*
Burials at Linton, Cambridge-
shire, 68-71
 LETHBRIDGE, T. C., and O'REILLY, M.,
Archaeological Notes, 74-75
 Library, Report on, xv
 Linton, bowl in church porch, 48
 Excavations at, xii, xiv
 Houses at, 12
 River, 68
 Village college site, xiv, 68, 69
Linton, Romano-British Burials at, 68
 Littlebourne, Kent, gable at, 39
 Littleport, the Fisher's Cottage, 72
Littleport, Note on old building at,
 72
 Lloyd, *Brick Building in England,*
 quoted, 24, 26
 Local gods, 61, 67
 Longstanton, St Michael's Church, 9
 Lynn, Custom House, 26, 27
 Doorways at, 36
- Madingley Park, 18
 Manea Fen, statuette from, 52
 Mansard roofs, 17
 Mantelpieces, 15
 Marcus Aurelius, 54
 Mars Camulus, 59
 Mars Ultor, 54, 55, 64
 Matres, cult of, 62, 67
 Mauritzhuis, the Hague, 27
 Meitzen, *Das Deutsche Haus,* 26
 Mercury cult, 52, 54, 63
 Statuettes, 52, 62, 63
 Milton Hall, 19
 Red House, 25
 Moberley, A. C., 22
 Mogon, cult of, 61, 67
 Morgenster, gables at, 42
 Mulbarton, barn, 29
- Nene river, Hercules finds near, 54, 59
 Newmarket, building at, 19

- Norfolk and Suffolk bricks, 25
 North, style of gable, 30
 North European gables, 41
 Northwold Church, excursion to, xviii
 Norwich type of gable, 29, 34, 37
Note on old building at Littleport known as the Fisher's Cottage, 72
 Nunupton, Herefords., gable at, 39
 Nymegen, gable at, 37
- Old North Road, houses along, 16
 O'REILLY, M., *see* Lethbridge
 Ospringe, Kent, vessel from, 71
 Over, houses at, 31-34, 37
 Vicarage, 5, 16
 Oxburgh Hall, excursion to, xviii
- Palmer, Dr W. M., 64, 68, 72
 Panelling, wooden, in buildings, 15, 38
 Pearce, *Eighteenth Century Architecture in South Africa*, 42
 Peterborough cathedral, 8
 Photographic Record Committee, xvi, 72
 Plasterwork, 11, 16
 Plymouth Hoe giants, 56
- "Radabweiser", 60
 Rampton, gabled house at, 31, 32
 Ramsey tiles, 17
 Renaissance architecture, 36, 38, 40
 Repton, Humphry, 18, 19
 Riga, gable at, 41
 Ringerike stone, 45, 46
Romano-British Burials at Linton, Cambridgeshire, 68-71
Roof Bosses, some further, in Ely Cathedral, 50, 51
- Saffron Walden, 18
 Fry's garden at, 19
 Museum, 12
 Bowls at, 48, 49
 Plasterwork at, 11
 Sandwich, gabled houses at, 39
 Sandy, phalera from, 63
 Sash windows, 6, 14
 Saxmundham, gables at, 29, 30
Sceptrum magistratus, 55
 Schiedam, stadhuis at, 27
 Scole, White Horse Inn, 30, 37
 Servandus, maker of pipe-clay figures, 67
 Setchey, near Lynn, gable at, 30
 Shingay, excursion to, xviii
 Sible Hedingham, bricks from, 10
 Skåne, Sweden, gable at, 41
 Skin, human, on Hadstock Church door, 46
 Slates at Cambridge, 3, 20
- Slyfield, Sussex, gable at, 39
 South Africa, gables in, 40, 42
 Spinney Abbey, bricks at, 25
 Stadhuis type, 26, 34, 39, 40
Statuettes, on some unpublished Roman Bronze, in the Museum of Archaeology, Cambridge, 52-67
 Stellenbosch, gable at, 42
 Step gables, 26, 35, 40
 Strapwork in buildings, 38
 Stukeley, antiquary, 46
 Sussex iron fireback, 15
 Sutton, gable at, 31, 32
 Statuette found at, 53
 Swaffham Bulbeck, clunch at, 17
 Merchant's house at, 31, 32
 Swete, Prof., supports claim of Ashdon, 43
- Taranis, Jupiter, 55-58, 64, 65
 Tarvos Trigaranus, 55
 Tewkesbury Abbey, corbel figures in, 51
θεοὶ πάρεδροι, 55
 Thriplow Place, sash windows at, 14
 Thunderley church bowl, 48
 Thurlow, Great, chalk statuette, 52, 53
 Tie-rods, Dutch, 36
 Tiles in East Anglia, 17, 25
 Tiptofts Manor, 8
 Toleandossus, 57
 Towers, brick, 26
 Trumpington, Anstey Hall farm, 22
 Boarded cottage at, 9
- Venus cult, 61, 62
 Statuettes, 61-63
 Vermuyden, Cornelius, 33, 34
 Verulamium, statuettes from, 61, 62, 66, 67
 Vinter, Mr G. O., 74
- Wandlebury legend, the, 56, 57, 65
 Waveney valley gables, 29-31, 36, 41
 Weather vanes, 38
 Weigh Houses, 26, 34
 Welney washes, excavating at, xv
 Whitehall palace, sash windows at, 14
 Whittlesford, gravel pit at, 74
 Whittlesford Bridge, chapel at, 48
 Widnall, Mr, 19
 Wilburton, old manor house, 22, 31, 32
 Wilkins, William, architect, 19, 29
 Willingham fen hoard, 53-55
 Civic staff from 54-56, 58, 64
 Willington, dovecote at, 35
 Wimpole Park, 18, 19
 Windows, 14
 Wind vanes, 38
 Witcham, house at, 34
 "Wochengötterstein", 58, 61

Woodbridge Shire Hall, 26-28
Woolpit, bricks from, 10
Wren, bishop, 13
Yarmouth, 30, 31, 36
 Fishermen's hospital, 36
 St George's Church, 36

York, Treasurer's House, 34
Yoxford, gables at, 29, 30

Zons, Germany, gable at, 41
Zutphen, gable at, 36
Zwolle, gable at, 37, 41

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CONTENTS OF PROCEEDINGS

VOL. XXXVII, OCTOBER 1935-36.

| | PAGE |
|---|-------|
| Council and Officers, October 1936-1937 | ix |
| Report of the Council for 1936 | xi |
| Summary of Accounts for year ending December 31, 1936 | xx |
| List of Presidents of the Society | xxiii |
| List of Honorary, Ordinary and Associate Members | xxv |
| Notes on the Character and Dating of Domestic Architecture in the Cambridge District. By H. C. HUGHES, M.A., F.R.I.B.A. | 1 |
| Dutch Influence in East Anglian Architecture. By C. L. CUDWORTH | 24 |
| Ornament in Hadstock Church, Essex. By L. COBBETT, M.D., F.R.C.S. | 43 |
| Stone Bowl found on the Guildhall Site. By L. COBBETT, M.D., F.R.C.S., and E. SAVILLE PECK, M.A. | 47 |
| Note on some further Roof Bosses in Ely Cathedral. By C. J. P. CAVE, M.A., F.S.A. | 50 |
| Some Unpublished Roman Bronze Statuettes in the Museum of Archaeology and Ethnology, Cambridge. By FRITZ M. HEICHEL- HEIM, Dr.Phil. | 52 |
| Romano-British Burials at Linton, Cambridgeshire. By T. C. LETHBRIDGE, M.A., F.S.A. | 68 |
| Note on Old Building at Littleport known as the Fisher's Cottage | 72 |
| Archaeological Notes. By T. C. LETHBRIDGE, M.A., F.S.A., and M. O'REILLY, M.A. | 74 |
| Index | 76 |