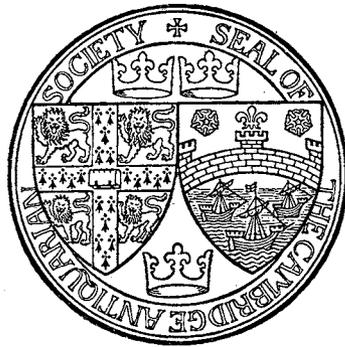


PROCEEDINGS
OF THE
CAMBRIDGE ANTIQUARIAN
SOCIETY



VOLUME XLIV

JANUARY 1950 TO DECEMBER 1950

CAMBRIDGE
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1951

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*Published for the Cambridge Antiquarian Society
by Bowes & Bowes Publishers Limited
Cambridge*

*Printed in Great Britain at the University Press, Cambridge
(Brooke Crutchley, University Printer)*

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OFFICERS AND COUNCIL OF THE SOCIETY

1950-1951

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CAMBRIDGE ANTIQUARIAN SOCIETY

REPORT OF THE COUNCIL FOR THE YEAR 1949

Adopted by the Annual General Meeting on 27 February 1950.

MEMBERSHIP. Twenty-one new members and four associates were elected during the year, whereas nineteen members and two associates were lost by death or resignation, so the increase was only two members and two associates. The total number of members is now 250 and of associates nineteen. There are twenty-two subscribing institutions.

The loss of membership caused by the war has not been made good, and rising costs of printing will make it difficult to maintain the standard of our publications unless more members are obtained. It is hoped that all members will persuade any of their friends who are interested to join.

Among those who died were several old friends and active members of the Society. Special mention must be made of Canon H. J. E. Burrell, who will long be remembered for his loving care of his church at Balsham; of Mr F. W. Green the Egyptologist, and above all of Mr J. H. Bullock, whose services to the Society were many and valuable. He served on the Council, was Excursion Secretary, gave useful advice on editorial matters, and spent many hours in sorting out the stock of publications. His widow has given his set of our publications and his numerous negatives of local photographs to the Society.

MEETINGS. There were six Council meetings and nine ordinary meetings, at which the following communications were made:

The SECRETARY. *Some Recent Additions to the Society's Collection of Rubbings of Monumental Brasses.* 31 January.

Mr J. BRADFORD. *The First Farmers in Italy.* 14 February.

Mr R. J. C. ATKINSON. *The Henge Monuments of the British Isles.* 28 February.

M. JEAN BONY. *The Influence of English Romanesque on French Romanesque Architecture.* 25 April.

The Rev. J. N. T. BOSTON. *The West Gallery and its Occupants; a lecture on late eighteenth-century and early nineteenth-century Church Music.* 16 May.

Miss J. LIVERSIDGE. *The Evidence for Furniture in Roman Britain.* 23 May.

Prof. R. E. M. WHEELER. *Western Archaeology in the East. Recent Work.* 17 October.

Group-Capt. G. KNOCKER. *Saxon Thetford.* 31 October.

Mr W. H. SALTER. *Ghosts.* 21 October.

The average attendance at these meetings was sixty-five.

There was a visit to Peterhouse in the Lent Term. The thanks of the Society are due to the Master and Fellows, to Dr Grahame Clark, who made most of the arrangements, and to Sir Ellis Minns, who described the plate. The summer excursions were to Althorp, on 21 June, and to Hengrave Hall, West Stow Manor and several neighbouring churches on 27 July. The Society is most grateful to Sir John Wood and to Dr Lakin, who allowed their houses to be visited, and particularly to Lord Spencer, who conducted the party himself.

TRUSTEES. Owing to changes in the law, it was necessary to limit the number of the Society's trustees. Law XI was suitably amended at the Annual General Meeting.

EXCAVATIONS. The Director of Excavations reports that he continued to visit the excavation at Thetford until it closed down in the autumn. He supervised much of the work of the Field

Club, which has excavated a barrow containing Saxon burials and made several cuts through the Iron-Age ditch at the War Ditches. With Major Fowler, he excavated Roman objects from an extinct waterway at Welney.

PUBLICATIONS. Vol. XLII of *Proceedings* has been published during the year in a new form. The larger page will permit the publication of better illustrations than formerly and enable the Quarto Series to be discontinued. Your Council believes that this volume does credit to the Society and records its appreciation of the work done by the Editor in ensuring its successful production.

REGULATIONS FOR THE MUSEUM IN UNIVERSITY ORDINANCES. The regulations were recently brought up to date by the University, and opportunity was taken to introduce a clause exempting the Society from paying for the use of any lecture room which it were allowed to use.

COUNCIL FOR BRITISH ARCHAEOLOGY. The Council appealed for extra support because the Treasury, in making a substantial grant, had expressed the hope that it would make corresponding efforts to increase its income from other sources. Your Council agreed to raise the Society's subscription from 1*d.* to 3*d.* per member for the present.

Part of the Government grant is already earmarked to subsidize publications, and the Council hopes also to raise money for excavations. In view of this, it has asked societies to outline schemes of research, which they consider desirable in their own districts. Mr Lethbridge and Dr Grahame Clark have drawn up a scheme, which may be seen on application to the secretary.

There had been a proposal that local societies with a membership of 500 or more should have two representatives on the Council, while smaller societies like our own had only one. Owing largely to a protest by your secretary, it was decided that all local societies should be treated alike, and finally each was given two representatives. Your Council has appointed Lady Briscoe and Miss Liversidge to represent the Society.

SUMMARY OF ACCOUNTS FOR THE YEAR ENDING 31 DECEMBER 1949

CURRENT ACCOUNT

RECEIPTS				EXPENDITURE									
		£	s.	d.			£	s.	d.				
To Balance brought forward				302	3	3	By <i>Subscriptions:</i>						
„ <i>Subscriptions:</i>							British Records Association	1	0	0			
Ordinary Members	. 248	15	0				British Archaeological Association	1	1	0			
Associate Members	. 12	14	6				Folk Museum	2	2	0			
				261	9	6	Council of British Archaeology	1	10	0			
„ <i>Investment Interest:</i>							Monumental Brass Society	1	7	6			
British Railway Stock		8	4	0					7	0	6		
Defence Bonds		36	18	0			„ Fire Insurance		1	16	0		
Australian Stock		3	17	0			„ University Financial Board			3	0	0	
Treasury Stock		4	14	4			„ Printing			53	11	0	
National Defence Loan		11	1	10			„ Petty Cash			5	0	0	
Savings Bonds		3	0	4			„ Custodian Cellarer's Chequer			2	0	0	
Conversion Stock		4	9	10			„ Secretary			30	0	0	
Sudan Government Stock		3	5	0			„ Bank charges				10	5	
				75	10	4	„ Brass Rubbing Collection				13	10	8
„ Sale of Publications				13	16	4	„ Publications				482	4	8
„ Sundries					5	6					598	13	3
							„ Balance				54	11	8
											£653	4	11
											£653	4	11

DEPOSIT ACCOUNT

Balance brought forward	£	82	6	5
Interest			8	2
		£82	14	7

TRUSTEE SAVINGS BANK ACCOUNT

Balance brought forward	434	14	0	
Interest		10	17	0
	£445	11	0	

EXCAVATION FUND

Current Account

Balance brought forward	87	17	4	
Subscriptions		7	4	0
		95	1	4
Expenditure		42	4	2
	£52	17	2	

Deposit Account

Balance brought forward	72	1	4
Interest		7	2
	£72	8	6

The Capital of the Society consists of the following Securities:

£100 Sudan 3½% Guaranteed Stock 1954-59.
£497. 3s. 6d. British Transport 3% Guaranteed Stock 1978-88.
£200 Commonwealth of Australia 3½% Stock 1951-54.
£1230 3% Defence Bonds.
£157. 6s. 8d. 3% Treasury Stock.
£100. 12s. 10d. 3% Savings Bonds 1965-75.
£128. 10s. 5d. 3½% Conversion Stock.
£369. 15s. 0d. 3% National Defence Loan 1954-58.
Post Office Savings Bank Book, Balance £537. 6s. 8d.

The Bank Balances are as follows:

	£	s.	d.
Current Account	54	11	8
Deposit Account	82	14	7
Excavation Fund Current Account	52	17	2
Excavation Fund Deposit Account	72	8	6
Trustee Savings Bank	445	11	0
	£708	2	11

R. B. WHITEHEAD, *Hon. Treasurer*

We have gone through the Bank accounts and the vouchers, and consider that the accounts are correctly drawn up to exhibit the financial position of the Society. We have checked the Society's investments.

HENRY McANALLY
F. PURYER WHITE

8 February 1950

LIST OF MEMBERS OF THE CAMBRIDGE ANTIQUARIAN SOCIETY

DATE OF
ELECTION

HONORARY MEMBERS

- 1923 CURLE, ALEXANDER, O., C.V.O., F.S.A., Lond. and Scot. (*Trinity Hall*), Ormsacre, Barnton Avenue, Edinburgh
- 1950 FOWLER, G. E., M.A., F.S.A., Stanfield House, Seaview, Isle of Wight
- 1937 FOX, Sir CYRIL, PH.D., F.B.A., F.S.A., 28 St Leonard's Road, Exeter
- 1937 ROEDER, Dr FRITZ, Bunsenstrasse 11, Göttingen, Germany
- 1937 SHETELIG, Dr HAAKON, Hon. F.B.A., Professor of Archaeology, Bergens Museum, Bergen, Norway
- 1938 COCKERELL, Sir SYDNEY, 21 Kew Gardens Road, Kew, Surrey
- 1940 CLAPHAM, Sir ALFRED, F.S.A., F.B.A., 78 Onslow Gardens, London, S.W. 1

ORDINARY MEMBERS OF THE SOCIETY, OCTOBER 1950

It is requested that notice of any errors in this list, of changes of address, or of death, and all other communications be addressed to the Secretary, Museum of Archaeology and Ethnology, Downing Street, Cambridge. An asterisk against the date of election indicates a Life Member.

DATE OF
ELECTION

- 1945 ADAMS, Mrs J. A., The Cottage, Great Gidding, Hunts
- 1926 ADCOCK, Prof. F. E., O.B.E., LITT.D., King's College
- 1948 ALLEN, J. E., M.A. (*Peterhouse*), 2 St Peter's Terrace
- 1933 ARCHER, Lt.-Col. G. L., T.D., 49 Silver Street, Ely, Cambs
- 1931 ATKINSON, B. F. C., PH.D. (*Magdalene*), 24 Newton Road
- 1926 BACON, Miss J. R., M.A., Royal Holloway College, Egham, Surrey
- 1947* BAGSHAWE, T. W., F.S.A., 50 Storey's Way
- 1949 BAKER, Miss A., 52 Lensfield Road
- 1926 BANISTER, H., M.SC., PH.D. (*St John's*), Alfordesweye, Grantchester, Cambs
- 1904* BARCLAY, J. G., M.A. (*Trinity*), Rosehill, Hoddesdon, Herts
- 1950 BARLOW, G., 55 Panton Street
- 1924 BATESON, G., M.A. (*St John's*), Medical School, Medical Centre, University of California, San Francisco, California, U.S.A.
- 1928 BEATTIE, W. E., 3 Jesus Lane
- 1946 BECKETT, Major J. G. A., 14 Egremont Street, Ely, Cambs
- 1911* BENTON, Rev. G. M., M.A., F.S.A., Fingringhoe, Colchester, Essex
- 1901* BERNAYS, A. E., M.A. (*Trinity*), Northumberland House, Richmond, Surrey
- 1947 BISHOP, T. A. M., St John's College
- 1906 BLACKMAN, Mrs, Uppercross, 34 Storey's Way
- 1948 BLAIR, P. HUNTER, M.A., Emmanuel College
- 1945 BOAKE, Miss E. M., 15 Trumpington Road
- 1950 BOND, P., Peartree Cottage, Barton Road, Haslingfield, Cambs
- 1942 BORRER, Miss, 36 Causewayside, Fen Causeway

LIST OF MEMBERS

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- 1943* BOSTON, Rev. EDWIN R., M.A. (*Jesus*), 5 Queen Edith's Way
 1932 BOSTON, Rev. J. N. T., M.A. (*Jesus*), East Dereham Vicarage, Norfolk
 1923 BOULTBEE, Captain E. F.
 1950 BOX, J. Stocking Toft, Balsham, Cambs
 1924 BRIGGS, Prof. G. E., M.A., F.R.S. (*St John's*), 8 Luard Road
 1935 BRISCOE, Lady, Lakenheath Hall, Brandon, Suffolk
 1950 BRISCOE, Mrs J., 14 Chepstow Mansions, Chepstow Place, London, W. 2
 1947 BROGAN, Mrs, 5 Belvoir Terrace
 1947 BROMWICH, J. P.A., T.D., M.A. (*St John's*), 153 Huntingdon Road
 1949 BROWN, Lady LANGDON, 12 Madingley Road
 1919* BURKITT, M. C., M.A., F.S.A. (*Trinity*), Merton House, Grantchester, Cambs
 1938 BURY, J. P. T., M.A., Corpus Christi College
 1922* BUSHNELL, G. H. S., M.A., PH.D., F.S.A. (*Downing*), 4 Wordsworth Grove—(*Secretary*)
 1931 BYWATERS, Rev. F. J., M.A. (*Fitzwilliam House*), The Rectory, Willingham, Cambs
- 1922 CAM, Miss H. M., LITT.D., F.B.A., F.R.HIST.S., Girton College
 1939 CARTWRIGHT, Rev. S. H., M.A. (*Christ's*), Kegworth Rectory, Derby
 1929 CAVE, C. J. P., M.A., F.S.A. (*Trinity*), Stoner Hill, Petersfield, Hants
 1923* CAWDOR, The Right Hon. the Earl (*Trinity Hall*), Cawdor Castle, Nairn,
 Scotland
 1950 CAWDRY, E. A. G., College House, 16 Grange Road
 1943 CHADWICK, Miss D. V. M., 2 Blinco Grove, Hills Road
 1945 CHADWICK, Mrs N., M.A. (*Newnham*), 1 Adams Road
 1935 CHIVERS, J. S., J.P., Woodhouse, Impington, Cambs
 1945 CLARK, Prof. G. N., F.B.A. (*Trinity*), Provost of Oriel, Provost's Lodgings, Oriel College,
 Oxford
 1932 CLARK, J. G. D., PH.D., F.S.A. (*Peterhouse*), 42 Barton Road
 1935 CLARK-KENNEDY, Mrs A. E., Middleton Cottage, Sidgwick Avenue
 1950 CLARKE, J. W., Ivy Farm, Swaffham Prior, Cambs
 1922* CLARKE, L. C. G., M.A., F.S.A. (*Trinity Hall*), Leckhampton House, Grange Road
 1934 CLAY, Mrs, Upton House, 11 Grange Road
 1935 COLE, Mrs LESLIE, 5 St Peter's Terrace
 1926 COLLINS, Miss D. G., Trebetherick, nr Wadebridge, Cornwall
 1941 CONYBEARE, Miss D. F., 14 Trumpington Street
 1909 COOK, Prof. A. B., LITT.D., F.B.A. (*Queens'*), Emeritus Professor of Classical Archaeology,
 19 Cranmer Road
 1909 COOKE, Mrs A., 10 Selwyn Gardens
 1930* COOTE, C. M. J., Houghton Dingle, Hunts
 1949 COPEMAN, Miss A., End House, Owlstone Road
 1950 CORY, R. H., Home Croft, Brinkley, Newmarket
 1938 COSTELLO, Miss K., Waterloo House, 65 Lensfield Road
 1895* CRANAGE, The Very Rev. D. H. S., LITT.D., F.S.A. (*King's*), The Old Rectory, Winkfield,
 Windsor
 1931 CRAWLEY, C. W., M.A. (*Trinity Hall*), 1 Madingley Road
 1920 CRISP, Miss C. I. CLABBON, 31 Union Road
 1920 CROSS, F. V., Fore Hill, Ely, Cambs
 1945 CURTIS, Dame MYRA, M.A., Principal of Newnham College
 1931 CUSTANCE, Miss M. A. A., B.A. (London), 10 Queen Edith's Way

- 1938 DANIEL, G. E., M.A., PH.D., F.S.A., St John's College
 1943 DAVIS, Rev. G. E., M.A. (*Queens'*), Haslingfield Vicarage, Cambs
 1949 DAVY, Mrs, 1 Chaucer Road
 1945 DAWSON, Rev. R. S., M.A. (*St John's*), Cedar Tree House, Madingley Road
 1929 DEARDS, A. W., Dial House, Heathfield, Royston, Herts
 1903 DENT, Prof. E. J., MUS.B. (*Kings'*), Emeritus Professor of Music, 17 Cromwell Place,
 London, S.W. 7
 1946 DEWHURST, P. C., Mayfield, Little Abington, Cambs
 1947 DICKINS, Prof. B., M.A., Corpus Christi College
 1949 DICKINSON, The Rev. J. C., M.A., F.S.A., Pembroke College
 1947 DICKINSON, P. G. M., F.S.A., The Gables, Wrattling Road, Haverhill, Suffolk
 1922 DIXON, M., PH.D. (*Emmanuel*), 27 Parkside
 1950 DOBBIN, R. R., Lords Bridge Farm, Harlton
 1949 DODD, Mrs C. H., 3 Park Terrace
 1946* DORMAN, B. E., Poringland Rectory, Norwich
 1949 DOYLE, A. I., Downing College
 1909* DUCKWORTH, W. L. H., M.D., SC.D., Jesus College
- 1918 EDLESTON, Miss A., Gainford, nr Darlington, and 57 Jesus Lane
 1920 ELLES, Miss G. L., sc.D. (*Newnham*), 21 Barton Road
 1923 ELLIS, Miss D., Bryntirion, Newmarket
 1947 EVANS, Ven. S. J. A., M.A., F.S.A., The Rectory, Upwell St Peter, Wisbech,
 Cambs
- 1934* FAIRHAVEN, The Rt Hon. Lord, Anglesey Abbey, Cambs
 1918 FEGAN, Miss E. S., M.A., Girton College
 1949 FELL, Miss C. I., Museum of Archaeology and Ethnology
 1924* FITZGERALD, G. M., M.A. (*Trinity*), 28 Newton Road
 1939 FITZPATRICK, Mrs, 7 Madingley Road
 1933 FOSTER, Lieut.-Col., O.B.E., M.C., Old Mill House, Hildersham, Cambs
 1945 FREUDENTHAL, Miss M. A., 44 Owlstone Croft
 1949 FYSON, Miss M., 99 Grantchester Meadows
- 1940 GARDNER, Miss Ella M., 19 Trumpington Street
 1939* GARROD, Prof. D. A. E., D.SC., F.S.A., Newnham College
 1927* GARROD, J. R., M.D. (*St John's*), Alconbury Hill, Huntingdon
 1906 GASKELL, Miss C. J., Uplands, Great Shelford, Cambs
 1949 GAUTREY, H. E., 227 High Street, Cottenham, Cambs
 1933 GOODISON, J. W., M.A., F.S.A. (*King's*), Fitzwilliam Museum
 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
 1932 GOW, A. S. F., M.A., Trinity College
 1911 GRAHAM-SMITH, G. S., M.D. (*Pembroke*), Forvie, Hills Road
 1935 GRANTHAM, J., M.A. (*Downing*), The Spinney, Long Road
 1938 GRAY, Sir J. M., M.A. (*King's*), Supreme Court, Zanzibar
 1949 GREAVES, Mrs D., 39 Barton Road
 1925 GRIFFIN, Major J. McC., F.S.A., Bourn Hall, Cambs
 1949 GRIFFITH, Mrs A. N., Paradise House, Grantchester Street

- 1934 GUILLEBAUD, Mrs, Driftway House, Wilberforce Road
 1920 GURNEY, Miss A. M., M.D., Edin., D.P.H. Cantab., 2 Gonville Place
- 1931* HADDON, E. B., M.A. (*Christ's*), 28 Barton Road
 1938 HAMBLIN-SMITH, Mrs M. I., 7 Botolph Lane
 1946 HAMMOND, Rev. J. V. (*Selwyn*), 7 Mount Pleasant
 1947 HARRIS, L. E., 3 Cottenham Road, Histon, Cambs
 1945 HART, Rev. H. P., M.A. (*Corpus Christi*), Borough Green Rectory, Newmarket
 1911* HASLAM, Mrs J. H. F., 15 Cranmer Road
 1932 HAWKINS, G., O.B.E., M.A. (*Christ's*), 21 Sidney Street
 1950 HAYLOCK, Mrs, Barton House, Barton, Cambs
 1948 HEAD, F. J., F.S.A., c/o National Provincial Bank, Swiss Cottage, London, N.W. 3
 1932* HELE, T. S., M.D. (*Master of Emmanuel*), The Master's Lodge, Emmanuel College
 1935 HELEY, P. E., 40 Newton Road
 1937 HICKSON, G. F., M.A., Board of Extra Mural Studies, Mill Lane
 1947 HOGG, A. H. A., M.A., F.S.A., Brynfield, Waun Fawr, Aberystwyth
 1947 HOPKIN, S. R., Dairy Farm, Adelaide, Ely, Cambs
 1928 HOPKINS, Lady, Saxmeadham, 71 Grange Road
 1922* HOPKINSON, Capt. E. C., M.C., Chateaulin, Mead Road, Torquay
 1948 HORNE, Mrs E., 41 Owlstone Road
 1947 HOWARD, M. F., M.B.E., M.A., 68 Grantchester Meadows
 1949 HOWELL, Sir EVELYN, K.C.I.E., C.S.I. (*Emmanuel*), 5 Grange Road
 1932* HUDDLESTON, Commander R. F. Eyre, J.P., D.L., The Hall, Sawston, Cambs
 1920 HUGHES, H. C., M.A., F.R.I.B.A. (*Peterhouse*), Tunwell's Court, Trumpington Street
 1914* HULBERT-POWELL, Rev. Canon C. L., M.A., F.S.A. (*Trinity*), 58 Grange Road
 1929 HUTCHINSON, R. W., M.A. (*St John's*), The Orchard, Harston, Cambs
 1937 HUTTON, Prof. J. H., D.SC., C.I.E., St Catharine's College
 1930* HUTTON, Mrs J. H., M.A. (*Girton*), The Old Rectory, New Radnor, Presteign, Co. Radnor
- 1936* JACKLIN, Captain J. V., North House, Royston, Herts
 1896* JEX-BLAKE, Miss K.
 1936 JOLLIFFE, Miss N. C., M.A., Girton College
- 1927 KELCHNER, Miss G. D., PH.D., College Holt, Huntingdon Road
 1950 KENNETT, Mrs, 13 Mill Lane
 1939 KENYON, The Rt Hon. Lord, Gredington, Whitchurch, Shropshire
 1906* KEYNES, G. L., M.D., F.R.C.S. (*Pembroke*), 11 Arkwright Road, London, N.W. 3
 1949 KEYNES, Mrs, J.P., 6 Harvey Road
 1948 KING, G. W., Crown House, Great Chesterford, Saffron Walden, Essex
 1944 KISSLING, W., 42 Causewayside
 1945* KITSON-CLARKE, G., M.A., Trinity College
- 1945 LAWRENCE, Prof. A. W. (*Jesus*), 31 Madingley Road
 1924* LETHBRIDGE, T. C., M.A., F.S.A. (*Trinity*), 12 Sedley Taylor Road—(*President and Director of Excavations*)
 1939 LIVERSIDGE, Miss J., M.LITT., 20 Manor Court, Pinehurst, Grange Road
 1925 LONG, Mrs K., The Beeches, Linton, Cambs

- 1944 MCANALLY, Sir HENRY, C.B., M.A., 65 Barton Road—(*Auditor*)
 1919* MACFARLANE-GRIEVE, G. N., M.A. (*Magdalene*), Toft Manor, Cambs
 1920 MCKENNY HUGHES, A. W. (*Trinity*), Sherwood Hill, Tunley, Sapperton, nr Cirencester
 1933 McMORRAN, Miss H. I., M.A., Girton College
 1905* MANDER, G. P., M.A., F.S.A., The Dippons, Compton, Wolverhampton
 1948 MANSSELL, Colonel R. A., O.B.E., 23 Millington Road
 1949 MARKHAM, H., 80 Barton Road, Ely, Cambs
 1921* MASON, J. H., M.A., 39 Albany Mansions, Albert Bridge Road, London, S.W.
 1947 MILLER, E., M.A., St John's College
 1899 MINNS, Prof. Sir ELLIS, LITT.D., F.B.A., F.S.A. (*Pembroke*), Emeritus Professor of
 Archaeology, 2 Wordsworth Grove
 1948 MITCHELL, Miss J. B., M.A., Newnham College
 1948 MUNBY, A. N. L., M.A., King's College
 1933 MUNDY, P. C. D., F.S.A., Caldrees Manor, Ickleton, Great Chesterford, Essex
 1935 MURRAY, Miss MARGARET A., D.LITT. (London University), 16 Endsleigh Street,
 London, W.C. 1
 1945 MYNORS, Prof. R. A. B., Pembroke College
- 1923 NAVARRO, J. M. DE, M.A., F.S.A. (*Trinity*), Conduit Rise, Conduit Head Road
 1943 NORMAN-BUTLER, A. F., M.A. (*Pembroke*), 93 Kensington Court, London, W. 8
 1934 NORTON, F. J., M.A. (*Pembroke*), 38 Alpha Road
- 1947 OAKDEN, Miss M., 18 Trumpington Street
 1934 OCKLESTON, Mrs W. H., The Church Farm, Caxton, Cambs
 1896* OLDHAM, H. Y., M.A., King's College
 1925* ORR-PATERSON, Mrs M., Caxton, Cambs
 1947* OSWALD, A., M.A., Rosslyn House, Dormansland, Lingfield, Surrey
 1945 OWST, Prof. G. R., LITT.D. (*Emmanuel*), Gresham House, Gresham Road
- 1930 PALMER, Mrs H. E., M.A., Newnham College
 1908 PALMER, J. S., 31 Mill Road
 1939 PARSONS, Miss A. E., PH.D., D.LITT. (London), The Old Rosemary Branch, Cherry-
 hinton
 1908 PARSONS, Miss C. E., Portway House, Little Abington, Cambs
 1938 PATERSON, T. T., M.A., PH.D. (*Trinity*), 6 Park Terrace
 1946* PAYNE, D., 1 and 2 Trinity Street—(*Editor*)
 1949 PEARSON, J. D., M.A., 61 Maids' Causeway
 1949 PECK, A. L., PH.D., Christ's College
 1923 PECK, E. S., M.A. (*Fitzwilliam House*), Friarswood, Long Road
 1925* PEELING, G. S., Bull Hotel, Barton Mills, Mildenhall
 1945* PEMBERTON, J., Trumpington Hall
 1945 PENZER, N. M., LITT.D. (*Corpus Christi*), 18 Manor Court, Pinehurst, Grange Road
 1933 PHILLIPS, C. W., M.A., LL.B., F.S.A. (*Selwyn*), 103 Ditton Road, Surbiton, Surrey
 1947 PHILLIPS, W. N., D.L., 19 Madingley Road
 1912 PIERCE, R., 151 Huntingdon Road
 1910 POLLOCK, Mrs G., Harefield, Chaucer Road
 1931 PORTER, C. P., Foxgrove Lodge, Felixstowe, and 30 Sidney Street
 1948 PORTER, Miss E., B.A. (London), Cambridge and County Folk Museum, Castle Street

LIST OF MEMBERS

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- 1931 PORTWAY, Mrs, The Master's Lodge, St Catharine's College
 1926 PREVITÉ-ORTON, Mrs, 55 Bateman Street
 1950 PRITCHARD, Mrs, Camden House, Park Terrace
- 1922 QUIGGIN, Mrs A. H., 6 Grantchester Road
- 1946 RAHBULA, E. A. R., F.S.A., 74 Storey's Way
 1948 RAVEN, The Rev. E. E., M.A., St John's College
 1949 REDDING, Mrs, Grange Garden Flats, Grange Road
 1938 REYNOLDS, J. H., 102 Perne Road
 1950 RICH, Miss A., B.A., 1 Adams Road
 1935 RICHARDSON, Prof. A. E., R.A., F.S.A., F.R.I.B.A. (*St Catharine's*), Avenue House, Ampthill, Beds
- 1921 ROBERTS, S. C., M.A. (*Master of Pembroke*), The Lodge, Pembroke College
 1949 ROBERTSON, Miss A., M.B.E., M.A., Newnham College
 1913 ROBERTSON, Prof. D. S., M.A., Regius Professor of Greek, Trinity College
 1950 ROBINSON, Mrs R., 32 Barton Road
 1931* RUCK, G. A. E., M.A., F.S.A. (*Gonville and Caius*), The Delles, Great Chesterford, Essex
- 1928 RYE, R. W., Old Sun Cottage, Nazeing, Colchester, Essex
- 1950 ST JOSEPH, J. K., M.A., PH.D., F.S.A., Selwyn College
 1907 SALAMAN, R. N., M.D., F.R.S. (*Trinity Hall*), 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, The Hon. MARION, Orion, Coton Road, Grantchester, Cambs
 1932 SCRUBY, Miss Z. M., M.B., 21 Newton Road
 1948 SHAW, C. T., F.S.A., Melbourn House, 80 Cambridge Road, Great Shelford, Cambs
 1950 SMITH, R. M., M.A., Institute of Oriental Studies, Brooklands Avenue
 1949 SMITH, S., PH.D., St Catharine's College
 1947 SOMERVELL, Miss N. U., 18 Mount Pleasant
 1947 SPITTLE, S. D. T., M.A. (*Pembroke*), 7 Herschel Road
 1948 STEVENS, C. E., Magdalen College, Oxford
 1927 STRICKLAND, T. A. G., M.A. (*Sidney Sussex*), The Garden House Hotel
 1934 STRINGER, R. M., M.A. (*Downing*), 49 St John Street, Bridlington, Yorks
 1948 STUBBINGS, F. H., PH.D., Emmanuel College
 1930 SYKES, Miss, 80 Cambridge Road, Great Shelford, Cambs
- 1925 TAMS, W., 19 Humberstone Road
 1929* TEBBUTT, C. F., F.S.A., The Ferns, Eynesbury, St Neots
 1935 TEVERSHAM, T. F., B.SC. (London), 18 Hillside, Sawston, Cambs
 1949 THOMPSON, Major, H. S. V., 10 Hurst Park Avenue
 1938* TILLYARD, Mrs, M.A. (*Girton*), The Master's Lodge, Jesus College
 1941 TOYNBEE, Miss J. M. C., M.A., D.PHIL., Newnham College
 1930 TREVELYAN, G. M., O.M., LITT.D., F.B.A. (*Master of Trinity*), The Master's Lodge, Trinity College
- 1939 TREVOR, J. C., M.A., Emmanuel College
 1919* TRURO, The Right Rev. the Lord Bishop of, Lis Escop, Truro

- 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
- 1948 VINCENT, Mrs, 8 Maitland House, Barton Road
- 1932 VINTER, G. O., M.A. (*University College, Oxford*), The Manor House, Thriplow, Royston, Herts
- 1925 WALKER, F. M., The Elms, March, Cambs
- 1910 WALSTON, Lady, 22 Campden Hill Gate, London, W. 8
- 1936 WAY, R. E., B.A., Brinkley, Newmarket
- 1931 WEBB, Prof. G. F., M.A., F.S.A. (*Magdalene*), Royal Commission on Historical Monuments, 37 Onslow Gardens, South Kensington, S.W. 7
- 1946 WEBB, H. A., 4 Hedgerley Close, Madingley Road
- 1909 WEBBER, Mrs, Wimbish Manor, Shepreth
- 1883* WEBER, F. PARKES, M.D., F.S.A. (*Trinity*), 13 Harley Street, London, W. 1
- 1949 WELFARE, K. W., The Manor, Melbourn
- 1922 WHITE, F. PURYER, M.A., 16 Madingley Road—(*Auditor*)
- 1948 WHITE, J. E. MANSHIP, St Catharine's College
- 1927 WHITEHEAD, R. B., LITT.D. (*St John's*), 30 Millington Road—(*Treasurer*)
- 1930 WILES, Miss, 13 Trumpington Street
- 1947 WILLIAMS, Miss H., 14 Eltisley Avenue
- 1922 WILLIAMS, Rev. J. F., M.A., F.S.A. (*Queens'*), Pykerell's House, St Mary's Plain, Norwich
- 1947 WILLIAMS, Miss L., 14 Eltisley Avenue
- 1950 WILSON, A. C., The White Hall, West Wickham
- 1946 WINTER, C. (Director of the Fitzwilliam Museum), 6 Barton Close
- 1933 WOODARD, A. N. P., 6 Luard Road
- 1932 WOODARD, C. R. (*Trinity*), 27a Grange Park, Ealing, London, W. 5
- 1940 WORDIE, J. M. (*St John's*), Coton End, Grange Road
- 1935 YGLESIAS, Rev. F. M., M.A. (*Trinity*), Langton Dower, Girton Road
- 1932 YOUNGER, R. J., The Place, Thriplow, nr Royston, Herts, and Mansfield Callander, Perthshire
- 1912* YULE, G. UDNY, M.A., St John's College

DATE OF
ELECTION

ASSOCIATE MEMBERS

- 1928 ALLEN, Mrs, 2 St Peter's Terrace
- 1928 BOWES, Mrs, 21 Newton Road
- 1950 CAWDRY, Mrs, College House, 16 Grange Road
- 1950 DOBBIN, Mrs, Lords Bridge Farm, Harlton, Cambs
- 1910 GREEN, Mrs, Whitefield, Great Shelford, Cambs
- 1946 HAMMOND, Mrs J. V., 7 Mount Pleasant
- 1949 HOWELL, Lady, 5 Grange Road
- 1938 LEAF, Hon. Mrs C. S., 52 Tedworth Square, Chelsea, London, S.W. 3
- 1947 McANALLY, Lady, 65 Barton Road
- 1948 MANSELL, Mrs, 23 Millington Road
- 1949 MARKHAM, Mrs, 80 Barton Road, Ely, Cambs
- 1948 RAVEN, Mrs E. E., The Ravens, 255 Hills Road

LIST OF MEMBERS

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- 1939 RISHBETH, Mrs, 22 Sedley Taylor Road
 1909 SCRUBY, Miss F. M. K., M.A. (*Newnham*), 21 Newton Road
 1947 STRICKLAND, Mrs, Garden House Hotel
 1949 THOMPSON, Mrs, 10 Hurst Park Avenue
 1936 VINTER, Mrs, Manor House, Thriplow, Royston, Herts
 1949 WEBB, Mrs, 4 Hedgerley Close, Madingley Road
 1936 WHITE, Mrs, M.A., 16 Madingley Road
 1945 WHITEHEAD, Mrs, 30 Millington Road

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BUCKINGHAM COLLEGE

R. W. McDOWALL, M.A.

I

WITH the dissolution of the monasteries by Henry VIII the monastic colleges were naturally closed as well. Of the three Benedictine colleges at Oxford, Durham was refounded as Trinity, Gloucester later became Worcester, and Canterbury gave its name to the Canterbury Quad at Christ Church. The Cistercian college of St Bernard now forms part of St John's.

At Cambridge, several colleges have been founded on the sites of older religious houses. Of these only one was itself a monastic college, namely Buckingham College, of which the site and buildings were granted to Thomas, Lord Audley, in 1542, for the foundation of the College of St Mary Magdalene.

Evidence for the story of Buckingham College is very scanty. Nothing remains of the College's own records and there is little to be learned from University sources. Records of monasteries that sent students to Buckingham are disappointing. The *History of Crowland Abbey* provides the bare facts that in 1428 Abbot Litlington obtained a grant of two messuages for the establishment of a hostel for monks studying at Cambridge. He died in 1469 and was succeeded by John de Wisbech, who erected in the College 'chambers convenient for study and repose'.

Something more is to be learned of the College from the contemporary meetings of the Benedictine Provincial Chapter. For the rest, we are dependent on the remarks of later writers and on comparisons with the parallel foundation at Oxford of Gloucester College, about which much has survived in fourteenth-century records. These give the pattern on which Buckingham was planned.

Though Buckingham was not founded till 1428, there had been Benedictine students at Cambridge all through the previous century. Mostly they had lived in secular hostels here and there about the town. Ely, however, had made special provision for her students in a house which later became part of Trinity Hall, and, as Trinity Hall was founded by the Bishop of Norwich, students from Norwich usually went to that college. Gonville Hall also has records of monks, both Black and White, being members of the college.

The monks of a particular order in a university were deemed to have some corporate existence even when they had no communal buildings of their own. Thus, in 1343, there was a Prior of the Benedictine students in Cambridge, though they had no buildings; and in Oxford we hear of 'The College of St Bernard' when the Cistercians were scattered about the town in different halls.

The Halls of Oxford and the Hostels of Cambridge were the normal places of

residence for medieval students. The first colleges were intended only to receive a few graduates studying for higher degrees. These halls and hostels emerge in thirteenth-century records as commercial ventures, run usually by a senior member of the University as free and independent establishments.

The first steps towards University control arose out of the need to regulate rents and conditions of tenure at a time when shortage of housing gave property owners an opportunity to fleece members of the University. Rent tribunals were set up and security of tenure established in a manner bearing strong resemblance to the arrangements in force throughout the country at this present time.

As control of students through the schools had proved inadequate the next step in the growth of the control of hostels was to use them for the control of the students themselves, and by the fifteenth century the University regulations for the conduct of halls and hostels covered every side of the student's life.

In Cambridge, the names of more than one hundred hostels have been preserved. Some of them consisted of a single house with room for half a dozen senior students or a score of junior men sharing rooms. The larger hostels consisted of a group of houses with a hundred or so members, and one or two put up buildings of a collegiate character complete with hall, chapel and gatehouse.

It was to these hostels that monks sent to study at Cambridge had to go for more than a century after their brothers at Oxford had had their own colleges.

The attendance of a certain number of monks at the universities became compulsory in 1336, when Pope Benedict XII undertook reforms of the Benedictine order with his Bull, *Summi Magistri*, known also as *Benedictina*. This bull was largely concerned with education, in which the Friars had taken the lead, and also developed the system of organizing the Order by Chapters which had been begun in the previous century.

In St Benedict's Italy of the sixth century the idea of a monastic 'order' was unknown; each monastery was founded quite independently. Each house formed a separate family under a patriarchal abbot, and a monk was a member not of an order but of a particular individual house. In adopting a scheme of organization by Chapters the Benedictine houses lost something of their independence and came under the control of a regional council of the heads of houses in the area, or their representatives. Before 1336 England was organized as two Chapters, one for the Province of Canterbury and one for York. *Summi Magistri* united them as one, and meetings of the new Chapter were held every three years.

Control of the monasteries through the Provincial Chapter became a living reality in England as it did in probably no other country. Records of the meetings held have survived, and from them we can see that one of the main concerns of the Chapter was the organization of university education for the monks. It was laid down by Benedict XII that one monk in every twenty should be sent to a university, with detailed instructions as to how this was to be worked out. From the surviving minutes of the Chapter meetings we can see something of how *Summi Magistri* worked out in practice.

From 1336, Gloucester College was open to monks from all of the sixty-four

Benedictine Houses in England. All the Black Monks in Oxford however did not go to Gloucester, as Durham and Canterbury Colleges accepted monks not only from their own parent houses but from other monasteries as well.

The records of the fourteenth-century Chapter meetings tell a story of continual efforts to raise money for the central collegiate buildings of Gloucester and explain that it was only the communal buildings such as the chapel and hall that were erected at the expense of the Chapter; the erection of chambers and studies was left to the individual houses who sent students. A similar arrangement was adopted a century later at Buckingham College. The existing south range of the First Court of Magdalene is not a homogeneous structure but a series of separate staircases built by different monasteries.

Returning to Gloucester College, we find that the money for the communal buildings was raised by the imposition of an income tax on all the Benedictine Houses in England. Payments of this tax were frequently in arrear; indeed the main difficulty in the way of university education seems to have been one of finance. In addition to paying the income tax to the Chapter for the central funds of Gloucester College, each house sending a monk to Oxford had to pay his personal expenses in accordance with a scale laid down by Benedict XII.

At Oxford and at Cambridge a Prior Studentium was appointed to take charge of the monastic students, and he attended the meetings of the Chapter and made reports on the progress of affairs in the University. These reports speak of the non-payment of moneys due to the central fund, and of houses which failed to send their proper quota of students or failed to pay them their proper allowances. The Prior Studentium had a difficult office to fill; he was responsible for the general discipline of the College and for the punishment of offenders. He supervised the students' expenditure and reported on the progress of their work. He was also responsible for the upkeep of the communal buildings of the College.

The College over which the Prior had to preside was lacking in unity. Not only was control of the buildings which formed the College divided between the Prior and outside monasteries, but the allegiance of the members of the College was divided; their loyalty to their own parent houses was stronger than their loyalty to the College. A lack of corporate feeling among the students reflected the tradition of independence of the Benedictine Order.

Control over the College was also divided. The Prior of Gloucester had to serve many masters. He was responsible to the Provincial Chapter, who held the purse strings, but also claiming authority over him were the University authorities, the Bishop of Oxford, the Abbot of Malmesbury, the King, who often took an active interest in monastic affairs, and the Pope. In addition, the Prior was himself a member of a monastery to which he would return at the end of his period of office, and the opinions of his abbot were not to be lightly disregarded.

From the record of troubles and disorders that afflicted Gloucester it is evident that the divided control and divided loyalties of the members resulted in a disunity and lack of discipline that many of the Priors were unable to control.

Competition among monks for a place at the University was keen. Training at Oxford or Cambridge was a coveted prize. A degree gave a monk a definite superior status in his monastery and was the first step towards getting a good administrative appointment there.

Priors and abbots were generally chosen from those with a university degree. With a doctorate a monk might win his way to a bishopric or to an important position in the administration of affairs of state. So keen were monks to be allotted a place at a university that in 1340 and again in 1444 special enactments were made to stop the improper canvassing of important persons to use their influence in the allocation of university places.

The whole course of study leading to a Doctorate of Divinity was of enormous length. Six years of preliminary study were required before going to the University. There, six years of study of the Bible and the Sentences of Peter Lombard were required before becoming a Bachelor of Divinity. A further six or seven years were devoted to lectures and disputations and probationary sermons before the Bachelor became a Doctor.

While monks competed eagerly for a place at the University, not all abbots and priors gave university education their proper support. More than slackness, financial difficulties seem to have been the chief reason for default. From the property they acquired the monasteries should have been very wealthy; but the study of the Bible and the Sentences did not necessarily produce a good man of business, and one house after another was brought to a state of poverty by incompetent administration, as well as by fraud and by circumstances beyond their control.

The allowances which a Benedictine scholar received made him distinctly better off than the average secular scholar. The rule of the order prevented a monk from owning any property, but he could still be provided with good clothes and allowances out of the common funds of the house. The Rule of St Benedict never aimed at an austere asceticism; indeed St Benedict, after some experience of the asceticism of Egyptian monks, deliberately turned his back on that way of life and aimed only at an economical frugality. But by the later Middle Ages the Black Monk enjoyed a much higher standard of living than his predecessor of the sixth century.

The Council of Constance, 1416, sought to check the growing laxity. The effect of the Council's reforms was greater on the continent than in this country. However, a new call for reform was made in 1421, when Henry V summoned a special meeting of Benedictine representatives to discuss what should be done. Though nothing very much came of the meeting, the spirit of reform was awakening, and it was very shortly after, at the Chapter Meeting of 1423, that the Cambridge Prior, John de Bardney, suggested that a hostel for monks should be established in Cambridge. In 1426 nothing had been done; the new Prior, John Sudbury, raised the question again, pointing out that monastic students had to live in secular hostels where they were unable to carry out the religious practices of their order, and that this was bringing disgrace on them and was being used as an excuse for students not to be sent to the

University. The President of the Chapter Meeting expressed himself as favourable to the proposal to buy a site for the erection of buildings where the monks could suitably live together.

The matter was evidently passed on to the Abbot of Crowland for action, as it was to Crowland that in 1428 Henry VI granted permission to acquire two messuages for the establishment of a monks' hostel. The site acquired by Abbot Litlyngton was that now occupied by Magdalene College, but it did not extend right down to the river nor include the site of the Master's Lodge and garden. No doubt when the site was taken over by Crowland it had on it certain houses which would be used as the first accommodation for monks in the new hostel. It is not till 1476 that we read that John de Wisbech, then Abbot of Crowland, 'erected chambers convenient for study and repose'.

The earliest references to the new foundation speak of it as 'the Monks Hostel', but in 1483 it was referred to as 'Buckingham College'. The Duke of Buckingham, from whom the College took its name, was a benefactor of Crowland, but the extent of his benefactions to the Abbey or to the College is not known. Dr Caius, writing towards the end of the sixteenth century, states that Henry, the second Duke, began the College buildings in brick and that they were continued by various different monasteries, Ely, Walden and Ramsay each building chambers.

Perhaps Henry began the building of the College chapel. An account of the College prepared for Queen Elizabeth in 1564 states that Henry's son Edward, the third Duke, built the Hall in 1519.

Buckingham College then was to Cambridge what Gloucester College had been for a century to Oxford, but on a smaller scale. As Gloucester had been under the control of the Abbot of Malmesbury, so Buckingham was under the control of the Abbot of Crowland. Monks attended the College both from those houses which had built chambers in the College and from other houses, which had to rent their rooms from those who had built them. Only the central buildings of chapel, hall and kitchen were built by the College out of funds provided by benefactors and by the Provincial Chapter.

The chambers erected by the different monasteries do not have such obvious independence of each other as is seen in the fifteenth-century chambers of Gloucester College, which form a terrace of little separate houses whose front walls are not even built to a common line. Yet the staircases of the monastic chambers at Magdalene are all built separately and to varying designs.

The method of building of Gloucester and of Buckingham Colleges is in sharp contrast to that adopted for St Bernard's College at Oxford. By the foundation of the latter college in 1436 Archbishop Chicheley did for the Cistercian Order what the foundations of Gloucester and Buckingham had done for the Benedictines. St Bernard's College was unified under one central control as the Order that it was to serve, and all its buildings were provided out of the common funds of the College. St Bernard's, founded about the same time as Buckingham, grew as slowly as Buckingham. After a hundred years, the dissolution found it with the fourth side

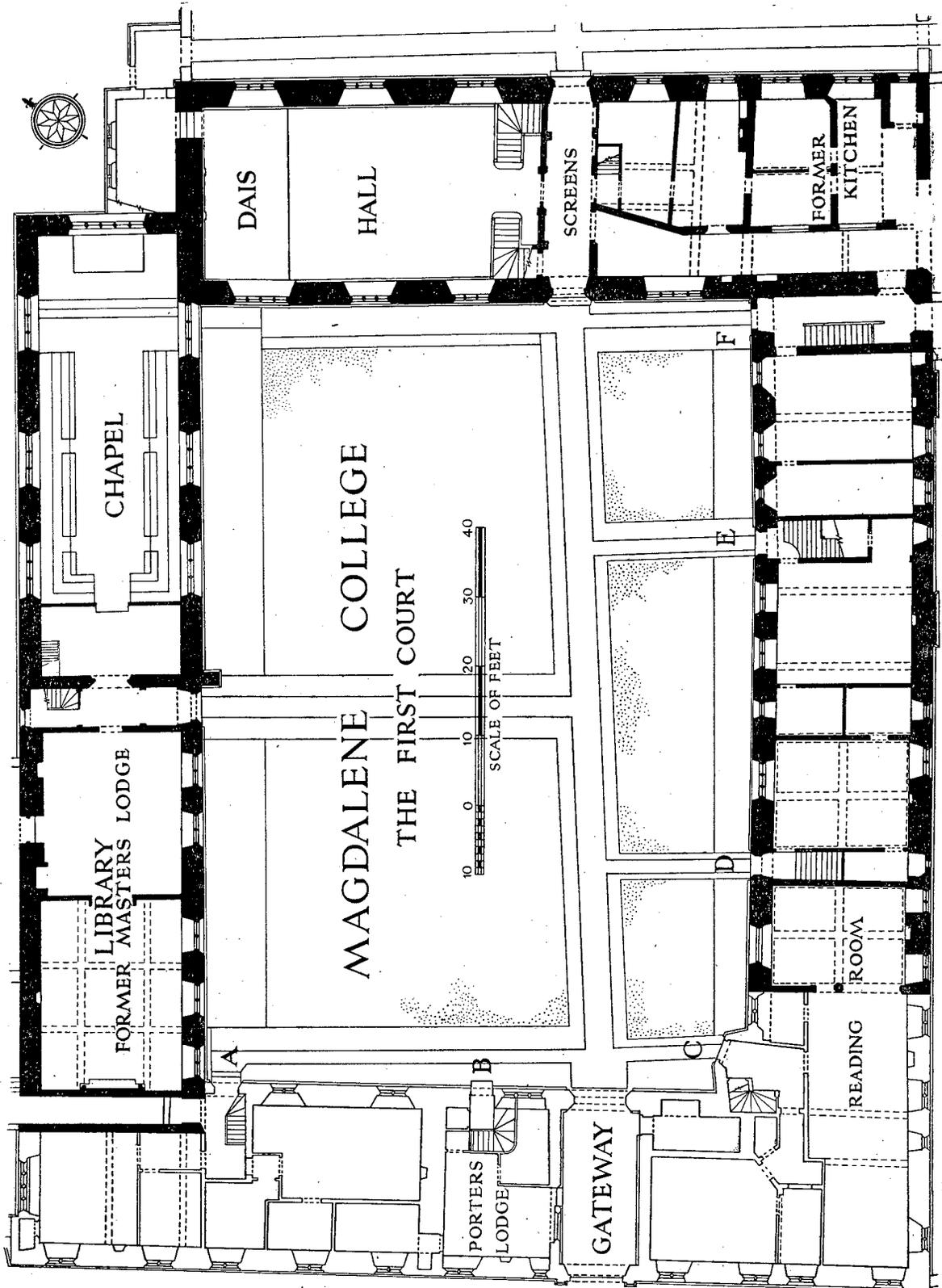


Fig. 1.
(Reproduced by permission of the Royal Commission on Historical Monuments)

of its one quadrangle only half built, while Buckingham had only completed three sides of its Court, which remained open to the street until building began again in the reign of Queen Elizabeth.

II

In the middle of the fourteenth century Pembroke and Clare Colleges led the way in the planning of colleges round a rectangular court; by the fifteenth century it had become a regular feature of collegiate architecture. The first colleges had grown up on haphazard lines, and in Oxford a great deal of rebuilding was required in the seventeenth century to straighten them out.

The layout of a fifteenth-century college was closely allied to that of a contemporary house, and made use of the same hall plan that formed the basis of almost every late medieval house from the small homestead to the palaces of the nobility and the king. The main part of the house consisted of the hall, which formed the main communal living space, with private rooms for the master of the house at one end and the kitchen offices at the other, approached from the screens passage. This usually occupied one side of a courtyard, of which the other sides would be formed either by boundary walls or by stables and farm buildings, or by additional reception rooms, chapel, bedrooms and so on, according to the status and the requirements of the particular house. The entrance to the courtyard was commonly placed in the side opposite the hall and was made through a gatehouse. If the size of the house grew too big to be conveniently disposed round one court a second court would be added on the other side of the hall, as at Haddon Hall.

In the plan of a college the domestic hall becomes the college dining hall, with its raised dais for the high table. At the lower end of the hall is the screens passage with doorways at each end and doorways to the kitchen offices, ideally three in number, as there were originally at Buckingham, leading to the buttery and pantry and to a central passage to the kitchen. It was in the position of the kitchen that domestic buildings showed the widest variety; it might be placed in line with the hall or to one side, or might be a separate building altogether. At Oxford most college kitchens are placed to one side of the hall range, but at Cambridge the kitchen generally forms a straight continuation of the hall range. To this custom Buckingham conformed, having its kitchen approached by a passage between buttery and pantry. The kitchen fireplace was against the south end wall.

It is not possible to say for certain whether the whole of the east range was built at one time or not. The roof of the Hall is structurally separate from that of the rest of the range, but both are of the same type, having arched braced collar beams. The roof timbers over the Hall are richly moulded; the others are quite plain. An examination of the brickwork on the east side of the range shows joins in the wall at the end of the screens passage and between the buttery and the old kitchen; these may indicate a difference in date, but they are more probably scars left by the reconstruction which was carried out in the eighteenth century when the Combination Room was formed.

The Hall is supposed to have been built in 1519, although first-floor windows in the south end of the range might suggest an earlier date for this part.

With the building of the modern kitchen the whole arrangement of the ground floor at the south end has been altered, and the old kitchen fireplace has been completely removed. But the original arrangement can be discovered from the beams under the ceiling which mark the position of the old partitions.

The Hall itself has changed its appearance considerably. The woodwork of the screens is not original; also the Hall was open to the roof, and until 1585 there was no panelling on the walls. In that year a Mr Lucas, whose arms remain over the door to the Combination Room, had the walls lined, and some fragments of decoration from his work remain incorporated in later work.

Then a new louvre was built to the Hall for letting out smoke. To raise money for this the College sold some elm trees to a Harry Planison, a baker, for £9, but over £20 was spent on timber and lead for the louvre, and in 1588 a further £22 was required.

In 1714, a ceiling was put in and attic rooms were formed in the roof; Mr Lucas's panelling was stripped out and the present woodwork was put in, including the twin staircases up to the gallery. The architect was probably Sir John Vanbrugh, who designed a similar feature at Audley End.

What rooms there were in the upper story over the kitchen and buttery we do not know. In 1712, this upper story, being very dilapidated, was restored, and a Combination Room was formed there. Most of the existing decoration of the Combination Room, however, was not executed until 1757, and the window to the first court is later still. There is a tradition in the College that the rooms occupied by the Fellows and Scholars endowed by Lord Chief Justice Wray in the late sixteenth century were over the kitchen and buttery. But Wray built no less than twelve chambers, and they were on three floors. There is not the space for his building to have been in this corner of the College, nor is there evidence there of building of Wray's time. The panelling of *c.* 1600 on the first floor was brought from Magdalene Street Post Office.

The position of the Combination Room above the buttery is not only not part of the original plan, but it is also a departure from normal Cambridge practice. As the owner of a house could retire directly from the upper end of his hall to his solar, so it was usual for the Fellows of a College to be able to retire from the high table directly to their Combination Room from the upper end of the Hall. But Buckingham College had no Combination Room and there is no suggestion that there were ever any buildings other than the Chapel adjoining the north end of the Hall until the modern ante-room was built.

The isolation of the end of the Hall is indeed the most unusual feature in the plan of the College. Not only the Combination Room but also the Master's lodgings were usually placed with direct access to the Hall. Before the present Master's Lodge was built in 1835, the Lodge occupied the western part of the north range, west of the Chapel, and in this part of the College the Benedictine Prior is supposed

to have had his rooms. In a monastic establishment direct access to the Chapel would no doubt be of more importance than access to the hall.

The position of the Chapel at right angles to the hall is in keeping with the usual arrangement at Cambridge, which was never influenced by William of Wykeham's plan for New College. Magdalene Chapel has kept its original fifteenth-century roof but little else of its original character. In the middle of the eighteenth century it was refitted in the classical manner, the east window being completely covered up and a plaster vault built over the east end. A ceiling had been put in before that, and attic rooms formed in the roof. The plaster reredos that went with the eighteenth-century decoration is now preserved in the Library. In the middle of the nineteenth century the Chapel was restored to the gothic style. In the course of the work an old doorway leading from the Chapel into the Hall was discovered. None of the present window tracery is medieval and the whole arrangement of the west end of the Chapel has been altered. Preserved in the Library are four stained-glass figures of saints and kings of great charm; they are fifteenth-century work, presumably from the original chapel windows.

The western part of the north range was built as chambers and studies; this much is clear from the first-floor windows. The fifteenth-century work extends as far as the passage west of the library. The change in the brickwork is clear on the north side, and the sixteenth-century roof running across the end of the north range can be seen in the top story. At the west end of the north wall is an original window of two cusped lights, so near to the end of the early brickwork as to suggest that the sixteenth-century builders cut off the west end of the original north range. In the south wall, facing the court, are similar windows of one and two lights, which have had their cusping hacked off. The windows on the ground floor are modern; between them there projects a lamp bracket under which there was formerly a doorway, which can be seen open in Harraden's print of the College.

William Cole, in the eighteenth century, recorded that he saw the arms of Ely over a doorway in the north-west corner of the court. This has been taken as referring to the entrance to A staircase, and in 1928 the arms of Ely were placed over that entrance. But the entrance is in the west range, which was not built till late in the sixteenth century, when buildings were put up by the Duke of Norfolk and by Sir Christopher Wray. The doorway to A staircase cannot therefore have been the entrance to the chambers of the monks of Ely.

Before the middle of the fourteenth century it was usual for the Master of a college to have only a single room allotted to him. But during the last century before the Reformation a more generous allowance was the rule. Masters were then of course still unmarried, and a Lodge capable of housing a family was not required.

After the Reformation Masters began to take wives and, in spite of Queen Elizabeth's efforts to keep women out of the colleges, expected to have their wives and families living in college with them. Thus it was that lodges grew from small suites of rooms to extensive residences.

From the Prior's rooms west of the Chapel, the Master's Lodge grew and absorbed

the whole of the western part of the north range. Buildings were added to the north side round a small courtyard having a long gallery in which the Master could walk for exercise. It had a bay window at each end, one looking towards Magdalene Street and one towards Chesterton. Such galleries were a common feature of Cambridge colleges, as they were of country houses in Elizabethan times. But most of them have disappeared; they were cold and draughty. The only ones remaining are at Queens' and at St John's; at John's it now forms the Combination Room.

The fifteenth-century part of the south range comprises D, E and F staircases. D staircase had a room on the east side and a corresponding room on the west which is now part of the Reading Room. E staircase had one set of rooms on the west, and F also had one set on the west. There were corresponding rooms on the first floor, but originally there were no attics. These three staircases form a range of uniform width, but they are not uniform in any other detail of their design. They were evidently built by different monasteries, as described by Dr Caius, but it is not now possible to say which sets were built by which house. The arms over the doorways are entirely modern.

In a medieval college several men would share a chamber to sleep in and each would have a separate study to work in. The study was a small closet varying in size from 4 ft. by 5 ft. up to 8 ft. by 9 ft., and was usually partitioned off at the side of the chamber. Studies were, however, sometimes constructed quite separate from the chambers of their tenants.

Typical plans of chambers and studies can be traced in the late fourteenth-century plan of New College, in the fifteenth-century plans of Archbishop Chicheley's colleges, St Bernard's and All Souls, and in Wolsey's sixteenth-century buildings at Christ Church. Later examples were studied in some detail by Dr Willis, namely the seventeenth-century Perse and Legge Buildings at Caius (since pulled down), and the Bishop's Hostel.

In the usual medieval plan each staircase has a chamber to each side on each floor. The end of each chamber away from the stairs is partitioned off to give two studies, and each chamber has a third study, which on the ground floor is half under the stairs and on the first floor comes over the entrance. The staircase itself was always in one straight flight instead of turning back on itself as the seventeenth-century staircases do.

But with changing habits studies have been converted into bedrooms or into gyp-rooms or have been cleared away altogether. In a number of cases it is clear how the chambers and studies were arranged, but there is only one place where we can see a medieval chamber and its studies in anything like its original form. That is on the first floor of E staircase at Magdalene, where the stripping off of later plasterwork has revealed the late fifteenth-century woodwork and plaster almost complete underneath.

The complete pattern of a medieval range of chambers is not to be found in Magdalene, because of the piecemeal way in which the College was built; but all the elements are there. In the north range the Dean's rooms show an irregular alterna-

tion of one and two light windows showing an alternation of studies and chambers of which the detailed arrangements have now been lost. In the south range, however, the original arrangement can be followed out. The two chambers on the ground floor of D staircase are remarkable for the exceptionally heavy moulded beams and joists; the space between the joists is filled by boards laid parallel to them and supported along their long edges. If these chambers ever had studies they could only have been under the stairs and over the entrance. On the first floor the western room has been divided, and its north-west corner forms part of a bedroom in which can be seen the end of the fifteenth-century timber and the later sixteenth-century work alongside it, where the building was extended westwards.

The arrangement of E staircase can best be understood on the first floor. Here is a large chamber with moulded beams and wall-plates and having two outside walls of clunch (the brick of the outside walls is only a facing skin) and two partition walls of exposed timber studs with plaster between. In each of these partition walls are two doorways, one in each corner of the room. Three of these are doorways to studies, but one of them is blocked where the study has been converted to a bedroom for D staircase. The fourth leads out on to the landing at the head of the stairs. The partition walls are very solidly built, and the plaster between the uprights is decorated with simple geometrical patterns drawn freehand in the surface of the plaster, most of which is original; the modern restorations can easily be picked out by the harder and grittier texture of their surface. In the south wall is an open fireplace with an arched head of clunch, and by the side of it is a small recess with a drain through the wall discharging from a stone spout into the garden. The recess is similar to a church piscina but was intended for toilet use. In the south-east corner of the room a small door leads into a little garderobe formed in the thickness of the outside wall.

The arrangement of the ground floor was no doubt similar to the first. The partition enclosing the study under the stairs has been taken away and one of the other studies now forms a bedroom for D staircase, as on the first floor.

The third set of monastic chambers in this range, F staircase, was of similar layout to E, having a staircase with chambers and studies on the west side only. The arched doorway leading into F staircase is original, but the stair hall has been remodelled and the stairs themselves are entirely modern. The chambers are there in their original positions on the west side, and each had two studies leading out of them to the west, but the dividing partitions between them have been removed. All trace of studies under the stairs and over the entrance has been obliterated.

An examination of the south wall of this south range, facing towards the river, shows breaks in the brickwork and changes in the level of the plinth that confirm the fact that D, E and F staircases were built separately. Unfortunately, there is not a single window on this side which has not been completely restored, and some are modern insertions; it was usual for a medieval range to have only the minimum of study and staircase windows looking outwards, and all the chamber windows would look into the court. The top part of the south wall is modern; the wall has been raised to give more headroom to the attics, which of course did not exist at all originally.

The north wall facing the court has three doorways to the three monks' staircases, all of different designs, and the windows to each part are different too. These windows have all been somewhat altered. They have been heightened and the rear arches now cut awkwardly across the tops of the windows on the inside. On the outside the inserted stonework is noticeably different from the original. The jambs and mullions of the windows to F staircase have also been cut back to make the lights wider and admit more light to the rooms.

Though the details of the three monastic buildings in this range vary considerably it is not possible to deduce any difference in date on stylistic grounds.

In the west range of the first court facing on to Magdalene Street there is no fifteenth-century work traceable. By 1574 it was still not complete. Lyne's map shows the President's garden in the middle of it. But the court was completely enclosed before the end of the sixteenth century. In 1564, the Duke of Norfolk promised an annual grant till 'they had builded the quadrant of the College'. Sir Christopher Wray also contributed towards the building; in 1587, we read that he had 'lately erected and new builded a porcion of buildings' and again that he had 'improved the building by the addition of twelve chambers with studies'. A substantial cross-wall just north of the porter's lodge no doubt marks the division between the work of Wray and of the Duke of Norfolk.

PAINTED WALL-PLASTER FROM ROMAN VILLAS IN THE CAMBRIDGE REGION

JOAN LIVERSIDGE, M.LITT.

PAINTED wall-plaster is one of the most characteristic decorative features of the Romano-British country farms and houses commonly known as 'villas', and it is customarily found in some quantity when any such site is excavated. As it is fragile and usually only recovered in small fragments, little heed has been paid to it in the past, except in the rare cases where some interesting pattern has been observed, with the result that the amount of material surviving and available for study is sadly limited. Under these circumstances, the thirty or more fragments from local sites excavated by the Hon. Richard Neville about a century ago and now preserved in the Braybrooke Collection, in the Cambridge University Museum of Archaeology and Ethnology, are not without importance. On first inspection few of them proved to be labelled, but the discovery in a portfolio of drawings of four illustrations in colour of finds from the villas at Ickleton and Hadstock assisted in their identification, as well as preserving for us further evidence of the colour and design of fragments of plaster which have unfortunately not survived.

In his account of his discoveries at the Hadstock villa in 1852, the excavator says: 'the painted decorations of the walls... judging from the numerous well-finished fragments selected from among the ruins, must have been of a superior description. The colours retain their brilliance, and the designs appear to have been of a highly enriched character.'¹ That he did not overstate the case is clear from the two plates illustrating this plaster which have come to light. These show thirty-six fragments of varying designs, four of which can now be identified among the Collection in the Museum, where they bear testimony to the accuracy of J. Youngman, the artist. Plates I and II are photographs of his illustrations. In the majority of cases the designs are painted on a white ground, and nearly half of them consist of the bands and lines of colour used to divide up the walls into panels. Red, black and yellow are the predominating shades for these, while an olive green appears on Plate I, Nos. 9 and 12, and Plate I, No. 15, portrays a red stripe on a lavender-blue ground. Some pieces show circles and other geometric patterns, of which the most striking are on Plate I, Nos. 2*a* and *b*, and No. 11.² Plate I, No. 2*a*, depicts a yellow quatrefoil, or four-pointed geometric star, in a red circle (radius 1 in.) within a broader green circle (radius 2.5 in.). Near this is a red leaf-shaped motif outlined in yellow, while part of another in blue and yellow may be observed above it. A similar red and yellow motif occurs on Plate I, No. 2*b*, and No. 4 may be another fragment of

¹ *Arch. Journ.* vol. VIII, p. 31.

² Museum numbers 48.1036*a*, *b*; 48.1037.

the same design. Plate I, No. 11, shows a quatrefoil, this time painted green, and surrounded by a yellow circle enclosed within a red one, and Nos. 1 and 3 have circles coloured in two shades of red, outlined in black on the outside, on a yellow and white ground. Other designs of interest include Plate I, No. 21, and Plate II, Nos. 1 and 4, which show decoration with splashes of paint or stippling, and Plate I, Nos. 10, 18 and 19, which show parts of trellis patterns. More unusual motifs occur on Plate II, No. 5, sea-blue outlined in white on a yellow ground,¹ and Nos. 6 and 7, both in yellow on a ground of grass-green.

We turn now to the finds from the Ickleton villa where most of the rooms seem to have had decorated walls. Much plaster was found there by the excavator in 1848, some of it, apparently, in a rubbish pit. The prevailing colours included 'red; red and white with black stripes; blue; a greyish blue spotted with red and yellow; yellow, red and white. . . . The walls of some of the rooms appear to have been ornamented with a ground of deep rich red, divided into panels by borders of various colours, in which were interspersed birds, flowers, stars and fanciful objects.'² A few pieces of this plaster illustrated the published report of the Ickleton excavations, and they include an interesting design of a scarlet fleur-de-lis on a buff ground divided up by black and white stripes in a lattice pattern.³ Another fragment, Plate III, No. 6, is painted with white, buff, and red stripes divided off from one another by black and red lines, the buff and red stripes being further decorated with short, diagonal lines in brown and black, several of which have white blobs on the end.⁴ Plate III, No. 4, shows one of two surviving pieces⁵ of some kind of foliate pattern consisting of white buds, perhaps on a branch, on a red ground. Better preserved is the fragment shown as Plate III, No. 5,⁶ which seems to portray the end of a building outlined in black on a brown ground, the roof being indicated by fine reddish lines.

Most remarkable among the plaster surviving from Ickleton are the two larger pieces illustrated on Plate IV, *a* and *b*. From its curved shape *b* must have come from the angle of a wall, perhaps from a doorway, and it depicts a rose, carefully painted in varying shades of red, with small green leaves, on a white ground.⁷ On one side of it are curved lines of dark red and red and black stripes. More striking still is the other fragment⁸ which portrays a human foot and part of the drapery of a dancing female figure, perhaps a nymph or Maenad. The foot is painted in flesh tints and the drapery is pale green, with a darker brownish border. The ground is pale buff and green. Since the foot measures at least 8 in. in length, the figure must have been life-size, and it indicates that we have here the relic of a large-scale figure scene.

In addition to the examples described above, there are also a number of plaster fragments preserved in the Braybrooke Collection, the provenance of which is unhappily not known. They were presumably all found by Neville in the course of his

¹ Mus. no. 48.1036*d*.

³ Mus. no. 48.1035*a*.

⁵ Mus. nos. 48.1035*c*; 48.1027.

⁷ Mus. no. 48.1034.

² *Journ. Brit. Arch. Ass.* vol. iv, p. 361.

⁴ Mus. no. 48.1043.

⁶ Illustrated upside down, op. cit. n. 4. Mus. no. 48.1045.

⁸ Mus. no. 48.1033.

excavations, and apart from the two sites already mentioned, he records the discovery of painted plaster at four other places in the Cambridge region. At the Bartlow villa, a site on which, in view of the rich burials in the neighbourhood we might expect some interesting wall decoration, some seems to have been found in the well, recalling the finds in the rubbish pit at Ickleton. Neville, however, only remarks that 'Many remnants of painted fresco prove... that the walls were ornamented.'¹ Plaster painted in various patterns is also recorded from the building at Ashdon,² and fragments decorated in red and green in a kind of trellis-design were discovered at the house at Wenden.³ Other finds were made during the excavation of the site of the small Roman town of Iceanum (Great Chesterford),⁴ a mile or two from Ickleton. The pieces which now survive may come from any of these sites, or, indeed, from Hadstock or Ickleton. They include some rather indistinct versions of foliate motifs with small white buds or flowers and green leaves, or with larger green leaves, on a red ground. There exist two fragments of the design shown on Plate III, No. 1,⁵ which seems to consist of green and black leaves apparently twined round a brown support, perhaps a pillar, again on a dark red ground. Another fragment, Plate III, No. 2,⁶ shows a single red flower stencilled on a black ground, and a third, Plate III, No. 3,⁷ has an odd little motif in red outlined in white, on a background of the same colour. One piece, not illustrated, depicts a band of scarlet stippling on a white ground.⁸

On first examination this assemblage of fragments does not, perhaps, convey a very striking picture of local standards of wall decoration in Roman times; and the study of published accounts of other plaster found near Cambridge does little beyond rousing our curiosity still further. Painted plaster was noted without description on the sites of buildings at Comberton,⁹ Grantchester,¹⁰ and Shepreth,¹¹ and it must surely have occurred in the extensive villa known to exist at Litlington. At Ridgewell¹² stripes of yellow, blue, purple, brown, crimson and green were found, on pieces described as being 2-3 yards in extent, and much wall-plaster coloured white, red and black awaits discovery in the remains of the house which lies beneath Burwell Castle.¹³ Most tantalizing of all is the account of the villa at Swaffham Prior,¹⁴ where the decoration of the hypocaust wing included elaborate floral devices in yellow, black and red, with bands of vermilion, blue and green. No detailed description or drawings of this apparently survive, so we must look farther afield for material to help us to build up some picture of what these decorated walls may have looked like to the occupants of the villas.

¹ *Arch. Journ.* vol. x, pp. 17, 18.

² *Ibid.* p. 15.

³ *Ibid.* p. 357.

⁴ Royal Commission on Historical Monuments (England). *An Inventory of the Historical Monuments in Essex*, vol. 1, p. xxiii.

⁵ Mus. nos. 48.1046; 48.1026.

⁶ Mus. no. 48.1040.

⁷ Mus. no. 48.1041.

⁸ Mus. no. 48.1023.

⁹ *Gentleman's Magazine* (1842), 1, p. 2.

¹⁰ *C.A.S. Proceedings*, vol. xxii (1921), p. 124.

¹¹ *C.A.S. Reports*, vol. xlvi, p. lx.

¹² *Archaeologia*, vol. xiv, p. 65.

¹³ *C.A.S. Proceedings*, vol. xxxvi (1936), p. 127.

¹⁴ *Ibid.* vol. ii (1892/3), p. 233. *Cambridge Review*, 24 November 1892.

Much of the wall-plaster recovered during excavations consists of fragments painted with one colour only, or else with stripes and lines in various shades on a contrasting ground. Examples of these have already been described. They must have belonged to plain dados covering the lower part of the walls, and to simple outlined panels painted at the higher levels. Some of the panels were obviously decorated to imitate wall-veneers of marble or other stone, of the type which characterized the early 'Incrustation' style in Italy, at Pompeii and on other sites, and which persisted in a modified form throughout the Roman era. The 'marbled' effect was produced by splashing on paint with a brush, and no attempt was made to imitate veining. Plaster with decoration of this kind is not uncommon in Britain, and a particularly fine selection of it, imitating different shades of granite, from the Roman villa at Box,¹ may be seen in the Museum at Devizes. Several examples of it occurred at Hadstock, such as those on Plate I, No. 21, with dark red splashes, and on Plate II, No. 4, with black, dark red and white markings, all on a pink ground. The fragment shown on Plate II, No. 1, with white splashes on a yellow ground bordered with a white line and a pink stripe, may also be of this type.

Geometric designs such as the circles illustrated from Hadstock occur quite frequently on Roman sites, but there seem to be no exact parallels to the quatrefoils and the leaf-shaped motif which accompanies them. The design on Plate III, No. 3, also appears to be unique, although motifs which bear some likeness to it can be seen in Taunton Museum on fragments from the Roman site at Stoke-sub-Hamdon. A close parallel to the pattern on Plate II, No. 5, seems to have existed at the villa in Whittlebury Forest near Towcester,² and the scarlet fleur-de-lis found at Ickleton bears an interesting resemblance to a pattern in the unique collection of wall-plaster recently discovered at Lullingstone.³ Floral and foliate motifs of the type of Plate III, Nos. 1 and 3, are also popular designs frequently described in published accounts of wall-plaster. Particularly striking is the exquisite leaf-spray fragment from London.⁴ The Ickleton rose, however, with its shaded petals and green leaves, has so far no rival.

Birds and stars were also motifs described by the excavator at Ickleton. These have failed to survive, but it is possible that the stars were really geometric flowers, resembling the twelve-petalled feature in white and chocolate brown described as a star or a flower in the report on some plaster found at the Castle Dykes villa in Yorkshire.⁵ Painted representations of birds rarely survive, but examples are known, as, for instance, the bird and branch on a white ground recorded at Acton Scott in Shropshire,⁶ and the bird found at Brading which, it is suggested, may have been a parrot.⁷ Representations of buildings are also seldom found in Britain, but there

¹ Described in *The Wiltshire Archaeological Magazine*, vol. xxxiii, p. 244.

² *Journ. Brit. Arch. Ass.* vol. vii, Pl. XII.

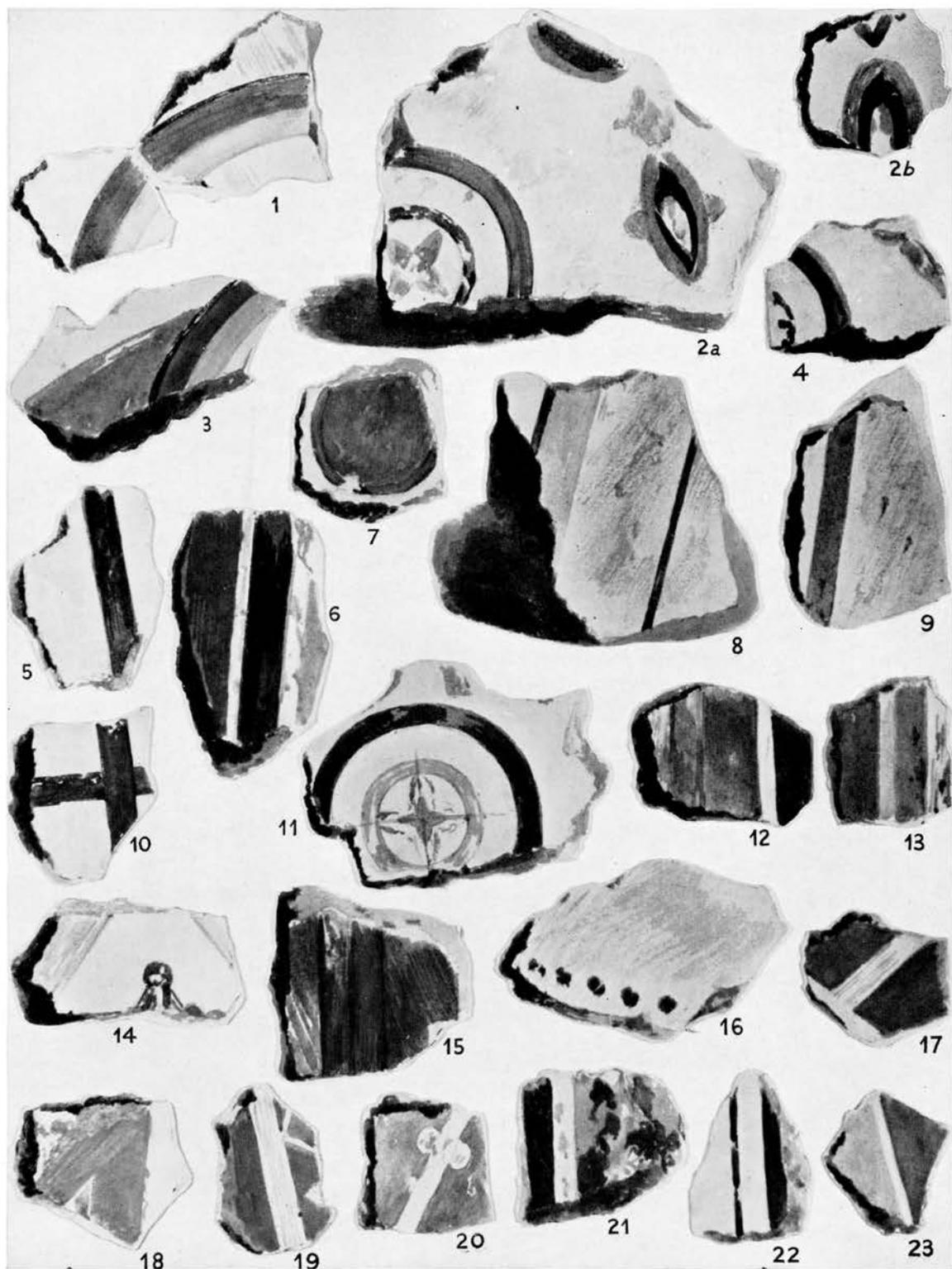
³ For a brief account of the Lullingstone plaster, see *Archaeological News Letter*, vol. II, no. 10 (March 1950), p. 165. For permission to refer to this unpublished material I am indebted to Lieut.-Colonel Meates, F.S.A., and C. M. Nicholson, Esq., F.R.Hist.S., F.S.A. (Scot.), F.S.G.

⁴ *London Museum Catalogue*, no. 3, 'London in Roman Times', Pl. XI.

⁵ *Arch. Journ.* vol. xxxii, p. 138.

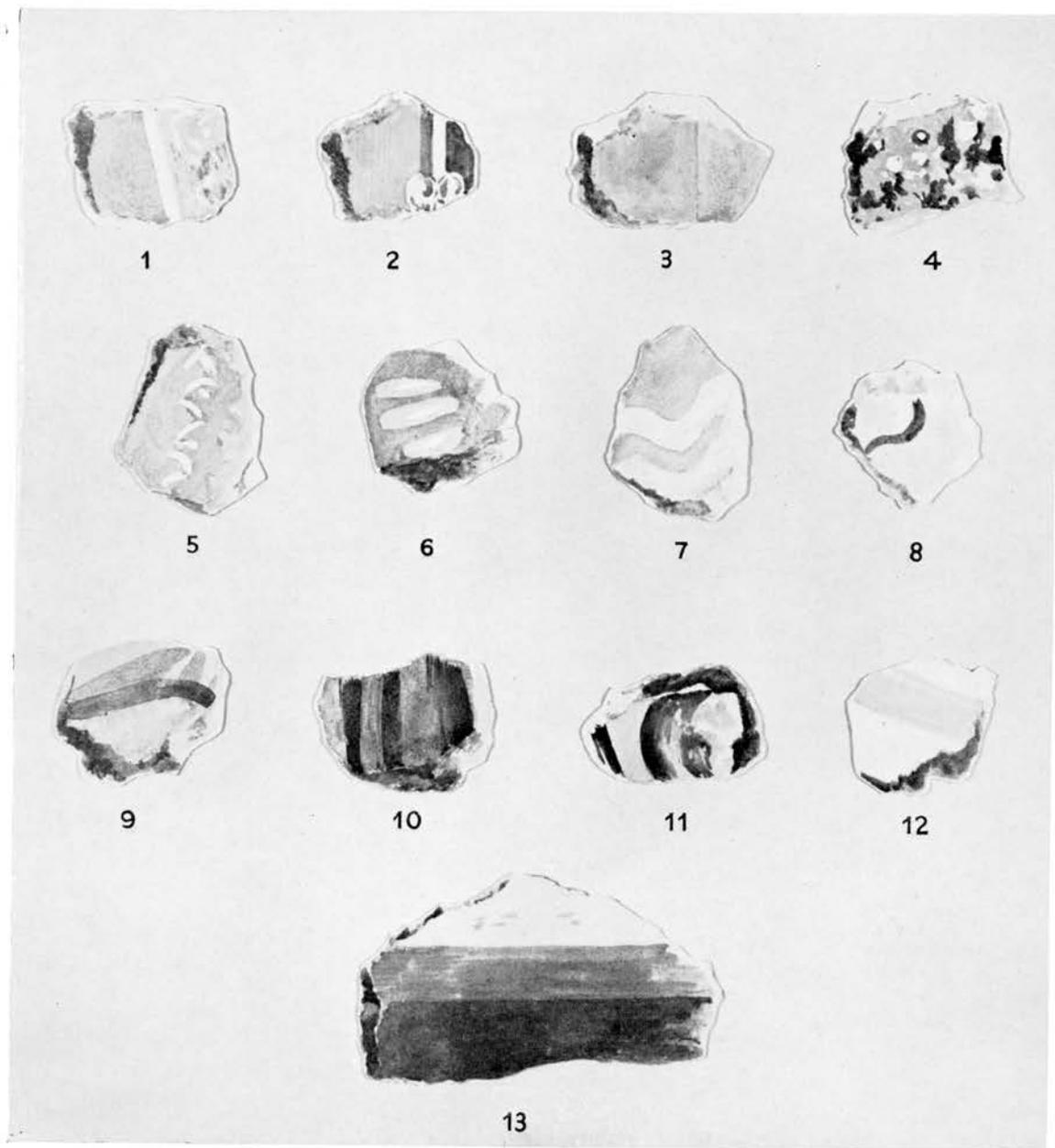
⁶ *Victoria County History of Shropshire*, vol. 1, p. 259.

⁷ J. E. and F. G. H. Price, *The Roman Buildings at Morton, near Brading* (1831), p. 12.

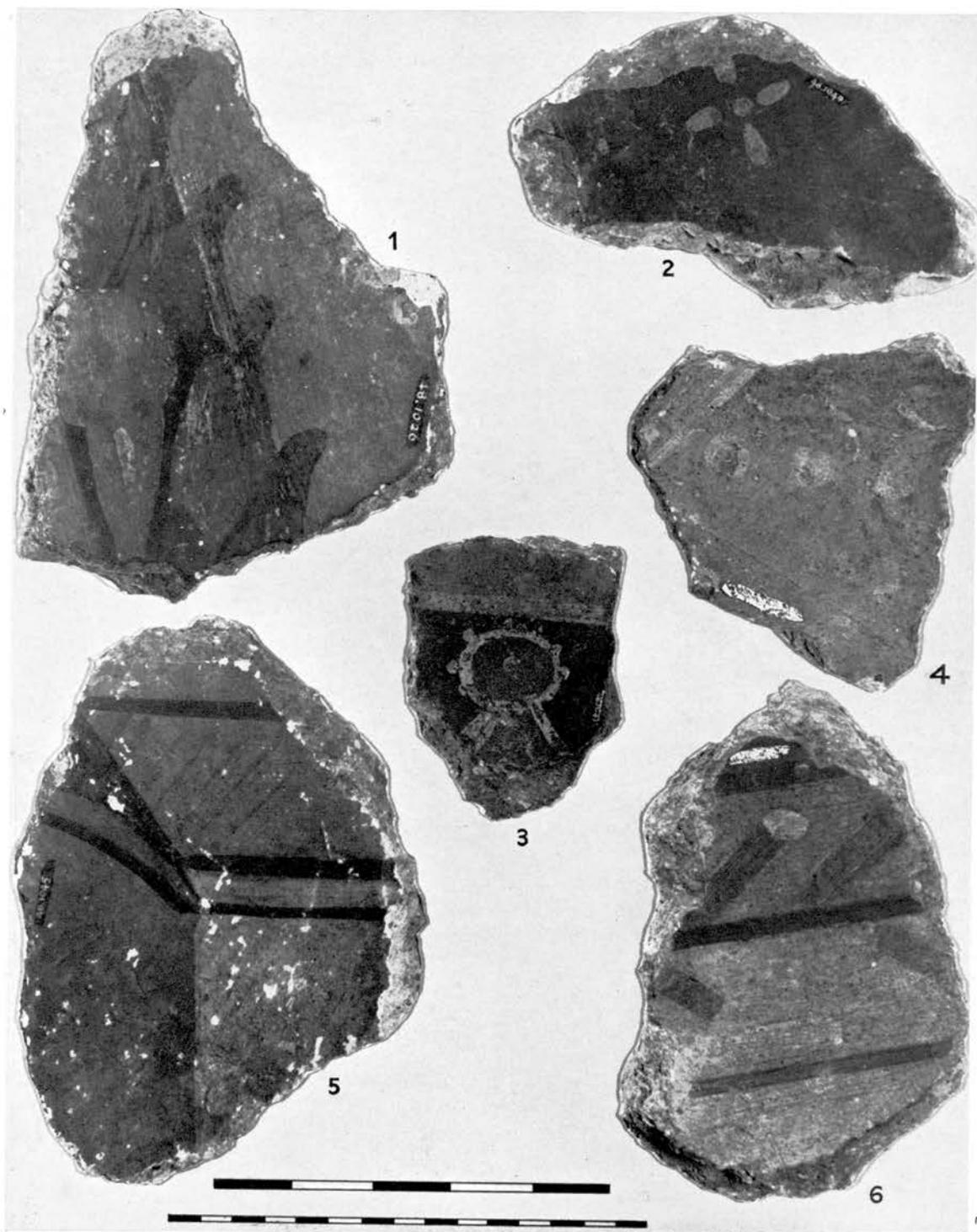


Fragments of painted wall-plaster from Hadstock, as drawn by J. Youngman
 (approximately one-third natural size)

PLATE II



Fragments of painted wall-plaster from Hadstock, as drawn by J. Youngman
(approximately one-third natural size)



Fragments of painted wall-plaster from the Braybrooke Collection:
 Nos. 1-3, provenance not known: Nos. 4-6, from Ickleton (half natural size)



Fragments of painted wall-plaster from Ickleton (half natural size)

seems to be no doubt that a building is what Plate III, No. 5, is intended to depict. The closest parallel to it so far published is a graffito sketch of a building scratched on a piece of plaster found in 1933 on the site at Hucclecote in Gloucestershire. This has the same type of gable-end as the Ickleton fragment and Professor Hawkes suggests that it may even be a sketch of one of the 'elevations' of the Hucclecote villa itself.¹ It is tempting to see here too a picture of part of the house at Ickleton.

Lastly, we return to the major discovery from Ickleton, the human foot. Evidence for the portrayal of human figures in Roman Britain at all is rare, and always tantalizingly incomplete. Small faces occur, such as the one sketched in red and yellow described in the report on the villa at Box already mentioned,² and others have been found in London. Fragments of plaster showing parts of two naked figures, as well as the arm and part of the body of a man brandishing a spear, were found at Otford in Kent³—perhaps a Virgilian scene, as the associated fragment of painted inscription suggests. But it is doubtful if any of these were life-size. The only evidence for a large-scale figure scene comparable to the one which must have existed at Ickleton is found in Lysons's illustration⁴ of some plaster found *in situ* on a wall of the villa at Comb End, Colesbourne, Gloucestershire, in 1779. This shows the lower part of a large scene, about 135 ft. in length, containing the feet and part of the draperies of several figures, together with portions of some pillars, panels, and a design of squares probably representing masonry. An orange 'masonry' dado runs below, the figures were outlined in black, shaded with red, on a white ground, and the pillars and 'masonry' were outlined in black.

Although it is difficult to reconstruct the actual schemes of wall decoration even when a good selection of material is available from a site, we have enough evidence to prove that these paintings were extremely varied, both in colour and design. The Hadstock plaster described above shows a wide range of colours, and out of thirty-six pieces only two show the same motif; a similar variety must have existed at Ickleton, Swaffham Prior, and probably other local sites. The same types of decoration were obviously current in both town and country villas in Britain, and they in their turn show a strong family likeness to those which occur on Roman continental sites in north-west Europe. How far the designs of our villa walls fell below the standards of Rome and Pompeii it is difficult to say, in view of the fragmentary state of our material. But such discoveries as the scene from Comb End, the Otford figures, and the Ickleton foot show us that Romano-British wall-painters were not without ambition.

¹ *Transactions of the Bristol and Gloucestershire Archaeological Society*, vol. LV, p. 353 and Pl. XIV.

² *Op. cit.* n. 25, p. 263.

³ R. P. Hinks, *Catalogue of the Greek, Etruscan and Roman Paintings and Mosaics in the British Museum*, 1933, no. 84, p. 56, fig. 64.

⁴ S. Lysons, *Reliquiae Britannicae Romanae*, vol. II, Pl. I.

ROMAN PEWTER FROM THE 'OLD CROFT' RIVER AT WELNEY

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

IN vol. xxxiii, p. 165, of the Society's *Proceedings* we summarized the known finds of late-Roman plate from the Fenland area. Since this note was written in 1933, additional discoveries continue to be made. The Mildenhall Treasure, apparently found at West Row, is only one very spectacular example out of many.

In 1942, Mr Clayton of Welney had occasion to rid himself of the stump of a tree. His farm is situated on the silt roddon of the Old Croft River.¹ He dug a hole 6 ft. deep in the peat, which has formed in the old river bed in the middle of the roddon, and tumbled the tree stump into it. Before doing so, however, he noticed a pewter bowl in the bottom of the hole and picked this out. Details of this bowl, which is a vertical-sided, plain vessel have already been published in our notes² and it is now in the Fitzwilliam Museum. Major Gordon Fowler, who had brought this bowl to the Museum of Archaeology and Ethnology to be photographed and recorded, asked Mr Clayton to keep a lookout for further examples.

Four years later Mr Clayton buried another tree stump some 15 ft. away from the first. At the bottom of the hole he found a pewter jug. He informed Major Fowler of his discovery, but, before there was an opportunity of collecting the jug, Mr Clayton lent it to the Vicar of Welney. Shortly after this, an unknown man drove up to the Vicarage in a car, informed the Vicar that he had come to collect the jug for Major Fowler, and drove off with it. The identity of this man though unknown is suspected. Nothing has been seen of the jug since. This unfortunate incident should put us on our guard. Rapacious private collectors apparently still haunt the district. As far as we can judge, the jug was of the type shown in Plate VI of vol. xxxiii of our *Proceedings*.

The discovery of two pewter vessels in the bed of the river so close together made it clear that others might be expected in the vicinity. Mr Clayton was most willing to help us, and an attempt was made in 1948 to excavate the area between the two buried tree stumps. Petrol shortage, burst tyres and other unfortunate incidents prevented us taking advantage of the dry summer. The next year, however, we managed, with the help of Major Fowler and our member, Mr S. Hopkin, who provided labour and a motor pump, to dig out the intervening space. The season was, however, wet and the excavation apparently connected to the neighbouring dyke by a rat hole. Water came in faster than the pump could carry it away and I was not

¹ National grid reference 135/527947.

² *C.A.S. Proceedings*, vol. XLV, p. 79 and Plate XXVI.

able to make a proper plan and section of the work, but the diagram (Fig. 1) represents the section which was disclosed.

A depression on top of the roddon was filled with peaty soil. This presumably represents the final stage of the Old Croft River. At the bottom of this peat was a 2 in. layer of late Romano-British potsherds, ashes, daub from buildings, bones of oxen, sheep and geese, and fragments of baked clay cylinders, such as are commonly found in the fen area and whose use is unknown. They are some 8 in. long and 2 in.

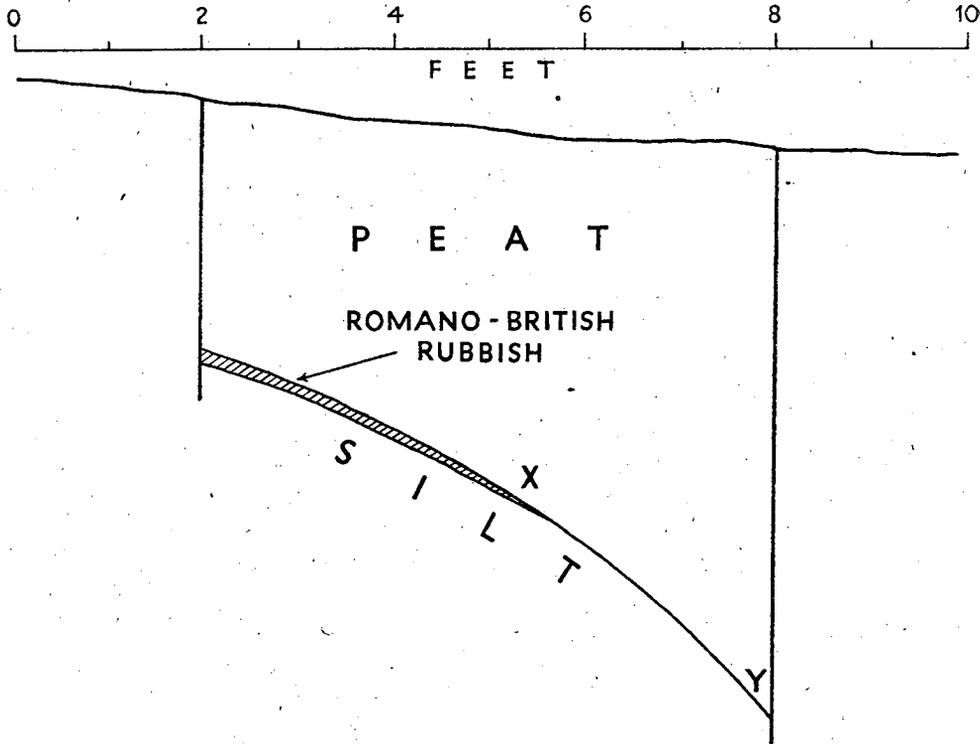


Fig. 1. Welney. Diagrammatic section to show position of finds of Roman pewter.

X = position of small bowl (see fig. 2).

Y = estimated position of earlier finds.

in diameter. I interpret this layer as rubbish from buildings which once stood on the silt roddon, and which had been shovelled into the reeds bordering the stream. Beneath this well-defined layer was the roddon silt sloping rapidly towards the present dyke.

Roman pottery fragments occurred in this silt. It was difficult, however, to study their occurrence and stratigraphy with water swirling round one's feet and sucking off one's seaboots. In the layer of rubbish and on the silt, lay a small pewter bowl (Fig. 2). When found it had been folded back on itself on the line which I have shown in the drawing. This bowl had been cut in half with a pair of strong shears.

It is now clear what had happened to the pewter. The silver treasures of Traprain and Balline¹ were cut up in just this manner. We may confidently assume that the Romano-British buildings on the bank of the roddon were sacked by raiders, who found the pewter and mistook it for silver. They were in process of cutting it up for

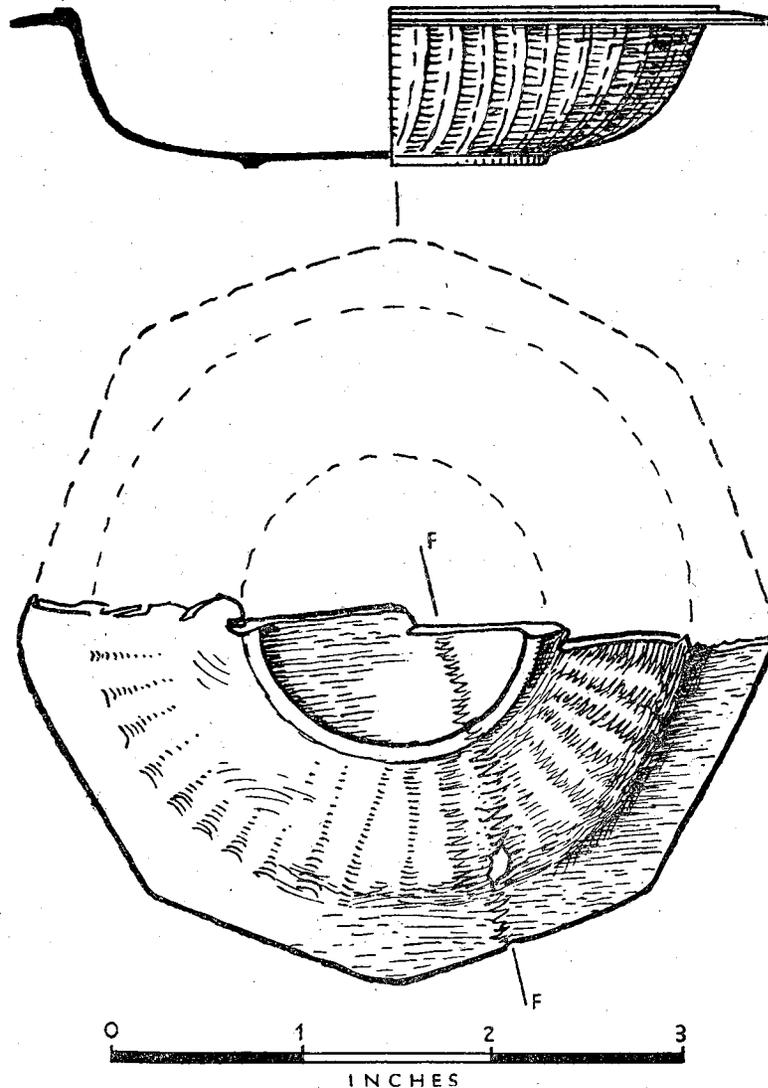


Fig. 2. Welney. Pewter bowl, cut in half and folded up along line F-F.

sharing out among themselves when somebody recognized that the metal was pewter and not silver. It was then all thrown into the river in disgust.

How many of our local finds were treated in the same manner it is impossible to say, but some at any rate appear to have been deliberately concealed by their real owners.

¹ Curle, *The Treasure of Traprain*; S. O'Riordain, *Proc. Royal Irish Academy*, vol. LI C, No. 3.

It seems improbable that the raiders can have been Picts, for they were presumably coming up the Old Croft River from Wisbech by boat. The Welney pewter therefore is probably our first piece of direct evidence of a Saxon raid.

Such pottery as is easily identifiable belongs to the late style of painted vessels. A large excavation on this site with coffer dams and a powerful pump might be expected to yield valuable evidence of the final stage of Romano-British occupation in the Fens.

HEREWARDISBECHE

J. G. A. BECKETT, M.A.

With a note by T. C. LETHBRIDGE, M.A., F.S.A.

THE surviving Obedientary Rolls and Carte of the Benedictine Priory of Ely, now part of the muniments of the Dean and Chapter, provide a fruitful source of information on the subject of local medieval field-names and the names of fisheries and waterways. In the course of transcribing documents formerly contained in Compartment R of the fourth Chest of the Priory Carte I have found references to a particular fishery in the vicinity of Ely which is of some interest in that it appears to be the only local example of the compounding of the personal name 'Hereward' which can be dated as far back as the early fourteenth century.

The thirty extant parchment carte which bear the monastic filing endorsement *Cista IIII R. Brame* form part of a collection of title deeds relating to portions of the Brame Estate which lay between the River Ouse and the present Ely-Cambridge main road, a little over a mile to the south of Ely, and probably roughly comprised the lands now belonging to Braham Farm and Alderbrook Farm. These properties passed into the possession of the Priory as the result of a number of complex transactions carried out during the period 1332-53.

At the beginning of the fourteenth century the separate properties, which later became grouped together as the Brame Estate, were in the hands of Nicholas de Walsham, Thomas, son of Mainer le Baas de Dullyngham, John de Gacele de Brame and Sir John Moritz (or Morice) knight. Of these, the de Gacele property was purchased for the Priory in 1332/33 'for the augmentation of the Sacristy', the Sacrist at that time being Alan de Walsingham who, both as Sacrist and, later, as Prior, was the prime mover in this phase of expansion of the monastic estates.

Further purchases were effected in 1334/35 when the de Walsham and le Baas properties passed to the Priory, again 'for the augmentation of the Sacristy', through the agency of Simon de Sneylewelle, chaplain, and Nicholas de Glyntone, clerk, to whom the lands were first conveyed and who reconveyed them to the Priory after obtaining licence by royal letters patent. Finally, in 1351/53, the fourth and most substantial part of the Brame Estate, previously the property of Sir John Moritz, was sold to the Priory by Symon de Sutton, Richard de Barentun, Symon le Braseir de Ely and William de Herford.

The fishery formed part of the property which was acquired from the heir of Thomas, the son of Mainer le Baas de Dullyngham, and is spelt variously as 'Herwardbech'¹ 'Herewardbech'² and 'Herewardisbeche'.³ There is no available

¹ Ely Priory Carte no. 1171.

² Ibid. no. 1170.

³ Ibid. no. 1151.

documentary evidence for an exact siting of this fishery, but it seems reasonable to assume that it lay somewhere between the Newmarket line railway bridge and Braham Docking, and on the east side of the main Ely-Cambridge railway line, since the railway roughly follows the edge of the high land and separates it from the fen along that frontage. Another known fishery in the same area was 'Bramewere',¹ which is likely to have been situated near the main water access to Brame, Braham Docking, a cut communicating with the river and evidently of an early date, since the parish boundary follows the line of this waterway and then continues north-westward up the course of the Alderbrook.

It is perhaps relevant to note that the name 'Hereward' does not appear to have been common in the district in the fourteenth century, and, in fact, among the hundreds of recorded names of principals and witnesses contained in the Priority Carte I have observed only one instance of the name.²

The interpretation of the name element 'beche' or 'bech' presents considerable difficulty, but one is probably safe in construing it as a reference to land adjoining, or associated with, water.

The consolidated Brame Estate, which was finally built up into a whole by the energy of Alan de Walsingham *cum magno labore suo et industria ac sumptibus etiam permaximis*, amounted to 155 acres of arable land, 43 acres of pasture and 20 acres of marsh, with a number of messuages and rentals and two parts of a fish-weir (*gorges*) in addition to the fishery of Herewardisbeche. The purchase price given for the de Walsham and le Baas parts of the estate alone as shown in the Sacrist Roll for 1334/35 was £190. 13s. 6d., a figure which agrees with the record in *Anglia Sacra*, vol. 1, p. 644.

NOTE

Major Beckett's discovery adds one more link to a chain of evidence which has been long in the forging. For more than twenty years we have been trying to locate the site of William I's successful entry into the Isle of Ely in the face of Hereward's defence. In vol. xxxiv, p. 91, of our *Proceedings* I summarized briefly the facts at our disposal, and came to the conclusion that William's assault may have followed the line of the county boundary from Stuntney to Braham Dock. From dredgings of the river at this point many eleventh-century weapons have been recovered, including one of the finest spears in the country.³ The county boundary lies along a low peninsula of clay upland, which would never have caught the eye of any casual visitor. Before the shrinkage of the peat on either side of it, it can only have been known to fenmen by the different character of the vegetation on its surface. This may have been the secret way into the Isle, which tradition holds to have been betrayed to William. Opposite this peninsula is, or rather was, Alderbrook Farm. On the Alderbrook, now straightened into Braham Dock, there was presumably a landing place or hythe. This is a reasonable conjecture, for all similar sites had their hythes.

¹ Ely Coucher Book 1251.

² Robert Hereward, steward of Bishop William de Luda.

³ *C.A.S. Proceedings*, vol. xxxi, plates VII and VIII.

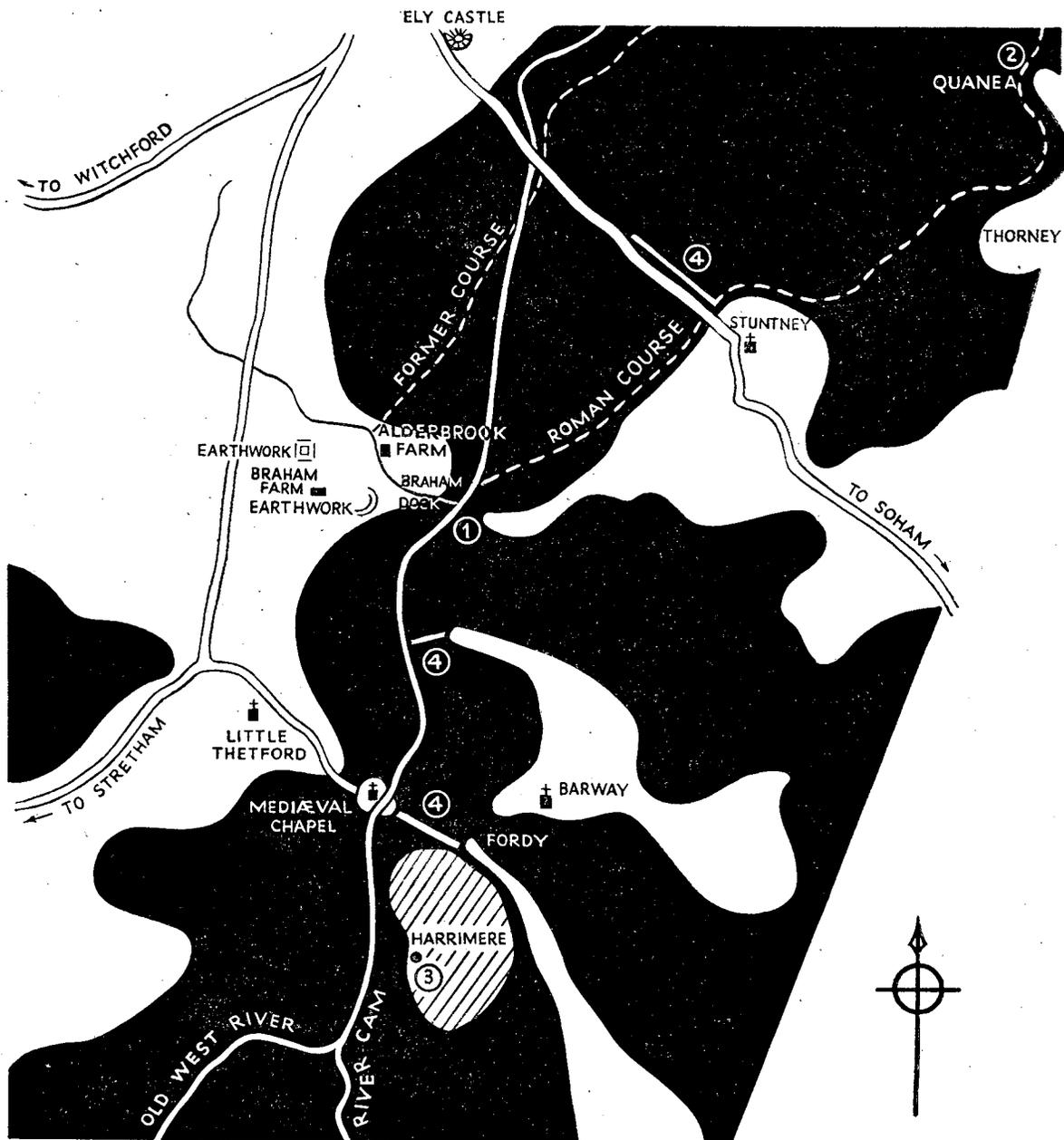


Fig. 1. Sketch map to show the crossings into the Isle of Ely from the east. Peat lands shown in black.

1. Eleventh-century weapon found.
2. Eleventh-century weapons, pottery and dam found.
3. Late Saxon pottery found on site of crannog.
4. Late Bronze Age causeways.

Traces of Tudor brickwork have been pointed out to me here by Major Beckett. Above Braham Dock and Alderbrook Farm stands Braham Farm with its curious medieval earthwork. Between the two farms are traces of another camp. This was in fact a way into Ely which needed watching.

I have already suggested that the Alrehede, or Alreheche, of the *Gestis Herwardi* is just as likely to have been on this Alderbrook as at Aldreth. Now Major Beckett has produced evidence for a Hereward's beche or brook on this same Braham farm.

In 1140, when Bishop Nigel had constructed engines near the water at Ely and surrounded a wooden fortification with a rampart of earth, he freed Alherede from its garrison. Alherede, Alrehede or Alreheche was therefore complementary to the castle at Ely and presumably not far away. We have not proved the matter yet, but we have gone a long way towards such a proof.

The *Gestis Herwardi* is our local saga. Prefaced as it is by mythical stories, it is often dismissed by historians as fable, although it is borne out by the descriptions in the *Liber Eliensis*. Both accounts may have been distorted in later times. If, however, there was an assault on the Isle of Ely at Braham Dock, it took place in William's campaign, for all the weapons so far recovered there are of eleventh-century date.

T. C. L.

TEXTILES OF THE SAXON PERIOD IN THE MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY

GRACE M. CROWFOOT

Drawings by E. G. CROWFOOT

I. REMAINS OF TWO WOOLLEN TEXTILES FROM SAXON WRIST CLASPS

(Plate V and fig. 1)

THE textile remains were found on a pair of bronze wrist clasps which, with one from a second pair (see Plate V, nos. 1 and 2), are in the Museum of Archaeology and Ethnology, Cambridge (Museum numbers 48.3438 A, B). The only information about their provenance comes from a label assigning them to Mildenhall, Suffolk. Similar clasps in the same Museum come from Lakenheath (1899.102) and Barrington.

These clasps come under 'straight types' in the classification suggested by T. C. Lethbridge.¹ They consist of two rectangular plates of bronze, size 3.2 cm. × 1.5 cm., one with a slot cut in it, and the other with a curved projection to hook into the slot. Of the three plates here preserved *a* and *c* have slots and *b* a projection; each is provided with two holes for sewing to the clothing, and is adorned with repoussé work. Clasp *a* has been slightly cleaned so as to show the ornament. Clasps *b* and *c* both had textile in position on the underside when found and clasp *c* in addition had sewing threads present in both holes. There are also traces of textile on the upper side of both *b* and *c*. The textile in clasp *b* is in bad condition and difficult to examine, but it appears to be in layers of the same kind as those studied from clasp *c*.

The textiles on clasp c. When first examined it was apparent that there were two or more layers of textile on the clasp, the upper layer being a twill folded close to the slot (Plate V, no. 5). It took much careful work to separate the layers, and when at last it was possible to lift the twill and turn it over (Plate V, no. 6) the textile underneath was found to be quite different in character, being part of a tablet woven band.

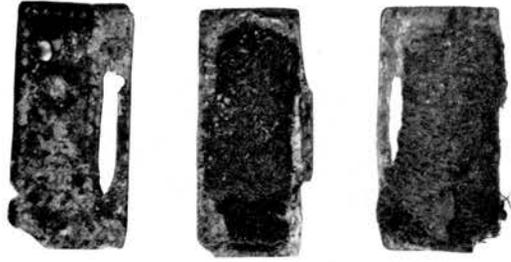
The twill fragment was so small and so distorted that it was difficult to make out the exact weave while it was still folded and sewn in position, so it was removed and spread out until sufficiently flattened to reveal a 2 × 2 twill (Plate V, nos. 3 and 4). The tablet weave was then cleaned in part and one of the sewing threads turned on

¹ T. C. Lethbridge, F.S.A., *Recent Excavations in Anglo-Saxon Cemeteries*. Cambridge Antiquarian Society: Bowes and Bowes. 1931. Pp. 78-9. See especially fig. 13, C. 2 (Grave 46); fig. 17, B. 5 (Grave 53); fig. 19, A. 1 (Grave 83); all from Holywell Row.



a *b* *c*

No. 1



a *b* *c*

No. 2



No. 3



No. 4



No. 5



No. 6



No. 7

Textiles on Saxon wrist-clasps from Mildenhall

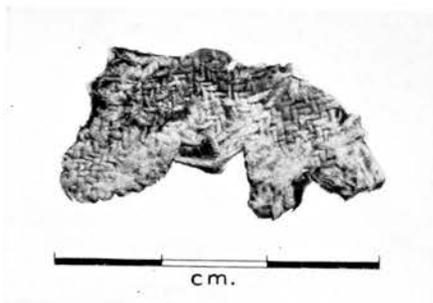
No. 1 *a, b, c*: bronze wrist clasps, front, natural size. No. 2 *a, b, c*: the same, back, natural size. Nos. 3 and 4: twill textile from clasp No. 1 *c*, front and back, much enlarged. No. 5: clasp No. 1 *c*, with textiles in position as found, much enlarged. No. 6: the same, with upper textile, twill turned back, much enlarged. No. 7: the same, with twill removed, showing tablet weave, much enlarged.



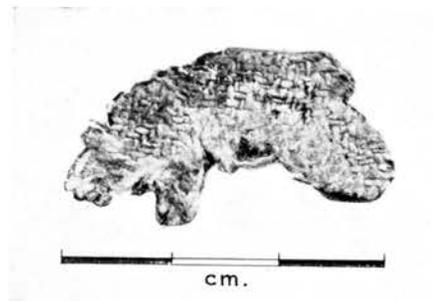
a. Braid on a strap-end from St John's College Cricket Field, Cambridge, now in the University Museum of Archaeology and Ethnology, Cambridge



b. Strap-end from Fakenham, now in the Castle Museum, Norwich



Front



Back

c. Fragment of crystal twill in linen from Barrington Cemetery

one side before the photograph on Plate V, no. 7, was taken; in this the tablet twists, forming chevrons, can be clearly seen.

Material. In both textiles the material is wool; according to the report kindly sent by the Wool Industries Research Association, all specimens examined are of 'fine wool fibres'.¹

Thread. The thread of the twill weave is Z-spun, well twisted both in warp and weft; and that of the tablet weave is also Z-spun, but weakly, and is used two-ply, Z-twisted. The sewing thread, large and blackish, is Z-spun, very loosely.

The 2 × 2 twill textile. There is nothing to indicate warp and weft, so the warp is taken here to be vertical and the weft horizontal on the illustration, Plate V, nos. 3 and 4. The count is 5 × 5 threads per 5 mm. = 10 × 10 per cm.

The tablet weave. The tablet weave is in four-hole technique, threaded right and left to give chevrons. There are twelve tablet twists per centimetre in the best preserved part. No edge is present, but from what remains, the band must have been nearly as wide as the clasp, at least 3 cm. broad. This width would have needed 36 tablets, the total number of warp threads being 144.

Traces of textile on upper side of clasps b and c. These are impressions of a twill textile, thread Z-spun, of about the same quality as the twill textile found inside: the weave may be 2 × 2, but this cannot be certain.

Restoration of sleeve cuff. The wrist clasps may be thought of as fastening the opening of a sleeve just as the buttons fasten a man's sleeve to-day, and the textiles inside them would be those forming the cuff. If this is accepted, then the twill weave, being that lying uppermost inside the clasp, must have been the sleeve, and the innermost textile, the tablet weave, must have formed a band on the cuff edge. Fig. 1 is a drawing by Miss E. G. Crowfoot, showing a restoration of the possible position of the two textiles on the cuff.

The garment. It is probable that the garment was a tunic, for which the fine woollen twill would be very suitable. The impression of a twill textile on the upper side of the clasps may have come from the sleeve if it was sufficiently voluminous to over-wrap, but more probably from a cloak. These clasps of the Straight type occur in graves of women and children.

Dating. Speaking of these Straight types Mr T. C. Lethbridge says: 'These simple objects persist right through the period and cannot be used for dating purposes.' A pair was found in the early grave, Holywell Row No. 69 (i.e. early sixth century), and another in the very late, No. 70 (seventh century).

The class is particularly common in eastern England.

Comparisons. A case of wrist-clasps of another type in which remains of textile are preserved is recorded in *Archaeologia*, vol. LXIII, p. 186, fig. 17, from Mitchell's Hill,

¹ Report on fibres from Saxon Wrist Clasp; Wool Industries Research Association, Torrion, Leeds. 'The fibres from all four samples were examined microscopically; all the fibres are very badly damaged and brittle. Some of the fragments show evidence of scales, but there does not appear to be any signs of medulla; this may be due to the fact that the fibres are extremely brittle and wear down very easily. On the other hand, the absence of medulla points to the fibres being fine wool and not hair. All the fibres, therefore, are fine wool fibres.' Investigator: A. B. Wildman. 22 August 1949.

Icklingham. In Norway remains of textiles in tablet weave have been found on wrist clasps of the sixth century. These clasps, somewhat like the early straight type shown from Holywell Row (Grave 48, fig. 12.5), are covered over with the textile which is fastened by ornamental studs.¹

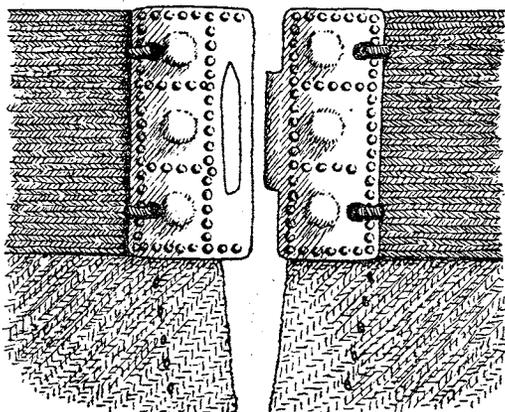


Fig. 1. Restoration of sleeve cuff.

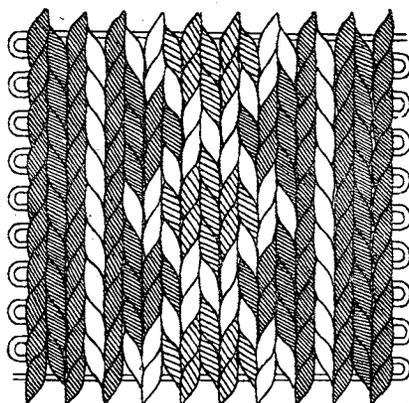


Fig. 2. Restoration of weave of braid on strap-end from St John's College Cricket Field, Cambridge.

II. TABLET WOVEN BRAID ON A BRONZE STRAP-END FROM ST JOHN'S CRICKET FIELD, CAMBRIDGE. SAXON, LATE PAGAN

(Plate VIa and fig. 2)

Size. Fragment of braid, 1.5 × 1.1 cm. at broadest part.

Material. Probably flax. The Report from the Shirley Institute, 14 January 1947, on specimens from the Museum, says: 'All the fibres appear to be bast fibres and No. 1 [the braid described here] has dimensions and cross markings which indicate that they may be linen.'

Thread. The warp thread shows no trace of spinning direction except in two places where the thread is split and an S-twist can be seen; this may, however, indicate that the thread is really two-ply, Z-spun and S-doubled, which would be suitable for tablet weaving, but this cannot be proved. The weft can be seen at the edges, but in such a frayed condition that the twist cannot be observed.

Weave. The thickness of the braid suggests a tablet weave, and the presence of a weft supports this, but the piece adhering to the metal is very small and cannot be dissected or even turned over to show the other side, so that any reconstruction of the weave has to be made from study of the surface only. On examination it appears to be very different from a normal tablet fabric. There is, indeed, an appearance of chevrons, as when tablets are threaded right and left in pairs, but instead of the

¹ Hans Dedekam, *To tekstilfund fra folkevandringstiden*. Bergens Mus. Aarbok 1924-25, figs. 25-29, pp. 49-54.

typical V there is a Y, a meeting of the 'stitches' half-way. According to my experiments such a texture can be produced by the following procedure: the tablets are numbered, and instead of turning the pack as a whole, only half the tablets are turned at a time—the odd numbers, say, are turned first and a weft throw made, then the even numbers and again a weft throw made, and these two turns repeated. This gives the plaited or twilled effect seen on the surface.

Pattern. The surface of the braid is tinged very pale bluish green; the warp may have been dyed in parts, possibly with indigo (woad?), or this colouring may have been caused by bronze oxide staining from contact with the strap-end: the weft is of a brownish colour. The pattern shows clearly on the fragment as a repeat of diamonds, one complete in the centre, part of one preserved above and a smaller part of a third below. The design seems to be carried out in three shades of colour; the diamonds are outlined in white, and there is a white line down each side, while the centre of the diamonds appears to be in a paler shade than the half diamonds at the sides. To obtain this pattern the tablets have to be threaded with colours in a definite order, as is usual in all tablet pattern weave. The following formula has been used to make replicas of the braid, one of which can be seen in the Museum.

Thread eighteen four-hole tablets right and left in pairs with thread of three shades, say, Blue (B), Pale Blue (PB), and White (W), as follows:

Tablet nos. ...	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Hole no. 1	B	B	B	W	B	W	W	PB	PB	PB	PB	PB	W	W	B	W	B	B
„ 2	B	B	B	W	B	B	W	W	PB	PB	PB	W	W	B	B	W	B	B
„ 3	B	B	B	W	B	B	B	B	W	W	W	B	B	B	B	W	B	B
„ 4	B	B	B	W	B	B	B	W	W	PB	W	W	B	B	B	W	B	B

Directions for weaving: Number tablets from left to right. Turn forwards in $\frac{1}{4}$ -turns away from self. (1) Turn odd numbers, then throw weft. (2) Turn even numbers, then throw weft. Continue with (1) and (2). The pattern repeats on 8 throws of weft. The turning can be done either by separating the pack into two halves, setting them one behind the other, or by keeping the pack together and turning the tablets individually as required, a tedious proceeding but safer.

Comparisons. I have so far found only three other instances of this weave. In the Early Saxon period I can quote nothing more complicated than a plain four-hole tablet weave, e.g. the piece found on the wrist-clasp from Mildenhall, see p. 27 and Plate V, No. 7. Among the early Norwegian pattern weaves there is an instance of two-hole weave in two colours in which half the tablets stand while the others are turned in a definite order giving a twill, but there is nothing identical with this braid weave. The closest comparison is with a fragment of braid from a stirrup-shaped buckle from Felixstowe, possibly early medieval, in Norwich Museum; this is also in a plant fibre, probably linen, and has a chevron pattern in two shades of brown; the back, here happily visible, shows the pattern in reverse. I know of two more cases in exactly the same kind of weave but without pattern; one is a braid with gold brocading among the Walter de Cantilupe relics (Worcester) of the thirteenth

century, and the other is a broad braid in silk and gold, possibly part of a stole, in the Bock Collection (V. and A., 1270-1864), believed to be Sicilian in origin.

The strap-end. The small piece of metal to which the braid still firmly adheres is no doubt part of a simple and well-known form of strap-end; a complete specimen of this type from Fakenham (Norwich Museum No. 107,831, Saxon, sixth century) is shown on Plate VI*b*. The belt or braid was fastened in between the blades at the broad end by one rivet; in our specimen, the metal is broken off just below this rivet. At the other end of the belt was probably one of the small buckles of the period, usually fastened on with two or three rivets on the plate below the buckle. It is supposed that the belts were commonly of leather, traces of which have been found; the clever method of holding the leather belt ends firmly was equally well adapted to holding the thick ends of tablet woven bands.¹

Dating. The cemetery in St John's Cricket Field was one of mixed urns and inhumations;² this braid is said to have been found in a cinerary urn, which, if correct, would place it early in the period, but there is no trace of firing on the piece. Whichever type of burial it came from, however, this fragment of braid is the earliest piece of Anglo-Saxon tablet weave in pattern that has yet been found; and it is also of interest as the first known Anglo-Saxon instance of the use of a textile material for a belt.

III. FRAGMENT OF BROKEN DIAMOND OR CRYSTAL TWILL IN LINEN, FROM BARRINGTON CEMETERY. SAXON, LATE PAGAN

(Plate VI*c* and fig. 3)

Size. Fragment measures 3 × 1 cm. at broadest part.

Material. Linen. A sample was examined at H.M. Norfolk Flax Establishment by Major G. O. Searle, who reports: 'The Saxon specimen from Barrington is very definitely flax to my mind. In fact the fibres seemed very little degraded, and gave perfectly clear examples of the S-twist fibrillar structure and twirled round clockwise quite merrily on drying, indeed they were as good as new specimens. The fibres seemed to have a good deal of other cellular tissue adhering to them, so I should guess the yarn had been made from unretted green flax.' There is no indication of dyeing; the surface is tinged with green bronze oxide staining owing to contact with some metal object.

Thread. The warp and weft, which, in the absence of selvedge or other indication, could not be distinguished, are very similar; both vary in thickness; both are Z-spun. The count is about 16-18 × 16-18 per cm.

Weave. A reconstruction of the weave is shown on Fig. 3. It is a broken diamond twill, in a four heddle weave, based on 2 × 2, repeating on 20 throws of weft. The design is not complete on the small fragment preserved, and the difficulty of restoring

¹ For examples of small buckles, see T. C. Lethbridge, *Recent Excavations in Anglo-Saxon Cemeteries* (1931), fig. 14, and for strap-ends, fig. 2, no. 8 and fig. 9, no. 2, both from graves of women.

² Fox, *Archaeology of the Cambridge Region*, p. 242.

it was increased by the large size of the diamonds. In the photograph, Plate VI*c*, the upper half of one diamond can be clearly seen in the centre above, and part of a second is present below on the right (front), though this is very confused. These certain portions, combined and extended, gave the design as shown on Fig. 3. It appears to come under a class of twill broken and reversed in counterchange well known for its good wearing qualities, but there does not seem to be any special English name for it. In Denmark, however, similar diamond twills are sometimes called 'Krystalkiper', and I have translated this literally, 'crystal twill', and used this name throughout.

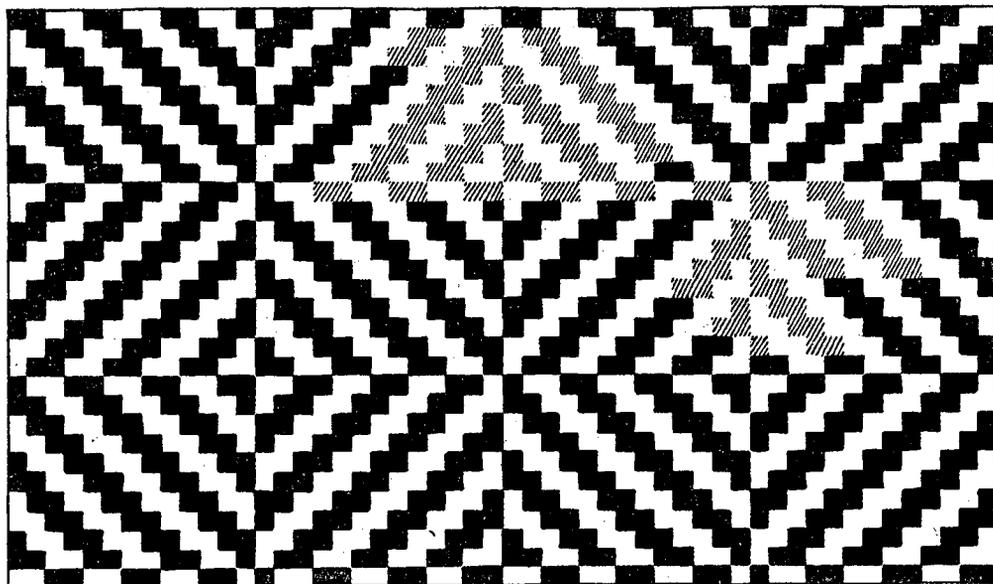


Fig. 3. Diagram of crystal twill from Barrington. Hatching indicates the perfectly preserved portions on the fragments (Plate VI*c*) from which the design was reconstructed.

Conclusion. This fragment is of interest both on account of its material and its weave. The definite determination of the flax fibre here is most welcome. The use of linen is as characteristic of the Germanic people as of the Egyptians, and might therefore also be expected of the Saxons, but it is difficult to prove it from existing remains; there are, however, many literary references to it. When I asked Professor Bruce Dickins if this fragment could possibly be of local origin, he most kindly sent me the following reply: 'Already in the first century A.D. Pliny and Tacitus record that the Germanic peoples were growing flax and weaving it into linen, and in the late Anglo-Saxon period the duties of a discreet reeve included the sowing of linseed in spring. Flax and hards are mentioned in the eighth century Corpus Gloss and several compounds of *fleax* and *līn* are recorded in later documents. You need not hesitate to assume that flax was being grown and woven into linen in the centuries immediately following the settlement. For the seventh century there are specific references to linen cloth in Bede, *Hist. Eccles.*, III, 10, and IV, 19.'

As far as the linen is concerned, therefore, the fragment might be of home production. It remains to consider the weave, which is even more surprising than the material. So far I can find no contemporary parallel for this complicated twill in linen; the nearest is a fragment, possibly also a crystal twill, from Søllested in Denmark, which dates from the first half of the tenth century.¹ In wool, however, this variety is known much earlier. The only example I know from these islands is the broken diamond twill from Balmaclellan, found with a hoard of Celtic bronzes, and believed to be not later than the second or third century A.D.,² but there are several early examples from Denmark³ and Norway.⁴ Twills appear as a novel type in the former country early in the Iron Age, and in so perfect a form (e.g. the crystal twill of Karlby) that Miss Hald believes it is probable 'that the technique was handed down to us at a more advanced stage by cultural communications with other peoples. We must, in other words, turn to our neighbours. In finds from Salzkammergut, Dürnberg and Kleinrössen, there have been found fragments of twilled fabrics dating back to the Late Bronze Age.'⁵

This new knowledge of the early development of twills, and especially of this variety, the crystal twill, makes it seem reasonable to regard the Barrington example as woven in this country. Which loom, however, was used to weave it cannot be certain. There is no evidence for the introduction of the treadle loom as early as this period; the twills mentioned from Denmark were produced either on a warp weighted loom, or on a vertical type with two beams (Roman), both of which must have been known to the Saxons. Four rod heddles, or three heddles and a shed rod can be used on both these simple types. The Barrington piece seems a fine one to produce in this primitive way, but even finer broken twills in wool dating from the Viking period have been found in Sweden,⁶ some with 55×16 threads to the centimetre, in a thread so fine and evenly spun that the pattern stands out clear. The more we know of these early textiles, the more we can but be amazed at what was accomplished by skilful hands with such slight aids.

¹ Margrethe Hald, *Olddanske Tekstiler* (Copenhagen, 1950), fig. 89. It is interesting to note that the thread of this twill, like that of our fragment, is Z-spun; so too, is the linen of Lousgaard (seventh to eighth century), unlike the Swiss Lake Village linen, which is all S-spun.

² Grace M. Crowfoot, 'Two textiles from the National Museum, Edinburgh', *Proc. Soc. Antiq. Scot.*, vol. LXXXII (vol. x, 7th ser.), 1947-8, fig. 1 and Pl. XLII, a and b.

³ Margrethe Hald, op. cit. Examples of Rudekiper or Krystalkiper are recorded from Karlby, figs. 27, 28, and Vejen Mose, figs. 48, 49, 50 (Bog finds of the Early Iron Age), from Hjørrings Praestemark, fig. 70, third century A.D., and Vrangstrup, figs. 78, 79, fourth century A.D.

⁴ Bjørn Hougen, *Snartemofunnene* (Oslo, 1935). Broken diamonds are shown from Gjeite, Pl. X, 5 and fig. 13, fourth century A.D.; Veien, fig. 16 and Pl. XII, 1, c. 400 A.D.; and Vemestad, fig. 19 and Pl. XVII, 3, fifth century A.D. In the last case the diamond is larger even than that of Barrington.

⁵ Margrethe Hald, op. cit. (English summary), p. 436.

⁶ Agnes Geijer, *Birka III* (Uppsala, 1938), pp. 22-9.

AN ACCOUNT OF THE UNIVERSITY COLLECTION OF BRASS RUBBINGS IN THE MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY¹

G. A. E. RUCK, M.A., F.S.A.

ON the Continent, 1848 was the Year of Revolutions. Though, when the initial effort was spent, reaction and repression set in again, the year was the peak of a decade of mounting unrest. The restless spirit even crossed the Channel to these islands, but England had long since had her Revolutions and apart from the Chartist fiasco, it chose a different means of expression. A great outburst of commercial activity, a remarkable growth of interest in art, archaeology and antiquarian and artistic pursuits were here the signs of the times.

In archaeology, the period saw the formation of many Archaeological and Architectural Societies. The two older Universities, as centres of culture, were among the leaders. At Oxford, the Architectural Society was formed in 1839, whilst at Cambridge the Cambridge Camden Society² was formed in the same year, the Cambridge Antiquarian Society in 1840 and the short-lived Cambridge Architectural Society in 1851. Many other local Societies which survived the blighting later years of the century and are now flourishing, date their formation from the decade of the 1840's.³

Our concern is mainly with the Cambridge Antiquarian Society and slightly with the Cambridge Camden Society. The latter issued its illustrations of the Monumental Brasses of Great Britain in parts between 1841 and 1846.⁴ Probably some of those interested in brasses who were then in Cambridge, were members of both Societies. At all events, the Antiquarian Society soon took an interest in brasses, as its Minutes for 17 November 1846 show that a paper on a palimpsest brass at Burwell, Cambridgeshire, was read to the Society by Mr A. W. Franks of Trinity,⁵ and on 30 November 1846 the Society received 'some communications on palimpsest

¹ This paper was first printed under the title 'Centenary of a Collection' in *Monumental Brass Society Transactions*, vol. VIII, pt. v, March 1949, and is here reprinted in view of its local interest—*Editorial Note*.

² Later the Ecclesiological Society and later still the St Paul's Ecclesiological Society, now again the Ecclesiological Society.

³ For an interesting account of the formation of Archaeological Societies in these years, see *A History of the Sussex Archaeological Society* by L. F. Salzman, F.S.A., in *Sussex Archaeological Collections* (Centenary vol. LXXXV for 1946, pp. 6, 7).

⁴ For a complete bibliography of this interesting series and of the brothers Waller's series of much the same date, see the late Ralph Griffin's article in *Monumental Brass Society Transactions* (vol. v, pp. 180-90).

⁵ The distinguished Antiquary, Sir Woollaston Franks, sometime President of the Society of Antiquaries.

brasses' from the same reader. The Minutes of the meeting on 29 November 1847 first hint at a Collection; they record a gift by Mr Franks of a 'fine engraving of a brass' and 'he directed the Society's attention to some fine engravings of brasses', but on 28 February 1848, however, there is the first direct reference to a Collection of rubbings. At this meeting the Rev. J. J. Smith of Gonville and Caius College gave an account of a recent excursion to Little Shelford Church. After describing the visit, he continues 'under the floor of the pew of the Lord of the Manor it was traditionally believed that two monumental brasses existed and upon removing the boarding they were discovered in a beautiful state of preservation. They are of about the date 1420 and commemorate members of the Freville family formerly Lords of the Manor of Little Shelford.... Both are quite new to observers of monumental brasses....' Mr Smith exhibited and presented to the Society rubbings of the two brasses 'which have been taken by Mr Franks of Trinity College'. Mr Franks published a paper on the Frevilles of Little Shelford in vol. II of the Society's *Proceedings* (May 1848). He refers to the recently discovered brasses and illustrates Cole's drawing of the brass of Elena de Freville, 1380, already then lost, describing the drawing as 'the only known record'. Evidently the Collection's unique rubbing of this brass was not known to him. Nothing is known of its origin and possibly it had not yet arrived. The accompanying illustration (Plate VIII *a*) is taken from the block made for the privately printed monograph on the rubbing by the late Ralph Griffin, F.S.A.¹

The inquiring turn of mind displayed by the early members of the Society in 1848 was renewed nearly eighty years later when a small party under the guidance of Ralph Griffin, then Hon. Keeper of the Collection, visited Dyrham Church, Gloucestershire, and, after some work with a screwdriver, removed several pews and rubbed the brass of Sir Morys Russell, 1401 (Plate XI *a*). This brass was not 'quite new to observers of monumental brasses', but there were six unknown inscriptions on the walls of the church of which the party took rubbings.²

To return to the early records of the Collection, the next mention in the Society's Minute Book is at the meeting on 4 December 1848, when rubbings of brasses from St Mary-le-Crypt, Gloucester and others from Lewes and Carnarvon, presented by Mr Franks, were acknowledged. The Collection was indeed fortunate in having Sir A. W. Franks as one of its founders and earliest donors. His rubbings and dabbings of these and other brasses are among its greatest treasures.

There are only occasional references to brasses for the following thirty-seven years, and the next entry of note is a paper read to the Society in October 1885, on foreign monumental brasses, by the Rev. W. F. Creeny. He was later the first President of the Monumental Brass Society, founded as the Cambridge University Association of Brass Collectors in 1887.

The probability of a close connexion between the Association and the Cambridge Antiquarian Society is obvious, but there is little reference to it in the records of

¹ Cambridge University Press, 1929. As Mr Griffin acknowledges, the plate was made by Mr Emery Walker printed from a photograph by Mr Strickland.

² See Appendix to Mill Stephenson's List (p. 748).

either Society.¹ One most interesting record, however, in *Monumental Brass Society Transactions*² shows that the late Professor R. A. S. Macalister in 1893 exhibited the Collection's rubbing of Elena de Freville's brass already mentioned. Later³ there is an inquiry for another rubbing of the brass, describing 'the only known rubbing' as 'very poor' and 'quite unsuitable for illustration'. Mr Griffin's illustration (Plate VIII a) has conclusively disproved this statement.

The *Transactions* contain only one more reference,⁴ recording a resolution to present the Society's collection of rubbings to the Cambridge University Museum of Archaeology. The Acquisitions Book of the Museum (admittedly incomplete for that period), however, does not record the gift and, if it was ever made, the rubbings have long since been merged in the general Collection and cannot now be identified.

The next date of interest in the records of the Cambridge Antiquarian Society is 13 February 1899, when the Rev. W. G. Searle (an original member of the C.U.A.B.C.) 'exhibited two rubbings of monumental brasses, specimens of a collection numbering about 300 which he presented to the Society'. Members of the C.U.A.B.C. had seen this collection in September 1890, and had described it as 'rubbings well taken and in good preservation, being mounted on rollers'⁵—now removed. This collection can still be identified as Mr Searle's manuscript List is in the Museum.

We can now pass to Mr C. E. Sayle's Report to the Society on its Library, presented to the Meeting on 17 November 1919. This was a general account of the early history; it records the many early homes of the Society's Collections. By 1883 they were in a Gallery of the Hall of the New Museum of Archaeology and were taken over by the University by a Grace of the Senate on 6 December in that year. In 1910 the foundation stone of the present Museum was laid, and in 1914 the Collections were transferred to it under its present title.

Mr Sayle tells a sad tale of the neglect of the Library of which the Collection of brass rubbings was part. There was apparently neither Catalogue nor Register, but the brass rubbings had been saved from inevitable destruction by the construction in 1889 of a cabinet (used until 1939). When the new Museum was opened, steps were taken to reorganize the Library. In particular, Mr H. F. Bird (then Treasurer of the Society), helped by a Clifton College schoolboy, Mr J. C. Crofts, spent a considerable time 'in an attempt to reduce the collection of brass rubbings to order'. This greatly understated the case. Mr Bird's work, which lasted from 1914 to 1920, was the foundation of the present Collection. He completed the preliminary sorting and arranging and prepared the first catalogue which was used until the Collection outgrew it in 1925; it is still kept with the Collection as a record of Mr Bird's invaluable work.

In 1920 the University was given a large collection of rubbings, and the Cambridge Antiquarian Society approached Mr Ralph Griffin, then Secretary of the Society of

¹ The Rev. R. W. M. Lewis, M.A., F.S.A., President of the Monumental Brass Society, who was an undergraduate member of the C.U.A.B.C. in its early years, states that he knew little of the Collection at that time.

² Vol. II, p. 72.

³ Vol. II, p. 151.

⁴ Vol. II, p. 171.

⁵ *Monumental Brass Society Transactions*, vol. I, pt. VIII, p. 18.

Antiquaries, to undertake its arrangement, classification and incorporation into the existing Collection. Mr Griffin's proposals (given in a letter now in the Collection's Records) to arrange the Collection on lines similar to the Society of Antiquaries' Collection, were readily accepted. He therefore set to work at once, and in 1924 was appointed Honorary Keeper of the Collection. His first step in 1920 was to read the Society a general paper on brasses.

Mr Griffin far exceeded his original promise to incorporate the new collection, for between 1920 and his illness in 1939, he turned the University Collection into a record of national importance.

From 1920 to 1924 Mr Griffin was engaged on his initial task of arranging and merging the original and the new collections. He was not content with the help of one schoolboy, but gathered round him a coterie of undergraduate and other helpers whose counsellor, inspiration and friend he at once became.

By the end of 1924, the main re-arrangement being complete, the work of enlarging the Collection began, and it became evident that Mr Bird's original catalogue (based on the Rev. Herbert Haines's List) would be insufficient. Mr Griffin was collaborating closely with Mr Mill Stephenson in the preparation of the latter's new List and he obtained a set of the galley proofs: these he had mounted on one side of large sheets of thick paper and bound in two half calf volumes, the Index being separately mounted in a third volume. These volumes, with Mr Griffin's valuable series of notes of corrections, additions and losses made in the following years, became the new catalogue of the Collection. Many further notes have been made in the catalogue since Mr Griffin's death in 1941. These have been separately summarized and it is hoped eventually, in memory of Mr Griffin, to publish them as a supplement¹ to the Appendix published in 1938 by Mr M. S. Guiseppi, F.S.A., and Mr Griffin as a Memorial to Mill Stephenson.

By the end of 1925 the Collection had been recorded in the new catalogue, and the brasses of which rubbings were then needed were summarized in a separate 'Wants Book'. The resulting list was formidable, but its very size stimulated the work of reducing it.

Dr G. H. S. Bushnell, F.S.A., has recorded in his Obituary of Mr Griffin how he would descend on a convenient centre and 'mop up' all round it.² In the early days these descents were often made with a small party of his undergraduate fraternity and the district was toured either in a car belonging to one of the party or else by a skilful use of bus and train. Later, when most of the undergraduate group had gone down, he bought a car and toured with his chauffeur companion and helper George Reason, a first class brass rubber (testified by the many rubbings in the Collection inscribed by Griffin 'G.R. fecit' or 'G.R. optime fecit') and an expert amateur photographer. The sight of R.G. in his latter years descending from his

¹ The writer would be glad to receive from members information of any unrecorded brasses, brasses or pieces of brasses lost, changes in position, relayings or restorations since the date of the Appendix to Mill Stephenson's List. This information and any of a similar nature should be sent to him at the University Museum of Archaeology and Ethnology.

² *Monumental Brass Society Transactions*, vol. VII, p. 375.

magnificent black Bentley drop-head coupé at the door of a remote country church is one never to be forgotten.¹

The statistics of the Collection can best tell the resulting decimation of the Wants List. In round figures there are now (including the additions since Mill Stephenson's List was completed) 8400 known monumental brasses in the British Isles, apart from fragments in Museums and Private Possession. In 1926 the Book of Wants recorded that rubbings were required of 5560 brasses from approximately 2490 churches, to which must be added the additions since the completion of Mill Stephenson's List, making a total of 6210 brasses from approximately 2730 churches. To-day it records that rubbings of only 1750 brasses from 820 churches are required, showing that rubbings of 4460 brasses from 1910 churches have been added during the twenty-two years, a yearly average of 200 brasses from eighty-seven churches, including the six War years when practically nothing could be done.²

To complete the figures, it may be said that at the end of 1925 the Collection had satisfactory rubbings of about 2190 brasses and that these have now been increased to 6650. Of the 282 known palimpsest brasses it has rubbings of the reverses of 161, and there are rubbings of 330 of the 580 recorded indents of lost brasses. There are rubbings of 73 brasses now wholly lost and of 212 brasses showing pieces now lost or done before the brass was relaid or restored. In addition, there are still many rubbings that do not reach the standard set by Mr Griffin. Some do not show the correct relative positions of the various parts of the brass, being cut out and mounted or otherwise badly rubbed, and others are incomplete, lacking shields and the like. These will eventually be replaced by modern rubbings.

The whole Collection is now arranged according to Mr Griffin's plan, in folios consisting of a strawboard at top and bottom, with a coarse calico cover to the rubbings. The rubbings are folded flat and arranged in alphabetical order of places within counties, each county having one or more folios. There are now 86 folios, kept in three very large drawer cases.

¹ His approach to the clergy was always original and often full of humour. Of the many amusing stories that could be told, one incident, at which the writer was present, must serve as a sample. During a final mopping-up tour of Norfolk in 1926, one Sunday afternoon, we reached a large village where, amongst others, there is a big brass with a double canopy. R.G. sent us into the church with instructions to begin operations, saying, 'I will deal with the parson'. An hour or so later, absorbed in our rubbing of the big brass, now reaching the feet, we looked up to see a tall furious figure in a long black cloak standing over us. It was the parson, evidently not 'dealt with', for his opening words were 'What are you doing here?' followed by 'take it up at once'. Alarmed that our hour's hard labour was to be wasted we hesitated, only to be still more forcibly directed to remove the offence. Rescue was at hand, however, for, sailing up the nave, as only he could sail, came R.G. In his most majestic manner he greeted the angry cleric. 'Ah! how do you do; are you the parson? They told us you were away.' Then, before the other could recover—a telling stroke—'I see you have bats in your belfry.' With that, he marched him off down the church, leaving the delinquent brass rubbers totally forgotten behind him. Whilst they hastily finished their interrupted work, the distant voices of R.G. and the Vicar could be heard in amicable discussion in the tower on the best way of dealing with the bats.

² These figures are taken up to the year 1948 only and the past two years have further improved them. The figures for the twelve years 1926 to 1938 (all during Mr Griffin's active period) were even more remarkable; rubbings of 4230 brasses from 1760 churches; an average of nearly seven brasses from three churches each week or nearly one rubbing a day (including Sundays).

In an old collection such as this, deriving from many sources, it is natural to find some of the famous names in brass rubbing. Sir Woollaston Frank's early rubbings have already been mentioned, and there are many rubbings by the Rev. Herbert Haines, whilst a scrap-book formerly belonging to the Cambridge Architectural Society has recently been found in the Library, containing two of the Rev. C. R. Manning's rubbings (one of a Trinity labelled 'Billesden'—evidently Billesdon, Leicestershire—now lost, and the other of part of an Annunciation now in the British Museum¹ then in the possession of Mrs Greef, King's Parade, Cambridge) and three drawings by J. G. Waller. Lately too, by the kindness of Mrs Macklin, the whole of the Rev. H. W. Macklin's fine collection has been added.

Probably the greatest treasures in the Collection, however, are the rubbings of Elena de Freville from Little Shelford, Cambridgeshire (Plate VIII *a*), a rubbing by John Sell Cotman of the figures of Sir Ralph Shelton (Plate IX *b*) and lady from Great Snoring, Norfolk, and the drawing, probably by Craven Ord, of the lost priest from Cherryhinton, Cambridgeshire, recently very kindly presented by the Rev. G. Montagu Benton.²

The Little Shelford and Cotman rubbings are very similar in character. Both are very faint, and appear to have been rubbed with a dirty piece of leather. They are on similar types of vertically laid paper (the Cotman rubbing on several small sheets stuck together). The paper of the Little Shelford rubbing has a form of the 'Posthorn' watermark with the initials 'L.V.G.' (Lubertus van Gerrevink) below, with a countermark 'C.P.' in double-lined capitals within a circle. The paper of the Cotman rubbing has a form of the 'Britannia' watermark, with a countermark 'B.N.' in double-lined capitals. It is not possible to date either paper very closely, but the Shelford paper may be late eighteenth or early nineteenth century made in England under Dutch instruction.³

The figure of Sir Ralph Shelton is shown here (Plate IX *b*), accompanied by a rubbing of the brass as it is to-day (Plate IX *a*). Cotman's rubbing is of particular interest, for it shows an entablature beneath the figure. This does not appear beneath the lady (the rubbing of which is too faint for illustration) nor does Cotman's illustration show it.⁴ The modern rubbing shows faint indents for a canopy of which the entablature was evidently the foot. No doubt, in this illustration, Cotman chose to make some rearrangements, for, besides omitting the entablature, he has shown the two upper shields below the figures, merely indicating their correct position by a note. Allowing for his limited material, however, his figures are astonishingly accurate.

Other old rubbings are often of great interest and value. The Collection has four rubbings of the brass of Robert Whalley, 1591, at Queens' College, Cambridge.

¹ Mill Stephenson's List, p. 576 (British Museum, i, Figures (7)).

² Described and illustrated by Mr Benton in *Monumental Brass Society Transactions*, vol. VIII, pt. v, p. 177.

³ For examples of the Posthorn watermark, see W. A. Churchill, *Watermarks in Paper in the XVII and XVIII Centuries* (Menno Hertzberger and Co., Amsterdam, 1935), Nos. 318 to 324 (pp. ccli to ccliii) and 415 (p. cccx); for initials L.V.G., *ibid.* Nos. 413 and 414 (pp. cccviii and cccix); for the Britannia watermark exactly as on the Cotman paper but without the countermark, *ibid.* No. 225 (p. cxcix).

⁴ *Sepulchral Brasses of Norfolk and Suffolk* by John Sell Cotman, vol. 1, plate 19.

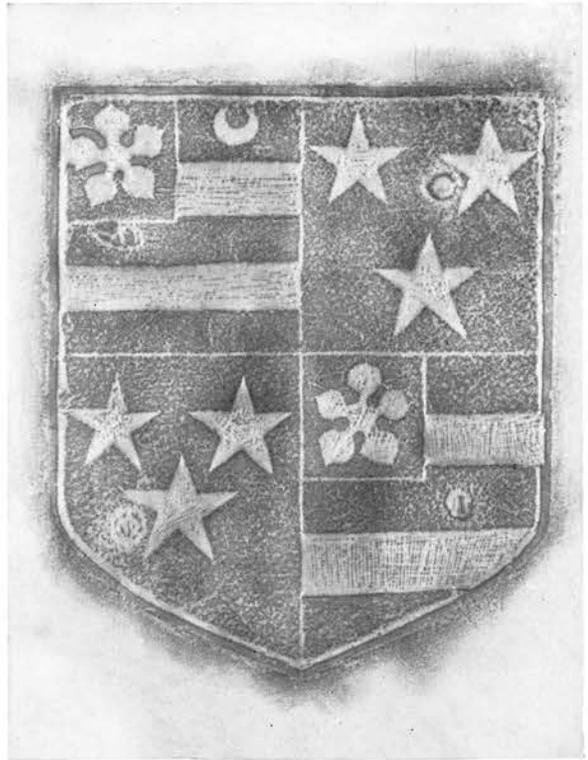


Ralph Griffin, F.S.A.
First Hon. Keeper of the Collection
(From a portrait by A. B. Connor, F.S.A., painted in 1935)

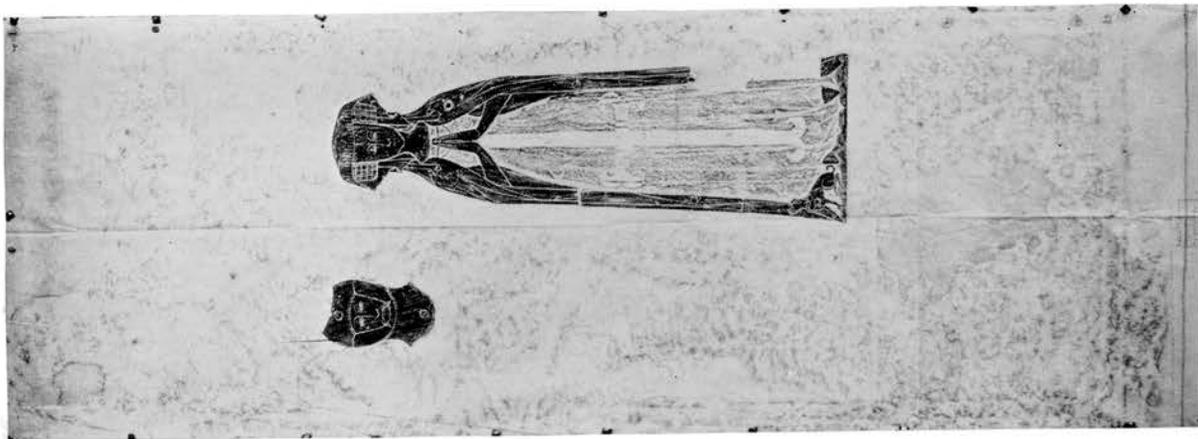


1 inch

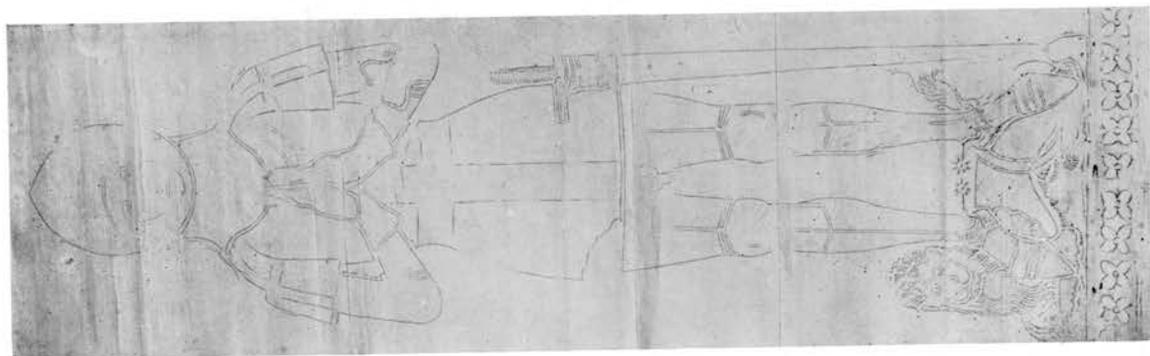
a. Little Shelford, Cambridgeshire.
Elena de Freville, 1380



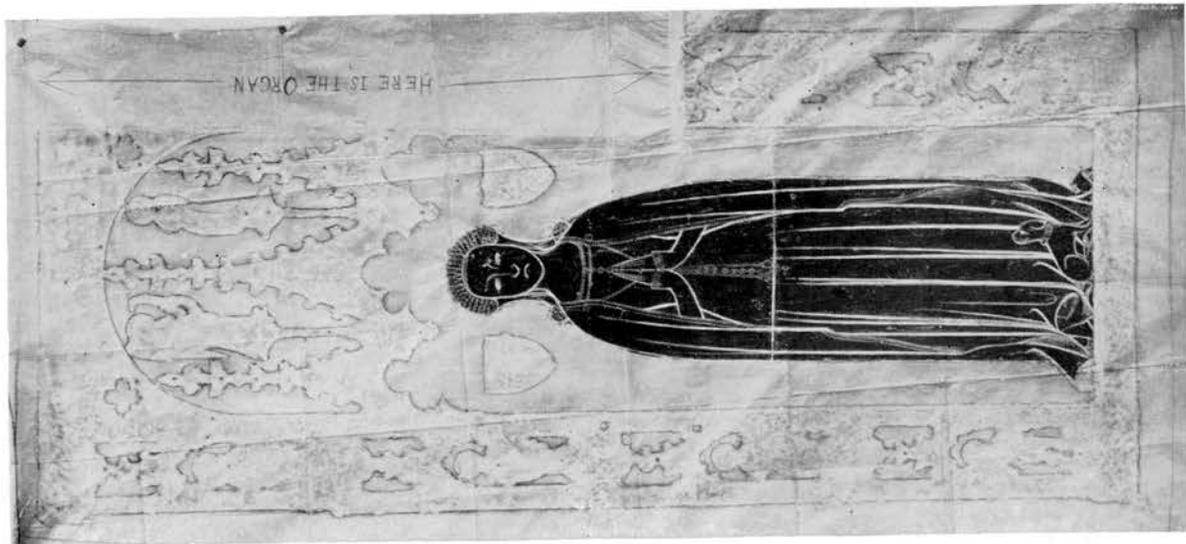
b. Trinity Hall, Cambridge. Shield from Brass to
Thomas Prestone, LL.D., 1598. Width of shield
7 inches at top



a. Great Snoring, Norfolk.
 Sir Ralph Shelton and wife Alice, 1424
 (From modern rubbing made 1927)



b. Great Snoring, Norfolk.
 (John Sell Cotman's rubbing of
 figure of Sir Ralph Shelton, 1424)



c. Gedney, Lincolnshire.
 Lady of the Roos family, c. 1390



a. Somerton, Oxfordshire.
Mr William Fermoure and wife, 1552



b. Wollaton, Nottinghamshire.
Richard Wylloughby and wife Anne, 1471

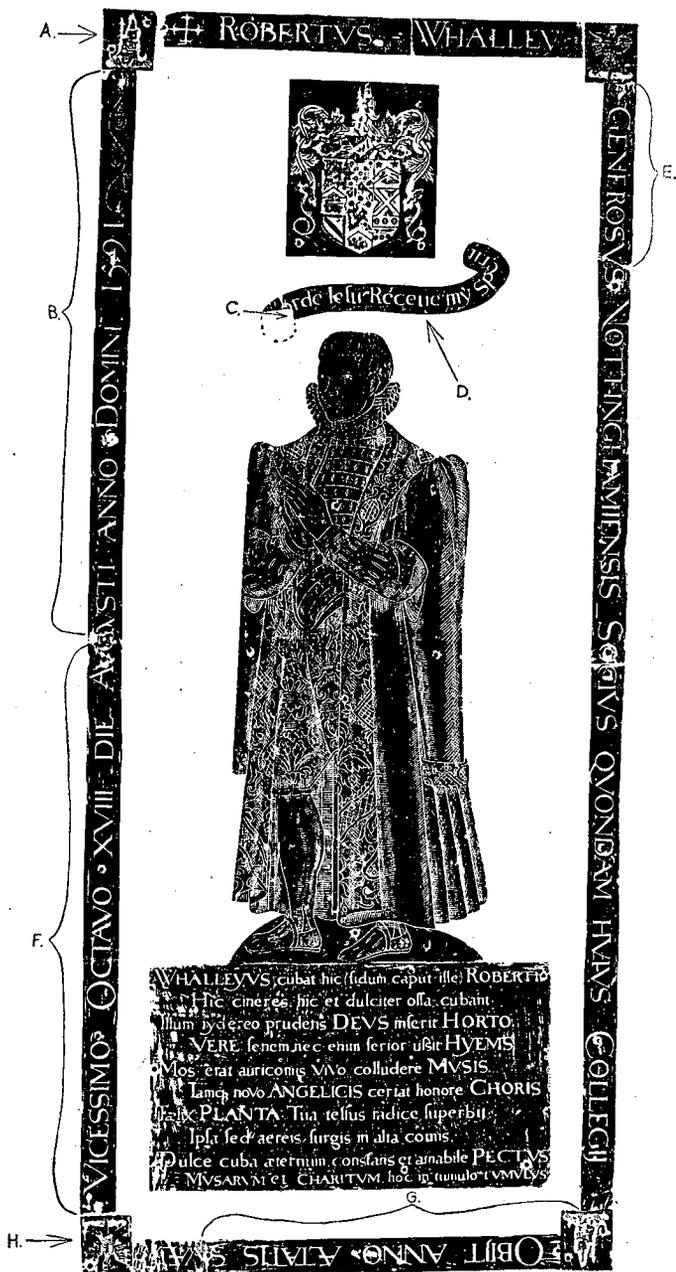


Fig. 1. Queens' College, Cambridge.
Robert Whalley, 1591
(From an old rubbing)



Fig. 2. Aldbourne, Wiltshire.
Incised alabaster altar tomb, Master John Stone, 1501

These tell an extraordinary story; two are old, of unknown date; two are modern, one made in 1927, the other in 1947. The most complete old rubbing is shown (Fig. 1); it is evidently the rubbing from the Rev. W. G. Searle's collection mentioned in the description of this brass in the List of the Brasses of Cambridgeshire¹ by C. J. P. Cave, O. J. Charlton and R. A. S. Macalister. It shows the pieces A, E, F and G which are now lost, and B and D which were lost for a time. It does not show item C on the scroll which appears on all the other rubbings and is now in place. The other old rubbing shows that items B, D, E, F and G were then lost, but it has item A which is now lost. This rubbing corresponds to the description of the brass given in the List of the Brasses of Cambridgeshire. The 1927 rubbing shows items B and D to be then still lost; the bottom of the slab was then partly covered so that three-quarters of the badge H (recently discovered to be palimpsest) and the piece of inscription joining it, were covered. The badge H was then facing the right way. The 1947 rubbing shows the brass in its present state after being moved in its slab on to the wall of the new chapel. Items B and D have been returned to the slab and the whole of the badge H and its adjoining piece of inscription are now visible. The badge, however, has been reversed, but as it is loose, it will shortly be refixed the right way up. All the returned items have been carefully examined and are original. Nothing is known of their whereabouts in the intervening period; no doubt they were kept somewhere in the College.

Figs. 3 and 4 are other examples of the information to be gained from old rubbings. These are the old and modern rubbings respectively of two brasses from Souldern, Oxfordshire—Mill Stephenson Nos. I and III. They may provide a correction to Mill Stephenson's List. He describes the heart and scrolls as No. I, c. 1460, with inscription lost, and the inscription (mutil.) to John Throckmorton as No. III.¹ The very battered old rubbing (Fig. 3) shows the inscription mutilated, two pieces lost from the left-hand scroll and divisions in the metal of the middle and right-hand scrolls: there is no mastic in the lines. The modern rubbing (Fig. 4) shows that the whole brass has been restored and relaid in a paving stone and the lines filled with mastic. The whole inscription is new with a blank piece of metal at its end to fit the indent; the missing pieces of scroll have been replaced and there are now no divisions in the metal. Mill Stephenson no doubt took his description from the rubbing in *Coll. Soc. Antiq.* (which I have not seen), but possibly the rubbing illustrated in Fig. 3 shows the state of the brass before relaying. The inscription may be contemporary with the heart and scrolls. Unfortunately the rubbing is not dated, and Haines's List is no help as he mentions the brass only in the Addenda (vol. II, p. 263) with an asterisk to show that he had not seen a rubbing.

Incised slabs, though not strictly part of the subject, are of the greatest interest, and some of the more important have been rubbed. One of the finest examples, to Master John Stone, 1501, at Aldbourne, Wiltshire, is illustrated (Fig. 2). The alabaster stone on an altar tomb seems to have been broken across

¹ *Monumental Brass Society Transactions*, vol. II, pp. 271-2 (No. 168).

² *List*, pp. 420-1.

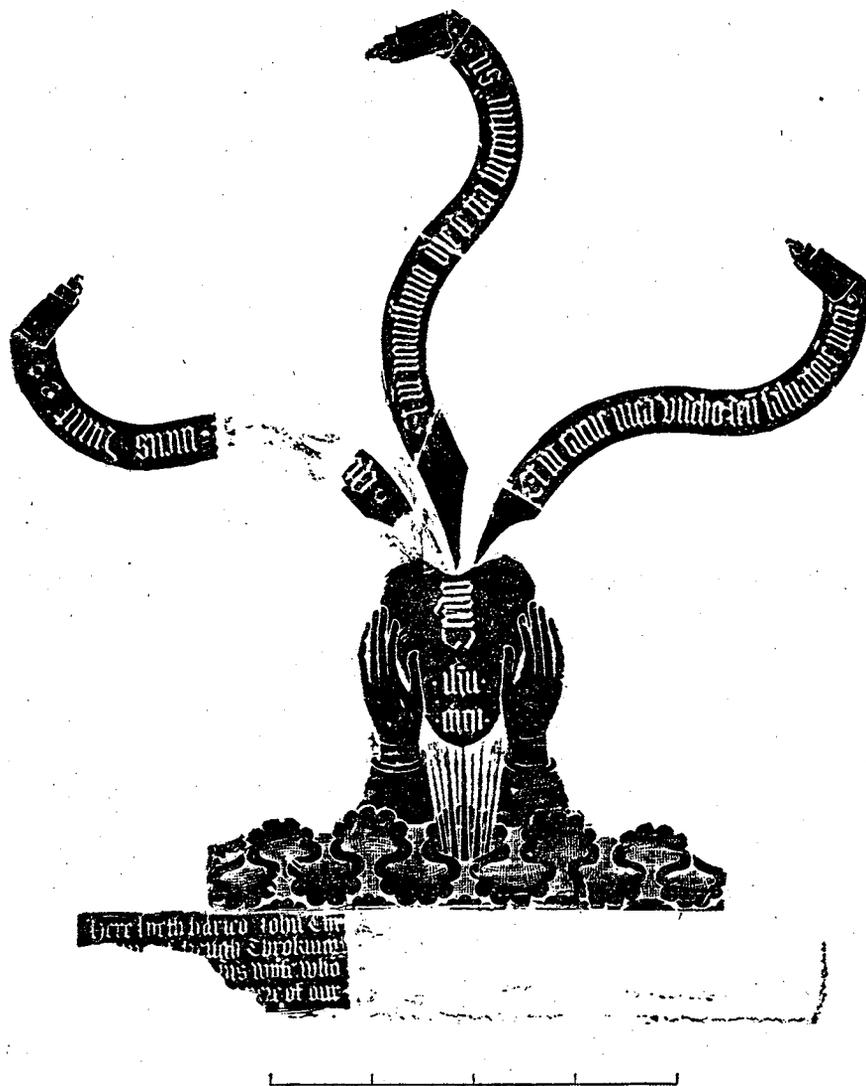


Fig. 3. Souldern, Oxfordshire. Heart Brass c. 1460 (M.S. I) and
Inscr. John Throckmorton (M.S. III).

(From an old rubbing before relaying and restoration)

the middle at some time and a small section in the middle has apparently been renewed.¹

The various journeys about the country have shown that, as often mentioned in the *Transactions* in the past,² the care of brasses is still not all that it should be. Many cases are still found of polishing with metal polish, covering with coconut matting

¹ The inscription is somewhat difficult to decipher; it reads: 'Hic iacet magister Johannes Stone pbandarius H qd' vacarius de Aldborne qui quidem Johannes obiit die mensis anno dni' millmo CCCCC -ms cui' aie' ppicietur Deus Amen.' I am indebted to Mr F. A. Greenhill, F.S.A. (Scot.), of Broughty Ferry for the 'pbandarius H ' and for confirmation of the rest of the inscription.

² See, in particular, *Monumental Brass Society Transactions*, vol. VII, p. 177.

or relaying in plaster which all rapidly destroy the surface. There are still far too many brasses covered by organs, pews and other erections. May I repeat, therefore, that the maximum attention required by a brass is a soft mat to protect it from tramping feet if it is on the floor, a wipe with a paraffin rag to clean it and a rub with

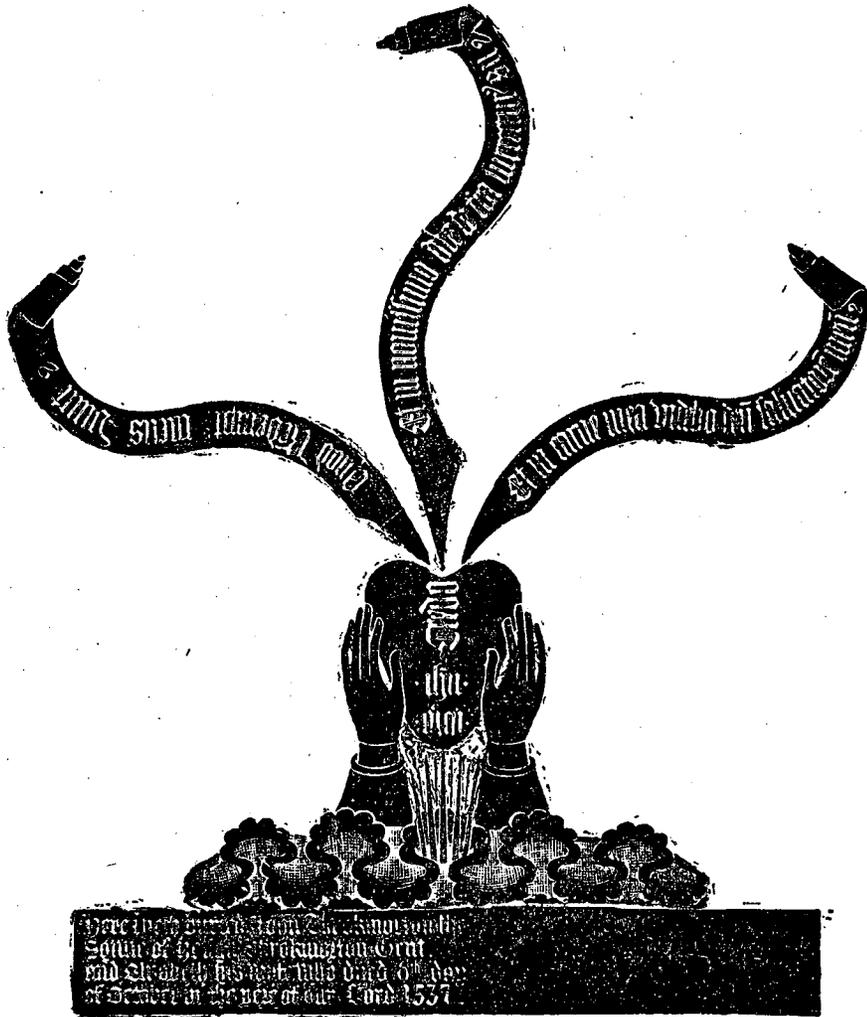


Fig. 4. Souldern, Oxfordshire. M.S. I and M.S. III
(Modern rubbing (1947) showing relaying and restoration)

a furniture polish to preserve its surface. The fragments of the church clock—found in one church in the Midlands—do not substitute effectively for a soft mat! The stone in which the brass is set is in most cases Purbeck or Bethersden marble, and it needs treatment to prevent disintegration. It should first be cleaned with soap and water; then, if necessary, benzene may be used. Then polish with beeswax and

turpentine, and, if necessary, a little putty powder on a cloth. In addition, a paste made of ceresine wax and toluene can be used. This method was devised by the Rev. E. G. Benson of Presteign, Radnorshire, and was approved by Mr Griffin.

The further illustrations, which are specimens of the modern rubbings in the Collection, have been chosen to show brasses not previously illustrated—Somerton, Oxfordshire (Plate *Xa*), and Wollaton, Nottinghamshire (Plate *Xb*)—or to supplement partial or imperfect earlier illustrations.

The Somerton brass (Plate *Xa*) to William Fermoure, 1552, is not mentioned in the *Transactions* or elsewhere, although it is of great interest. At Easton Neston, Northamptonshire, not many miles from Somerton, William Fermoure's brother Richard Fermer, merchant of the Staple of Calais, has a rather smaller brass of the same date.¹ The figures in these two brasses and in others at Ludford, Salop (formerly Herefordshire), to Richard Foxe and wife, 1554,² at Dry Drayton, Cambridgeshire, to a man of the Hutton family and wife, *c.* 1540³ and at Dinton, Buckinghamshire, to Thomas Grenewey and wife and Richard Grenewey and wife, both 1551, are all so similar that they must be by the same hand. The general drawing of the armour and of the ladies' dresses, the posture of the heads, slightly thrust forward and with rather pointed chins and the deeply etched lines on the men's faces are all striking points of resemblance. A further significant feature is that all show indications of being palimpsest. The Dinton brasses are so identified; Ludford and Dry Drayton are both made up of small pieces of metal, whilst Easton Neston is in a borrowed stone, the female figure being in the indent of a lady with a butterfly head-dress and the male in that of a slightly larger figure. The indications point to a central workshop at present unidentified, possibly using materials from despoiled churches.

The brass of Richard Wylloughby, 1471, Wollaton, Nottinghamshire (Plate *Xb*), was fully described by the Rev. H. E. Field in *Monumental Brass Society Transactions*,⁴ with that to Sir Robert Strelley, 1487, at Strelley in the same county which was the only one illustrated, so Plate IV *c* will fill the gap.

Two others, Edward Love, 1535, Stoke Lyne, Oxfordshire (Fig. 5), and Dame Margery Calveley, *c.* 1495, Ightfield, Salop (Plate XII *a*), have never been mentioned in the *Transactions*. Only the figures of Our Lord in Pity from Stoke Lyne and of St John the Baptist from Ightfield have been illustrated before. Both brasses speak for themselves; the curious late canopy at Ightfield is particularly interesting and the Stoke Lyne brass, with its fine shields, is a delightful little composition in its original stone frame on the chancel wall.

The discovery of the lady of the Roos family, *c.* 1390, Gedney, Lincolnshire (Plate IX *c*), has been reported and discussed in *Monumental Brass Society Transactions*.⁵ Mr E. M. Beloe's photo-lithograph (there mentioned) is the only other illustration and is now almost unobtainable.

¹ Hudson, *Brasses of Northamptonshire and Northamptonshire Architectural and Archaeological Society Reports*, vol. LIII, Fig. v, p. 12.

² V. and A. Mus. List, Pl. 31.

³ *Monumental Brass Society Transactions*, vol. III, p. 4.

⁴ Vol. III, pp. 219 et seq.

⁵ Vol. I, pt. VIII, pp. 11 and 12 and pt. IX, p. 21.

The three other illustrations of John Sleaford, 1401, Balsham (Plate XI*b*), Sir John Bernard, 1451, Isleham (Plate XII*b*), and William Coke, 1553, Milton (Plate XII*c*),¹ all in Cambridgeshire, show some of the fine brasses near Cambridge that the early



Fig. 5. Stoke Lyne, Oxfordshire. Edward Love and wife Alys, 1535.

members of the Cambridge Antiquarian Society and the first members of the C.U.A.B.C. must have rubbed. Fortunately, perhaps, none of them apparently emulated the Rev. J. M. Neale, the Rev. B. Webb and the Rev. E. J. Boyce, the three

¹ Possibly another palimpsest.

originators (when undergraduates) of the Cambridge Camden Society, who, in order to obtain support for the projected Society, are reported to have waited on their Tutor, Archdeacon Thorpe, in his room one evening, carrying the brass of William de Fulbourne from Fulbourn, Cambridgeshire, and to have laid their case before him. They extracted a promise from him to call the public meeting at which the Cambridge Camden Society was later formed.

These last illustrations show the methods of rubbing larger brasses developed under Mr Griffin's direction. His first principle was that, for Museum purposes, rubbings must never be cut out and mounted, but must show the whole brass with all its component parts—including indents—in their correct relative positions. That may seem a comparatively simple proposition to-day, but it was exceptional to the old brass rubbers, using narrow lining paper. Instead of lining paper, therefore, Mr Griffin introduced Architect's Detail Paper which is made in three widths—30 in., 40 in. and 60 in.—the widest being sufficient for all but the largest brasses. This paper should, however, be chosen with care; it is generally thinner than lining paper and some makes have become very brittle after a few years. Any paper showing signs of a yellowish, slightly oily transparency should therefore be avoided. Since the War, a slightly thicker detail paper has been found which is 72 in. wide. This promises much better, though time will be the only test of its lasting qualities.¹

In rubbing the larger brasses, where the indent used to be outlined with heelball, it was a short step to the use of a dabber to indicate the indent and to show the edge of the brass as a guide before using the heelball. There followed naturally the present method whereby a rubbing of enhanced value for Museum purposes and of improved artistic appearance is obtained by rubbing the brass and dabbing the whole stone so that the complete monument is shown: Plates IX *a* and *c*, X *a* and *b*, XI *b*, XII *a* and *c* show this method. The use of the 72 in. paper has made it possible to extend the rubbing where necessary to include the shields at the sides of an altar tomb (Plate X *a*).

Smaller brasses, particularly inscriptions, are done by the 'dabbing' method on tissue paper obtained from a special mill and of a tougher quality and larger size than the average. It is sufficiently strong to take a rubbing with heelball of very lightly engraved brasses. This latter method is very suitable for eighteenth-century brasses which are generally very lightly engraved (see Plate XIII). The washleather pad for dabbing was found to produce too indefinite a result, so the brass rubber's own finger is now used inside a small piece of washleather. The finger, being sensitive, feels out the lines much more accurately and produces a sharper and darker result. The shield from the brass of Thomas Prestone, 1598, Trinity Hall, Cambridge (Plate VIII *b*), is an example of this method of dabbing.

The dabbing method on detail paper is now generally used for indents of lost brasses, the edges of the indent being outlined with heelball. The rubbing of Elyas de Beckingham from Bottisham, Cambridgeshire, illustrated in *Monumental Brass*

¹ This paper can at present only be obtained in a large quantity wholesale at this width, so is not readily available for the private brass rubber.

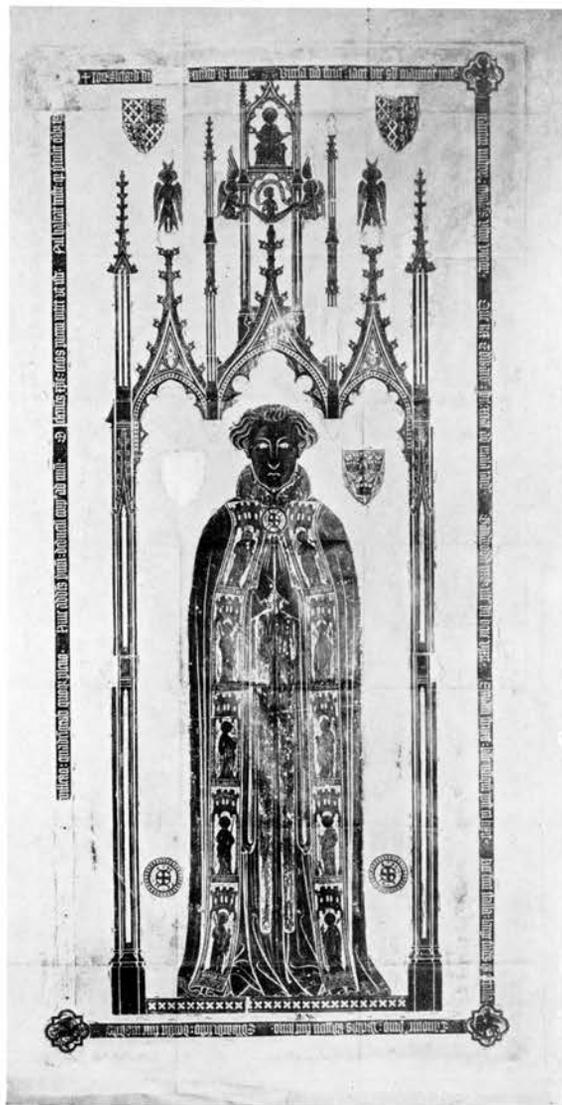
Society Portfolio (vol. v, pt. 9, pl. 45), was made with heelball specially for the purpose, but even here (though it was not possible to reproduce it by the method then used) the inside of the indent was dabbed with satisfactory results. We should pay greater attention to indents; they can be most instructive; there must be many not yet recorded that would repay study.

It can be seen, therefore, that the work begun by the early brass rubbers of the 1840's, continued by Mr H. F. Bird and brought to its climax by Mr Ralph Griffin, F.S.A., has been nearly completed. A collection of national importance has been created which it is hoped will be a permanent record of the past and a mine for research in the future.

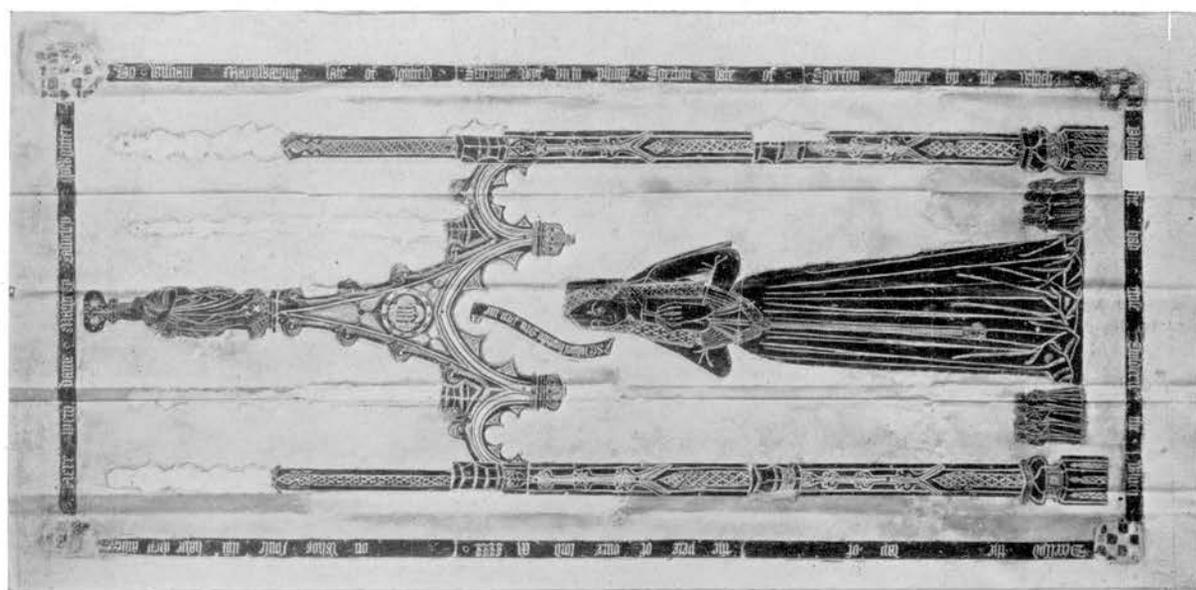
The Collection, which originated in the troubled 1840's, kept its Centenary in the uncertainty of 1948: we may hope that there will still be antiquaries to witness its second centenary, to draw instruction from the past it commemorates and to gain inspiration from the craftsmen it honours.



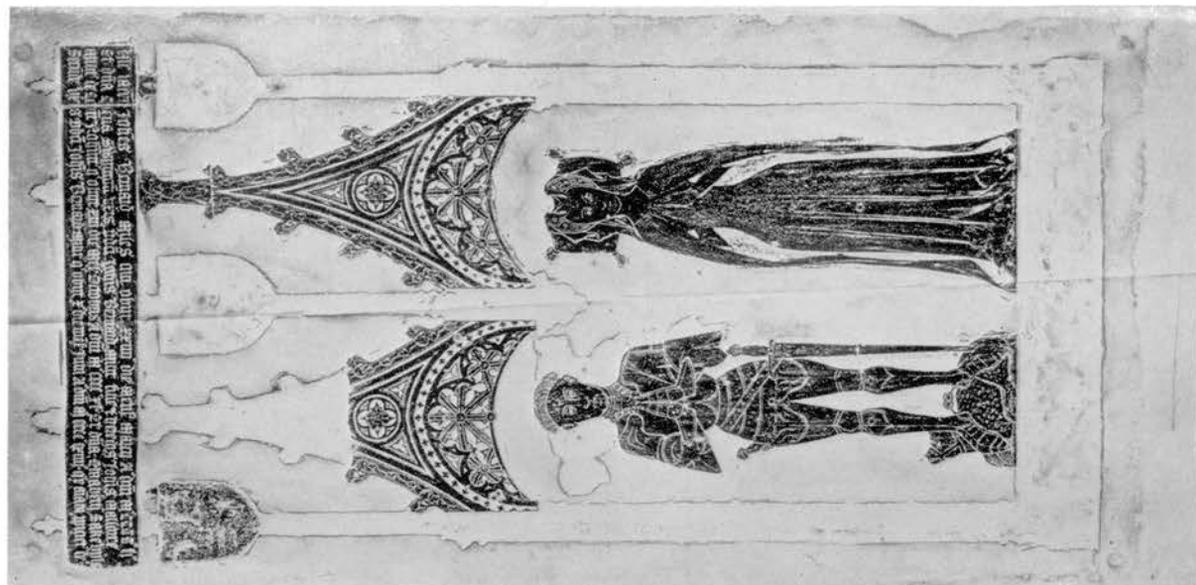
a. Dyrham, Gloucestershire.
Sir Morys Russell and wife Isabel, 1401



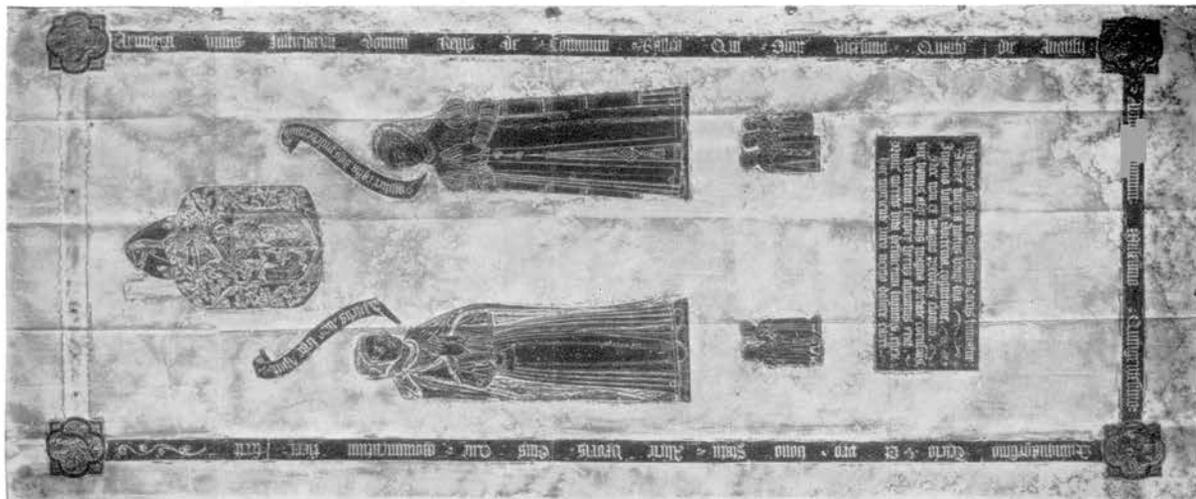
b. Balsham, Cambridgeshire.
John Sleaford, 1401



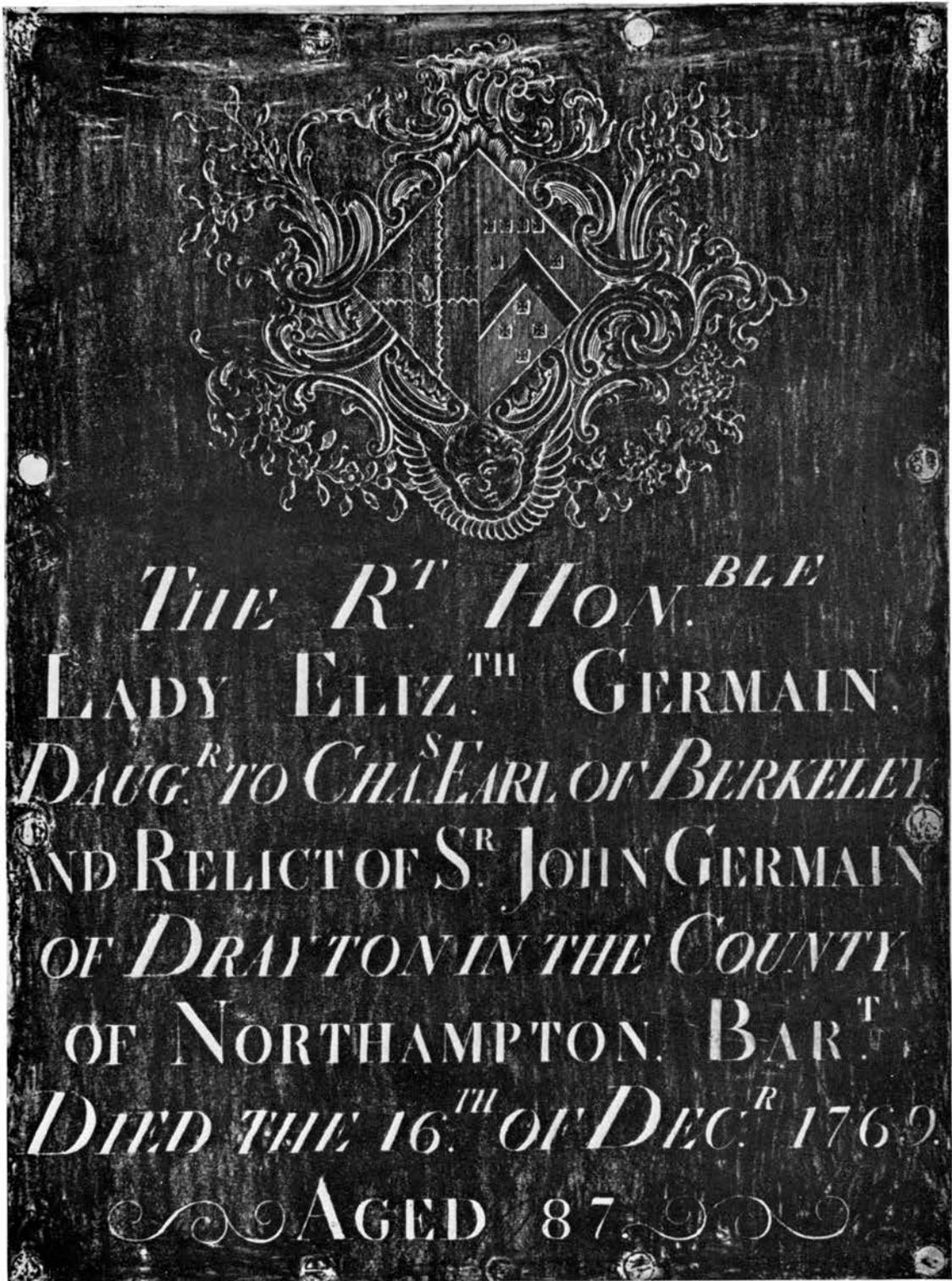
a. Ightfield, Shropshire.
Dame Margery Calveley, c. 1495



b. Islcham, Cambridgeshire.
Sir John Bernard and wife Ellen, 1451



c. Milton, Cambridgeshire.
William Coke and wife Alice, 1553



Lowick, Northamptonshire. Lady Elizabeth Germain, 1769. Size 12 inches by 16 inches



Jug decorated in sgraffito technique, Trinity College (see *Archaeological Notes*)

ARCHAEOLOGICAL NOTES

C. I. FELL AND G. H. S. BUSHNELL

BRONZE AGE

Two bronze implements have recently been given to the Museum—a short bronze rapier (49.694) and a looped and socketed bronze axe (49.695). The first comes from Padnal Fen, Prickwillow, near Ely, and was presented by the finder, Mr J. R. Howe. It was found in 1949 during drainage work, lying in peat 3 ft. below the present surface and 2 ft. above the fen clay. The weapon is 12 in. long and has two rivet holes in the trapezoid hilt. One of the holes is broken and both rivets are missing. The blade tapers to a point and is slightly bent. A nodule of marcasite was found near the rapier and may have been used as a primitive flint and steel. The National Grid reference for the find is 562829.

Little is known about the looped and socketed bronze axe which has been given by Major Gordon Fowler. It was found in May 1949 by Mr L. Butcher on Kisby's Farm near Southery, Norfolk. The exact find spot is not known. It is $4\frac{1}{5}$ in. long, 2 in. wide at the cutting edge, which has been slightly damaged. The socket is oval, measuring $1\frac{3}{8}$ in. by $1\frac{1}{8}$ in. in diameter.

The Rev. J. C. Hawthorn of Chatteris has shown us a looped and socketed bronze axe which was found in 1947 by Mr H. Bradshaw at Langwood Hill, 2 miles east of Chatteris, in gravel. (National Grid reference about 421857.) It is $3\frac{2}{5}$ in. long and has the square socket and three raised ribs characteristic of the 'Yorkshire' type. The axe is now in the Museum at Chatteris.

ROMANO-BRITISH

Four Samian vessels with potters' stamps, all from Great Chesterford, have recently been presented to the Museum.

Part of a dish of Dragendorf Form 18/31 has been given by Malcolm Potts (No. 50.14) and bears the stamp *TEMPERA*. This is an unknown potter, probably of Lezoux and has been dated by Dr Felix Oswald to the Hadrian/Antonine period, probably between A.D. 130 and 140.

Part of a cup of Dragendorf Form 33, given by Mr F. E. C. Hills, dates from the same period (No. 50.244). It is 5 in. in diameter at the rim and $2\frac{3}{4}$ in. high. The stamp on the inside of the base reads *CUDI.* and is the mark of *CVDVS* of Lezoux (?). This potter's ware has been recorded in this country at Newstead and Richborough.

A large, decorated bowl of Dragendorf Form 37 was found in a well-shaft and presented by Mr M. F. Howard (No. 50.243). It is decorated in free style with lions, stags, hares and other creatures, below a band of ovolo ornament which starts 2 in. below the rim. On the plain zone above the base is the reversed stamp *HO* which

has been identified as that of CRICIRO of Lezoux (Trajan/Hadrian) and is known on other bowls of this form found at Chester, Maldon, Wroxeter and Mumrills. The bowl has been riveted in at least three places with leaden rivets showing that this finer ware was valued by its owner. It measures 10 in. in diameter at the rim and $5\frac{1}{4}$ in. deep. Close by, in the same well-shaft, an undecorated flanged bowl of Dragendorf Form 38 was found, stamped ANAIL. F, the work of ANAILLVS of Lezoux (Trajan/Hadrian). This bowl is now in the Museum of the Leys School, Cambridge.

Part of a cylindrical bowl of Dragendorf Form 30 was collected by Mr R. M. Butler and has been restored (No. 50.245). The design consists of a series of medallions and rectangular panels containing animal figures alternating with vertical bands of formal ornament; a border of ovolo starting $1\frac{7}{8}$ in. below the rim delimits the decorated area. On one of the vertical bands the stamp DIVIX is embossed. This is the mark of DIVIXTUS of Lezoux, who worked in the Trajan/Antonine period, and whose wares are not uncommon in this country. The bowl is $5\frac{5}{8}$ in. deep and measures $6\frac{1}{4}$ in. in diameter at the rim.

MEDIEVAL

In our *Proceedings*, Vol. VIII, 1893, pp. 292ff., Mr William White described some objects dug up in Trinity College. Most of the material remained in the College Library until recently, when it was given to the Museum of Archaeology and Ethnology.

Among other things found under the extension to the Library on the north side of Nevile's Court was one of particular interest, described by Mr White as follows: 'The fragments of a large vessel in red ware, ornamented with figures of whales or monster fish rudely incised, so as to show the red ware through a creamy green glaze. It is evident that the vessel has been fired a second time in order to cover the whole with a blotched green glaze of a darker shade. It shows marks of the lathe, has a well turned flat rim, and a zigzag ornament running round the neck.' Five sherds, which could be joined together, came to the Museum (No. 49.164); they form part of the neck and upper part of the body of a large jug decorated, as Mr White implies, in sgraffito technique (Plate XIV). The vessel is of red ware and there is a buff slip, thin or absent in places, through which the design is scratched freehand. The remaining portion is partly covered with a clear glaze mottled with green. The design consists of a trefoil on a stalk, between a fish with closed mouth on the left and one with open mouth and fierce teeth on the right, but in each case little but the head survives.

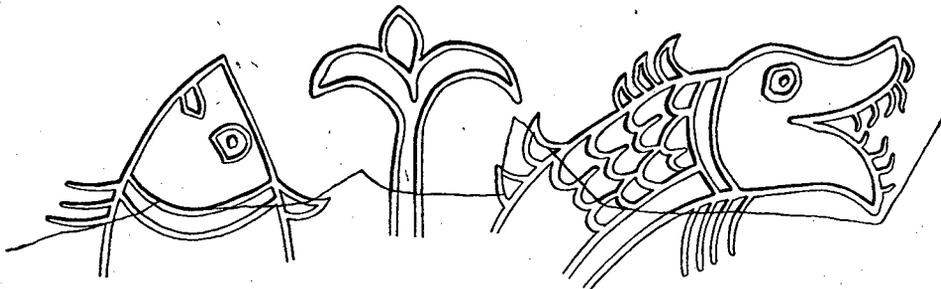
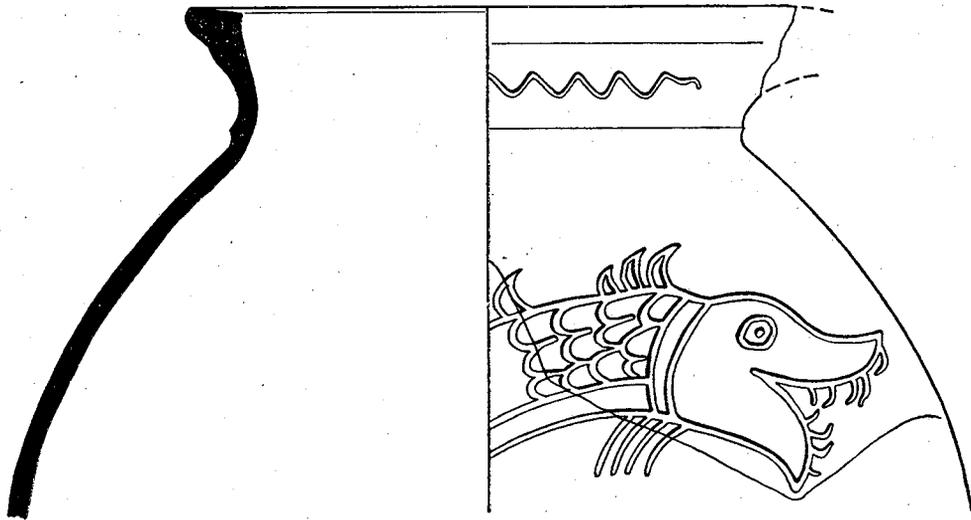
The date is not certainly known. The writer (G. H. S. B.) is inclined to place it early in the fourteenth century, rather earlier than Mr Dunning, who has been good enough to contribute the following notes and the drawing. Further fragments of similar technique have recently come to light and will be described in the next issue.

NOTES ON THE TRINITY COLLEGE JUG

by G. C. DUNNING

Two points in connection with the Trinity College jug require a word of comment.

The first point concerns the sgraffito technique of the decoration, in which the lines are deeply incised through the slip to expose the red body colour beneath. This technique has rarely been observed on English medieval pottery, and indeed



The Trinity College Jug

I am aware of only two other instances. The first is an ovoid jug of unknown provenance but doubtless a local find, also in the Museum of Archaeology and Ethnology. On the front is an apron of yellow glaze, through which is incised a symmetrical design of a vertical wavy line bordered on each side by a large leaf, so as to expose the red body ware. The other jug is in the Canterbury Museum,¹ and on the front it has a large shield incised through buff slip to the red body, and covered by mottled green glaze.

¹ B. Rackham, *Medieval English Pottery* (1948), p. 21, pl. 59.

The origin of sgraffito technique does not concern us here, and reference may be made to a recent survey by Mr Rackham.¹ The two jugs mentioned above may not be earlier than the late fourteenth or fifteenth century, the date suggested by considerations of shape and fabric; and the design on the jug at Cambridge in particular looks like a crude version of the finely painted or incised decoration on Italian Maiolica. But it is worth mentioning that sgraffito technique was already known in North-west Europe at an earlier medieval date. As far as England is concerned, the immediate source is in Western France between La Rochelle and Saintes. In this region sgraffito decoration is found on bridge-spouted jugs of fine quality ware. These are not closely dated, but in character and technique they agree closely with the polychrome jugs of this region, which were carried to Britain by the Gascon Wine Trade during the latter part of the thirteenth century. The decoration and other features of the French polychromes were imitated in this country, and it is possible that English potters also became aware of the sgraffito technique on jugs imported from France.

The second point concerns the fishes on the Trinity College jug. Zoomorphic forms are comparatively seldom depicted on English medieval pottery, and only one other site is known to me where fishes are drawn on the pots, namely the late thirteenth century pottery kilns at Rye.² Here one pot has a single fish, and on another is a group of four fishes realistically drawn, among which a flatfish and a sturgeon may be distinguished.

¹ B. Rackham, 'Italian Maiolica and China', *Trans. Oriental Ceramic Society*, vol. 19 (1942-3), p. 9.

² *Sussex Arch. Coll.*, LXXIV, 53, pl. VII, 2 and pl. VIII, 1.

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