

PROCEEDINGS  
OF THE  
CAMBRIDGE ANTIQUARIAN  
SOCIETY

(INCORPORATING THE CAMBS & HUNTS  
ARCHAEOLOGICAL SOCIETY)



VOLUME LXX

1980

IMRAY LAURIE NORIE AND WILSON

1981

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THE UNIVERSITY OF CHICAGO  
DEPARTMENT OF CHEMISTRY

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BY  
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AND  
R. F. FIESHER

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ADVENTURES OF A SCREEN\*  
INIGO JONES IN WINCHESTER AND CAMBRIDGE

† J. M. G. Blakiston, F.S.A.

I

The foundation stone of the Cambridge University Museum of Archaeology and Anthropology, as we learn from a plaque beside the main entrance, was laid on 14 May 1910. There is nothing in the inscription to disclose that one of the interior walls of the museum started life in the early 17th century as an important feature of a distant cathedral. Yet such is the surprising fact. For there, on the second floor, stands the central section of that classical screen by Inigo Jones which formerly separated nave from quire at Winchester (Plate I). What is known about the history of this monument and its strange migration to Cambridge?

II

Inigo Jones's screen marked the climax of various works undertaken in Winchester Cathedral during the 1630's in the spirit of the current Laudian reform. An earlier operation was the construction of the tower vaulting in 1634/5. Proof is lacking that the Crown was financially involved, but the ingenious chronogram in the centre of the vault has suggested the hand of Jones. Such conceits seem, however, to have been equally characteristic of the then Dean of Winchester, John Young.

The first step towards the realisation of the screen was taken in 1635. Laud's Vicar General, Sir Nathaniel Brent, on his visitation of Winchester in June, spoke of the general obligation to care for "God's House" and later reported to the Archbishop that the Cathedral was "very much in decay". Whether or not Brent had particularly in mind the state of the *pulpitum*<sup>1</sup> which the screen was soon to replace, we do know that Charles I, visiting Winchester in September 1636, explicitly disapproved of this feature. The circumstances are illuminated by a draft letter from Bishop Matthew Wren of Norwich (a former prebendary of Winchester) to Archbishop Laud, dated 20 October from Newmarket, where Wren had been seeing the King. This is the essential passage:

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\* This essay is an adaption of a series of articles which appeared in the *Winchester Cathedral Record* in 1976, 1977 and 1978 and is published in its present form with the kind permission of the Friends of Winchester Cathedral.

† The Editor regrets to report the death of the author, shortly after correcting the proofs of this article in April 1981.

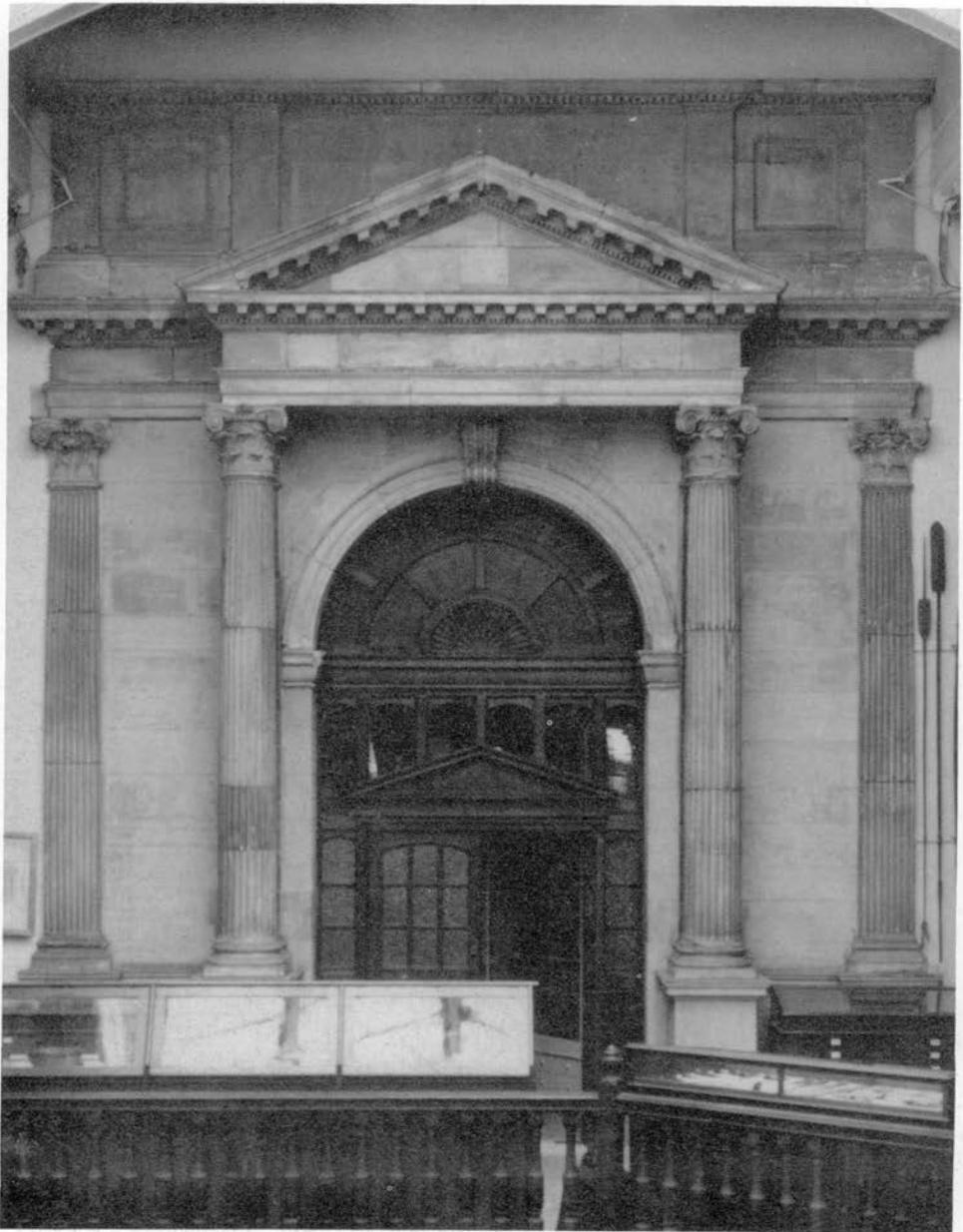


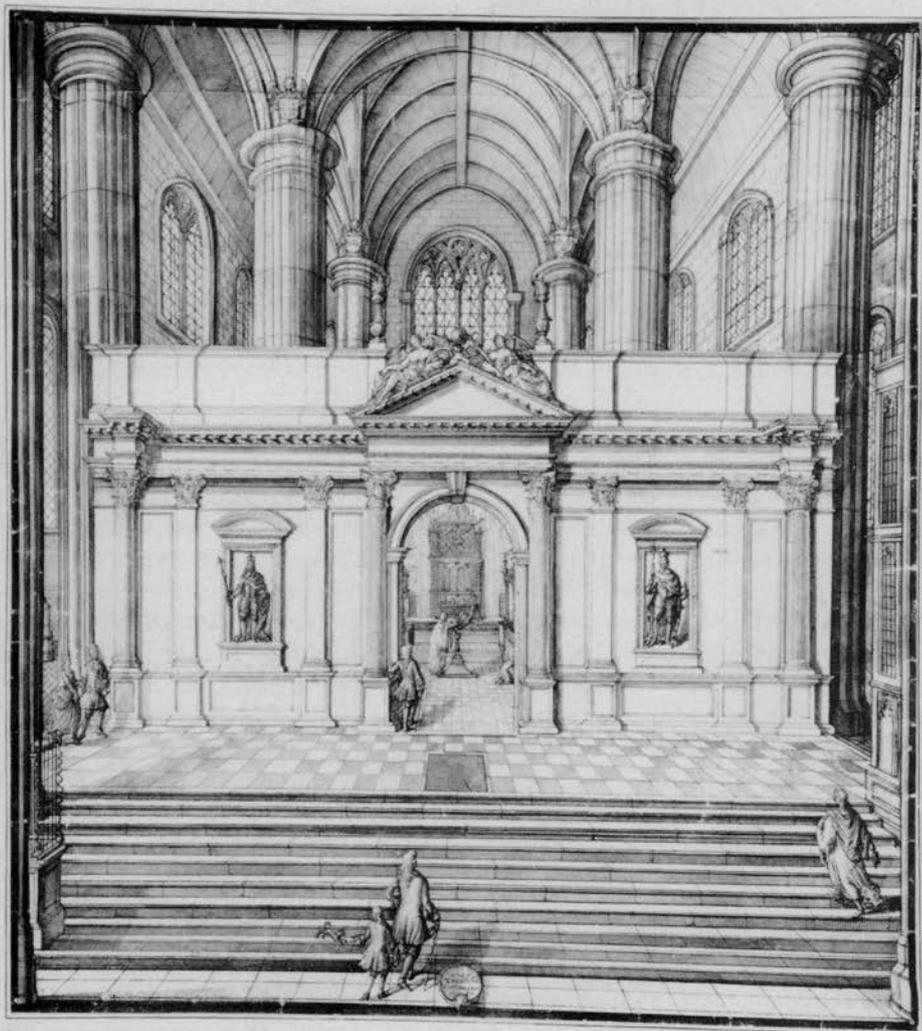
Plate I. The central component of the screen as installed by Jackson  
in the Cambridge University Museum of Archaeology  
and Anthropology  
*(By courtesy of the Museum)*

“Upon occasion of a lett<sup>r</sup> written by m<sup>r</sup> Deane of Winton to m<sup>r</sup> Elphinston [perhaps William Elphinstone, King’s cupbearer] his ma<sup>tie</sup> was pleased to tell me that when he was last at Winton, he much disliked the placing of the Chapter house, w<sup>ch</sup> stands cross the Navis Ecclesiae, before the West dore of the Quier at such distance, that a good space of the church is therby lost & the prospect much hindred, in somuch that he – [?] willed the Deane to take it down. But the Deane now by his lett<sup>r</sup> proposes that he hath confered with workmen, and finds, that they can remove the whole structure, and set it close up to the West end of the Quier, instead of the partition between the Quier & the Body of the church, w<sup>ch</sup> he conceives would not be amiss, it being good ancient work, & standing upon marble pillars”.

The King seeming inclined to change his mind accordingly, Wren had persuaded him to submit the matter to the Bishop of Winchester (Walter Curle) who was then to report to Laud, the latter finally advising the King as to how he should instruct the Dean.

We have no means of tracing the stages by which Wren’s plan may have been put into effect; but at some point Inigo Jones must have been entrusted with the preparation of a design for the new screen and an entry in Dean Young’s *Diary* for 10 April 1637 seems to be recording a final move in the whole transaction. Young had that day been visiting Bishop Curle at Waltham, having sent in advance a letter he had received from the Archbishop. We may guess that this letter either decided in favour of the Jones screen or (more probably, in view of the dates) reinforced a decision already taken, for “His L. promised at his retourne to set about the taking doune of the Chapter house and new building a front to the Queer”. Clearly then no work had yet started on the screen by early April 1637.

Young has nothing to say in the *Diary* about his own views and aims. It is possible that his counter-proposal was actuated by considerations of thrift, by a fear that the Crown might ultimately not be prepared to bear the cost of a new screen. There are indeed no documents to show that it was, while an entry in the Cathedral accounts reveals that in 1638 the not inconsiderable sum of £234-4-0 was “Laid out for part of the charge w<sup>ch</sup> the church hath bin at this yeare in pulling down the old chapter house<sup>2</sup> & erecting the new building before the Quire ...”, which implies at least some sharing of the burden. The same year sees (17 June) the sculptor Le Sueur’s engagement with the King “to cast in brasse two statues” representing James I and Charles I to be “delivered to the surveyor of his Ma<sup>ties</sup> workes in March ensuing”. The surveyor was of course Inigo Jones, who witnessed the agreement, and the figures were to fill the niches in his design. In the event the final payment to Le Sueur for his statues and for their transport to Winchester was only made on 5 November 1639. It was specifically intended to cover the “erecting” as well as the “carrying” of the figures. Yet the Cathedral accounts show a payment of £18-0-0 to the Dean and Chapter “to the king’s workemen for setting up the statues sent by his Ma<sup>ties</sup>” and of a further £2-1-6 “to other workemen for helping about the same”.<sup>3</sup>



ENTRANCE TO THE CHOIR WINCHESTER CATHEDRAL.

*The work of Inigo Jones, and removed thro' the  
 History and Antiquities of the Cathedral Church of Winchester  
 by Andrew Gifford.*



Plate II. Charles Woodfield's drawing (1714) for the engraving in Gale's  
 guide book  
 (By courtesy of the Society of Antiquaries)

The whole work must have been completed by early in 1640. If it may certainly be regarded as an "exercise in royal piety, comparable on a lesser scale to the building of St Paul's portico" (Summerson), there can be no doubt that in all these cases the capitular body, and the diocese as a whole, were frequently called upon to supplement the royal largesse. Their efforts (including subscriptions to St Paul's) had already been favourably commented upon by the Vicar General in 1635.

### III

What remains of the screen to-day is divided between the Museum of Archaeology and Anthropology and the north triforium of the Cathedral: in Cambridge a coherent but only partial reconstruction, in Winchester a hoard of impressive fragments. To determine what it looked like as a whole it is therefore easier to start with the available representations of its appearance. The most familiar and the earliest to be published is the engraving contained in the *History and Antiquities of the Cathedral Church of Winchester* by the Earl of Clarendon and Samuel Gale (1715). The drawing by Charles Woodfield from which it was taken (Plate II) is dated 1714. Michael Van der Gucht has made a faithful reproduction, his only appreciable deviations being to excise the small conch bearing the date and somewhat to enlarge the pavement area.

Van der Gucht need never have seen the Cathedral. Woodfield must to some extent have worked on the spot. The glimpse of the Edington Chantry, for example, is rightly noted by Atkinson as proof of the fact, while Mr Simon Jervis in discussing the Cathedral woodwork accepts Woodfield's representation of the lectern and the Presbytery altar-rail as serious evidence. But of the pair of winged angels reclining on the central pediment and of the pedestalled ball at the apex Atkinson is of opinion that they "obviously proceed from the brain of Mr Woodfield and not from that of Inigo Jones".

These features are indeed missing from extant representations of the screen made a century later (Ackermann, Britton). Yet the figures did "proceed from the brain ... of Inigo Jones", as is proved by an undated drawing in the collection of the Royal Institute of British Architects inscribed by Jones's pupil John Webb "of Inigo for the Skreen of Winchester Ch", in which figures similar to Woodfield's adorn the pediment (Plate III). Though this drawing differs in various particulars from Woodfield's, here is the authority of Jones for the angels.

Can they have existed in Woodfield's day? The lack of physical evidence from either Winchester or Cambridge and of the least documentary indication from any source argue strongly against the possibility. But if the figures never materialised, it must be conjectured that Woodfield had access to a Jones drawing – not necessarily the one mentioned – and saw fit, or was directed, to represent not simply what was before his eyes in the Cathedral but also what he – or Gale – knew to have been in the master's mind. Jones's drawings passed on his death in 1652 to John Webb, but by 1714 they were mostly in the hands of John Talman, son of the architect of Chatsworth. There is nothing to suggest that the obscure Woodfield was on borrowing terms with him. But

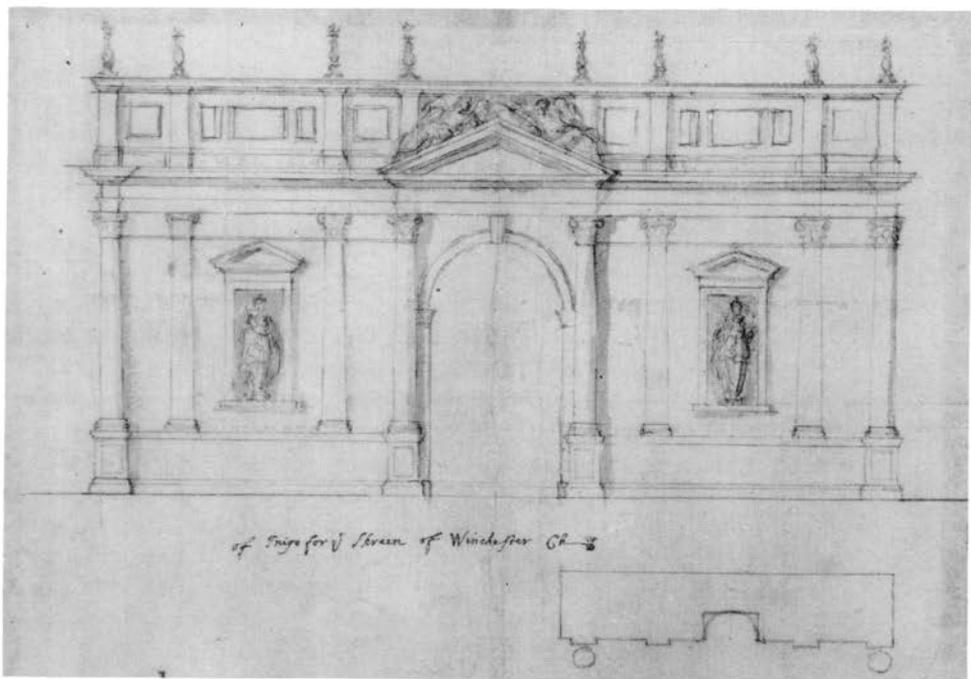


Plate III. Inigo Jones's undated design for the screen  
 (By courtesy of the Royal Institute  
 of British Architects)



Plate IV. T. G. Jackson at Winchester Cathedral, 1910  
 (From *Recollections of*  
*Thomas Graham Jackson, O.U.P.*, 1950)

his employer, Samuel Gale, could have been; for both he and his elder brother Roger were closely associated with Talman as founding officers of the reconstituted Society of Antiquaries. If Woodfield was able to use a Jones or Webb drawing, this would seem to be the channel through which it reached him.

A further comparison between Jones's surviving sketch and Woodfield's drawing shows that 1) the panelling systems in attic and dado are almost exactly reversed, 2) the straight-sided pediments of the aedicules are now curved, 3) the columns (but not the pilasters) have acquired fluting, 4) the eight pinnacles on the parapet are reduced to two. Some of these features certainly became fact; but the impression remains that Woodfield was working at least as much from a Jones (or Webb) drawing as from the screen itself.

In the early 19th century engravings already mentioned the screen has to take its place in the setting of the whole interior. Consequently the detail is hard to pick out. But these views agree in excluding the pediment figures, the ball between them and all the Jonesian pinnacles. In general they are perhaps more reliable than most of the iconography of this subject. Yet Britton is prepared to publish one plate which eliminates the screen altogether! A century later again we find artists restoring the angels to their reconstructions, among them G. H. Kitchin (*Country Life*, 22 May 1909) and the architect of the Cambridge museum, T. G. Jackson, whose drawing (12 April 1910) hangs beside the screen.

#### IV

At this point the stones themselves must give their evidence (Plates I, V and VI). In circumstances which will be described later Jackson removed the centre portion of the screen to Cambridge and embodied it in the new building in Downing Street; while the rest of the surviving masonry must still be examined in Winchester Cathedral. Together they show on the positive side:

- 1) that the pediments of the niches are indeed curved as in the Woodfield drawing;
- 2) that the pilasters as well as the columns are fluted;
- 3) that there were panels in the attic storey after the pattern of the R.I.B.A. drawing (Framed with the elevation drawn by Jackson for the museum is a "Sketch from an old Print" clearly derived from Van der Gucht's engraving of Woodfield in which the panelling is *not* shown: knowing better, Jackson thought proper to insert it.);
- 4) that as in Woodfield the cornice and the pediment are ornamented with dentils.

On the other hand an inspection of the central pediment undertaken by Mr (now Dr) David Howarth gave no ground for believing that the angels or the pedestalled ball ever existed; nor has any material evidence come to hand for Woodfield's twin pinnacles. The frames of the niches are lost. In the case of the dados, Jackson's



Plates V *a.* and *b.* Some of the sculptured fragments now stored in the triforium of the North Transept of Winchester Cathedral  
(*Photograph by Murray Davison*)



Plates VI *a.* and *b.* Some of the sculptured fragments now stored in the triforium of the North Transept of Winchester Cathedral  
(*Photograph by Murray Davison*)

elevation assumes panelling in the same sequence as shown by Woodfield; but, as he himself notes on the drawing, "All this part is missing". It may be remarked that Jackson has been content with solid blocks in his reconstruction.

The material used for the cornice and all the delicate sculptural work on the screen is Chilmark stone. For other parts of the masonry Jackson discovered that the old *pulpitum* had been laid under contribution, and fragments may still be seen in the triforium with Gothic tracery on the back. This is all Devonshire Beer stone. Neither material is ideally suited for external use; hence the ultimate rejection of proposals to set up the screen outdoors in the 1880s, in 1909 and again in 1964.

The use of existing masonry was no doubt primarily a matter of convenience for Jones. But it is conceivable that he welcomed the resultant colour contrast, in view of the effect which, as Mr Lees-Milne shows, he deliberately planned in the Banqueting House, Whitehall, by the use of three different stones.

## V

Though some uncertainty may yet remain about the details of the completed screen, there can be none about its status as a particularly fine example of Jones's architectural thought. This means that it is a learned work whose origins must be sought in the great Italians whose books and drawings he had collected on his second Italian journey (1613-14): Serlio, Scamozzi and Palladio; and behind them, in the Ancients. Some of the components of the screen were already present in the early design for the façade of St Paul's, now dated c. 1621;<sup>4</sup> and these included not only the niches containing statues but also a central doorway with figures reclining on the pediment. (Though often associated with Michelangelo's figures in the Medici Chapel in Florence, there are various other possible exemplars such as Veronese's frescoes in the Villa Barbaro, now Volpi, at Maser, which Jones is known to have visited). The pedimental figures had also been foreshadowed in Jones's design of about the same date for the Banqueting House.<sup>5</sup> It could be argued that this Mannerist feature, had it been realised, would have positively impaired the timeless classicism of the Winchester screen. May that "implacable perfectionist", as Sir John Summerson calls the mature Inigo Jones, perhaps have come to some such conclusion himself and at a late stage withdrawn it from his design?

The art of Inigo Jones was that of a Renaissance intellectual under the patronage of a court steeped in neo-Platonic doctrine acquired in the course of wide continental travel; an art which, generally, was neither understood nor approved in England. The court was alienated from the country. The country gentry, as Professor Lawrence Stone has demonstrated, "associated Inigo Jones with the popery, tyranny and vice which they believed to be the predominant characteristics of the Caroline Court. They would have none of them ... The architectural innovations of an advanced court circle were rejected by the country at large". Wintonians would be no exception and it is not impossible that Dean Young's proposals for an adaptation of the *pulpitum* in 1636 were made in full knowledge of the likely alternative and represented among other

things a revolt of *taste*. He does not talk about such matters in the *Diary*. Lieutenant Hammond, who does refer to the new tower vaulting, unfortunately visited the Cathedral just too early (1635) to have any comment to make on the screen.

## VI

Evidence of subsequent opinion until the moment when it actually licensed the dismantlement of the screen is unfortunately scanty. John Evelyn on the occasion of his visit to Winchester in 1642 has nothing to say about a monument which one would have judged to be very much to his taste. In 1660, preaching in the nave to celebrate the return of the Chapter after the late disorders, Prebendary Edward Stanley missed the opportunity of making a dramatic reference to the screen behind him which was still waiting for the restoration of the royal statues. Celia Fiennes (c. 1697) mentions the "ascent of 20 steps up to the quire" but not the portal through which she then passed. For Samuel Gale it is indeed a "beautiful Frontispiece of Stone" and he credits it to Jones, on his plate, though not in the text. Daniel Defoe a few years later sees only the steps and the statues.

We are now in the age of the 3rd Earl of Burlington, who was chiefly responsible for establishing the immense reputation of Inigo Jones in the 18th century. No Burlingtonian seems to have visited the Cathedral, unless Robert Lowth, Bishop of London, may be accounted one, who in 1758 speaks of "the present beautiful skreen". But he is probably only echoing Gale's guide book. For Horace Walpole Jones was of course a great hero, but in 1755 Walpole had apparently been in Gothic mood and confined his attention to the tombs. The screen was familiar to him none the less and in his *Anecdotes of Painting in England* (1762), after referring to Jones's addition to St Paul's of a "Roman portico, magnificent and beautiful indeed, but which has no affinity with the ancient parts...", he observes: "He committed the same error at Winchester, thrusting a screen in the Roman or Grecian taste into the middle of the cathedral". Walpole is perhaps the first so to discriminate on grounds of aesthetic propriety.

Lowth's brief testimonial is the source for Thomas Warton's *Description ...* (1760) and its derivatives and very likely also for W. C. Oulton who as late as 1805 is writing; "The screen (designed by Inigo Jones) is a fine piece of architecture, of the composite order". John Milner, while (like Walpole) considering it to be "injurious to the general style of the building", still regards "the elegant skreen" as an object "highly beautiful in itself" which "we cannot fail of admiring". One critic could and did so fail – the uncompromising John Britton. His disapprobation was total: "The Screen ... said to have been designed by Inigo Jones" is not merely discordant, it is "a bad and an unsightly object...". For him it is purely and simply "this offensive screen". The extreme opinions of Britton may have been shared wholeheartedly by few. But their forthright expression was a powerful factor in preparing minds for the next step.

## VII

Of the far-reaching re-arrangements within the Cathedral associated with the names of Dean Rennell, Prebendary Nott and the architect William Garbett, the most radical measure was the removal of the Inigo Jones screen in 1820. The attitude of the Chapter is summed up in the temperate account of things given by Garbett's son Edward William in 1834. "...The attention was next directed to the stone screen dividing the choir and nave which was unconnected with any portion of the original edifice, and from the earliest recollection of the oldest person, had been considered as a misplaced design of its justly celebrated Architect Inigo Jones; even the admirers of this eminent man's work, regretted the existence of this screen in such a situation, and by the perseverance and good taste of several members of the Chapter, its removal was accomplished..." (*Winchester Cathedral Chronicle 1800-65*, pp. 10-11).

It is to be noted that the screen was dismantled, not destroyed; thus allowing for the possibility of its being re-erected somewhere else some time. We have no evidence that the Dean or his colleagues entertained any more positive views than this. They certainly made no attempt to follow up the advice given by the architect William Porden in a Report dated 23 November 1813 to the effect that the screen "would probably be disposed of to advantage for a Church or other Building to which its style would be no objection". (Porden offered to design a new screen but the commission had perhaps already been pre-empted by Garbett). In the mean time the remains were placed for safekeeping in the triforium of the South Transept and there they lay for the rest of the 19th century. Not quite undisturbed however, for, as Jackson was to discover in 1908, they proved too much of a temptation to the cathedral masons and, over the years, substantial parts were used for current repairs.

Otherwise they can have attracted small attention. Robert Willis in his important lecture on *The Architectural History of Winchester Cathedral* (1845) refers briefly to the "classical screen" as now "replaced by one more in accordance with the style of the building, the work of the late Mr Garbett", but does not speak of the remains or breathe the name of Inigo Jones. Not that Jones was totally neglected in the age of the Gothic Revival. Allan Cunningham devoted a sympathetic chapter to him in his *Lives of the most eminent British Painters, Sculptors and Architects*, vol. IV (1831), where Jones immediately succeeds William of Wykeham! In 1853 Cunningham's son Peter published a more extended *Life* which is still held in some respect. H. P. Horne's *DNB* article appeared in 1892. But none mentioned the Winchester screen or, I imagine, directed enquiries to the cathedral authorities about it. Reginald Blomfield in his *History of Renaissance Architecture in England 1500-1800* (1897) has only this to say: "In 1637-8 he [Inigo Jones] designed the choir screen of Winchester cathedral *since destroyed* [my italics]". Dean Kitchin's proposal that the stones should be reassembled to form an entrance gateway at the north west corner of the churchyard was presumably made during his decanate (1883-94). It was rejected on the grounds that the stone would not weather, a view which was to be the subject of further debate on later occasions.

## VIII

In the early years of the 20th century the condition of Winchester Cathedral began to give cause for alarm; and the special appointment of T. G. Jackson in 1905 "to deal with the subsidence" was one of the first moves in the long process of rescuing the church from collapse. In the course of 1908, finding the fragments of the screen in the way of the ties which he was proposing to insert in the South Transept, Jackson had them removed and "in order to recover the design" caused them to be "laid out in the churchyard". This operation may be fairly precisely dated from two of the monthly reports made to the architect by his Clerk of the Works, Mr E. Long:

"Oct 24th. I have seen the Dean about the removal of the screen in S.T. and he has consented for it to be put on the grass as proposed. This will be done shortly".

"Nov 14th. The Lab[ourers] are removing the masonry from the Triforium floor of the S. Transept to the plot of grass at S. end".

The second of these notes, corroborated from other sources, indicates that the "plot" was the site of the original Chapter House.

But what was next to become of the stones? An entertaining, if none too charitable, account of the following stage may be read in a contribution to *Country Life* (22 May 1909) by H. Avray Tipping, a strong Laudian who deplored the removal of the screen in the first place. His article is the fourth in a series entitled *Tampering with Ancient Buildings*. He relates how the screen spent the winter of 1908-9 in the open under a covering of straw; how it was then decided by the Dean and Chapter to present this "horrid nuisance" outright to the municipality of Winchester (it was of course only offered); with how little enthusiasm the Recreation Grounds Committee (being the body which handled the business) undertook the "burden of ownership". On 23 March a councillor proposed that "they might shunt it on to someone else, as the Dean and Chapter had on to them". Some church undergoing restoration perhaps? "But this faint ray of light was at once extinguished by an alderman who evidently is *the* authority on these high matters. 'It must not be forgotten', quoth he, 'that the screen was turned out of the Cathedral because it was unsuitable'." And so on.

Tipping's article, it may be noted, is illustrated by an interesting elevation and plan by the architect G. H. Kitchin, nephew of the former Dean, dated (?) March 1909, and no doubt executed while the stones were laid out on the "plot". They do not correspond in every particular with Jackson's drawing in the Cambridge museum.

It is only fair to say that, as reported by *The Hampshire Observer* (3 April 1909), the whole episode appears much less ridiculous. The main problem for the city fathers, quite apart from the likely cost of restoration, was that there was no building in Winchester (other than the Cathedral) capable of accommodating the whole screen. They therefore gave careful consideration to the question of how well it might be expected to stand the open air. The Abbey Gardens adjoining the Guildhall were suggested as a possible site and this appears to have been the solution envisaged at the

time of the *Observer's* report. "It now lies on the green floor of the ancient ruined chapter house, awaiting its new career as an adorning feature of a public garden". In the circumstances therefore it was not inappropriate that the matter should have fallen into the hands of a Recreation Grounds Committee.

On the balance of advice received the open-air project was, however, to be rejected and not long afterwards the City asked to be relieved of responsibility for the screen; whereupon the Dean and Chapter resolved (27 July) – an alternative already in their minds – to offer it to "The Royal Albert and Victoria [sic] Museum". It is unfortunate that, though the "Winchester Dean and Chapter" file at the V & A goes back to 1897, no correspondence on this issue has survived; but we have Jackson's word for it that the screen was considered too imperfect to justify acceptance.

## IX

A remarkable if only partial solution to this frustrating problem was now found. It so happened that Jackson (Plate IV) was at that moment building the Museum of Archaeology and Ethnology (as it was called until 1978) for the University of Cambridge. An idea occurred to him to which the baffled authorities must have been easily converted. "I asked ... the Dean and Chapter", he writes, "to let me offer to the University, on their behalf, the middle part, for which there was room in the new ... Museum"; and in due course, at the Chapter meeting of 28 February 1910, "a letter was read from Cambridge University accepting Inigo Jones' screen for their new museum of archeology [sic]". (The archaeological functions of the museum no doubt helped to justify the transfer in the eyes of both Jackson and the Dean and Chapter). Rumours must have been abroad already, for Tipping had written in *Country Life* on 5 January deploring the fate of the screen and predicting that it would now only "lie about in fragments in some museum corner" in Cambridge. Evidently unaware that the offer had six months earlier been made and declined, Tipping suggested the Victoria and Albert as the proper recipient, that museum being so badly in need of "imposing specimens of native work".

Later in his account of things Jackson states summarily that the material "was sent off to Cambridge in time to be built into the construction". Several questions arise here. In the first place what happened to the stones after their winter on the "green floor"? It may, I think, be presumed that after the City authorities had had the opportunity of examining them on the grass, they were brought under cover again and perhaps stored temporarily in the Crypt. One reason for believing that they did not stay in the open throughout the Summer of 1909 is Long's entry for 14 August: "I will have the screen laid out on Monday as far as is possible". This suggests that it *had* been brought in and was now being laid out again (under difficulties because Jackson was not there to supervise), perhaps for the benefit of the Victoria and Albert Museum.

"In time to be built..." The author of an anonymous article in *The Builder* XCVIII (probably Jackson himself) speaks of the project as still in the future in June 1910. The *28th Annual Report ... to the Senate ...* (1914/15) mentions, in the course of an

account of progress on the new building, the "gift of a screen ... which has added a striking architectural feature to the new exhibition hall", implying that it was in this academic year that the installation was carried through. It would therefore at first sight appear possible that the stones remained in Winchester till late in 1911. But the evidence of Long's notebooks indicates that the truth was somewhat otherwise. On 4 June 1910 he writes: "I have had the stone took out for Cambridge which will be sent off shortly"; and on 2 July: "sent 2 pieces of pilaster to Cambridge". So we may conclude that the selected pieces were sent off in instalments, Jackson (who would not want any superfluous masonry in Cambridge) picking and choosing carefully over a considerable period of time.

"Built into..." This is an exact description of what happened. So contrived as to form a structural wall on the second floor of the museum (Plate I) Jones's screen now leads not from nave to quire but from New Guinea into the Pacific! The masonry is joined by the extremely hard cement to which Jackson was so partial—a fact which has its significance in a later context. The portion of the screen thus erected embodies the pedimental unit in the centre and the two fluted pilasters on either side, but extends no farther laterally. In order to make up this feature it is clear that Jackson selected the soundest of the available stones and used them as best he might without undue regard for their original position.

The substantial residue was left in the Crypt at Winchester.

## X

If the recognition of Inigo Jones had been somewhat tentative in the 19th century, it was by now firmly established and the movements of the Winchester screen had been followed with interest in the national press as well as in specialist journals. In 1923 appeared the standard life of the artist by J. A. Gotch; since when he has received increasing attention from both scholars and the wider public. In the circumstances it would have been surprising if during the last half-century the possibility of reconstituting the screen had not from time to time been canvassed by Jones's admirers.

One of these was Mr James Lees-Milne who in the course of writing his book *The Age of Inigo Jones* (1953) enquired of Dean Selwyn whether the condition and extent of the surviving masonry would authorize an attempt at reinstatement. Although in the event the Chapter was opposed to any such measure, Mr Lees-Milne did have the opportunity of learning for the first time that the remains were stored in the Crypt and there suffered from seasonal inundations; and this was a matter he was to take up again some ten years later.

In the mean time, on 30 September 1958, Mr Alec Clifton-Taylor, fresh from a visit to the Crypt, wrote to Mr (now Sir) Trenchard Cox, Director of the Victoria and Albert, to suggest that he might care to apply to the Dean and Chapter for the loan of "these finely carved fragments" to display in the galleries of the Museum. The proposal was accordingly made to Dean Sykes who, after consulting his colleagues, wrote on 30 October that they would be willing to lend the fragments provided the cost of

transportation was borne by the V & A. "They could remain with you on loan", he continues, "unless and until (at some unforeseeable date) local opinion here desired to reinstate the screen in the Cathedral"; adding a hope that at the same time the Cambridge museum might be persuaded to part with the centre portion and thus facilitate the total reintegration of the screen. (Dean Sykes suggests further that the V. & A. might like "to have casts made of the two statues originally in the choir screen which are still here, in order to give the screen its former appearance *in toto*". The Chapter was understandably unwilling to let the Le Sueur originals go.) Advice from the appropriate department in the V. & A. was on various grounds discouraging to both proposals mentioned above, and by the end of November the negotiations were wound up, with a final plea to the Dean and Chapter to protect the stones from further deterioration by moving them to a dry place.

The most recent period of active concern started in 1963 when Mr Lees-Milne visited both the Winchester and the Cambridge remains and may have been the first to put into Dean Gibbs-Smith's mind the idea of reassembling the screen in Winchester. Whose-ever the initiative, it was reported at a meeting of the Cathedral Advisory Committee on 16 January 1964 "that the Dean and Chapter were considering the possibility of re-erecting the Inigo Jones screen ... somewhere in the Close or precincts" – a project immediately rejected by the C.A.C. for the same reasons as in the past<sup>6</sup> – and that Dr Raleigh Radford and Mr Dufty had already visited Winchester and "explored the possibility of an alternative site within the Cathedral, it being the desire of the Dean and Chapter that the present screen by Sir Gilbert Scott [which had supplanted Garbett's screen in 1874] should not be displaced". A site towards the west end of the nave, forming a kind of narthex, was considered but, whether the screen faced east or west, there would in either case be the problem of somehow making up the reverse side which had formerly backed on to the quire stalls. The late Mr Marshall Sisson, who was next consulted, opposed this solution in any case and it was also unacceptable to the Chapter (minutes of C.A.C. meeting, 7 February 1964). At the latter meeting it was also suggested by Mr [Dr Arnold] Taylor that, if it was desirable that the screen should return to Winchester, the Hampshire County Council might be willing to incorporate it in the new Assize Courts then under construction. The conclusions reached at these two meetings were conveyed to the Dean on 27 February in a report drafted by Miss Judith Scott, secretary to the C.A.C.

It may be mentioned that, at the instance of Mr Lees-Milne, the Winchester stones were now displayed on the floor of the North Transept and the C.A.C. urged that, whatever happened, they should not be returned to the Crypt (Plate V and VI). The suggestion "that the connection with Winchester might be preserved by incorporating the screen into the new civic buildings" was welcomed by the Dean (Minutes of C.A.C. meeting, 12 March 1964) who made approaches accordingly; but a Chapter minute of 28 July records that their offer (from which as in 1958 the Le Sueur figures were withheld) had been declined by the County Council. It was then resolved to place the stones for the time being in the triforium of the North Transept and that is where they are still kept.

Three years later, in March 1967, Miss Judith Scott visited the Cathedral and in conversation with the Dean proposed that he should tell the Cambridge museum of the Chapter's continued interest in reacquisition at a suitable moment. She thought it might be possible to raise the issue again when the museum became due for reconstruction ("demolition" as she thought) in about ten years' time.

That interval has elapsed and the reorganisation of the Museum is now (1977) being undertaken. Can the question of the screen be seriously reopened? The auguries are not favourable. For the intractable features of the problem remain. In the first place neither the Dean and Chapter nor Cambridge University can be expected to pay for the transfer – a job rendered peculiarly awkward and costly by Jackson's cement – and it could only be realised by means of a public appeal. And in the second place where are the two parts to be re-assembled? No fresh interior site in Winchester has presented itself as a possibility. Dr Strong confirms that the Victoria and Albert has not changed its mind since 1958. Furthermore, the expense of the operation can only increase with the years.

Perhaps all that need be said here is that, if the permanent dismemberment of the screen may have to be accepted, the centre-piece is at any rate splendidly shown and cared for in the Cambridge museum; while there are strong hopes that the Winchester fragments will in due time be more effectively and more instructively exhibited than at present.

## XI

One of the most lamentable casualties of the Great Fire of London in 1666 was the superb west portico built by Inigo Jones for Old St Paul's. Allan Cunningham relates how, many years later, Lord Burlington, for whom "Inigo was indeed the god of his idolatry", "looked on [Wren's] St Paul's, when the last stone was laid, and thinking of the fallen portico of his master, exclaimed, 'When the Jews saw the Second Temple, they reflected upon the beauty of the first and wept.'" Practically speaking, the Winchester screen is now the only surviving testimony to the devout spirit which actuated royal patronage in the late 1630s. It springs from the same pious impulse and, though it is now in two places and many pieces, it deserves to be cherished on that account alone. It is also an architectural monument of rare beauty.

## NOTES

1. Canon A. W. Goodman wrote in *Winchester Cathedral Record* No. 12 (1943), on 'Our Three Chapter Houses'. There appear now to be four claimants to the designation in this period: 1) The ancient chapter house in the cloister adjoining the south transept; 2) As here, the *pulpitum*, which must be supposed for a time to have fulfilled the functions of a chapter house; 3) An upper chapter house in use during Young's decanate. (In the *Diary* he habitually speaks of going from the quire "oup to the chapter house": it may, as conjectured by Mrs Goodman (in her edition of Dean Young's *Diary*, p. 50), have been identical with the west room of the present library.) 4) The present Chapter Room. Thomas Warton in his anonymous *Description ... of Winchester* [1760], pp. 78-79, states that "The present Chapter-House, being the Western Ile of the South Transept was appropriated to that Purpose, A.D. 1621". (The corroborative inscription

J.Y.D., that is John Young Decanus, "over the chimney" is no longer visible.) Young does indeed speak once (18 June 1636) of passing from the quire "to the chapter house *below*" (my italics); and in the phrase "in domo capitulari *superiori*" (my italics) further suggests the contemporaneous use of an upper and a lower room (23 June 1630).

References at this time to the demolition of the "old chapter house", particularly when they are found in the immediate context of the new screen, would seem to make better sense if understood to mean the *pulpitum* rather than the building in the cloister. It may be added that Lowth's description of the *pulpitum* as a "vestry" (*Life of Wykeham*, 3rd ed., 1777, p. 198), though scorned by Milner, is compatible with its simultaneous use as a chapter house.

2. See Note 1. Canon Goodman, defending Bishop Horne against the charge of destroying the cloister chapter house, writes in *Record* No. 10 (1941): "The chapter house appears in the Treasurer's accounts for 1637-8 as pulled down then and not till then". Without prejudice to the general case for Horne, I believe the reference to be to the *pulpitum*.

3. A study of the Le Sueur figures, for which Jones made the original drawings, will appear in the *Winchester Cathedral Record* No. 50 (1981). Since the installation of Scott's screen they have stood at the west end of the Cathedral nave.

4. *King's Arcadia*, p. 142.

5. At Chatsworth. Reproduced in *K.A.*, p. 118.

6. The late Mr Geoffrey Bushnell, then Curator of the Cambridge museum as well as a member of the C.A.C., assured me that he would never have allowed the centre portion to leave the museum for an external site.

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