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ELY:
ST ETHELDREDA
AND ELY CATHEDRAL
WRITTEN FOR THE
Cambridge Church Congress by the
Rev. Dr. E. Hermitage Day, F.S.A.

THE FOUNDING OF ELY.

Ely the stately,
Shining a landmark
O'er the broad water,
Gold-bright in sunrise,
Gold-red in sunset,
Gray in the waning,
Kissed by the moonbeams
Glimmering through mist-cloud
Magic and matchless.

Tower of the Lord God—Lord everlasting,
Dreaming o'er fenland and upland and seaboard,
All through the ages.

So sang the Bishop of Truro, when Dean of Ely, in his poem of Bryhtnoth the Ealdorman, who fell in the battle of Maldon, and was buried in the minster of Ely. And it is to the writings of Dr. Stubbs that we turn if we would catch the spirit of the wonderful building which he loves so well, and of which he has written in many a delightful page.

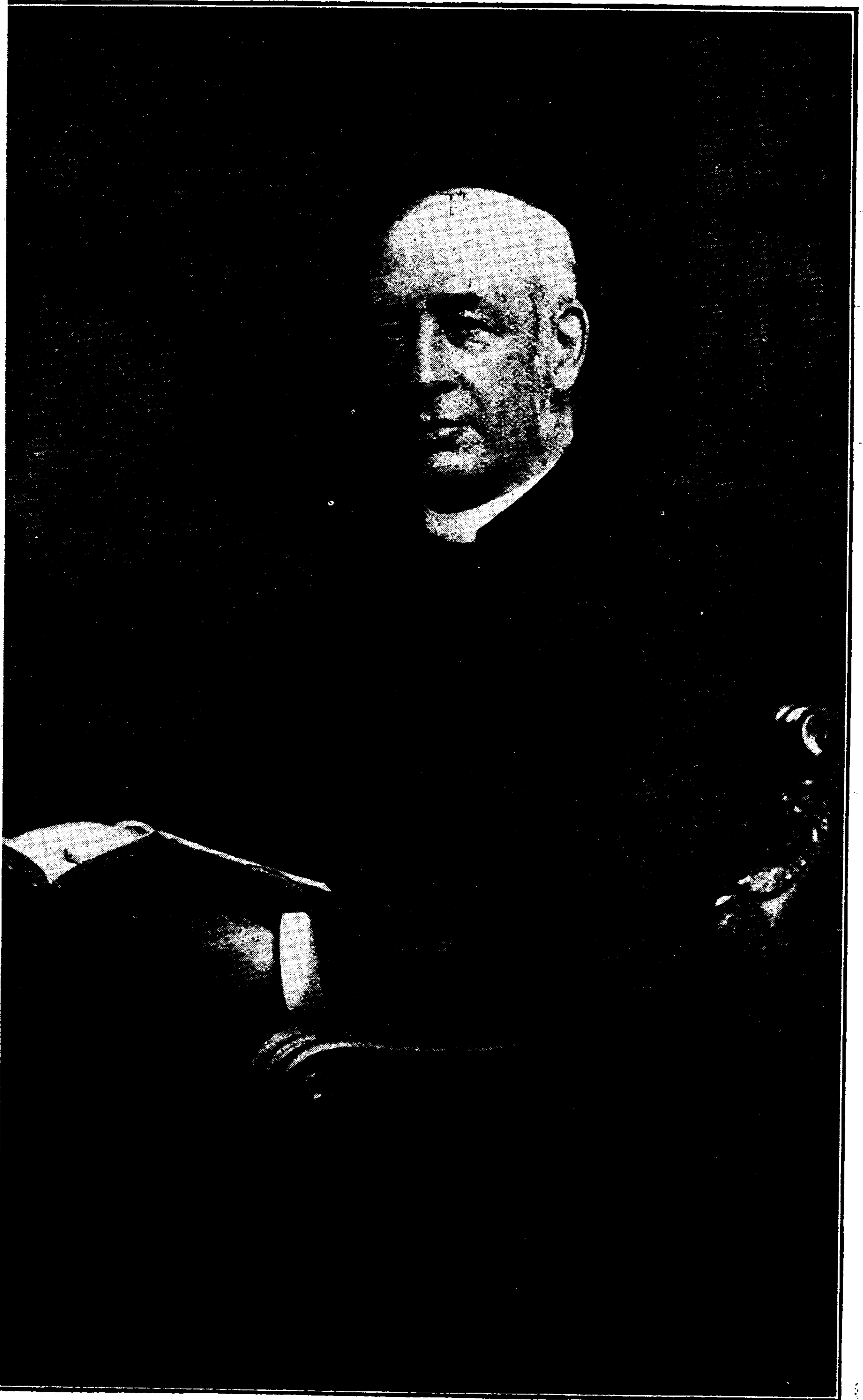
For the beginning of the chain of causes which at last set the great minster on the little island in the fenland, we must go back to the seventh

Some of the illustrations in these articles are from photographs kindly supplied by the Rev. Dr. Day and the Rev. H. Bedford Pim.

century, to the days of St. Etheldreda. Then the fenland was far different from what it is to-day, and it is well described in Kingsley's essay on St. Guthlac: "Of old it was a labyrinth of black wandering streams, broad lagoons, morasses submerged every spring tide, vast beds of reed and sedge and fern, vast copses of willow, alder and grey poplar, rooted in the floating peat, which was swallowing up slowly, all-devouring, yet preserving the forests of fir and oak, ash and poplar, hazel and yew, which had once grown on that low rank soil, sinking slowly beneath the sea from age to age. Trees torn down by flood and storm floated and lodged in rafts, damming the waters back upon the land. Streams bewildered in the flats changed their channels, mingling silt and sand with the peat moss. Nature, left to herself, ran into wild chaos and riot more and more, till the whole fen became one dismal swamp."

Out of the fen emerged a few islands, raised but a few feet above the level of the swamp, chief of which was the Isle of Ely, Eel Island. "Ely," says the Venerable Bede, "is in the province of the East Angles, a country of about six hundred families, in the nature of an island, enclosed either with marshes or waters, and therefore it has its name from the great plenty of eels taken in those waters." Other and more poetic derivations have been attempted, but unfortunately for sentiment Bede is right. Tradition says that St. Augustine himself, moved thereto by Ethelbert, king of Kent, founded a church in the Isle, at Crattendune, among the meadows, a mile or so away from the present minster, which church was swept away by Penda, the fierce heathen king of Mercia. But the tradition is uncertain, and the first clear knowledge that we have of the Church in the Isle of Ely begins with the queen and abbess in whose honour the great church subsequently arose.

We know her now as St. Etheldreda, but the name has passed through several forms, Aetheldryht, Eldreda, Aldreth, Awdrey. She was born at Exning, near Newmarket, about the year 630, and is commemorated in the calendar on October 17. Her father was Anna, the Christian king of the East Angles. "A man," says Bede, "very religious and in all respects renowned for his inward disposition and actions." He fell in battle with Penda in 654. Two years before his death Etheldreda had wedded Tondbert, prince of East Anglia, and chief of the South-Girvii, who bestowed upon his bride the Isle of Ely. The marriage was one in name only, and when Tondbert died three years after, Etheldreda retired to Ely, to give herself wholly to that religious life to which she had been increasingly drawn as she grew up in her father's devout household. She was not alone in her aspiration. Her widowed mother had entered the far-famed convent of Chelles, and her three sisters, Sexburga.



THE LORD BISHOP OF ELY.

[Elliott & Fry.]

Withburga and Ethelburga, also took the veil. But once more the world thrust itself upon her. The Mercian king Penda was at last overthrown by Oswy of Northumbria, and one result of the battle of Wynwaed was the establishment of closer relations between the Christian kingdoms of Northumbria and East Anglia, between which the heathen kingdom of Mercia had long interposed. The beauty of Etheldreda attracted the admiration of Ecgfrid, son of Oswy, and since the marriage was clearly desirable on political grounds, she consented to marry him. The marriage was not happy. Etheldreda insisted that it should be of the same nature as her former marriage with Tondbert, and Wilfrid, who had great influence both with the king and the queen, supported her resolution. The royal couple separated, Ecgfrid with the intention of taking another wife, Etheldreda to take the veil in the abbey of Coldingham, near Berwick, of which her aunt Ebba was abbess.

In the great octagon which is the unique glory of Ely the columns of the eight vaulting shafts are borne on corbels, on which are sculptured eight of the chief acts of the saint. The first represents the marriage of Etheldreda with Tondbert. The second shows Etheldreda taking the veil in the abbey of Coldingham. The saint kneels before an altar, on which she has placed her crown. Ebba the abbess is placing the veil on her head, while Wilfrid lays his hand upon her in blessing. But she was not allowed to remain long in peace at Coldingham. King Ecgfrid soon repented of the permission which he had given her to enter the convent, and he set out with an armed band for Coldingham to bring Etheldreda back by force to the Northumbrian court. The abbess had as little desire to be besieged by her nephew in her own house as she had to see her niece and novice rapt away from the religious life, and she counselled Etheldreda to take flight southwards to her own demesne at Ely. So Etheldreda went forth secretly, with two maidens as her escort. But when they came to St. Abb's Head, not far from Coldingham, she was in danger of being overtaken by the king and his horsemen. Whereupon was wrought for her deliverance the miracle which is shown in the third of the octagon sculptures. The sea, departing from its bed, surrounded for several days the hill on which she had taken refuge, and the king, wearying of the chase, returned homeward. Then the sea ebbed, and Etheldreda was free to continue her journey south. And once, as she lay down to rest by the wayside, the staff which she had struck into the ground blossomed and bore leaf and flower even as she slept. So the carver tells us in the fourth of the octagon sculptures.

At Ely she was safe from pursuit; Ecgfrid had given up not the hope only, but even the desire to capture her. And at Ely Etheldreda founded

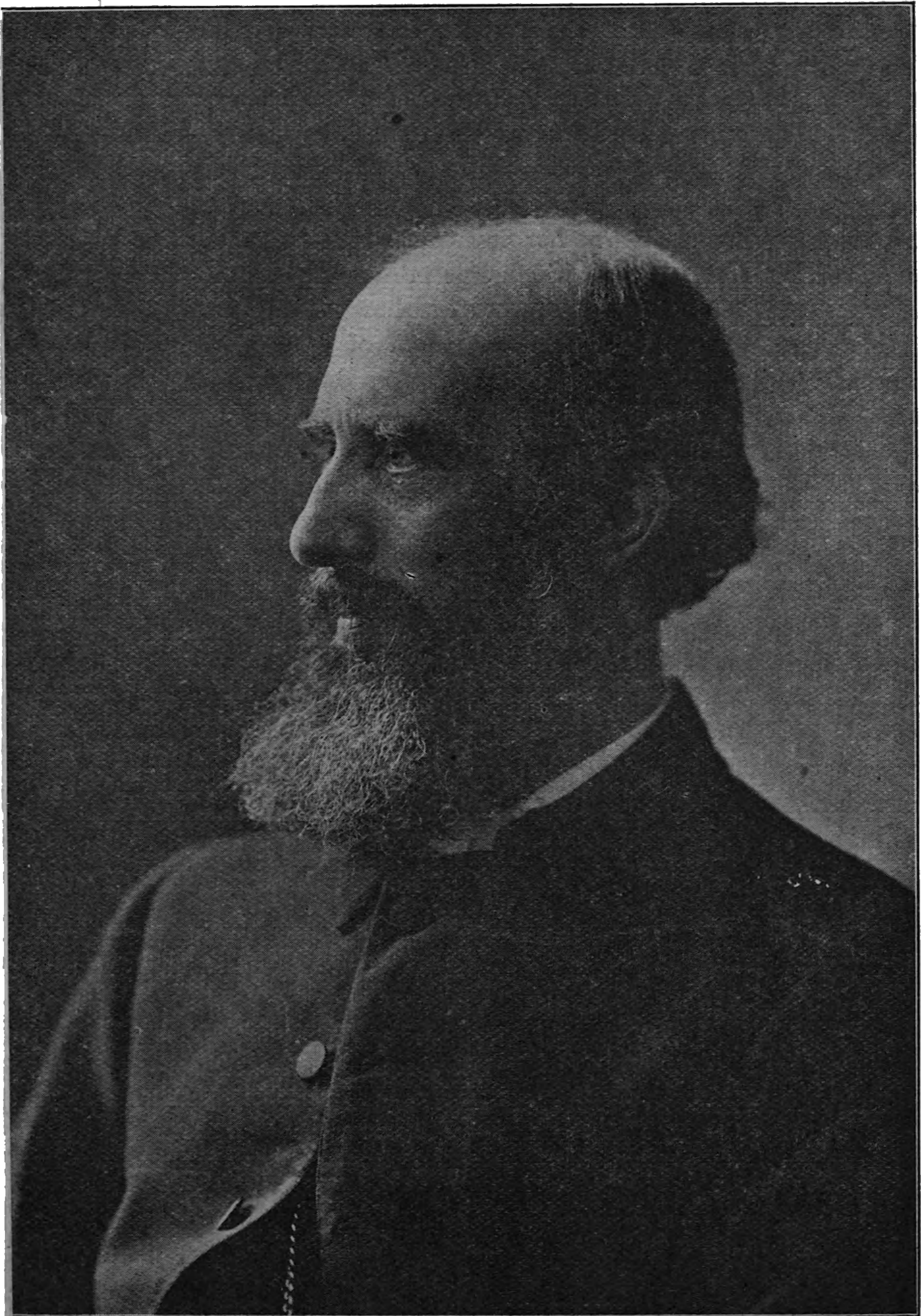


Photo by

THE DEAN OF ELY.

[J. Palmer Clarke, Cambridge.]

the religious house which preceded the great Benedictine abbey. The fifth of the octagon carvings shows the installation of Etheldreda, by Wilfrid, as abbess of the house. It is a beautiful group. Etheldreda is seated in her stall, veiled and crowned, and with her staff in the right hand. Four nuns attend her, and Wilfrid is supported by four monks. It is convenient to enumerate here the rest of the sculptures, and the sixth shows her death and "chesting" in two adjacent groups on the same corbel. The seventh shows her first translation to the church, in a coffin made of fair white marble which was miraculously discovered at Grantchester. The eighth and last carving shows a miracle wrought at her intercession, the deliverance from prison of a man named Bryhtstan, who had been falsely accused and cast into a dungeon. From this legend arose the custom of giving pilgrims to the shrine of St. Etheldreda little shackles, like those with which Bryhtstan was bound, the "St. Awdrey's chains," which degenerated at last into plaited ribbons—Tawdry ribbons—which Dr. Stubbs tells us are still represented by the blue rosettes which the minster choir boys wear upon their surplices every year on St. Etheldreda's day.

St. Etheldreda's foundation at Ely was a double house of monks and nuns, like those of St. Gilbert of Sempringham in a later age. Each sex had its own straitly guarded enclosure, and all were under the rule of the abbess. The arrangement, which seems so strange to modern minds, was at that time widely followed both in the East, where it had its origin, and in the West. It arose, doubtless, from the desirability of having men to manage the temporal possessions of the nuns, and it reached England from Gaul in the seventh century. It is probable that in St. Etheldreda's time there was no house of nuns which had not attached to it a house of monks. In all double houses the abbess was supreme, appointing a prior over the monks, and the abbesses were not seldom women of great administrative power. Greatest of all was St. Hilda, who ruled successively over the double houses of Hartlepool and Streaneshalch, called Whitby in late ages. Devotion was the great security against scandal, and only one of these double houses fell into disrepute, that at Coldingham, after the days of Ebba's wise rule were past.

For seven years St. Etheldreda offered the example of a devout life to those who embraced the religious state under her rule at Ely. She died of a pestilence which she is said to have foretold. The disease was accompanied by great pain in the throat. "It is a fitting punishment to me," she said, "for the pleasure I once took in wearing jewels and necklaces there."



Photo by]

THE WEST TOWERS, ELY CATHEDRAL.

[Rev. Dr. Day.

She was taken to her Lord, Bede says, in the midst of her flock, and, as she had desired, she was buried among them, in a wooden coffin. The fame of St. Etheldreda grew, and sixteen years after her death Sexburga, who had succeeded her as abbess, thought it fitting that her relics should

be translated from the humble grave in which they had hitherto lain, to a stone coffin within the church. Accordingly, charge was given to some of the monks of the house that they should provide stone for the coffin. But there were no stones large enough in Ely, so the monks took boat to Grantchester, "a small abandoned city," which has since recovered itself and grown to greatness under the newer name of Cambridge. "And presently, near the city walls, they found a white marble coffin, most beautifully wrought, and neatly covered with a lid of the same sort of stone." Concluding therefore, that the Lord had prospered their journey, they gave thanks to Him, and conveyed the coffin to Ely. The body of the saint was found uncorrupt, and being transferred to the marble coffin was placed within the church. This was the first of three translations of the saint's body, and is that which is represented in the octagon carving, and its date is kept as the feast of St. Etheldreda.

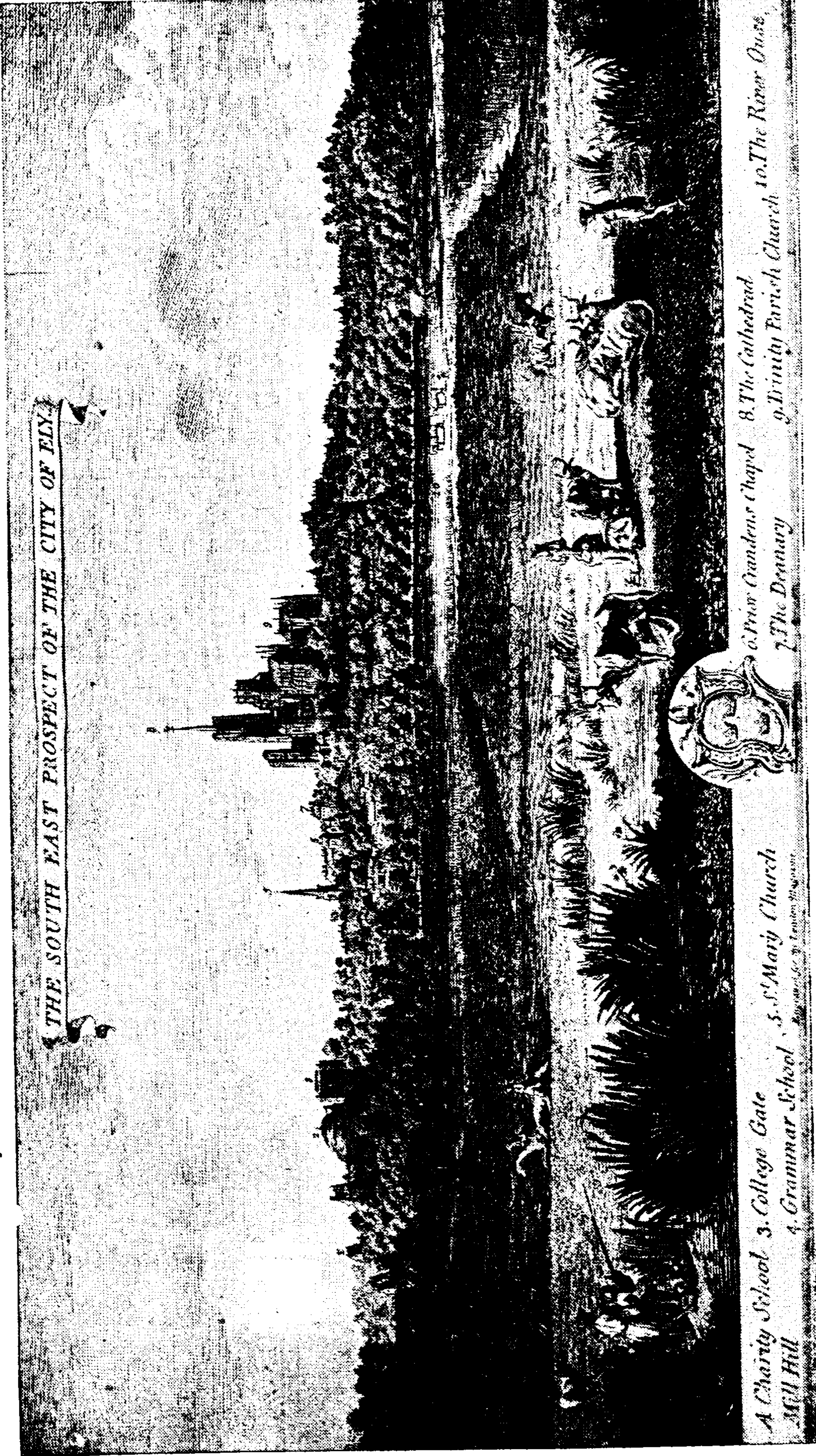
Her work did not cease with her death. She had founded wisely, and Sexburga and others whom she had trained carried it on in her spirit. The house grew and prospered, "ever more and more increasing in fervour from the regular discipline and order of the monastery."

Two centuries later came the end of St. Etheldreda's foundation. "The fury of the Northmen," from which the Litany of that time besought God that the land might be protected, burst upon East Anglia, and before the tide of that terrible tempest convents and churches were swept away, and Christians were put to the sword.

When another century had passed, St. Dunstan came to Ely to inaugurate the Benedictine house which had arisen upon the ruins of St. Etheldreda's foundation—that abbey, which all through the Middle Ages was to be the jealous guardian of her shrine, and to which the fame of her sanctity was to bring great wealth and power. To St. Etheldreda the great minster owes its origin and its glory. No trace remains of the little convent church in which she worshipped. But where she prayed and taught her nuns there rise the solemn Norman work of Abbot Simeon, the Early English presbytery of Hugh de Northwold, the exquisite, soaring octagon and lantern of Alan of Walsingham, the "Flower of Craftsmen," as his contemporaries called him, and as we, too, may call him, to whose work on the cathedral and in the little chapel of Prior Crauden and in the Lady Chapel—even in its mutilation incomparably beautiful—we owe some of the loveliest detail in the world.

Nothing in Ely can be associated with the lifetime of St. Etheldreda, though Ely owes its origin to her, and is all the shrine of her memory. The very landscape on which she looked forth from the little convent on the low hill has utterly changed. And as we began with Charles Kingsley's

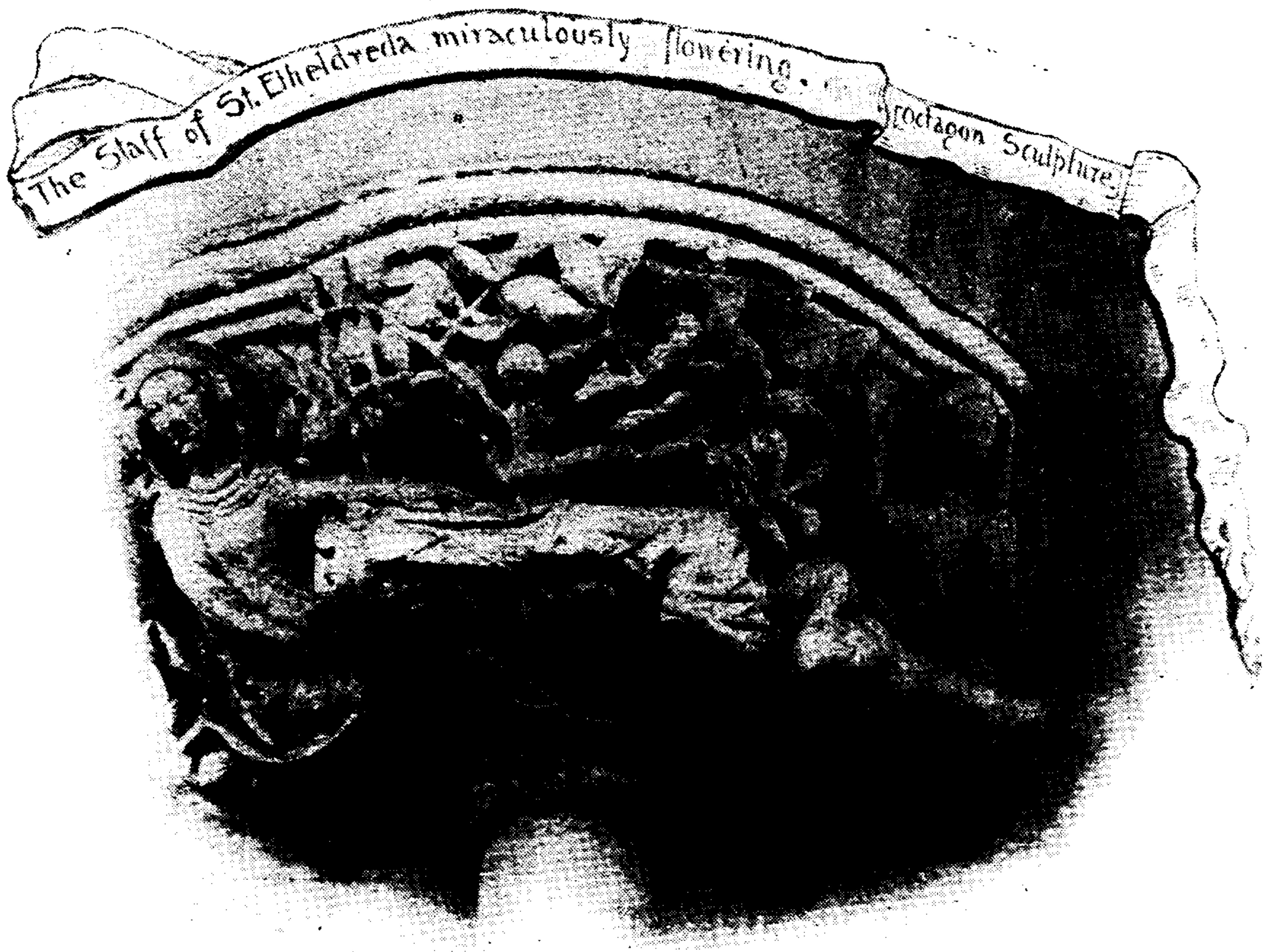
THE SOUTH EAST PROSPECT OF THE CITY OF ELY.



- 1. A Charity School
- 2. College Gate
- 3. S. Mary Church
- 4. Grammar School
- 5. The Denary
- 6. Prior Crandens Chapel
- 7. The Cathedral
- 8. Trinity Parish Church
- 9. The River Ouse
- 10. Mill Hill

FROM AN ENGRAVING KINDLY LENT BY MR. FREDK. SHERLOCK.

vivid description of the fenland as it was in her day, so we may end this section with the description of the fenland to-day, by one who has caught its charm and set it down for us of dimmer vision, that we may at least learn what we ought to see. "It is an enchanted land for me," Mr. A. C. Benson says, in his volume of essays entitled "At Large," "and I lose myself in wondering how it is that no one, poet or artist, has ever wholly found out the charm of these level plains, with their rich black soil, their straight dykes, their great drift-roads that run as far as the eye can reach into the unvisited fen. In summer it is a feast of the richest green from verge to verge; here a clump of trees stands up, almost of the hue of indigo, surrounding a lonely shepherd's cote; a distant church rises, a dark tower over the hamlet elms; far beyond I see low wolds, streaked and dappled by copse and wood; far to the south I see the towers and spires of Cambridge, as of some spiritual city—the smoke rises over it on still days, hanging like a cloud; to the east lie the dark pinewoods of Suffolk, to the north an interminable fen. . . . There is a sense of deep peace about it all, the herb of the field just rising in its place over the wide acres; the air is touched with a lazy fragrance as of hidden flowers; and there is a sense, too, of silent and remote lives, of men that glide quietly to and fro in the great pastures, going quietly about their work in a leisurely calm."





ELY THEOLOGICAL COLLEGE.

THE CATHEDRAL CHURCH OF ELY AND ITS ENVIRONMENT.



As we reach the top of the slight hill which the road from the station ascends, the Theological College, founded by Bishop Woodford in 1876, is on the left, a building from the design of Mr. J. P. Seddon, set within a pleasant garden. A few yards further, on the road to the right, is Ely Porta, the great gate of the abbey, and the only one remaining. It is a building of the end of the fourteenth century, with a large archway and a smaller doorway on its west side, and one larger arch on the east side, a great room over the arch, and smaller rooms at each end of the building. The original design of the gateway was greatly modified during the period of construction, which is said to have occupied twenty years, for the abbey had been involved in great expense in building during the earlier part of the century, and it had also engaged in litigation with the bishop upon questions of privilege and jurisdiction, litigation which was no less costly in the Middle Ages than it is to-day. The upper part of the work is therefore less carefully built than the lower, and it is clear that the fine vaulting at first designed was abandoned as too costly in the financial straits of the abbey. As we pass through the gateway the great barn of the monastery is on the right, and the remains of the conventual

buildings, now greatly altered to serve the needs of the cathedral staff, are on the left.

In line with the gateway, and following the line of the street, is a block of ancient buildings, of which the Norman buttresses on the western side show the early date. Here, too, is a fine Norman doorway, formerly leading to the Fair Hall, through a vaulted chamber now used as the dining hall of the King's School. The Fair Hall is divided into modern rooms, but there remain three of the Decorated windows, which were made in the time of Prior Crauden by Alan of Walsingham. In this hall Queen Philippa was entertained when she came to the shrine of St. Etheldreda in the middle of the fourteenth century. The great Guesten Hall of the abbey is now part of the Deanery. A Norman stone vaulted crypt forms part of a residence of one of the Canons, and is the oldest remaining part of the conventual buildings, and a beautiful fourteenth-century fireplace left stranded in a passageway shows how greatly the old buildings have been pulled about. This part of the block formed the lodging of the Prior, and between it and the exquisite chapel of Prior Crauden was a wooden gallery of communication.

The chapel of Prior Crauden is one of the lesser glories of Ely, a little piece of Decorated of the very best type. It was built by Alan of Walsingham, and still happily remains little damaged by the process of the years and the hand of man. It is raised upon a vault, of which the floor is little below the surrounding ground, so that the chapel itself stands conspicuous, and is entered by a winding stair within the north-west buttress. It is only thirty-one feet in length, and of half that width, and is of four bays, the vaulting carried on clustered shafts. The windows have fine flowing tracery, and there are some beautiful niches for figures. The altar-piece retains its medieval tiles, and remains of colour show how splendid the little chapel must have been with painting and gilding when it was used by Prior Crauden and his immediate successors.

Of the cloisters very little remains. Against the wall of the church there are ranges of Norman arcading, showing the original idea of the cloisters, but the Norman cloisters were rebuilt, perhaps more than once, and the part which serves as the wall of the Deanery garden, with its lights filled in with brickwork, is of late Perpendicular. In the north walk, under the shadow of the nave, one or two bays have lately been rebuilt to serve as the choir-boys' vestry.

Across the road, east of the Deanery and south of the choir of the cathedral, are the remains of the Infirmary buildings. In a large monastery, such as was Ely, the Infirmary buildings were like a miniature monastery, since in the Infirmary resided, not only those who were ill,

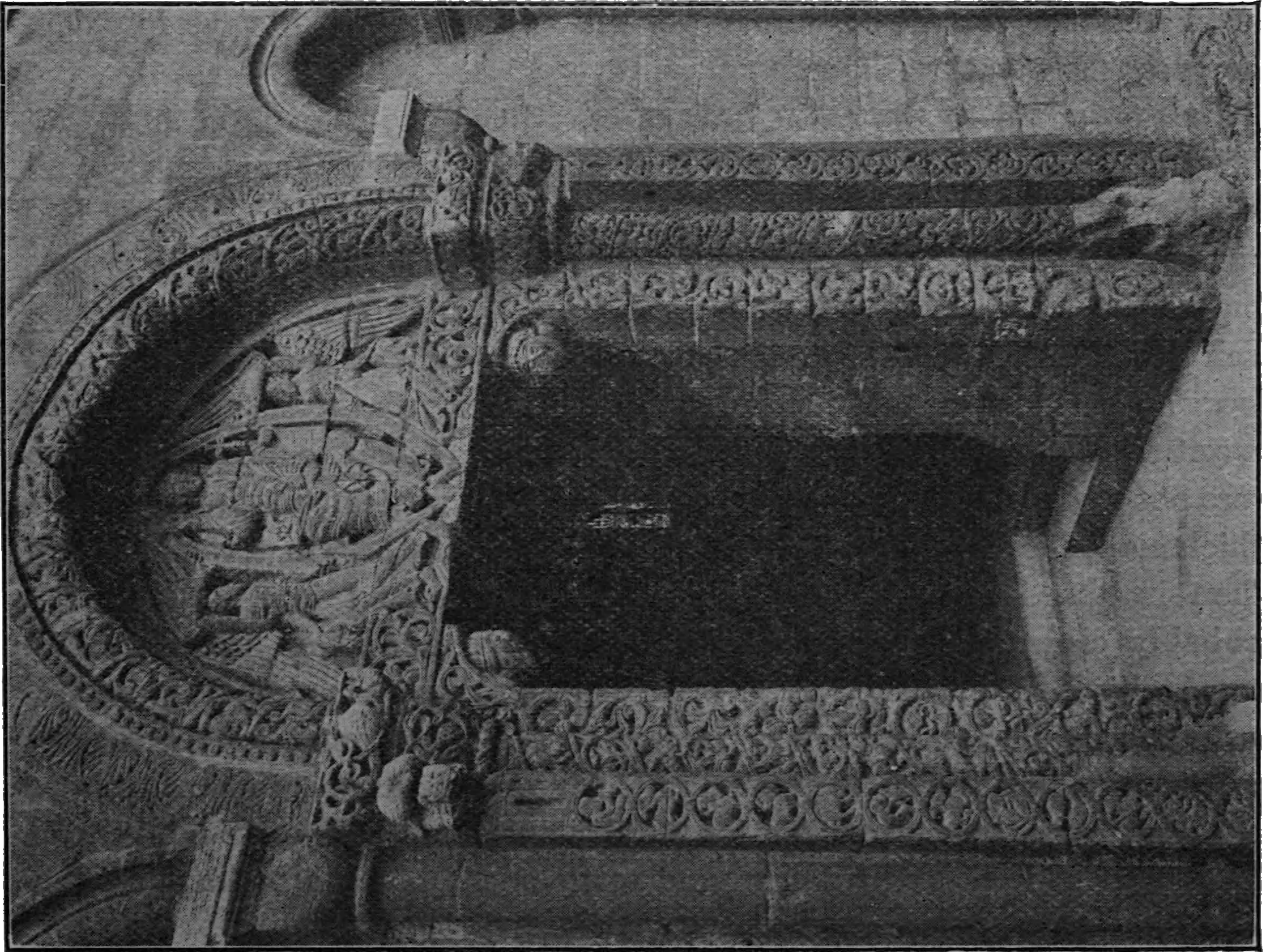


Photo by

[*Rev. Dr. Day.*

THE PRIOR'S DOOR.

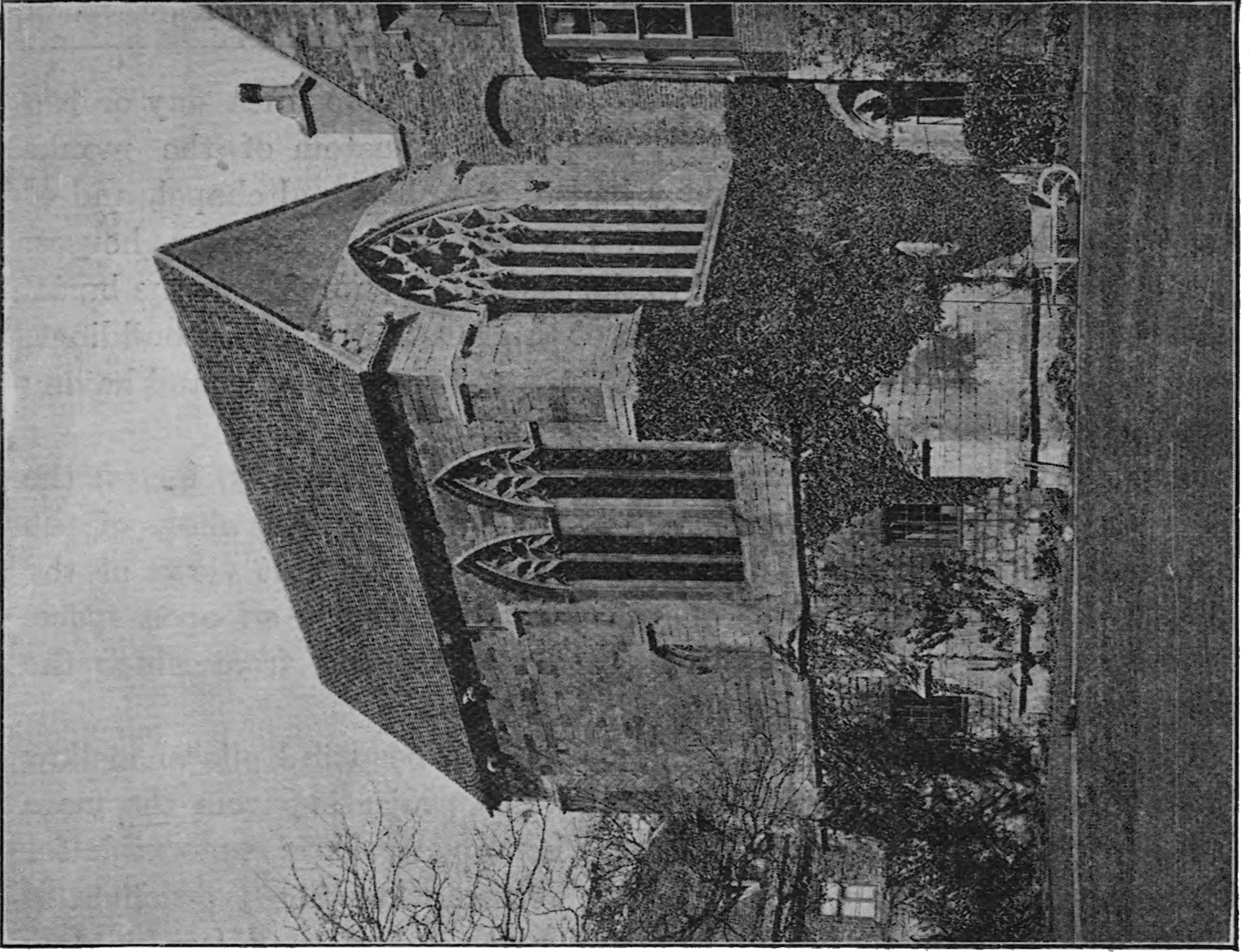


Photo by

[*Rev. Dr. Day.*

PRIOR CRAUDEN'S CHAPEL.

but those who were old, and those who were sent there for a day or two after the periodical blood-letting which was a custom of the monks of the Middle Ages. The Infirmary had its own hall and chapel, and of these considerable portions remain, incorporated in modern houses. North of the Infirmary block, and to the east of the church, was the burial ground of the monks, and north again of this is a long range of buildings, facing the High Street, known as the Sextry and the Almonry, and having a gateway, the Sextry gate, into the street.

Few of our cathedrals have so pleasant a setting as Ely, for on the south of the cathedral is a wooded park, occupying the whole of the south-east slope of the hill, and from it some of the best views of the cathedral are gained. West of the cathedral also is an open space, the Green, on which the Bishop's palace looks, and from which the west towers and the Galilee porch are well seen.

The palace, as we see it from the Green, is a beautiful pile of mellow Tudor brick, with eastern and western wings projecting from the main block, wings which are almost towers. Bishop Alcock is responsible for them, and they bear his arms, and on the western wing there is a delightful triple niche. Few men were bold enough or rich enough to do any building in the third year of King Edward VI., but Bishop Goodrich contrived to add at that time the long gallery which adjoins the western wing, a gallery for exercise or for music, like those which are almost always found in the great Elizabethan houses.

Turning again to the cathedral, as seen from the Green, we find that the great west front shows evidence of much alteration from its first design. The great builder of the latter half of the twelfth century laid out a symmetrical and exceedingly effective elevation, in which a western tower rose above, without dominating unduly, two western transepts, each terminating in two octagonal towers. Perhaps a deeply recessed doorway helped to redeem the west front from any flatness, such as might be anticipated from the general lines. But the men of the next generation were not quite satisfied, and they added the vast western porch, or Galilee, which makes so considerable an extension of the total length of the building. Then in the Decorated period the low timber and lead spire which probably crowned the chief tower was removed, and an octagon with turrets, itself supporting a small wooden spire which has now disappeared, was added. The addition was no gain to the effectiveness of the tower: constructionally it was a grave fault, for no adequate preparations for reinforcing the tower to bear the additional stage had been made, and the weight of it caused fracture and settlement. It was perhaps on this

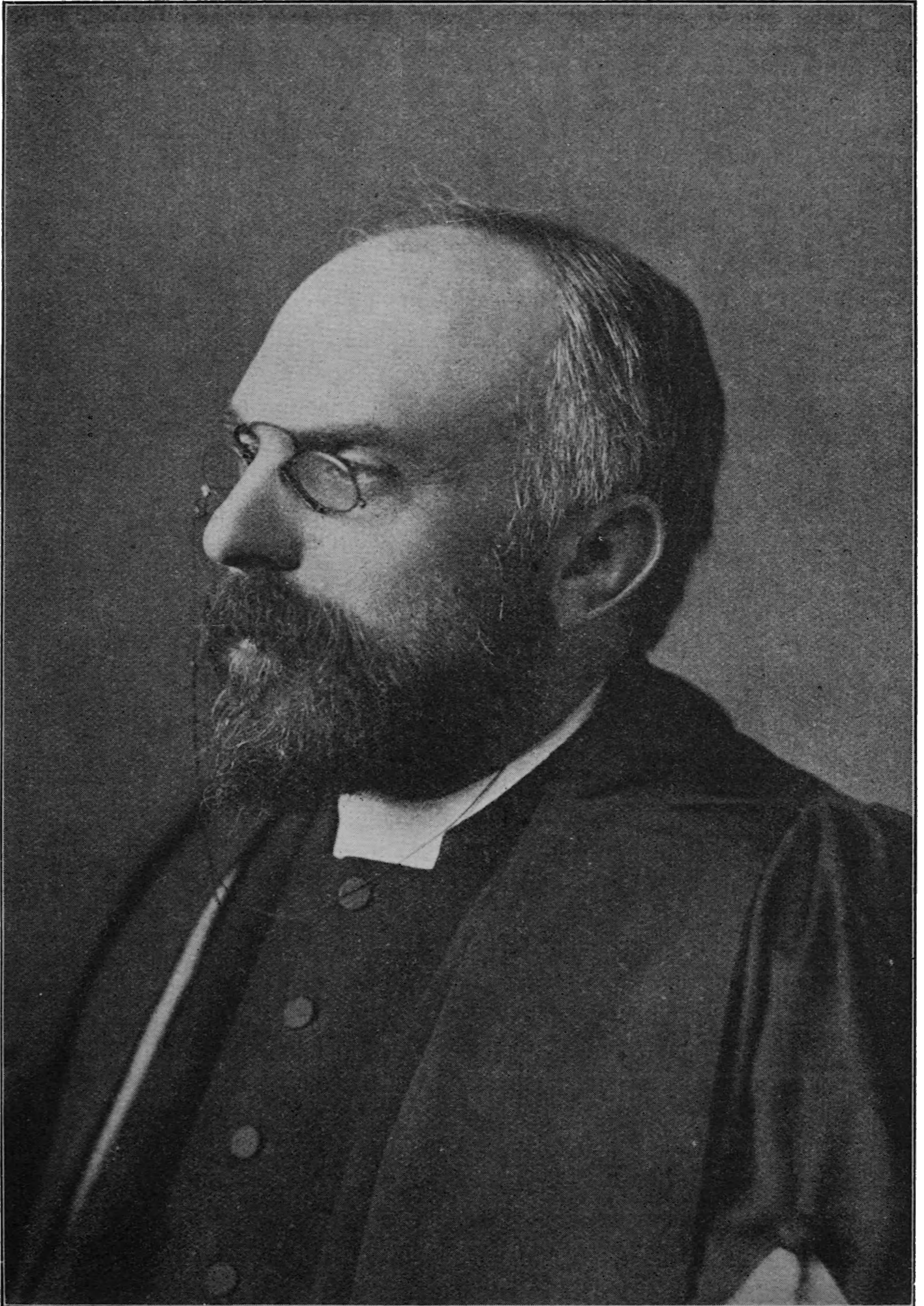


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[Scott & Wilkinson, Cambridge.

ARCHDEACON CUNNINGHAM, TRINITY COLLEGE.

Hon. General Secretary of Church Congress.

account that the northern of the two west transepts was taken down, leaving the unsightly masses of rough masonry which show that it once existed.

But if the uppermost stage was a weak addition, the same cannot be said of the Galilee, one of the noblest porches in the world. Externally it is beautiful in its arcading, and in the lofty arch divided beneath to give access to the porch under two cinquefoiled lesser arches; internally it is splendid in its high vault, which bears a room above, and in the double arcade of its north and south walls. The room above was formerly open to the nave, and served possibly to accommodate minstrels or the choir on such occasions as that of the Palm Sunday procession.

Entering by the west door, the entire length of the cathedral lies open to view, scarcely checked by the light wooden screen at the entrance to the choir. Within the west door, and looking up into the tower, it is to be noted that solid masonry of the Perpendicular period has been built into the earlier arches to strengthen them, and to carry the weight of its upper stage, which had by that time begun to cause anxiety. Looking east, the eye travels along the nave, so different from most of our great naves in its freedom from chairs or benches until the octagon space is reached, and the late Norman arcades, of twelve bays, get their full value. The triforium is broad and lofty, the clerestory is lighted by the original Norman windows. The ceiling was painted in its entire length by two country squires, Mr. Gambier Parry, of Highnam, and Mr. le Strange, of Hunstanton, evidence of the hold which the artistic movement, following the Oxford movement, had upon all classes of English society. The design is based upon some early work at Hildesheim.

To the right, in the south transept of the west end, is the chapel of St. Catherine, now restored, adorned with a marble altar, and used for the weekday celebrations of the Holy Eucharist, and for the Morning Office of the Theological College when the students are in residence. It has an apse at the east, projecting from the main body of the transept.

The line of the arcading in the north nave aisle is broken by the monument to Bishop Woodford, a cenotaph, for his body lies in the south-east chapel, Bishop West's chantry. It is a fine piece of modern work, and the good bishop is represented in cope and mitre, beneath a panel of the Crucifixion, and under a canopy. The south nave aisle has in it the Prior's door, opening into the Deanery garden. This doorway, once giving access to the cloister, is a very elaborate piece of late Norman, later than the wall in which it has been inserted. The tympanum shows Christ seated, and in the act of blessing, within a vesica supported by angels.

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[Rev. Dr. Day.

THE NAVE.

a wall, and is used as a library of the cathedral. The stairway in the south-east corner is the night-stair of the monastery, by which the monks descended from the dormitory for the Night Office. The north transept is more beautiful, since its arcades have not been filled in. The eastern

aisles contain two ancient chapels, of which the southernmost has lately been restored to use, and its altar-piece, in which the priesthood of the Ascended Christ is represented, is a fine example of work in alabaster. In the north-east corner of this transept is a doorway by which the Lady chapel is approached, and an outer door towards the Sextry gate.

Between the transepts, in the place of the Norman tower which fell, after giving warning of its intention, in the fourteenth century, is the octagon of Alan of Walsingham, Ely's peculiar glory, and the finest lantern in Christendom. Dr. Creighton has told us that one of the first questions to be asked about a large church of Norman foundation is "When did the central tower fall?" For such a fate befell most of the Norman towers, often founded insecurely, faulty in their masonry, and overweighted by their upper structures. Ely was no exception to the rule: but it was happily exceptional in that among the monks who served the great church was one who could take full advantage of the ruin, in this case a most happy accident, and could use it as the opportunity of an unique achievement.

It was in the year 1322 that the tower fell, on the eve of St. Ermenilda's day, February 12. The tower had given warning of its weakness, and the warning had been regarded, for the monks were at that time reciting the Divine office, not in the choir, but in a chapel of St. Catherine which adjoined the chapter-house. The tower brought with it in its fall the adjacent bays of the transepts, and three bays of the choir, leaving the nave unharmed. The work of clearing away the ruined masonry was at once put in hand, and Alan meanwhile perfected the plan which the disaster enabled him to conceive and execute. He departed boldly from the original idea of the central tower at the transept crossing, and taking the whole width of the nave, including its aisles, for his base, he raised on it an octagon borne on eight great piers founded securely upon solid ground. The masonry was completed in six years, and upon the masonry Alan set the wooden lantern, of which the actual construction is concealed by the vaulting which curves upward and inward to the octagonal lantern. The framework of the lantern, which is illustrated in Dr. Stubbs' Handbook to the cathedral, is a masterpiece of skilful engineering. The eight angle posts of the lantern were made of oaks, which had to be sought far and wide, and conveyed, when found, to Ely with great labour. They are braced and supported so as to resist every stress of weather, and the weight of the lantern is ingeniously distributed to the piers of masonry. Even the floors and roofs are so constructed that they lend support instead of increasing the strain, and no modern engineer, working in the same materials, could better the design. The uppermost stage of the

lantern formerly contained four bells, which were removed as a precaution, though the lantern and octagon were really adequate to their weight and the strain of ringing them. The octagon vaulting and the lantern have been decorated in colour, with considerable success, but the windows are lamentable examples of the work of the middle of the nineteenth century.

From the octagon the choir is entered through a light screen. The monks' choir formerly extended under the Norman tower, and after the octagon was completed the stalls were placed under it. In the eighteenth century it was removed to the eastern arm of the cathedral, and in the restoration of 1852 the choir was assigned its present place in the three bays eastward of the octagon. These bays were rebuilt by Alan of Walsingham at the same time as the octagon work, and are in a fine manner of Decorated, the tracery of the triforium openings being singularly graceful. The medieval stalls remain, with their canopies and misericords, and the panels of modern sculpture in the upper part of the canopies are worthy of their place. The lower grades of the stalls are partly of new work. The organ is in the north triforium, above the choir, and has a good case projecting slightly over the choir.

Eastward of the stalls are two great piers, which show the beginning of the Norman apse, and are an interesting survival, for first the work eastward of them was taken down and rebuilt, and then the work westward. The six bays eastward of these piers are the work of Bishop Hugh de Northwold, and are glorious examples of Early English work, comparable with the Angel choir of Lincoln. In the vaulting above there is an interesting contrast between the methods of the Early English and the Decorated vaulters, and the Decorated vault shows an early instance of the use of herne vaulting.

The east end has two tiers of lights, the lower of three, the upper of five lancets, and remains unmodified, as was the case in many large churches and cathedrals, by the addition of a Lady chapel, for which at Ely another place was found. One may admire without reserve the masonry, but the glass with which the windows are filled makes one regret that the fund for filling the windows was not set aside to accumulate until the art had reached a further stage of recovery. The modern reredos is not unsatisfactory.

The arches of the presbytery overshadow a fine series of tombs. On the north side, eastward of the stalls, is the canopied tomb, with a recumbent figure on a chest-tomb, of Bishop Redman, with a space eastward of the chest-tomb and under the canopy, where a little chantry altar formerly had place. Redman was abbot of the Premonstratensian house of Shap,



Photo by]

[Rev. Dr. Day.

WEST TRANSEPT AND OCTAGON LANTERN.



Photo by]

[Rev. Dr. Day.

EAST END OF LADY CHAPEL.

and subsequently Bishop of St. Asaph, Exeter and Ely. Bishop Kilkenny's tomb is under the next arch, his heart alone being buried here, since he died in Spain. The tomb is an Early English example in Purbeck marble. The next bay eastward contains the canopy of the tomb of the saint, with its upper chamber to serve as a watching-loft. The shrine formerly stood in the midst of the presbytery, and the enumeration of the gems with which it was adorned, to say nothing of the silver reliquary itself, forbids us to wonder that it fell a prey to the spoiler. The destruction of the shrine took place in the episcopate of Bishop Goodrich. Whatever may have been his opinions on the veneration of the saints and the pilgrimages at their shrines, he had no scruple himself as to the ornaments proper to his order, for on the brass which commemorates him in the south choir aisle he is represented in all the proper habit of a bishop, very splendid. The beautiful tomb of Bishop Hugh de Northwold is under the next arch, a very fine example of its period.

The aisles of the choir end in chapels, which form picturesque terminations to the views which are gained from the iron gates by which these aisles are entered from the octagon. In the south choir aisle is the entrance to the library. The window next to it is remarkable as being one of the very few in the cathedral which are not painful to look upon. In this aisle also is a monument to the excellent Bishop Gunning, reclining at ease, and having a pointed beard and long hair which look oddly under the mitre. Bishop West's chapel, at the east end, is of singular interest as showing the work of Italian craftsmen in its detail. The lines of the chapel are in Tudor Gothic, but the detail, in cavettos and friezes, was entrusted to Italian workmen, whose delightful arabesques harmonise with the late Gothic. The roof also, though it retains the general arrangement of fan-vaulting, is hollowed into deep coffers, and decorated with arabesques. It is much more graceful and human than the coldly formal chapel of Bishop Alcock on the other side, at the end of the north aisle, an ambitious composition in that late type of Perpendicular from which life had departed. There is good glass in Bishop Alcock's chapel, and a curious slab built into the east wall. A north door gives entrance to a tiny recess, below the north window, and the Bishop's tomb is between this recess and the chapel. The chapel has everywhere the Bishop's rebus, a cock standing on a sphere. The tomb of Cardinal Luxemburg is north of Bishop West's chapel.

Looking west from Bishop Alcock's chapel down the north choir aisle and to the octagon and nave aisle beyond, we get a delightful picture, helped by the tomb of Bishop Redman and the fine modern stairway

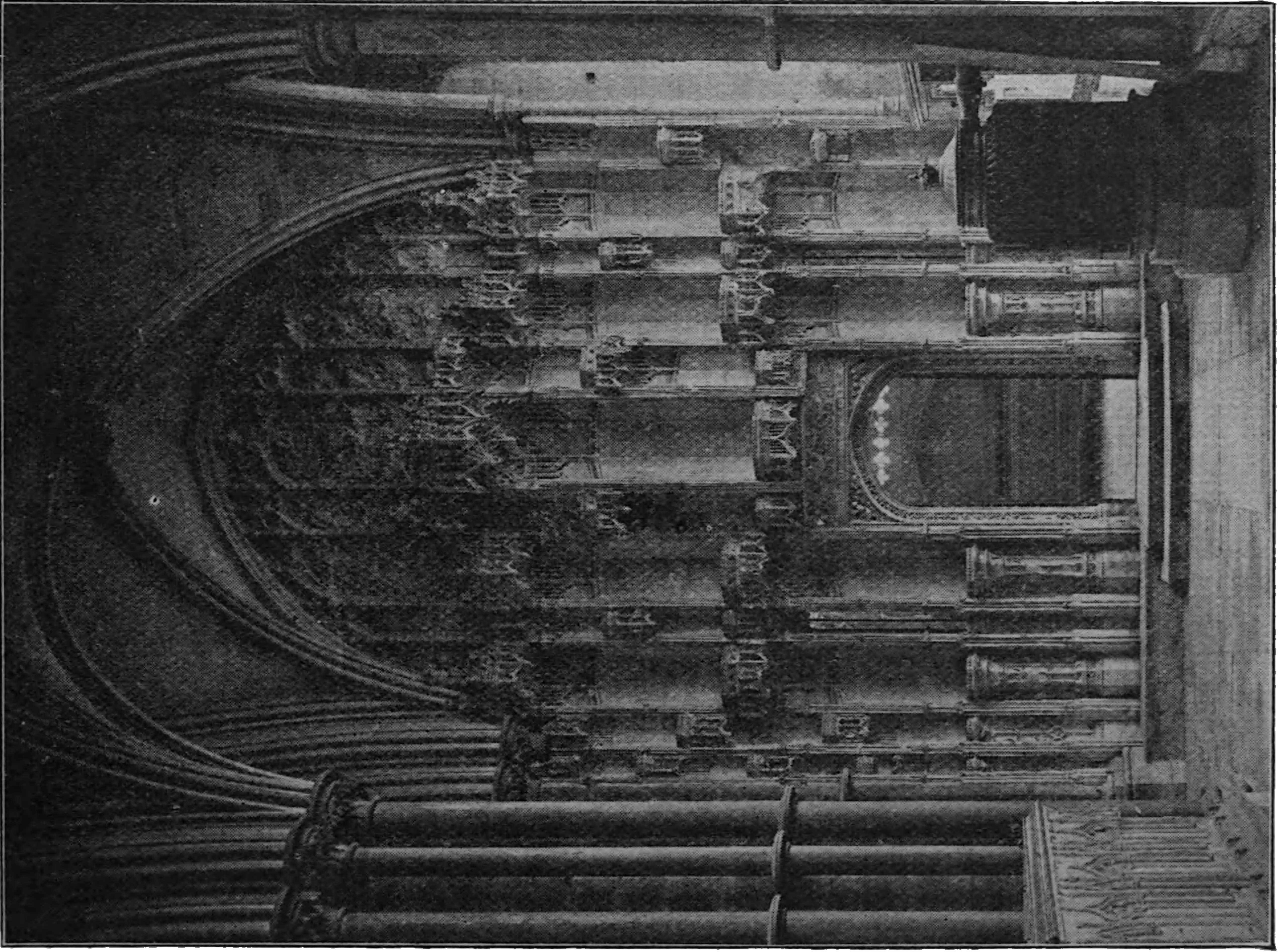


Photo by

BISHOP WEST'S CHAPEL.

[*Rev. Dr. Day.*

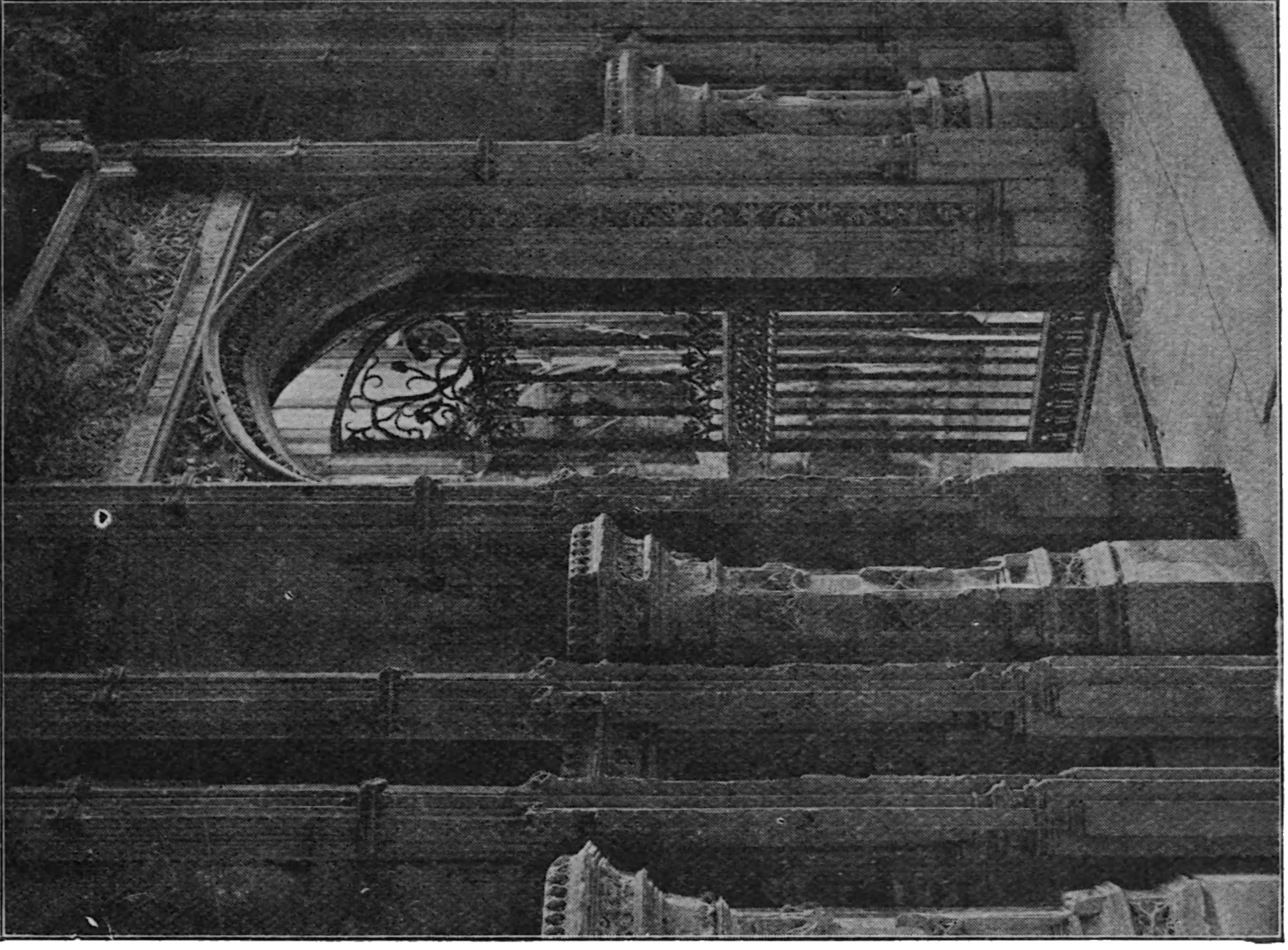


Photo by

DOORWAY OF BISHOP WEST'S CHAPEL.

[*Rev. Dr. Day.*

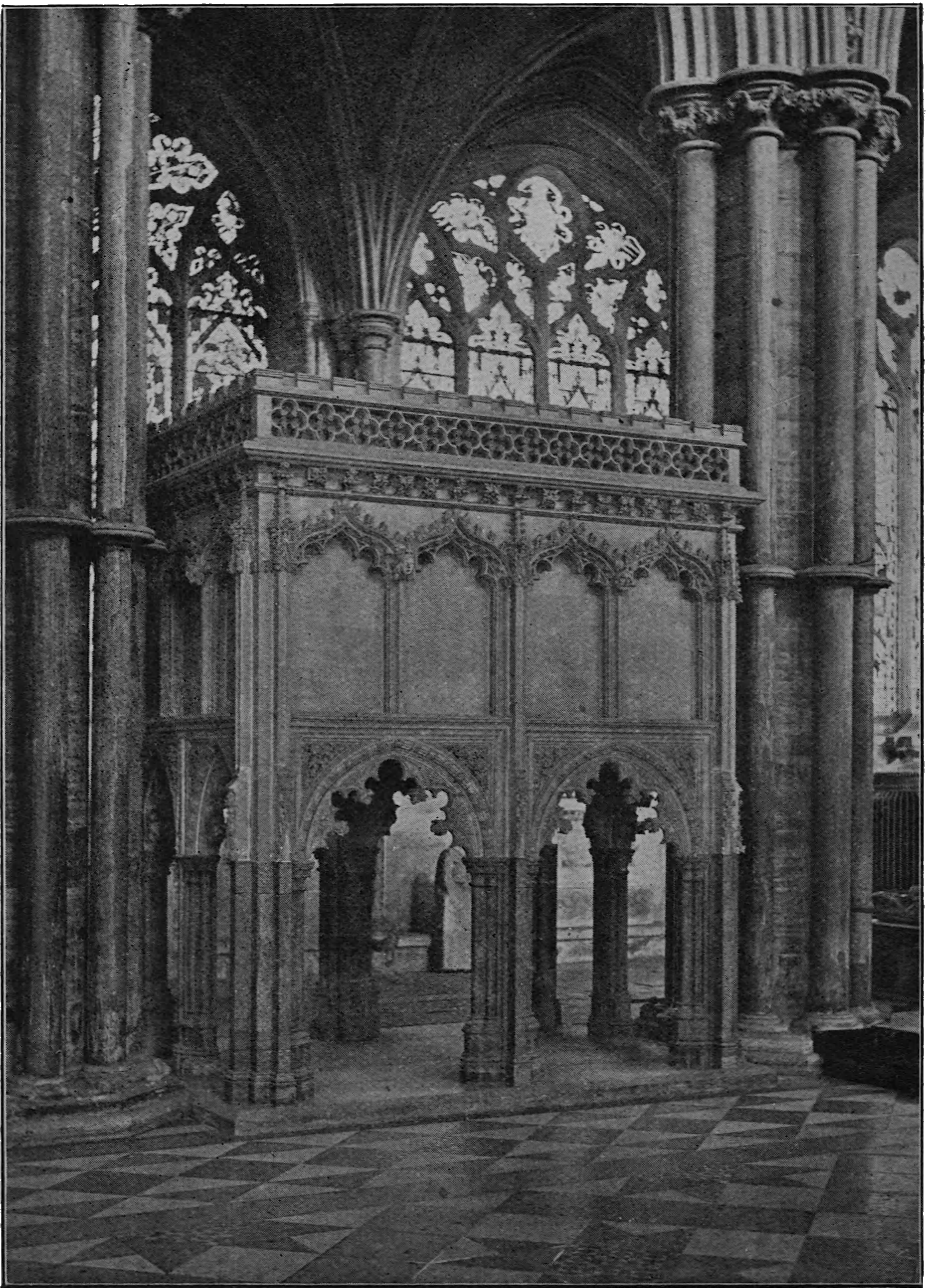


Photo by]

[Rev. Dr. Day.

WATCHING LOFT OF ST. ETHELDREDA'S SHRINE.

to the organ loft. This is, in fact, one of the most frequently photographed pieces of architecture in England, as it deserves to be.

Before leaving the choir, one should notice the fine altar-cross, and the Caroline candlesticks, which have been there since the days when Ely

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kept to all the ceremonial of the Caroline revival. Copes were continued in use in Ely Cathedral till quite a late date, and are now in use again on certain days. Incense also was used until the middle of the eighteenth century, when it was disused in deference to the prejudice of one of the prebendaries, who was nevertheless very much addicted to snuff. A worthy man, says the chronicler of the time, though a very finical one.

And, as we pass out through the choir gates, we shall recall the fact, perhaps noticed with some surprise in our examination of the seating of the choir, that there is no bishop's throne in the usual place. Alone among English cathedrals, Ely assigns the return stall on the south side to the Bishop, and that on the north side to the Dean, Decani and Cantoris sides being, therefore, north and south respectively. The Bishop's and Dean's stalls are here those of the abbot and prior, and when the abbot of the monastery became the bishop of the newly erected see he retained the Abbot's stall in lieu of a new throne.

A small door at the north-east corner of the north transept, admits to the lobby by which the Lady chapel is entered. This chapel is mainly from the design of Alan of Walsingham. The unusual position is thought by Dr. Stubbs to have been chosen partly from respect to the fine east end of Hugh of Northwold, and partly to avoid any appearance of rivalry between the Lady chapel and the shrine of St. Etheldreda before the high altar. At least the site gave Alan a great and unfettered opportunity. The building is rectangular, a little broad in proportion to its height, and robbed of its unity by the east and west windows, which were inserted about twenty-five years after the building was completed by Alan of Walsingham. They lack the grace of Alan's work, and their insertion is supposed to be due, at any rate in the case of the east window, to the erection of a new reredos and great image of the Blessed Virgin. The ornament has been sadly mutilated, but is still most lovely, even in its damaged state. Along the walls runs a low bench-table, carrying a series of niches with decorated canopies. Each canopy covers two seats, divided by a slender shaft. The whole of the sculpture is varied and delicate in the highest degree. So mutilated are the figures that their identification was not certain until a few years ago, when the remarkable and almost unerring *flair* of Dr. Montagu James solved the difficulties. The results of his patient labours are to be found in Dr. Stubbs' Handbook. The building was formerly rich in colour, of which traces remain, and the bosses of the vaulting deserve careful examination with a field-glass.

As the north side of the cathedral yard is gained by the door opening from the Lady chapel towards the Sextry gate, a door, now closed, of

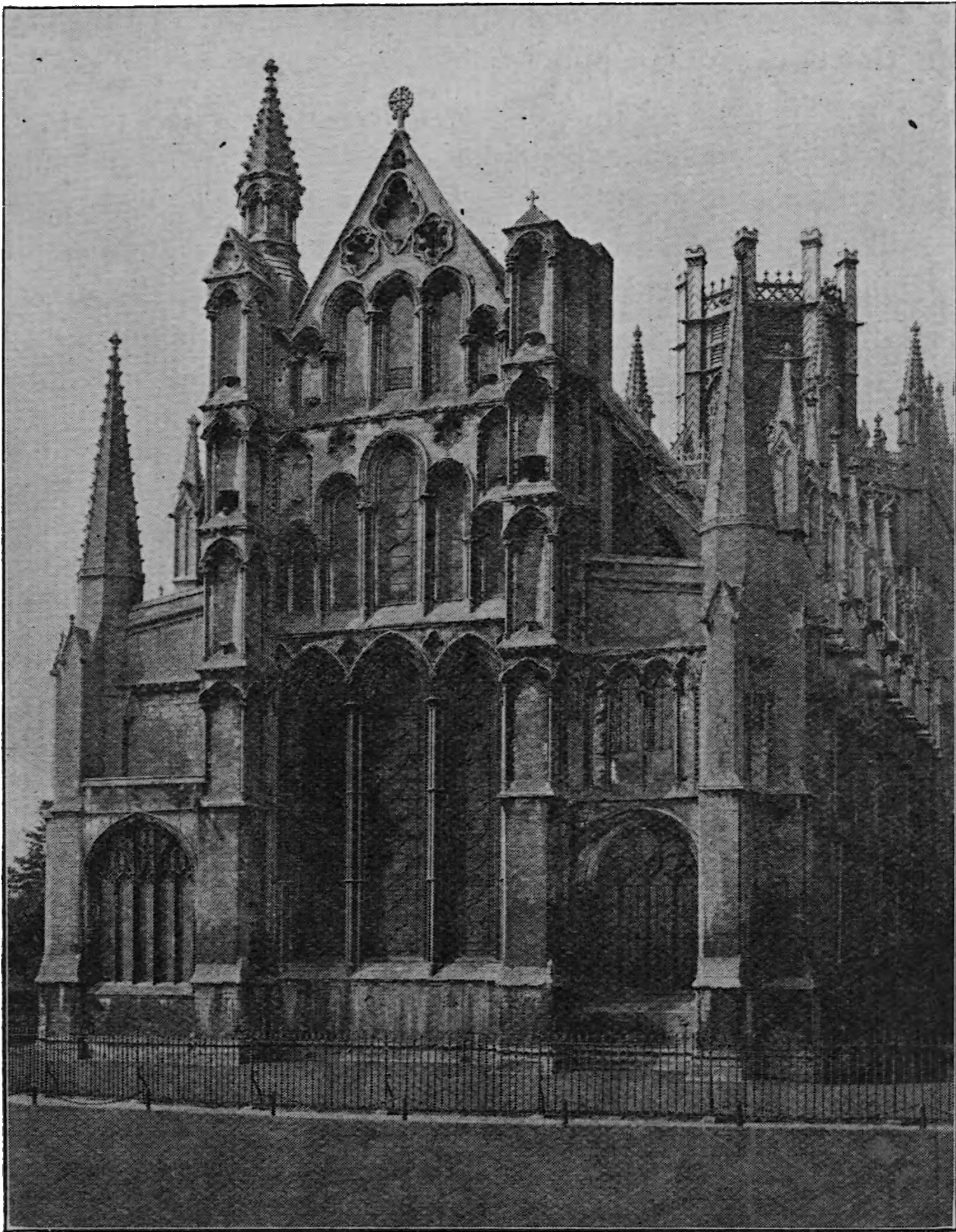


Photo by]

[Rev. Dr. Day

EAST END OF CHOIR.

seventeenth century work is seen in the north wall of the north transept. It is of interest as being the first commissioned work of Christopher Wren, whose uncle Matthew Wren was Bishop. To Wren's residence with his uncle at Ely, and to his study of the octagon and its piers, is due the idea of the dome of St. Paul's Cathedral, carried in a similar manner on piers which cut off the bays of the transepts, choir and nave, and give the dome-space a far larger area than would be obtained if a tower or dome rose merely from the transept crossing. The path which runs round the east end of the cathedral gives a fine view of the Lady chapel exterior, and of the east end, especially splendid in the morning light.

Few cathedrals have had so great an advantage in their chroniclers, after whom it is ill gleaning, and to whose works everyone who writes

on Ely must of necessity be heavily indebted. Dr. Stubbs' Handbook is perhaps the best monograph, for its size, of any which deal with our English cathedrals; his work, "Historical Memorials of Ely Cathedral," gives further detail, with pleasant discourse of the daily life of the monastery as the monastic records reveal it; and "In a Minster Garden" furnishes still more detail, and places its reader under a further obligation. To these, therefore, the reader must be referred who wishes to know more of Ely, and if he add to them Mr. Sweeting's volume in Bell's "Cathedral Series," he will be thoroughly equipped. Let him not think, however, that even with their aid he will have exhausted all. The charm of Ely is inexhaustible, as those who live beneath its shadow are best able to affirm.

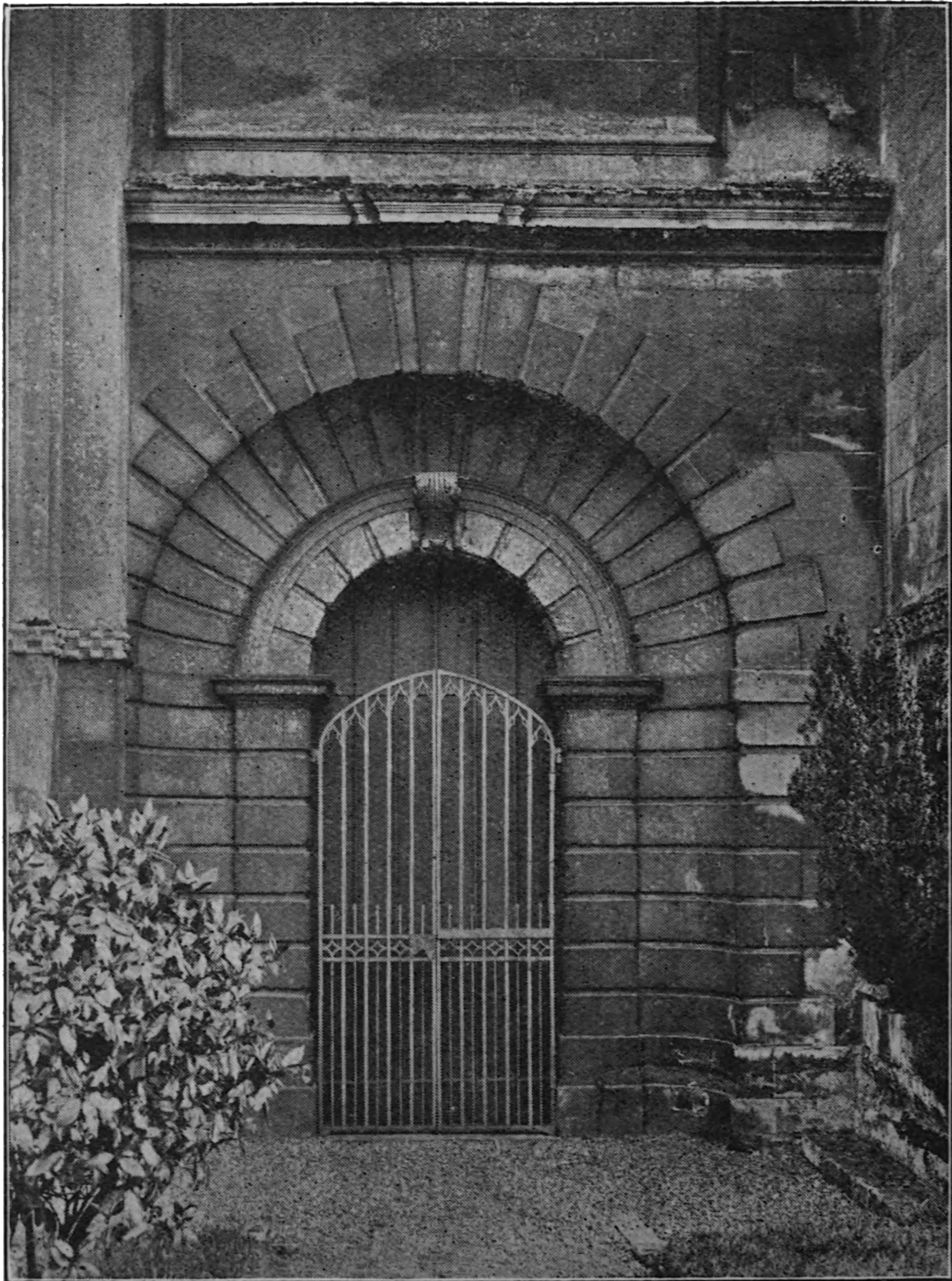
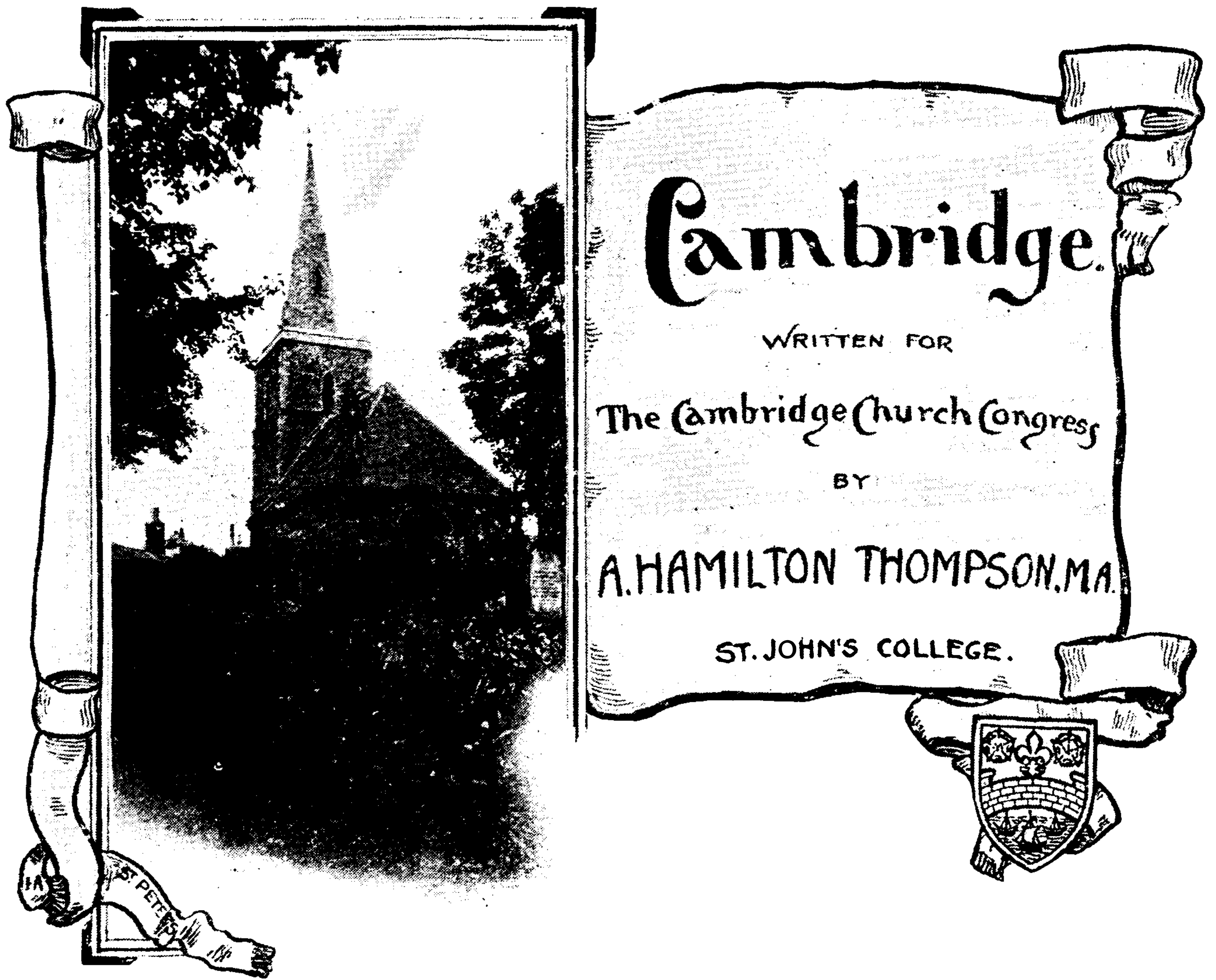


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[Rev. Dr. Day.

SIR CHRISTOPHER WREN'S DOORWAY.—HIS FIRST WORK IN ARCHITECTURE.



THE attention of the visitor to Cambridge is so entirely claimed by the University and its colleges, that he may almost be excused for regarding the town itself as a mere appendage to the great educational corporations which have grown up within its limits. As a matter of fact, the University—and the rule holds good of all other Universities—is a consequence of the early commercial importance of the town. The Huntingdon road, whose straight course is followed by the visitor to Girton College, marks the line of the Via Devana, the Roman road from the east of England to Chester, which crossed the Cam at the Great Bridge; and Cambridge has been identified, though not without dispute, as occupying the site of the Roman station of Camboricum or Camboriturum. The Saxon settlement of Grantanbrycge lay within earthworks on the north or further side of the river, where there is a slight rise in the ground. In the modern church of St. Giles is preserved, as the western entrance of the south chapel of the chancel, an arch with characteristic

Saxon features, which was the chancel-arch of the pre-Conquest parish church of this settlement. This early church, which stood south of the modern building, was probably entirely rebuilt after the burning of Grantanbrycge by the Danes in 1010. The strategic importance of the place, commanding the main highway of communication between East Anglia and the Midlands, had been recognised during the earlier Danish invasions; and in 875 a body of Danes had made it their base of operations for a year. The Conqueror, for the same reason, founded a castle at "Grentebryge"; and the mound or *motte*, which was thrown up to bear the donjon of his fortress, still remains on the north of St. Giles' Church.

Near the centre of the present town is the tower of another Saxon church, St. Benedict's. The walls of the nave, pierced with arches and heightened by a clerestory in later time, are still in great part the walls of the early building. This was probably the parish church of a Saxon settlement south of the river, which spread until it formed one town with the fortified settlement on the north. The hithes or wharves of medieval Cambridge fringed the south bank of the river; and, from the first, the occupations of the southern settlement were probably commercial. The Normans built their castle within the limits of the northern borough; and, just outside those limits, in the twelfth century, one of the wealthier inhabitants built the stone dwelling-house which is called the School of Pythagoras, and is associated apocryphally with the early history of the University. But Cambridge never became a place of military importance. By the end of the twelfth century, and probably much earlier, the centre of its life was the expanding town on the south side of the Cam. In 1201 King John granted a charter to the Gild Merchant of "Cantebrigg," and in 1207 he allowed the burgesses to elect their own provost. In 1215 he surrounded the town with the King's Ditch, the beginning of fortifications, which, although Henry III. made some attempt to proceed with them, were never completed. Of more interest to the town were the commercial privileges which John granted it, and his alleged grant of the annual fair at Stourbridge to the Leper Hospital of St. Mary Magdalen. This fair, held on a site about a mile and a half north-east of Cambridge, was probably even then of some antiquity; and in the crowds which it attracted yearly from all parts of England and the Continent the town found profit, and casual scholars may have seized an opportunity for attracting audiences.

The King's Ditch, the boundary of medieval Cambridge, left the Cam at a point east of the Great Bridge which united the castle quarter of the town to the larger settlement. Enclosing a nearly oval space, it joined

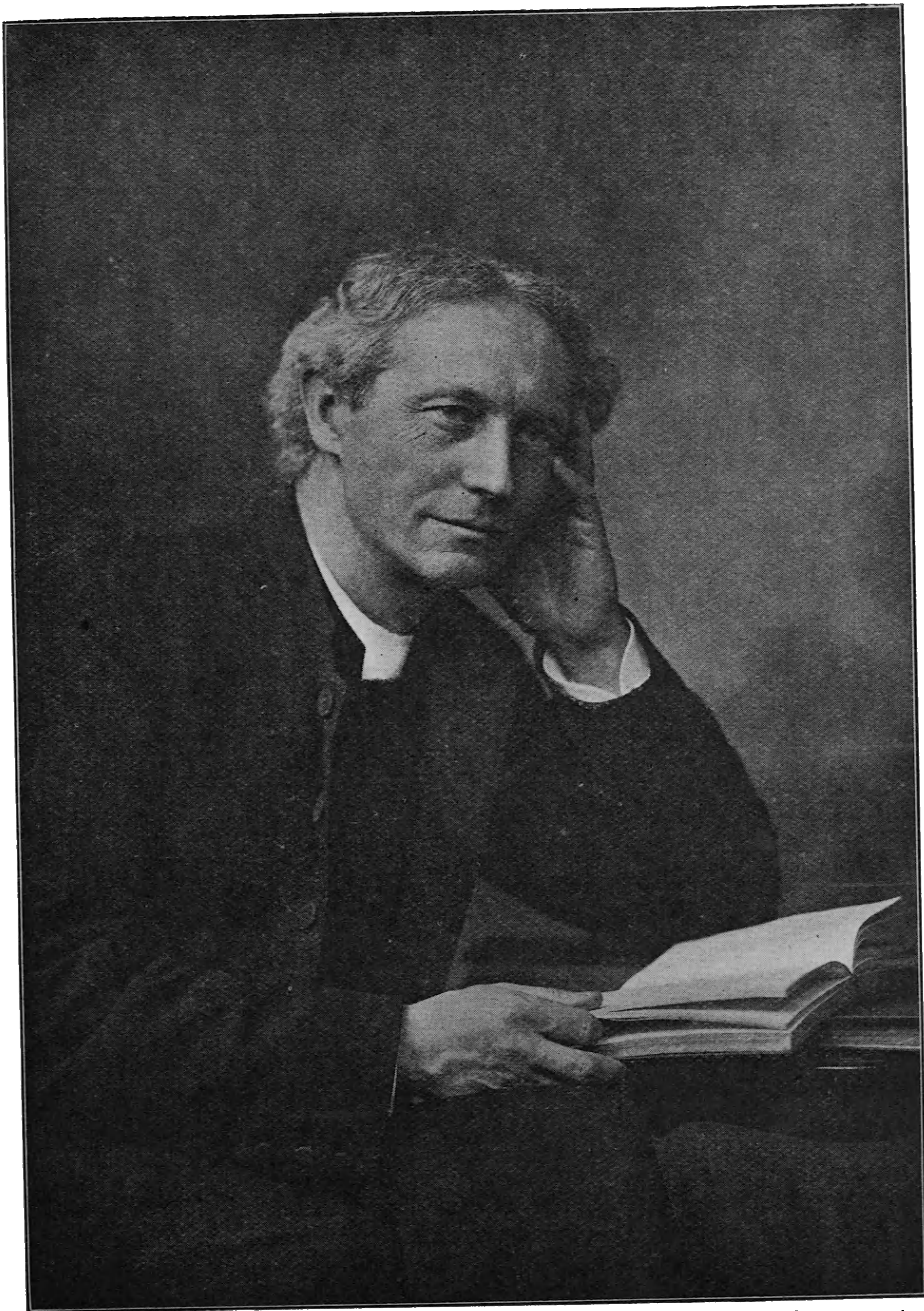


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[J. Palmer Clarke, Cambridge.

THE VICE-CHANCELLOR OF THE UNIVERSITY, CANON 'A. MASON.

the river again at the Mill Pool on the south-west side of Cambridge, where were the mills of the King and the Bishop of Ely. It was crossed by three bridges. Over the first, at the present junction of Park Street with Jesus Lane, passed the road to the suburb of Barnwell, the fair-ground at Stourbridge, and Newmarket. At the second bridge was Barnwell Gate, the south-eastern entry of the town, where St. Andrew's Street now meets Sidney Street. At the third was Trumpington Gate, at the point where Trumpington and Pembroke Streets meet. From this point Mill Lane marks the course of the ditch on its way to rejoin the river, which formed the western and north-western boundary of the oval, and was crossed near the mills by the Small Bridges, and, further on, by another bridge near the present Garret Hostel Bridge. Within the oval, the course of the main streets was much as it is at present. From Barnwell Gate, Conduit Street crossed the town in a north-westerly direction to the Great Bridge, following the line of the modern Sidney and Bridge Streets. From Trumpington Gate, High Street ran northward along the line of the modern Trumpington Street, King's Parade, Trinity and St. John's Streets, and joined Conduit Street close to the church of the Holy Sepulchre. Between these two main streets lay, first, the Market and its adjacent rows and streets, one of which, Petty Cury, the Little Cookery, preserves its old name; and, nearer their junction, the Jewry. From the west side of High Street, not far beyond Trumpington Gate, Small Bridges (now Silver) Street led to the river. Halfway down the length of Small Bridges Street, Milne Street branched off northward in a direction roughly parallel to that of High Street, with which it was connected on one side with several narrow lanes, while, on the other side, similar lanes communicated with the hithes at the water's edge. As time went on, several of the more important colleges were founded along the line of Milne Street; and, when Henry VI. acquired the site of King's, the street was broken into two parts, which are now represented by Queens' Lane at one end, and Trinity Hall Lane at the other. The lanes at the further end of Milne Street, between High Street and the river, were closed, first by the expansion of King's Hall at the end of the fifteenth century, and then by the absorption of the whole site in Henry VIII.'s foundation of Trinity.

As we walk through the streets of Cambridge to-day, we must remember that the prominence of college buildings in the street views is a comparatively modern feature of the town. Till within less than a hundred years ago the imposing vista of Trumpington Street and King's Parade was unachieved; the main entrances of the colleges which line it were

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in side streets, or were approached through narrow breaks in the rows of houses which covered them. The colleges, though to our minds they form so important a part, if not our whole idea, of the University, are merely consequences of the existence of the University, as the University is of the existence of the town. The University was already a familiar idea in Cambridge when the first college was founded. It is impossible to discover the exact date of its beginning. Of recent years there has been a tendency to accept the theory that a migration of scholars from Oxford in 1209, in consequence of a riot due to the misconduct of a student, led to the foundation of the University of Cambridge. It may be remarked, however, that the choice of Cambridge by the fugitives is not easily explained unless the town already had been frequented for purposes of learning. In later years, attempts were made more than once to establish an English University by migrations from Oxford or Cambridge, once at Stamford, thrice at Northampton; but, in spite of the central situation of both places on great high-roads, the attempts failed. At Cambridge, in a less advantageous position, success was achieved; and, although the formal recognition of Cambridge as a University, whose degrees were a passport to its graduates in the other Universities of Europe, seems to have been long delayed, there were no such obstacles to its existence as those which put a speedy end to the schools of Northampton and Stamford. As has been said, the fair at Stourbridge, probably long before 1209, attracted teachers and provided them with an audience. Some of these teachers may have settled in Cambridge; and, with growing numbers, a corporation may have been formed which was the nucleus of the *universitas*. To such a corporation the Oxford migrants of 1209 may well have added strength, but can hardly have given being.

The University thus found its origin in an association of individual teachers. It did not take rise from any combined action of religious houses. Within Cambridge itself there was no large monastery belonging to one of the older orders. The priory of Augustinian canons at Barnwell had been founded close to the Castle in 1092, but had been removed twenty years later to a less confined site, nearly a mile from the town. The hospital of St. John, whose buildings were absorbed in St. John's College early in the sixteenth century, was served by Augustinian canons, but can hardly be reckoned as a monastery in the stricter sense of the term. In the second quarter of the twelfth century, a year or two earlier than St. John's Hospital, the priory of St. Radegund was founded for nuns, east of the town: the buildings are now those of Jesus College. The house of the canons of Sempringham, outside Trumpington Gate, was not founded until the close of the thirteenth century. During the



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REV. G. W. EVANS, KING'S COLLEGE.

Secretary General Purposes Committee, Church Congress.



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[J. Palmer Clarke, Cambridge.

REV. A. H. WALKER, TRINITY COLLEGE.

Secretary for Hospitality, Church Congress.

thirteenth century seven houses of friars were founded in or just outside Cambridge. The Franciscans or Grey Friars, about 1224, were the earliest. Their house, from a time soon after their foundation, occupied the site between the present Sidney Street and the Kings Ditch, where Sidney Sussex College now stands. The Carmelites or White Friars, after trying two sites outside Cambridge, settled in 1292 on the site of the modern chapel and adjacent buildings of Queens' College. Remains of the Augustinian friary have been lately discovered in digging foundations for the lecture-rooms adjacent to the new Examination Rooms, south of Benet Street. The house of the Dominicans or Black Friars can still be traced in the buildings of Emmanuel College; the old name of St. Andrew's and Regent Streets, Preachers Street, derived its name from these Friar Preachers, who settled in the suburb outside Barnwell Gate about 1275. The three other friaries belonged to orders whose existence was less permanent. Friars from these houses, no doubt, took advantage of the privileges which the University offered; and here, as at Oxford, the lectures of learned friars may have been a powerful counter-attraction in the thirteenth century to those of resident teachers. As the University gathered strength, its importance became paramount; and the Augustinian canons of St. John's Hospital and the inhabitants of the friaries alike courted the privilege of membership of the larger corporation, and the protection of its immunities. More distant monasteries, from the thirteenth century onwards, sent students to Cambridge. Probably the foundation of a house of canons of Sempringham on its outskirts was due to the advantage of the position for students. About 1340, student-monks from the cathedral priory of Ely occupied a house on the west side of Milne Street, afterwards absorbed in Trinity Hall. Monks from the cathedral priory of the Holy Trinity at Norwich, from St. Benet's Abbey at Hulme, and other houses, studied at Gonville Hall till the Reformation. In the fifteenth century the monks of Croyland, Ely, Ramsey, and Walden founded for their students the hostel across the Great Bridge, which, known from its early benefactors, the dukes of Buckingham, as Buckingham College, was refounded as Magdalene College in the reign of Henry VIII. But, although the education of the University was open to members of religious houses, their part in its history was purely receptive. The University was a corporation of secular clerks for purposes of learning. Its colleges, as they came into existence, had nothing to do with monasteries. Although the founder of Peterhouse was a Benedictine, he modelled his foundation on a secular pattern; and the statutes granted by one of his successors in the bishopric of Ely, sixty years later, emphasised his design by making entrance into a religious order a disqualification for membership of the college.



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REV. C. M. RICE, KING'S COLLEGE.



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MR. E. M. CLARK, TRINITY COLLEGE.

The University, as already implied, is a corporate body of men, not a collection of buildings. While the ordinary medieval University, like that of Paris, was composed of a corporation of students, the Universities of Oxford and Cambridge were corporations of teachers. Teachers pre-suppose the existence of students to attend their lectures; but the students formed no organisation, and obtained lodgings in the town as they could. The University put some check on the extravagant charges of landlords, by appointing, in common with the burgesses, officers called taxors, whose business it was to regulate the cost of lodging. As students multiplied, they gathered together in hostels, some of which became attached early to colleges, while all eventually were absorbed in the larger foundations. The college, however, was quite distinct from the hostel, and was a consequence of the multiplication of teachers. The *collegium* is, strictly speaking, an independent body of teachers within the *universitas*, existing by virtue of royal letters patent, with the privileges of acquiring land up to a certain value, of suing at law and being sued, and having a common home known as its *domus* or *aula*. The distinction between the college and its place of abode is still preserved in the names of Peterhouse, the *domus* of the college of St. Peter, and Trinity Hall, the *aula* of the college of the scholars of the Holy Trinity of Norwich. Members of Corpus still refer to their habitation as the Old House; and until the middle of the last century everyone spoke of Clare Hall, Pembroke Hall, and Catharine Hall.

St. Peter's College was founded by Hugh Balsham, bishop of Ely, in 1280, as a corporation of secular priests whose main business was that of study and teaching. At first he attempted to graft his foundation on the hospital of St. John; but the scholars and regular canons failed to unite, and, in 1284, the college was removed to the present site of Peterhouse, outside Trumpington Gate. The constitution was modelled on that of Merton College at Oxford, founded in 1274. The college consisted of a society of scholars or fellows, one of whom was appointed *custos* or master. The business affairs of the society were in the hands of the *custos*; the fellows lived on their stipends or prebends derived from the income of the college. The master and fellows of a college thus corresponded exactly to the dean and prebendaries of a collegiate church, or the warden and fellows of a chantry foundation; and, as in all such analogous cases, one of the duties of fellows in Holy Orders was to say mass for the founders of the college and for the benefactors from whose bequests they received their living. The familiar modern system, by which each college supplies its own teaching, with a staff of tutors and lecturers, was foreign to the idea of the founders. Undergraduate members

of colleges were not contemplated : fellows of colleges taught in the public schools of the University, to which young students resorted from their hostels and lodging-houses. Exhibitions, however, were given from the college funds to promising young students who were too poor to pay for their own education. The poor undergraduate scholar was thus a feature of most of the medieval societies of Cambridge : his duties involved the menial service of the house, as well as the obligation to study with the ultimate prospect of a fellowship. The early societies were also allowed to take in lodgers or pensioners, who paid for their board ; but this provision was subject to restrictions, and, in the Peterhouse statutes, the residence of pensioners was intended to be merely temporary. Nothing would have surprised the founders of colleges more than the bodies of undergraduate pensioners which to-day outnumber the society in every foundation.

For forty years Peterhouse remained the only college in Cambridge. In 1324, the year of Adam de Brome's foundation of St. Mary's House, afterwards Oriel College, at Oxford, Hervey de Staunton, chancellor of the exchequer to Edward II., founded Michaelhouse at Cambridge. Michaelhouse has been merged in Trinity ; and to-day the oldest college but one in Cambridge is Clare, founded in 1326 under the name of University Hall by Richard Badew, chancellor of the University, and refounded in 1338 as Clare House by Elizabeth, lady of Clare. In 1337 Edward III. founded King's Hall for a body of students which, for some years before, had resided, on a smaller scale, in Cambridge at the royal expense. King's Hall, the parent of Trinity, differed from earlier foundations in that its scholars were what we should now call undergraduates, controlled by a warden. It was, in fact, an incorporated hostel. Mr. Leach, in his *English Schools at the Reformation*, has shown how prebends in churches were occasionally used for the maintenance of lay scholars ; and it is interesting to find one of the scholars of King's Hall, at a date many years after its foundation, provided for his sustenance with the mastership of the hospital at Stourbridge. King's Hall, however, remained for long an unique foundation. In 1347 Mary de Valence, countess of Pembroke, founded Pembroke Hall. In 1349 Edmund Gonville, parson of Terrington St. Clements, near King's Lynn, founded Gonville Hall on part of the present site of Corpus. His executor, William Bateman, bishop of Norwich, founded Trinity Hall in 1350, and became the second founder of Gonville Hall, which, after the foundation of Corpus in 1352, he removed to a site nearer his own college. The studies of the earlier colleges had been chiefly devoted to the Arts and Theology. Bateman, an accomplished jurist, founded Trinity Hall for students of Civil and Canon Law, and

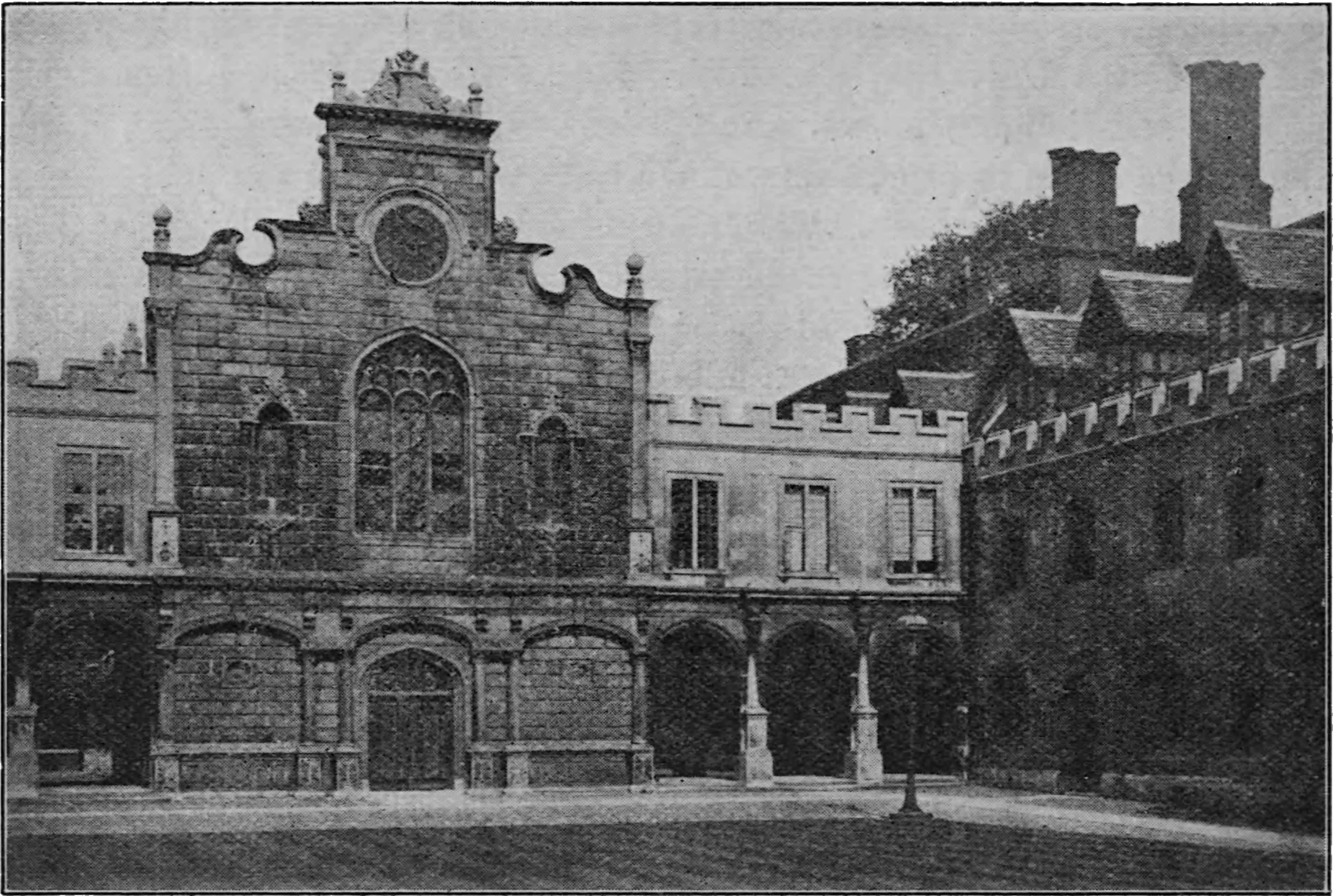


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[Rev. H. Bedford Fin.

PETERHOUSE: CHAPEL AND FIRST COURT.

attempted to influence the studies of Gonville Hall in the same direction. Corpus Christi was founded by the united guilds of St. Mary and Corpus Christi in Cambridge, with the aid of their alderman, Henry, Duke of Lancaster.

Nearly ninety years passed before another college came into being. In 1441 Henry VI. founded the King's College of St. Nicholas, on the site at the back of the Schools, which remained the home of King's until 1829. William Bingham, parson of St. John Zachary in London, received a charter in 1442 for a house of students of grammar, to be known as God's House. But in 1444 Henry VI. enlarged his previous foundation, refounding it as the King's College of St. Mary and St. Nicholas, and bringing it into close connection with his college of Blessed Mary of Eton, on the model of William of Wykeham's double foundation at Winchester and Oxford. A much larger site was acquired for this noble college, and God's House, which stood on part of the new ground, was removed to a site close to Barnwell Gate. Of the buildings which Henry VI. designed, in a document known as his "will," to be erected on the new site of King's, the chapel alone was begun in his lifetime; and the rest of the buildings on the site are comparatively modern. His example led to the foundation of two colleges on the south side of King's. Andrew

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foundation of St. John's College on an even more magnificent scale than Christ's, was practically assured. The scheme was hindered by the alienation of the foundress' bequests; but Fisher, triumphing over obstacles, carried it into effect, though on necessarily restricted lines. St. John's College, founded in 1511, was opened in 1516, and soon became the chief home of the New Learning in Cambridge. In spite of the misfortunes which befell its virtual founder, it grew in importance throughout the reign of Henry VIII.; and its great son, Roger Ascham, spoke the literal truth when he said that Trinity, "that princely house now, at the first erection, was but *Colonia deducta* out of *S. Ithones*." Henry VIII., in his benefactions to Cambridge learning, was a worthy grandson of the Lady Margaret. In 1540 he founded the Regius professorships of Divinity, Hebrew, Greek, Civil Law, and Physic. In 1542 his lord chancellor, Thomas, Lord Audley of Walden, refounded Buckingham College under the name of Magdalene College; and in 1546 Henry VIII. united Michaelhouse and some small hostels with King's Hall under the name of Trinity College. It should not be forgotten that, in the earlier part of his reign, the chief architectural glory of Cambridge, the chapel of King's, was completed, and that its beautiful wooden screen bears the emblems of his second wife, Anne Boleyn.

The chief event of the Reformation period in Cambridge was the attempt of the duke of Northumberland to proclaim Lady Jane Grey in 1553. This ended ignominiously with his arrest at the lodge of King's. The colleges escaped the consequences of the Act of 1545 for the dissolution of colleges and chantries; and, from one point of view, it is much to be regretted that none of those certificates under the Act, which elsewhere throw so valuable a light on the internal arrangements of collegiate bodies, exist with regard to Oxford and Cambridge. The Universities were expressly excluded from the second Act passed in 1547; and the doings of the commissioners appointed to visit Cambridge by the protector Somerset were of relative unimportance. When Mary came to the throne, Stephen Gardiner, master of Trinity Hall and bishop of Winchester, was restored to the chancellorship, of which he had been deprived under Edward VI. On his death, in 1555, Cardinal Pole became chancellor. A Protestant, John Hullier of King's, was burned in Cambridge in 1556; and in 1556-7, commissioners appointed by Pole visited Cambridge and disinterred and burned the bodies of the foreign reformers, Bucer and Fagius, who had found refuge in Cambridge during the previous reign. The real crisis of the Reformation in Cambridge came with the Puritan controversies of the reign of Elizabeth. Serious divisions and disturbances took place in St. John's, Trinity, and other colleges. The lectures of

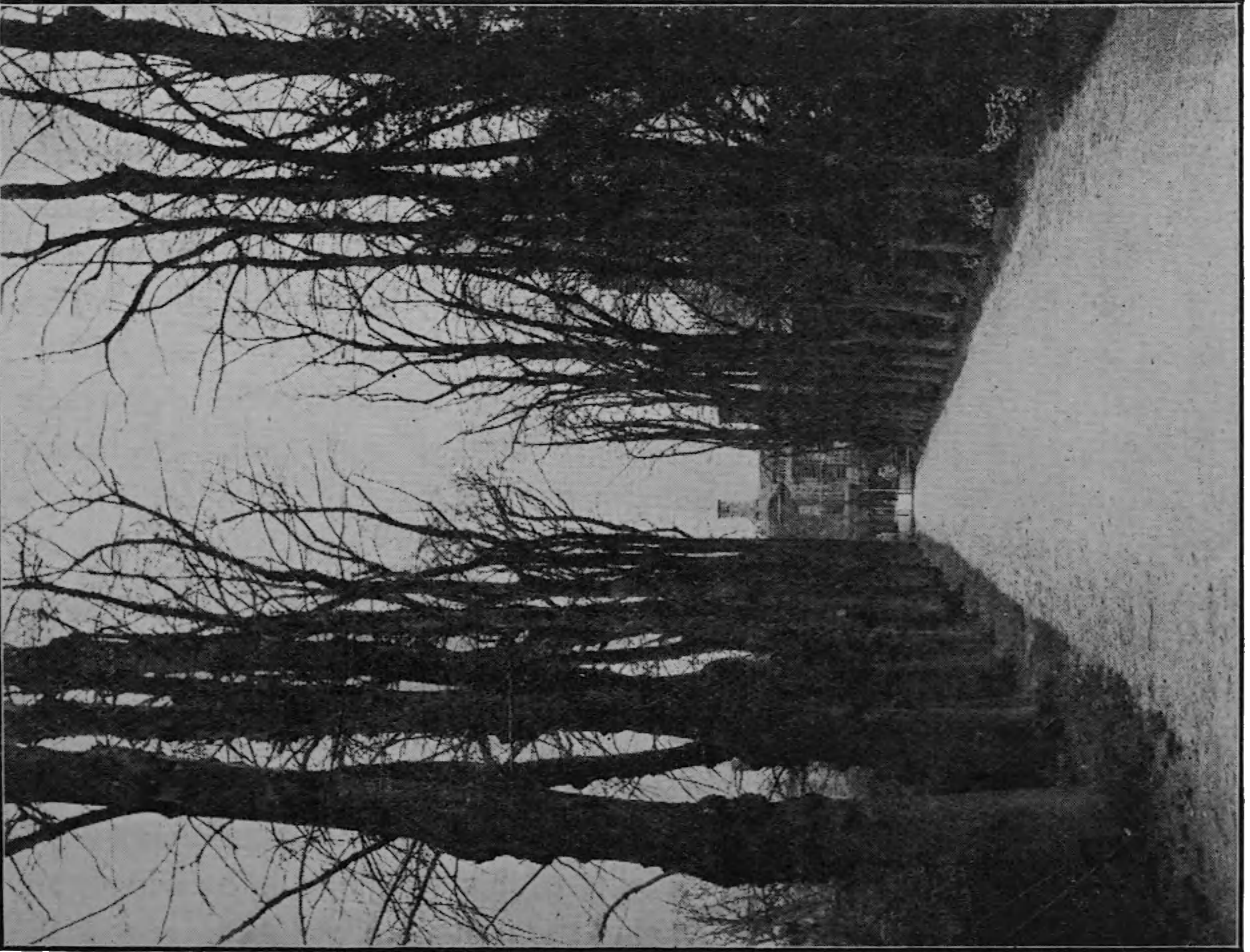


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[*Rev. Dr. Day.*

CLARE COLLEGE.



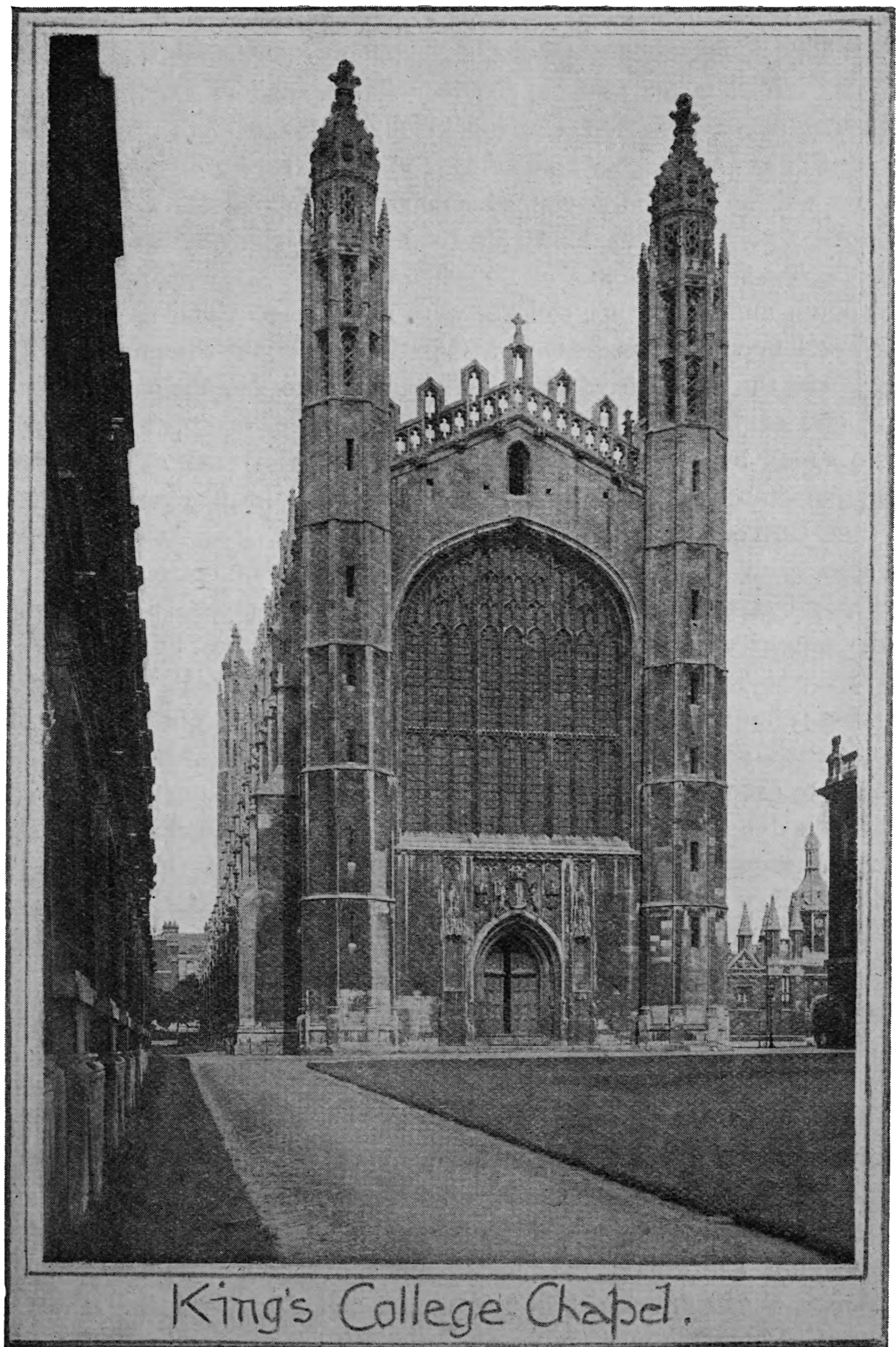
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[*Rev. Dr. Day.*

THE BACKS.

Thomas Cartwright, Margaret professor of divinity, assailed the fundamental theories of Anglican polity, and found sympathisers among a majority of the younger members of the University. The statutes of 1570 repressed this dangerous outburst of Puritan feeling by placing legislative authority in the hands of an oligarchy, largely composed of heads of houses, which was charged with the preparation of graces before their submission to the senate. Now, too, for the first time, every member of the University was obliged to be a member of a college. The 1570 statutes remained in force until the new statutes of 1882. The leaders of the winning party in 1570 were the chancellor, Lord Burghley, Archbishop Parker, who had been master of Corpus, and Whitgift, at this time master of Trinity. Anglicans and Puritans differed, in the struggle, upon questions of ecclesiastical government rather than of doctrine. The influence of the New Learning had inevitably produced much freedom of speculation in Cambridge, and the most prominent of the English reformers had received their education there, Cranmer at Jesus, Latimer at Clare, and Ridley at Pembroke, of which he had been master. In and after 1570 the principal Cambridge theologians were Calvinistic in doctrine, and regarded any signs of Romanism with suspicion. John Caius, who had refounded Gonville Hall in 1557 as Gonville and Caius College, and had accepted the mastership in 1559, met with great opposition from his ungrateful and Puritan society; and when, in 1572, the master's lodge was searched for "popish trumpery," which he had secreted there, the vice-chancellor who had ordered the search was supported by Whitgift. Emmanuel College, founded by Sir Walter Mildmay in 1584, was from the beginning a Puritan foundation; and Sidney Sussex was founded in 1594 by the executors of Frances, countess of Sussex, on not dissimilar lines. The prudence of the early masters kept the zeal of these foundations within bounds; and Emmanuel was recognised from the first as a college in which sound learning went hand in hand with sincere godliness. No more typical representatives of the characteristic religious attitude of Cambridge could be mentioned than Joseph Hall, an Emmanuel man, bishop, first of Exeter, then of Norwich, and Thomas Fuller, who entered Queens' in the presidency of his uncle, John Davenant, but spent the greater part of his Cambridge life at Sidney.

The revival of Anglicanism, which is so marked a feature of early seventeenth-century church history, was felt in many of the colleges, though less unanimously than at Oxford. Lancelot Andrewes became master of Pembroke in 1589, and left the impress of his religious influence upon the later history of his college. During the first half of the seventeenth



King's College Chapel.

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[Rev. H. Bedford Pim.

century Nicholas Ferrar was at Clare, Richard Crashaw at Peterhouse, Jeremy Taylor and John Cosin at Caius. Cosin's friend and master, John Overall, first of St. John's, then fellow of Trinity, was master of Catharine Hall from 1598 to 1607. The greatest of Cambridge poets, John Milton, who entered Christ's in 1625, assuredly did not learn his Puritanism at Cambridge. During his residence the churchmanship of the colleges was of a more advanced type than had been the case in the days of Parker and Whitgift. Early in 1632, the year of Milton's departure from Cambridge, the chapel of Peterhouse was consecrated ; and in 1636, Peterhouse and four other colleges were reported to Laud as foundations which endeavoured "for order" and had "brought it to some pass." To judge from the accounts of Dowsing's performances in the college chapels at the end of 1643, the same tendency was noticeable elsewhere, although accompanied by less activity. Early in 1644 the earl of Manchester, who, like Cromwell, was a member of Sidney, imposed the Covenant on the University. The town of Cambridge, the headquarters of the associated counties, of which Manchester was major-general, was Puritan ; but the feeling in the University was strongly Royalist. A small minority of heads of houses accepted the Covenant : the rest were ejected. Most of the colleges sacrificed their plate to the king ; and the masters of Jesus and St. John's and the president of Queens' suffered imprisonment and harsh treatment for their attempt to execute the king's commission of array. Manchester's soldiers did much damage in the colleges, seizing building material and timber from the grounds to strengthen the fortifications of the castle. The Parliamentary heads of houses were, on the whole, wisely chosen ; and Peterhouse and Caius were the only colleges which had much reason to complain of their intruded masters. A second revolution in 1650 was caused by the imposition of the test of the Engagement. Manchester was deprived of his chancellorship, and several masters and fellows of colleges, who had taken the Covenant, were now ejected. At the Restoration several of the heads of houses deprived by Manchester were restored. Cosin returned to Peterhouse, Edward Martin to Queens', Richard Sterne to Jesus. The intruders retired quietly, or, in one or two cases, where there was no prior claim, accepted the new condition of affairs. Thus Ralph Cudworth, the most famous of the school of Cambridge Platonists, which flourished in Emmanuel and Christ's during the Commonwealth, kept his mastership of Christ's till his death in 1688.

The history of Cambridge after 1660 is comparatively uneventful. The events of 1643-4 had brought violently to a close an epoch of great prosperity and activity ; and the age which followed the Restoration



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[Rev. Dr. Day.

KING'S COLLEGE CHAPEL AND CLARE COLLEGE.

was not favourable to a recovery of the former enthusiasm. Oxford bore the brunt of the opposition to James II. At Cambridge he appointed a Romanist master at Sidney, and suspended the vice-chancellor, Dr. Peachell of Magdalene, for refusing to admit a Benedictine monk to a degree. Archbishop Sancroft had been master of Emmanuel; of the six bishops who were imprisoned with him for refusing to publish the declaration of indulgence, one, Francis Turner, had been master of St. John's, and two, John Lake and Thomas White, were members of the same college. All four refused the oath of allegiance to William and Mary, and were deprived of their sees. The most famous of Cambridge non-jurors, by virtue of his piety and the spiritual influence of his most famous book, was William Law of Emmanuel, noteworthy also for his opposition to the latitudinarian Hoadly. In one college, St. John's, Jacobite sympathy ran high; and, among its non-juring fellows was numbered its historian, Thomas Baker, who was proud, in his later years, to subscribe himself *socius ejectus*. If St. John's and the once nonconforming Emmanuel were on the whole Tory and high-church colleges, Corpus was as enthusiastically Whig and latitudinarian; and, during the eighteenth century, King's, standing apart from the other colleges by virtue of its exclusive connection with one school and its prized exemption from University examinations, reflected the political opinions of the Walpoles and Townshends, and other members of ruling families who came there from Eton. The absorbing interest of Cambridge in the first half of the eighteenth century was the rule of the greatest of Cambridge scholars, Richard Bentley, in Trinity from 1700 to 1742. In his own college his imperiousness led to a protracted civil warfare, insignificant in its causes, but Homeric in the passions which it aroused and the stubbornness with which it was waged. Outside the college, he divided the University into two camps, and reckoned among his opponents Thomas Sherlock,

master of St. Catharine's, and afterwards bishop of Bangor, Salisbury, and London, who also was ranged against Hoadly, a member of his own college. Whatever we may think of Bentley's conduct in public life, there can be no question as to his zeal for the furtherance of learning. The presence of Sir Isaac Newton, most of whose long life was spent in Trinity, already gave pre-eminence in scientific learning to the college of Francis Bacon and Isaac Barrow. The unique vigour of Bentley, the last master whom St. John's gave to Trinity, ensured for the college which he ruled a first place in scholarship and science at a time when other colleges were somewhat sleepy and unproductive.

In the last quarter of the eighteenth century the colleges were recovering from their epoch of dulness. Somewhat earlier, the mastership of Dr. Powell at St. John's and the tutorship of William Paley and John Law at Christ's had set an example of energy to seniors who were too often in the habit of neglecting their duties. During this period the study of mathematics was pursued with increasing zeal: the Smith's prizes were founded by Bentley's successor at Trinity, while Porson continued the tradition of Bentley's classical scholarship. The same period was marked in the religious history of Cambridge by the Evangelical revival, with its powerful appeal to individual responsibility. Charles Simeon of King's exercised a spiritual influence far beyond the bounds of the University; in Cambridge the strong personality of Isaac Milner, the president of Queens', was all-powerful. In some minds the events of the French Revolution excited heterodox sympathies; but the celebrity of persons, of whom William Frend of Jesus is the chief example, was due less to their own inherent greatness than to the zeal with which their endeavours were quashed by an overwhelming opposition. In three members of St. John's the power of the Evangelical movement is well illustrated; William Wilberforce, Thomas Clarkson, and Henry Martyn. No subsequent revival of parallel importance to the Oxford Movement took place in Cambridge. Individual members of the University responded to the appeal which the Oxford Movement made to the historic character of the Church and the continuity of its corporate life, but none exercised the power of Newman or Pusey. One result, however, of the influence of the new spirit was the foundation of the Cambridge Camden Society, which counted among its founders John Mason Neale of Trinity, and did much to promote a scholarly interest in ecclesiology. In two directions Cambridge may claim to have influenced the modern life of the Church of England in no small degree. Frederick Denison Maurice, first at Trinity, then at Trinity Hall, was a prominent figure among the thoughtful undergraduates of his day, and was the founder of the "Apostles"

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with St. John's in Gray's friend, William Mason. Edmund Waller was at King's. Three members of the group of University dramatists were Cambridge men, Marlowe of Corpus, Nashe of St. John's, Greene of St. John's and Clare. Ben Jonson may possibly have been at St. John's; John Fletcher was at Corpus, and John Shirley at St. Catharine's. Other names which have made their various colleges illustrious may be mentioned in passing. The long roll of honour of Trinity includes, in addition to names already noticed, those of Macaulay and Thackeray. St. John's counts among its statesmen Burghley and Palmerston; William Pitt gives unique distinction to Pembroke; Walsingham and Sir Robert Walpole are the most famous of King's statesmen.

To members of the Congress some details of the connection of Cambridge with the episcopate may be of interest. Her roll of bishops does not contain as many names as that of Oxford, and some of the most famous English prelates may be claimed by both Universities. Since the date of the foundation of Peterhouse twenty-six archbishops of Canterbury and twenty-one archbishops of York have been supplied by Oxford; while the number of archbishops of Canterbury from Cambridge is sixteen, and of York nineteen. However, comparative statistics before the reign of Elizabeth are somewhat misleading; and, since the consecration of Parker to Canterbury, the number of archbishops of Canterbury from either University is thirteen, while the proportion of archbishops of York remains the same, fifteen from Oxford, and thirteen from Cambridge. One of the Oxford prelates, however, became master of St. Catharine's on his way to the sees of Chester and York; and Cambridge claims William May, the Elizabethan archbishop-elect of York, who died on the day of his election. In the three great sees of London, Durham, and Winchester, Oxford men have the advantage; and at Durham, until the present succession of Cambridge bishops began in 1879, Cambridge was much in the minority. The see of Ely, since the Elizabethan settlement, has been reserved almost entirely for Cambridge men; but two of its bishops have come from Oxford, and Francis Turner was a fellow of New College before his election to the mastership of St. John's at Cambridge. Similarly, the three neighbouring sees of Lincoln, Norwich, and Peterborough have a majority of Cambridge bishops, very large at Norwich, very small at Lincoln. To the see of Oxford, Cambridge has given only one bishop, who was educated in that nursery of prelates, Pembroke. As several bishops have belonged to more than one college, it would need a long and detailed analysis to decide the relative claims of the colleges to distinction on this ground. Pembroke has the unique position of being able to count among its masters two archbishops of

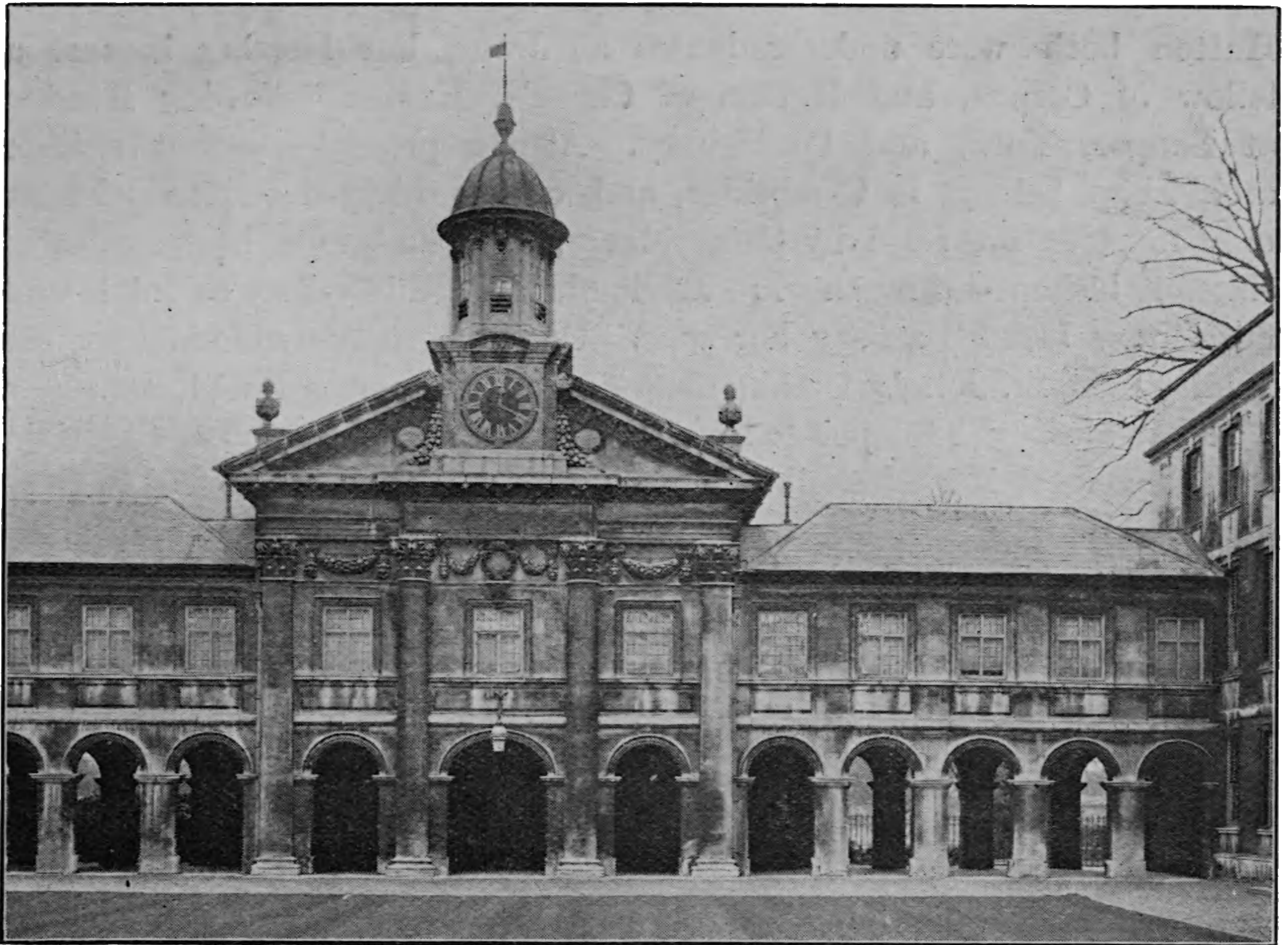


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[Rev. Dr. Day.

EMMANUEL COLLEGE : WEST FRONT OF CHAPEL BY SIR CHRISTOPHER WREN.

Canterbury, five archbishops of York, one of whom was translated to Canterbury, and seven other bishops. Among the masters of Trinity are one archbishop of Canterbury, who is also claimed by Pembroke, and eight bishops. Peterhouse and Corpus have each had one master who has become archbishop of Canterbury, and six who have become bishops. Of the presidents of Queens', in addition to an archbishop-elect of York, seven have been bishops, two of whom are still living. Two masters of St. Catharine's have been archbishops of York; four have been bishops. Jesus has had one archbishop of York and four bishops. Emmanuel has had one archbishop of Canterbury. Eight masters of St. John's have been bishops, four of Christ's, three provosts of King's, and three masters of Caius and of Trinity Hall, two masters of Magdalene, and one of Sidney. One archbishop of Canterbury, Whitgift, belonged in succession to four colleges, as undergraduate to Queens', as fellow to Peterhouse, as master to Pembroke and Trinity. Of the other Cambridge archbishops of Canterbury, Whittlesey is claimed without dispute by Peterhouse, Cranmer by Jesus, Parker and Tenison by Corpus, Grindal by Pembroke, Sancroft and Manners-Sutton by Emmanuel, Tillotson by Clare, Cornwallis by Christ's, Sumner by King's, and Benson by Trinity. Christ's and Jesus have an equal claim to Bancroft. Herring and

Hutton both were undergraduates at Jesus, but Herring became a fellow of Corpus, and Hutton of Christ's, Hutton following Herring at Bangor, York, and Canterbury. At the present moment neither archbishop belongs to Cambridge, and, of the thirty-five episcopal sees, only fourteen are filled by Cambridge men. Cambridge, however, owns sixteen bishops-suffragan in England, and thirty-five colonial and missionary bishops among her sons. Of these sixty-five, nineteen are Trinity men, St. John's coming next among the colleges with six.

It has already been pointed out that the theory of a monastic origin for the colleges is inadmissible ; and we must not expect to find in their quadrangles any reminiscence of the monastery plan. At Jesus alone we shall find monastic buildings applied to collegiate purposes. The outer court and cloister of the priory have been kept ; but the priory church was curtailed in length and shorn of its aisles and chapels by the founder of the college, and of the chapter-house all that is left is the beautiful doorway, blocked up and invisible until within the last twenty years. The prioress' lodging became the master's lodge ; the kitchen was retained in use ; the frater became the hall ; but the common dorter and other monastic buildings were turned into sets of chambers. Trinity Hall has (or, rather, had) the unusual feature of a small outer court, like that of a monastery, forming the approach to the main quadrangle ; but the quadrangle itself was that of an ordinary college. The friary buildings at Emmanuel and Sidney were ingeniously transformed in the last quarter of the sixteenth century. The necessary buildings of a college quadrangle are the hall with kitchen and butteries, the master's lodging, the parlour or combination room, the chapel, the library, and chambers. In the disposition of these, the plan of the large English country-house, a quadrangle surrounded by buildings, was followed. It must not be imagined that this plan was arrived at immediately : it rather kept pace with the development of the house-plan. The bishop of Ely's scholars at Peterhouse built themselves a hall and its offices ; but they lived in the two hostels which they had acquired between their new hall and Trumpington Street, and their quadrangle was not achieved till the fifteenth century. The quadrangle of Gonville Hall was another gradual growth, beginning with the occupation of two old houses next St. Michael's Lane, and with the building of the necessary common hall. In young foundations this would be sufficient. Numbers were not large at first ; there would be no need of a special building for the library ; the rights of the parish church would be infringed by the provision of a regular chapel. Pembroke, indeed, had a fully licensed chapel almost from the first ; and the founder of Trinity Hall seems to have planned



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CORPUS, OLD BUILDINGS: PARKER'S ROOM OVER THE DOOR.

his chapel with a view to its use as the main place of worship of his society. The first complete quadrangle, the present "old court" of Corpus, was finished soon after the foundation of the college in 1352. Here no chapel was included in the plan, as the society used the adjoining church of St. Benedict. The buildings on three sides have been altered little, but the entrance in the north range has been closed, and the old hall in the range opposite has become the kitchen, while the place of the kitchen has been taken by the new hall. During the next century other colleges completed their quadrangles. Henry VI.'s plan for his enlarged foundation of King's, had it been carried out, would have provided us with an unrivalled example of collegiate architecture. In the quadrangle of Queens', begun in 1448, all the requisite parts of a college are found. The gateway is in the east range. Opposite it are the "screens," or passages communicating with the back court, with the entrance to the kitchen and butteries on the south, and that to the hall on the north. At the end of the hall, in the north-west corner of the court, is the parlour, with the original president's lodging above. The east end of the north range of the court is occupied by the old chapel, between which and the president's lodging is, on the first floor, the original library. At Christ's the buildings are arranged round the quadrangle with equal completeness, but in a rather different order. At St. John's the arrangement of Queens' was followed

closely ; but the old building of the hospital was kept on the north side of the court, most of it becoming the chapel of the college. Room had to be found for the library elsewhere ; and so the arrangement of Christ's was imitated, and the library placed on the first floor south of the gateway. In all these designs the chief features which strike us are the likeness to the quadrangular manor-house, the hall occupying the whole height of the building, the " screens " between hall and kitchens, the provision of separate chambers or lodgings in the various ranges, the comparative unimportance of the religious element in the design. Analogies are to be found, not in the transformed buildings of Jesus, but in houses like Haddon Hall, Compton Wynyates, or the Elizabethan Kirby Hall.

The growth of the colleges necessitated an enlargement of buildings and extension of boundaries, which is still in progress. The most simple example of the process is to be seen at St. John's, where the college extended itself gradually to the river-bank in two quadrangles, supplementary to the original court. The first of these was built at the close of the sixteenth century : the whole first floor of its north range was occupied by the gallery of the master's lodge (now the combination room). In the first half of the seventeenth century this range was continued to the river, with a new library on the first floor. After the Restoration the third quadrangle, of which the library-building formed the north range, was completed. At Queens', an isolated block of buildings next the river was built about 1460, and connected about 1495 with the hall and screens of the main court by covered cloister-walks. About 1540 the first floor of the river-block was connected with the president's lodging by a timber building, containing a gallery, above the north cloister ; and in the first half of the seventeenth century a new range of buildings was erected to continue the east range of the principal court northwards. A more complicated example of growth is found at Trinity, where, at the opening of the seventeenth century, Dr. Nevile completed the amalgamation of King's Hall and the various foundations which Henry VIII. had welded together, by converting an irregular collection of buildings into the noble quadrangle known as the Great Court. On the west side of the hall he built another court, known by his name, and lying open on the side towards the river. Sixty to seventy years after his death the sides of Nevile's court were lengthened to meet the ends of Wren's library, and the quadrangle was thus closed. Of a three-sided quadrangle, closed on the fourth side only by a wall and a gateway, there is a good example in Caius court at Caius, on the south of the original court of Gonville Hall.

Much medieval work still exists in the colleges behind the eighteenth-century re-facing which, owing to the decaying nature of the clunch

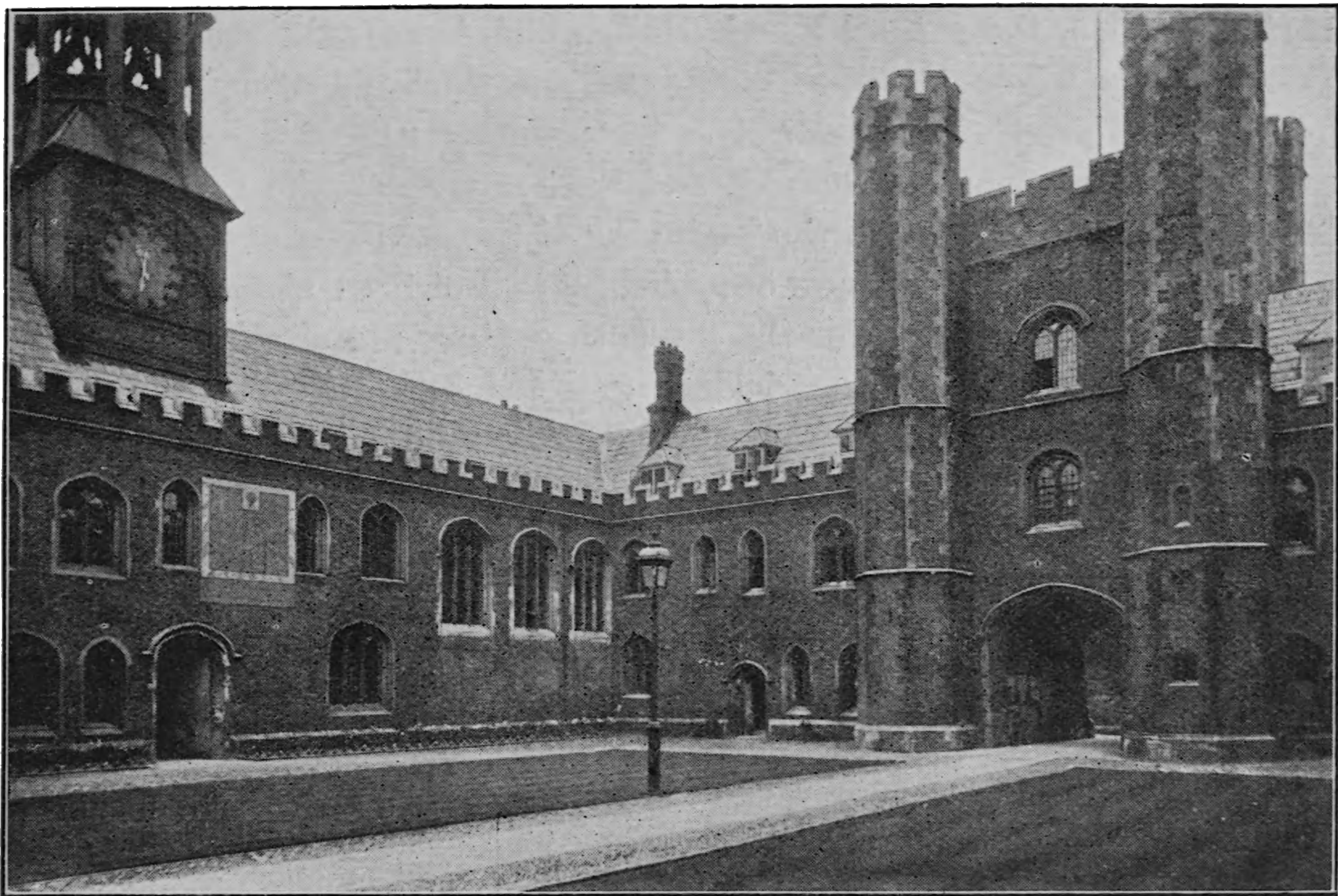


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QUEENS' COLLEGE.

employed by the original builders, was in many cases an absolute necessity. The original doorways to the screens at Peterhouse remain ; and the hall itself, though superficially altered, is substantially the thirteenth-century building. The fifteenth-century work behind the casing of the quadrangle can still be seen in part from the churchyard of Little St. Mary's, at the back of the north range. It has already been said that the fourteenth-century court of Corpus is fairly perfect. The west front of Pembroke, the old courts of Gonville Hall, Trinity Hall and Christ's were all re-faced at different periods during the eighteenth century, but much old work remains. The street-fronts of Pembroke and Christ's were treated very conservatively, and are of great interest as showing the contrast between the early form of college gateway and the later tower-gateway which is such a feature of Cambridge architecture. Tower-gateways formed an important feature of the scheme contained in Henry VI.'s "will" ; and the gateway of the old court of King's, opposite the entrance to Clare, is the earliest example of this distinctively Cambridge characteristic. However, the King's gateway was left incomplete until the nineteenth century, long after the old court had passed out of the possession of the college, and the first tower-gateway finished was that of Queens' (1448). To this succeed in order, according to the foundation of the colleges, the gateways of Jesus, Christ's, and St. John's ; and, last of all, between

1519 and 1535, the gate of King's Hall, which is now the great gate of Trinity. The whole first court of Queens' and the building next the river in the second court, with the cloister-walks connecting them, are of fifteenth-century brickwork; and the east and west ranges of the first court of St. John's are brickwork of the beginning of the next century. The old quadrangle of the Schools, now occupied by part of the University library, contains much stone work of the fifteenth century; and a large part of the first court of Magdalene, including the chapel, belongs to the time when Buckingham College was occupied by student-monks. Alcock's gateway-tower at Jesus is of red brick with patterns of blue vitrified bricks, such as also occur at St. John's: the whole plan of the college, for reasons already indicated, is of unique interest in Cambridge, and the architecture, though somewhat freely altered in the seventeenth, and still more in the eighteenth century, is of great beauty. The chapter-house doorway, with the piscina in the chapel, and the piscina from St. John's hospital, now in the chapel of St. John's, are the most beautiful pieces of thirteenth-century work remaining in Cambridge. The priory church, with its twelfth century transept and tower, its thirteenth century chancel, and its nave, shortened and altered by Alcock, was greatly injured by the taste of the eighteenth century; and modern restorations, which have restored to it some of its early beauty, have removed some of the landmarks in its history; but hardly any college chapel in either University can rival it in interest. But the crown of medieval work in Cambridge is the chapel of King's College, in which the constructive ideal of Gothic architecture is realised, and a huge scaffolding of stone bears a stone ceiling of the lightest construction, exercising as little outward thrust on the piers as possible, and allowing vast window spaces to be left for the display of picture-glass of the most gorgeous colouring. The building of the chapel, interrupted by the wars of the Roses, occupied some seventy years, and its furnishing was not completed till much later. The first master-mason, Reynold Ely, designed it to bear a ribbed vault of the type, with "lierne ribs," which is characteristic of later Gothic work in England, and built the eastern bays of the chapel and laid the lower courses of the whole building with this intention. A second generation of masons, however, adapted his design to the present fan-vault with such ingenuity that the change of scheme is not an obvious feature of the building. By the time that the long-delayed work at King's was brought to a close, Henry VII.'s chapel at Westminster was finished; and the scheme of the glass, entrusted to English glaziers, was the story of "the old and new law," told by type and anti-type, as it was pictured there. The sequence of type and anti-type, arranged vertically, the two

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Emmanuel and his brick buildings at Sidney, can now be admired only in the pictures which show their original appearance; but the brick court at St. John's, for which Symons and Gilbert Wigge supplied the contract (1598-1602), and Symons' stone buildings in the Great Court at Trinity (1597-1605) still bear witness to the quiet and thorough English character of his work. Strap-work cresting and other fashionable ornaments appear in his work very sparingly; and the entrance-gateway at Sidney and the fountain in the Great Court at Trinity (1602, rebuilt 1716) were almost the only structures in which he departed from Gothic tradition to use "classical" details as they were then understood. Otherwise, gables, embattled parapets, stone-mullioned windows, and doorways with depressed arches and horizontal labels are the main features of his buildings. In the design for Nevile's court at Trinity, built after 1608, but greatly altered in 1755, which is usually attributed to him, Symons yielded to the passion for embellishing Gothic construction with picturesque but incorrectly classical detail. This example, however, was not generally followed by masons of his school. The south range of Peterhouse, lengthened to the street in 1633, and the brick building of Emmanuel (1632-4), have no mixture of foreign ornament. The library of St. John's (1624) and the chapel of Peterhouse (1632) belong to the type of Gothic which was a revival of the forms of a past age rather than a lively survival of traditions of masonry, and is more characteristic of Oxford than of Cambridge. Peterhouse chapel, however, was faced with stone some years later in a style which half obscures its Gothic character, and, later still, the open archways which connect it with the main building were rebuilt in a thoroughly classical manner. As we draw nearer the civil wars the work of Cambridge masons begins to assume classical features. The beautiful fellows' building at Christ's (1640-2), sometimes, though without foundation, attributed to Inigo Jones, stands on the border-line between the old and the new styles. The quadrangle of Clare, begun in 1638, was the work of Cambridge mason-architects: the building was interrupted by the civil wars in 1642, resumed after the Restoration, and not completed till 1715. The builders began their work in the accustomed manner, with the introduction of a few non-Gothic details, such as the segmental pediment of the composition above the gateway. The river-front, built entirely after the Restoration, is, on the other hand, entirely Palladian in character; and the only trace of Gothic methods of construction in it was the employment of stone mullions (afterwards removed) in the windows of the earlier part. The later part of the third court of St. John's (1669-73), and the Queens' Lane front of St. Catharine's (1679), though not without reminiscences of Gothic construction, have passed the line which separates the Gothic work of Stewart

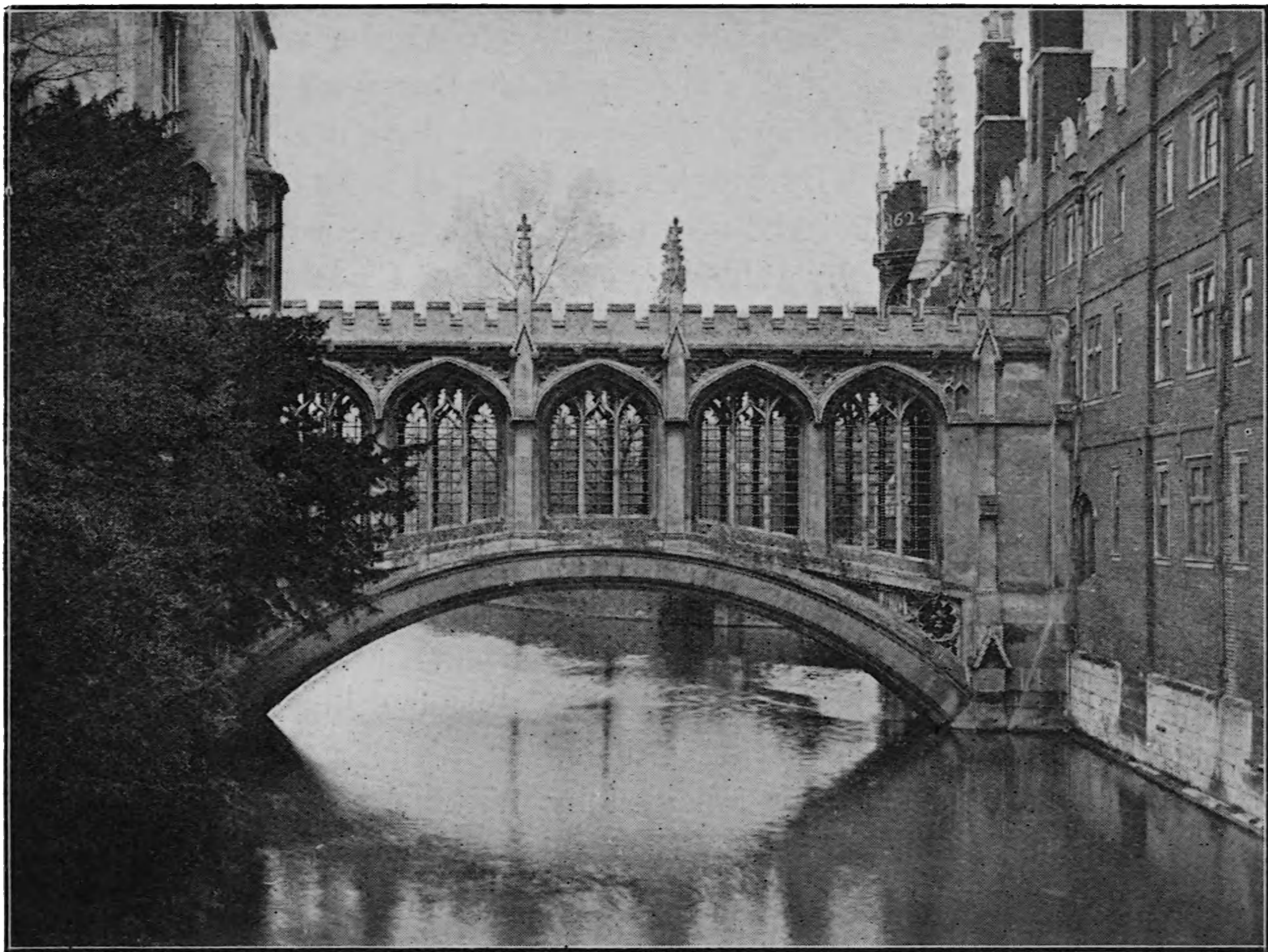


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[Rev. Dr. Day.

ST. JOHN'S COLLEGE BRIDGE.

times, with its veneer of inaccurate classicism, from the system of Renaissance construction, with its accurate proportions and details, introduced into England by Inigo Jones. The Pepysian library at Magdalene, probably begun after 1670, is a late but beautiful example of thoroughly transitional character, which halts between the old and new systems of construction: it was probably designed some years before it was seriously taken in hand. Another interesting transitional building is the Hitcham building at Pembroke (1659).

Three buildings designed by Wren remain in Cambridge: the chapel of Pembroke (1664), the stately chapel and flanking galleries at Emmanuel (1668-77), and the library of Trinity (1676). He also may have given advice as to the design of Bishop's Hostel at Trinity (1669-71), whose builder, Robert Minchin, certainly caught something of the quiet dignity of Wren's domestic work; and the older bridge at St. John's may have been designed by Nicholas Hawksmoor from suggestions by Wren. The great school of eighteenth-century architects is best represented in Cambridge by Gibbs' Senate-House (1722-27) and his fellows' building at King's (1723), which are among the finest designs of their age. Next to them in merit comes, perhaps, Stephen Wright's east range of the University library, the old Schools quadrangle (1755-58). Most of the eighteenth-

century work in Cambridge, involving much of the re-facing already alluded to, was the work of an amateur, James Burrough of Caius, esquire bedell, afterwards a knight and master of his college, and of an able local architect, James Essex. Burrough's chief original work was the extension of the south range at Peterhouse to the street. He worked with Essex in several places, especially at Trinity Hall, and at Clare, where the chapel was begun by Burrough and finished after Burrough's death by Essex. Essex' most imposing work was the present street-front of the principal court of Emmanuel (1769-75); but he also did important works of reconstruction at Trinity, St. John's and Queens'.

The last survivals of the classical period of architecture in Cambridge were the fine design, never fully carried out, for Downing College (1804) by William Wilkins, a fruit of the fashionable taste for Greek architecture, the Fitzwilliam Museum by Basevi and Cockerell (1837-45), and Cockerell's building in the University library (1837). The Gothic revival, however, set in with Jeffrey Wyatt's transformation of Sidney (1821-32). This was followed by Wilkins' hall, gateway-screen, and other buildings at King's (1824-8), his works at Corpus and Trinity, Blore's Pitt Press (1831-33), and Rickman and Hutchinson's new court and Bridge of Sighs at St. John's (1825-31). These immense buildings, belonging to a somewhat too early date of neo-Gothic work, were succeeded by an epoch of more intelligent scholarship. In the chapel of Jesus we may trace the restoring hands of Salvin, Pugin, Bodley, and William Morris. Sir Gilbert Scott's new chapel at St. John's was finished in 1869, and Mr. Bodley's new chapel at Queens' in 1891. Within the later part of the nineteenth century a variety of additions were made to college buildings. Mr. Waterhouse's buildings at Pembroke and Caius are prominent features in the vistas of Trumpington Street and King's Parade. Large ranges of buildings were added to Jesus in 1869-70 and 1884-85, and to Queens' in 1886. To churchmen much of the architectural interest of this period will be found in Sir Arthur Blomfield's buildings at Selwyn, beginning with the gateway-range (1882) and added to by degrees, the handsome chapel being consecrated in 1895.

Probably the most beautiful secular buildings of the later nineteenth century in Cambridge are Mr. Gilbert G. Scott's court at Pembroke, Mr. J. L. Pearson's court at Sidney, and Mr. Bodley's building next the river at King's; and to these may be added Mr. J. J. Stevenson's building at Christ's, and Messrs. Grayson and Ould's work at Trinity Hall.

In the first decade of the twentieth century Cambridge has seen many alterations and improvements. On the northern part of the site of Downing, acquired in 1896-7, a number of handsome buildings have risen. Mr. T. G. Jackson's Law School and Library, and Sedgwick Museum of Geology, and Mr. W. C. Marshall's Botany School were opened by

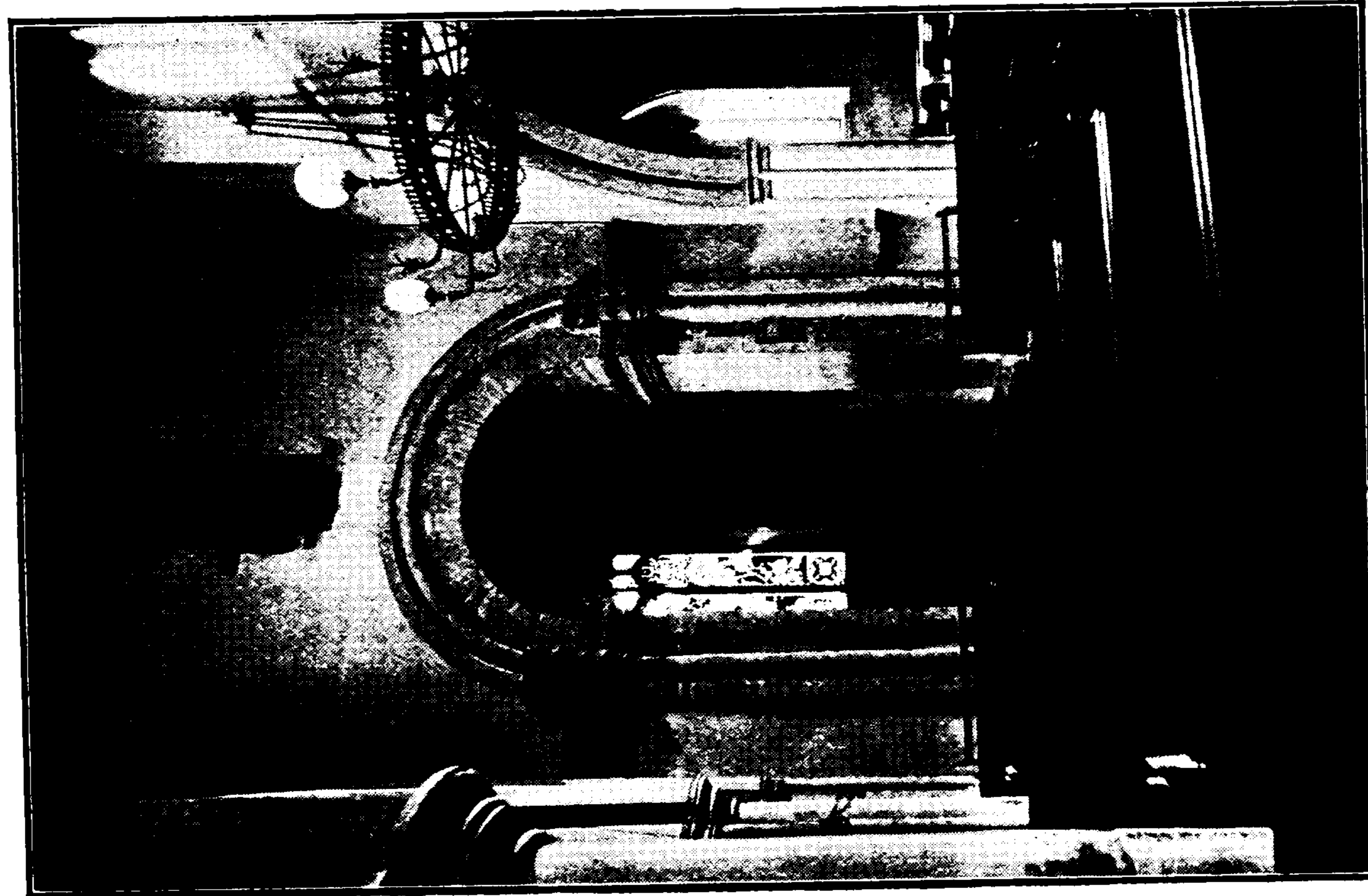


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ST. BENEDICT'S CHURCH.



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[Rev. Dr. Day.

ST. JOHN'S COLLEGE.

the late King in 1904, together with Mr. E. S. Prior's Medical School and Museum on the other side of Downing Street. This year has seen the opening of Mr. Arnold Mitchell's Agricultural School. Mr. Prior's buildings have enclosed the south-eastern part of the site occupied by the laboratories; while on their northern side are the new Examination Rooms (1909), designed by Mr. Marshall. University lecture-rooms, by Mr. Hubbard, are being built next the Examination Rooms. A new Museum of Archaeology is nearing completion on the western side of the Downing site. To this mass of new buildings, divided by Downing Street, with the older laboratories as their nucleus, the centre of gravity of Cambridge life may be said to have shifted. The old Schools quadrangle and the adjacent old court of King's, with Cockerell's building on their north side, are now entirely occupied by the University library. Visitors to Cambridge after many years, who will regard these changes with astonishment, will also find much to surprise them in the colleges. Sir Aston Webb has transformed the once dreary-looking St. Michael's court of Caius, on the side of Trinity Street opposite the college, and has designed the new ranges at King's and Magdalene. Mr. W. D. Caroë has joined Scott's court to the older buildings of Pembroke by a design of great ingenuity and originality. Messrs. Grayson and Ould are still adding to Trinity Hall, and have completed the quadrangle of Selwyn by a stately hall, worthy of almost any of the older foundations. New lecture-rooms, with handsome wood-work and plaster-work, have been added to Emmanuel by Mr. Leonard Stokes. At Trinity the remains of the old cloister court of King's Hall have been restored. Important works of restoration and decoration have given back ancient features to the combination room, and have added brightness to the hall of Caius. Taste changes rapidly, and it is impossible to forecast the verdict of the future on works which are marked by some eclecticism of spirit, and are doubtless not all on an equal level of excellence. But there can be no doubt that, in their planning and in the variety and liveliness of carefully designed detail which marks their elevations, most of these buildings bear witness to a great advance upon the Cambridge architecture of a period within the memory of many.

The interest of the churches of Cambridge is quite overshadowed by that of the colleges. They may be divided into two classes, those connected with the colleges, and those originally appropriated to religious houses. To the second class belong St. Giles' and St. Peter's, St. Andrew's the Less and St. Sepulchre's, appropriated to Barnwell priory, St. Andrew's the Great, appropriated to the sacrist of Ely, and Holy Trinity, appropriated to West Dereham abbey in Norfolk. In the modern church of St. Giles', as already noticed, the Saxon chancel-arch of the earlier church has been incorporated; the Norman font is also preserved. The small

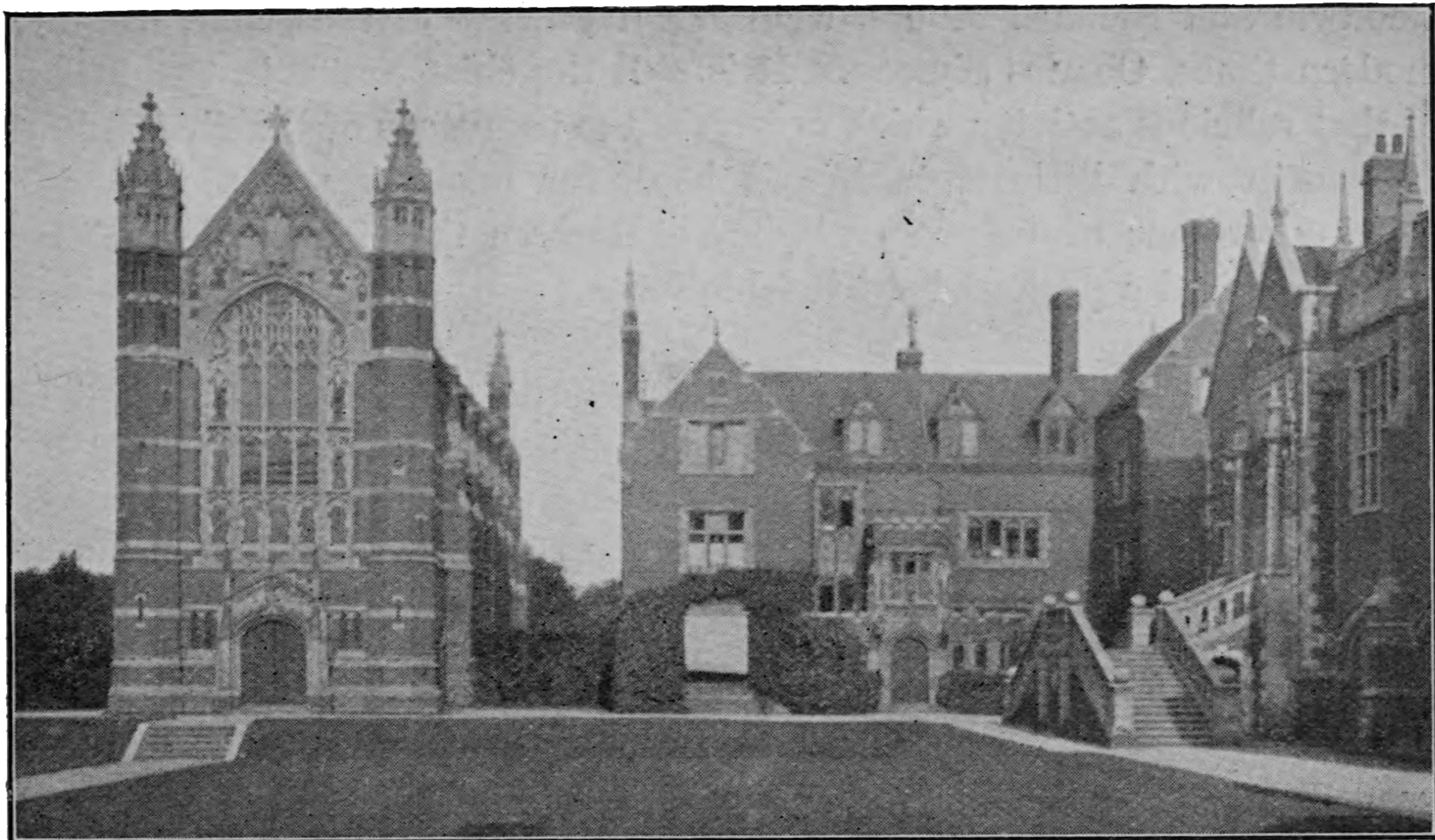


Photo by]

[Rev. H. Bedford Pim.

SELWYN COLLEGE AND CHAPEL.

church of St. Peter by the Castle, dependent on St. Giles', also has remains of twelfth century work. The present parish church of the large parish of St. Andrew the Less is Christ Church, on the Newmarket Road; but the earlier parish church, the *capella extra portas* of the priory, has been restored and is used for occasional services. This small thirteenth-century building, on the left side of the Newmarket Road, is usually known, with the inaccuracy inseparable from local tradition, as the Abbey church St. Andrew's the Great is a modern building (1842-3) opposite Christ's St. Sepulchre's, commonly known as the Round Church, has been quoted frequently as a church of the Templars. It was, however, like St. Sepulchre's at Northampton, merely a parish church, built in the twelfth century, in imitation, as the name implies, of the church of the Holy Sepulchre at Jerusalem. The famous restoration by the Cambridge Camden Society in 1841 gave the circular nave an appearance which is approximately that of the twelfth-century design, but destroyed the historical continuity of the building by removing all traces of later insertions and additions. The aisled chancel, mainly a work of the fifteenth century, was practically rebuilt. Holy Trinity is a building of much architectural interest, greatly enlarged in the fourteenth and fifteenth centuries by the rebuilding of the nave and the addition of aisles and important transeptal chapels. The small tower, however, was left standing within the west end of the nave, and had to be strengthened about 1500 by additional supports; while the vaulted thirteenth-century chancel remained until 1834, when the present chancel was built. Holy Trinity is famous for its vicars, Thomas

Goodwin and Richard Sibbes, well-known Puritan divines, and, in more modern times, Charles Simeon. It is still the chief centre in Cambridge of that religious activity which preserves the traditions of the Evangelical movement with little change, and here, for many years, the Sunday evening sermons of the present bishop of Durham, then principal of Ridley Hall, exercised a profound spiritual influence on the lives of many undergraduates.

The founders of colleges acquired, where possible, the advowsons of the churches in whose parishes the new colleges were situated; and the rectories were, sooner or later, appropriated to the use of the colleges, whose members attended service in the churches. St. Peter's without Trumpington Gate (now Little St. Mary's) was appropriated to Peterhouse, and remained the college chapel until 1632. The present aisleless church, without division between nave and chancel, was built as the collegiate choir of a large parish church, the nave of which was never begun. The founder of Michaelhouse procured the appropriation of St. Michael's to his college, and the present church was then built with a choir for the use of the college, and a nave for the parishioners. An aisle of this church was reserved about 1352 for members of Gonville Hall. King's Hall seems to have had its chapel, on part of the site of the present chapel of Trinity, from a period soon after its foundation; but it obtained the impropriation of St. Mary's by the Market, better known as Great St. Mary's, or the University church. Trinity, as the heir of Michaelhouse and King's Hall, is now rector of St. Michael's and Great St. Mary's. Clare and Trinity Hall were both in the parish of St. John Zachary; in 1446 the old church was removed to make way for the ante-chapel of King's. A new church, now destroyed, was built for the parishioners; but the advowson of St. Edward's was granted to Trinity Hall. New chancel-aisles were added to St. Edward's, one for the members of Clare, the other for those of Trinity Hall. Corpus acquired the advowsons of St. Benedict's and St. Botolph's. St. Benedict's, although the rectory was not appropriated till 1578, served as the college chapel. St. Botolph's was appropriated to Corpus; but the rectorial tithes were restored to Andrew Docket in 1444, who gave the advowson to his college of Queens.' The society of Queens' remains patron, but not impropriator, of the living. Jesus inherited two appropriated churches from St. Radegund's priory—All Saints' in the Jewry and St. Clement's. The society used its rectorial privileges to dilapidate the chancels of both churches in the sixteenth century. Both chancels were rebuilt in the eighteenth century. St. Clement's is still standing. All Saints', however, which stood opposite St. John's College, with a tower projecting into the roadway, was destroyed in 1865, when a handsome new church was built, from designs by

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and afterwards the building was hastily finished by an additional bay in the more formal "Perpendicular" style of architecture, and the division between choir and nave was marked off by a screen (now destroyed) across the middle of the building. On the south side of the altar is a vestry, formerly a chantry-chapel, with a small crypt below, and a western vestibule, through which the choir was entered from the college. In the fifteenth century two chantry-chapels were added by masters of Peterhouse, on either side of the church: their entrances and tomb-recesses still remain. An upper story was also added, with a chantry-chapel, above the vestry and its vestibule; the open space between the church and the college, through which the parishioners entered the churchyard from Trumpington Street, was now vaulted over, and a gallery made above it, which still forms a direct connection between the college and the vestry building. An exactly similar arrangement took place soon after at St. Benedict's, when the college was connected by a gallery with a two-storied chantry building in the same position. In both cases the original purpose of the arrangement has been somewhat obscured by later alterations, but both galleries exist. Both Little St. Mary's and St. Benedict's contain each a single brass of a master of the college to which either church was attached.

One very attractive, though plain, piece of fifteenth-century work is the small chantry-chapel on the south side of St. Botolph's. The nave of Great St. Mary's was rebuilt, on its present imposing scale, between 1478 and 1519; and few better examples could be quoted of a large town church of the period. The tower was not completed until 1608; but modern restorations have deprived it of its most characteristic features. The magnificent rood-screen must have disappeared within half a century of its completion; and of the chancel-screen, put up in 1640, the central portion has perished. The church was turned, in the eighteenth century, into a theatre for the University sermon and for proceedings at Commencements. The chancel arch was blocked by a gallery called the Throne, containing seats for the vice-chancellor, heads of houses, and University officials. Galleries, which still remain, were added to the aisles, and the pulpit formed the central feature of this collection of excellently designed, but inappropriate, woodwork. Much as the inconsiderate removal of eighteenth-century church furniture is to be deplored in many cases, one can hardly regret that in 1863 these incumbrances were cleared away. The font of Great St. Mary's bears the date 1632, which is the date also of the cover of the medieval font at Little St. Mary's; while the font and its cover at St. Botolph's are both of the seventeenth century.

Where there is so great a wealth of historical and architectural interest,

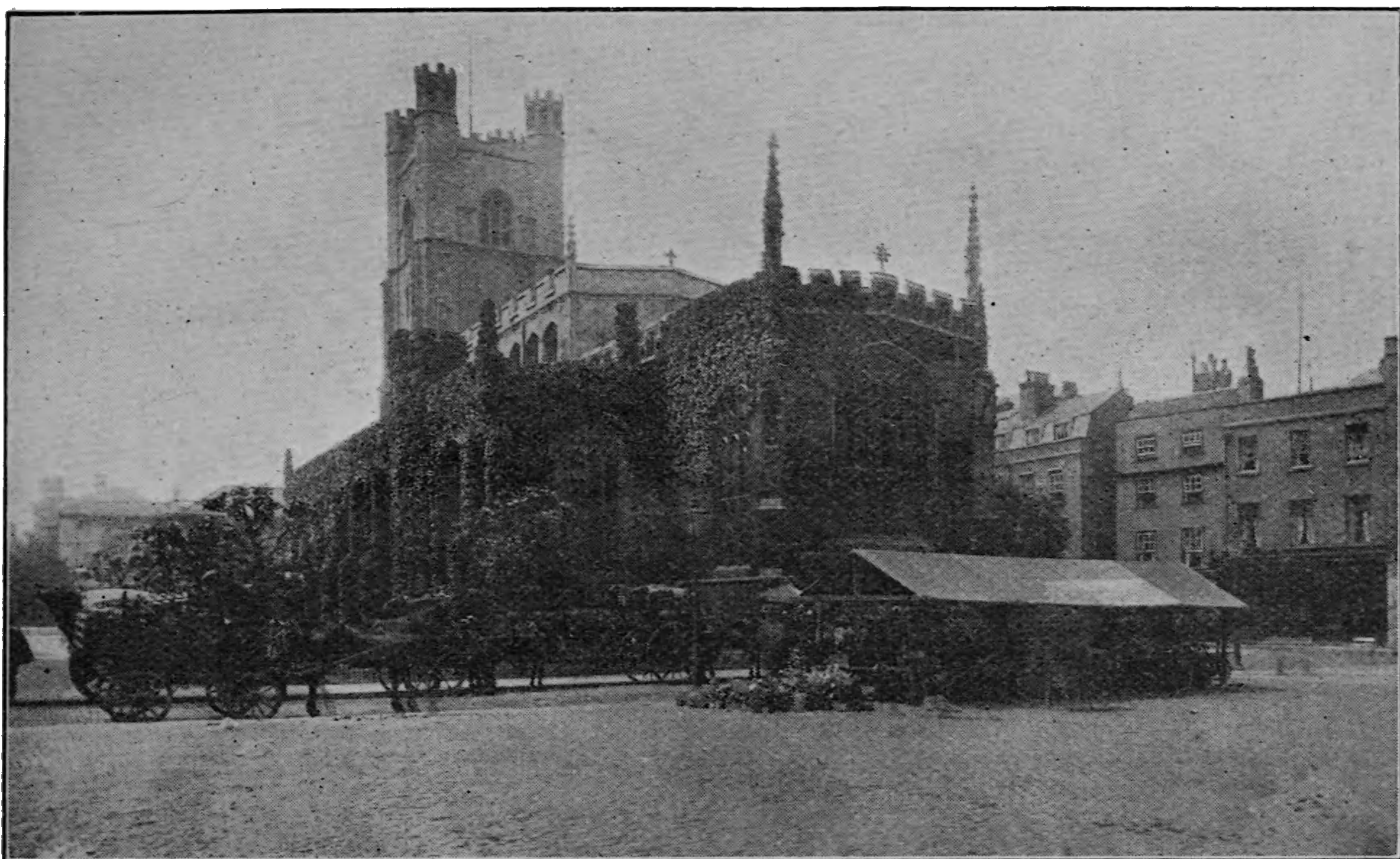


Photo by]

[Rev. H. Bedford Pim.

ST. MARY-THE-GREAT.

as at Cambridge, it is impossible to dwell in detail on the various buildings and their contents. Nothing, therefore, can be said here of the treasures of the University library or the various museums. Only a passing allusion can be made to the Elizabethan library of Trinity Hall, where the visitor will find the original arrangement of the bookcases and their reading-desks almost undisturbed, to the library of St. John's, with its seventeenth century fittings, to the hall of Trinity, with its magnificent ceiling, panelling and screenwork, or to the library of Trinity, with its wood-carvings by Daniel Gibbons, busts by Roubiliac and others, and its statue of Byron by Thorwaldsen. Lovers of plaster-work will find, in the ceilings of St. John's combination room and the catalogue-room of the University library, examples of their favourite art at its best. The ironwork of the cloister beneath Trinity library is a fine instance of the artistic craftsmanship of the end of the seventeenth century. In the furniture of the old combination-room at Trinity Hall some compensation will be found for the dulness of the stone-work with which eighteenth-century architects clothed the outside of the college. Every college has its collection of portraits; and the hall of Trinity alone contains one of the most interesting collections in England. Those to whom architecture and art are of secondary interest will discover plentiful sources of historical and literary reminiscence. The memory of the Renaissance in Cambridge survives in the turret of Queens', still called Erasmus' Tower, and in the chapel of Christ's, where, kneeling behind the window-opening in the south wall, the Lady Margaret shared in the services of the college. In St. Edward's

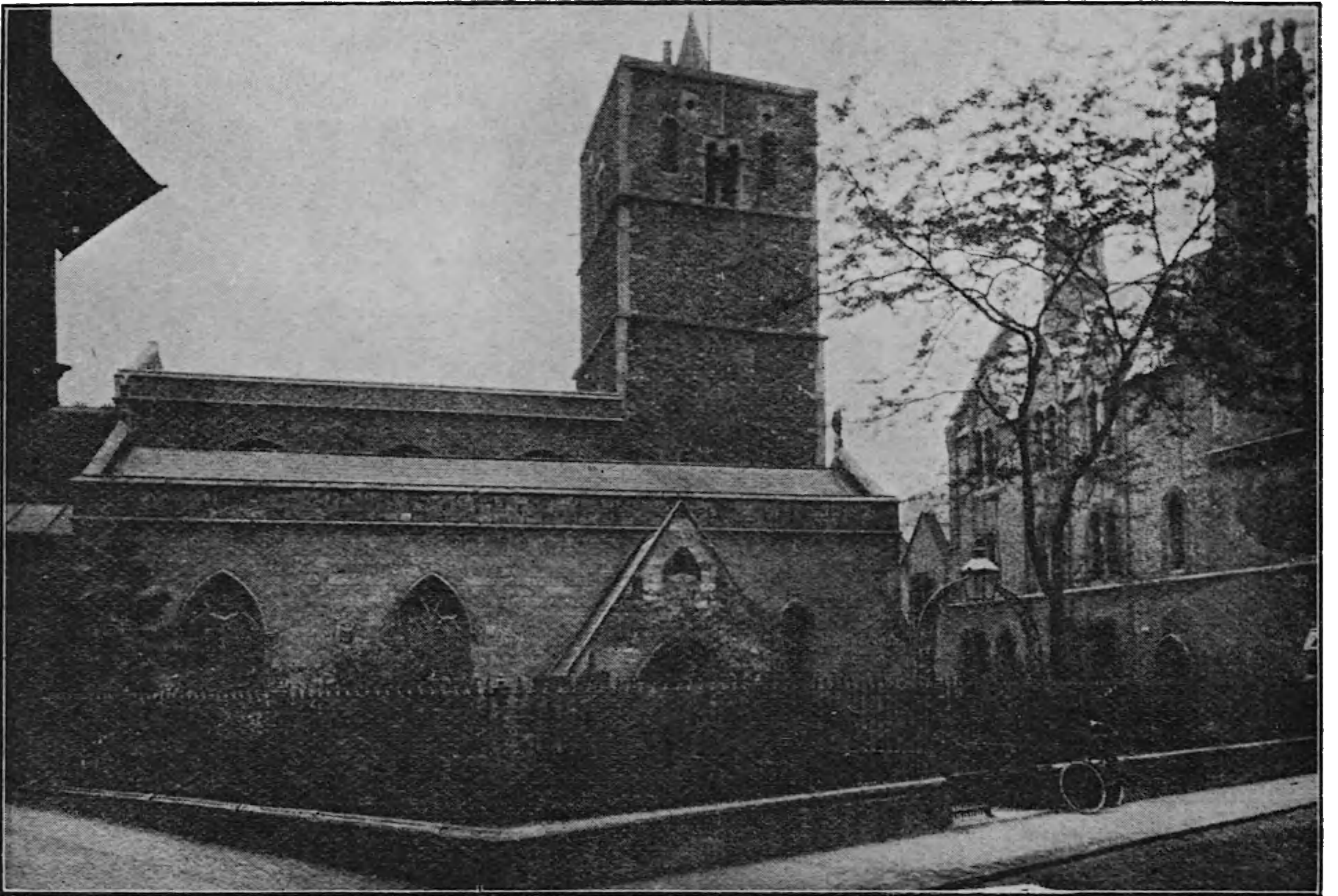


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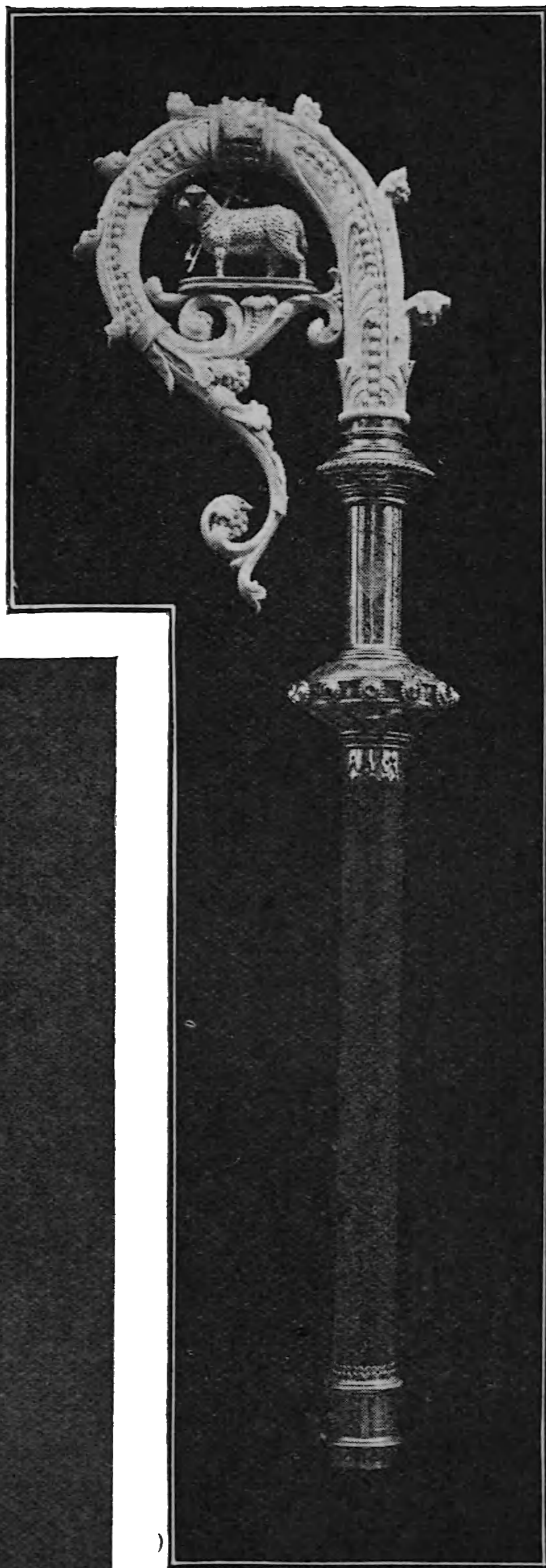
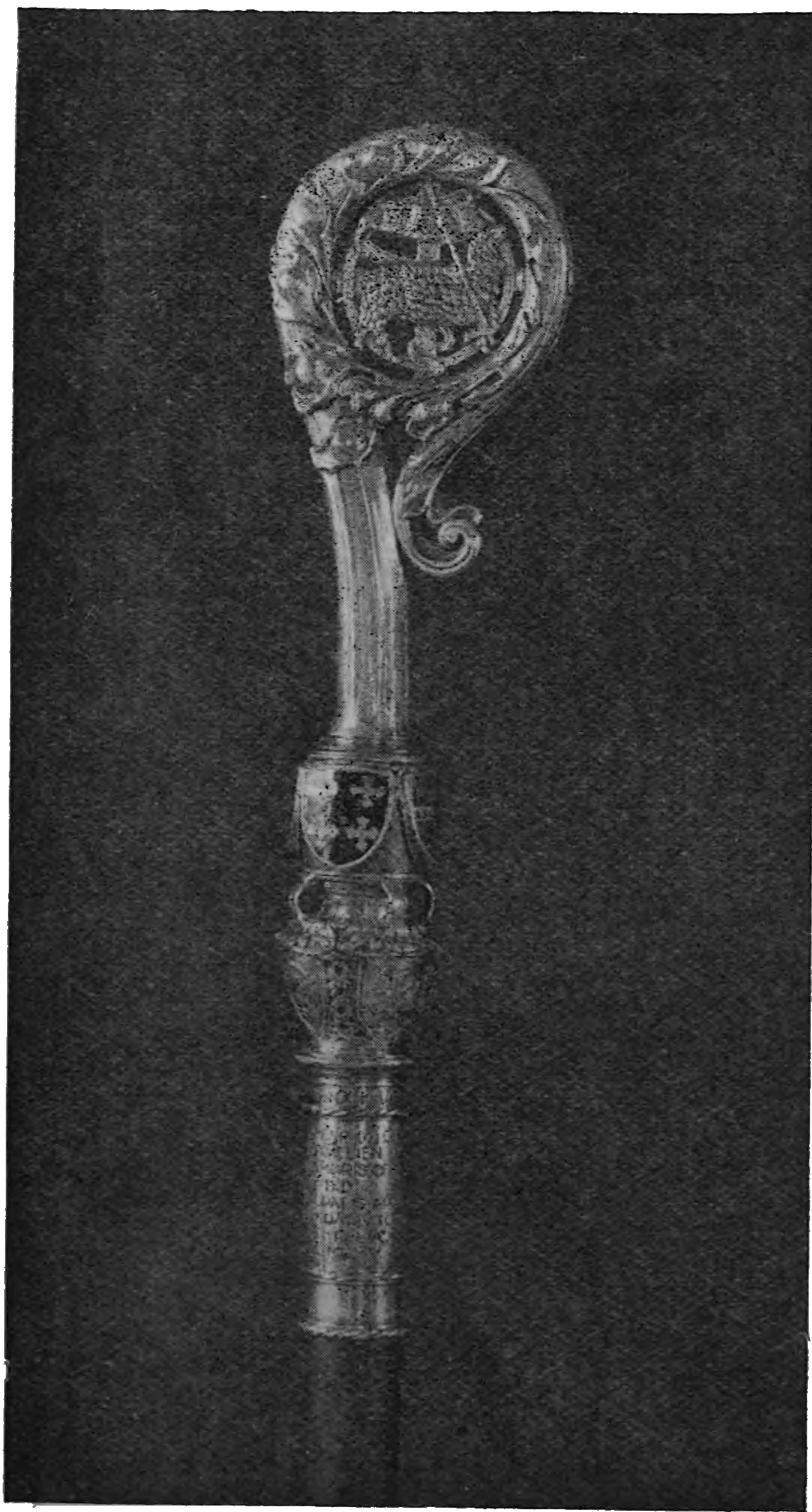
[Rev. H. Bedford Pim.

ST. BENEDICT'S CHURCH.

Hugh Latimer preached his sermons on the Card. In Christ's fellows' garden is the mulberry tree, said (though without foundation) to have been planted by Milton. The memory of Wordsworth is inseparable from the sound of the clock of Trinity, with its "male and female voice," and the statue of Newton "with his prism and silent face" in Trinity ante-chapel; he, too, is pre-eminently the poet of his own college, St. John's, and of the chapel of King's. Tennyson has made the "long walk of limes," at the back of Trinity, his own. Others, whose main interest lies in the living activities of the present, will notice with pleasure the development of scientific study, marked by that crowd of laboratories and museums to which attention has been called. The handsome buildings of the women's colleges, Newnham and Girton, are significant of a progress undreamed of by medieval founders. In Selwyn, public hostel in name but college by courtesy and in appearance, the Church of England provides university training for her sons; while in Cambridge she has also two post-graduate theological colleges, the Clergy Training School, in Jesus Lane, and Ridley Hall. Although the ecclesiastical character of the University and colleges has now almost disappeared, yet in every college the chapel, with its daily services, still recalls to its members, of whatever race and creed they may be, that the object of the founders was the promotion of learning founded on a religious basis, and reminds them of the part which religion plays in the duties of life.

Lent by the Right Rev. the
LORD BISHOP OF ELY.

No. 2.



No. 1.

47. Registrum Edmundi Walsingham Prioris Eliensis, 1418 to 1424. The MS. lies open at a Letter from the Archbishop of Canterbury, ordering prayers for the souls of King Henry V. and all the faithful departed, for the safety and prosperity of his son and successor, Henry VI., and for the good government and peace of the realm; September 25, 1422.

48. Dionis Chrysostomi Orationes. Folio. Printed in Paris by Claude Morel, 1604. The flyleaf contains the signature of John Milton, with his entry of cost and date of purchase. It is conjectured that Bishop Symon Patrick, who gave the book to the Cathedral Library, acquired it from the Stewards, Oliver Cromwell's mother's family, farmers of the rectorial tithes of Ely, and that it fell into his hands by the gift of John Milton to the Protector.

49. Case containing Pierced and Ornamented Leadwork.

Lent by the MASTER (the Rev. Dr. MORGAN) and
FELLOWS of JESUS COLLEGE.

50. Alms-dish. Parcel-gilt. Date 1573. A beautiful dish, no doubt intended originally for secular use. The dish evidently had a foot or stem, for there is a socket below to receive it. The inscription is in Italian script, and runs, "Coll: Jesu: Ad Colligendum Eleemosynas." It was till recently used in a country church. It is possible that the inscription connects it with Jesus College, Oxford. (Foster & Atkinson.)

Lent by the Rev. Dr. MORGAN, Master of Jesus College,
Cambridge.

COLLECTION OF BRONZES.

51. S. Faustina and S. Giovita, Martiri Bresciani, Protettori della Citta.

52. Doves of the Capitol. Date uncertain.

53. Septimius Severus.

54. S. Francis of Assisi and S. Anthony of Padua. Supposed fifteenth century.

55. Putto with cornucopia.

56. Putto with musical instrument.

57. Putto with guitar. Supposed fifteenth to sixteenth century.

Putto, an Italian conception originating in the Quattrocento, owes his origin to the study of the antique, as mediæval art has practically no knowledge of him. The Putto is generally provided with wings, and is full of joyous life. Music and dancing are his chief delight. From this side of the Quattrocento Art the Putto is assigned a rôle similar to that of the Greek satyr.

58. S. John. About fifteenth century.

59. S. Mark. Date unknown.

60. Crucifixion. Supposed old Spanish.

61. The Angel of Victory, Florentine. Date unknown.

62. Bas-relief: the Flagellation.

Lent by SELWYN COLLEGE.

63. Autograph letter of Bishop G. A. Selwyn to Dr. H. M. Butler, Headmaster of Harrow, in response to an invitation to preach in the School Chapel. Dated May 25, 1872, The Palace, Lichfield.

64. MS. of a Sermon written by Bishop G. A. Selwyn and preached in Norwich Cathedral on May 11, 1875.

65. Bishop G. A. Selwyn's copy of the Aldine Septuagint (Venice, 1518). Given to the Bishop by the Earl of Powis.

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