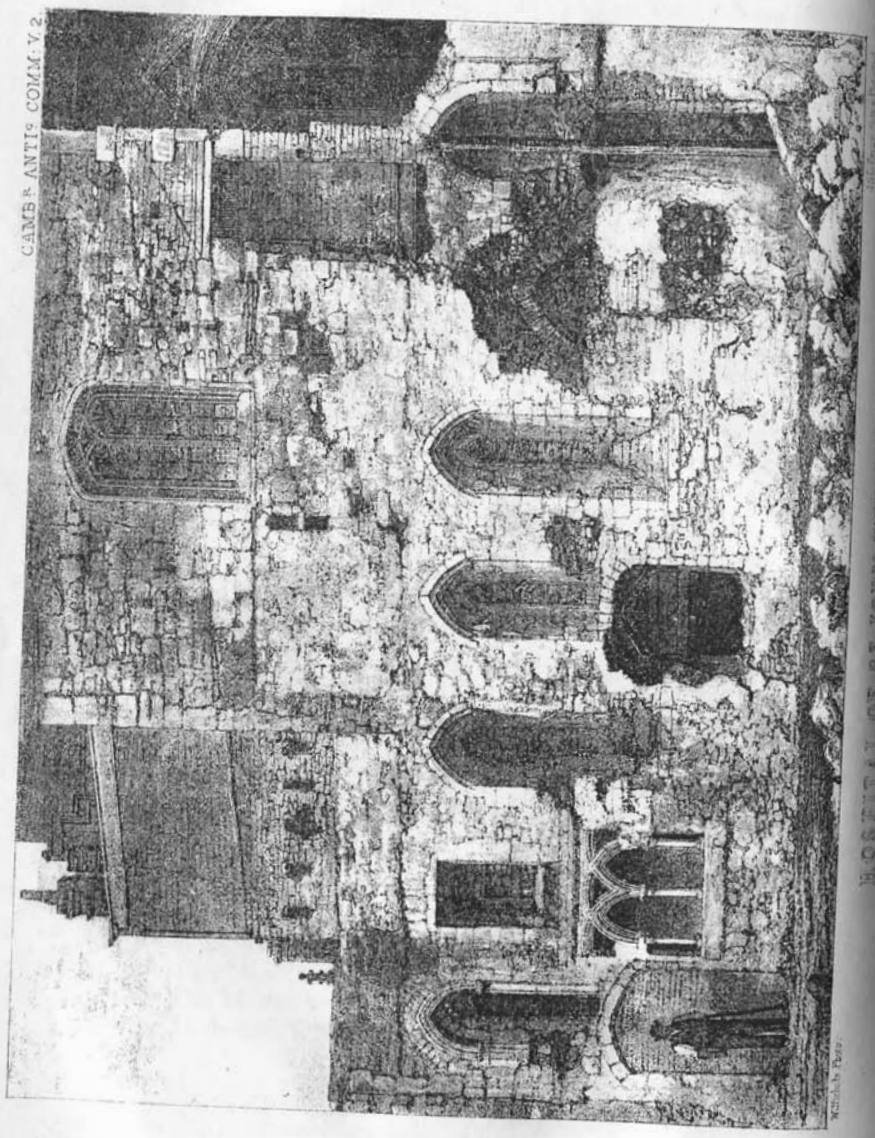
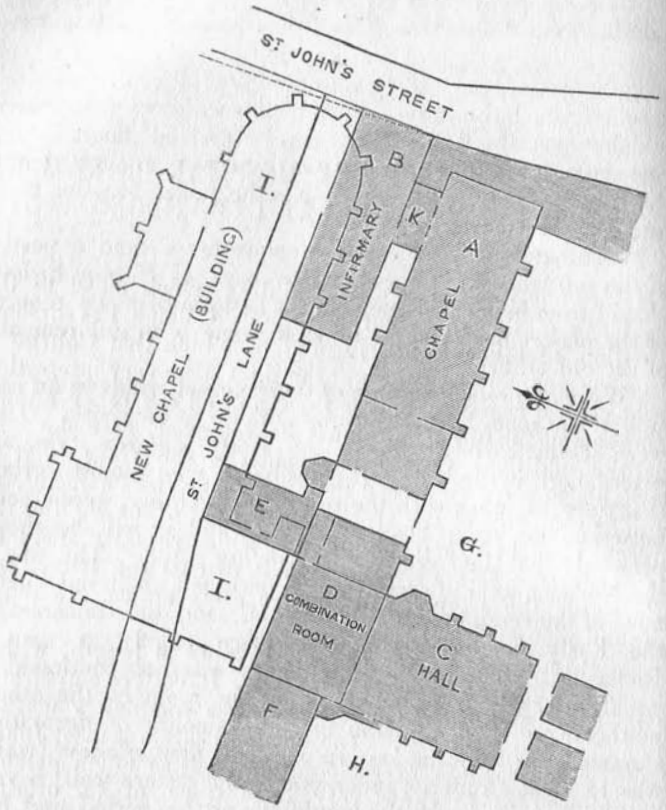


ON SOME REMAINS OF THE HOSPITAL OF ST. JOHN THE EVANGELIST AT CAMBRIDGE.

THE removal of an ancient building which stood to the north of the chapel of St. John's College has directed attention to the ancient Hospital of which that College is the successor, for it has brought to light some very interesting architectural remains: and as these and all the other known remnants of the old House must be removed, to make way for the additions now being made to the College, it is desirable to place on record their existence and character.

The remnants of the Hospital consisted of the shell of the present chapel (A) and the building which recently stood on its north side (B). We must first discuss the latter, and afterwards the chapel will require some notice. (See the Ground plan annexed.)

That building (B) was 78 feet, 4 inches in length, with a breadth of 22 feet 3 inches internally. Its eastern end formed part of the front of the College, but was completely masked by a casing of red brick. The northern side was in St John's Lane (which has now been closed) and was so much patched and altered as to show very little trace of its original appearance. I know nothing of the western end. The southern side was partly hidden by the erection against it (c. 1524) of Bishop Fisher's chapel (K), and partly alter meet the wants of the students' rooms into which the building was converted (1587-8). With the exception therefore of the traces of an ancient door-way and of two or three lancet-windows, which were faintly visible in St John's Lane, there was nothing to lead an observer to consider this part as at all older than the rest of the front of the College, which is a work of the first decade of the XVIth century. There is no reason to suppose that this building was ever different in dimensions from those which it retained to the last; for the four walls were all original, although grievously patched and altered. It once formed a single long room, lighted by a range of lancet-windows on each side and (as we are told, for they were only seen by some of the workmen during the



EXPLANATION OF GROUND PLAN.

A. Chapel of College and formerly of Hospital.
B. Infirmary of Hospital.
C. Hall of College.
D. Combination-Room under the Master's Dining-Room.
E. Part of Master's Lodge.
F. Students' Rooms.
G. First Court.
H. Second Court.
I. New Chapel.
K. Bishop Fisher's Chapel.

The diagonal shading shows the remnants of the Hospital.

hurried demolition of the building) by a triplet of lancet-windows at the eastern end. Certainly the many stones found amongst the rubbish which had formed parts of windows, renders this statement of the workmen highly probable. I had made endeavours to learn the real character of the walls after the building was partially gutted, but without much success: for those who altered it from one fine room into three floors of students' chambers had effectually hidden all the architectural features, internally as well as externally: internally by filling up every hollow, levelling all projections,

and covering the surface of wall thus produced with a coat of excellent and very hard plaster; and externally, as has been already stated, by adding a new face of red brick-work, through which the three perpendicular windows were pierced which severally lighted the three inserted floors. This eastern end and these windows may be seen in any view of the front of St John's College; it is the gabled building to the north of the chapel.

Fortunately it is necessary to retain for a time a portion of the southern wall to prevent the back of Bishop Fisher's chapel from being laid open, and it is there that the removal of the plaster has exposed to view some beautiful remnants of the old edifice.

We may probably judge of the range of windows on each side of the room by the remains of those to the south. They were of the earliest type of the Early English style, and placed high in the wall. It is probable, nay, almost certain, that they, together with the rest of the building, were erected between the years 1180 and 1200, and it will be shewn presently that their erection was before 1208. The use of the Norman style of architecture continued unaltered during most of the reign of King Henry II., and the transition to the Early English style took place chiefly in that of Richard I. The range of windows was not continued at equal intervals from one end of the room to the other; neither were they all alike in their amount of decoration. Commencing from the eastern end, the first window (which was 18 inches from the inner side of the eastern wall) is very highly decorated with the mouldings of the period and had a shaft in each of the jambs. The crown of this and of all the other windows is raised 14 ft. 6 in. above the floor; the actual opening is 5 ft. 9 in. in height and 9 in. wide; the window-sill is about 7 ft. from the ground. In this case it is impossible to determine the character of the slope (if there was one), for a doorway has been pierced through the wall exactly under the window and the original sill removed to make way for the crown of its arch. The other windows agree exactly in size with this most eastern window (except that the splay is rather less), but are quite plain. The slope descends from their sill to within 6 ft. 3 in. of the ground.

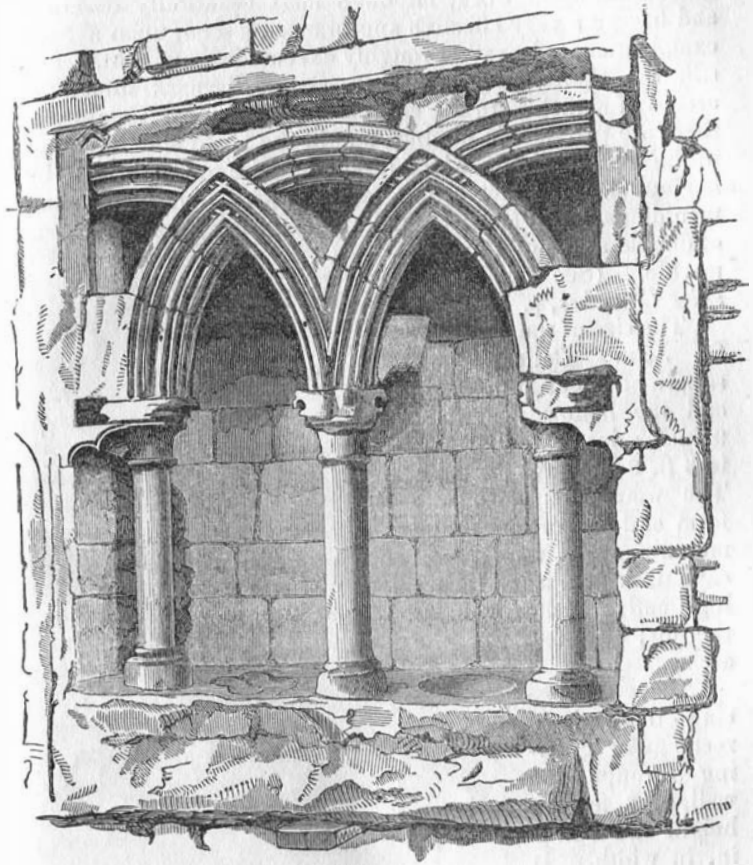
Between the internal edge of the splay of the first window and that of the second there is a space of 7 ft. 6 in., or between the actual openings, of 10 feet. The second, third, and fourth windows are 4 ft. 6 in. distant from each other, their inner jambs being 2 ft. 3 in. apart. Proceeding still

towards the west we meet with a broad blank space of 9 feet, which was followed by windows similar in all respects to the second, third and fourth. We do not possess any knowledge of more than two of this series, for those that doubtless formerly existed to the west of them have long since been completely altered or destroyed in adapting the building to domestic purposes. The internal jambs of the fifth and sixth windows were 4ft. 3in. apart. As the wall extended 25 ft. 5in. beyond the sixth window to the return at the western end of the building we may reasonably conclude that there were at least three more openings to the west of that window.

The uniformity of the range of windows is therefore broken in two places, (1) by an interval of 7 feet 6 inches between the first and second openings, and also (2) by a blank space of 9 feet between the fourth and fifth openings. In the latter of these spaces the remains of an ancient pointed doorway may be seen, from which the ashlar has been removed, and therefore its architectural character destroyed; but it seems to have formed an entrance into the chamber from the south, as a similarly situated and apparently similar doorway did from the north. The former probably communicating with the private part of the Hospital and the latter with the town. This doorway must have been closed (circa 1524) when Bp. Fisher's chapel was built so as to render it useless, for a communication between these two places could hardly have been required.

In the space intervening between the first and second windows we find the most beautiful of the scanty remains of this ancient building. It is a double piscina much resembling that at Jesus College. These piscinæ are of nearly the same date, but differ in some respects. In that at Jesus College the shafts are carried down below the drains in front of and just touching a solid mass of stone: the lateral shafts are attached to the walls throughout their whole length: and the whole is in a compartment having mouldings with dog-tooth ornaments. The piscina at St John's College is not so lofty as the other, although somewhat wider: the lateral shafts are quite free; neither they nor the central shaft are continued below the drains: the spandrels and central space between the intersecting arches are open, and there is a continuous empty space extending from side to side at the back; but the springing-stones have projections connecting them with the wall, laterally in the case of the lateral, and posteriorly in that of the central springers, which is a peculiar, and it is believed, uncommon construction: the

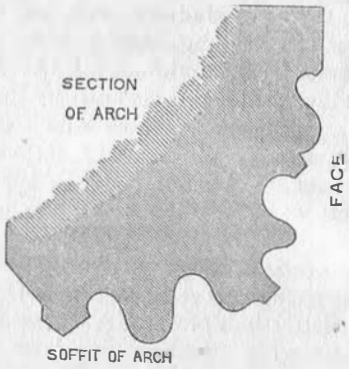
whole may have been inclosed within a compartment, as at Jesus College, although no part of it remains, for the



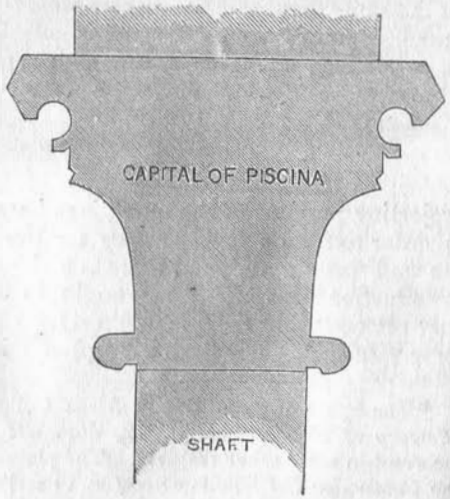
projecting portions of the mouldings have been planed down in order to form a level surface for the plaster with which the wall was covered, and there is a chiselled line exactly in the situation where the frame ought to be. The arches not only intersect, but their mouldings interpenetrate similarly in these piscinæ*. The drains are placed in differently-shaped

* The figure of the piscina at Jesus College, given in Parker's *Glossary of Architecture*, pl. 72, does not represent this and is incorrect in some other respects. The plate opposite page 353 of the *Cambridge Portfolio* is correct and excellent. There is also a good figure in Cooper's *Memorials of Cambridge*, I. 392.

basins in our piscina; the right-hand basin is circular, that on the left forms a quatrefoil: they are very rudely formed: indeed the whole work, although most beautifully designed and having a very effective appearance, is seen, upon a close examination, to be rather roughly executed throughout. The sill, the shafts, and their bases are of Barnack stone, the arches of clunch. In the church of Histon near Cambridge there are two double piscinæ, one in the north and the other in the south transept, which resemble these at Cambridge by having similar intersecting arches with interpenetrating mouldings. But at Histon the arches spring from three sets of double shafts of Purbeck marble. (See *Cambridgeshire Churches*, p. 73.)



The size of the piscina at St. John's College is a square of about 5 ft. 6 in., and the hollow penetrates 9 inches into the wall. It is 3 ft. 6 in. above the floor. The wood-cuts show the form and proportions of the mouldings of the central capital, which is $6\frac{1}{4}$ inches high and 9 inches wide at the top; also those of the arches.



Above the piscina there is a rectangular opening through the wall, of 3 feet in height and 1 ft. 6 in. in width. It is nearly plain, and was closed by a shutter. It seems to be original, and may have communicated with some narrow passage connecting this oratory with the dormitory of the brethren; not

for them to pass through, but to allow of a sight of the priest, when celebrating mass, being obtained without entering the oratory itself.

I have written in the present tense of these remains, but before the publication of this paper the piscina will have been removed into the new chapel. Other parts also cannot long continue in their ancient position. The photographs by Mr. Nichols from which the plates have been engraved were taken before any part of the ruins had fallen or the piscina been touched.

If we now direct our attention to the existing chapel (A) of the College we shall find that its walls are much older than the inserted windows, and that it belonged to the Hospital. Prof. Willis long since pointed out the presence of string-courses and mouldings of the Early English style on the northern side, and also directed attention to the traces of the Early English windows which existed above, at the side of, and inclosing the existing Perpendicular openings. But the interior of the wall could not be examined until Mr. G. G. Scott was consulted about the new chapel, when he caused enough of the face of the wall to be removed to show that the original windows were in the Early English style when just changing into that called Decorated, *i.e.* were erected in the latter half of the XIIIth century, whereas the building (B) about which we have just been treating, was certainly built, 60 to 80 years earlier. The great arch, now much hidden by the organ, which divides the quire from the ante-chapel, is of the same date, and has similar mouldings to those of the original windows which are now embedded in the walls. The pointed crown of one of these old windows in the north wall may be seen rising above the much more obtuse top of the existing Perpendicular window. It has been laid open by the direction of Mr. Scott. The plate shows this top of the original window to the right of the more ancient remains of the Hospital.

This chapel was originally 120 feet long; for we must include the space which is not shaded on my plan, and through which is the present approach to the Master's Lodge, and over which those who remodelled the buildings in the XVIth century did not extend the new roof, but converted the upper part into chambers for the use of the Master. The quire occupied 74 feet of this length. The width is 25 feet. There were originally five windows on each side, or there may very probably have been six, for there is the proper space for one to the north and another to

the south in the secularized part above-mentioned. There now remain five windows on the south side and four on the north, but traces of the fifth are manifest over the entrance to Bishop Fisher's chapel. We do not know what was the original state of the east end which is now occupied by a large Perpendicular window. There was a large Early English window at the west end. Portions of the sill and one of the jams of this may now be seen in the wall which separated the Master's parlour from his bed-room. It is quite certain that the walls of this building are mainly those of the chapel of the Hospital; they seem to have been very much out of repair when the executors of the foundress took possession of the site; for the removal of the plaster has shown that although some parts are built with fine squared stones, other parts are patched with clunch and brick, and the whole surface rendered rough to furnish an attachment to the plaster, which was used to hide all the defects.

These two buildings are the only remains of the Hospital of St. John the Evangelist which are known to exist; but it is not improbable that parts of the walls of the first court of the College may have formed portions of the domestic buildings of the ancient house. That court was erected in its present form by Shorton, the first master of the College, A.D. 1511-16; except that the south side was refaced and altered in character in the time of Dr. Powell, who was master from A.D. 1765 to 1775. Baker informs us that the buildings required for the College, including the repair and refitting of the chapel, cost between four and five thousand pounds. He says, "the chapel was leaded, the stalls finished,...in the fifth year of the reign of Henry VIII" (A.D. 1513).

We must now endeavour to determine the use of the earlier of these buildings (B), supposed by Baker, when he wrote the text of his History, to be the chapel of the old house; but in a note added afterwards, to have been the chapel of St. John the Baptist, "whereof mention is made both in Bishop Alcock's register and Caius." But is not this an oversight, and that he had in view St. John's Hostel, which stood near St. John the Baptist's church, on the site of King's College, for I cannot find any notice of it in *Caii Historia*, nor his *De Antiquitate Cantabrigiensis Academiæ?* Or may it have arisen from the mistake made in 1312, when the Master of this house was taxed to a tallage as of the Hospital of St. John the Baptist?

The Hospital of St. John the Evangelist (often called St. John's House) was founded for the "reception of poor,

infirm, and sick persons" by Henry Frost, a burgess of Cambridge, in the reign of Henry II. *i.e.* between A.D. 1154 and 1189, or possibly at a slightly earlier date, for Mr. Cooper (*Ann. of Cambr.* I. 25) places it in 1135. Almost immediately after the foundation, religious brethren, subject to the rule of St. Augustine, were introduced. It is clear from a judicial enquiry concerning its right to the church of St. Peter (now St. Mary the Less), which had been given to it by Henry, son of Segar, that the Hospital existed in the year 1194. (Selden, *Hist. of Tithes*, 386). Before 1197 Hervey, son of Eustace Dunning, gave seven acres of land at Chesterton to sustain "two beds and bed-clothes for the use of the sick in the *stone house* of the Hospital." About 1208 the Bishop of Ely made an ordinance to secure the parson of All Saints' Church from any injury that might be caused to him by the master and brethren admitting the parishioners of All Saints to any sacraments or oblations: and thereupon the prioress and convent of St. Rhadegund granted the master and brethren free and pure chantry in the Hospital for ever. There must, therefore, at that time have been some sort of chapel; but it may have been only the oratory in the Infirmary. In 1280 Hugh de Balsham introduced a community of secular scholars into the House, but they could not agree with the regular brethren, and were soon removed to form St. Peter's College.

At a little after the middle of the xvth century, when John Dunham the younger was Master, and Thomas Rotheram was Chancellor of the University, the Hospital was admitted to the privileges of the latter body; as is shewn by the "letter of privilege" entered upon the old cartulary preserved amongst the muniments of the College. (Baker, *Hist. of St. John's College*, 46).

Up to the time of the dissolution, the prior or master and brethren were required to allot a considerable portion of their revenue to the support of sick people in the Hospital. We must therefore now consider what was the kind of building usually provided by bodies established for the especial purpose of receiving and supporting sick and infirm people, or by the monasteries for the reception of their sick, infirm, and aged monks. It was usually a large, long hall, lighted by windows on each side, or even divided into three parts by arches (resembling the nave and aisles of a church), and then often furnished with aisle and clerestory windows. In this hall the beds of the sick were arranged along each side throughout the greater part of its length; but at the eastern

end a small space was shut off by a screen, and provided with an altar and the other requisites for saying mass. Thus the sick could be present at the service without removing from their beds. Prof. Willis has proved that what used to be called the Saxon Church at Ely was the infirmary of that great House. The remains of a similar building can be traced at Peterborough, and on the sites of other monastic houses. I have seen such an arrangement in several old hospitals which still exist, only that now the altar has become a communion-table, and the beds for the infirm have been separated by wooden partitions, so as to form little chambers or cells, one for each inmate. My friend Mr. E. A. Freeman tells me that there are a great many hospitals with a chapel at one end opening into the domestic part of the building. The chapel is often a mere oratory, just large enough for an altar. A similar arrangement was frequent in domestic houses where some ordinary room occupied the place of the infirmary, and like it opened into the chapel. He refers to St. Mary's Hospital at Chichester as a fine example, in which the oratory was large enough to form a sort of chapel with stalls on each side, and I quote the following short account of it from the *Archæol. Journal* (x. 267). "It consists of a lofty hall. At the eastern end there is a chapel, accessible only through the hall, being separated from it by an open screen. The hall has side aisles, in which are constructed small distinct dwellings opening into it for the poor inmates." Such an arrangement is also not unfrequent in the Roman Catholic countries of the European continent, at the present day. The old Hospital of St. Thomas at Northampton had a very small space of this kind at its east end, only affording room enough for the priest who said mass.

When these remains were first exposed, the idea occurred to me that they were part of an infirmary, such as has just been described, provided by the Hospital for the use of the sick people brought to it; and I am very happy to learn that Professor Willis formed the same opinion. The Hospital contained a very small number of brethren (not more than five or six), and it is therefore quite possible that they may not at first have possessed any chapel for their devotions, other than that provided for the benefit of their patients. It will be recollected that the date of their foundation was probably considerably before 1195, and that this infirmary must have been built almost immediately after their establishment, perhaps even by their founder.

If, as I firmly believe, this was really the Infirmary, the

character and arrangement of the windows is such as we should expect. The most eastern is highly decorated as being next to the altar; it and the three following belonged to the oratory; those to the west of the space that is there found were the lights of the secular part, or infirmary proper. The screen which separated these two parts of the chamber was apparently placed close to the fourth window, and to the east of the doorway of which traces exist between the fourth and fifth windows. Or, if the oratory was used by the brethren as their chapel, this door may have opened into the oratory itself, so as to admit them without their passing through the secular infirmary in which lay the sick.

Some persons have surmised with much show of reason that this was not the infirmary, but the first chapel of the House: but it must be remembered that the Hospital is not supposed (Cooper's *Mem. Camb.* II. 58) to have at first had any ecclesiastical character, although it was very soon found requisite to add the brethren, for the purpose doubtless of superintending it. This may or may not be true, for I know of no documentary evidence in proof of it. I believe that this room never was properly a chapel, but an infirmary, and that the only sacred part of it was the oratory at its end. There was therefore no desecration in the uses to which the major part of it was finally applied, whatever we may think of those of the eastern end. If this was the chapel of the house, it seems unaccountable that they should have had another chapel erected for their use as early as the last quarter of the XIIIth century: but if the older building was the infirmary, nothing is more probable than the desire to possess a chapel distinct from it. We cannot avoid some wonder when we find that so large a chapel was built for so small a society.

Let us endeavour now to trace the history of the infirmary after the dissolution of the Hospital. It is not known to what use, if any, it was applied by the earliest members of the college; but in 1560 Fisher's and Ashton's chapels were deprived of their altars; the upper part of the former was turned into a chamber for the advantage of the master; the infirmary converted into a stable for the master's horses, and its eastern part (the oratory) made into a store-house for the college. This happened when Leonard Pilkington was master (Baker, 153). That this was the position of the stables in 1574 when Caius wrote his work, *De Antiquitate, &c.*, is shewn by Baker (43) from the college books: and Caius (106) says that the stables were in the ancient chapel of the hospital.

His words are: "Vetus sacellum fratrum Sancti Joannis Evangelistæ (quod jam Collegii Sancti Joannis stabulum est").

In 1587-8 the horses and goods were removed and the building divided into three floors of students' rooms, as it continued to be until 1863. The words quoted by Baker (184) from the *Liber thesaurarii* are, "Hospitium novum intra præcinctum collegii, ubi olim erat hospitale D. Johannis, &c."

This concludes all that I have to state concerning these interesting and ancient buildings, of which every trace must unfortunately soon be removed. In one point of view we may well rejoice that the Infirmary is gone, for as students' rooms it was a disgrace to the College.

CHARLES C. BABINGTON.*

29 *Feb.* 1864.

POSTSCRIPT: It may be interesting to record in connection with the alterations now in progress that the removal of the panneling of the Combination Room and the Master's Dining-room has shown that the former room once had a large central window opening towards the west with a door on each side of it in the western wall; one door continued in use until the room was dismantled recently, and was the entrance from the second court, the other had long since been closed but originally opened into the space now occupied by the north side of the Second Court. It also appeared that the Dining-room had a corresponding large window opening towards the west. These two windows must have been closed at the time when the gallery was erected which some persons suppose preceded the Second Court, certainly could not have continued after the erection of the north side of that Court.

* The Editors of *The Eagle* desire to express their thanks to Prof. Babington for permission to reprint this paper, which originally appeared in the "Antiquarian Communications" (Vol. 2. p. 351) of the Cambridge Antiquarian Society, and also for kindly allowing them to make use of the illustrations which are his property.

GLASS PAINTING.

PAINTED windows are allowed to be the richest and most magnificent application of art to the interior decoration of monumental buildings. Who has not stood magic-stricken in one of our ancient cathedrals before an array of gorgeous windows, pourtraying the legends of saints and martyrs, dazzling the eye with their brilliant and ever-varied colours; beautiful at all times, when the bright sun pours his rays upon them, and

Fills the church with gold and purple mist;

or when the peaceful twilight hour invites to contemplation as its mysterious shadows fall around us?

To the archæologist they possess an additional interest; all the old painted windows have something characteristic of the period to which they belong. The modifications which successively appear in them offer points of the deepest interest for observation and comparison, while they are at the same time the seals of their respective æras. These distinctive marks exist not merely in the painting, but also in the general conception of the entire work. It is not difficult to assign reasons for the favour which has so generally been bestowed upon glass painting; the brilliancy and liveliness of the colours of which this substance is susceptible on account of its transparency will always secure it a high degree of esteem from lovers of the fine arts; indeed, detriment to glass painting is rather to be feared from the opposite extreme—indiscriminate praise, as it is no uncommon thing to hear persons unacquainted with the subject speak in very high terms of examples whose debased style is only exceeded by the poverty of their colours.

The art of painting on glass by no means consists in the mere application of the colouring materials to the surface of the glass, by methods similar to those employed in oil painting. The colours used are of a peculiar kind, and possess the power of vitrifying at a high temperature, and of

fixing themselves unchangeably on the glass; consequently the glass, after the paint has been applied, must be exposed to a certain heat in a furnace adapted to this purpose. Appropriate means must also be employed in the application of vitrifiable colours.

A painting on glass—as, for example, a church window—always consists of a great number of pieces of coloured glass, whose various hues illuminate an ornamental pattern or an historical subject. These pieces of glass are either symmetrical or irregular, so as to agree with the sentiment exhibited in the composition itself. After they have been arranged in their proper places, they are encased in lead, and united so as to form one complete piece. These pieces are united by an iron frame-work called the arming. Thus the arts of the painter, chemist, and glazier are severally called into requisition.

A very general notion prevails that the artists of modern times, having lost many of the receipts of the ancients, are unable to equal the intensity of their colours. On this subject a modern German writer makes the following remarks: "A very natural question presents itself to the mind, with regard to the erroneous belief which universally prevails, that the secrets of the art which were known to the ancients are lost. Are we capable, if not of surpassing, at least of resuming and continuing their labours? When we compare the glass of the old church-windows, of any period whatever, with the glass of our manufactories, we cannot for a moment doubt that our system of manufacturing it produces far more perfect results, certainly as far as regards its transparency, whiteness, and clearness, and generally with respect to all those qualities which are peculiar to glass. Besides, it is allowed that the methods of working have been considerably improved. And if, on the other hand, we compare fragments of old painted glass with that which we manufacture at the present day, it will appear in the most convincing manner, that our painted glass is not in the slightest degree inferior in point of colour to that of the ancients. There was a time when the manufacture of coloured glass was discontinued; because, in consequence of the decline of the art of painting on glass, this article was of no further use; but none of the secrets of the colouring were lost. Persons who were little aware of these circumstances, mistaking the effect for the cause, maintained that the reason why the art yielded nothing more was, that the painters on glass no longer understood how to produce the ruby of the

ancients. But this assertion was very soon shewn to be false; for as soon as the determination to restore painted windows manifested itself, the glass-house of Choisy in France, among others, proved by the most successful results, that the art of manufacturing coloured glass was in no way lost, but only asleep. In fact, we possess a multitude of receipts of the ancients, according to which coloured glass was produced in former times."

This beautiful art, doubtless, had its origin in the symmetrical arrangement of pieces of glass of various forms and colours, combined with more or less skill, being in fact transparent mosaics. It was with windows such as these that the ancient basilicæ was adorned; two centuries later they are mentioned by Gregory of Tours, and Fortunatus, Bishop of Poitiers, extols in several passages of his poems the brilliancy of the coloured windows of his time.

The charm of these beautiful mosaics naturally induced a wish to trace upon them figures and subjects—to invest their magic hues with form, and, as it were, breathe life and soul into them; but the question, at what period the art of glass-painting with enamel colours was first introduced, has been the subject of much controversy.

Though no examples of the first attempts of painting objects on glass remain to us, we must not forget that this art originated at a time when taste had not yet been refined by long practice; hence the preference would naturally be given to that kind of painting which was most capable of seducing the eye by the brilliancy of its hues. Devoid of grace and beautiful outline, the sole charm of the glass painting of this early age lay in a skilful combination of colours, and thus was little, if at all, in advance of the mosaics which had preceded it.

Anastatius Bibliothecarius, who wrote at the end of the ninth century, in his life of Leo III. relates that this pontiff caused the church of S. John Lateran to be decorated with coloured glass, *Fenestras de absida ex vitro diversis coloribus conclusit;* but we cannot infer from these words the existence of any painting whatever upon the windows employed. We must therefore consider it as very nearly established, that painting upon glass was unknown in the ninth century; for had it been known, the popes, so zealous in ecclesiastical decoration, would not have failed to welcome with delight this new means of embellishment, and Anastasius would surely have alluded to so splendid a style of ornamentation.

As times of war and calamity are invariably unfavourable

to the development of the arts, we cannot with any probability assign to the tenth century so important a discovery. On this account Levieil, Alexander Lenoir, Langlois and M. de Caumont have expressed their opinion that painting on glass was unknown till the eleventh century. In support of these writers two circumstances concur, which, though not in themselves conclusive, certainly favour their assumption in a high degree. The eleventh century was a time of revival; men, recovered from the agitations of the preceding age, began to vie with each other in their exertions to restore and embellish the ecclesiastical edifices; it was a period when art opened for herself new paths, created a new style, and strove to exhibit to the world organized productions entirely distinct from those which had hitherto appeared. In the next place, it is a fact, acknowledged by all archæologists, that no painted glass is now known to which can be assigned, with certainty, an earlier date than the eleventh century.

The general design of painted windows in the twelfth century consisted of small historical medallions of various forms, symmetrically distributed over mosaic grounds, comprised of coloured glass borrowed from preceding centuries. This ground is arranged in square or lozenge-shaped panels, filled with quatrefoils, trefoils and other ornaments; the whole design is surrounded with borders of varied patterns, of scroll-like foliage, interlacings, palms and other leaves of different kinds. The subjects of the medallions are from the Old or the New Testament, or more often from the legendary history of the saints. The principal outlines of the design, both of the medallions and of the grounds, are formed by the lines of lead used for holding the different pieces of glass together, and which thus formed a black boundary to each subject. The pieces of glass are in general coloured, rarely plain. Upon these, which are always of small size, the folds of the draperies, the details of the ornaments are pourtrayed by a reddish or bistre colour laid on with a brush. The flesh tints themselves are not expressed by any application of colour; but a glass lightly tinted with violet forms the ground, and the features are indicated with the same bistre enamel. We soon after find upon some windows the small medallions with subjects replaced by isolated figures of larger size, with a back ground of mosaic. A few beautiful examples of this date still remain.

The following is a description of a window of the twelfth century:

It is divided into three compartments, of which the

top and bottom are square, the middle circular; the ground is a rich blue, relieved by ruby introduced among the foliage in the border, and sparingly in the medallions. The subject in the top compartment is, the Magi on their journey to Bethlehem, guided by the star. They are on horseback, and their steeds caparisoned *in the Norman fashion.** In the lowest compartment they are in the act of adoring the Saviour. The virgin sits in a shrine consisting of a rude entablature supported by columns; this shews that the influence of classical architecture had not yet wholly ceased. In the middle and circular compartment they are represented standing before Herod, who is seated on a throne with an attendant or courtier behind him. The dresses of the figures are principally green and yellow, and not the slightest attempt at perspective or back-ground is perceptible.

The windows of the thirteenth are generally lighter than those of the preceding century, and more in accordance with the elegant Lancet style of architecture which then prevailed. There is much similarity, however, between the work of the early part of this century and that of the Norman period. The mosaic grounds with rich borders continued in use, but were afterwards changed for those composed of a trailing pattern of ivy, oak or trefoil, pencilled in bistre on a white ground, and borders of foliage, or heraldic devices in rich colours. Panels in the form of the vesica piscis, quatrefoil, etc. enclosing subjects from Holy Writ, and the lives of saints become general at this period. Occasionally we meet with windows composed entirely of foliage, geometrical forms, and bands of bright colours.

Description of a window of the thirteenth century:

In this window the border occupies a very conspicuous position, being one-fifth
enclosed in lines of violet glass, between which is an elegant pattern of scroll work sketched in bistre. In the interior of the window a pattern composed of the circle and lozenge united is displayed, this is formed by the lead work, the decoration of the glass being of the same simple character as that of the border. The center of each circle is adorned with quatrefoils in blue and ruby. In fine contrast to this simple ground-

* These early artists seemed quite unconscious of the absurdity of anachronism. I have seen in a capital of a manuscript of the thirteenth century, a representation of the sacrifice of Isaac, in which, Abraham, armed cap-à-pié as a Norman knight, is about to slay his son with a crusader's sword!

work, brilliant panels in the form of the vesica are placed at equal distances from one another; the subjects are, Christ, bearing in his hand an orb; David playing upon the harp. The general effect of the figures is stiff, though a remarkable improvement upon the preceding example can be observed in the drapery. The chief merit of the painted windows of the twelfth and thirteenth centuries, is their perfect harmony with the architecture of the building in which they are found. When viewed at a certain distance, they present a magnificent decoration of the most lively colours, distributed in a manner worthy of the most skilful workers in mosaic. Upon a closer inspection, we obtain a complete view of the forms of the various ornaments which contribute to the general effect: the naïveté of which makes us feel less regret at the imperfection of the execution. How greatly does this skilful arrangement and combination of colours, filling the interior of the temple with mysterious light, contribute to the solemn grandeur of the architecture.

It is observable, that in the styles of these two centuries, the art of drawing played only a subordinate part, while great prominence was given to the mosaic patterns which were of infinite variety and rich in detail. In proportion as the taste for correct drawing was carried to perfection, the simple arrangement of glass lost its importance, and was finally eclipsed by the art of oil-painting.

The fourteenth century is by some considered, the finest epoch in the history of the art. In this century strivings after effects of a higher kind are observed, and an endeavour to copy nature with more fidelity. Here we first find attempts at chiaroscuro, and the introduction of lights and shadows into the ornaments and draperies. Instead of the small panel compartment, the whole light is now generally occupied by one or two figures of saints, kings or founders standing on pedestals or battlements, under elaborate canopies, which are supported on each side by columns or niches; these are surrounded by rich borders of ivy and oak, tinted yellow on grounds of ruby, blue and green. The grounds are generally richly draperied in deep brown on ruby, blue and purple; the pedestals and capitals are shaded in brown, and tinted in parts with yellow. We can perceive, as a consequence of this progress in the art of design, the efforts of the glass painter to create an individual work, yet without an absolute neglect of the general effect to be produced. If he fell short of the elaborate detail of the following century, he had, at least, given up the small medallions of the two preceding.

Regarding painted windows only in the light of a monumental decoration, we may say that the glass pictures of the fourteenth century produce a less striking effect than the brilliantly coloured mosaics, relieved by historical medallions of the thirteenth. On the other hand, the architectural ornaments employed at the later date, to form a frame for the figures, are often very favourable to the decoration of the edifice, of which they appear to prolong the extent.

Description of a window of the fourteenth century:

The subject of this window is S. John Baptist, who, clad in a tunic of camel's-hair with a cloak or outer garment of a blue colour, is represented standing beneath a very beautiful canopy. Around his head is the nimbus or halo of glory; in his left hand he holds the Word of God and the Lamb and Flag, while his right is raised as if in the act of exhortation.

The most cursory comparison of this figure with those of the twelfth and thirteenth centuries, will shew how greatly the art of drawing had advanced since that time, how rigidness of outline had yielded to a grace and dignity which leave little to be desired. The canopy, as is usual in windows of this period, is very elaborate, and represents a building of the Decorated style, whose crockets, finials, flying buttresses and windows produce a magnificent effect. This is supported on either side by buttresses with niches containing statues. The ground of the canopy is a rich brown tint, which throws into bold relief the foliage of the vine in ruby glass; the entire window is surrounded by a narrow border of white, and the ground of the same immediately above the canopy is light blue.

The tendency of the artist on glass to produce individual works is more and more observable from the beginning of the fifteenth century. The decorations which like frames surround the figures and subjects, and which are always borrowed from the architecture of the time, are increased from day to day, and present a great complexity of lines and ornaments, which have often a very striking effect. During a great part of this century the legends painted on the phylacteries explain the subjects, most commonly by a verse of Scripture. The blue or red hangings introduced behind the figures, are of damasked stuffs of great richness. Borders are rare, and when found, consist of branches of rather meagre foliage, painted upon long strips of glass. The artists make frequent use of *grisailles,* which admit a deal of light into the edifices, and produce none of those fine effects of the coloured mosaics of the twelfth and thirteenth centuries.

Description of a window of the fifteenth century:

The window selected as an example of this style is divided by a mullion, but it is not the less, on this account, to be treated as a single picture. By a judicious division the subject, which represents the interior of a perpendicular chapel, and by placing one figure in each compartment, the artist has succeeded, to a great extent, in overcoming what might seem a serious obstacle to his design. The subject occupies the entire width of the window, and its receding pillars and vaulted roof shew how well the art of perspective was then understood. In the compartment to the left, the Virgin Mary is represented kneeling before our Saviour, who stands in the right compartment bearing a small cross; a little above him is the legend, *salve, sancta parens,* on a small scroll. The robe of the Virgin is dark blue, that of our Saviour, violet, and a nimbus appears above the head of each. The floor of the apartment is a tesselated pavement in two shades of chocolate colour; at the left is a door opening into another chamber, beyond it, a reading stand, upon which lies an open book. Yellow and white are the prevailing colours, and the general effect is poor compared with the rich tints of the preceding centuries.

But in the middle of this century, that revolution of glass painting set in, which gradually and insidiously proved its ruin. Several circumstances at that time concurred in materially influencing the art. Its formidable rival oil-painting had been greatly improved at the close of the preceding century by John and Hubert Van Eyck; and, by the brilliant success of its productions, as well as the singular patronage bestowed upon it by those in power, was awakening very strong prepossessions in its favour. All these arts, which have drawing for their base, as engraving on copper, &c., were daily growing into influence, and thus sharing the consideration that had been formerly given exclusively to glass painting. These, however, were all external influences—the seeds of insidious decay lay concealed in the practice of the art itself; the improvements in chemistry had increased the painter's resources in supplying him with a greater variety of enamel colours, and the quantity of these at his disposal enabled him to give up glasses coloured in the mass, and to paint upon a single white sheet of that material with enamelled colours laid upon the surface. Thenceforth glass was nothing more than a material subservient to the painter, as canvass or wood in oil painting. Glass painters went so far as to copy on white glass as upon canvass, the masterpieces of Raffaelle, Michael Angelo, and the other great painters of Italian Renaissance. Claude, Bernard Palissy, Guillaume, Jean Cousin, Pinaigrier and many others distinguished themselves in this style of painting, and produced works of great correctness of drawing and remarkable execution. But the era of glass painting was at an end. From the moment that it was attempted to transform an art of purely monumental decoration into an art of expression, its intention was perverted, and this led of necessity to its ruin. The resources of glass painting were more limited than those of oil, with which it was unable to compete. In the sixteenth century the art was in its decline, and towards the middle of the seventeenth was entirely given up.*

It has been observed, with truth, that the arts in any great epoch of history exert in a high degree a mutual influence upon one another. Perhaps this was never truer than in the case of three of the most important arts of mediæval times; glass painting, architecture, and illumination or missal painting. These arts, the offspring of troublous times, when war and devastation had smothered the taste for the classic models of Greece and Rome, gradually developed their several beauties, and were never more flourishing than in those ages which we commonly esteem barbarous; but at the revival of learning throughout Europe, having passed the meridian of their splendour, they became debased, and eventually extinct. Nor does this parallelism hold good merely of their rise and extinction, it is also true of the intermediate stages of their developement; by following the progress of Gothic architecture through the Norman, Early-English, Decorated, and Perpendicular periods, we shall find that glass painting and illumination alike received their tone from the prevailing style.

If it be painful to trace a beautiful art in its decline and fall, to see weak and tawdry examples usurp the place of

---

* Before leaving this part of the subject, the writer would gratefully acknowledge the assistance he has received from M. Jules Labarte's work, *The Arts of the Middle Ages and Renaissance.* He trusts that no material inconvenience will be felt from the absence of plates in the perusal of this article.

A general description of the style of each period has been preferred to a particular description of existing specimens, as those who desire to pursue the subject further, can select their own examples, while the mechanical practice of the art has been very briefly touched upon, because uninteresting to the general reader.

pure and noble ones, it must surely be a cause for deep gratitude that we live in an age when purity of style is advancing to its rightful position; when we see around us daily proofs that the cold apathy and neglect, which for centuries have been shewn to ecclesiastical architecture and decoration, are gradually disappearing, and ere long will cease to exist. It is not likely that we shall witness in our time the beautiful windows in a cathedral blocked up to afford space for the erection of mural monuments with their laudatory and fulsome epitaphs, which could so justly provoke the censure of an Addison or the satire of a Pope. The rage for *cleanliness*, so developed in the last century in white-washing alike oak, stone, and marble has now quite gone out of fashion, but yet gives abundant employment to the careful hands which are gradually removing it from roof and pillar, and revealing somewhat of their pristine beauty.

But to come nearer home, and approach a subject which more immediately concerns ourselves; in a few years we shall possess one of the most beautiful college chapels in England, and what true-hearted and loyal Johnian does not breathe the aspiration, that it may be the *most* beautiful—not only in its architecture, but also in the details of its decoration, in its painted windows, stone and wood carving, metal work and encaustic tiling? How great will be the encouragement and example which this our work will afford to our own age—how eloquently will it speak to future generations, of the love we bore to Him *from whom we live and move and have our being*, when we, scattered far and wide, lie silent and forgotten in the grave.

ΥΑΛΟΣ.

THE FAIRY DANCE.

"Peace, peace Mercutio, peace;
Thou talk'st of nothing."

See, they come, the fairy band,
Tripping lightly, hand in hand:
From the mountains, from the vales,
From the streams and heathy dales.
Free from carking care and woe,
Happy and secure they go!
Innocent of every guile
Save the weary hours to while:
With tale and dance and fairy song,
They the kindly hour prolong.
Now it shames not sober night
To bestow her silvery light,
Nor do envious clouds o'erspread
The moon's fair splendour overhead.—
See they to the greensward hie,
Dancing lightly, merrily!
They nor brush the dewy bead
From the herbage when they tread,
Nor the sleeping rose-bud wake,
Nor the cradled lily shake.—
When men in deepest slumber lie.
Then they dance right merrily!—
Luckless wight! whoever should
Dare within their ring intrude!
Eftsoons he mourns his withered sight,
Groping in perpetual night;
And he hears their laugh and taunt
With their angry words, "Avaunt!
In the night of blindness look
Into every shady nook.
Seek for fairy dance and ring!
At your hard fate wondering,
That no moon her light doth lend you,
Nor the stars above befriend you!
And this friendly warning take
For your own and others' sake—
Let no mortal rashly pry
Into fairy mystery,
Lest he lose his voice and sight.
And now we wish you, Sir, good night!"

Σ.

ROME.

THE modern city may be described as consisting of two divisions, one being that portion which lies along the banks of the Tiber, on the flat formerly known as the Campus Martius, and which is now devoted to purposes of trade and industry, while on the higher and more wholesome regions to the North and East, we have established what is known as the foreign or the English quarter. The former portion of the town is mainly occupied by the native inhabitants, and consists almost entirely of indifferent shops, and of booths and stalls where in the open Piazza a variety of goods may be seen exposed for sale. The General Post Office and the theatres, as well as the Pantheon and the Mausoleum of Augustus, lie in that direction. Between the commercial quarter and the more fashionable neighbourhood the Corso forms a boundary line. This would be a dingy street enough in Paris or London, but it is the best they have at Rome. The foreign district consists of some very fair buildings, and two beautiful piazzas; but the crowning glory of all is the Pincian Hill, from the summit of which you obtain a view reaching far over the mass of houses and away to the dome of St. Peter's, across the distant Tiber. On the Hill itself lies a series of beautiful pleasure grounds which are embellished everywhere by various works of art. Among a range of busts we may recognise the faces of Virgil and Cicero, and of Tasso, Ariosto and Dante; for the Romans glory not less in the ancient than in the modern triumphs of their country.

You should visit these haunts in the afternoon, two hours before sunset, if you would witness to perfection the outpouring of all the life contained within the city. You will meet men of every rank and condition in the Church, and of every order and dignity in every Peerage in Europe. But the mass of pedestrians consists of citizens of the humbler sort, who choose these hours for their recreation in the

pleasure grounds. As you watch the crowd, the expression on every face, and especially among the women, is beautiful in the extreme. It is that of light-hearted innocent mirth and exuberant spirits. They seem to enjoy the air and the sun with an almost childlike appreciation. The young Italians are, most of them, as fine fellows as any I have ever met. Their figures are tall and powerful, their faces dark and handsome, their voices rich, deep and melodious. From my own observation I was led to conclude that as stout an army might be formed out of the resources of Rome as could be raised in any other country.

This lounge on the Pincian seems to be the chief amusement of the people; and on a fine day in such a climate the joys of sight are almost enough to live upon. Under the splendour of that sun the whole land looks as much more lovely than other lands, as the skies above it are more blue than other skies. But in addition to these pleasures a military band may be heard every day. I have sometimes thought that the constant enjoyment of such warlike demonstrations must in its tendency have an ennobling effect on the character of a nation. And in Rome there is no lack of military pageants of the most inspiring description. Often, as you walk, you hear a noise like thunder in the distance—on come the pioneers with shouldered axes, next, four deep and four abreast, the drummers, each rattling on his drum; then, under their brazen eagles, troop by troop, the soldiery, and each troop, preceded by a band, till there is nothing, as far as ever you can hear, but the roar of military music. As you listen, it is as if the whole force of the senses was absorbed into the power of hearing. You know nothing, think nothing, feel nothing, except that if at that moment you were bid to ride up against an army you should be proud to do it. Such are the infantry, loud and stirring in their warlike summons. The music of the cavalry is of another sort. They roll softly on their drums, and blow out from their fifes a melody so sweet that the very horses seem to feel it; for, as they walk, they need no hand upon the bridle, but are soothed by the sounds which float over their heads. You see them filing away, up one street and down another, while the low seductive strains allure you into dreams of military glory. Watch those ordered lines and faultless discipline, and you shall discern, flashing out on every aspect both of horse and man, the pent-up force and fire, ready at any moment, like a great torrent, to burst out and to destroy: —Now you have it—one measured stride of many horses—

one lengthened cry from many lips—a roll, rush and roar till the great battle is fought and won and Italy is free; and you also would be there, for it seems as if there could be nothing more for human ambition to desire than to fight or fall with such company and in such a cause. These are the fancies which come swimming across your brain, when suddenly you see the soldiers sink their arms, the crowd heaves back and every carriage yields the way, for, in a splendid chariot and drawn by many horses, the Pope himself approaches. On this side and on that all kneel to receive the blessing. The Holy Father is still loved and reverenced by the people, much as they detest his Government.

If you wish to obtain a glimpse of the Academic world, you might walk in the afternoon on the Via della Porta Pia, which is to Rome what the Trumpington road is to Cambridge. When you reach it, you leave the town behind you and see the Sabine hills before. The students go in procession as far as the gate, after which they disperse in twos and threes, and talk, it seemed, a good deal about examinations. And to stimulate their zeal the example is not wanting of wise men in prosperity. You may observe the Cardinal's carriage driving till within a decent distance from the town, when the horses are stopped, and the illustrious occupant descends to walk, two footmen also dismounting to follow him. All whom he passes lift their hats and hold them down until his Eminence has gone by.

Towards sunset every one hastens home and shuts the windows for fear of the Malaria. It is however at this hour that funerals take place, as it were to complete the dismal character of the twilight. Often at dusk you catch sight of a line of torches in the distance, shaking along the winding street. As the procession draws more near, you recognize, first, two by two, in long serge gowns and sandalled feet, the bearded friars; then come the priests with their pale shaven faces and robes of white, walking before the bier: last of all go the mourners, who are closely disguised in red gowns and masks. One low unanimous chant comes rattling and rumbling from every mouth—It is the prayer for the soul of the departed. Sometimes it swells out into a wailing cry, then sinks again into a hoarse sepulchral murmur. The voices go up and the mourners walk in the gloomy twilight. Nothing is seen but gaunt spectral figures and eyes which stare out grim and ghastly as the torches flash across the masked faces. All who meet them lift their hats, as they catch sight of the silver cross borne aloft at the head of the procession.

At sunset also the Ave Maria or l'Angelus is performed; and from this point the hours of the ensuing night and of the following day are numbered. Supposing, for example, that the sun sets at six o'clock, eight is described as two at night, and so on up to twenty-four o'clock on the next day.—On this system there is a ringing of bells and a striking of clocks all day and night, which, no doubt, are so many calls to some religious duty. By a curious regulation every clock in the town is stopped on Good Friday afternoon and throughout the following Saturday, that is during the hours in which our Lord lay dead. When you first notice this strange and unexpected silence, the sensation is appalling: it is as if you were in an enchanted city, or as if time itself had stood still. This is one instance of the way in which every thing else is made strictly subordinate to sacerdotal purposes: and the result is that with all its cosmopolitan characteristics, with all its various attractions for artists, scholars, antiquarians and historians, nevertheless, Rome is pre-eminently an ecclesiastical city, and of its many fascinations the religious influence is the strongest and the most pervading, being one which at no time or in no place are you suffered to forget. Dive into the depths of the old town and seek out any famous locality, you will only recognise it by a Christian Church reared over the ruins of the ancient edifice, or you will notice with sudden surprise a crucifix, nestling among the stones and arches. In every nook of the Colosseum you may observe a cross and shrine; the Pantheon is now a Christian temple; the Mamertine dungeon has been made the vault of a Church, and you can hear the ringing of convent bells all round the Forum, and high over the Palace of the Cæsars. Visit the Picture Galleries, and you will see all the power and passion of gods and men revealed before you, all that has ever been done and suffered since the world began: but everywhere the most lifelike and the best remembered picture always is the soft sweet face of Jesus, and, with a beauty surpassing human loveliness, that of Mary the Mother of the Lord.

On an enthusiastic nature the universal presence of one great idea must have an immense effect. Imagine that you are a stranger in a foreign town, and neither understand the language nor know the faces of those around you: you go about all day among new people and great sights, till at last you are almost crushed by a sense of your own insignificance. But nearly in every street there is a Church, where you have only to enter and you will feel that you are in a presence where every want of your nature is either quieted or supplied

and where your own individuality is as fully recognised as if you were among those who had known you all your life. To take a particular instance in which this contrast is most strongly felt—go to the General Post Office during the hours in which the letters are being distributed, and you will find the windows besieged by a vast and varied crowd, all madly pushing and shouting to obtain their due, and who, in the struggle, neither give nor expect quarter. It is the strife of the world, every one for himself; and as you stand looking on, if you don't mind what you are about, the diligence will knock you down. But you have only to walk a few yards and you are in the French Church of S. Louis: no sound reaches from the noisy world without: if you catch a single word, it is where the people are kneeling on the ground and praying, sometimes in an audible whisper. The monuments of dead soldiers are about you, and as you walk up the darkened aisles you feel as if the strifes and competitions of the world were ended for ever. You no longer suppose that you are in a foreign town: you are nowhere in particular, for you can almost believe that you are in heaven. And the institution of the Confessional adds to this sense of universal sympathy, as if one could at no time be left entirely alone. In the Chapel of the Confessional at St. Peter's, every one, to whatever nation in Christendom he belongs, will find a place where he may receive in his own language the counsel and consolation of the Church. On the first Sunday afternoon on which I visited the Cathedral, I noticed among the penitents who occupied the various boxes, one woman in particular, who knelt with her sobbing lips pressed close against the auricle, bending down under the sweet face of a suffering Jesus. I looked to see the denomination of the box, and it was—"Pro Anglica Lingua." On such an occasion the temptation to offer oneself for the "sacrament" in question is very great, no doubt on the same system that people who approach the brink of a precipice feel a dizzy longing to fling themselves over.

Vespers are beautifully performed on Sunday afternoon. I watched the dark-eyed priests going up to the altar in their stoles of white, and heard the music and the hymns streaming from the chorus of boys. Then the organ was silenced, and the prayers and praises were sung in Latin, so sweetly that they left no music to be desired, and so loud that each single voice alone might have reached thro' the length and breadth of the vast Cathedral. But they were undivided and went out in one great roar thundering thro' dome and aisle, till

every crevice and corner recognized the present God. "Thou art Peter and on this rock will I build my Church." We were standing upon Peter's grave,—this was that Church, against which the gates of hell had *not* prevailed, for to that hour it was believed that what his successors willed on earth, the same should be done in heaven.

The daily services are performed in a chapel apart from the body of the Cathedral, but the famous ceremonies on Easter Sunday, Christmas Day and other great holidays, take place at the High Altar and directly under the dome. I went to see the celebration on Christmas Day. The central aisle was occupied by soldiery, who formed in two lines a pathway to receive the procession of the Pope and Cardinals. On this occasion official persons are expected to appear in full uniform. Military men displayed their stars and medals, while civilians were dressed in black evening suits. The ladies sat alone, apart from the crowd, on both sides of the altar, all dressed alike in black gowns, with bare heads and veils; such being the costume which they are appointed to wear, and without which they cannot obtain admittance to the seats reserved for their use. Then the music and the chants began, simple, grand and mournful, never loud, but reaching everywhere, and so sweet that no believer could listen to them without tears. As the sound of the organ swelled up and floated down the aisles, at last it was answered by the soldiery with a gentle blowing of silver trumpets, here and there and everywhere, till the whole Cathedral was filled with exquisite melody—

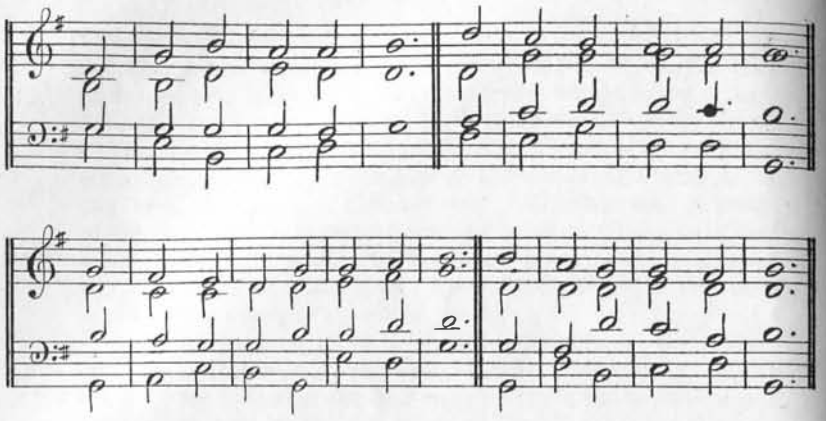
> Hark, the Herald angels sing
> Glory to the new born King.—

The angels themselves could never have sung more sweetly. It was a fit commemoration for the first day of that grand simple life, made up of sorrow and suffering and peace at last. The service was not meant to be mournful, but in its effect it was so, owing partly to its own exquisite sweetness, and partly to the remembrance that all was in honour of the birth of a little child, who was only allowed to grow up in order to renounce his life for men. And here in turn was a world devoted to him—Bishops and Cardinals grown old in every earthly honour, dedicating all their gifts of fame and fortune—ladies, many of them amongst the noblest in Europe, seen now in the lowly garb of nuns, and who were supposed to be offering to the Lord their purity, the best thing that they had: the soldiery too were present, to consecrate all

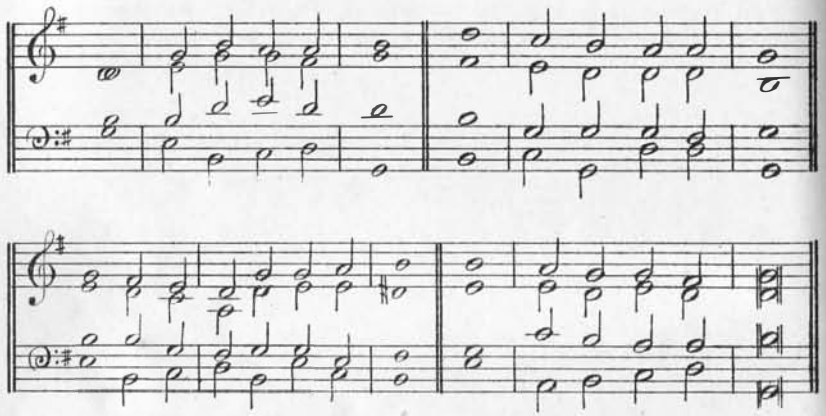
their strength and valour to the same great service. When the celebration was over, the Pope was borne down the aisle under a silver canopy, and so slowly that he appeared to float over the heads of the people, while with closed lips he waved a benediction. Soon the whole Piazza outside resounded with the rolling of drums and the rattle of wheels, as the carriages of the Bishops and Cardinals drove away, making a long line of purple and gold, up the street and across the Tiber, while the flags flew and the music played and the people rejoiced, the great Cathedral all the time standing out gigantic against a perfect sky.

Pilgrims go from all parts of Europe to witness these celebrations at Rome; they are rewarded for their labour, and no wonder, for if the service had such an effect on me, how much greater must be its force for a true disciple of the "Catholic Church": I should gladly see the Papal power overthrown to-morrow, and yet I thought the services of Christmas Day and Easter Sunday the most sublime acts of devotion which I had ever known.

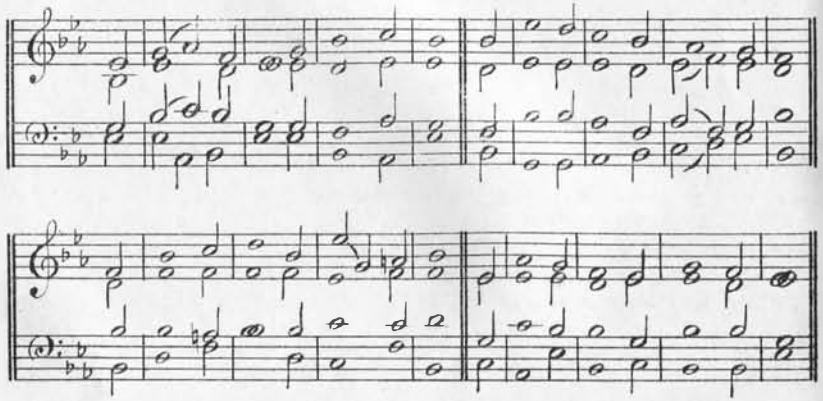
St. Michael in Hymns Ancient & Modern.



St. Michael in Old Church Psalmody.



Rockingham.



A FEW WORDS ABOUT CHURCH PSALMODY.

FEW things are easier to a musician than to write a Psalm-tune; few things are more difficult than to write a *good* one. Apparently one of the easiest forms of Musical Composition, it is in reality one of the hardest. The truth of this assertion is perceived at once when we look at the vast number of Psalm-tunes issued from the press every year and see the loose, vague, unmeaning character of the great part of them. The difficulties of Psalm-tune writing are of quite an opposite character to those belonging to other forms of Musical Composition: in the one the writer is curbed and checked at every turn, in the other he is bewildered by the absence of any kind of restraint. Thus each requires abilities of a very different order; the one requires persevering plodding industry, the other natural musical genius of no common quality. In other forms of Musical Composition the composer chooses the words that happen to suit his fancy best, he may repeat particular clauses and words just as he pleases, and provided he renders the spirit of the words, he may take many little liberties with them. His fancy must not be curbed nor his imagination restrained in the slightest degree—the one great thing to be considered is the *musical effect.* But it is not so with the Psalm-tune writer. A few *fixed* forms of words are given to him to which he is to write music. He may not repeat clauses or words, he may not in any way alter them, if he would perform his task properly he must write no more or no less than one note to one syllable,*

* It is gratifying to find that the views on this subject which the writer expressed in a former number of *The Eagle* are confirmed and borne out by the writers of the Reformation age. Here is a passage from Bishop Coverdale: "And at the quire door, beside the table of the Lord, stand two good sober singing men which (comonly a quarter of an hour afore the sermon) begin a psalm, and all the people, both young and old, with one voice do sing with them, after such a fashion that every note answereth to a syllable and every syllable to one note commonly and no more, so that a man may well understand what they sing."

and he must render the spirit of the words generally. But a very limited range is allowed to his fancy beyond which it is not on any account to stray. There must be no new or startling effect in his music, it must be uniform and sober throughout, never gay or boisterous, but cheerful and dignified. The harmonies which he uses must be of the simplest character possible, but they must never degenerate and become poor and barren. In all this, if there is Scylla on the one hand, Charybdis is on the other, and it is no easy matter to steer between them. Now with all these restraints and checks which ought to be absolutely binding and imperative (for to break them is to sacrifice a great principle) it is no easy task to write a *good* Psalm-tune. It requires a thoroughly sound and accurate knowledge of the progression, combination and effect of musical sounds. To acquire such knowledge requires years of patient study devotedly applied to this one object. A slight knowledge of the general rules of Harmony and thorough bass is not a sufficient qualification for the task of Psalm-tune writing. There is a distinctive and individual character in Psalm-tunes, and they ought to be studied as such. Psalmody is an art in itself, and in order to excel in it, it must be thoroughly worked out. "A little knowledge is a dangerous thing," says the proverb—and so it is in this case. It is impossible to over-estimate the harm which a slender and superficial knowledge of the subject together with a fair proportion of assurance, has done to the cause of Psalmody for the People. Many conclusions have been jumped at and many unwarrantable assumptions made, which a little more thought would have shewn to be altogether false. But it is the fault of the age. Sensationalism and showiness now pervade almost everything that is said or done, and Psalmody has not escaped the disease. The style that is in greatest repute now is gaudy and flaring: its chief characteristic is showiness under the garb of simplicity. If this showiness lay on the surface there would not be so much danger in it; but it lies deeper, it lies close to the root and is gradually eating it away. The showiness of the old *part-tunes*, as they were often called, was merely froth on the surface, and as such was soon perceived and easily taken away. But in the style of Psalmody now in fashion there is absolute rottenness. For this there is no cure or remedy, the only thing to be done is to throw it completely away. We shall see the truth of these remarks by comparing the two styles briefly. No feature was more marked in the Psalmody of the 18th century than the showiness and elaboration of the

top part. Bad taste corrupted the old tunes by filling up their intervals with passing notes, appoggiaturas, turns and other forms of embellishment or vulgarity, and all the new tunes of that period were written in this ornate and elaborate style. But while the top parts were dressed out in this fashion, the harmonies of the tunes were utterly poor and barren, the bass going from tonic to dominant and from dominant back again to tonic in the most monotonous manner imaginable. The character of these tunes is perceived at a glance; they are vulgar and pretentious, they make a show of being rich and fine whilst in reality they are poor and scanty. It is an easy thing to strip them of the finery which hangs upon them and to substitute something plain and simple: we still have poverty and barrenness, but it is at least thorough and genuine. Not so, however, with the fashionable style of Psalm-tunes. These tunes, as often as not, are syllabic in the Cantus and in the settings of old tunes their top part is preserved in its syllabic integrity. But this is merely a cloak to cover either the complication or the feebleness which lies beneath. In the former case the parts are far from being simple, in the latter they descend to the other extreme of tameness and monotony. Here it is not the superstructure but the foundation itself which is faulty. What is to be done then if we do not wish to abandon the thing altogether? Nothing, but to remove the present foundations and to substitute firmer and stronger ones, which is in every case a most perilous and hazardous undertaking.

One of the great cries in these days is for simple and easy psalm-tunes. Musical men, as they are called and not seldom too, unmusical men, have answered to this call in a manner that is truly wonderful and surprising; the public has been deluged with a flood of tune books which are said to contain simple, easy, and congregational tunes. Let us now look into some of these books. To attempt to deal with any quantity of them would be absurd, so we will choose three as representatives: *Old Church Psalmody*, by the Rev. W. H. Havergal, 1847; *A Church Psalter and Hymn Book*, by the Rev. W. Mercer and J. Goss, Esq., 1852; *Hymns Ancient and Modern*, under the Musical Editorship of Dr. W. H. Monk, 1861. Now in order to know whether a Psalm-tune is simple or not, we must have a definition to refer to, which we may apply as a test. It is tolerably evident that *a simple Psalm-tune is one which consists of as many simple (i.e. fundamental) chords as possible.* Here is our definition, our test. When it is applied to the tunes in

the books under consideration it is found at once that those in *Old Church Psalmody* are simple, and that those in Mr. Mercer's *Church Psalter and Hymn Book*, and in *Hymns Ancient and Modern*, are far from being so. The editors of these two books have signally failed in supplying the public with simple, easy tunes, and the books are not calculated to promote true congregational singing. For a confirmation of these views we can only refer our readers to the books themselves. Take any tune and refer it to the definition, and the same result will be obtained in nine cases out of ten, viz.: that it is not simple. As a few instances taken at random we will mention the tunes to Hymns 116, 166, 171, 175, 248 in Mr. Mercer's book, and Nos. 12, 14, 15, 17, 60, 77, &c., &c., in *Hymns Ancient and Modern*. Again take any tune in *Old Church Psalmody* and generally by far the greatest part of the chords in it will be found to be fundamental, for instance Luther's "Turk and Pope" Tune, Saxony, Selnecker. But why, it may well be asked, is it that the editors of the *Church Psalter and Hymn Book*, and of *Hymns Ancient and Modern* have thus failed in attaining their object? It is not from want of musical knowledge or skill, the names of Mr. Goss and Dr. Monk testify to that, but it is through want of thought, and of comprehension of their task. Doubtless they saw the lamentable state into which Church Psalmody had fallen and were anxious to improve and correct it. Why then did they not turn and look at the tunes of the 16th and 17th centuries, which are the models of simplicity? Why did they not take as patterns, tunes which are known and recognised as simple tunes, written in an age when Psalmody for the people was most extensively practised and best understood? If they had done this they would have gone to their task with some knowledge of its real nature, and would have had experience to guide them in difficulties. Instead of this they have been guided mainly by their own private views, and by their likes and dislikes, unassisted by advice from any other quarter. The result is that they have produced a mongrel unmeaning kind of tune, essentially *secular* and *un-ecclesiastical*, devoid of all method or design in composition, and of all principle in harmonization. The editor of *Old Church Psalmody*, on the contrary, as we gather from the preface to his book, made the old tunes his particular study, so that he became really acquainted with the art and was competent for the post which he undertook. The prefatory remarks to his book are well worth reading, they contain a great deal in a

condensed form. They will be made the basis of a few remarks on the differences of style between the old masters and the young ones.

With the old masters the *beau-ideal* of psalmodic excellence, to use Mr. Havergal's words, was *the tuneful progression of the parts.* To this generally they made everything else subservient; their great aim was to make their parts "sing well." They endeavoured to make each part in itself a melody, so that their tunes were combinations of melodies; they were melodious all through, and this produced a richness and fullness of harmony which no other method of writing can accomplish. This is greatly neglected by modern harmonists; their parts do not seem as if they were intended to be sung by voices, they appear to be written for the organ or piano-forte. This is a monstrous blunder. There is a great and wide difference between parts proper for voices and those for an instrument. That which sounds well on the latter would have but a poor effect on the former; what is most smooth and flowing on an organ or pianoforte makes but a poor sound when sung by voices. Inattention to this point has been mainly the cause of the frivolous and empty arrangements of tunes which are seen now-a-days. In modern settings everything seems to be sacrificed in order to gain a certain superficial neatness and elegance to the entire loss of all body and breadth of sound. This smoothness is gained by the use of half or inverted, instead of the full, simple chords. "When chords are taken from their original position, from their proper and firm foundation, they lose their clearness and stability according as the distance of the lowest note from the fundamental tone is increased. But in the same proportion they have a mobility which is foreign to the original chords."* By the use of inversions, therefore, smoothness and mobility is gained at the expense of simplicity and solidity, and as simplicity in Psalm-tunes ought never for any reason to be sacrificed, the exchange must be regarded as a great and fatal error. Another point to which the old masters were most attentive was to make the extreme parts move in contrary motion; when this was impossible, in oblique motion; direct motion between the extreme parts, unless absolutely necessary, they took the greatest pains to avoid. In modern tunes, direct motion, if anything, is the most

* *Marx's Musical Composition*, pt. 1., page 133 of the American Edition.

common. It is strange that such a fundamental point should be so much neglected: one of the first things that any book on thorough-bass tells us is that "contrary motion between the extreme parts is much the most effective and admired." But it is one of the evils which the frequent use of half chords brings with it, it is necessary in order to gain that smoothness and mobility which is so fatal to Psalmody. With direct motion between bass and treble there can be no *counterpoint* (literally) or *antithesis* between the parts, and consequently no life or energy in the whole.

Another characteristic of the old tunes is, "*Frequent interchange of major and minor chords.*" Here again we see a great difference between ancient and modern tunes. In modern tunes in major modes we seldom meet with a minor chord, in old tunes they were very common. The major diatonic scale produces three minor as well as three major chords; we have a minor chord on the supertonic, the mediant and sub-mediant. By neglecting to use these chords modern harmonists but inadequately represent the scale in which they write, and this gives to the whole tune a slip-shod, unstable appearance. Besides the constant iteration of major tones palls upon us, a minor chord is quite a relief to our ears. But another great difference between ancient and modern tunes consists in the few discords which are found in the one compared with the great quantity with which the latter abound. This immoderate use of the discords is perhaps the greatest blemish in modern psalmody. It is the monster blunder which modern harmonists make; they hang millstones round their own necks. This is not the place to expatiate upon this great mistake in modern psalmody, it will be sufficient to point out how it acts, and the reader can follow it out for himself. In all discords, except the sixth on the supertonic, there are at least two sounds which have a fixed progression; do what he will with the sonance, the composer is bound to resolve the dissonance and thus that which he took to assist him, proves in reality a great and heavy burden, and in addition to the necessary restraints imposed upon him by the fixed form of the words, he adds other unnecessary ones to them. In this way phrases become stale and hackneyed and a stop is at once put to all freedom of expression and simplicity of harmony. One of the great complaints against modern psalm-tunes is that they are all the same over and over again, and this immoderate use of the discords is the real secret of it. Composers unwittingly bind themselves in chains which they

can neither break nor unfasten. But this is not the only evil which the constant employment of discords brings with it. Concords have three different sounds, discords generally four (some five), and generally the concord into which a discord resolves loses one of its sounds, and has therefore only two different sounds. This gives to the whole tune at once a patchy and un-uniform appearance: alternately strong and weak there is no certainty or solidity about it. These are some of the leading points in which modern tunes differ from those of the reformation age, there are many other little differences which it would be needless and confusing to mention in a paper of this kind. These differences of style are in reality so many faults and errors, they are transgressions, not of arbitrary rules, but of the *first principles* on which Psalmody for the people is really founded, and which are so grievously neglected and overlooked in the present day. All these faults and errors are committed in Mr. Mercer's *Church Psalter and Hymn Book* and in *Hymns Ancient and Modern.* There are besides many other little laxities and irregularities which,to say the least of them, are extremely slovenly and un-scholarlike.* However simple at first sight the tunes in these books may appear to be, when we examine them a little closely and test them, we find that they are far from being so; there is no dignity or individuality of character about them. It is not too much to say that these two books have done a great deal to corrupt and vitiate the taste of the people, and to damage and injure the cause which they profess to maintain.

But besides the want of reflection and thought shewn by the editors of these two books, there is another charge of a different kind to be brought against them, viz.: Want of honesty in making quotations. Mr. Mercer in his book has placed Mr. Havergal's name to thirty-nine tunes, of which fifteen only are correctly quoted in respect of the harmony. In *Hymns Ancient and Modern* Mr. Havergal's name is placed to six tunes, two of which are correctly quoted. Strictly speaking not one is correctly given in either book;

---

* Such as *major* thirds between the extreme parts, the use of pedal notes, great inattention to the preparation, as well as, sometimes, to the resolution of discords, frequent use of the un-ecclesiastical chord $\frac{6}{4}{}_{3}$ and some others which the reader can easily discover for himself.

for the initial note of every strain is changed from a semibreve to a minim. And nothing is said in the preface of these alterations. This is a practice which cannot be too strongly condemned; no consideration can be pleaded as an excuse for it.

Modern composers and arrangers of psalm-tunes appear to be ignorant of what they are doing, they do not seem to see the object at which they are aiming; at all events they do not take a straight aim. They are deceived by the apparent easiness of their task whilst it is in reality a very hard one to perform satisfactorily. The distinctive characteristics of psalm-tunes from other forms of music appear to be unheeded, and consequently no *principle* is followed either in their composition or arrangement. This neglect of their real character is one of the chief causes of the present unsatisfactory condition of psalmody. The art and science of simple harmony, or which is the same thing, ecclesiastical music, was the only kind of music generally known during the period when psalmody was best understood. Modern progress has caused that art in a great measure to be forgotten. It can only be acquired now-a-days by the greatest diligence.

Spenser had a very correct notion of what was rich and full harmony.

> "The joyous birds shrouded in cheerful shade,
> Their notes unto the voice attempred sweet;
> The angelical soft trembling voices made
> To th' instruments divine respondence meet.
> The silver-sounding instruments did meet
> With the base murmur of the water's fall;
> The water's fall with difference discreet
> Now soft, now loud, unto the wind did call;
> The gentle warbling wind low answered to all."

Here is a combination of melodies, each part in itself is melodious, and the harmony therefore is rich and full, not poor and meagre. If however Spenser had told us of peacocks in the Bower of Bliss, the mention of those beautiful but tuneless creatures would have destroyed all notions of harmony. Nevertheless, if we take to pieces many modern psalm-tunes, we find the peacock's note somewhere, generally in the counter.

That the reader may be able to compare the two styles of harmony and have them side by side, subjoined is a tune, St. Michael, as it is set in *Hymns Ancient and Modern* and

in *Old Church Psalmody*. The following setting of Rockingham is an attempt to place that popular, but un-ecclesiastical tune on firmer and surer foundations than those on which it usually stands.

T. K.

A VALENTINE.

O HOW shall I write a love-ditty
To my Alice on Valentine's day?
How win the affection or pity
Of a being so lively and gay?
For I'm an unpicturesque creature,
Fond of pipes and port wine and a doze;
Without a respectable feature,
With a squint and a very queer nose.

But she is a being seraphic,
Full of fun, full of frolic and mirth;
Who can talk in a manner most graphic
Every possible language on earth.
When she's roaming in regions Italic,
You would think her a fair Florentine;
She speaks German like Schiller; and Gallic
Better far than Rousseau or Racine.

She sings—sweeter far than a cymbal,
(A sound which I never have heard),
She plays—and her fingers most nimble
Make music more soft than a bird.
She speaks—'tis like melody stealing,
O'er the Mediterranean sea.
She smiles—I am instantly kneeling
On each gouty and corpulent knee.

Tis night! the pale moon shines in heaven,
(Where else it should shine I don't know),
And like fire-flies the Pleiades seven
Are winking at mortals below.
Let them wink, if they like it, for ever,
My heart they will ne'er lead astray;
Nor the soft silken memories sever,
Which bind me to Alice De Grey.

If I roam thro' the dim Coliseum,
Her fairy form follows me there;
If I list to the solemn "Te Deum,"
Her voice seems to join in the prayer.
"Sweet spirit" I seem to remember,
O would she were near me to hum it;
As I heard her in sunny September
On the Rigi's aërial summit!

O Alice where art thou? No answer
Comes to cheer my disconsolate heart.
Perhaps she has married a lancer,
Or a bishop, or baronet smart;
Perhaps, as the Belle of the ball-room,
She is dancing, nor thinking of me;
Or riding in front of a small groom,
Or tossed in a tempest at sea.

Or listening to sweet Donizetti,
In Venice, or Rome, or La Scala;
Or walking alone on a jetty,
Or buttering bread in a parlour.
Perhaps, at our next merry meeting,
She will find me dull, married, and gray;
So I'll send her this juvenile greeting
On the Eve of St. Valentine's day.

"DUODECIMO DIDDLER."

LADY MARGARET.

(*Continued from p.* 136.)

IF any of our readers have taken any interest in the naked facts which we have brought together concerning our Foundress, we must apologise to them for not having continued her life in the last number of *The Eagle*. We can only assure them that there was a sufficient reason, and that to some extent the same reason caused the article in the Easter Term to come to such an abrupt conclusion. We had however arrived at an important epoch of her life, when she formally, and we may say publicly, dedicated herself to God.

The chief events in this period of Lady Margaret's life are her charities, but before recording these, we propose to lay before our readers a few of the letters she wrote, as they exhibit many of the leading points of her character better than anything else, and moreover these letters were written in the last decade of her life.

The first letter given below was addressed to the Earl of Ormond, the Queen's Chamberlain, apparently whilst the Earl was abroad on some embassy. He was in France in 1495-96, and we may assume this to be the date of the letter.* The object of the letter seems to have been to thank the Earl for a pair of gloves which were however too large for her, and she accounts for it by supposing that the ladies of the country in which he then was were as great physically as they were high in rank. She then acquaints him that the king and royal family were well; the queen she says had been ill, but she hoped she would soon be completely restored, at least this seems to be the meaning of the latter part of the passage, which is however very obscure.

My lord Chambyrlayn̄ y thanke yow hertyly that ye lyste soo sone remēbyr me w^{t} my glovys the whyche wer ryght good save

* The original is in the tower, and we give a literal reprint taken from the Excerpta Historica, p. 285.

they wer to myche for my hand. y thynke the ladyes ȳ that partyes be gret ladyes all, and acordyng to ther gret astate they have gret personage. as for newes her y ame seure ye shall have more seurte then̄ y can send yow. blessed be god the kyng the queñe and all owre suet chyldryn be in good hele. the quen̄ hathe be a lytyll crased but now she ys well god be thankyd. her sykenes ys soo good as y wuld but y truste hastyly yt shall w^{t} godde grasse whom y pray gyve yow good sped ȳ your gret maters and bryng yow well and soone home. wretȳ at Shene the xxv. day of aprell

M. RYCHEMOND.

To my lord
The quenys
chambyrlayn̄.

The following letter* from Lady Margaret to the mayor of Coventry contains nothing of special interest, as we do not possess the remainder of the correspondence. It is written from Colyweston in Northamptonshire, a favourite residence of Lady Margaret, as we have previously noticed.

By the Kinges Moder

Trusty and welbeloved, we grete you wel. And wher we of late, upon the compleint of oon Owen, Burchis of the Cite ther, addressed o^{r} other lettres unto you, and willed you by the same and in o^{r} name, to call afor you the parties comprised in the same compleint. And therfore to order the Variaunce depending betwixt them according to good conscience. Albeit as it is said, the said Owen can or may have no reasonable aunswer of you in that behalve to o^{r} mervall. Wherfor We wol and in the Kinges name commaunde you efsoones to call befor you the said parties, and roundely texamyn them. And therupon to order and determyne the premisses, as may stande w^{t} good reson, and thequytie of the Kinges laws. So as no compleint be made unto us hereafter in that behalve. Indevoyring you thus to do, as ye tendre the kings pleas^{r} and o^{rs}, and the due ministracon of Justice. Yeven under o^{r} signett at our Manoir of Colyweston, the last day of September.

To oure trusty and welbeloued, the Maior of the Citie of Coventr, and his brethern of the same, and to eny of theim.

The following correspondence between Henry VII. and Lady Margaret exhibits in a marked manner the strong affection they had for each other. It will also be noticed how the love of the mother is blended with the devotion and loyalty of the subject. There is another point we would draw attention to, which is shewn both in these and the previous

* The letter is printed in Hymers's edition of Bishop Fisher's Sermon, p. 167, and the original is kept in the archives of the corporation of Coventry.

letters: Lady Margaret to a great extent managed her own property and transacted her own business. The claim upon the King of France* alluded to in these letters, was for money advanced by the Duchess of Somerset, (Lady Margaret's mother), to the Duke of Orleans, when a prisoner in England, which money, it is shewn from the following letter,† she had given up to her son. He appears not to have been able to get it, as it was demanded of Louis by Henry VIII.

My oune suet and most deere Kynge and all my worldly joy, yn as humble maner as y can thynke y recommand me to your Grace, and moste hertely beseche our lord to blesse you; and my good herte wher that you sa that the Frenshe Kyng hathe at thys tyme gevyn me courteyse answer and wretyn . . lettyre of favour to hys corte of Parlyment for the treve expedicyon of my mater whyche soo long hathe hangyd, the whyche y well know he dothe especially for your sake, for the whyche my ..... ly beseeche your Grace yt ..... to gyve hym your favourabyll ..... thanks and to desyr hym to contenew hys . . . yn . e . me. And, yeve yt soo myght leke your Grace, to do the same to the Cardynall, whyche as I understond ys your feythfull trew and lovyng servant. Y wysse my very joy, as y efte have shewed, and y fortune to gete thys or eny parte therof, ther shall nedyr be that or eny good y have but yt shalbe yours, and at your comaundement as seurly and with as good a wyll as eny ye have yn your cofyrs, as wuld God ye cowd know yt as veryly as y thynke yt. But my der herte, y wull no more encombyr your Grace with ferder wrytyng yn thys matter, for y ame seure your chapeleyn and servante Doctour Whytston hathe shewed your Hyghnes the cyrcomstance of the same. And yeve yt soo may plese your Grace, y humbly beseche the same to yeve ferdyr credense also to thys berer. And Our Lord gyve you as longe good lyfe, helthe, and joy, as your moste nobyll herte can dessyre, with as herty blessyngs as our Lord hathe gevyn me power to gyve you. At Colynweston the xiiijth day of January, by your feythfull trewe bedwoman,‡ and humble modyr,

MARGARET R.‖

* Hymers's edition of Bishop Fisher's Sermon, pp. 162, 164. Miss Halsted's Margaret Beaufort, p. 205.

† The original is in the Cottonian MSS. Vespasian F. xiii. fo. 60, and it is printed in Ellis's Collection of Original Letters; Miss Halsted's Margaret Beaufort, p. 206, and Hymers's edition of Bishop Fisher's Sermon, p. 266.

‡ A bedewoman is a person employed in praying; generally for another.

‖ The signature of this letter is the one engraved with the portrait of Lady Margaret, given with last Easter Term's number of *The Eagle.*

The following letter* is on the same subject as the last, but there is an important clause with regard to altering a license from Westminster Abbey to the University of Cambridge. Lady Margaret originally intended to give most of her money and property to the religious house at Westminster, where the magnificent chapel where she and her son were to be buried was then being built; but having communicated her design to Fisher, the director of her charity, he suggested to her that Westminster was already wealthy enough, being the richest abbey in England; that the Universites were meanly endowed, and that colleges were yet wanting for the maintenance of Scholars.† Lady Margaret was easily prevailed upon to alter her purpose, and this letter allows her to do so.

Madame, My most enterely wilbeloved Lady and Moder.

I Recommende me unto you, in the most humble and lauly wise that I can, beseeching you of your dayly and continuall blessings. By your Confessour the Berrer, I have reseived your good and moost loving wryting, and by the same have herde at good leisure, such credense as he woulde shewe unto me on your behalf; and thereupon have spedde him in every behalve withowte delai, according to your noble Petition and desire which restith in two principall poynts. The one for a general pardon for all Manner causes; the other is for to altre and chaunge parte of a Lycence, which I had gyven unto you before, for to be put into Mortmain at Westmynster, and now to be converted into the University of Cambridge for your Soule helthe &c. All which things, according to your desire and plesure, I have with all my herte and goode wille giffen and graunted unto you. And my Dame, not only in this, but in all other thyngs that I may knowe shoulde be to youre honour and plesure, and weale of your salle, I shall be as glad to plese you as youre herte can desire hit; and I knowe welle that I am as much bounden so to doe as any Creture lyvynge, for the grete and singular Moderly love and affection that hit hath plesed you at all tymes to ber towards me; wherefore myne owen Most Lovynge Moder in my most herty manner I thank you, beseeching you of your goode contynuance in the same.

And Madame, Your said Confessour hath moreover shewne unto me, on your behalve, that ye of youre goodnesse and kynde disposition have gyven and graunted unto me, such title and intereste as ye have or ought to have in such debts and duties which is oweing and dew unto you in Fraunce by the Frenche Kynge and

* From the archives of St. John's College. Miss Halsted, p. 208. Fisher's Sermon, p. 160.

† Baker's Preface to Fisher's Sermon, pp. 9—11.

others; wherefore Madame in my most herty and humble wise I thanke you. Howbeit I verrayly [thynke] hit will be righte harde to recover hit, without hit be dryven by compulsion and force, rather than by any true justice, which is not yet as we thynke any conveniant tyme to be put in execution. Nevertheless it hath pleased you to give us a good interest and meane, if they woule not conforme thayme to rayson and good justice, to diffende or offende at a convenyent tyme when the caas shall so require hereafter; for such a chaunce may fall that this youre Graunte might stande in grete stead for the recovery of our right, and to make us free, whereas we be nowe bounde. And verrayly Madame and I myht recover hit at thys tyme or any other, ye be sure ye shulde have youre plesure therein, as I and all that Gode has given me is and shall ever be at your will and commaundment, as I have instructed Master Fysher more largely herein, as I doubt not but he wolle declare unto you. And I beseeche you to send me your mynde and plesure in the same, which I shall be full glad to followe with Goddis grace, which sende and gyve unto you the full accomplyshment of all your noble and vertuous desyrs. Written at Grenewiche the 17th day of July, with the hande of Your most humble and Lovynge Sonne.

H. R.

After the wryting of this Letter, youre Confessour delyvered unto me such Letters and wrytings obligatory of youre duties in Fraunce, which hit hath pleased you to send unto me, which I have received by an Indenture of every parcell of the same. Wherefore eftsoons in my most humble wise I thanke you, and purpose hereafter at better leisure to knowe youre mynde and plesure farther therein.

Madame, I have encombred you now with thys my longe wrytings, but me thynke that I can doo no less, considering that yt is so selden that I do write. Wherefore I beseche you to pardon me, for verrayly Madame my syghte is nothing so perfit as it has ben, and I know well hit will appayre dayly; wherefore I trust that you will not be displeased though I wryte not so often with myne owne hand, for on my fayth I have ben three dayes or I colde make an ende of this Letter.

To my Lady.

The following letter* was written from Calais, but we have no information why the Countess was there. The date, July 26th, shows that Henry VII. was born on that day, and it is the only authority for the fact.

My derest and only desyred Joy yn thys World,
With my moste herty Blessyngs, and humble Commendations

* Printed in Dr. Howard's Collection of Letters. vol. i., p. 155, from the original. Also Miss Halsted, p. 211, and Fisher's Sermon, p. 164.

—y pray oure Lord to reward and thancke your Grace, for thatt yt plesyd your Hyghness soo kyndly and lovyngly to be content to wryte your Lettyrs of Thancks to the Frenshe Kyng, for my great mater, that soo longe hath been yn Suete, as Mastyr Welby hath shewed me your bounteous Goodness is plesed. I wish my der Hert, and my Fortune be to recover yt, y trust ye shall well perseyve y shall delle towards you as a kynd lovyng Modyr; and if y shuld nevyr have yt, yet your knyd delyng ys to me a thousand tymes more than all that Good y can recover, and all the Frenshe Kyng's mygt be mine wyth all. My der Hert, and yt may plese your Hyghnes to lycense Mastyr Whytstongs for thys time to present your honorabyll Lettyrs, and begyn the Process of my Cause; for that he so well knoweth the Mater, and also brought me the Wrytyings from the seyd Frenshe Kyng, with hys odyr Lettyrs to hys Parlyement at Paryse; yt shold be gretlye to my helpe, as y thynke, but all wyll y remyte to your plesyr; and yf y be too bold in this, or eny of my Desires, y humbly beseche your Grace of pardon, and that your Highnes take no displesyr.

My good Kynge, y have now sent a Servant of myn ynto Kendall,* to ressyve syche Anueietys as be yet hangynge opon the Accounte of Sir Wyllyam Wall, my Lord's† Chapeleyn, whom y have clerly dyscharged; and if yt will plese your Majesty's oune Herte, at your loyser to sende me a Lettyr, and command me, that y suffyr none of my Tenants be reteyned with no man, but that they be kepte for my Lord of Yorke,‡ your faire swete Son, for whom they be most mete; it shall be a good excuse for me to my Lord and Hosbond; and then y may well and wythoute dysplesyr cause them all to be sworne, the wyche shall not aftyr be long undon. And wher your Grace shewed your plesyr for ‖—the Bastard of Kyng Edwards, Syr, there is neither that, or any other thyng I may do to your Commandment, but y shall be glad to fulfill my lyttyll power, with God's Grace. And, my swete Kyng, Feldying this berer hath preyed me to beseche you to be his good Lord yn a matter he seweth for to the Bishop of Ely, now, as we here, electe,§ for a lyttyll Offiyse nyghe to Lond: Verily, my Kynge, he ys a geud and a wise well rewled Gentylman, and full truely hathe served you well accompanyed, as well at your fyrst, as all odyr

* Lady Margaret's Father, the Duke of Somerset, was created Earl of Kendal, an. 21 Henry VI. and possessed considerable property in the neighbourhood.

† The Earl of Derby.

‡ Henry VIII.

‖ Arthur, Viscount Lisle, and Lieutenant of Calais, by Lady Elizabeth Lucy. (Sandford's Genealog. Hist. p. 421.)

§ Richard Redman, who was translated from Exeter to Ely in 1501. (Athenæ Cantabrigiensis, p. 9.) This gives the date of the letter.

occasions; and that cawsethe us to be the more bold and gladder also to speke for hyme; how be yt, my Lord Marquis* hath ben very low to hym yn Tymes past, by cause he wuld not be reteyned with him; and trewly, my good Kynge, he helpythe me ryght well yn seche Matters as y have besynes wythyn thys partyes. And, my der hert, y now beseche you of pardon of my long and tedyous Wryting, and pray almighty God gyve you as long, good and prosperous Lyfe as ever had Prynce, and as herty Blessyngs as y can axe of God.

At Calais Town, thys day of Seint Annes, that y did bryng yn to thys World my good and gracyous Prynce, Kynge, and only beloved Son. By

Your humble Servant, Bede-woman, and Modyer, To the Kyngs Grace. MARGARET R——

The last letter† we give is interesting, as it shows that Fisher was made a Bishop by Henry himself, and not through his interest with Lady Margaret.

Madam,

And I thought I shoulde not offend you, which I will never do willfully, I am well myndit to promote Master Fisher youre Confessor to a Busshopric; and I assure you Madam, for non other cause, but for the grete and singular virtue that I know and se in hym, as well in conying and natural wisdome, and specially for his good and vertuose lyving and conversation. And by the promotyon of suche a man, I knowe well it should corage many others to lyve vertuosely, and to take suche wayes as he dothe, which shulde be a good example to many others hereafter. Howebeit without your pleasure knowen I woll not move hym, nor tempt hym therein. And therefor I beseche you that I may knowe your mynde and pleasure in that behalf, which shall be followed as muche as God will give me grace. I have in my days promoted mony a man unavisedly, and I wolde now make some recompencon to promote some good and vertuose men, which I doubt note shulde best please God, who ever preserve you in good helth and long lyve.

On the Feast of the Nativity of the Blessed Virgin (Sept. 8) 1502, Lady Margaret instituted a perpetual public Lectureship in Divinity in each of the Universities, and appointed her confessor, John Fisher, D.D. her first Reader in Cambridge and one John Roper, D.D. in Oxford. Each Lectureship was endowed with twenty marks per annum.

* Marquis of Dorset.

† Ex. Regist. Col. Jo. Printed in Miss Halsted's Margaret Beaufort, p. 221, and Fisher's Sermon, p. 163.

In each University, the Lady Margaret's Professorship has been held by some of our most distinguished divines. Among the Cambridge Professors we may mention Erasmus; John Redmayn, D.D., one of the compilers of the first edition of the Book of Common Prayer; Archbishop Whitgift; Thomas Cartwright, B.D., the noted Puritan; Bishop Still; John James Blunt, B.D.; and the present occupant of the chair, William Selwyn, D.D. At Oxford, five years before the institution of the Professorship, Edmund Wyleford, B.D., a Fellow of Oriel College, delivered lectures in Divinity at the charge of Lady Margaret, and she must have determined to found the Lectureship at least as early as the year 1500, as Dr. Roper was that year chosen as Reader by the Academicians.

In the year 1504, Oct. 30, she founded a perpetual public Preacher at Cambridge, with a stipend of 10 lib. per annum, whose duty was to preach, at least six sermons every year at several churches in the diocese of London, Ely, and Lincoln. This is now reduced, by Royal Dispensation, to one sermon a year, which is preached before the University, at the Commemoration of Benefactors on the Sunday before Nov. 3. The office of Lady Margaret's Preacher is an annual one, and the election is made in the Easter Term.

In the year 1502, Lady Margaret founded a chantry in St. George's Chapel, Windsor, for four chaplains to pray for her soul, the souls of her parents, and all faithful souls.* She also erected an almshouse, for poor women, in Westminster, which in Stowe's time† had been turned into lodgings for the singing men of the College.

Lady Margaret had determined some time before she died to devote the greater portion of her property to religious and charitable purposes, but she appears for some time to have been undecided as to the channel into which her wealth should flow.

We have remarked above that she at one time intended to bestow most of her money on the Abbey of Westminster; and she did vest a considerable amount in that house, as the stipends of the University Professors were paid by the Abbot and Convent, until the dissolution of the Abbey; after which some difficulty was experienced by the Universities in obtaining the money. There was also an attempt made by some of

* Miss Halsted, p. 216.

† Stowe's Survey of London, A.D. 1633, p. 525.

the Oxford authorities to persuade her to found a College there; and St. Frideswide's Priory was pointed out as a suitable nucleus for such a foundation. She had almost decided on this plan, when Fisher turned her attention to Cambridge, and so St. Frideswide's was left for her grandson and Cardinal Wolsey.

Thus it happened that Christ's College and afterwards our own was founded. The usual date given for the foundation of the former is 1505, although it was not perfected, nor the statutes given till the following year. The College was built on the site of an hostel called God's house, of which Henry VI. was the reputed founder. Henry had not completed the foundation, and as Lady Margaret considered herself to be the representative of the House of Lancaster, and heir to all Henry's good intentions, she was the more disposed on that account to act upon the proposal of her confessor, and erect in the place of a small Hostel a large college. The original endowment was made for the support of a master, twelve fellows, and forty-seven scholars, six of the fellows to be chosen from the north, and six from the south of the Trent, with special favour to natives of Richmondshire, the county from which she derived her title. The present foundation consists of a master, fifteen fellows and twenty-nine scholars, the number of scholarships having been lately reduced in order to improve their value. Few ecclesiastical foundations have remained so nearly in their original state as Christ's College, and the wisdom of the foundress and her director, necessarily excites our admiration, when we consider that not only this College, but also the two Divinity Professorships and even our own College, are little changed after the lapse of three-and-a-half centuries from what was intended by Lady Margaret. We include our own College, for although it has been added to more than any other, yet these additions have been tending to bring it to what would have been the original state, had our foundress lived. Lady Margaret personally superintended the building of Christ's, and almost before it was completed she had formed the design of building another College on the site of the Hospital of St. John, which house had fallen into great discredit, and was approaching its ruin, owing to the dissolute lives of the brethren.

Lady Margaret however did not live to see even the necessary legal forms completed, and the History of the foundation of our College, is an account of "many suites

and greate troubles which the Bishop of Rochester did undergoe."*

Another foundation which Lady Margaret took in hand but which she did not see completed was a free Grammar School at Wimborne Minster in Dorsetshire, where her father and mother were buried. She procured letters patent to found and endow a perpetual chantry of one chaplain, which her executors established by consent of the Dean and Chapter, on the south side of the tomb of her parents. Richard Hodge Rynnes, B.A., was appointed first chaplain, to be continually resident and to teach grammar to all comers in the same manner as at Eton and Winchester; and besides to say daily mass for her Father and Mother. At the reformation the chantry came into the King's hands and was dissolved, but the school was afterwards refounded by Queen Elizabeth.†

Although Lady Margaret died before she was able to complete her benefactions, she out-lived most of those with whom she had been most intimately connected during life. During the year 1503, both Arthur, Prince of Wales, and his Mother, Queen Elizabeth of York, died, the former of consumption, the latter in giving birth to a daughter, the princess Katherine. Towards the end of the year 1504 Lady Margaret lost her husband, the Earl of Derby. He was buried in the chapel in the North aisle of the Church of Burseaugh near Latham in Lancashire, where is a tomb with the effigies of himself and both his wives.‡

The Countess of Richmond lost about this period many of her warmest friends, and amongst them Sir Reginald Bray,§ who all through life was the most devoted servant of the Countess and her son. The greatest grief however was in store for her; and Lady Margaret had to bear the affliction of seeing her son, "her dearest and only desired joy in this world" precede her to the grave. Henry VII. died at his palace of Richmond, on the 22nd of April,

* See Appendix to Fisher's Funeral Sermon, p. 183. In Baker's Preface to the Sermon, a full account of the foundation of the College is given. In fact, this Preface is nearly the same as the first chapter of his history of the College, a book, which we understand is shortly to be printed by the Rev. J. E. B. Mayor.

† See Hutchins's Dorset. Ant. Wimbourn, p. 81.

‡ Dugdale's Baronage, vol. II. p. 249. Seacombe's Memoirs of the House of Stanley.

§ Testamenta Vetusta, p. 446.

1509, in the fifty-second year of his age, and the twenty-fourth of his reign, and was buried in the magnificent Chapel which he had built at Westminster. He appointed his Mother executrix of his will; and her first act after his death was to draw up a list of persons to act as councillors to her grandson the young King. She however survived her son by but three months and died at Westminster on the 29th of June, 1509, in the sixty-ninth year of her age. She was buried at the east end of the south aisle of Henry the Seventh's Chapel where a monument of black marble and touchstone has been erected, on which is an image of copper, gilt. Her tomb was the production of the Florentine sculptor, Piecho Torregiano, and we imagine, by comparing the effigy with existing portraits of Lady Margaret, that the artist has here preserved her features in a very successful manner. A visitor to Westminster Abbey may notice a great resemblance between the effigies of Henry VII. and his Mother, which is a partial proof that the casts are both good likenesses.

Her epitaph, which we give below was written by Erasmus who received for it a reward of twenty shillings.

MARGARETAE. RICHEMONDIAE. SEPTIMI. HENRICI. MATRI. OCTAVI. AVIAE. QVAE. STIPENDIA. CONSTITVIT. TRIB. HOC. COENOBIO. MONACHIS. ET. DOCTORI. GRAMMATICES. APVD. WYMBORN. PERQ: ANGLIAM. TOTAM. DIVINI. VERBI. PRAECONI. DVOB. ITEM. INTERPRAETIB: LITTERAR: SACRAR: ALTERI. OXONIIS. ALTERI. CANTABRIGIAE. VBI. ET. COLLEGIA. DVO. CHRISTO. ET. IOANNI. DISCIPVLO. EIVS. STRVXIT. MORITVR. AN. DOMINI M. D. IX. III. KAL. IVLII.

(*To be continued.*)

CHARADE.

He marched beside
The armèd band,
With martial stride
His sword in hand.
In tunic gay
And gaiters tight,
He seemed to say
My *first* was right.

He came and steered
Our outrigged four:
Right well we feared
To ply the oar
Or move,—until
We heard him call
In accents shrill
My *third* on all.

But (shame! be cried)
He did amiss
When once he tried
To steal a kiss
From one so prim
Demure and staid;
Nor *stayed* for him
My *second* maid.

He raised the glass
To drink her health,
Too oft, alas!
For health or wealth.
He drained the bowl
Of circling foam,
Nor dreamed my *whole*
Would bring him home.

W. A. W.

MEMINISSE JUVABIT.

O BID me not forget thee!
Tho' sea and land may sever,
And hide thee from my longing sight,
My heart is thine for ever.

The love which with my life has grown
Can ne'er forgotten be:
As long as love and life remain,
I'll love and live for thee!

Thy form engraved upon my heart
No time can e'er efface;
Still, as in former days, I see
Thy tenderness and grace.

As upwards fly the sparks of fire;
As streams flow to the sea;
My thoughts to thee alone aspire;
My spirit flows to thee!

MEMOR.

OUR CHRONICLE.

THE Term which is now drawing towards its close has been a very ordinary one in everything but its length and wintry character; but it may become a memorable epoch in the history of the University, if ever a time arrives when the "sweet girl graduate" is a reality, as a Grace of the Senate has been passed, for allowing girls to become candidates in the non-gremial examinations. This is doubtless considered by many to be only the thin end of the wedge, but if so, we imagine that it is so very thin, that if an attempt is made to drive it farther at present, it will only break off. We do not expect to live to see the day when the University Race will be rowed in crinolines, or when the names in the tripos lists will have D^{a} prefixed. We had, by the way, an unprecedented commencement to the Mathematical Tripos List this year, and our only regret in seeing a young nobleman Senior Wrangler was that he was not a Johnian. It was however a very successful year for the College, as we had fifteen wranglers, and amongst them the second, Mr. A. Marshall. We had only six candidates for the Classical Tripos, and they were divided equally between the three classes. We had one double first, Mr. M. H. L. Beebee, who was eighteenth wrangler and bracketed fourth in Classics.

Mr. W. H. Besant, Mathematical Lecturer of the College, has been appointed Deputy Esquire Bedell to assist Mr. Hopkins. The Electors were those Members of the University whose names are on the Electoral Roll. The result of the voting was as follows:

Mr. Besant, St. John's College 90.
Mr. Webster, Trinity College 74.
Mr. C. B. Clarke, Queens' College 13.

The Burney Prize has been adjudged to J. B. Pearson, B.A., the College Lecturer in the Moral Sciences. The subject of the essay was—"A consideration of the proofs that the Author of Nature is a Being endued with liberty and choice."

The election to the Bell Scholarships took place on Friday March 31st: they were adjudged to

1. W. R. Kennedy, King's College.
2. W. Griffith, St. John's College.

A bill has been laid before the House of Lords, during the present session, for making alterations in the government of certain public schools, in accordance with the recommendations of the Commission which has recently enquired into their state and efficiency. The changes proposed seem to be of a most sweeping description. At St. John's we are chiefly concerned with Shrewsbury School, the welfare of which from its long and intimate connections with the College, cannot fail to be a subject of some interest to every member of the College. In the case of this school the Bill proposes to deprive the College of its right to the appointment of the Head and second masters, and to vest that power and the entire management of the School in the hands of a Committee of thirteen, in which it is almost certain that the representatives of the Corporation of Shrewsbury would have supreme power. The effect of these changes would most certainly be to make the School no longer a classical School of the highest reputation, but an ordinary second-rate country Commercial School. It is to be hoped therefore, that this ill-advised scheme may not pass into law, but that if the Bill pass at all it may receive such modifications as may at least remove some of the more serious objections to its provisions. We are glad to hear that the College has presented a petition to the House against those clauses of the Bill in which it is interested.

It is just three years ago, and the time seems much shorter, that we informed our readers of the sudden death of our late Senior Dean, the Rev. Basil Williams, Vicar of Holme on Spalding Moor, who had held the living little more than six months; and it is now our melancholy duty to Chronicle the equally sudden death of his successor, the Rev. William Charles Sharpe, also late Senior Dean, who died of apoplexy on the 5th of March.

It is a very remarkable as well as a very solemn fact that of the Master, President, Tutors, and Deans of the College of nine years ago, one only, the Rev. Canon Atlay, is now alive.

The College, and we may say the whole University is about to sustain a great loss by the departure of the Rev. A.

V. Hadley from Cambridge. Mr. Hadley has been appointed a Goverment Inspector of Schools, and will resign his duties as Tutor and Lecturer at the end of this Term. The Rev. H. R. Bailey, Classical Lecturer, will succeed Mr. Hadley as Tutor, and Mr. G. Richardson has been appointed Mathematical Lecturer.

The Fellowship held by Richard Horton Smith, Esq., M.A., has become vacant since the publication of our last number.

The following is the list of gentlemen who obtained a first class in the last Christmas Examination.

THIRD YEAR.—*1st Class.*

Marrack	Pryke	Dewick
Hill	Haslam, J. B.	Hewitt
Stevens	Rowsell	Covington
Pulliblank	Jamblin	

Suspension List.

Burrow	Brayshaw	Hart, H. G.
Miller	Marsden, M. H.	Smith

SECOND YEAR.—*1st Class.*

Humphreys	Groome, Hope	Thorpe, C. E.
Charnley	Landon	Cox
Blunn	Beaumont	Sandys
Fiddian	Green	Fisher, Robson
Carpmael, Chaplin	Taylor	Poole, T. G.
Gwatkin	Chabot, Forbes, Thornley	Poole, F. S.

Suspension List.

Bray, Laycock, Hamond, Souper	Andrews, Judson	Scaife
Barrett	Tunnicliffe	Child
Radcliffe	Hoare, Roe	Palmer
	Watson, A. W.	Hodgson, Oldacres
		Maples

FIRST YEAR.

[Arranged in each Class in the order of the Boards.]

1st Class.

Verdon	Bourne	Pearson, E. L.
Obbard	Wilkins	Smales
Haslam, S.	Stoddart	Charlton, J.
Sparkes	Moss	Lester
Griffith	Laidman	Atkinson
Fynes-Clinton	Bulmer	Ellis
Watson, F.	Watson, A. M.	Braithwaite
Lloyd	Marshall, F.	Ashe
Moulton	Buckler	Gannon
Holditch	Marsden, R. G.	Corr

Suspension List.

Whiteley	Almack	Brewer
Collard	Bonney	Smith, H. J.
Luck, R.	Mercer	Bower
Prevost	Woodhouse	Ladyman
Stokes	Stanhope	Low, A.
Pitman	Steele	Evans, R. H.
Redhead		

We have great pleasure in informing our readers that the High Steward of the University, the Earl of Powis, has signified his intention of making to the College the munificent present of stained glass for the five windows in the apse of the new chapel. Lord Powis having proposed to leave the selec- of the designs to a committee to be composed of the Master, the President, and certain members to be named by the resident Fellows, the following gentlemen have been nominated to carry out this object,—the Rev. G. F. Reyner, the Rev. H. R. Bailey, the Rev. T. G. Bonney, the Rev. H. Russell, and C. E. Graves, Esq. The offer of Lord Powis will necessitate some alteration in the plan originally proposed when the Bachelors' and Undergraduates' subscription was set on foot, and their contributions will have to be applied to providing stained glass for windows in some other part of the Chapel. This subscription is progressing very satisfactorily, especially

among the resident members of the College. It is to be wished that the names of a larger number of non-residents appeared in the list. The committee has been increased by the addition of the following gentlemen, who will enter on their duties at the beginning of next term:

W. BONSEY.
C. W. BOURNE.
S. HASLAM.
E. A. B. PITMAN.
A. S. WILKINS.

We are requested to inform those to whom no circular has been sent, that the treasurer (C. Hoare, St. John's College), will be happy to receive further contributions, or any corrections of the subjoined list of subscriptions and donations already promised, amounting to nearly £740., of which £176. 17*s.* 6*d.* has been paid. The committee have determined to invest the money in the Indian five per cents, and wish to direct attention to the fact, that prompt payment of subscriptions will considerably augment the amount of interest received.

DONATIONS.

	£.	*s.*	*d.*
J. Alexander	3	3	0
H. H. Allott	5	5	0
W. O. Boyes	3	3	0
F. P. Burnett, B.A.	5	0	0
A. G. Cane	5	5	0
H. Chabot	1	1	0
A. D. Clarke, B.A.	5	5	0
G. Dashwood	5	5	0
W. Durien	5	5	0
Lieut. Gardiner, B.A.	5	5	0
J. George	3	3	0
C. Hockin, B.A.	20	0	0
E. K. Kendall, M.A.	2	2	0
H. Lee-Warner, B.A. (2nd donation)	5	0	0
J. E. Lewis	1	1	0
H. M. Loxdale	10	0	0
E. T. Luck	10	0	0
R. G. Marsden	3	3	0
C. Morice	1	0	0
G. J. Peachell, B.A.	1	1	0
H. Robinson, B.A.	3	3	0
J. P. Seabrook	3	0	0
W. Selwyn, B.A.	1	0	0
A. Smallpeice, B.A.	5	5	0
W. F. Smith	10	0	0
R. S. Stephen	3	3	0
J. J. Thornley	0	10	0
C. E. Thorpe	1	1	0
R. Trousdale	2	0	0
W. A. Whitworth, B.A.	5	0	0
T. Whitby, B.A.	1	1	0

SUBSCRIPTIONS.

(*to be paid in three years.*)

	£.	*s.*	*d.*
F. Andrews	6	6	0
H. H. Bagnall	9	9	0
S. B. Barlow, B.A.	9	9	0
W. F. Barrett	6	6	0
E. Beaumont	6	6	0
J. Blanch, B.A.	6	6	0

	£.	s.	d.		£.	s.	d.
G. W. Bloxam	3	3	0	R. G. Marrack	6	6	0
J. H. Blunn	2	2	0	M. H. Marsden	6	6	0
E. Bray	6	6	0	R. B. Masefield	6	6	0
T. W. Brogden	6	6	0	J. Massie	6	6	0
E. Carpmael	6	6	0	E. Miller	3	3	0
E. Cargill	1	11	6	W. Mills, B.A.	9	9	0
W. H. Chaplin	3	3	0	R. H. Morgan	10	10	0
W. Charnley	3	3	0	H. W. Moss, B.A.	31	10	0
W. H. Child	3	3	0	J. B. Mullinger	3	3	0
O. L. Clare, B.A.	15	15	0	H. Newton, B.A.	15	15	0
W. T. Clark	3	3	0	G. Oldacres	6	6	0
J. S. Constable	1	10	0	J. Payton	3	3	0
S. W. Cope, B.A.	9	9	0	J. B. Pearson, B.A.	10	10	0
C. C. Cotterill	6	6	0	T. N. Perkins	3	0	0
W. A. Cox	6	6	0	T. G. B. Poole	3	3	0
W. Covington	3	3	0	W. E. Pryke	6	6	0
A. Cust, B.A.	6	6	0	J. Pulliblank	6	6	0
E. S. Dewick	3	3	0	H. Radcliffe	6	6	0
R. H. Dockray	6	6	0	T. Roach, B.A.	3	3	0
A. Farbrother	3	3	0	F. Robson	3	3	0
A. Forbes	6	6	0	C. F. Roe	6	6	0
E. H. Genge	3	3	0	R. H. Rowband	6	6	0
Govind-Withul	3	3	0	H. Rowsell	6	6	0
W. H. Green	3	3	0	C. D. Russell, B.A.	6	6	0
H. G. Hart	9	9	0	J. E. Sandys	4	10	0
W. E. Hart	6	6	0	T. Scaife	3	3	0
P. F. Hamond	10	10	0	B. P. Selby, B.A.	6	6	0
C. E. Haslam	3	3	0	F. A. Souper	6	6	0
J. B. Haslam	6	6	0	A. J. Stevens	6	6	0
H. M. Hewitt	10	0	0	F. S. Stooke	3	3	0
E. Hill	6	6	0	H. W. Street	6	6	0
C. Hoare	15	15	0	C. Taylor, B.A.	31	10	0
T. Hodges, B.A.	1	11	6	J. Taylor	6	6	0
J. W. Hodgson	6	6	0	E. S. Thorpe	9	9	0
D. Hooke	3	3	0	J. Toone	6	6	0
C. A. Hope	6	6	0	C. S. Towle	6	6	0
E. B. I'Anson	6	6	0	W. W. Unett	9	9	0
J. N. Isherwood	3	3	0	C. Warren	9	9	0
T. Johns	3	3	0	H. Watney	9	9	0
C. N. Keeling	3	3	0	A. W. Watson	6	6	0
P. H. Kempthorne	6	6	0	G. A. Willan, B.A.	3	3	0
T. Knowles	6	6	0	H. J. Wiseman, B.A.	6	6	0
F. G. Maples	6	6	0	A. Wood, B.A.	9	9	0

The loss which the College Company of the Rifle Corps has experienced by the resignation of their Captain, Mr. Bushell, is soon to be followed by the retirement of Lieut. Col. Baker from the command of the Corps. At a General Meeting of the Corps held in the Town-Hall on March 10th, Colonel Baker stated that he intended resigning his Commission at the close of the year. We expect that his successor will be elected at the end of next Term.

We are glad to learn that it is proposed to present to Colonel Baker some appropriate gift in recognition of the invaluable services he has rendered to the Corps. For this purpose a Committee has been formed, consisting of the following gentlemen:

The Ven. Archdeacon Emery, Corpus Christi College, Hon. Chaplain C.U.R.V.
Rev. J. F. Hardy, Sidney Sussex College, Quarter-Master C.U.R.V.
Rev. R. Burn, Trinity College.
Rev. L. Stephen, Trinity Hall.
Rev. W. D. Bushell, St. John's College.
E. Ross, Esq., Trinity College.
Captain Hubbard, No. 5 Company, *Hon. Sec.*
" Studdert, No. 3 "
" Stephen, No. 1 "
" Winter, No. 4 "
" Buxton, No 6 "
" Richardson, No. 2. "

No subscription is to exceed one Guinea, and the 6th of May has been fixed as the last day for receiving subscriptions.

We are pleased to hear that the number of recruits for this Term is at least equal to that of previous years, and we hope to see a good muster of the Corps at Oxford next Term.

The Company "Scratch Fours" for the present Term were shot for on Friday, the 24th of March; there were thirty-six entries, the following being the winners:

Ensign Vaughan
Corporal Wace
Private Bayley
Private Finch.

Athletic Sports have formed a considerable portion of the amusements of the University during the present term, great zest having been given to running and jumping by the inter-University Sports which came off, on Fenner's Ground, on

Saturday, March 25th. An Athletic Club has, we believe, been formed in every College, in connection with the University Committee. The following gentlemen were elected on the Committee of the College Club, at a Meeting held in the Rev. W. D. Bushell's rooms.

A. D. Clarke, *Representative in the University Committee.*
W. H. H. Hudson, *President.*
K. Wilson.
H. Watney.
J. Payton
T. G. B. Poole.
M. H. Marsden.
F. Andrews *vice* K. Wilson.

The College Sports were held on March 9th, and the following is a list of the winners:

Walking Race. (Two Miles)	Doig. 16m. 55sec.
100 Yards.	Morgan. 11sec.
Hurdle Race.	Barker.
Long Jump.	Barker. 18ft. 5½in.
High Jump.	Barker. 5ft. 3in.
Putting the Weight.	Barker.
Throwing the Cricket Ball.	Osborne. 98 yards.
Quarter of a Mile.	Pitman. 61sec.
One Mile.	Barker. 5m. 14sec.
Sack Race.	Fearon.
Consolation Stakes. (¼ mile)	Pritchard.

The College unfortunately did not win any event in the University Sports, but obtained several seconds. Mr. Doig was second in the Walking Race, doing 7 miles in 15 seconds over the hour. He was beaten by Mr. Chambers of Trinity, who accomplished the distance in about half-a minute less.

Messrs. Morgan and Pitman each won a heat in the 100 yards.

Mr. Barker was second in the Long Jump, and Mr. Osborne in Throwing the Cricket Ball.

Messrs. Barker and Warren were among 5 ties for the second place in the High Jump.

Mr. Barker and Mr. Osborne were selected to compete with Oxford in the inter-University Sports, in the Long Jump and Throwing the Cricket Ball respectively. Mr. Osborne was second, being beaten by Mr. Gray of Trinity Hall.

The officers of the Lady Margaret Boat Club for the present Term are:

President, E. W. Bowling, M.A.
Treasurer, H. Watney
Secretary, M. H. L. Beebee
1*st Captain*, M. H. Marsden
2*nd Captain*, E. Carpmael
3*rd Captain*, H. G. Hart
4*th Captain*, F. Andrews.

The crews of the 3rd and 4th Boats for the 2nd Division Races, were composed as follows:

3rd Boat.	*4th Boat.*
1 J. W. Hodgson	1 W. H. Chaplin
2 C. F. Roe	2 A. Low
3 J. M. Collard	3 C. A. Hope
4 W. Charnley	4 E. L. Pearson
5 T. Knowles	5 J. Snowdon
6 S. W. Cope	6 C. Taylor
7 W. Bonsey	7 H. Radcliffe
R. G. Marsden (*stroke*)	H. Rowsell (*stroke*)
R. Bower (*cox.*)	J. W. D. Hilton (*cox.*)

The Lady Margaret Scratch Fours were rowed on Friday, March the 24th. Five boats entered, the following crew proving successful in the time race:

1 W. R. Fisher
2 J. M. Collard
3 F. Andrews
R. G. Marsden (*stroke*)
F. Marshall (*cox.*)

The University Boat is now in training for the annual race at Putney. We are glad to find that the College is represented by two of its members, Mr. H. Watney being bow, and Mr. M. H. L. Beebee, two. There appears to be more hope of success than for the last four years.

The following is the result of the races of the second division during the present Term:

Monday, March 6.

1 1 Trin. 4	8 Queens'	14 L. Marg. 4
2 Caius 2	9 Jesus 2	15 3 Trinity 2
3 Christ's 2	10 Trin. Hall 3	16 2 Trin. 2
4 Sidney	11 1 Trinity 5	17 Magd. 2
5 Catharine's	12 Clare 2	18 Pemb. 2
6 L. Marg. 3	13 Emmanuel 3	19 1 Trin. 6
7 Corpus 2		20 Downing

Tuesday, March 7.

1 1 Trin 4
2 Caius 2
3 Sidney
4 Christ's 2
5 Catharine
6 Corpus 2
7 L. Marg, 3
8 Queens'
9 Trin. Hall 3
10 Jesus 2
11 Clare 2
12 1 Trin. 5
13 Emmanuel 3
14 3 Trinity 2
15 L. Marg. 4
16 1 Trinity 6
17 Pemb. 2
18 Magd. 2
19 2 Trinity 2
20 Downing

Wednesday, March 8.

1 1 Trinity 4
2 Sidney
3 Caius 2
4 Cath.
5 Caius 2
6 L. Marg. 3
7 Corpus 2
8 Queens'
9 Trin. Hall 3
10 Clare 2
11 Jesus 2
12 Emmanuel 3
13 1 Trinity 5
14 3 Trinity 2
15 L. Marg. 4
16 1 Trinity 6
17 Pembroke 2
18 2 Trinity 2
19 Downing

At a general meeting of the St. John's College Cricket Club, held in the Rev. W. Bushell's rooms, the following gentlemen were elected as officers of the Club for the ensuing year:

President, Rev. W. D. Bushell
Treasurer, E. Miller
Secretary, A. C. Skrimshire
1*st Captain*, C. C. Cotterill
2*nd Captain*, J. Massie

Room for three additional wickets has been added to the practice ground.