

THE Universities of Oxford & Cambridge

QUEENS' COLLEGE

CAMBRIDGE—I.

Founded in 1446 at the instigation of Andrew Dokett, and refounded two years later by Queen Margaret of Anjou. The original red brick court is a singularly perfect example of mediæval domestic building.

BY contrast with its illustrious neighbour, Queens', the second of the Royal foundations in Cambridge, is planned on a surprisingly modest scale. Wedged into its riverside setting, with its front on the narrow mediæval street which is now only a lane, there was never any opportunity for spacious lay-out or architectural magnificence such as the large-scale benefactions of its founder afforded at King's. Yet the warm red brick of its two mediæval courts and the crowded diversity of the buildings which form the President's Lodge have a winning charm and intimacy such as belong to no other Cambridge college in the same

degree. If the adjective "picturesque," which springs naturally to the mind, has to-day lost most of its original meaning, it can still be used in its full eighteenth century sense to describe the specific character of Queens' in distinction, for example, from a college like Clare. Here formal and sculptural qualities are conspicuously absent, and it is as a series of pictures that the buildings present themselves, pictures only loosely related to each other, but of such astonishing variety, each shifting with kaleidoscopic frequency as the viewpoint changes, that they induce an illusion that the College is much larger than it really is. This multiplicity of detail is to be found even in

the compact first court, where the front is broken up by a series of projecting turrets which echo the vertical pretensions of the sturdy gate-tower. In the second court—divided by the cloister into two—the bewildering diversity of buildings has a similar effect of increasing their apparent size. At every turn a new picture forms itself—on the right, the half-timbered gallery of the President's Lodge; ahead, the low riverside building on its cloister; to the left, in the south-west angle, the yellow brick mass of James Essex's building, which, to the left again, piles up into the quaint jumble of turrets and chimneys belonging to the back of the first court. But it is from the river, perhaps, that the College appears in its most characteristic guise. The long broken line of the President's Lodge, the beautifully toned red brick of the river building and the fantastic wooden bridge combine with the natural loveliness of trees and water to compose one of the most delightful pictures in the Backs' scene. In this "sweet disorder," less of art than of nature, one may find an unsophisticated feminine charm which is not merely suggested by the College's name. For it is as though with shy blushes and a demure grace Queens' were introducing us to the splendours of King's and Trinity.

This picturesque setting, to which the College owes so much of its attractiveness, was not the original one which Henry VI had intended that it should occupy. In the first of the three charters, which the King successively issued, a grant was made of a strip of land lying to the east of

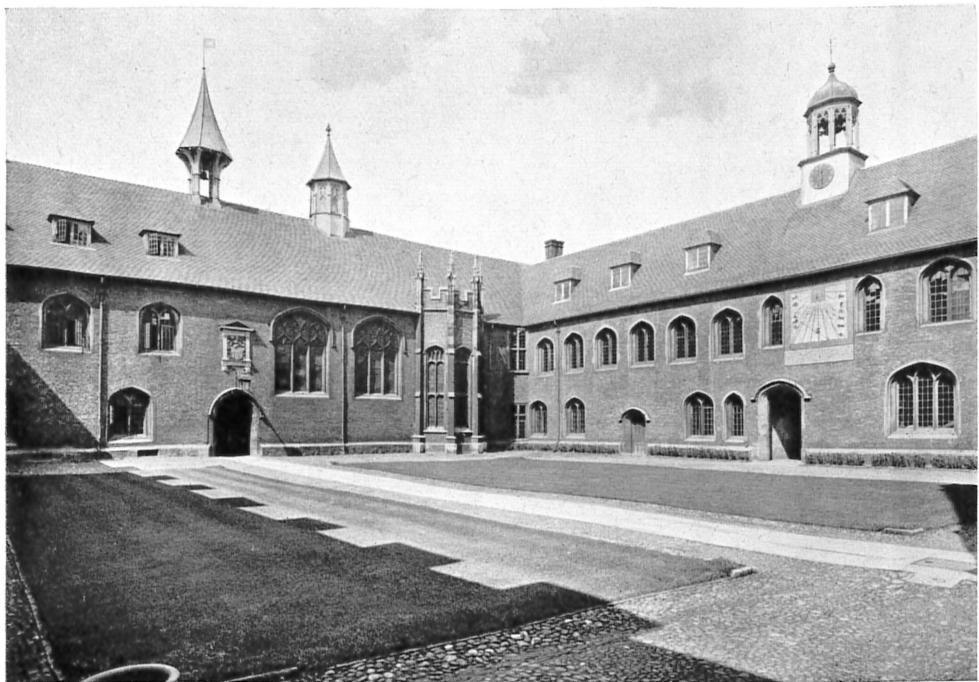


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I.—DETAIL OF THE ENTRANCE GATE.

"COUNTRY LIFE."

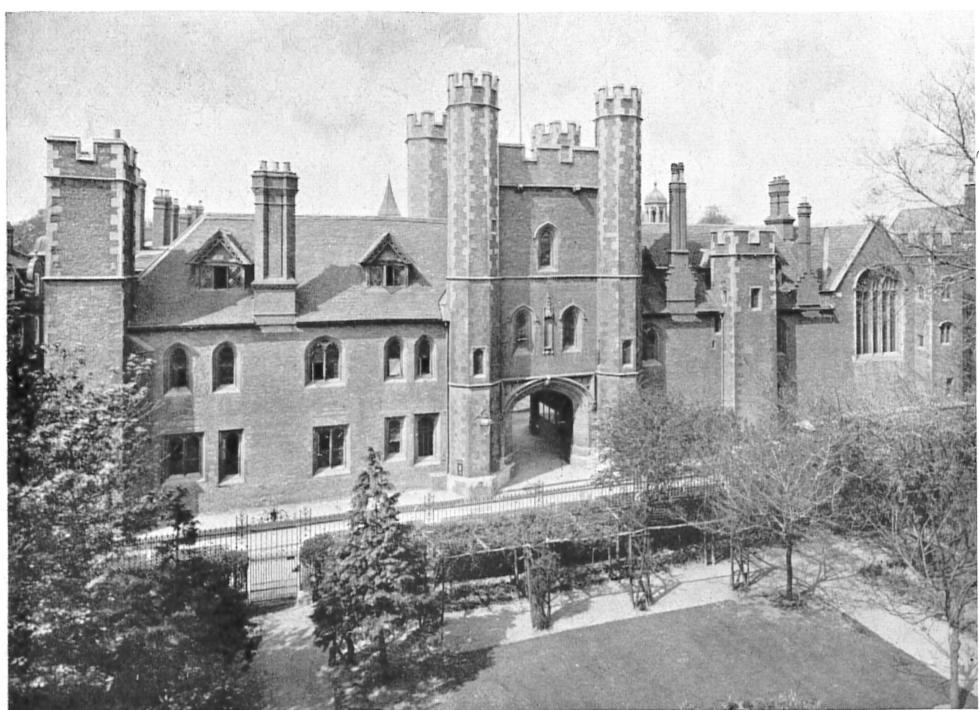




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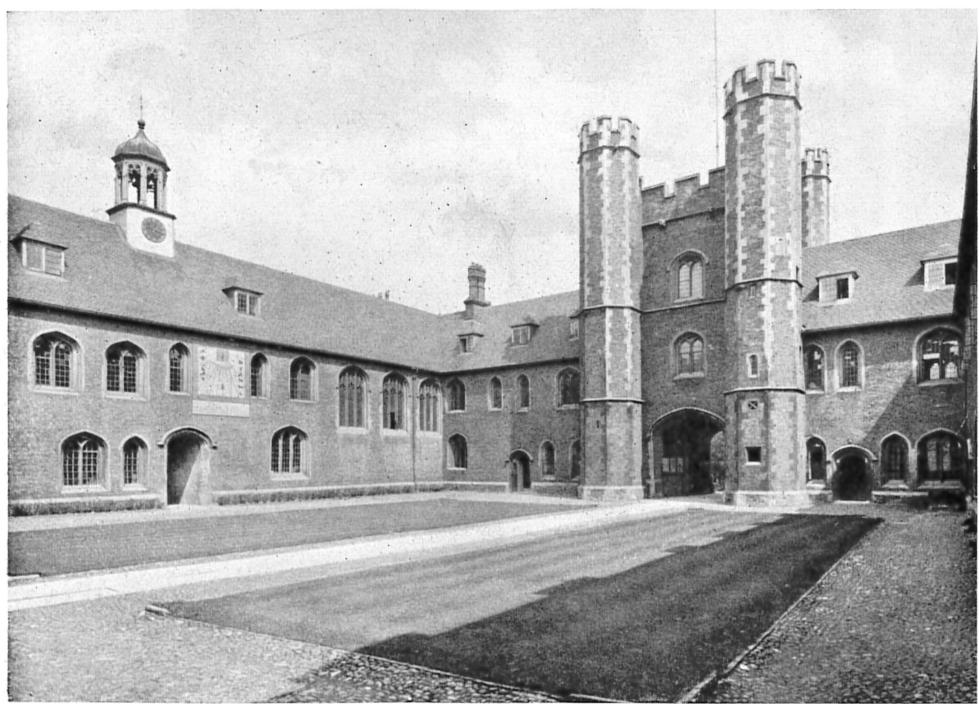
3.—LOOKING NORTH-WEST IN THE FIRST COURT.
Hall on the left; library in the range to the right.

"C.L."



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4.—THE EAST FRONT OF THE COLLEGE. "COUNTRY LIFE."



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5.—IN THE FIRST COURT, LOOKING NORTH-EAST.
The three large windows belong to the old chapel.

Milne Street, or what is now Queens' Lane, where the Master's Lodge of St. Catherine's College has since been built. The revocation of this charter and the subsequent transference to the present site were due to the prescience of Andrew Dokett, the first President and virtual founder. In the elaborate preliminaries which attended his college's birth Dokett played a part similar to that which Fisher later assumed in the foundation of Christ's and St. John's. The difference was that he himself was the first head of his college, and remained in the office for nearly forty years until his death. Beyond the fact that he was principal of the small hostel of St. Bernard's, which Corpus Christi subsequently absorbed, little enough is known of his previous history. His name first appears in 1439, when he was presented to the living of St. Botolph's, the church next door to his hostel, which was then in the gift of Corpus, but was later transferred to Queens'. The initiative in founding the College seems to have come from Dokett himself, though the pious young King, already engrossed in his two Royal foundations of Eton and King's, was, no doubt, only too ready to accede to Dokett's petition to establish a third.

The original charter, which was dated December 3rd, 1446, was for a college, consisting of a president and four fellows, under the title of "the College of St. Bernard," presumably to perpetuate the dedication of the earlier hostel. But almost from the first Dokett seems to have been discontented with the site, and in June of the following year purchased from John Morys, "of Trumpington, esquire," a messuage and a garden lying between Milne Street and the river, and bounded on the south by Silver Street, then called Smallbridges Street, and to the north by the property of the Carmelite Friary. Having made this purchase, he petitioned the King to grant a second charter revoking the first and confirming this new site "as being more suitable for the enlargement of the buildings and grounds of such a college as he desired to found." The request was acceded to by fresh letters-patent dated August 21st, 1447. But no sooner were they granted than Henry's young Queen intervened. At the time Margaret of Anjou, though she had been already four years married, was only a girl of eighteen, but her father's force of character, which afterwards won her the name of the "She-wolf of France," must even then have been evident. Possibly Dokett, realising that Henry himself was too deeply immersed in his schemes for Eton and King's to devote much assistance to his third foundation, saw in Margaret the promise of a more vigorous patron. Whether this was so or not, the Queen drew up a petition asking that she herself might be allowed to become the foundress of the College, "to laud and honneure of sex femenine," and instancing as precedents for her action the examples of the "two noble and devoute contesses" of Pembroke and Clare. The result was the issue of yet a third charter, dated April 15th, 1448, in which the full title of "the Queen's College of St. Margaret and St. Bernard" at last appears. The motives which brought about the Queen's

intervention are amusingly explained by Fuller :

As *Miltiades* his *Trophee* in *Athens* would not suffer *Themistocles* to sleep, so this *Queen* beholding her husbands bounty in building *Kings Colledge* was restless in herself with holy emulation, until she had produced something of the like nature.

"A strife," he adds sententiously, "wherein Wifes, without breach of duty, may contend with their *Husbands*, which should exceed in pious performances."

The successive grants and revocations of charters had resulted in fifteen months' delay, but the interval had been profitably spent by Dokett in "gathering much money from well disposed persons." Now at last the work of building could proceed, and on the very day that the new letters-patent were issued the foundation stone was laid. The Queen had intended to perform the ceremony in person, but owing to unavoidable absence—present-day phraseology inevitably suggests itself—Sir John Wenlock, her Chamberlain, deputised for her. The speed with which the building operations, once started, were carried out is in striking contrast to the long series of halts and delays which hampered and eventually completely altered Henry's ambitious project for King's. Queens' profited by its modest dimensions, and in less than three years its compact red brick court was completed and roofed. In March, 1449, Henry VI contributed £200 towards the cost of the building, and an even larger sum came in the following year from Bishop Lumley of Lincoln, who had formerly been Chancellor of the University and Master of Trinity Hall. The original building accounts, which were probably kept by Dokett himself, do not survive, but the order of building can be gathered from two of the original contracts for woodwork which happen to have been preserved. The north range, starting with the west wall of the library, the front, including the gate-tower, and the eastern portion of the south range were undertaken first. If they were ready for woodwork at the time that the contract was signed (April 14th, 1448), building must have started before the ceremony of laying the foundation stone took place. The second contract concerns the hall, kitchen and butteries, and "a return of the chambers" of the south range extending for a distance of 25ft. The junction between the two portions can still be seen in the brickwork on the south side of the court. If the contracts were fulfilled to time, the whole court should have been completed by the end of 1450 or the spring of the following year.

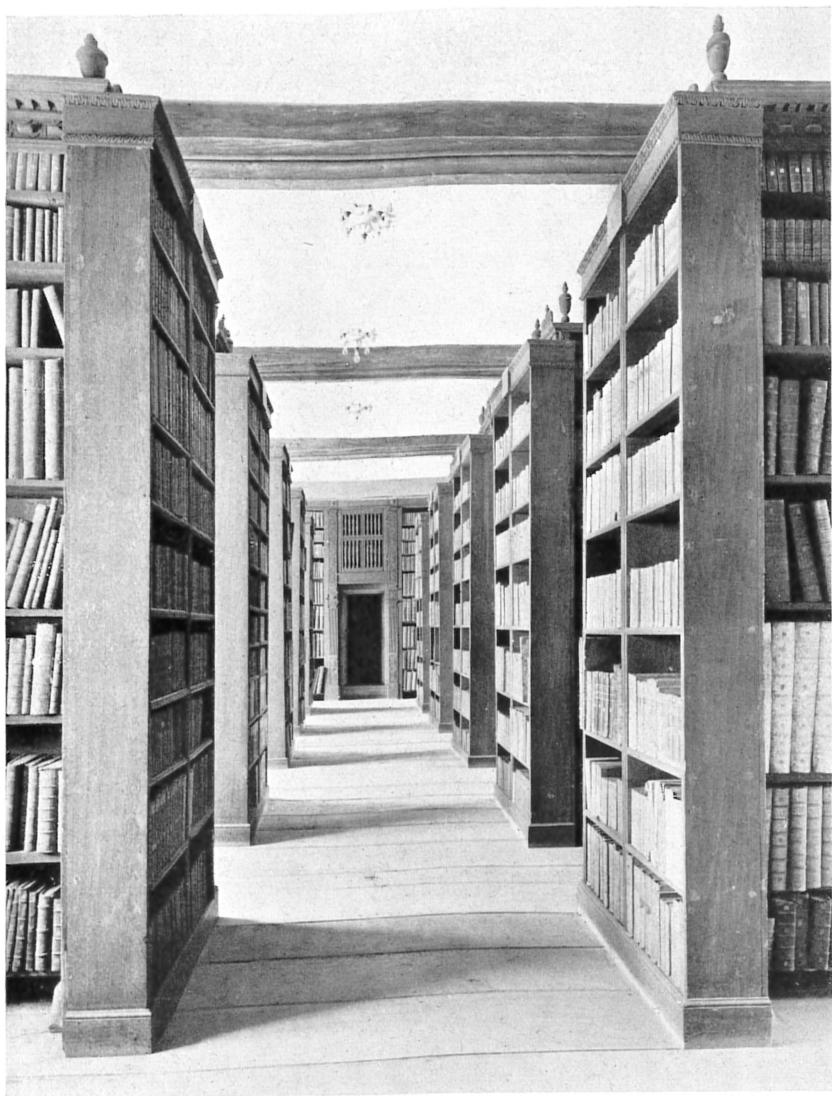
By the time that the disturbances broke out Dokett could congratulate himself that his house was in order. But he was not a person to take any risks, and with the house of York established on the throne he once more solicited Royal patronage. Elizabeth Woodville, Edward IV's Queen, had been a lady-in-waiting to Queen Margaret, and Dokett found no difficulty in enlisting her sympathy. In 1465 she consented to become patroness, and ten years later, when the College's first statutes were drafted, she is declared to be its "true foundress." By a curious irony it is her portrait which hangs in the Combination Room (Fig. 10) and was copied in the eighteenth century to



6.—THE RED BRICK BUILDING BY THE RIVER. Circa 1460.
The wooden bridge is a replica of that set up in 1749 from the designs of Etheridge.



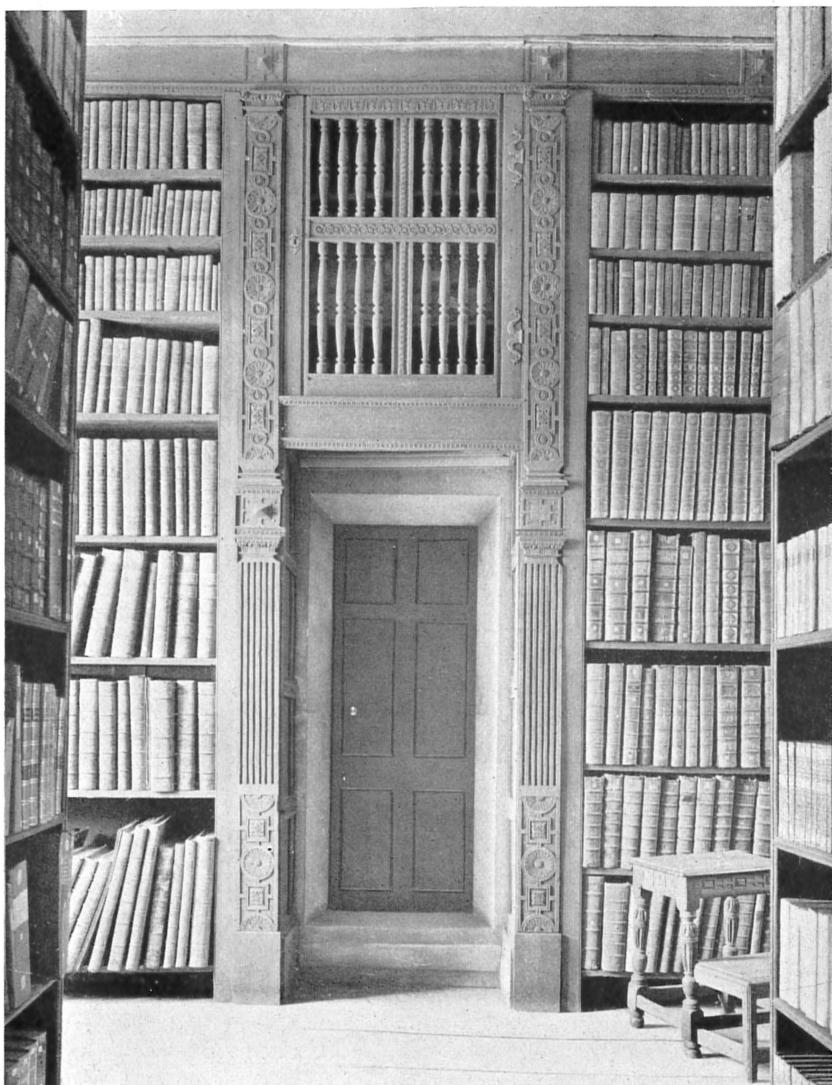
7.—THE PRESIDENT'S GALLERY, BUILT ABOVE THE NORTH CLOISTER IN THE SECOND COURT.



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8.—THE LIBRARY, LOOKING WEST.

"C.L."

9.—THE PRESIDENT'S DOOR INTO THE LIBRARY.
Woodwork by Andrew Chapman. 1614.

take the central place over the High Table in hall. To Queen Margaret, however, the College owes its elaborate coat of arms, with the six quarterings (Hungary, Naples, Jerusalem, Anjou, De Barre and Lorraine) which display the lines of her descent. To-day the rival claims of the two Queens are satisfactorily settled by writing the apostrophe after the "s."

Until the suppression of the Carmelite Friary, the property of which was acquired for the College in 1544, the site on the east side of the river occupied little more than a third of the present area. With the exception of the western limit, defined in an early account of the College as "the common sewer of the town," it was roughly rectangular in shape, and was bounded to the north by a lane which ran down to the river beside the Carmelite wall. In adopting a quadrangular plan Dokett was following the arrangement of college buildings which had been developed in the previous century. Queens' however, was the first Cambridge college the buildings of which were carried out to a preconceived design, and, as such, is of peculiar interest, seeing that it obviously served as the model of the late mediæval colleges—Christ's, St. John's and even Trinity. It is unfortunate that we have no information as to the authorship of the design, but the fact that the College owes its foundation to Henry VI and his Queen suggests that the architect who drew up the original plans of Eton and King's was responsible. Professor Willis pointed out that the presence of garde-robe turrets at the four angles is a peculiarity which the building shares with Eton, and, one may add, the use of red brick in preference to the local clunch stone of which all the earlier colleges seem to have been built. Since it was first emphasised by Professor Willis much has been made of the resemblance between the plan of Queens' and that of Haddon Hall in Derbyshire. But if we disregard the general similarity in the arrangement of the component parts (which we should expect to find at this date, when the mediæval college was a specialised version of the mediæval house), there is no more than a remote likeness between them. Queens' was logically designed from the beginning, whereas the two courts of Haddon Hall were built piecemeal with very little attempt at regularity.

The gate-tower which forms such a magnificent entrance to the College is vaulted, and retains its original massive gates (Fig. 1). Its richly moulded arch is ornamented with three carved figures, on either side an angel, and in the centre the head and shoulders of a priest bearing a roll, which one may surmise is Andrew Dokett holding the Royal charter. In the empty niche above would have stood the figure either of the foundress or St. Bernard, but it evidently succumbed, with much else, to the puritanical zeal of the iconoclast Dowsing. Viewed from inside the court (Fig. 2), the tower produces an even more powerful impression, since the two turrets on this side are larger and of more massive proportions. The position of the hall, kitchen and butteries in the range opposite the gate-tower (Fig. 3) is in accordance with Cambridge precedent, though at Oxford this logical arrangement, which enabled the screens passage to lie on the main axis of the court, was scarcely ever adopted. In the north-west angle, in a strategic position between the dais end of the hall and the library, were the President's chambers, and beneath them the Combination Room or "parlour" (Fig. 10). The room retains its original timber ceiling, but the fine oak panelling was put up in 1686 and is the work of Cornelius Austen, who also wainscoted the Combination Room of Clare. The library and chapel, by a usual arrangement, occupy the north range (Fig. 5). The extent of the original library is marked by the easternmost of the five two-light windows seen on the first floor in Fig. 3. The windows in the north wall are filled with mediæval glass containing a series of ten medallion heads of friars, extraordinarily life-like portraits which probably came from the Carmelite Friary after its dissolution. The five tall oak cases, which rest on earlier (possibly mediæval) bases, date from 1614, and were put up by Andrew Chapman, a joiner who also did work in the President's Lodge. Their proportions,



10.—THE COMBINATION ROOM.
The oak panelling by Cornelius Austen was put up in 1686.

however, are concealed by later eighteenth century cases set up against their ends (Fig. 8). At the west end of the room the door from the President's study is framed by carved pilasters and surmounted by a charmingly designed cupboard with a door formed of turned balusters (Fig. 9). This work, and probably the set of Jacobean stools, most of which have been converted subsequently into steps, may also be attributed to Andrew Chapman. An unusual and interesting piece of library furniture is the revolving lectern with five separate desks, an ingenious eighteenth century contrivance (Fig. 11).

No record survives to date precisely the red brick building by the river which occupies the west side of the second court (Fig. 6), but the character of its brickwork and the design of its windows show that it must have been erected soon after the first court was completed. Originally, no doubt, built as chambers, its rooms began to be appropriated to the use of the President early in the sixteenth century, and it now forms part of the President's Lodge. The cloister, which occupies part of the ground floor facing the court, is the humble prototype of those to be found in the riverside buildings of St. John's and Wren's great library at Trinity. This range, at first entirely independent, was afterwards linked to the first court by plain brick cloisters (Figs. 7 and 8). As there is no reference to either of them in the accounts before 1495, in which year large quantities of lime and sand were bought *pro claustris*, that will be their probable date. The half-timbered President's Gallery (Fig. 7), to which this second court owes its picturesque appearance, was built over the

second cloister in the following century, but its description must be reserved to a subsequent article, which will be devoted to the President's Lodge. The building of the south cloister, connecting the south end of the river building with the screens passage, left an open space in the angle formed by the river with Silver Street. Here a clunch building, referred to in the accounts as the *novum aedificium*, was built in 1564, forming with the cloister and the west wall of the kitchen and butteries a third court of diminutive proportions called the Pump Court.

It was in this court that Erasmus, according to a well authenticated tradition, had his rooms during his four years' residence in Queens'. The reason why he chose Queens' in preference to any other Cambridge college has often been discussed, Fuller advancing the delightful theory that he was "allured" with the situation, "so near the River (as Rotterdam his native place to the Sea) with pleasant walks thereabouts." The determining factor was, no doubt, his friendship with John Fisher, who for three years, from 1505 to 1508, was President of the College while he was supervising the building of Christ's. Fisher's influence in the University was at that time paramount, and the presidency of Queens' was expressly vacated for him, when, in the words of Fuller, "he wanted the accommodation of a convenient Lodging." Erasmus first came to Cambridge in 1506; but it was only a fleeting visit, and it was not till 1510, after Fisher had resigned the presidency, that he took up his residence at Queens'. The College, at this time, was in the van of the new movement which was liberating the University from the trammels



11.—REVOLVING LECTERN WITH FIVE DESKS—
AN INGENIOUS EIGHTEENTH CENTURY CONTRIVANCE.

of mediæval scholasticism, and there were among its members men, like Richard Whitford, Henry Bullock and Fawne, to welcome the great Greek scholar. The rooms he occupied were above the kitchen and butteries at the south end of the hall range, and were approached from the Pump Court by the staircase tower.

The clunch building in the south-west corner by the bridge was replaced by the present classical block in the middle of the eighteenth century. The designer was James Essex, who had already carried out the classicising of the hall and whose intention at the time was to re-build in conformity the whole riverside front. While we may be thankful that a want of funds prevented this project from materialising, there is something to be said for Essex's solid building, which clamps the two sides of the College together in a solid mass beside the town bridge. Its unpleasant effect is not due so much to its severe design as to the unfortunate use of the local white brick for which Essex had a perverse predilection. The graceful wooden bridge (Fig. 6) which spans the river from two stone

piers is a copy of the original one which was put up in 1749. Tradition ascribes it to Isaac Newton, who is also credited with designing the elaborate dial in the first court (Fig. 5), but the great mathematician had already been several years in his grave before either of these contrivances had been contemplated. In the College accounts it is recorded that the bridge was due to a certain Mr. Etheridge, who was paid £21 for a design and model. The Newton tradition, no doubt, arises from the ingenious construction of the original bridge, which was put together without nails, the various members being pegged together. Its design seems to have been derived from those of Chinese bridges, and, if this is so, it must have been one of the earliest examples in England of the Chinese taste, which Sir William Chambers was to popularise some ten or fifteen years later. It would be interesting to know more of the enigmatical Mr. Etheridge. Had he, like Chambers, travelled in the Far East and found the Chinese "a distinct and very singular race of men"? ARTHUR OSWALD.

THE Universities of Oxford & Cambridge QUEENS' COLLEGE CAMBRIDGE—II.

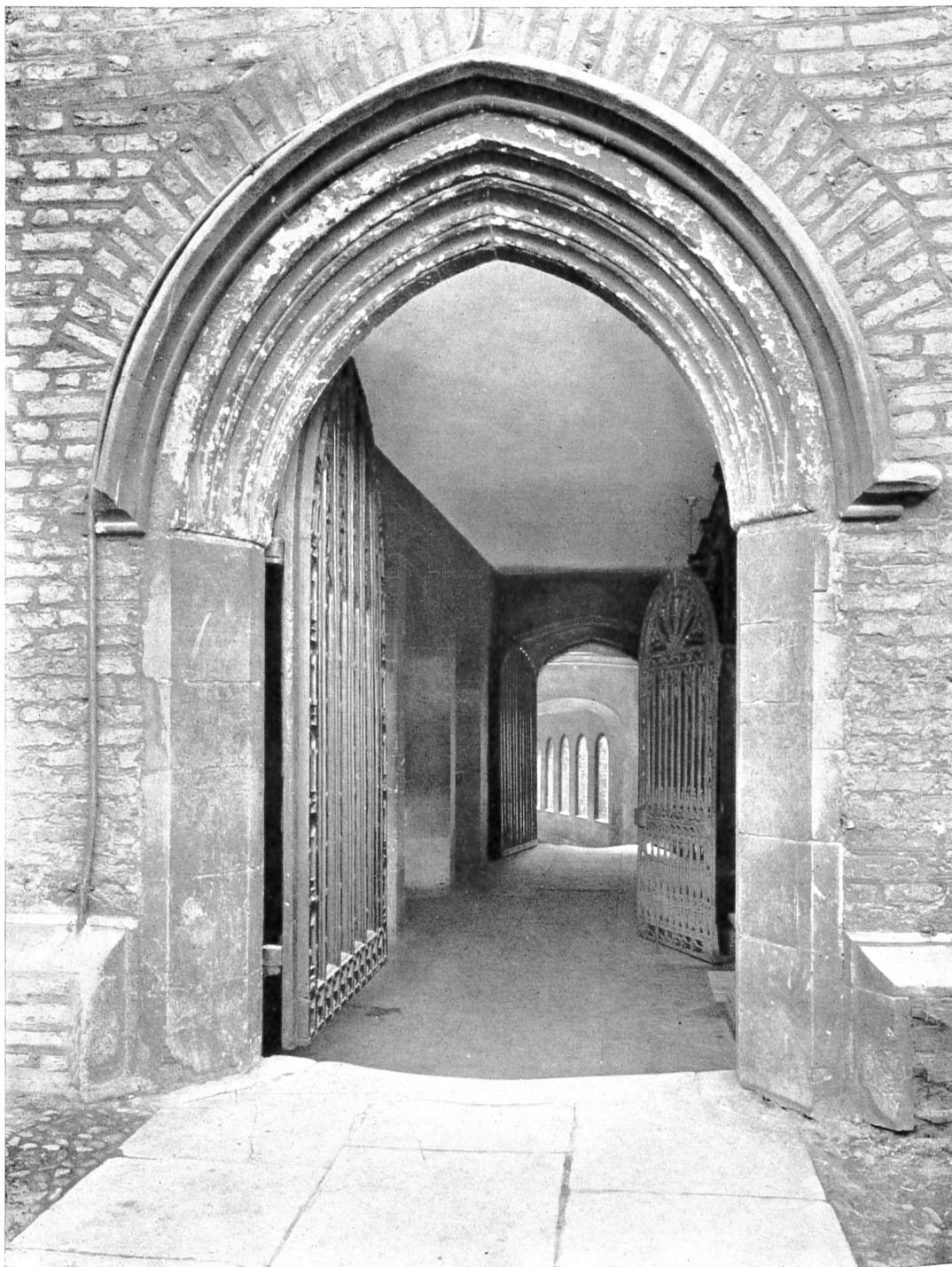
In this second article an account is given of the hall, the chapel and the more recent buildings.

UNLIKE most other Cambridge colleges, Queens' did not proceed in the eighteenth century to stone-case its mediæval court in the "neat" manner which appealed to the taste of the time. A proposal to stucco the red brick walls was, happily, never carried out, and the court escaped with no worse damage than the paring and scraping of its windows, which in this way lost their original cusplines. But the hall and chapel did not come off

so lightly. Between 1732 and 1734 the hall was "thoroughly Italianised" and the fine open timber roof was concealed above a flat plaster ceiling which was suspended from the tie-beams. In this guise it appears in Ackermann's aquatint, where only the Gothic oriel intrudes into an atmosphere of irreproachable Palladian good manners. The nineteenth century saw a reversal of this classicising process, but when the plaster ceiling was removed and the original roof revealed the eighteenth century screen and wainscoting were, fortunately, retained. The result is that, to-day, the hall contains the best work of two periods, which succeed in harmonising for all their difference of style.

The hall range, as we saw last week, was the last portion of the original court to be completed. The contract for its woodwork was signed on March 6th, 1449. In it four different dates are specified for the payment by instalments of the sum of £80 which was agreed upon by the contractors, the last of the four being "at the exaltation of the Holy cross" in the year following. It would seem, however, that eighteen months was considered too short a time for the work to be completed, since two final instalments of £10 each were to be paid respectively "at the reysing of the roofes" and "when thei have plenarily performed all ther covaunantz." If there was no hitch in the proceedings, we may assume that the west range, including hall, kitchen and butteries, was finished by the autumn of 1450 or the spring of the following year.

The dimensions of the hall are not very large—"it shalbe and conteyn in lenketh l fete of the standard and in brede xxviii fete." The contract prescribes in detail the form and construction of the roof, with the size of its "walplates," "jopees," "sparres," "purlyns" and "principalls." There is no mention, however, of a louvre, and, as Loggan's print does not show one, the present nineteenth century lantern can only be regarded as an unfortunate work of supererogation. That there was never an open hearth in the centre is proved by the external brickwork of the chimney breast which is bonded



I.—THE SCREENS PASSAGE—FROM THE FIRST TO THE SECOND COURT.



Copyright.

2.—INTERIOR OF THE HALL.

The classical wainscoting was put up in 1732-34 from the designs of Sir John Burrough.

"COUNTRY LIFE."



3.—THE ORIEL ON THE EAST SIDE OF THE HALL.



Copyright. 4.—LOOKING SOUTH IN THE HALL. "C.L."
"At ye lower end of it over ye two neat Iron Doors of ye Screens . . . a small
Gallery for Musick occasionally."

into the original north wall. At first there was no interior wainscoting, and the walls, as late as 1505, were hung with canvas hangings, in which year they were sent to Southwark to be re-painted. In September, 1531, however, the omission was made good, and rich linenfold panelling, similar to that in the hall of St. John's, was set up. When the hall was Italianised in the eighteenth century the President of the day had the good sense to remove the greater part of it to the Lodge, and much of it now lines the walls of the President's study (Figs. 6, 7 and 8). From these portions which survive it is possible to reconstruct its original appearance, and the full particulars given in the accounts furnish us with the names of the craftsmen. To quote from Willis and Clark, "the first payments were made 30 September, 1531 and the last 10 September 1532, so that the work occupied rather more than eleven months. The wood was fetched from Lynn and sawn up on the spot. Two or three carpenters only were employed during each week and they rarely worked for more than five days. The arms and the heads were executed by Giles Fambeler, a carver, and Dyrik Harrison. A painter named John Ward was employed upon the 'skochyns,' and towards the end of the work an Augustinian

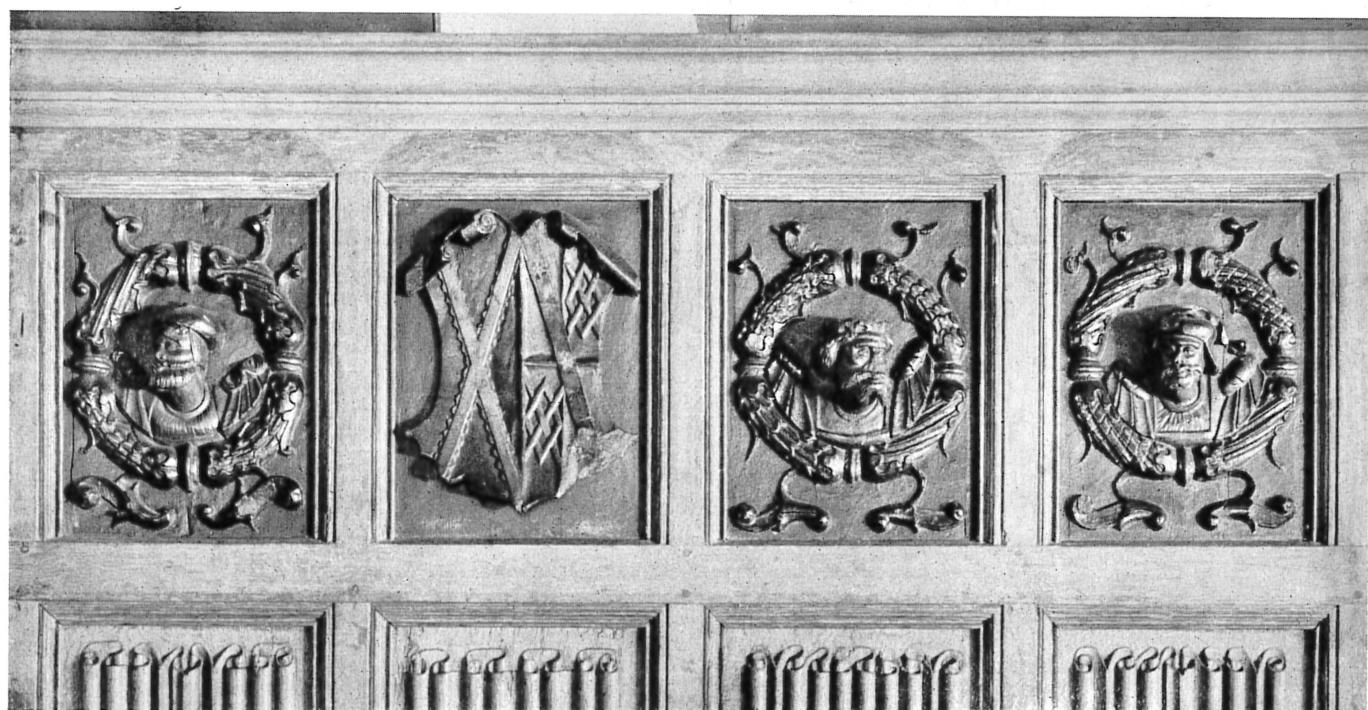
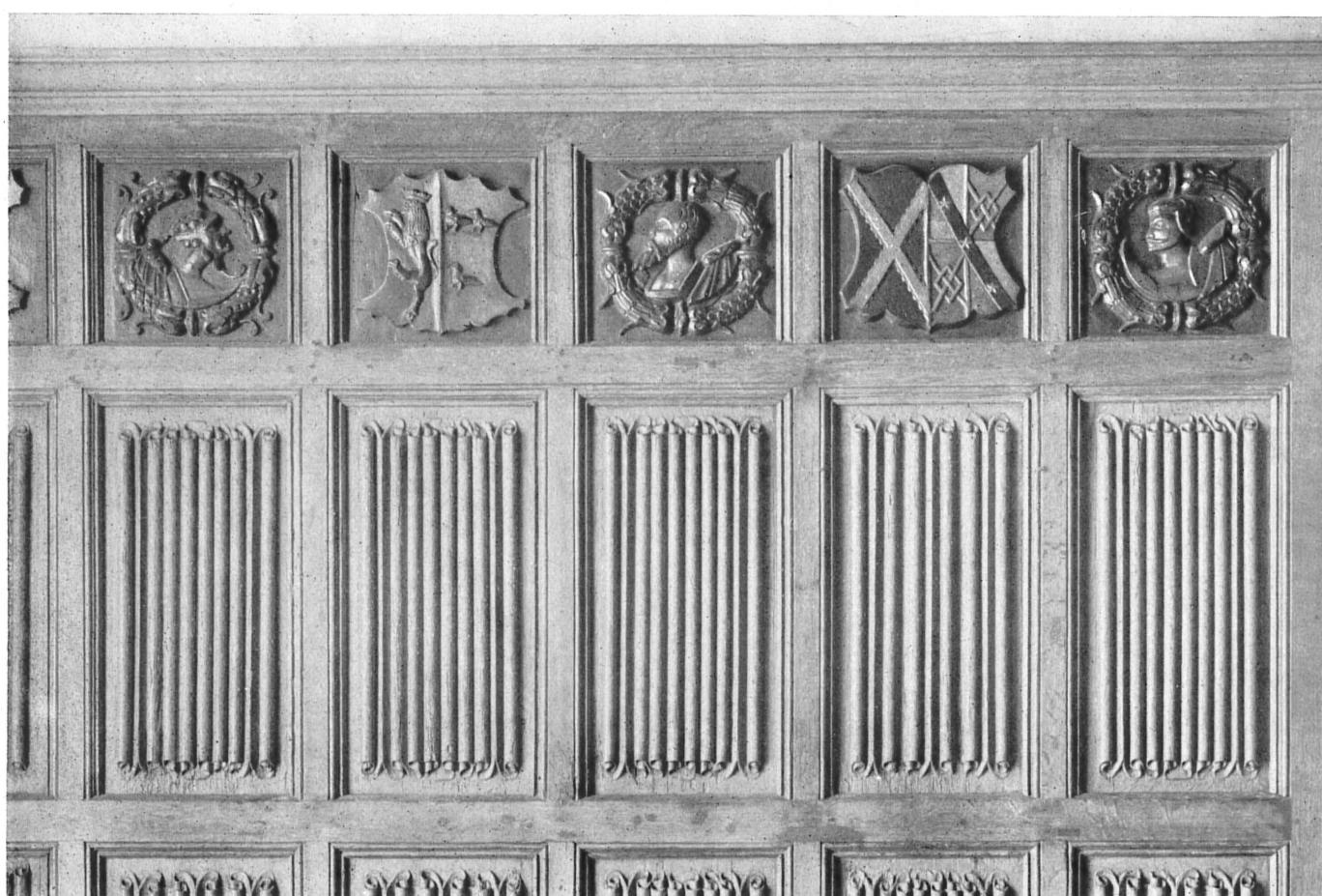
5.—THE RICHLY CARVED AND GILT FRAME
CONTAINING A PORTRAIT OF QUEEN
ELIZABETH WOODVILLE (1466).

Friar is paid for painting the borders." The linenfold panels have the elaborate scrolling which is found towards the end of Henry VIII's reign. Each set was surmounted by a frieze containing the arms of benefactors carved in relief, alternating with grotesque heads set in medallions of the kind that the Italian craftsmen imported by Henry VII had popularised. These are referred to in the accounts as "antyk" heads :

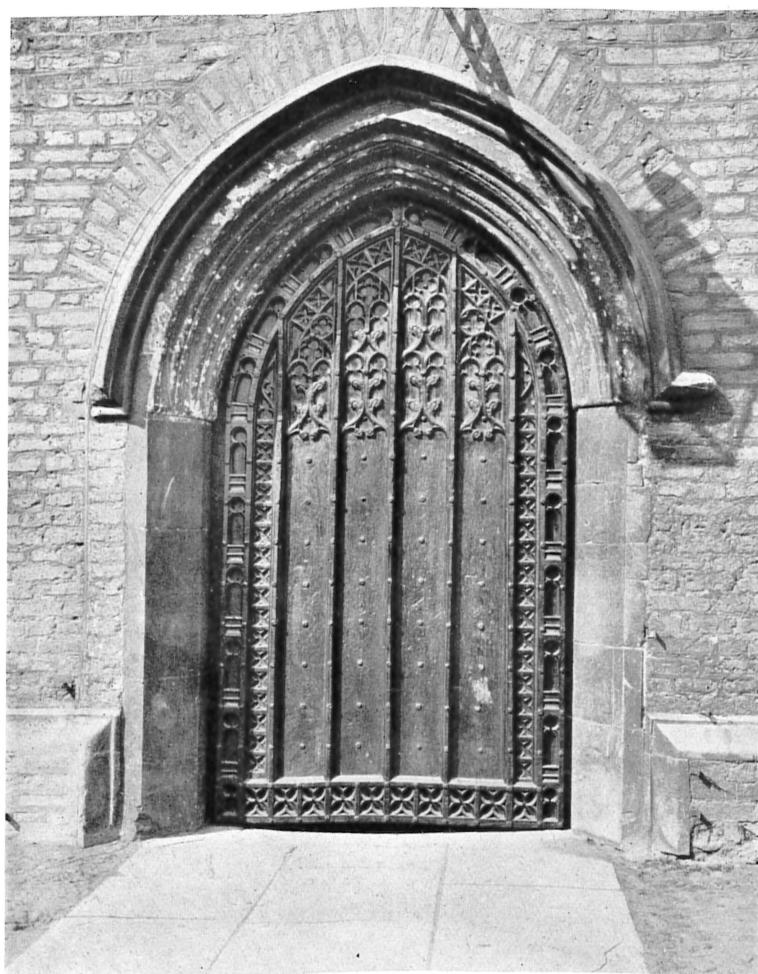
Item xx° Januarii Egidio Fambeler Carver pro xvij
capitibus de ly Antyk precium cuiuslibet capitis xvjd. :
summa . . . xxij. viijd.

The heads and shields in the panelling over the high table—*que spectant ad superiorem mensam*—were larger, and for most of these Dyrik Harrison was responsible. There is mention, too, of an "antyk crest" and "border," by which, no doubt, is meant a cresting of openwork arabesques of Italian design.

Though it is impossible not to regret the decision of the eighteenth century Fellows to "improve" all this away, it has to be admitted that the new woodwork with which they replaced it is admirable of its kind. It was designed by Sir John Burrough, the Cambridge amateur architect, whose Palladian principles find fuller expression in Clare chapel, and the actual work was carried out by the elder, James Essex, between 1732 and 1734.



6, 7 and 8.—DETAILS OF THE ORIGINAL HALL PANELLING NOW IN THE PRESIDENT'S STUDY.
Set up in 1532. The heraldic shields commemorating benefactors and the "antyk" heads carved by Giles Fambeler and Dyrik Harrison.



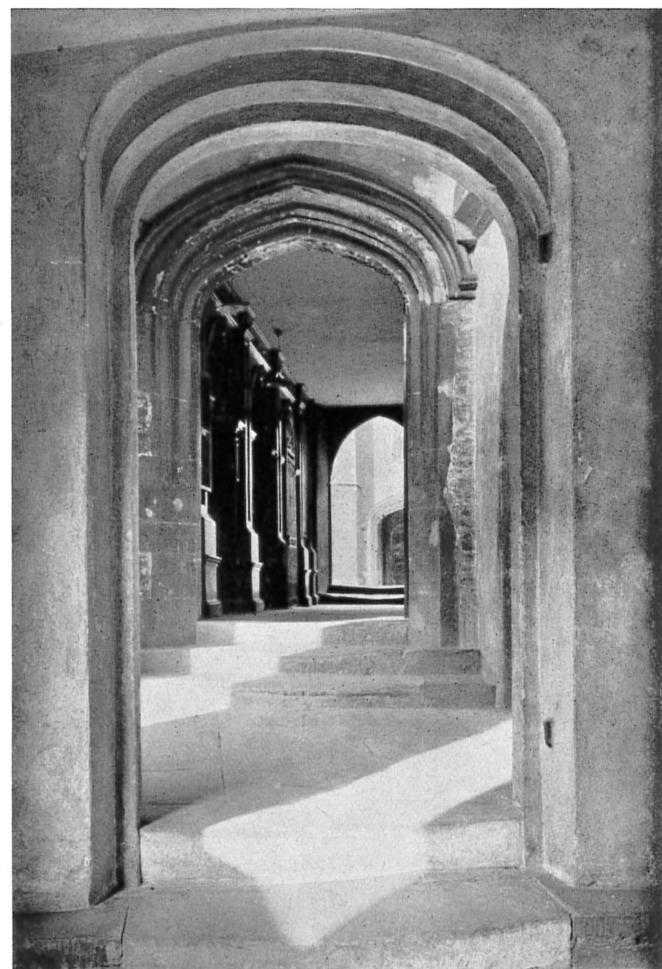
9.—THE MEDIÆVAL DOOR TO THE SCREENS PASSAGE.

Copyright. 10.—ENTRANCE TO THE SCREENS. "C.L."
The College arms set in the wall above date from 1575.

The carver was Francis Woodward, a local man, who was extensively employed in Cambridge at that time. Both in its proportions and the refinement of its detail the screen above the high table is an admirable piece of work. Fig. 5 shows the exquisite detail of the central panel and the elaborately carved and gilt frame surrounding the portrait of Queen Elizabeth Woodville. Indeed, the picture and its two companion portraits of Erasmus and Sir Thomas Smith scarcely deserve their rich setting. All three are commonplace copies by Hudson of earlier pictures and were commissioned and presented to the College in 1766 by the three sons of the fourth Earl of Stamford.

Of these eighteenth century alterations the antiquary Cole writes in what is, for him, a surprisingly enthusiastic tone, since any sweeping away of "antiquity" usually aroused in him a twentieth-century emphasis of disapproval. "The hall," he wrote in 1742—

very lately was elegantly fitted up according to y^e present tast
and is now by much y^e neatest Hall of any in y^e University being
compleatly wainscoted and painted wth handsom fluted Pillars



11.—FROM CLOISTER TO COURT.

behind y^e Fellows Table . . . : at y^e lower end of it over y^e two neat Iron Doors of y^e Screens w^{ch} front y^e Butties and Kitchin is a small Gallery for Musick occasionally. (Fig. 4.)

Fortunately, in this reconstruction of the screens the finely carved oak door (Fig. 9) by which one enters the passage from the court was preserved. The representation of the College arms, set in a classical frame above this doorway (Fig. 10), was set up in 1575, the carver being a certain Thomas Graye.

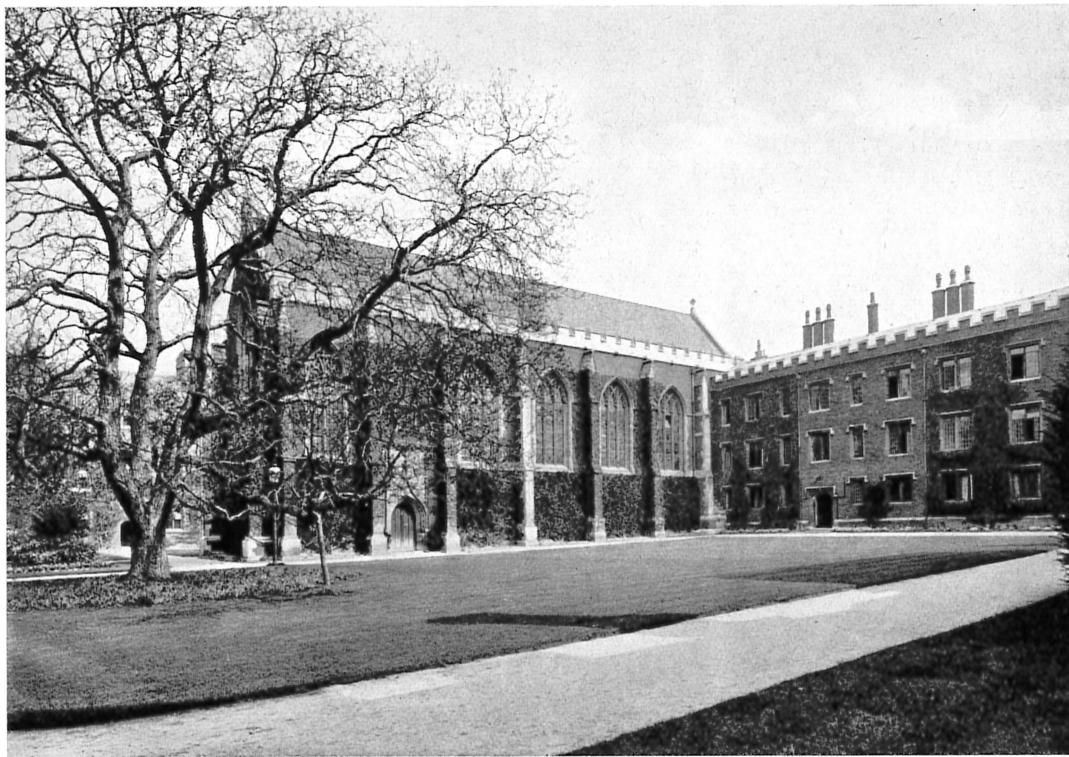
The restoration of the hall began early in the nineteenth century. The flat plaster ceiling was removed and the original open timber roof revealed in 1846, and thirty years later the whole hall was elaborately decorated by the late Mr. G. F. Bodley. The colouring of the roof and the gilding of the carved portions of the screen and wainscoting are both excellent, but his decoration of the walls is open to the criticism that it leaves no plain surfaces where the eye can rest.

This work in the hall was only one of a whole series of commissions which Bodley received from the College during the second half of last century. In 1858 he was entrusted with the renovation of the old chapel, which, since it was licensed for services in 1454, had passed through the usual vicissitudes. In 1643 it received a visit from the notorious Dowsing, who "beat down a 110 superstitious pictures besides Cherubims and Ingravings." Towards the end of the eighteenth century the interior was classicised, but

what was then done was undone in the middle of last century. However, less than thirty years after the completion of Bodley's restoration the chapel was found too small, and a new building was erected from his designs on the north side of the Walnut Tree Court (Fig. 12). This new chapel, built between 1890 and 1892, is typical of Bodley's mature work, which, for all its dependence on late mediæval tradition, has an individual flavour as definite as the more vigorous work of his contemporary, Pearson. The effect of height after which he always strove is attained by a long, narrow plan and the use of acutely pointed windows with light tracery of marked vertical tendency. Brilliant colouring and decoration reproduce something of the richness of effect which characterised our late mediæval interiors, and in the glass of the east window and the four in the north wall the late Charles Kempe brought off his usual happy collaboration. Framed in the reredos above the altar is an extremely interesting German primitive of the Cologne school, which used to hang in the gallery of the President's Lodge.

The red-brick range facing Queens' Lane, which connects the new chapel with the first court, was the earliest building to be erected on the land acquired from the Carmelite Friars in 1544. It was begun in 1617, the date being inscribed high up on one of the chimney breasts on the east front. Loggan's engraving (Fig. 14) shows the original appearance of the building before the upper portion was altered subsequent to a fire in 1778. It was then of four storeys, with a steep roof and gables and a row of garrets with dormers above. The architects of the building were Gilbert Wigge and Henry Mann, who, it is interesting to note, were concerned with two important buildings at St. John's. Wigge had been one of the two contracting architects for the second court of St. John's built between 1598 and 1602, and Mann afterwards designed the hybrid Gothic - cum - Classic library. Some interesting remains of early seventeenth century decoration have recently come to light in two of the rooms in this range concealed beneath several layers of wallpaper. The designs are of an architectural character, comprising a series of arches and dwarf columns, which reflect in a crude fashion the contemporary interest evoked by Inigo Jones's introduction into England of Palladian classicism.

The three-sided court, formed by this range and the new chapel with the north side of the old court, takes its name from the fine walnut tree growing on its lawn.



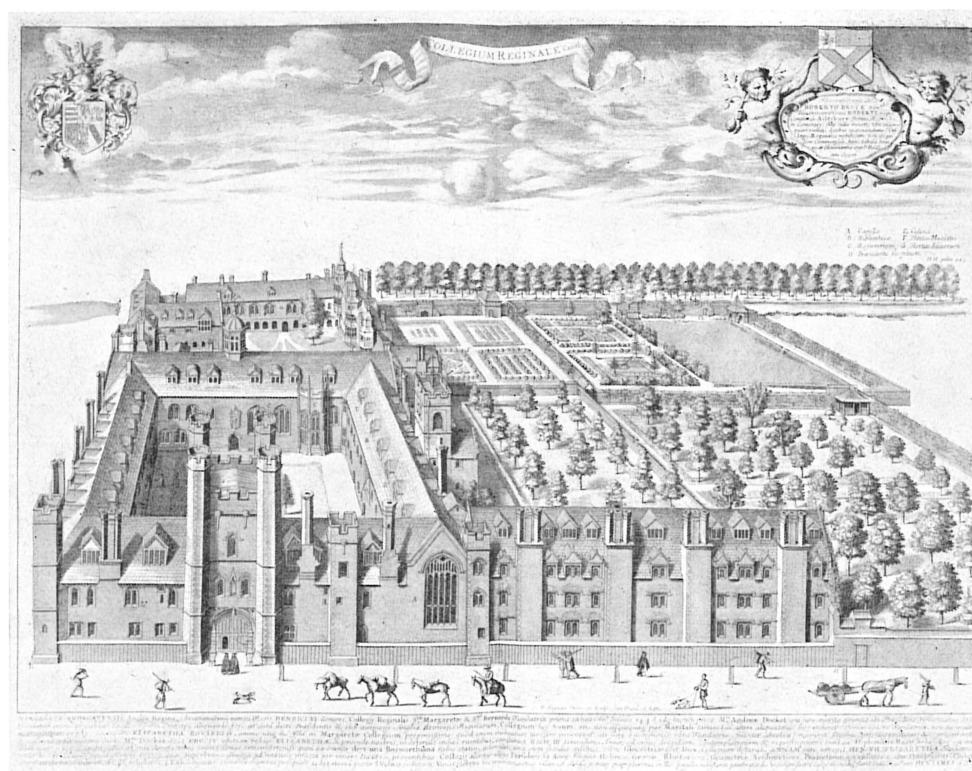
12.—WALNUT TREE COURT.
On the left the new chapel, on the right the Jacobean range.



13.—INTERIOR OF THE CHAPEL.
Begin in 1890 and designed by G. F. Bodley.

Since the court is first so called about the middle of the eighteenth century, the tree must replace an earlier one which has disappeared. It is interesting to see in Loggan's engraving the appearance of the gardens on the site of the Friars at the end of the seventeenth century. The area was divided by walls into four quarters, the north-east and south-west sections belonging to the President and the south-east and north-west to the Fellows. In order that each party might get to either part of their respective

gardens without trespassing an ingenious system of four doors was devised at the point of intersection in the centre.



14.—LOGGAN'S ENGRAVING OF THE COLLEGE, ABOUT 1688.

buildings, with the chapel on the south, now form three sides of a fourth court.

On the north-east quarter have since been built two modern red brick ranges. The north range, called the Friars' building, was erected in 1886 to the designs of W. M. Fawcett. The east range, added in 1911 and 1912, continues the frontage of the College on Queens' Lane, and is named, after the first President, the Dokett building. It is a four-storey block built of thin red "Daneshill" brick, with Corsham stone dressings, and was designed by Bodley's partner, Mr. C. G. Hare. These two

ARTHUR OSWALD.

THE Universities of Oxford & Cambridge QUEENS' COLLEGE CAMBRIDGE—III.

In this concluding article a description is given of the President's Lodge, the only surviving example of half-timbered building among the colleges of the University.

THE familiar view of Queens' from the river, which is so largely responsible for the College's unique charm, is almost entirely composed of the contrasting ranges of the President's Lodge. Occupying two sides of the second court—like a long arm bent at the elbow, with its hand, as it were, grasping a corner of the first court—it forms an integral part of the College buildings, yet at the same time appears somehow not to "belong." The unexpected change to half-timber, as from grave to gay, seems suddenly to dispel the solemn atmosphere of collegiate red brick and evoke

in its place a romance world whose suggestions are hard to define. There is something almost fantastically irrelevant about the overhanging gallery on its cloister with the ideas it vaguely sets floating of an old courtyard inn. But the whole fragile composition, with its nooks and corners, its retinue of oriel windows, its almost intentional oddity and quaint inconsequence, is, to modern eyes, the essence of the picturesque. We find it inconceivable that an earlier generation intended to sweep all this away and that Essex's bleak building at the angle by the bridge (Fig. 3) was to have toed the full length of the river line and, indeed, to have supplanted the gallery as well. Even fifty years after Essex had produced his scheme the *Cambridge Guide* still expressed a hope that it might reach fruition, opining that when completed "in the elegant manner" in which it had begun the whole would make "an exceeding grand front."

A building with such an obviously picturesque appeal almost silences curiosity as to how it came into being. Its history, however, is an unusually interesting one, and a glance at the plan sufficiently explains its seemingly perverse irregularity. To summarise it briefly, the President, who began by having no more than two rooms in the north-west corner of the first court, later on acquired two or three more at the north end of the riverside building. In order to link up these two isolated dwellings, a long bridge, in the form of a gallery, was built over the north cloister, and this now comprises the main portion of the house. In consequence of this haphazard development the Lodge presents the curious feature of having none of its rooms on the ground floor, and the large extent of space it occupies has resulted in its possessing no fewer than four different staircases. Each of these belongs to a different century and is placed in a different part of the building, so that between them they epitomise the various stages of its growth.

Although it is not till 1538 that the accounts first definitely refer to "that part of our Master's Lodge which is near the river," it is probable that one or more rooms in the west range had been appropriated to his use some years before



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I.—THE HALF-TIMBERED GALLERY OF THE LODGE.

"C.L."



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2.—THE NORTH SIDE OF THE LODGE, FROM THE PRESIDENT'S GARDEN. "COUNTRY LIFE."



3.—FROM THE RIVER: A PICTURESQUE JUMBLE OF RED BRICK AND HALF TIMBER.

then. At least one of the rooms, possibly that in the northwest corner (Fig. 10), was used as a state guest room and is several times mentioned under the name of the *magna camera* or *camera regiae*. In 1506 it was specially fitted up for a visit of Henry VII, in 1519 for Katherine of Aragon, and in the following year for Cardinal Wolsey, who stayed several days at Queens'. The room had a kitchen of its own and was approached by a staircase turret, which is shown in Loggan's engraving. This was demolished in 1791, when the yellow-brick projection seen in Fig. 3 was built to contain what is now the main staircase "according to the Plan proposed by Mr. Carter."

It is difficult to say exactly when the gallery connecting the two portions of the Lodge was first constructed. It cannot

from the Carmelites that they would not erect any building opposite it which might obstruct the light from its windows. As it turned out, this safeguarding clause proved unnecessary, for in the following year the friary was dissolved.

The gallery would seem to have acquired its present form when John Stokes succeeded William Mey as President in 1560. Under this year there occurs in the accounts a series of entries relating to "the building of the Master's upper chambers." The chief payments are for "studdes" of various lengths, for beams, planks and joists, and bundles of reed—all materials for a half-timbered building. Only the chimney breast is built of brick, the lower portion of which was originally pierced by an arched doorway from the cloister. The construction of the gallery is extremely interesting, for it is



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4.—THE LONG GALLERY.

"COUNTRY LIFE."

have been earlier than 1516, for in that year the accounts mention repairs which were done to the lead roof of the north cloister, showing that it was not then built over. A room called "le galere," however, appears as early as 1510, and this was identified by Willis and Clark with the projecting portion of the lodge (F on the plan), the lower walls of which are of great age. In 1532–33 there are several entries recording work done to the *deambulatorium*, but whether by this is meant a gallery above the cloister or a room in the projecting north wing there is no means of deciding. Whichever it was, it was no doubt the same room about which in 1537 the College obtained an agreement

balanced, so to speak, on the roof of the narrow brick cloister, and has on either side an overhang of nearly two and a half feet. For some reason or other the principal cross-timbers on which the structure rests are not laid at intervals corresponding to those of the brick arches, with the result that on the south side (Fig. 1) the wood consoles which serve as brackets to the cross-beams have to rest on stones clumsily corbelled out from the brick arches. These brackets are charmingly carved and possess little or no structural function. The evidence of the accounts leaves us in doubt as to whether the whole of this timber and plaster building dates from 1560 or whether the



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5.—LOOKING EAST UP THE GALLERY.

"COUNTRY LIFE."

gallery itself represents the earlier *deambulatorium*. In any case the projecting bays and oriels must have been erected then, as well as the north wing (Fig. 2) and the staircase (*b* on the plan) in the angle formed by this wing with the gallery.

What the gallery looked like in the seventeenth century we know from Loggan's engraving of the College made in 1688. The three bay windows on the south side were then crowned

by octagonal turrets, culminating in cupolas with tall finials and weathervanes. This lively flourish to the skyline, which reached an extreme of fantasy in Henry VIII's palace of *None-such*, is found in the majority of Elizabethan and Jacobean houses, and shows how little our early Renaissance builders appreciated the real implications of classical design. Loggan also shows gables above each of the intermediate oriel windows,



6.—THE CENTRE BAY OVERLOOKING THE COURT.



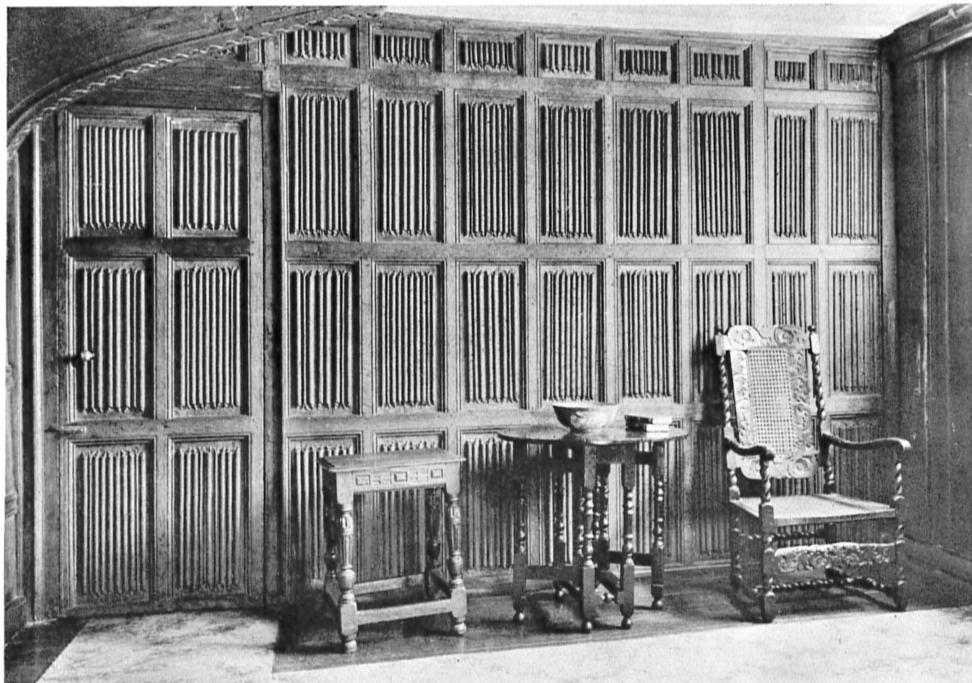
7.—CHIMNEYPIECE IN THE GALLERY.



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8.—THE PRESIDENT'S DINING-ROOM.

"COUNTRY LIFE."



9.—LINENFOLD PANELLING IN A BEDROOM: PROBABLY BROUGHT FROM THE HALL.



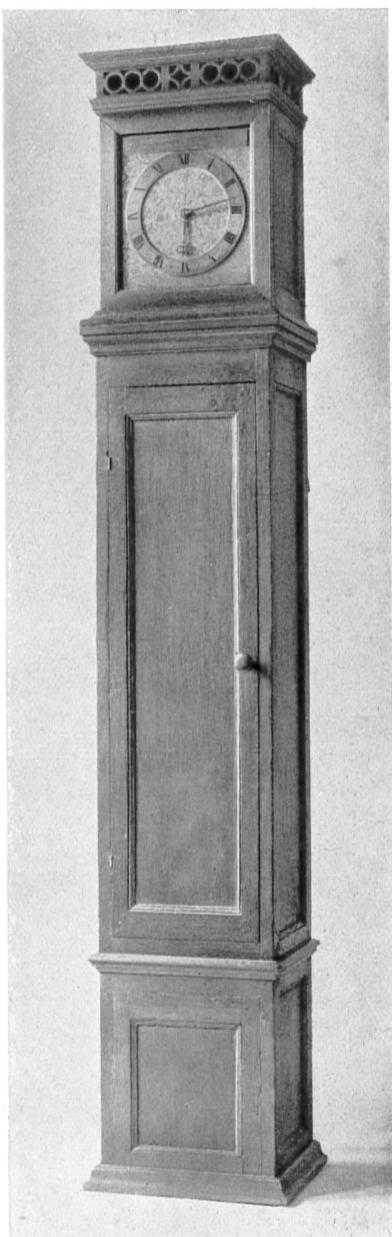
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10.—THE CORNER ROOM BESIDE THE RIVER.

"C.L."

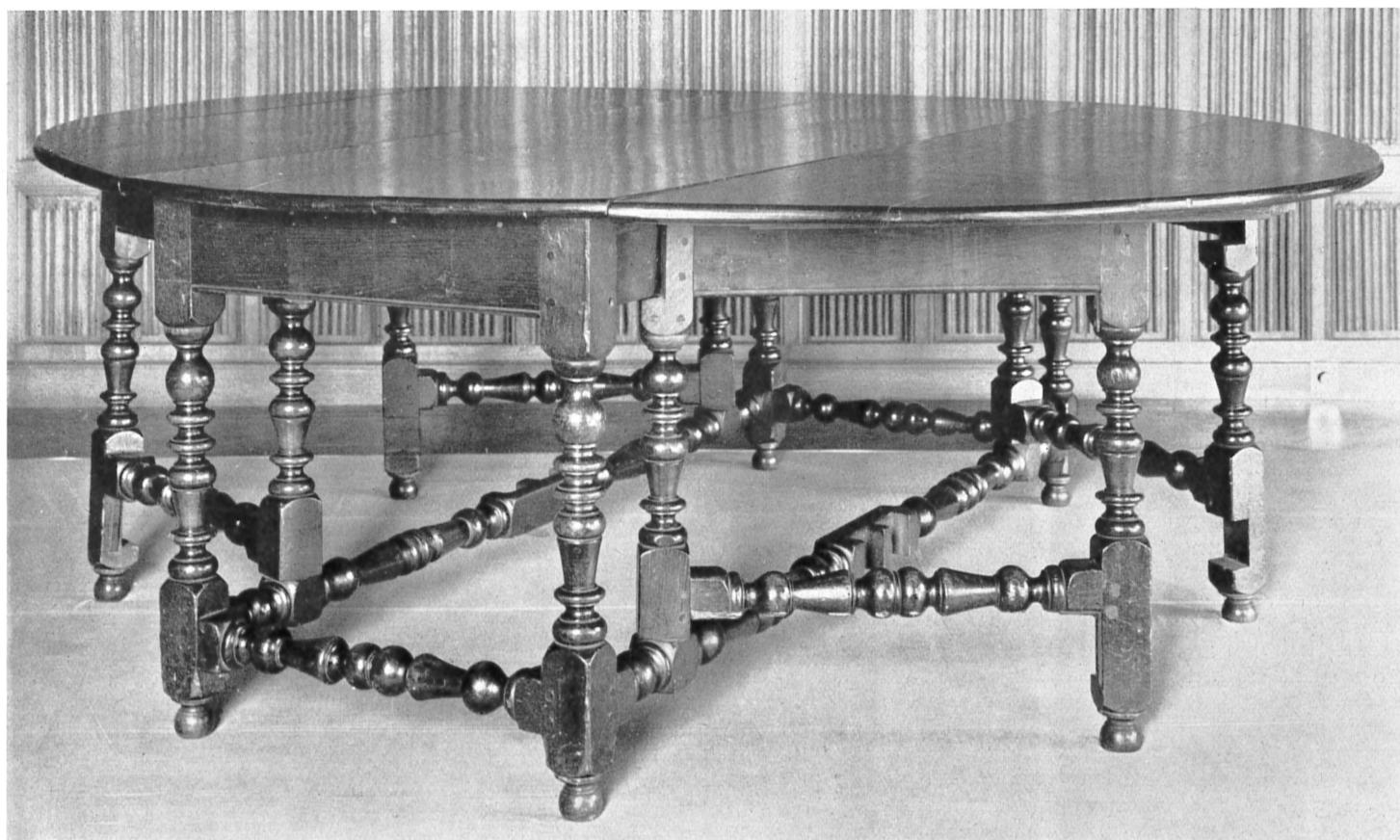
and it is clear that in his day the timbers of the woodwork were already plastered over.

The turrets and finials, at best flimsy structures of timber covered with lead, disappeared some time in the eighteenth century, when a number of sashed windows were introduced. In this mutilated state the exterior of the lodge remained until 1911, when it was restored by the present President, Dr. Fitzpatrick, under the advice of the late Mr. C. G. Hare. The covering of plaster was then removed, exposing the half-timberwork beneath, and all the sashed windows were replaced by leaded

11.—OAK TALL-CASE CLOCK
(1664).

Presented to the College by Edward East, clockmaker to Charles II.

casements like those which still survived. The effect of these alterations has been completely to change the exterior of the building, which now has a lighter and, one might say, gayer appearance. In the opinion of many who remember it, the old cream plastering possessed a beautiful texture and gave the gallery a feeling of weight and strength which was not the less impressive for never having been intended. The whole structure assumed the likeness of some old and massive hull dry-docked on the arches of the cloister, whose narrow slip-way seemed almost too weak to support it. The exposure of the timbers, by emphasising the vertical lines of the building, has



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12.—THE GREAT GATE-LEGGED TABLE IN THE PRESIDENT'S STUDY.

Measures 6ft. 11ins. by 7ft. 8½ins. across.

"COUNTRY LIFE."

correspondingly lightened it. From an archaeological standpoint the change is, without much question, correct, since the closeness of the studs and the neat regularity with which they are set indicate that they were intended to be seen. But to get the original effect entire the projecting bays must be imagined, with their full paraphernalia of turret tops and finials. In his careful restoration Mr. Hare has certainly succeeded in striking a happy mean. The pediments accenting the oriels of the gallery, and the light pillars he introduced to support the central bay show with what tact and discrimination he has treated a building that needed very tender handling.

To turn to the interior, the earliest room is the President's study, in the corner of the old court, above the Combination Room. The walls are lined with the linenfold panelling removed from the hall, illustrations of which were shown last week. Next in order of age are the three first-floor rooms in the range by the river, approached before the addition of the gallery by a staircase from the west cloister (*c* on the plan). The present staircase in this position is a fine example of late seventeenth century woodwork. The centre room of the three was for centuries the College audit room, and is now the dining-room of the Lodge (Fig. 8). The beautiful paneling dates from the presidency of Humphry Tindall (1579–1614), who also wainscoted the gallery and several of the other rooms. Most of this wood-work he seems to have put in at his own expense, for in his will he gives to his successors all the seeling and wainscoting of my chambers and lodging I have which (I take) amounteth to two hundred and fifty pounds or thereabouts more than I have received from the college or any other benefactors towards the same.

The chimneypiece in the dining-room is a finely proportioned composition, with rich

detail, but unusually restrained in treatment for Jacobean work. In the room to the north of the dining-room (Fig. 10) there is also Elizabethan or Jacobean panelling, but of coarser and plainer workmanship.

Crossing the landing of the main staircase and going up two or three steps, we find ourselves at the lower end of the long gallery (Fig. 5). Only two other colleges in Cambridge—St. John's and Emmanuel—have galleries either once or still forming a part of the lodge, but neither of them is as early as this at Queens'. Dating in its present form from 1560, but, as we have seen, possibly incorporating an even older structure, it is a very early example of what became a characteristic feature of every good-sized Elizabethan house.

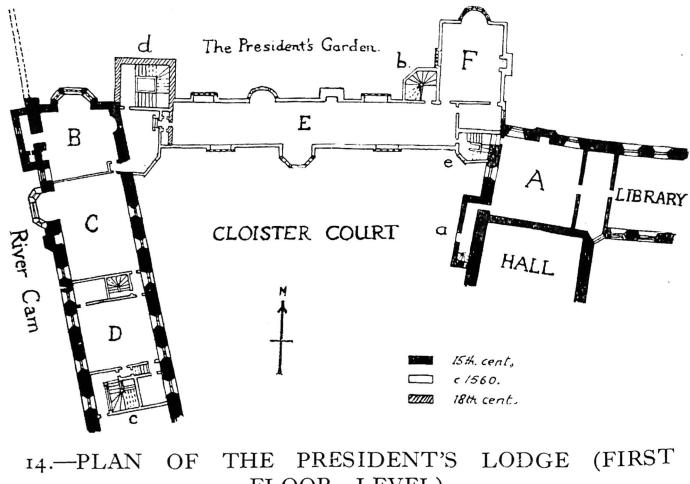
As such it is interesting evidence of the importance of Queens' among the colleges of Cambridge in Tudor times. The windows on either side, it is worth noticing, are so disposed that no one falls opposite another, an arrangement which was advocated by the French architect, de Lorme. In the central, half-octagon bay over-looking the court (Fig. 6) are two fine shields of heraldic glass put in by Humphry Tindall, representing the arms of the College (1589) and his own arms, elaborately quartered (1597). The oak wainscoting is also due to Tindall, and, from a date on the back of a door at the upper end, appears to have been set up in 1604. In design the woodwork is similar to that in the dining-room, but the carving, as can be seen by the overmantel of the fireplace (Fig. 7), is kept comparatively plain and flat. An intriguing problem arises out of the series of N's incised on the capitals of the pilasters, which may have some association with Tindall, but, if so, their significance remains mysterious. Tindall came of a Norfolk family and owed his



13.—WALL MIRROR IN GILT GECKO FRAME. (Circa 1715)

appointment as president to the influence of the Earl of Leicester. As his private chaplain he had officiated at the secret marriage of Leicester to Lady Letitia, the widow of the Earl of Essex, which subsequently caused a great scandal when it was suspected that Essex had been poisoned. Another fact investing him with a certain romance was his claim to possess Royal blood in his veins. Fuller tells a story how "in the reign of Queen Elizabeth he was proffered by a Protestant party in Bohemia to be made King thereof, which he refused, alleadging that he had rather be Queen Elizabeth's subject than a forain Prince." That the tale had at least a foundation of truth is shown by the fact that his half-brother, William Tindall of Hockwold, left in 1591 "my bed called the bed of Bohemia" to his brother, John. Neither this connection, however, nor his subsequent appointment to the Deanery of Ely, which he held jointly with the presidency of Queens', throws any light on the enigmatical N's which appear again on the panelling of the adjoining room in the north wing (F on the plan).

During its long history the Lodge has become a treasure house of old furniture, the heritage of three or four centuries of uninterrupted occupation. There is space, however, only to illustrate two or three pieces here. In the dining-room, beneath the portraits of the two foundresses, hangs a charming gilt gesso mirror of early eighteenth century date (Fig. 13), a fine example



14.—PLAN OF THE PRESIDENT'S LODGE (FIRST FLOOR LEVEL).

A, Study ; B, sitting-room ; C, College audit room, now the dining-room ; D, servants' hall ; E, gallery ; F, Mrs. Fitzpatrick's sitting-room ; a, original staircase to the study (fifteenth century) ; b, Elizabethan stair to the garden ; c, stair from the cloister (seventeenth century) ; d, main staircase (1791) ; e, stair to upper floor of gallery.

of its kind both for fluency of design and delicacy of detail. The "grandfather" clock (Fig. 11) in a tall, slender case of oak, was made by Edward East, the celebrated clockmaker to Charles II. An inscription on the beautifully engraved dial records its presentation by him to "Queenes Colledg Cambridge" in 1664. But perhaps the most remarkable piece of furniture the house now contains is the great gate-legged table in the President's study (Fig. 12), which, after having been exiled for years to an outhouse on the other side of the river, was rescued and restored to a place of dignity by the late Bishop Ryle. There can be few tables of its kind which rival it in size, its measurements across the top being 6ft. 11ins. by 7ft. 8½ins.

The excellent state of preservation of the Lodge to-day is due to the care taken of it during the last half century by Dr. Fitzpatrick and his predecessors. The west end, which was on the point of slipping into the river, has been secured, the outside of the gallery restored, and much has been done to give back to the interior the beauty which had been lost by over-painting of woodwork and the addition of inappropriate furnishing. The new plaster ceiling to the gallery, designed by Mr. Hare, is the most recent of these improvements. Modelled on a simple geometrical pattern of an Elizabethan type, it harmonises admirably with the wood-work of the room and supplies the one thing that was wanting to complete its charm.

ARTHUR OSWALD.