

SIDNEY SUSSEX
COLLEGE CHAPEL



A Brief Account

The first Chapel (1595-1776)

From about the year 1270 the site of the present College was occupied for some two hundred and seventy years by the Cambridge house of the Franciscan friars, whose church lay east and west across what is now Cloister Court. The church was a spacious building which early in the sixteenth century was used by the University for the ceremonies of commencement in arts, including the conferment of degrees. The friary was dissolved in 1538 by Henry VIII who in 1546 granted the site and buildings to his new foundation of Trinity College and during the next few years nearly all of the buildings, including the great church, were demolished to provide materials for the construction of those of Trinity. Little therefore remained of the old home of the Franciscans in 1595 when the executors of the will of the Lady Frances Sidney, Countess of Sussex, acquired the site from Trinity in order to found her College.

With the limited resources at their disposal the executors planned, and built, an open court (the present Hall Court) containing the Hall, the Master's Lodge and two ranges of chambers. Outside the court but adjoining its south-east corner, in the same general position as the present range containing the Old Library and the northern part of the Chapel, stood one surviving old building which, according to the evidence of broken spoons and small bones of animals and fowls discovered when it was demolished in the eighteenth century, may have been the friars' refectory or the hall of the warden's lodging. This dilapidated structure was designated as the College Chapel from the outset, probably because funds were not available for the construction of a new building and some contrivance was necessary to obtain all the constituent parts of a college; the executors of the Foundress may also have had in mind that it was suitably placed to form the east side of a second court if and when it should become possible to enlarge the College, a possibility which was realized within the next forty years.

The building lay north and south instead of being orientated but this was evidently not considered irregular in a Protestant foundation

with a strong leaven of Puritanism and indeed the builder of Sidney, Ralph Symons, who a short time previously had been employed at Emmanuel College on similar work, had been instructed expressly to set the Emmanuel Chapel in a north and south direction. In 1595 it was cleared of rubble and the thatched roof was repaired, and although the place was not consecrated services were held there from Michaelmas 1598 when the College received its first batch of students. About 1600 the walls were built up and buttressed so as to provide two floors, the lower containing the Chapel and ante-Chapel and the upper the College Library. The work of fitting up the interior of the Chapel, which progressed very slowly owing to the scantiness of the College's resources, was completed in 1612 when the floor was paved with stone and part of the walls was wainscotted at the expense of James Montagu, the first Master of the College, who had subsequently become Bishop of Bath and Wells. At about this time also a fine communion service of silver made in 1610-11 was presented by the Earl of Kent, the chief executor of the will of the Foundress.

The exterior of the first Chapel is depicted in David Loggan's print of the College in his *Cantabrigia Illustrata* of 1690, by which date the thatch of the roof had been replaced by tiles. A picture of the interior as it was in the first half of the seventeenth century can be built up from the inventory of the Chapel property taken in 1639 and from other contemporary sources. There was no altar with crucifix and candlesticks situated at the 'east' end, nor altar steps, but a communion table round which the congregation gathered stood elsewhere in the room. A pulpit (movable until 1636) was fixed to the wall and there were three desks, one for the Bible and two "for the use of them, that read common places", but the inventory mentions little other furniture. Two old iron candlesticks hung on the wall and in 1638 thirty-six brass ones were purchased which appear to have done duty subsequently for over a hundred years though in dwindling numbers and in an increasingly dilapidated state; silver candlesticks were not acquired until the early years of the eighteenth century. The general impression must have been one of simplicity, though not of entirely unrelieved austerity. The arms of Queen Elizabeth were displayed in painted glass in the great window at the

'east' end, where also the arms of James Montagu as Bishop of Bath and Wells were carved over the wainscot which he had given. The communion table was handsomely provided with silver plate and with two damask cloths and three damask napkins bearing the name of the College. For its covering, besides an 'old carpet' purchased in 1605 for 8s 4d. there were another of green French cloth three yards long and a third of velvet fringed with gold in the centre of which were the College arms and the initials of the donor, Robert Hudson of London, who also gave for the pulpit a velvet hanging and a cushion.

Uneasy Times

The Puritan features of the management of the Chapel in the first half of the seventeenth century were criticized in a report made to Laud as Archbishop of Canterbury in September 1636 in which among references to various disorders in the University it is noted that at five Colleges, including Sidney, the communion table has not been placed altar-wise "notwithstanding the King's pleasure declared for all Colleges when himself ordered it to be sett up at King's", and that at Sidney: "They have no consecrated Chappell: they read the lessons after an order of their owne and not as they are appointed in the Kalendar". In his turn, when presenting to Charles I his account of his Province for the year ended at Christmas 1639, Laud drew attention to the fact that the Chapels of Emmanuel, Sidney and Corpus Christi had not been consecrated, which he included among "divers Particulars of moment and very fit for redress". He continued: "And herein, if your Majesty so please, I think it may be fit to consider well of the ill example if three College Chappels shall be used without any Consecration." The King noted on this part of the account "It must not be" but within the year Laud was impeached and imprisoned and any intention which there may have been of imposing the High Church discipline on the Colleges was not fulfilled. The worthy Dr. Thomas Fuller, who joined Sidney in 1629, put the point that "the continued series of Divine duties (Praying, Preaching, administring the Sacrament) publickly practised for more than thirty years, without the least let or controul

of those in Authority, in a Place set apart to that purpose doth sufficiently consecrate the same." This was a position which was maintained, consciously or unconsciously, for many years to come since the first Chapel remained without formal consecration throughout its existence.

It was not long before the life of Cambridge was disturbed from another quarter and during the occupation of the town by the forces of the Parliament the Chapel became the scene of two incidents of the civil and religious strife of the times. The first of these took place on 13 September, 1643, the date fixed for the election of a new Master when the Fellows were to choose between two candidates, a supporter of the Parliament who had been a student with Cromwell at Sidney, and a Royalist for whom the narrow majority of one vote seemed likely. Early on that morning the Fellows were assembled in the Chapel for the service preceding the election when a party of the Parliament's soldiers sent by the Committee set up to "reform" the University by the Earl of Manchester (himself educated at Sidney) broke in, took one of the Royalist supporters from the communion table and threw him into prison. A number of Fellows withdrew after this violent intrusion and refused to return, with the result that the Parliamentary sympathizer was elected by those who remained. On 30 December of the same year the Chapel was inspected by William Dowsing, the Puritan iconoclast who was executing the Parliament's order for the removal or defacing of "superstitious" objects in churches and chapels. He destroyed much carving and stained glass elsewhere in Cambridge but at Sidney he found no figures of saints and cherubims or sacred pictures and so noted "We saw nothing there to be amended".

The next turn of fortune in the history of the Chapel in the seventeenth century came in 1687 when James II imposed on the College against its will a Roman Catholic Master, James Basset, who installed his private chapel in the Master's Lodge. Basset asked the Fellows to omit the service held annually on 5 November to commemorate the deliverance of King and Parliament from the Gunpowder Plot and, when they refused to comply, locked up the Chapel to prevent the service. When the anniversary of the

Gunpowder Plot came round again in 1688 William of Orange was landing at Brixham and less than a month thereafter the pressure of events induced James II to authorize the College to elect its own Master and Basset fled in haste, leaving most of his possessions behind. After this the history of the Chapel is happily peaceful but in the eighteenth century attention had to be given to the fabric.

The Second Chapel (1776-1911)

Already in 1671 some of the College plate had been sold to pay for the tiling of the roof and other repairs thereabouts and a hundred years later it was clear that the ancient structure, which had become ruinous and dangerous, could be preserved no longer. Accordingly it was demolished in August 1776 to be replaced by a new building designed by James Essex of Cambridge and completed in 1782. This latter was in the same general position as its predecessor but not quite on the same foundations, being brought slightly more into line with the axis of the Hall and Master's Lodge and being also lengthened a little so as to overlap the end of the south range of Chapel Court which had been built in the seventeenth century. The southern portion was occupied by the Chapel and ante-Chapel, the northern by offices of the Master's Lodge on the ground floor with the College Library above them, an arrangement preserving the association of Library and Chapel which was to be maintained until the Library was transferred to Garden Court in 1970. Essex's ante-Chapel and Chapel were together somewhat smaller than their counterparts in the original building partly because they were not quite so wide and partly because of the space given to the Library and to the extension of the Master's Lodge.

The building was described as being "in a plain and decent, but not costly Manner, or much ornamented"; a drawing by Wyattville of the west front is reproduced in the *Inventory of the historical monuments in the City of Cambridge* of the Royal Commission on Historical Monuments. The design, the third which Essex was asked to provide in the course of 1775, was influenced by the views of the reigning Master (William Elliston) and also by the scantiness of the College's resources which made it necessary to suspend Fellowships

in order to pay for the work and, as in the case of the first Chapel, delayed the completion. The exterior was in the sober taste of the time, of white brick, with a pediment over the centre of the west front and regularly spaced sash windows. The Chapel appears to have resembled that of Trinity Hall in its dimensions and also in its character, although the interior was plainer than that at Trinity Hall. The floor was flagged with stone and the stalls and the panelling on the lower part of the walls were of painted deal instead of the oak which had been intended but proved too expensive. There was however some light and elegant moulding on the flat ceiling and on the plaster of the walls above the panelling. On the 'east' wall behind the altar table was a panel flanked by two pillars supporting a pediment, a dignified composition designed to take a picture which was duly acquired in the year following the completion of the building and is the present altarpiece. At the 'west' end was a gallery for the Master's family who entered it from the Lodge through the Library. New furnishings must have been required since according to the first inventory (of 1807) taken after the building came into use: "Many articles contained in former inventories which belonged to the old Chapel and Library are wanting now: and others entirely in decay are omitted in the acct. by consent of the College."

In 1833 some repairs were carried out and Essex's east and west fronts were remodelled by the fashionable architect Sir Jeffry Wyattville, perhaps best known for his transformation of Windsor Castle, who had recently completed his rehandling of the other parts of the College. He gave to the building a pseudo-Gothic character by adding to the west front a bell-turret, an embattled parapet wall, a pinnacled porch and diagonal buttresses and by altering the shape of the windows within the original openings. The brick of the central bay of the west front was hidden by stone and that of the remainder of the front was covered with stucco corresponding to that with which Wyattville had faced the rest of the College. The upper part of the east front received simpler treatment in the same style. The work on the Chapel was carried out at the expense of the Master, the celebrated Dr. Chafy, under whom Wyattville's son had entered the College in 1821.

Construction of the third Chapel (1911-23)

Towards the end of the nineteenth century it was felt that a larger Chapel was needed and a site in the Fellows' Garden at right angles to the Jesus Lane end of the range of buildings in Cloister Court was considered. Designs were prepared by J. L. Pearson, the architect of Truro Cathedral and of Cloister Court, but sufficient funds were not forthcoming for the large project envisaged and it was decided subsequently to enlarge and transform the existing Chapel to the designs of T. H. Lyon of Corpus Christi College, Director of Design in the University's School of Architecture. The shell of Essex's building was to be preserved but the length was to be more than doubled to 90 feet by the addition of an extension towards the south, with a memorial chapel adjoining the sanctuary. The project was financed by donations from past and present members and from College funds. Building commenced in 1911 and the structural work was finished in the following year but the preparation and installation of the internal fittings were held up by the war of 1914-18. In 1919 it was decided to complete the Chapel as a memorial to the men who had fallen in the war and to inscribe the roll of their names in the ante-Chapel. The work was eventually completed in the summer of 1923 and the building was dedicated by the Archbishop of York on 21 October of that year. The builders were Coulson and Son of Cambridge. The statue of St. Francis and the other carved figures were executed by N. Hitch and the panelling and other oakwork by Herbert Read of Exeter. The floor was the work of Jenkins of Torquay, who gave the altar step of choice marble in The Lady Chapel. The wooden altar candlesticks were made by Johnson and Bailey of Cambridge.

The west front in Chapel Court remains mainly the work of Wyatville but the last upper window to the south was altered by Lyon and to the north the last but one on the ground floor has been replaced by the passage now leading to South Court. The stucco with which he had faced much of this front was replaced by stone between 1954 and 1957. In the course of this work the clock was installed according to Wyatville's intention which had remained unfulfilled, the cost being defrayed from a part of the bequest of

Alan Robson, a former Fellow. Over the window above the porch are the shield of arms and crest of Dr. Chafy. The bell in the turret, given by Professor W. G. Fearnside, replaced in 1930 one cast in 1739 by Joseph Eayre of St. Neots, a precursor of the firm of John Taylor & Co. of Loughborough which cast the new one. The old bell appears to have been that which was removed to Essex's Chapel from the lantern over the Hall, where the College bell had hung from the earliest times. Except for three windows altered by Lyon the upper part of the east front in South Court is again the work of Wyattville, with a coroneted lozenge of arms of the Foundress on the central bay; on the ground floor the original wall of Essex's building remained unaltered, hidden by outbuildings, until 1973.

The ante-Chapel

The ante-Chapel contains the College's memorials to its dead of the two World Wars and the memorial tablets of three Masters, Francis Sawyer Parris, William Elliston (who was in office when Essex's Chapel was built) and William Chafy (responsible as we have seen for Wyattville's alterations) and his wife, and that of an undergraduate, Robert Field. A fourth Master, Robert Phelps, is commemorated by the slab in the floor in front of the war memorial of 1939-45. The panels in the windows are formed of pieces of medieval stained glass from the windows of the great church of the Franciscans which were broken up during the destruction of the friary buildings. The lead tracery was salvaged by the demolition workers but the glass was discarded and lay buried in Cloister Court for some four hundred years until substantial quantities of it were discovered by Dr. P. Salway in 1958 during excavations which he carried out to ascertain the site of the church. The discovery was of considerable interest since there is said to be no other indisputably Franciscan glass in England.

Beside the door leading from the ante-Chapel to the Chapel is a tablet recording the burial nearby on 25 March 1960 of the reputed head of Sidney's most celebrated member, Oliver Cromwell, Lord Protector of the Commonwealth of England, Scotland and Ireland, and a Fellow-Commoner of the College in 1616-17. Since Cromwell

had died as head of state, his body had been embalmed and buried in Westminster Abbey but after the restoration of the monarchy it was disinterred and on 30 January 1661, the twelfth anniversary of the execution of Charles I, it was hanged on the gallows at Tyburn together with those of two other regicides, Bradshaw and Ireton. At sunset the bodies were taken down, the heads were struck off, and the trunks were thrown into a pit beneath the gallows. The three heads were displayed on poles above Westminster Hall, where they remained for nearly twenty-two years. That of Cromwell is said then to have fallen during a gale, to have been found and to have been smuggled away. At some time between 1766 and 1775 an embalmed head reputed to have been that of Cromwell (and there are many good reasons for accepting it as such) is known to have been in the hands of Samuel Russell, an actor. Russell sold it to James Cox, a London jeweller, from whom it was bought by a syndicate of three men for the purpose of putting it on public exhibition. In 1813 it was sold again to Josiah Wilkinson, in whose family it remained until 1960 when Dr. N. H. S. Wilkinson, thinking that a human head should have a permanent resting-place, offered it to the College which after enquiring into its history gave it decent burial.

Interior of the Chapel

Essex's Chapel, which had occupied the 'west' part of the present interior from the entrance to the steps between the Chaplain's stall and the Reader's stall, had been a comparatively small room with a flat ceiling. Lyon increased its height by barrel-vaulting the ceiling while preserving the original height of the roof. His extension is rather broader than the old part and is also taller, with a considerably higher ceiling, making it possible to construct a spacious and dignified sanctuary and to elevate the marble and bronze altar so as to make it the dominant, centralizing feature. The interior of the Chapel, termed by Nikolaus Pevsner a remarkably fine piece of ecclesiastical architecture in a free neo-Wren style, was described as follows in the *Architectural Review* in March 1924. "The beauty of this building is quiet, yet absorbing; it is solemn, yet it represents the joyous freedom of the Renaissance with cherubs and clusters of

carving alive and dancing, all held in check by the vertical lines of the piers. Nor does the oak carving in its detail lack dignity; each separate part of it the architect has designed with exacting care, in strict relationship with its surroundings." The floor is paved with marbles of different colours and the walls are panelled in oak to the cornice, which is also of oak. The variety of the lively and imaginative carving repays close examination, which can be made conveniently of the arches on each side of the sanctuary and of the urns surmounting the stalls.

The symbolism of the woodwork of the sanctuary has been explained by the Reverend B. T. D. Smith in his account of the new Chapel in two numbers of the *Pheon* (the College magazine) in 1923. Above the picture behind the altar stands the pelican in her piety and below are the instruments of the Passion: the circular panels over the arches leading to the Lady Chapel are symbolical of the Sacrament of the Altar—the gift of manna to the Israelites in the wilderness and the feeding of the multitude, the striking of the rock by Moses in Horeb and the piercing of Christ's side. The arch over the entrance to the Lady Chapel portrays at one end the serpent coiled round the tree of the knowledge of good and evil and at the other the serpent slain. The figures on the bosses immediately beneath the cornice represent on the 'north' side the four Evangelists and the Angel of the Gospel and on the 'south' side the five writers of the Epistles of the New Testament. The windows of the sanctuary are in honour of the Passion and the Blessed Sacrament. The curved plaster ribs of the ceiling, the modelling of which is difficult to distinguish owing to the flatness of the painting, portray subjects from the *Benedicite*—the fowls of the air, fishes representing all creatures that move in the waters, the stars of heaven, the children of men, and the beasts and cattle of the field, all entwined in a riband inscribed *Laus Deo*. The Resurrection is symbolized by the peacocks on the spandrel at the junction of the old and the new parts of the building. The wooden figure of St. Francis of Assisi which stands in the sanctuary was given by three Fellows in memory of J. W. Reynolds, the first History Fellow elected by the College, who was

killed in the war of 1914–18. It is a reminder also of the friary which was the predecessor of the College.

The altarpiece depicting the Holy Family resting on their flight into Egypt, by Giovanni Battista Pittoni (1687–1767), the Venetian painter of religious and historical subjects, was acquired in 1783 to fill the panel on the wall behind the altar table in Essex's then new Chapel, for which the College had been seeking a painting suitable not only in subject but also in size. It was obtained through John Strange, the British Resident in Venice, by Thomas Martyn, Professor of Botany and a former Fellow whose interest in art is illustrated by his books *The English Connoisseur* and *The Gentleman's Guide on his Tour through Italy*. In a letter of 24 July 1783 preserved in the College archives Strange wrote to Martyn regarding his purchase "...I trust it will do us credit; being one of Pittoni's very best Pictures, to your size exactly: and in excellent condition; and also a very agreeable Picture, of the Presepio; with the Madonna and Child, St. Joseph and angels etc.... Certainly I should prefer it to any living artist and the Price is really a trifle; besides the luck of the size". The cost was twenty guineas, including expenses, a sum which might have displeased Pittoni if he had been alive at the time since in his heyday he had been mentioned as asking high prices for his work. W. G. Constable, sometime Curator of the Wallace Collection, wrote of the picture in a letter to the Master: "It is, as you say, in the grand manner derived from the masters of the 17th century.... But on to that 17th century manner is grafted something of the 18th century grace and elegance—notably in the colour, and the vivacious sharp drawing of the drapery. In other words, Pittoni is one of the first figures of the Rococo." The theme of Pittoni as a precursor of the Rococo style who may well have influenced Tiepolo is dealt with further in a later article "The Italian Rococo in Cambridge" by Constable and C. H. S. John in the *Burlington Magazine* of January 1923, in which the picture is illustrated. The picture was loaned to the exhibition of Italian painting of the seventeenth and eighteenth centuries held at the Pitti Palace in Florence in 1922 and to the 1960 winter exhibition "Italian Art and Britain" of the Royal Academy of Arts in London.

The Chapel contains numerous memorials of former Masters and Fellows. The Lady Chapel commemorates J. W. Hicks, Bishop of Bloemfontein, the arms of whose see are carved on the pillars at the entrance. The right-hand window representing the Annunciation was given by the Confraternity of the Holy Trinity (S.T.C.) of which Hicks was Almoner for some years and that on the left is in memory of G. M. Edwards, a former Tutor, author of a history of the College and a generous donor to the Chapel. The slab in the floor commemorates Charles Smith (Master 1890-1916). The Master's stall to the right of the entrance to the main Chapel was given by Charles Smith's family and other recent Masters, G. A. Weekes (1918-45), T. Knox-Shaw (1945-57) and David Thomson (1957-70) are remembered in inscriptions carved in the panelling adjacent to this and to the Vice-Master's stall on the opposite side. The gallery over the entrance with its coloured image of St. George commemorates R. Machray, the first Archbishop of Rupertsland, first Primate of all Canada and first Chancellor of the University of Manitoba: the arms are those of Rupertsland impaling Machray. The scope of his work may be judged from the fact that the diocese to which he first went out from England was later divided into nine; in the words of his obituary notice, it has been the lot of few men to leave nine bishoprics where they found one. A statesman as well as an eminent churchman and a pioneer in education, he corresponded with the Colonial Secretary about the affairs of his province during the Red River Rebellion in 1869, through another Fellow, in a cipher based on the Latin words of the College's Grace before meat.

In 1911 the Reverend W. T. Kingsley, cousin of Charles Kingsley and a man of many parts who had previously been Tutor, offered to the College an organ largely built and carved by him which had originally been intended for his church at South Kilvington but which he hoped would one day stand in a new College Chapel. After some hesitation this offer was declined and the College purchased instead from Sir Arthur Hill, for a nominal sum, an organ built by his father for which Sir Arthur wished to find a home when he had to move to take up his official residence as Director of Kew Gardens. This instrument was installed in 1922 in the space, now curtained off,

behind the figure of St. George but in 1955 it was removed to the gallery over the Lady Chapel which had previously been considered for use as an upper chapel or a visitors' gallery. In 1963 it was replaced by the present two-manual organ in the 'classical' manner built to the College's specification by Messrs. Harrison and Harrison of Durham, which is frequently used for recitals.

Windows

In the windows of the body of the Chapel are the shields of arms of individuals and families who by benefactions or services gave notable support to the College in the first forty years of its existence. Those were difficult years since the expense of building and endowing had considerably exceeded the sum left by the Foundress for the purpose, and timely assistance was much to be appreciated. Services are held annually to commemorate these and other benefactors by whose liberality the development of the College has been furthered and for whom praise is rendered in the inscription on the panelling by the sanctuary steps.

Commencing from the 'east' end (from the sanctuary steps), the various windows commemorate the following:

On the 'north' side

James Montagu, a great-nephew of the Foundress, the first Master of the College and subsequently Bishop of Bath and Wells and then of Winchester. The family coat is impaled with the sword and keys of the see of Winchester. He contributed to the fitting up of the original Chapel and bequeathed money and his books to the College.

Sir Francis Clerke of Houghton Conquest in Bedfordshire. His splendid benefaction of 1627 provided for the building of the "fair and firm range of 20 chambers" which completed Chapel Court, and for founding Fellowships and Scholarships as well as for augmenting the Scholarships of the first foundation.

Peter Blundell, clothier of Tiverton, founder of Blundell's School and of Fellowships and Scholarships at Sidney. The estate which was purchased from his bequest was later to prove of great value to the College.

Harington. John, first Lord Harington, was nephew to the Foundress and one of the two executors entrusted by her with the fulfilment of her intention to found the College. He gave the stone for paving the original Chapel and his other benefactions in money and in land were so generous that he is recorded as "having laid out as much and more than was bequeathed by the Foundress for erecting and endowing the college." His wife and his daughter Lucy, Countess of Bedford, were benefactors to the Library. His son John, second Lord Harington, became a student at the College and was the donor of a magnificent piece of plate.

Henry Grey, Earl of Kent, named by the Foundress as the chief executor of her will for "his great honor, wisdom, zeale in religion and vertue," In addition to his labours in establishing the College and, with Harington, framing its first statutes, he gave to the Chapel its first communion service and to the College another splendid piece of plate.

On the 'south' side

Montagu. Elizabeth, sister to the first Lord Harington and a niece of the Foundress, married Sir Edward Montagu of Boughton and ten of their descendants become members of Sidney. One (mentioned above) was the first Master and his brother Edward bequeathed land for the support of three Scholars.

Sir John Hart, Alderman of London. He bequeathed money for the Library and to contribute to the support of the Master, a Greek Lecturer, two Fellows and two poor Scholars.

Sir John Brereton, King's Serjeant in Ireland, left half of his estate for such uses as the Regius and Lady Margaret Professors of Divinity should think most expedient for the good of the College. He had been one of the first batch of Scholars to be admitted to Sidney and his name appears on the first page of the register of admissions.

Chapel Plate

The Chapel possesses some interesting plate. The silver-gilt communion service presented by the Earl of Kent consists of two chalices and paten

covers, a pair of flagons and an alms-dish, all made in 1610-11. These are among the earliest of their kind in the Cambridge Colleges, where no specimens of purely ecclesiastical plate earlier than the reign of James I appear to have survived, and the large and fine alms-dish is the oldest to be found there. A pair of patens of about 1614 was given by Evers Armine, a Fellow-Commoner in that year and brother of Sir William Armine who had preceded him at Sidney and later became a strong Parliamentarian and a member of Cromwell's Council of State. Many years later the College purchased a fine pair of tall Georgian altar candlesticks dated 1780-81, presumably for Essex's Chapel. All the foregoing are illustrated in E. Alfred Jones: *The Old Plate of the Cambridge Colleges*. One piece of the old plate has been lost to the Chapel since 1746, a flagon given by Ferdinand Stanhope, fourth son of the first Earl of Chesterfield, who became a member of the College in 1636 and was killed at Bridgford in 1643 as a colonel of horse in the King's army.

In the present century a ciborium was presented to the new Chapel in 1922 by a former student, the Reverend D. I. James. Two years later the altar plate of the Lady Chapel was given by Viscount Halifax, the Hon. Edward Wood and Mr. H. W. Wood, acting as the Rowe Trustees, in memory of Mr. R. R. Rowe, a Cambridge architect who between 1866 and 1879 designed the Corn Exchange and St. Matthew's Church, Geldart Street, in the town and restored various churches in the county. The gift consists of a chalice and paten, crucifix and candlesticks executed in 1924 by Omar Ramsden who at that time was doing similar work for the shrine of King Edward the Confessor in Westminster Abbey. In 1954 the College commissioned from Philip Popham another chalice and paten which were purchased from the Chapel Fund instituted in memory of the former Master, Canon G. A. Weekes; photographs of these examples of the modern silversmith's art have been included in a film on the historical development of English silver. Mr. Popham made also, in 1960, a ciborium presented by the Right Reverend R. A. Reeves in memory of his son.

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T.S.W.



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