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Edited by J. J. Smith
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The Cambridge Portfolio

VOLUME 1

EDITED BY J.J. SMITH



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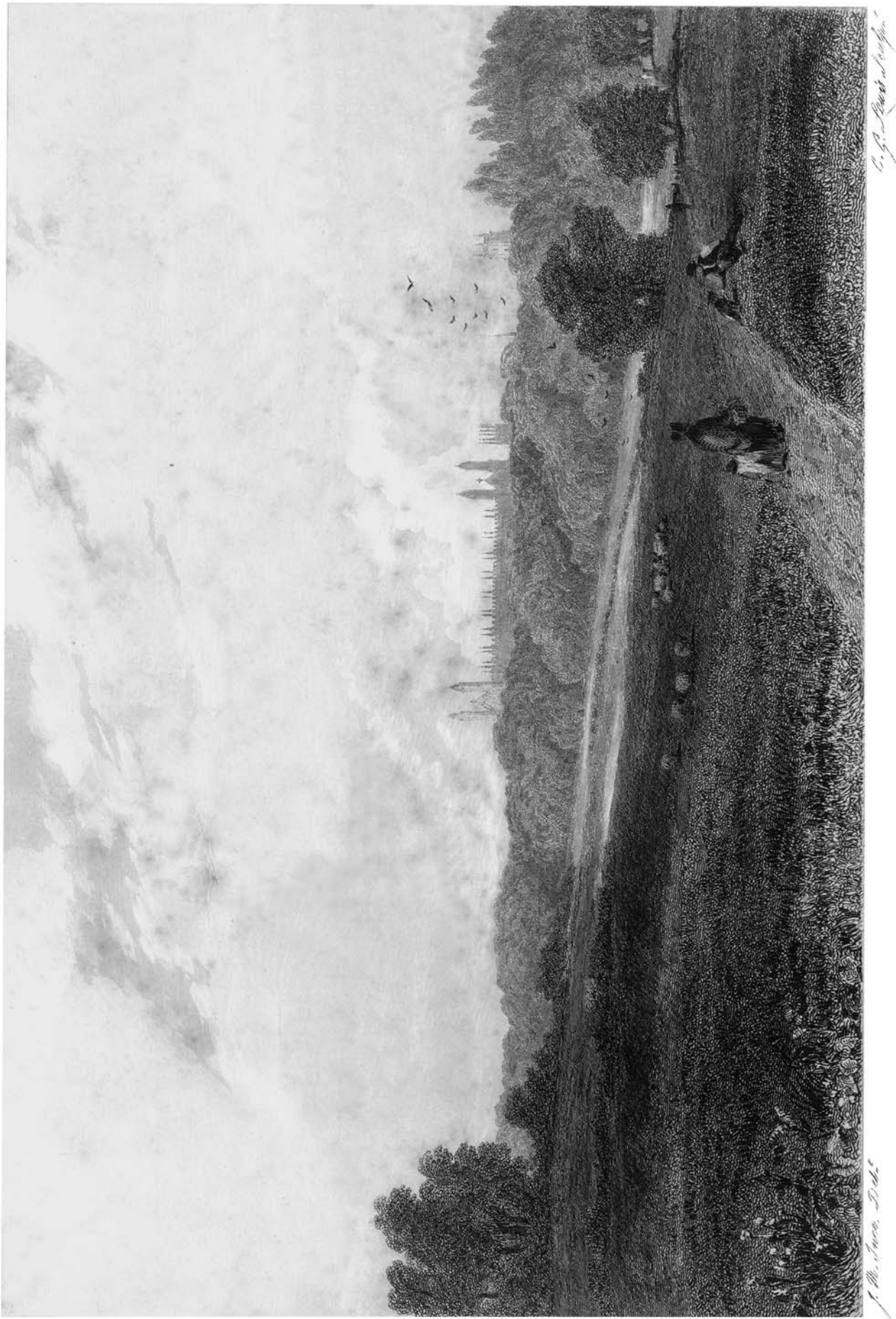
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Cambridge, from the Grantchester fields

Published by J. W. Smith, 1842, Cambridge

A detailed black and white engraving of a ceremonial vestment, likely a surplice or cope, featuring a square collar, a central panel with a star emblem, and multiple ornate staves or rods crossed over it, topped with various symbols including a cross and a sword. A small, ornate vessel sits on the ground in front.

M.DCCC.XL.

DIRECTIONS FOR PLACING THE PLATES.

VOLUME I.

	TO FACE PAGE
Cambridge, from Grantchester field. <i>Frontispiece.</i>	
The first Mile-stone	9
Corpus Christi College.....	14
The Round Church, in Bridge Street.....	15
St. John's College—New Building	16
St. John's College Gate.....	17
St. John's College Cloister Gate.....	17
King's College Chapel, from the Walks.....	18
The Walks	19
Edmund Spenser	48
Autographs	56
The Chapel, Caius College	61
Queens' Lane	71
Bacon.....	79
Ground Plan of the intended Botanical Garden.....	83
Ground Plan of the Botanical Garden	84
Joa ^s . Ray	132
Chesterton.....	133
The Boat Race	138
The Neville Court	141
Johannes Caius	172
Exterior of the Chapel, Clare Hall.....	192
The Chapel, Clare Hall	192
Milton's Mulberry Tree	207
Robert Cotton	216
E. Coke	217
View from Trinity College Bridge	250
The Cam	255
Ancient Brick	264
Queens' Lane	275
View from the Bridge, King's College.....	289
Antique Drinking Horn.....	296
Tip of the Drinking Horn	297
Archbishop Parker's Cup	298
From the Fellows' Garden, Caius College	302
The Gate of Honour, Caius College	309
Senate House Passage	310
	a—2

DESCRIPTION OF THE WOODCUTS.

PAGE	
46	Gate of Old King's Court. B. J. A.
79	The Gas Works' Chimney, Barnwell. B. J. A.
88	The Tower of St. John's Gate-house. B. J. A.
99	From a 'MS. 4. Evangelia' in Pembroke College Library. B. J. A.
114	Direction-post. B. J. A.
131	A portion of the Cloister, Trinity Hall. B. J. A.
132	From the MS. mentioned at 99. B. J. A.
133	See 79.
139	Flag-post at the Boat-houses. B. J. A.
141	On the Madingley-road. B. J. A.
142	The Emmanuel College Lion. See Dyer's Hist. Vol. i. p. 374. B. J. A.
156	See 141.
171	Seal of Gilbert de Clare. E. H.
173	Windmill on the Trumpington-road. B. J. A.
176	From the Parish Register, St. Benet Church. B. J. A.
184	1 See 99.
...	2 Passage Doorway in the Fitzwilliam Museum, unfinished. B. J. A.
185	See 99.
187	1 After Sculpture in the spandril of the door opening into the Law Schools. H. D.
...	2 See 131.
193	See 46.
194	A Window in the Tower of St. Benet Church. B. J. A.
199	View near Ditton. B. J. A.
200	See 99.
201	A portion of the Porter's Lodge, Caius College. B. J. A.
202	From a MS. in Caius College Library. B. J. A.
203	See 187. 1.
204	1 From a MS. in the Public Library. H. D.
...	2 A portion of the Cross on the Chapel, Caius College. H. D.
...	3 Arch in the Chancel, St. Michael's Church. B. J. A.
205	After Sculpture in the Doorway of the Law Schools. H. D.
207	See 142.
212	Figure in the spandril of the Gate of Virtue, Caius College. H. D.
231	The Cross upon a Tombstone. H. D.
237	From the Parish Register in St. Benet Church. H. D.
249	'Caduceus bonæ gubernationis.' See p. 62. R. S. S.
253	Entrance-gate to the Observatory. B. J. A.
263	The rudder of one of the St. John's College Boats. B. J. A.

DESCRIPTION OF THE WOODCUTS.

PAGE	
264	From a MS. in Caius College Library. B. J. A.
271	See 212.
275	See 204.
289	See 141.
296	See 173.
317	From a MS. of the Gospels in Caius College Library. B. J. A.
319	From a MS. in Caius College Library. B. J. A.
320	See 264.
341	Arms of Caius College.
350	After a Roman Urn. B. J. A.
366	Arms of Sidney College.
401	See 204. 3.
402	See 202.
416	View in Christ's College Garden. H. J. S.
425	From a MS. in Caius College Library. B. J. A.
426	See 199.
429	In King's College. B. J. A.
446	From a MS. in Caius College Library. B. J. A.
450	In St. John's College Walks. B. J. A.
453	The West Doorway of St. Sepulchre's Church. B. J. A.
456	A fixed target. B. J. A.
457	See 141.
479	A Window in the belfry, St. Benet Church. H. D.
480	See 264.
488	From a MS. in Caius College Library. B. J. A.
500	See 253.
509	Corbels, from old Houses. J. M. Ince.
510	Parget ornament. H. D.
...	Whittlesford Manor House. H. D.
512	House at Eastling. H. D.
520	From a MS. 4 Gospels, Caius College. B. J. A.
524	1 From a MS., Caius College. B. J. A.
...	2 From a MS., Caius College. B. J. A.
525	Arms on the Mile-stone. B. J. A.

LIST OF SIGNATURES.

A. a. a.	The Editor, 14, 37, 163, 175, 193, 246, 265, 300, 310, 340, 437, 492, 507.
A. B. H.	Alexander Beresford Hope, Trinity College, 479.
A. P.	John Arthur Power, M.A. Fellow of Clare Hall, 193.
A. F. M.	Alexander Frederick Merivale, M.A. Fellow of Trinity College, 141.
a. H. u.	Joseph Alfred Hardcastle, B.A. Trinity College, 295.
B. C.	Benedict L. Chapman, M.A. Fellow of Jesus College, 358.
B. J. A.	Benjamin John Armstrong, B.A. Caius College.
C.	Francis M. Cunningham, B.A. Trinity College, 317.
C. C. B.	Charles Cardale Babington, M.A. St. John's College, 126.
C. J. J.	Charles James Johnstone, B.M. Fellow of Caius College, 67.
C. M.	Charles Merivale, M.A. Fellow of St. John's College, 140.
D. T. A.	David T. Ansted, M.A. Jesus College, 270, 335.
F.	William Forsyth, M.A. Fellow of Trinity College, 20.
φ.	James Hildyard, M.A. Fellow of Christ's College, 11, 147, 416, 507.
F.	George Venables, M.A. Fellow of Jesus College, 182.
G.	A. Gordon, M.A. Trinity College, 425.
G. I. P. S.	G. I. Philip Smith, M.A. St. John's College, 236, 397.
H. D.	528.
H. G.	Henry Drury, M.A. Caius College, 33, 456.
I. P.	236, 248, 349, 524, 528.
I. P. C.	Isaac Preston Cory, M.A. Fellow of Caius College, 409.
H. H. S.	Henry Hutchinson Swinny, M.A. Fellow of Magdalene College, 425.
J. S. H.	John Saul Howson, M.A. Trinity College, 253, 467.
J. H.	J. S. Henslow, M.A. Professor of Botany, 87.
κ.	Bentham Dumont Koe, B.A. Caius College, 37, 437.
L. J.	Leonard Jenyns, M.A. St. John's College, 129, 131, 132.
J. S. M.	J. S. Money, Emmanuel College, 517.
P.	Charles Gipps Prowett, B.A. Caius College, 39, 187, 488, 492.
R. H.	Rev. R. W. Huntly, Rector of Boxwell, Gloucestershire, 172, 500.
S.	Charles Lesingham Smith, M.A. Fellow of Christ's College, 20, 79, 88, 147, 210, 342.
Ss.	Thomas F. Stooks, B.A. Trinity College, 348.
H. J. S.	H. J. Stokes, St. John's College.
T. A. W.	Thomas A. Walmisley, Muc. Bac., Professor of Music, 195.
V.	George Venables, M.A. Fellow of Jesus College, 263.
W.	Thomas Whytehead, M.A. Fellow of St. John's College, 76.
W.	Thomas Wright, M.A. Trinity College, 117.
W. F. D.	William Frederick Douglas, B.A. Christ's College.
W. G. H.	William Gilson Humphry, M.A. Fellow of Trinity College, 112.
W. S.	William Selwyn, M.A. late Fellow of St. John's College, 98.
W. T. F.	W. T. Fitzgerald, Esq. Author of a poem entitled 'Waterloo', 148.

ERRATA.

Page	line	
13	8	Lappage <i>for</i> Lappidge.
19	13	philospher <i>for</i> philosopher.
56	10	thirty <i>for</i> twenty.
73	11	Legantine <i>for</i> legatine.
102	3	1571 A <i>for</i> 1571, a.
103	8	with other <i>for</i> other.
106	29	Prolouge <i>for</i> Prologue.
110	35	Trinúmero <i>for</i> Trinummus.
115	32	borders <i>for</i> wonders.
117	22	encounted <i>for</i> encountered.
...	28	Osia <i>for</i> Otia.
...	29	Guta <i>for</i> Gesta.
...	36	sense <i>for</i> scene.
143	19	Spencer <i>for</i> Spenser.
151	31	cemiteries <i>for</i> cemeteries.
160	23	Cantabrigiensis <i>for</i> Cantabrigienses.
169	11	Aubert <i>for</i> Hubert.
183	14	Hatfield <i>for</i> Tharfield.
203	6	Euston <i>for</i> Easton.

Page	line	
216		<i>In the plate</i> ROBT <i>for</i> ROBTvs and POMIT <i>for</i> POSVIT.
218	8	1839 <i>for</i> 1809.
219	9	Nuptie <i>for</i> Nuptiæ. <i>Uniformity requires this change. The letter in the original MS. differs very little from e; but in earlier writing the letter e is used in the place of the diphthong.</i>
230	8	8 dies <i>for</i> 8 dies ³³ .
...	13	eras ³³ <i>for</i> eras.
241	31	matiliosum <i>for</i> malitiosum.
246	8	TATIS <i>for</i> TALIS.
293	14	Dionysius <i>for</i> Dionysus.
301	12	Augulus <i>for</i> Angulus.
342	2	Townsend <i>for</i> Townshend.
344		<i>In the plate</i> KINS <i>for</i> KINGS.
379	37	Periocelidis <i>for</i> Periscelidis.
418	29	converzationes <i>for</i> conversaciones.
490	27	Arithmathea <i>for</i> Arimathea.

P R E F A C E.

THE projector and conductor of the work here offered for public approbation, confesses himself to be not a little solicitous about the success of his undertaking. He is anxious that credit should be done to the subject; at least that it should in no way be disparaged by his labours: and he is ambitious of the good and favourable opinion of those by whose countenance and encouragement it has been fostered. A few introductory remarks may possibly serve to pave the way for the reception he so earnestly covets.

The greater number of readers, it is hoped, will find so much interest in the matter of the work, as to be little curious about the origin of the undertaking. To those, however, who would question what could have induced the collector to project it, while other works exist similar at least as to their object, he has only to reply, that his inducement has simply been, a very strong desire to see justice done to a subject which has long engaged his own warm affections, and has, he believes, deservedly excited a powerful interest amongst all that class whose tastes he would be most anxious to gratify.

In what may be termed the external and internal structure of the University itself; its walls and buildings, its treasures and depositories, its customs ancient and modern, bygone and present, its course of studies, the effect of its habits as developed in the manners characters and amusements of its members, there is most abundant material for every department of the work, both by pen and pencil.

The latter will find its employment in the environs of the University, where its noble structures are often seen so beautifully grouped, and especially among its fine buildings themselves, and in the delineation of the many objects of historical and literary interest which they contain. What can be more worthy of the art of the painter and the engraver, than the architecture, here palatial, there monastic, here again domestic, of other days; the landscape of shady grove and quiet stream and rising turret; the portrait of the severe student; the marble figure of the retired and thoughtful philosopher, the pious founder, or the anxious statesman? The pen may assist the eye and refresh the memory in contemplating all these objects, while at the same time it will have its own peculiar province, which the artist cannot touch. The delineation of customs, habits, studies, prevalent modes of thought and opinion, and the manifold ways by which a curious system displays itself in the various shades of its developement; all these, diversified again by the associations which spring from them, especially in those who are versed in the past, and therefore speculative of the future, would seem sufficient to show the important part it must take in the work now offered to the reader.

The Editor himself was first led by the graphic art to the literary illustration, or rather to the need of it, as may probably be the result with those who shall become possessors of his book. He was highly delighted with some drawings by the same hand which has executed the originals of the etchings that form so important a feature in this book. He found that some very competent judges of the arts entirely entered into his opinion and estimate of their excellence, and fully concurred with him in the probability that they would excite equal approbation from the lovers of illustrative works in general. It is not for the originator of a new publication, especially

where specimens of the arts form so large a part, to institute a comparison between those which he offers, and what have been previously supplied by others. Undoubtedly, there is no deficiency of engraved illustrations of Cambridge by artists of merit; but one work does not supersede another, for views and objects greatly vary, and the mode adopted will vary with them.

The line etching, when done with a certain degree of freedom but restrained within the bounds of true representation, as to effect produced on the eye, is a very favourite and very impressive mode of depicting interesting objects. The names of the artists who have enriched the work in this respect, are a security to the Editor against any unfavourable criticisms on his own taste, as their skill and taste have already been so much sanctioned by public esteem, and it will add greatly to his satisfaction to find that they have enlarged their reputation in aiding him. Where the sketch and the etching have been executed by the same hand, as in many instances in this work, there is a probability always that the impression made by any scene on an eye of taste and judgment is more vividly conveyed, and will carry the same feeling to the spectator that it did to the original artist.

In conclusion, a few words must be offered upon his literary coadjutors. The variety of subjects likely to be introduced was so great, that he naturally wished them to be represented by writers of different complexions of mind, and habits of thought, as well as of various acquirements and pursuits: he was situated where there would be found no want of talent or knowledge, suitable to every part of his design; and the freedom and kindness with which it has been offered has exceeded even his most sanguine expectations. He need hardly say, that their names command such respect already for literary

exertion and success, that he trusts they would alone favourably introduce his work to the public, whilst he feels that his commendations cannot add to their reputation.

Whether a more extended form than that at present proposed may ever be given to the undertaking (and it is capable of very considerable enlargement) will naturally depend on the test of present success.
