

out by him. In 1921 it was restored as a Chapel by Sir Henry Webb, in memory of his son; the stone altar and reredos are by Sir William Gascombe John. The Ladye Chapel has recently been completely refurnished through the gift of the late Mr. Lennox Lee and Mrs. Lennox Lee.

Proceeding on our way, we walk through the North Transept, past the Stanbury Chapel of Bishop Stanbury, a gem of Perpendicular architecture of about 1470. His tomb is *outside* the Chantry. The stained glass and handsome furniture are again the gift of Mr. Lennox Lee, of How Maple Court.

Passing through the Cloisters, we come to the Song School for the choir boys and the *Lower Library*. The medical library was destroyed in 1760; a portion of it was re-built in 1897, with a room above it (now known as The Upper Cloister) in which is the lesser half of the Chained Library. In the Middle Ages, and till long after the Renaissance, books were rare—and honesty rarer. Accordingly, in the libraries of the great monasteries and cathedrals, and in the university and college libraries at Oxford and Cambridge, books were secured by chains; and in many libraries (e.g. the Bodleian at Oxford) this practice continued until after 1750. It is only here in Hereford Cathedral that there can still be seen a library of this kind with the books still chained, and with all the fittings—bookcases, desks, seats and ironwork—complete. The chained books number 1,440. Elsewhere in England there are some half a dozen small collections of chained books, of which the largest, with 313 books, is also at Hereford, in the Church of All Saints. The fittings of these are, however, of quite a different character. Hereford is one of the five English cathedrals rich in medieval manuscripts, the others being Durham, Lincoln, Salisbury and Worcester.

Among the MSS. exhibited in the show cases are two interesting copies (eighth-ninth and thirteenth centuries) of the Gospels in Latin; a copy, made about 1420, of Wycliffe's translation of the Bible and known as the Cider Bible; and the only surviving copy of the *Use of Hereford* with the full musical score. Besides the 217 MSS., there are many early printed books, including the first edition of Caxton's *Golden Legend*, 1483, two copies of the *Nuremberg Chronicle* (1493) with woodcuts by Dunga, and a book printed at Venice, 1476, by N. Jenson—whose type was taken by William Morris. In the Library are also shown a fine Limoges reliquary of the thirteenth century, rings and other relics from the tombs of medieval Bishops, and a handsome carved chest of about 1300, which perhaps contained, in the very chamber where it now stands, the few books which at that time constituted the Cathedral library.

An interesting side of the Cathedral is to be found in a study of its manuscripts. The preparation of the parchment or vellum was the first lesson of the scribe. He used *parchment* for large books because of the strength of sheepskin, vellum (the skin of the goat, lamb, calf, doe, still or unborn calf) for small books, both materials being imperishable. He then arranged hair-side to hair-side, flesh-side to flesh-side, so that, when spacing out the lines with the prickers or compass, and ruling with the wheel of lead (it was customary to do so on the hair-side) it would show through to the flesh-side. It was polished with pumice stone to enable the scribe to write with rapidity and ease. It was also whitened with chalk and dressed with cedar-oil to prevent attack from microbe, worm, moth, or from other injuries.

The scribes mixed their own writing fluid, consisting of soot, gum, liquid of cuttle-fish and lamp-black, which will never fade, and write with the swan-, goose- and crow-quill, which do not corrode. The modesty of the scribes forbade them to sign their names, but often a book ends with, "This was written with one crow quill," or, occasionally, we find a pen-sketch of the person for whom they wrote, and a request that the reader would pray for his soul. Sometimes one finds a lament, such as;

"They who know not how to write
Little of the labour ken.

Not three fingers only work,

'Tis the whole man drives the pen"

which shows disappointment at times that their work was not more highly valued, although not one in a thousand could read. The beauty and firmness of character displayed is another point well worth remembering, especially in the twelfth century, which surpassed all other periods.

The illuminator was not always the scribe. He himself mixed the pigment very thickly with glue, gum and gelatine, placing it upon parchment or vellum, diluted with white of egg and the sap of the fig tree. When using gold (which was solid gold) he placed mastic upon the parchment and gold upon the mastic, and burnished it from twelve to twenty times with an agate of highly polished dog-tooth, but never once stained the vellum or mingled tints, however varied they might be.

The scribe, having written the book, was taught to bind it. He covered oak boards with white skin. Dr. Montague James says that a volume so bound is invariably a twelfth-century book. The Dean and Chapter have an excellent example of twelfth-century binding from the Durham school. When a secular wrote it was not customary for him to bind the books but to send them to one of the famous binderies of England, of which Durham, Westminster and Salisbury were the foremost. They were bound upon beech of lime wood, and covered with calf's skin, often beautifully tooled.

The earliest writing, which is of the seventh century, consists of four leaves of the Gospel according to St. Matthew, with commentary. The eighth- or ninth-century Celtic Gospels has the writers divided into leaves illustrating the runic knot interlacing. This volume was left to the Dean and Chapter by Bishop Æthelstan, last but one of the Saxon Bishops (1055), and escaped the great fire of 1056.

In one press alone are to be found:

- 1 Codex of the eighth or ninth century,
- 1 Codex of the ninth or tenth century,
- 4 Codices of the eleventh century,
- 92 Codices of the twelfth century,
- 51 Codices of the thirteenth century,
- 49 Codices of the fourteenth century,
- 28 Codices of the fifteenth century.

These are practically as the scribe left them, only a few having been rebound.

A full description of the most interesting of the manuscripts is printed in Bannister, A.T., a descriptive catalogue of the manuscripts in Hereford Cathedral Library, 1927. A.R.B.

Lady, will you walk ?

Lady, may I talk,

Whilst you walk

Around with me ?

TO WANDER AIMLESSLY through the streets of a strange town is often wearying. Interest is seldom aroused because the visitor fails to find the unexpected. Stranger—you came to Hereford to discover something of its charm and see its beautiful river, the River Wye. You have set your foot on an ancient town—how old no one knows. Before the dawn of English History, Hereford was a "Place"—possibly a collection of mud and wattle huts on the river side, surrounded with a great primeval forest. From this early epoch right through the Roman occupation, the Saxon and Norman dynasties up to the eighteenth century, Hereford loomed large in History. When many of our great industrial towns were mere hamlets or open fields, Hereford was a city of note and importance. Ancient Hereford with its Walls, Gates, its King's Ditch, Castle, Ramparts and Half-timber Houses has gone for ever. On the old foundations a new city has sprung into being, a city of wide streets and modern buildings.—(*Introductory Guide*.)

A. C. E.

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