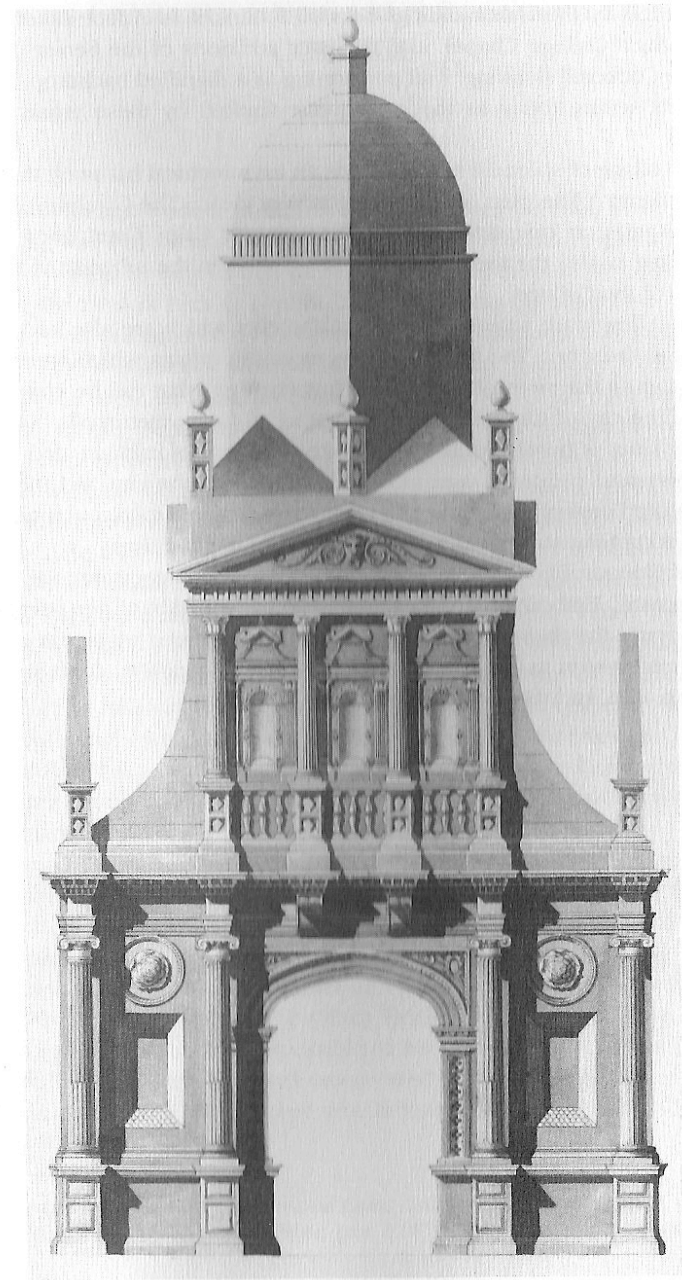


1 The Gate of Honour from the South: a pen drawing by William Wilkins when he was a student at Caius, c. 1799. From the Society of Antiquaries Collection, with kind permission.



2 The Gate of Honour from the North, by William Wilkins. From the Society of Antiquaries Collection, with kind permission.

## CAIUS LODGE

The College Lodge exists to bring together Caians who are, or who may be interested in becoming, Freemasons. Founded in 1909, Caius Lodge is one of a small number of Masonic Lodges whose membership is drawn from a particular Oxford or Cambridge College. It follows that we are reasonably civilised but small in number. Although Caius and Freemasonry bring us together, our careers and backgrounds are diverse: doctors, lawyers, civil servants, diplomats, businessmen, the odd mathematician.

The Lodge meets three times a year, once in Cambridge in May, and twice in London. We have members in most parts of the country, as well as abroad (Brussels, Ankara, Barcelona) so we can easily arrange to see anyone who would like to know more about Freemasonry in general or Caius Lodge in particular. After each meeting we dine together, in London at the Oxford & Cambridge, Pall Mall and in Cambridge at the College, so there is the opportunity to meet us, have a drink, and find out more. In particular, we have several members in the London area who would be pleased to talk to prospective members.

Our meetings this year have included an initiation, when we were very pleased to welcome Dr Miguel Hernandez-Bronchud into the Lodge, together with, as a joining member, Bryan Hobbs. Numbers continue to increase, slowly but surely. We also took a step closer towards funding provision of a history prize, to be awarded by the College. Discussions between Edgar Harborne, one of our senior members, and the Master, are continuing.

At the May meeting our Master for 1996-97, Dr Roger Jago, installed his successor, Roy Marshall. The dinner after the meeting was highly enjoyable, including a rousing rendition of the College song, and earlier in the evening, a more tuneful sung Grace by Peter Jennings, Michael Burton and Roy Marshall.

As a member of the Oxford and Cambridge Lodges Council, we participate in the Council's annual Festival, which is also an opportunity for ladies to join us. Last year Apollo Lodge, Oxford were the hosts. This year the Oxford and Cambridge University Lodge in London played host to a meeting, lunch at a London Club and a tour of the Summer Exhibition. Bob Watkin continues to be active in developing the Council, and is our representative on it.

The Secretary of the Lodge is Peter Topping, who can be contacted at 240, Wimpole Road, Barton, Cambridge, CB3 7AE, telephone 01223 263269. He will be pleased to hear from any Caian who would like to know more about the Lodge.

## THE GATE OF HONOUR IN ITS SETTING

By Lorna McNeur

Lecturer in Architecture, University of Cambridge,  
and Fellow of Lucy Cavendish College

The Summer of 1993 brought the devastating news of the tragic and untimely death of a very special person, Emma Mary Sclater. Emma possessed an extraordinary talent, enthusiasm, and intellect, that set the pace for her entire peer group; I was very lucky to have had the pleasure of teaching her in architecture. The strength of her personality and character elevated her even further than the heights of her academic abilities. She was an eccentrically loveable character with a fiery temper and a wickedly wry sense of humour who was admired and respected by all. Emma left this world with the very highest of honours, having achieved the top first in the University and having been made a Caius Scholar at twenty-one years of age. Later in time, when the shock of this tragedy began to turn into the wish to keep Emma's memory alive, Emma's father, John Sclater began to think about a memorial pavilion and a small chapel in the gardens of the family estate. Mr Sclater engaged myself and some of Emma's dearest friends from her year in architecture to think through some ideas. My focus has been on the chapel while the students have designed a pavilion that brilliantly incorporates one of Emma's own first year projects. The family chapel has the Gate of Honour as its source of inspiration; a highly significant monument of Emma's family College. While the gate embodies the transition from one world to another, among many things, a chapel marks the transition from secular to sacred space. Much loved by both Emma and her father, the Gate of Honour appears in her memorial portrait. I think of the family chapel as Emma's Gate of Honour.<sup>1</sup>

Theatre and ceremony are the essential aspects of the Gate of Honour that encapsulates the essence of Renaissance theatre. As a triumphal arch gate, it automatically embodies the Renaissance understanding of the celebratory entry. Inspired by the work of Serlio,<sup>2</sup> it was designed by Dr Caius and possibly his chief architect, Theodore Haveus, and completed in 1575.<sup>3</sup> It is the gate between the 'ideal' world of the College and the 'real' world of the city; the garden of the College court and the urban space of the city.

The Gate of Honour is one of three gates in the College of Gonville and Caius which comprise the students' symbolic journey through the College. They enter through the Gate of Humility, pass many times through the Gate of Virtue during their years in College, and, as Christopher Brooke describes it, graduate from the College through the Gate of Honour 'to

<sup>1</sup> Both projects are now in the working drawing stage.

<sup>2</sup> More specifically, see *Sebastiano Serlio on Architecture*, Books I-V, ed. Vaughn Hart and Peter Hicks, Yale University Press, 1996, from which it is almost certain that the Gate of Honour originates. See also *Biographical History of Gonville and Caius College*, VII, pp. 534-49, including the specific reproductions of Serlio's engravings. In this text there is a careful description of each façade and the specific source of inspiration from Serlio's *Regole generali di architettura sopra le cinque maniere degli edifici* (Venice, 1537-51). Also mentioned is William Wilkins, 'Observations on the Porta Honoris', which includes excellent drawings of all the façades and plans: see pp. 106-7.

<sup>3</sup> The Gate was built after Caius' death.

take their degrees' and carry on to live 'a life of honour'.<sup>4</sup> This Gate is the ultimate of the three gates and ceremonially acknowledges the passing from the world of the College to the anticipated unknowns of the world outside. This is a dramatic moment in the lives of the graduating students, that is marked by a procession that recalls the ancient theatricality of passing through the triumphal arches; this time expressed in the form of the Gate of Honour façade with the central arch for passage, the two symmetrical flanking bays, and the balcony level above.<sup>5</sup>

The geometry of the Gate primarily expresses the humanist cosmological system of harmonic proportions. Duality below and unity above are expressed in the double square of the ground plan, the square being symbolic of the four corners of the earth, that transforms into a Gothic hexagonal base of the cupola, and concludes with a dome, representing the sphere of the heavens. Here the Renaissance and Gothic symbolism are somewhat intertwined, since the hexagon was engaged during both periods. The niches on the ground floor give a compressed perspectival spatial illusion and the balcony level niches offer an intriguing microcosm of this already tiny building. The triumphal arch is present in the three bays expressed by the central door and a niche on either side. The height of the two levels, ground and first, is a double square and the Albertian curved side-pieces connect the two levels.

The obelisks, a Renaissance revival of the ancients, were symbolic of a physical embodiment of light. The top point represents the origin of heavenly light that fans out to cover the whole world; represented by the obelisk's long thin four sided figure culminating at the base in a square which is symbolic of the four corners of the earth: the four seasons, the four rivers, the four elements, the four apostles, etc. The sundials were a particular enthusiasm of both Caius and Haveus. Christopher Brooke points out that the emphasis on time strikingly balances the images of immortality in the Caius coat of arms and on his tomb.<sup>6</sup>

The ground level façades facing each world of the city and the College are appropriately different. On the College side, facing Caius Court, it is much more generous with its detached Ionic columns, entablature and high base. On the city side it holds its cards much closer to its chest, with pilasters and no base. It presents a highly dignified and respectful face of the College to the outside world. Whilst the ground floor façades are noticeably different the upper levels remain the same on both faces.

The Gate of Honour is often referred to as a Renaissance building with a peculiar combination of Gothic detailing. However, although it was built during the transition period between the Gothic and Renaissance it should not be considered a transitional piece of architecture. Caius was both a kindred spirit of Gothic symbolism and the new classicist school of thought. Christopher Brooke believes that both the Gothic and the Renaissance bit deep into Caius' consciousness and that the Gate should be considered as eclectic or perhaps even ecumenical. In any case, Brooke asserts that 'it is now clear that the whole scheme [of Gates] was medieval in conception' ...but that 'most of the motifs in the Gate of Honour also show a deep study of renaissance models'.<sup>7</sup>

<sup>4</sup> Christopher Brooke, *A History of Gonville and Caius College*, Woodbridge, 1985, p. 65.

<sup>5</sup> The Gate of Honour was completed after Queen Elizabeth I's ceremonial visit to Cambridge.

<sup>6</sup> From a letter from Christopher Brooke.

<sup>7</sup> *ibid.*, partly based on advice from Paul Binski.

The four centred arch of the door is the most often mentioned Gothic aspect, as is the hexagonal ashlar stone dome at the top. Above the door near the arms of Caius are 'enriched impost-caps and panelled responds carved with Gothic diapering'.<sup>8</sup> Each tympanum on the second level has a carved grotesque mask of a beast which may be more classical than Gothic.<sup>9</sup> There are 'flowers gentle', houseleeks, and symbols of immortality in the roundels symmetrically placed on each ground level façade. The Arms of Dr Caius are found in the spandrels just above the door. Paul Fox has written an excellent description of the College crest which is also informative of the Caius' coat of arms;

A part of the skill of the shield's design lies in the way that each constituent, except the book, has at least a dual symbolism. The plants, for instance, simultaneously represent both medicine and immortality. The conjunction of the snakes, the stone and the amaranth gives the basic message that virtue through the written word is immortalised. The addition of four other elements modifies the message, and leads us to read the shield like one of the cartouches of hieroglyphics which the Christian Platonists saw as so full of ancient wisdom.

If the shield is looked at in this way, the stone at the base, whose attributes of virtue and permanence have now been explained, forms an appropriate foundation stone for our College. Supported by this ageless monument are the Asklepian snakes. Symbols of Caius' vocation, they also chart out the path which he himself followed, and which he exhorts others to follow. The basis of all is a kind of virtue which the College is designed to instil.<sup>10</sup> It leads us to the desire to obtain wisdom by the reading of books. The central position of the book on the shield is a sign that literary pursuits were the central activity of the life of John Caius, and also of the College. Finally, the snakes hold aloft the prize which such enterprise can produce as a crowning wreath, immortality.<sup>11</sup>

In the light of this can be mentioned the fact that through the Gate sometimes passes a solemn funeral ceremony when a College member can be taken on the last journey from the College Chapel to his or her final resting place. With the slow bell tolling and the stone streets melancholy with rain, the onlooker engaged in daily activities finds him or herself captured in quietly sobering thoughts.

From an entirely different perspective, the view of the Gate from the garden side, Caius' Court, is highly dramatic in a very different way.<sup>12</sup> Contrary to Pevsner's worries about the

<sup>8</sup> *City of Cambridge, A Survey and Inventory by the Royal Commission on Historical Monuments, Part 1*, London 1959, p. 80.

<sup>9</sup> For notable texts on the Gate of Honour, see also Nikolaus Pevsner, *The Buildings of England, Cambridgeshire*, 2nd edition, Harmondsworth, 1970; Willis and Clark, *The Architectural History of the University of Cambridge*, Vol. I, CUP, 1988.

<sup>10</sup> Brooke, *Gonville and Caius*, pp. 65-67.

<sup>11</sup> Paul Fox, 'On the Symbolism of the arms of John Caius and of the College Caduceus', *The Caius*, 1986, pp. 46-56.

<sup>12</sup> The small street that used to run from the gate to the Schools was retained as a walkway in front of what is today called the Old Schools. This route allows the Gate to be seen from a distance, thus maintaining its ceremonial dignity as a memory of the triumphal arch. This is true both on the garden side and the city.



Gate being dwarfed by the four buildings behind, I think it is in fact rather extraordinarily placed. With King's College Chapel, and the later additions of the Senate House, the Old Schools, and the Cockerell Building<sup>13</sup> all performing as a dignified backdrop, this tiny temple gate stands in its setting today as the protagonist flanked by these grand monuments of knowledge.

This urban collage of splendid buildings has an asymmetrical harmony that sets the stage with grace and dignity. The plan of this setting is very clear. The Cambridge University, city of knowledge, stands on one side in dialogue with the Caius Court garden dedicated to Wisdom. The Gate is also the metaphorical mirror between the urbanity of the city and the cloistered world of the College.

Cambridge colleges are autonomous establishments which are also mutually reliant on the University and the city. The Colleges have monastic origins which were self sustaining communities escaping the vices of urban life; thus creating what can be considered an ideal 'heavenly' city. The city of Cambridge is very real as an urban metropolis but in comparison with many other cities is perceived as ideal due to the sense of calm created by its academic authority and historical beauty of age. Consequently, both the city and the Colleges have interlocking mirrored metaphors of real and ideal. The Gate of Honour acts as a bridge to the antithetical and complementary worlds of the 'city' in its many guises.

The Gate of Honour, like the Tempietto in Rome by Bramante, is not only a 'little temple' but also a microcosm. Embodying the Renaissance preoccupation of perspective and theatre, the Gate incorporates the themes of real and ideal in very refined ways, through the ideas of culture and nature; as seen in the relationships between city, garden, court and college. The themes of garden, city, and theatre are inextricably intertwined.

<sup>13</sup> Originally part of the University Library; and since for a time the Seeley Historical Library and the Squire Law Library; now the Gonville and Caius College Library - but still called the Cockerell Building.

## A SIXTEENTH-CENTURY HUNGARUS IN GONVILLE AND CAIUS COLLEGE

By George Gömöri

The first known foreign student in the reconstituted Gonville Hall, since 1557-8 Gonville and Caius College, was a medical student from Hungary, Johannes Vulpe or Volpe. The first Caius *Matriculation Register* tells us that he was a senior pensioner, by origin a gentleman - *generosus* - from the town of Pécs or Fünfkirchen - *ex oppido Quinqueeclesia* - in Hungary, 37 years old; that he was admitted on 11 February 1562 and assigned the chamber next to the Master's hall.<sup>1</sup> Vulpe was already what we might call today 'a mature student'; if he joined the College at the age of 37, he must have been born in 1524 or 1525. *Quinque ecclesiae* was the Latin version of the German name, Fünfkirchen, of the Hungarian town of Pécs, a bishopric in the south of the country.<sup>2</sup> While he was a native of Hungary, it seems likely that his ethnic origins were not Magyar but German, that he was a German-speaking 'Hungarus'.

Was Vulpe his original name? I doubt it. If he was of Magyar birth his name could have been János Róka; if he was, as I strongly suspect, of German stock, he could have been called Hans Fuchs - not an elegant name in the sixteenth century and because of its possible pronunciation in England, a rather ridiculous one on these shores. I have found at least one other Fuchs from the same time, an Andreas Fuchs von Echzell who matriculated in Basle first as 'Vulpecula' and then in Heidelberg as 'Vulpes' (the Latin form of Fuchs).<sup>3</sup> What might explain the use of the Italianate 'Vulpe' is a possible visit by the bearer to Italy - perhaps to Padua - where this was the accepted form. And we know from the relevant Cambridge Grace Book that Johannes Vulpe had indeed studied at other universities before he came to England, for after 'studium X annorum in medicina partim in hac academia partim in academiis transmarinis'<sup>4</sup> he was granted a doctorate here in 1569.

The 'academies overseas' could have been in Germany or Switzerland rather than in Italy; but one fact we can glean from the information quoted above is that Vulpe had spent two years and a few months or so in the higher study of Medicine before he came to Cambridge, probably in Italy to judge from the form his name took by 1562. Presumably he had studied the arts course first in some other university, and so will have left his home town in the early 1550s or even earlier. The Grace Book called him 'medicus domini Comitiss Sussex'<sup>5</sup> but from this reference it is impossible to say whether he was already supported by Thomas Radcliffe, the third Earl of Sussex (succeeded 1557, died 1583) seven years earlier or whether he became the Earl's doctor some time before receiving his Cambridge M.D. As the

<sup>1</sup> John Venn, *Biographical History of Gonville and Caius College*, I (Cambridge, 1897), p. 48.

<sup>2</sup> In J. and J. A. Venn, *Alumni Cantabrigienses*, part I, IV (Cambridge, 1927), p. 306, the Venns give "Fünfkirchen".

<sup>3</sup> *Die Matrikula der Universität Basel*, II, 1523-33-1600/01 (Basel, 1956), p. 124 and *Die Matrikula der Universität Heidelberg von 1386 bis 1662* (Heidelberg, 1886), p. 26.

<sup>4</sup> *Grace Book D 1542-1589*, ed. John Venn (Cambridge, 1910), p. 222.

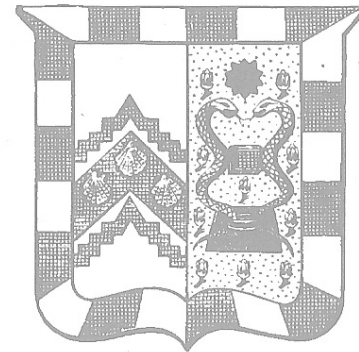
<sup>5</sup> *ibid.*



# THE CAIAN

THE ANNUAL RECORD OF  
GONVILLE & CAIUS COLLEGE  
CAMBRIDGE

1 OCTOBER 1996 TO 30 SEPTEMBER 1997



NOVEMBER 1997

