

Reformation Oxford

as it is

IN SETTING OUT TO EXPLORE THE OXFORD OF THESE THREE reigns, of Elizabeth and James I and Charles I, it would be impossible to start better than with Wadham College. It was within this period that the perfect and most natural style of institutional architecture was evolved. It was at Wadham that the style achieved its first and most complete success.

Dorothy Wadham, fulfilling like Dervorguilla Balliol the desires of her dead husband, took over the site of the Augustinian friary on the road to the Parks. Nothing of the old building was preserved; an entirely new start was made; and the whole college as it stands was built in the three years from 1610 to 1618. No other in Oxford presents such an instantly prepossessing façade. The obscure Somerset stonemasons who built this college attained a most perfect symmetry and strength without an atom of pretension. Dignity breathes from the tall chimneys, the proud tower, and the great oriel of Wilkins's astronomy room. Calm and security are expressed in the long horizontal lines of roof and string-courses, so artfully pinned down by bay windows at each end, so skilfully broken to underline the importance of the tower. Here is perfection in a simple guise.

The quadrangle of Wadham is scarcely less exquisite. Three sides are squarely, almost smugly residential. The fourth is by contrast monumental. With twin lanterns and identical windows, hall and ante-chapel mimic one another: they are divided by one of those tedious towers of orders, but adorned with the statues of the good Nicholas and Dorothy Wadham, with James I above them. Beneath this tower you can enter the hall, which has a highly characteristic Jacobean screen and a hammerbeam roof of the contemporary style, less pleasing than that of a century earlier. Behind the hall is a somewhat desolate cloister, used for the conveyance of victuals. The builders of Wadham chapel adhered to the traditional T-shape; the interior has undergone drastic

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though unusually skilful alteration. Blore gave the chapel a new roof and reredos, Jackson a new organ-gallery. But it is still remarkable for its windows. Those in the chapel itself preserve a singular purity of perpendicular design, considering that they were put up in the seventeenth century ; and the glass of the east window is the work of a remarkable Dutchman, Bernard van Ling, who, with his brother Abraham, arrived in Oxford about 1620. The van Ling work at Wadham was so greatly admired that the brothers were given half a dozen other commissions, the results of which are to be seen all over Oxford. Certainly if windows must be painted and stained, the work might be done worse than by these gloomy and allegorical Dutchmen.

The perfection of Wadham is also to be seen in its gardens, which are reached by a passage and staircase. From here the chapel looks exactly as Dorothy Wadham's steward intended to make it—the type of a West Country parish church, though without its tower. The garden is large and contains some admirable great trees. The fortunate Warden of Wadham has a still larger garden, though the far end of it was sold not long ago as a site for Rhodes House.

Wadham is a distinguished college in many ways. It has preserved the West Country tradition handed down by its founders. It was as a son of a West Country parsonage that Christopher Wren came up to Wadham less than thirty years after it opened its doors : the only visible memento of his connection is a clock which he set up above the chapel door. We have seen how Wadham thrived under the Commonwealth ; and from those days it has preserved a staunch Whiggish tradition. At a time when almost all Oxford was Jacobite in sympathy, Wadham honoured the Hanoverians ; and it still possesses, what will not be found in other colleges, portraits of those detested monarchs William III and George I.

An examination of the portraits in the hall will disclose yet a third Wadham tradition. It is a great college for successful lawyers. Lord Birkenhead and Sir John Simon were undergraduates here together.

Returning southwards from Wadham, and running the architectural gauntlet of the new Bodleian, you find the old Bodleian and Bodley's quadrangle just beyond the Clarendon building. The central archway of the Clarendon is aligned with a passage through into the quadrangle, just as the Sheldonian is aligned with the Divinity School next door. Most of Bodley's works were executed in the ten years before and the ten years after Wadham ; but naturally none of them has the same domesticated modesty. The Old Schools Quadrangle itself is somewhat gloomy, from the great height of its side-walls. On its east side is a five-storeyed tower, each storey of which displays a different architectural order. This typical Jacobean conceit, which we have seen already in the

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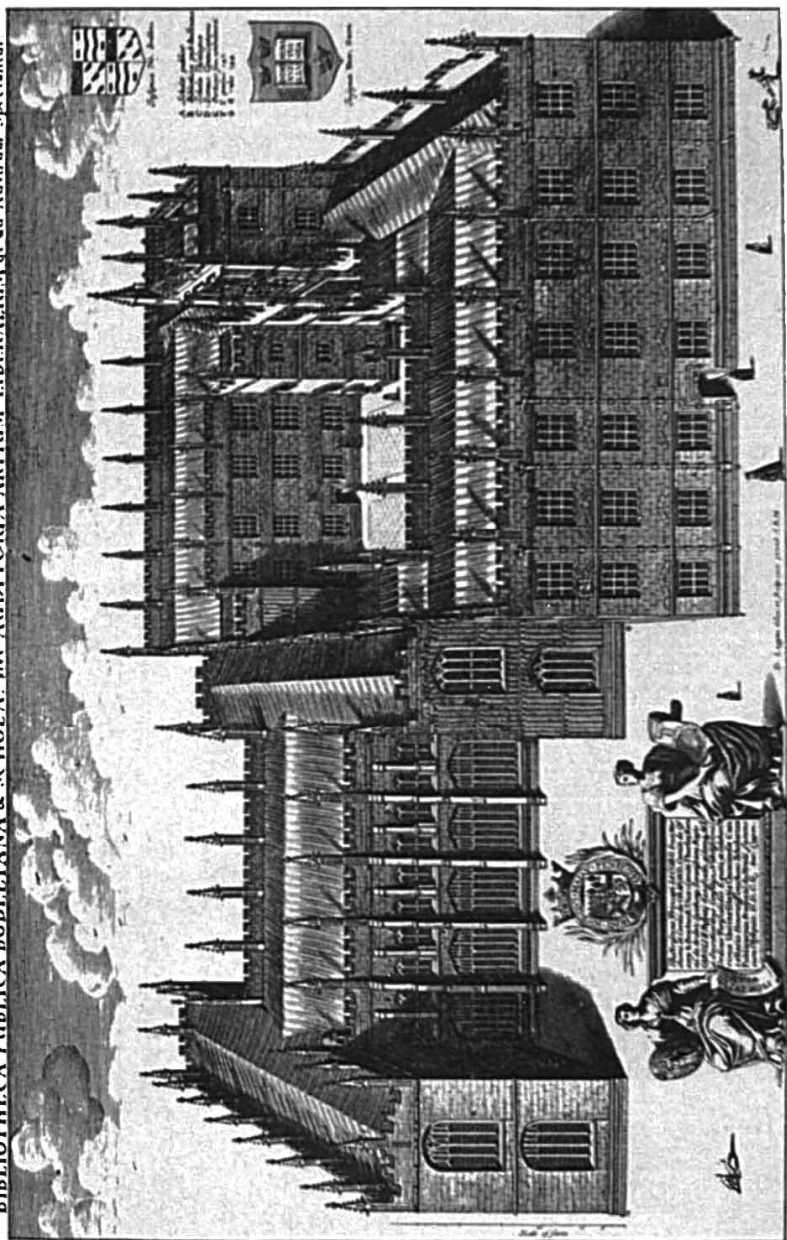
Fellows' Quad at Merton and on a smaller scale at Wadham, was built by Thomas Holt in 1519, completing Bodley's scheme. On the fourth stage are the sculptures which flattered James I; the topmost room was once an observatory. The archway is used only once a year, at the degree-giving ceremony; it has a fine original pair of doors on the street side, bearing the arms of all the colleges down to Wadham.

Looking around the quadrangle, you will see that every little door has a Latin name above it, denoting this or that faculty as "Schola medicinæ" or "Schola naturalis philosophiæ." These are mere sentimental reminders of the original use of the buildings. This was at first the centre of all teaching; but by degrees the university's monstrous collection of books has ousted everything else. Floor by floor the books have crept round and round. As late as the 1880's some examinations continued to be held here; but now the whole place is solid with books. The nucleus of the entire library is on the west side of the quadrangle. The wall which faces the tower is elaborately stone-panelled, and contains a wide seven-light window. This window lights the ancient library, to which access is by a stairway through a small door in the left-hand corner.

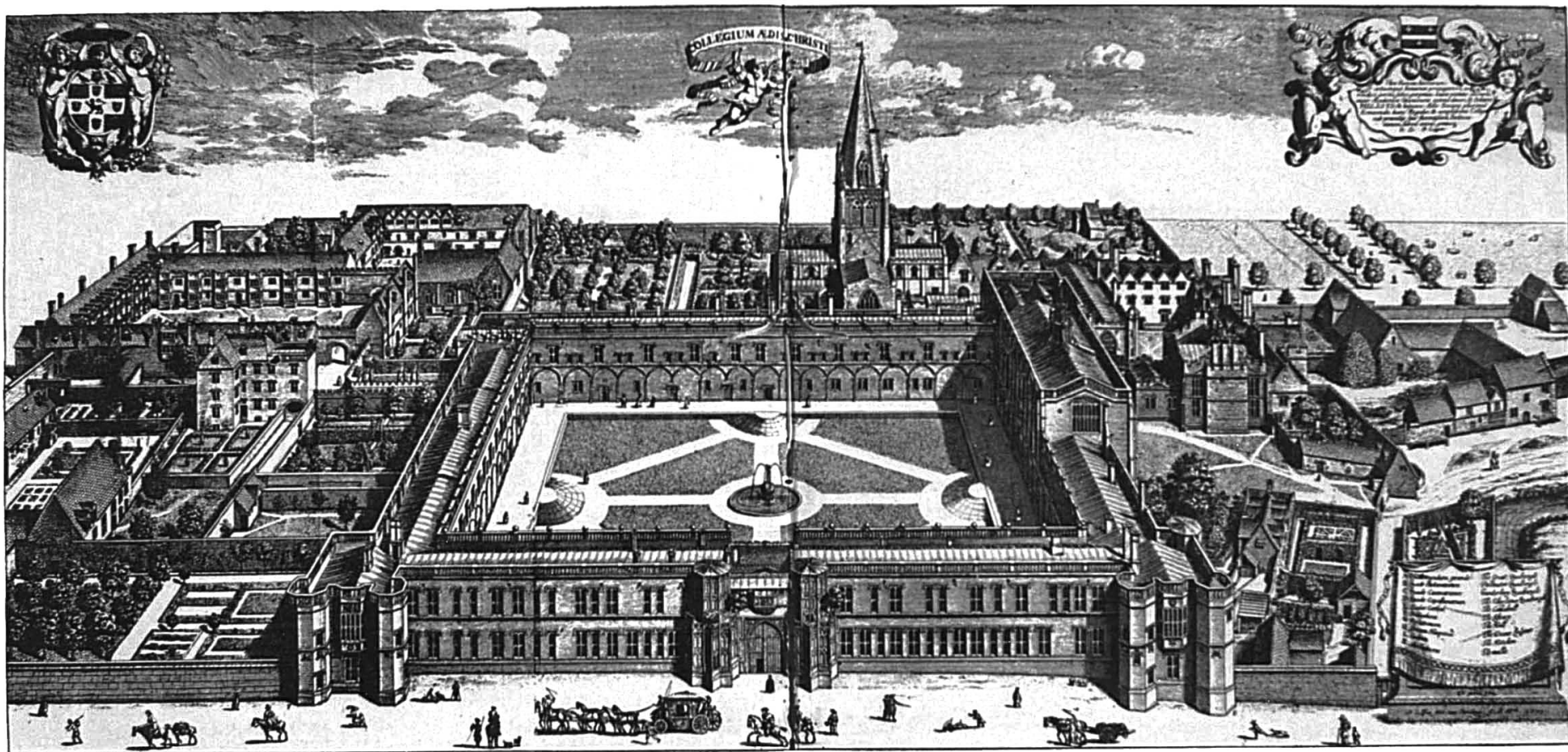
The ancient part of Bodley's library grew in the shape of an H. The visitor may only enter the first wing of the H, wherein the books are arranged *along* the walls, with a gallery. This is the "Arts End," built in 1612. The corresponding wing is the "Selden End," built in 1684-40.¹ The long room which connects the two is Duke Humphrey's Library, finished in 1480, denuded of books in 1550, and reopened by Bodley in 1602. Here the books are arranged in bays, as was the universal fashion until the Arts End was built. Bodley's arms alternate with those of the university in the painted ceiling. This, which must be one of the loveliest rooms in all the world, is reserved for students only, though few undergraduates pursue any studies in it.

A little farther up the stairway by which you entered, you come to a sort of public showroom run in connection with the Bodleian as a bait to draw visitors away from the interesting parts. Here is to be seen a very mixed collection of objects—a quantity of Napoleon's furniture bequeathed by Lord Curzon, an aspidistra, a letter in the hand of King George V, a chair made from the timbers of Drake's ship, a portrait of Cromwell, and so forth. More interesting are the special displays of books and manuscripts arranged here from time to time.

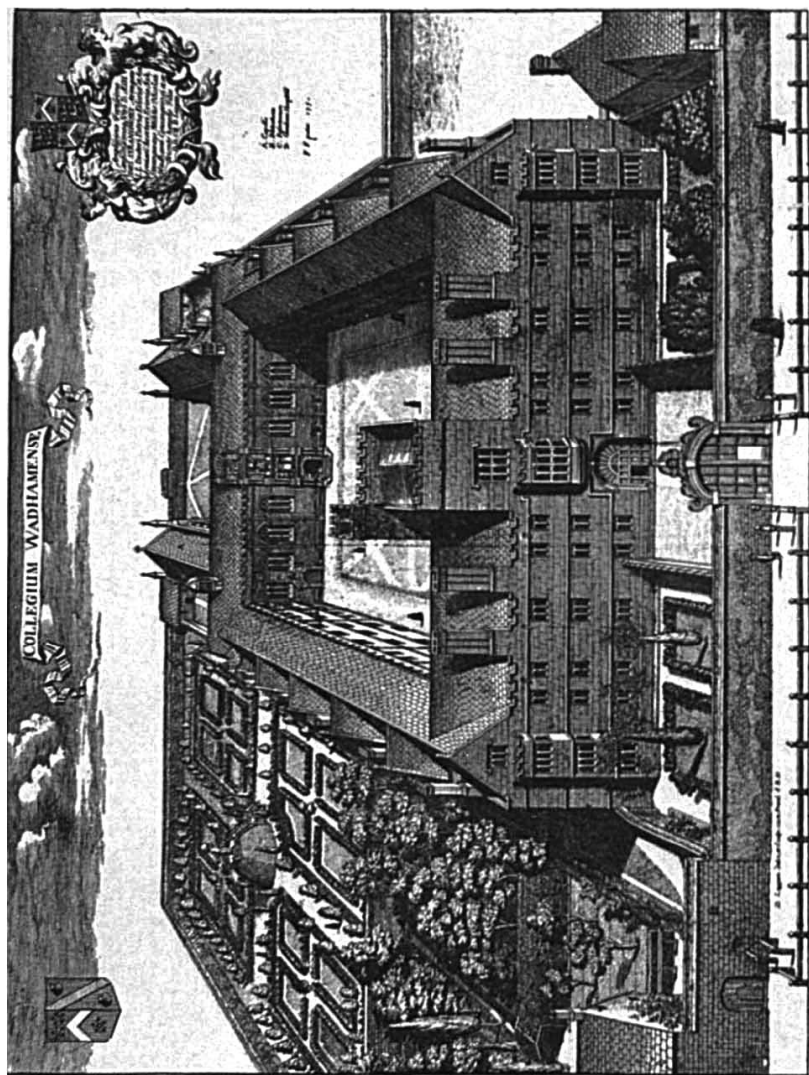
¹ When Selden's books were brought to Oxford, Anthony Wood "laboured several weeks with Mr. Thomas Barlow and others in sorting them, carrying them up stairs, and placing them. In opening some of the books they found several pairs of spectacles which Mr. Selden had put in and forgotten to take out, and Mr. Thomas Barlow gave A. W. a pair which he kept in memory of Selden to his last day."



48 The Bodleian : from Loggan's *Oronia Illustrata* (1675)



49 Christ Church : from Lowman's *Oxonia Illustrata* (1675)



50 Wadham : from Loggan's *Oronia Illustrata* (1675)

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Sir Thomas Bodley made an arrangement with the Stationers' Company that his library should receive a free copy of every book printed by members of that company. Various Copyright Acts have confirmed this privilege, so that now the library receives a copy of every book printed in England, however trivial or worthless it may be. Hundreds of books are added daily; an army of employees is required to handle them; the catalogue alone occupies an entire wing—and not one book in a thousand ever leaves its shelf again.

This flood of printed matter has engulfed not only the Old Schools, but the Radcliffe Camera as well. Beneath the soil of Radcliffe Square a great underground store has been excavated. By decentralisation, whole sections of the library have been transferred to other institutions. But still the problem arises ever anew, how to find room for all this trash. A million pounds is now being spent upon the solution of it, in a manner which Oxford will have reason to repent.

If you return to Old Schools Quadrangle, and enter the arch beneath Bodley's wide window, you are in the Proscholium or one-time pig-market. Before entering the Divinity School by the door in front of you, it is worth while to notice the shoddy style of the stone vaulting in this arcade; for by contrast the roof of the Divinity School itself is a miracle of architecture. All the Gothic masonry in England can show nothing finer than the marvellous elaboration of these low arches with their enormous pendants, and the rich carvings at the intersections of every rib. This work, together with the chapel of King's at Cambridge, displays the very latest fruition of the perpendicular style about the middle of the fifteenth century.

When the commissioners of Edward VI removed Duke Humphrey's books from the room above, they also destroyed the stained glass of the Divinity School below. The purity of style is much enhanced by the plain glass. Less congruous features of the room are the wooden platform and classical balustrades at the west end and a mock-Gothic doorway in the north wall. These are the work of Sir Christopher Wren, and in the latter he has used the same ogee-shaped canopy as at Tom Tower.

At the far end of the Divinity School is the entrance to the Convocation House, a miniature Parliament where the law-making bodies of the university have met since 1640. The detail of this room is vastly inferior to that of the Divinity School: indeed, a space of a hundred and sixty years divides the two.

Opening in turn from the Convocation House is a small Robing Room, of some interest because it is fitted up as a miniature Court. This is where the heads of colleges struggle into their gowns; it is also the room where the Vice-Chancellor dispenses justice. He can not only claim to try any local suit in which a member of the

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university is sued by a stranger¹: but he can try the members themselves on any charge but treason, felony or mayhem. However, the Court sits so rarely that the scandal is more potential than real.

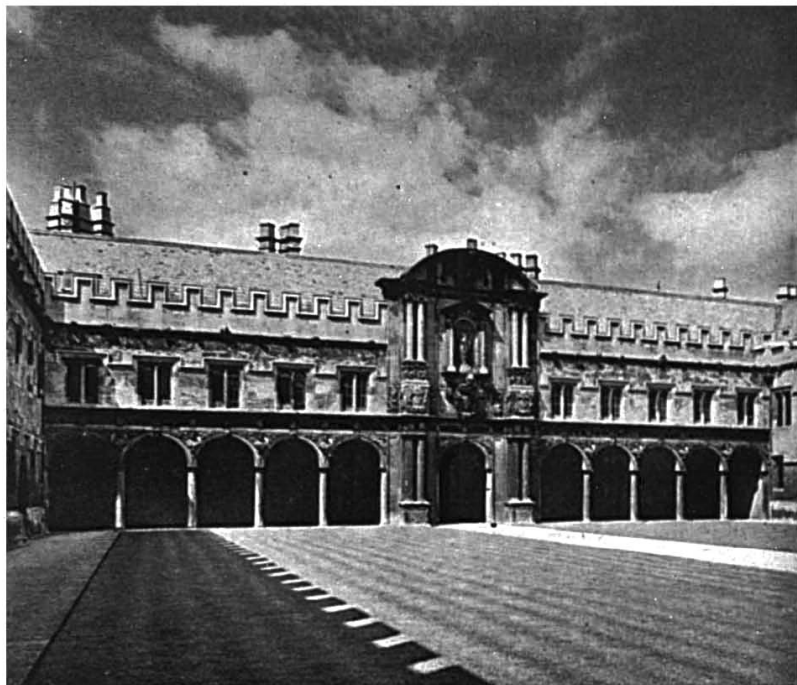
The whole of this building is so drenched in beauty and antiquity that mere dates and episodes add little to its fascination. It should, however, be recorded that a House of Commons has twice met within its walls. In 1681, when Charles II exercised an undoubted but unpopular right to assemble Parliament in Oxford, the Convocation House was allotted to the Commons, who arrived in a mood of truculent assurance and were sent off a few days later having had their legs properly pulled for them. Their fathers in 1644 had met in the Divinity School in a very different mood, when Charles I gathered round him the loyal and devoted minority of the Commons. And just a century before that again these same walls had heard the frantic exculpations of Latimer, Ridley, and Cranmer, as they struggled in the net of Cardinal Pole. So does each high tide of national history leave its faint tidemark on Oxford's walls.

Various influences were united to create in the reign of James I a great activity in expansion and rebuilding at Oxford. The king was a friend to learning, while the fires of Smithfield were burnt down to a mere ember. Confidence returned too soon. It seems also that the design of Wadham had aroused immediate admiration; and other colleges, still cramped in mediæval discomfort, wished to be as beautifully housed. The Wadham influence is very clearly to be seen in many places; while the plan of Oriel, whose rebuilding began in 1619, was at first an almost literal copy.

From the Bodleian, Oriel is reached past St. Mary's Church and down Oriel Street, a narrow way which contains the most expensive lodgings in Oxford. The whole east wall is Oriel's boundary, and the gate is at the bottom. Nobody knows for certain the derivation of the name Oriel.

In the first quadrangle the only important variant on the Wadham design is the addition of very unattractive gables of alternating patterns. Opposite the entrance are two awkward statues like weathercocks and an awkward portico, whose inscription "Regnante Carolo" marks the date of the completion of the quad. Hall and ante-chapel balance each other, with twin lanterns; but in this case the relative positions are reversed. The chapel, set strangely askew, is small and dull, and much restored by Sir T. G. Jackson. The hall is inaccessible and dull.

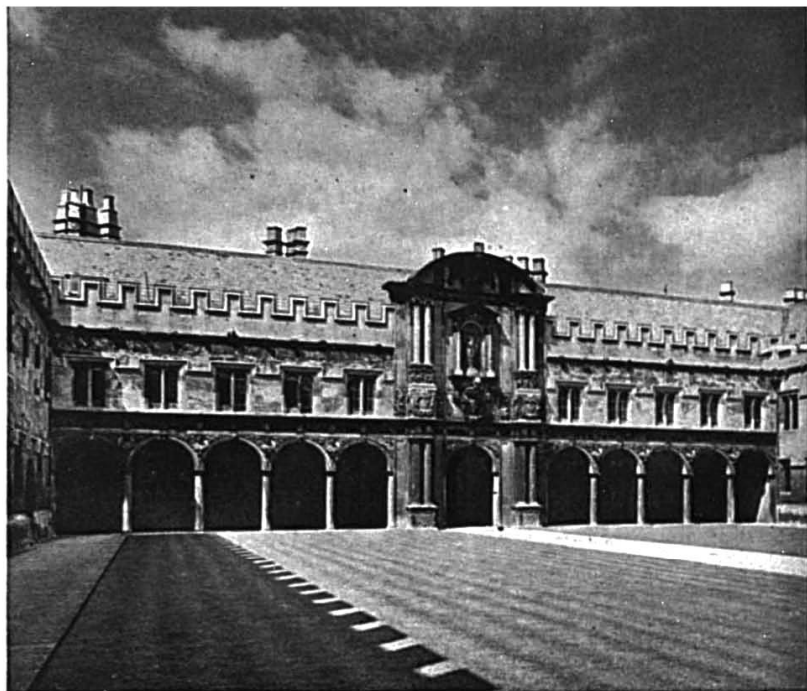
¹ This right was asserted in a libel action in 1886, and upheld by the Lord Chief Justice. Anthony Wood attended at the Apoditerium in 1693 as defendant in an action brought by the second Earl of Clarendon on account of a libel he had published on the first Earl. Dean Aldrich as Vice-Chancellor heard the suit. Wood was fined, and his book was ordered to be burnt in the theatre yard.



53 St. John's : the Inner Quad



54 St. John's : the Garden Front



53 St. John's : the Inner Quad



54 St. John's : the Garden Front

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Oriel began to extend northwards after another hundred years. In the 1720's a new open quad was formed to the north, and the old style was closely followed in the two new wings. In 1788 this second quad was adorned by a splendid library by Wyatt in a severe Ionic style. The actual library, as so often, is on the upper floor; beneath it is one of the few good common rooms in Oxford. Such rooms are never public and seldom worth inspection: but Oriel common room is distinguished not only in design, but by its associations. In the middle of the nineteenth century it was the intellectual centre of Oxford. Both the Arnolds, Keble, Pusey, Newman, Clough, and R. H. Froude were among the fellows of Oriel. It was the home of the Oxford Movement, and all good Anglicans should revere its shrine.

Between Wyatt's library and the High Street was the site of St. Mary Hall, one of the four ancient halls which survived into the last century. It had flourished as a separate dependency of Oriel ever since 1388, and the Royal Commissioners proposed that Oriel should annex it. At the moment when this fusion was about to take place there died a former undergraduate, the magnificent Cecil Rhodes. He left his old college £100,000, with which they erected one of Oxford's worst buildings on their newly acquired territory. By two passages, one on either side of the library, you can reach what was the quadrangle of St. Mary Hall. The three old sides are charming: but the north side is a specimen of Mr. Basil Champneys at his most disgusting. This edifice was completed in 1911; from the even less attractive front which it presents to the High Street, statues of Rhodes, Edward VII, and George V compete for notice with the saints and angels of St. Mary's.

The next college to follow Oriel's lead in making a clean sweep of its old buildings was University College, its neighbour to the east. University College, or "Univ." as it is more concisely called, has always occupied its present position on the south side of the High Street, to which it presents a long and slightly crooked frontage in two halves, balanced even to having a pair of gate towers. The entrance is by the first of these, if you are going down the High Street—the second, if you come up by Logic Lane.

University College has already been conceded the first place in order of antiquity; but not content with this distinction, the college has long claimed an even remoter origin, and has honoured as its founder none other than Alfred the Great. This claim apparently was based upon some title-deed or other document, which at some distant period was brought into being by the college authorities in order to clinch a lawsuit. The same recital even claimed that the Venerable Bede, who died nearly two centuries before Alfred, had been a fellow of the college. The legend thus dishonestly fathered has survived to a quite recent time. In 1872

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the fellows solemnly celebrated their thousandth anniversary, and were quite pained when the Regius Professor of History sent them a burnt cake as his contribution to the festivities.

This Alfred-the-Great delusion was a foible long shared by the whole university. Anthony Wood, a quite serious antiquary of the seventeenth century, devotes the better part of a quarto volume to an entirely imaginary chronicle of Oxford's early days. He tells us that Alfred's son Edward was educated at Oxford and "applied himself to learning"; that in turn he sent his son Ailward, who "became eminently learned"; that another son Ethelstan was "thought by several to have been educated in the Schools at Oxford"; and so forth. All this is pure imagination.¹

The actual buildings of University College are just three centuries old. The main quadrangle was begun in 1634, delayed by the wars, and finished forty years later. Here, as at Oriel, the effect of the regular close-set windows is marred by the crowding together of over-elaborate gables. On the south side, which comprises the hall and chapel, these gables were removed in 1800 and replaced by battlements and pinnacles. The hall is an unattractive room, having been enlarged out of all proportion by two extra bays on the west. It has a remarkable but ugly hammerbeam roof, and contains a good portrait of William Windham by Lawrence. The chapel has been mutilated by Sir George Gilbert Scott; but it retains its handsome marble floor, an excellent Corinthian screen, and some vigorous contemporary stained glass by the younger van Ling brother, Abraham. There is a fine Flaxman monument in the ante-chapel. Beyond the hall is a Gothic library by Scott.

The second quad, reached by a passage on the east side, is a successful fake, having been built in imitation of the other in the years 1716-19, long after the style was dead. It constitutes one of the countless benefactions of Dr. Radcliffe. The little-used gateway is notable for an elaborate fan-vault. On the inner side of the tower is a very good statue of the lavish Doctor; on the outer side is Queen Mary, consort of William III. The corresponding statues on the older tower are Queen Anne and James II. This latter is worth observing as one of the only two statues extant of England's catholic king; it was erected by Obadiah Walker,² a Catholic Master of Univ. who lost his office when James fell off his throne.

If you follow a corridor in the north-west corner of the principal quad, you will come upon a still more noteworthy piece of statuary.

¹ Some eighteenth-century antiquaries maintained that King Alfred "revived" an already ancient university. One of them published a history of the university "to the death of William the Conqueror."

² "Old Obadiah," chanted the undergraduates,
"Sings Ave Maria;
So do not I—ah."

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In a sunk well beneath a once starry dome lies the effigy of Percy Bysshe Shelley, laid out naked and drowned like a turbot on a slab. This work is by Onslow Ford, and its setting by Basil Champneys, and it was set up in 1898. The undergraduate thus fulsomely honoured in his death received short shrift from the college authorities in his lifetime. He would appear to have been a singularly tiresome youth. After a few terms of residence he wrote a pamphlet on "The Necessity of Atheism"; he distributed copies of it to all the heads of houses, and then pedantically refused to admit it as his own; whereupon he was very rightly sent down in a state of puerile excitement.¹

The remaining buildings of Univ. are a west wing on the High Street by Sir Charles Barry, a Master's house by Bodley, and an extension on the far side of Logic Lane by H. W. Moore.

Radcliffe Square, the central point of the university, lies between the Old Schools and St. Mary's. It takes its name from this same Dr. Radcliffe who did so well by University College. All Souls takes up its east side. Brasenose College, or "B.N.C.," stands on the west, and its old gate is under the shadow of the Radcliffe Camera.

It is hard to assign a period to Brasenose. It was founded in 1509, and the present front quadrangle was finished about 1516; but by far the most noticeable feature of this quad is an array of large and elaborate dormers added in the time of James I. The tower itself, first dwindled in proportion by this extra storey and then overwhelmed by the vast dome of the Radcliffe Camera, is a Victorian restoration, well executed by a Mr. Buckler. The hall on the south front has had a more recent oriel bay added to it: above the high table is the brazen nose itself, brought back from Stamford after 557 years. The former chapel in this first quad became long since a senior common room.

Brasenose had a Dr. Radcliffe of its own, like his namesake a great benefactor. He it was who built the big dormers, and dying in 1648, left money for a new chapel. This was built on a new site to the south of the old quad, in the years from 1656 to 1666, together with a new cloister and library. These Commonwealth buildings, belonging to a period when scarcely any building was done in England, are of a strange transitional style. Externally the chapel is rather pleasing; inside, it has a most remarkable roof which compromises between the hammerbeam and the fan-vault, though the latter is only a fake of lath and plaster.

There have been many bold schemes for the rebuilding of Brasenose. Hawksmoor contrived a plan about 1723 in the

¹ A few years earlier, Walter Savage Landor was sent down from Trinity in very similar circumstances. He had fired a gun from his window, and had refused with equal childishness to admit the offence, although the evidence against him was plain enough.

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manner of Queen's, if possible more ponderous still; it is to be seen in a contemporary book called *Oxonia Depicta*. A century later Sir John Soane, whose genius is unrepresented in Oxford, drew up another comprehensive plan, drawings of which are in the library. Wyatt remodelled the library itself to some extent; but the great expansion of Brasenose took place in an unfortunate architectural period. Like both Oriel and Queen's, the college finally achieved a frontage on the High Street, where it has a new gateway. The architect for the southern quadrangle was Sir T. G. Jackson, who also made many alterations in the chapel. Jackson was a deeply learned man, and he enjoyed a great renown; but his work is wholly uninspired. The best one can say for him is that he was a better architect than Mr. Basil Champneys.

B.N.C. is renowned among all other colleges for "heartiness." Its undergraduates are as broad and heavy as prize cattle, and their speech is of "toggers" and "heats": it is said that scholarships are awarded to likely athletes. George Washington's great-grandfather was a member of the college in 1619. When he left he owed the buttery 17s. 10d. This obligation was discharged in 1924 by some American visitors.

Before passing on to St. John's and its Laudian splendours, there are three lesser colleges to be included—optionally, as it were—in a survey of the period. Two of them, Jesus and Lincoln, stand just at the back of Brasenose, in the Turl; the third, Pembroke, is far away in St. Aldate's, opposite the House. None of the three calls for very much attention except from the most leisured visitor.

The Turl is the least attractive of the old parts of Oxford. Narrow and confined, it runs from Broad Street opposite Trinity to High Street by the Mitre, between the high walls of unattractive colleges. Jesus stands on the right as you go south. As its founder intended, it is still a hotbed of Welshmen, and the names at the foot of every staircase consist predominantly of Joneses and Evanses. The present frontage dates from 1856, when the conscientious Buckler made it Gothic: before that, for just a century it had been a ponderous classical block. The two small quadrangles consist of old buildings gothicised in the time of the Regency. The chapel was finished in 1621, but has been wholly ruined by George Edmund Street. The hall is contemporary, and contains a van Dyck portrait of Charles I, a portrait of Elizabeth by a nameless artist, and a Lawrence portrait of John Nash. Jesus is a small college, and its members play little part in the life of the university.

On the other side of the Turl, a little farther down, is Lincoln, which was founded in 1427. The first quad, the northernmost of the two, belongs to that period; so does the tiny hall, the interior of which has been classicised. In the time of James I the college

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expanded to double its size; and the southern quadrangle was built between 1610 and 1631. The chapel in this quad is a good example of its kind. The windows are contemporary; but the fine cedar woodwork was installed in 1686. John Wesley was a fellow of Lincoln for nine years before his excursion to Georgia, and the chapel contains a pulpit from which he used to preach. The front of the college was gothicised in 1819, at the same time as the quadrangles of Jesus. The work was so well done that Pugin himself made drawings of it as an original Gothic exemplar. In 1930 a Rectors' House was built in the Turl, to the south of the college; it will be a handsome work when the stone has weathered.

In 1624, Broadgates Hall became Pembroke College. The new foundation took over the older buildings, which were perched upon the city wall, just by the south gate. At intervals between 1670 and 1694 the quadrangle was rebuilt in a vaguely Carolean style. In the nineteenth century the north front was badly gothicised, and a new wing added, the effect of which was to cramp the entrance-tower into an undignified corner. The hall is also Victorian. For a century the college had no chapel, and its devotions were conducted in the south aisle of the depressing church of St. Aldate outside the gate. The present chapel was built in 1728-32. The plain classical exterior is smothered in creeper: the interior is an unpleasant restoration by Kempe, rendered worse by stained glass. The wall of the garden beyond the chapel is part of the old city wall. Pembroke's greatest fame rests upon the fourteen months' residence of Samuel Johnson. There is said to be a Reynolds portrait of him in the senior common room. His rooms were on the second floor over the gate.

St. John's is a college that every visitor should see. It stands in St. Giles's, more usually known as the Giler, behind a screen of ancient elms. Several colleges formerly had such terraces before their gates, notably Balliol; but St. John's alone has kept it.

We have seen how St. John's was founded in 1555 by Sir Thomas White; but most of the first quadrangle is older than that, for White was able to buy the deserted buildings of St. Bernard's College, which was founded as early as 1486 by Archbishop Chichele of All Souls, and had been suppressed at the Reformation. The tower over the entrance gate dates from 1437; it was one of the few buildings in Oxford to be hit during the siege of 1646. The south and west sides of the first quadrangle are very old except for their dormer windows. The north side comprises the chapel and hall, built between 1500 and 1530. They both underwent much alteration in the eighteenth century, since when the chapel has endured successive redecorations at the hands of both Blore and Kempe, so that there is little left to see.

Towards the end of the sixteenth century the east side of this

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quadrangle was completed, and a start was made upon a new library which is now part of the further quadrangle. It was in this modest form that Edmund Campion knew his college. He was a fellow of St. John's from 1557 to 1569; his learning and eloquence drew worship from his listeners; he was chosen to deliver a "rather patronising" oration at the funeral of Sir Thomas White.

Eight years after the martyrdom of Campion, William Laud received his scholarship at St. John's. In 1593 he became a fellow, in 1611 President of the college. In 1631, when he was Chancellor of the University and Bishop of London, he began the second quadrangle; in 1636, as Archbishop of Canterbury, he finished it off with all the pomp and gaiety of a royal visit. The whole work, in style and spirit, belongs entirely to the reign of Charles I. The north and south ranges are unpretentious, save for the magnificent lead rainwater-heads adorned with royal and archiepiscopal arms. The ranges to east and west are more ceremonial. Their ornate colonnades, in the purest spirit of the Italian Renaissance, are quite possibly the work of Inigo Jones; at all events, they are wholly unlike any other work in Oxford. The archways at either end are adorned with curious fan-vaults, and surmounted by splendid bronze statues of Charles and his queen by Le Sueur, framed in excellent baroque surrounds. These statues were put up for sale during the Commonwealth; but some good loyalist preserved them for our delectation.

The upper storey of the south and east ranges contains the Laudian library, a beautiful room entirely ruined by Blore. Laud himself was buried in the chapel of St. John's after his execution. There, also, lies his successor Juxon, who should be remembered. Juxon was a scholar of the Merchant Taylors' School in London. Owing to the fact that Sir Thomas White was a Merchant Taylor, a strong link was forged between the college and that famous school, a connection which still subsists. Juxon was Laud's pupil and protégé; he became vicar of the neighbouring church of St. Giles, which belongs to the college; he succeeded Laud both as President and as Bishop of London; he attained high Government offices; and he it was who received the last words of Charles I on the scaffold, and who buried his king. During the Commonwealth he lived in the country, and kept a pack of hounds; he was once reprimanded for allowing them to run through Chipping Campden churchyard. On the Restoration, he was at once appointed Archbishop of Canterbury. Three years later he died, and was buried in the chapel of St. John's, to which he bequeathed a large benefaction.

Beyond the "Canterbury" Quadrangle you gain the gardens of St. John's, which are large and very famous for their beauty. The vast lawn, with its undulating fringe of trees, is so skilfully

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laid out that the plan has variously been ascribed to Repton, to Capability Brown, and to both of them. The lawn is sometimes used for archery contests. There is a remarkable rockery in the north-west corner. From the lawn, you get a superlative view of the east front of Laud's library wing. With its stately gables and its five great oriels, this façade is as entirely perfect as that of Wadham.

St. John's was much enlarged by Sir George Gilbert Scott in 1881. He built a north wing in continuation of the street front, which is not unsuccessful. Still farther to the north stood Campion Hall, until its migration a few years ago. This Jesuit training college rented its premises from Campion's old college, and carried on his work and his ideals within a hundred yards of the place where they had taken shape.