Winter scene across the Paddock late twentieth century. Lime Tree in front of Hostel (later removed)
Aerial photo of Emmanuel during 1948 with the extensions on the back of Park Terrace much less uniform than today. The Paddock is laid out as allotments and the North Court oval lawn still yet to be planted.
1. INTRODUCTION

1.1 Purpose of Conservation Statement

CARLtd has been commissioned by Emmanuel College Cambridge to produce a Conservation Statement. This report will provide an overall assessment of the history and significance of the buildings, landscapes, grounds and setting of the College. Conservation and stewardship of the historic environment will be at the heart of this Statement, considerations which are constant but especially vital when any significant changes within this historic context are contemplated in future.

A Conservation Statement is an important and useful tool for integrating care for heritage into the ongoing management and development of heritage assets and is one element which can inform planning and strategy for the management of this estate.

Our report provides an overview based on published sources, on-site fieldwork and investigations with appropriate documentary research and, in a single document, it gives a concise overview of why this place has significance, explaining what gives rise to that significance: ‘the value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic.’

This Conservation Statement represents the desire to promote understanding as much as a requirement to evidence a clear understanding of the significance of a site or building. This is required under Policy 128 of the National Planning Policy Framework 2012 and is encouraged by Historic England and local authorities.

Such an inclusive report covering all of the College has not been undertaken previously yet it does draw on the existing information and previous building-specific reports, collating this information into one document. We do not seek to provide a comprehensive history of the College, but an accessible guide to the best current understanding of the buildings, grounds and setting of the College.

1.2 Scope of Conservation Statement

This Conservation Statement provides a breakdown of the spaces within the College. Where buildings or areas of the site are considered to be more significant or complex, a more detailed description and assessment is provided. The Understanding, History and Significance sections are supported by a more detailed Gazetteer, providing a structured breakdown and description of spaces and elements.

There is a wealth of existing information which informs this Conservation Statement; the scope of the research considered here reflects that. Our report is not a new piece of investigative research but rather a way of tying sources and stories together, highlighting those pertinent stories which may have been forgotten, ultimately providing a tightly focussed report.

1.3 Existing Information

The following sources have been consulted in the research for this Conservation Statement. Please see our bibliography for a comprehensive list:

- Early plans of the buildings with varying levels of detail
- Early landscape plans
- Photographic records, with some more detailed surveys of more recent developments
- Prints and paintings
- Early survey maps, OS maps and aerial photographs
- Existing literature about the history of the College
- Existing Archaeological Reports and Heritage Assessments
1.4 Consultation, Adoption and Review

Key stakeholders have been involved throughout the research and reporting process in order to ensure that this Conservation Statement is an effective and authoritative tool. College Fellows and students (past and present) have provided their views on the history and significance of the buildings. The Project Steering Group (including Master, Senior Tutor, Fellow Librarian, Bursar, Archivist and Buildings Manager) has been vital as a communication channel, providing information to inform this Statement and ensuring feedback is given on drafts of the report at regular meetings. Interviews, workshops and a student questionnaire conducted over May-July 2015 have helped form an understanding of the College site and develop ideas of significance and communal value.

Following review and adoption by the Governing Body in November 2015, the plan has been shared through the Bursar’s office with the city’s conservation officer, and Historic England for formal consultation. Comments arising from this consultation have been addressed and both parties have endorsed the Statement. This consultation has helped to ensure that significance levels in general and for specific elements are recognised, agreed and adopted, achieving a useful consensus through the medium of this report.

This shared vision will help to facilitate sympathetic development and implementation of future projects, assist planning and management, especially of the less well known, less appreciated or more recently acquired properties.

1.5 Acknowledgements

First and foremost thanks to Emmanuel College as a College body, for commissioning this Conservation Statement, as part of the responsible management of its historic estate.

Our thanks to the CARLtd team, especially Eleanor Rule, our diligent assistant for her endless industry and detailed work, to Jamie Rusted for his excellent design work, and to Nicola Watkins of Caroe Architecture Ltd for work on the significance plans. The process of observation through the drawings of Jon Harris has been especially valuable, as has advice from specialists such as Tim Richardson, garden historian, Alison Dickens, archaeologist and Helen Bradbury, expert on bath houses and ice houses. Other advice has been received from Tim Rawle, Hugh Richmond, the Cambridgeshire Collections team, Anna Crutchley, archivist of Jesus College and the librarians of the University Library.

The steering group of Dr Sarah Bendall, Dr Mike Gross, Dr Robert Henderson, David Hobbs, Amanda Goode and the Master, Dame Fiona Reynolds, has been generous with advice, guidance and thoughts. Many Emmanuel Fellows and former Fellows have also been generous with time and wisdom, allowing inspection of their rooms for our surveys, including Dr Alan Baker, Dr Bill Broadhurst, Dr Chris Burgoyne, the Dean, Jeremy Caddick, the Revd Don Cupitt, Dr Philip Howell, Dr Brian Lester, Dr Peter O’Donald, Dr Oke Odudu, Dr Catherine Pickstock, Dr Lucy Razzall, Dr Catherine Rae, John Reddaway, Professor Geoffrey Smith, Dr Brian Thrush, Professor Barry Windeatt and Professor Stephen Watson. Other Emmanuel figures who have been helpful include: Andrew Fane, the Porters’ team, the catering team and the head gardener, Christoph Keate.
1.6 Spirit of Place

A ‘Spirit of Place’ statement is developed to help frame the descriptions of both significance and understanding to inform future strategies and help to guide the development of some important properties. It helps to introduce key conservation ideas, understanding and significance in a Conservation Statement document. It is a practice widely used by conservation institutions such as the National Trust and has been found to be a dynamic tool for developing understanding and sensitivity to the historic, architectural, aesthetic and communal values of heavily used historic building groups. This spirit of place statement has been developed from our own reading of the College, and informed by group discussions with key stakeholders.

This is perhaps especially important in a place such as Emmanuel College, where the qualities of this specific environment have had such a demonstrable impact on the culture and character of the institution and will continue to do so.

‘Emmanuel is formed by a variety of buildings in open sites, less dominated by the grander formal arrangements of many historic colleges and provides a safe, protected environment for learning, teaching and research.’
1. A place of possibilities

‘I have set an acorn, which when it becomes an oak, God alone knows what will be the fruit thereof.’ (Sir Walter Mildmay the founder of the post-reformation College)

2. A living and historic community

‘A perpetual College of sacred theology, science, philosophy and good arts in the University of Cambridge.’ (Extract from the Elizabeth I charter & a spirit echoed in the 1923 Oxford and Cambridge Acts)

3. A protected environment for education, learning and research

‘I will endeavour to the utmost of my power to promote the honour and interests of the College as a place of education, religion, learning and research’ (part of the statement sworn by each new Fellow, which reflects the bonds of this human society within a protected environment).

4. A very particular community

There is a social order that responds to and thrives in this particular built context, which is not hermetically cloistered but works within and without the bounds of the monastic environs. It is above all a society with life-long membership. It is a place, both home and haven, for ‘people of the mind’, for the exchange of ideas and knowledge.

5. Building meritocracy

The College as an institution has a long tradition of openness and quiet celebration of meritocracy, which has contributed to its growing academic status in modern times. A parallel can be traced in the variety and open siting of buildings and gardens, which are less dominated by the grander formal arrangements of many historic colleges, but provide a safe, protected environment for learning and research.

6. The groves of academe

The remarkable tradition and continuity of the peaceful, protected park-like grove is key, a place of recreation and conversation since the sixteenth century, with walks laid out in the mid-seventeenth century; a place for reflection and dialogue. Informal and formal spaces are interlinked, but also formality gives way over time to informality; inviting glimpses of trees are seen at the openings of arches and courts.

7. Between two worlds

The character of the College is summed up by a paradox: the formal entrance court with its fine Wren Chapel, which announces the collegiate identity, and the open, soft-edged Paddock which speaks of informality, walks, talks and sitting in the sun. Overall, there is a mixture of delightful built order with sylvan, natural topography.

8. Out in the world

As a college, Emmanuel is distinct within Cambridge. It is (like Jesus and Downing) separated from the main group of King’s, Caius, Trinity and John’s, with their formal courts and river frontage and sense of separation from the city. Emmanuel is surrounded by the city and open park spaces, and the expanse of the Paddock (and views into the Master’s and Fellows’ Garden) is very different from the grounds of Jesus or Christ’s Colleges. Undergraduates have huge affection for the Front Court and the Paddock, but also take away a memory of the busy bus station, partly because of the contrast it gives to the quasi-cloistered community within.

9. A shared inheritance

This is a layered place: there is the long history of the Dominican friary, the story of the austere puritan seminary, the restrained manners of the architecture of the Restoration quest for order and the unmistakable layer of Georgian Classical confidence; the nineteenth- and twentieth-century additions reflect a desire for renewal; and the twenty-first century additions demonstrating a process of reinvention and also openness. All of this co-mingles in the story of this college and shapes its identity; and the accommodation of each layer in a changing story is significant.

10. Building on tradition

The different buildings link the stories and the peoples of Emmanuel, in memory and in brick and masonry; there is a tone of self-conscious picturesque in the work of Pearson, of well-mannered homage and originality in the work of Stokes, and attempts to preserve a degree of openness in South Court, to honour materials with originality in the Queen’s Building and to enliven long views in the Library extension; all the buildings do and should represent a long conversation between place and time. This is mirrored too in the strong sense of discovery and surprise experienced on passing through arcades, arches and doorways and emerging in new spaces of a different character.
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1.8 Picture Credits
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2. UNDERSTANDING

2.1 Context & Setting

Emmanuel College Cambridge is sited in the heart of the modern Cambridge City (and today it seems just outside of the city centre) but historically this was on the edge of the city ‘beyond the Barnwell Gate’. The city has grown around the College, and the College occupies a wedge-shaped site, bounded on one side by St Andrew’s Street, made up of commercial buildings from different periods including the Grand Arcade development. To the east is Parker Street, behind which are dense streets of largely nineteenth-century houses. The College’s south-eastern boundary is formed by Park Terrace, facing broadly east, overlooking Parker’s Piece. Thus the setting of the College is a mixture of dense urban development and open public space.

For anyone moving through Cambridge at this point, the College is probably most noticeable for its elegant late eighteenth-century façade which faces down Downing Street; when facing east that vista is focussed on the current main entrance of the College. A central pediment, over engaged Ionic columns, frames the single storey arch. Overall, it is a cool, restful piece of architecture in a busy piece of townscape, dignified but oddly low; the central range is of only two storeys.

The College is in some ways rather compact but in others spread out around an enclosed parkland and garden of well deserved fame, the trees of which can be glimpsed from the town on three sides. The College’s history is layered, as it was formally founded in 1584 by Sir Walter Mildmay, Chancellor of the Exchequer to Elizabeth I, partly re-using a number of older buildings that had belonged to the Dominican Priory, which had been dissolved in 1538. The Dominican house had been a place of learning and theological study since 1238; in 1303 the Cambridge Blackfriars was recognised as a place of study, confirmed in 1318 by the Pope, who declared it studium generale.

Emmanuel is one of only two Elizabethan foundations in Cambridge (originally it comprised only a Master, three Fellows and four scholars). As the College grew incrementally through the eighteenth and nineteenth centuries, the city also grew around it, leaving nearly contiguous green open spaces, Parker’s Piece and Christ’s Pieces, which visually link to the green spaces of Emmanuel.

The College’s site is a particularly verdant scene, contained in several areas by an ancient wall, some of which is medieval and some seventeenth-century: a landscape now comprising the Master’s garden, the Fellows’ garden, and the Close which later becomes known as the Paddock, and the court now known as ‘Chapman’s Garden’. Victorian and Edwardian additions are largely in brick and grouped around the Paddock in a loose configuration (including a house by J.L. Pearson, who also added the wings to the Hostel, which help to spread the sub-neo-Queen Anne feel of the whole).

The College is bounded by public roads, the busy bus station, and the elegant, stately 1830s Park Terrace to the south-east. The latter was built on land owned by Jesus College and in 1983 was acquired by Emmanuel College, bringing this elegant Regency terrace into the group, along with their long gardens. It has the interesting effect of making something which was once beyond the boundary of the College an outward face of the institution.
The formal heart of the College is today entered from the west, through an eighteenth-century entrance aligned on the 1670s Chapel and arcade designed by Wren. This Chapel has in many ways become one of the symbols of Cambridge: a simple, dignified, but rather reserved classical building expressive of the desire for order and renewal in the College hierarchy in the late seventeenth century.

The sixteenth-century Hall of the College, adapted from a medieval Dominican church, lies to the north, and the whole College was originally approached from this side in the sixteenth century. The Hall is answered by a three-storey stone ashlar range, known as the Westmorland Building, which dates to the early eighteenth century (rebuilt after a fire in 1811), replacing a sixteenth-century wing known as the Founder’s Building. A handsome brick early seventeenth-century range runs south from this group, a rare survival of purpose-built 1630s college accommodation. The west side of this building, known as Old Court, facing onto Chapman’s Garden, was heavily restored in the early twentieth century.

On the north side of the College is the 1820s New Court, in Tudor-Perpendicular style. This court is closed by the kitchen range, on the prominent north-eastern corner of the site, which was largely replaced by Robert Hurd in the mid-1950s. Further north still, on the other side of Emmanuel Street, North Court was built in the early twentieth century to designs by Leonard Stokes, who had also, in 1907, designed the Lecture Rooms (later Library) in the Paddock. There is a cluster of contemporary buildings in the south-western corner of the demise providing student accommodation, including the 1964-65 South Court by Tom Hancock, comprising two wings of unequal length linked by a sunken JCR. Adjacent, Stokes’ Library has twice been extended, first by Cruickshank and Seward in the 1970s and then in 2009-11 by Kilburn Nightingale.

Standing within the primary composition of building, the 1870s brick Master’s Lodge was demolished in the 1960s and replaced with a modernist brick villa by Tom Hancock on the same site. The approach to the Lodge from the north has been enhanced by the 1995 Queen’s Building looking over the Fellows’ Garden and North Court, which was completed to designs by Michael and Patti Hopkins: the only ‘engineered stone building’ in Cambridge to have been built in modern times.

The overall grouping of Emmanuel is distinctive, low, in parts compact but in others spread out, even informally planned. The recent The Buildings of England: Cambridge describes the buildings round the Paddock which ‘follow no coherent story’ although undoubtedly they help to frame the open area of the Paddock and gardens. The most modern contributions are of quite substantial size but for the most part quite discreet within the overall picture.

The most significant ‘context’ that shapes and defines the College is that it is a society, intended to create the best possible conditions for study and research. It has been shaped by generations of undergraduates, graduates, Fellows, and staff. It is a rare and special thing for a set of historic buildings to still serve, in essence, the purposes for which they were built.

2.2 Summary of Statutory Conservation Planning Constraints

The Conservation Area: Emmanuel College is situated within the Cambridge Historic Core Conservation Area and is surrounded by streets which the City Council consider to be of High Significance and Significant. The Historic Core Conservation Area was designated on 25 February 1969 and has since been extended in 1975, 1976, 1978, 1980, 1991, 1993, 1996, 2011 and 2012. The Core Conservation Area Appraisal was reviewed in 2015 and will be published later in 2016.
2. UNDERSTANDING

The Historic Core Conservation Appraisal characterises the core as having the following:

- Strong edges between landscape and buildings/ different uses.
- No industrial buildings or areas, but ghosts of both.
- Few but prominent 'landmark' buildings (generally structures with tall features such as church spires, towers, chimneys).
- Limited number of access points.
- Narrow intimate streets.
- High quality, well-designed buildings.
- Buildings as deliberate 'eye-catchers'.
- Quality detailing and small-scale features.
- Contrasts of landscape and buildings, tranquillity and activity, planned and ad-hoc developments, between buildings of different scale and building materials.

The Appraisal Report recognises the colleges as contributing to the Historic Core in several ways:

- Many have a ‘country house’ setting in the landscape.
- Introverted, seemingly impenetrable buildings and high walls.
- Limited number of access points and little natural surveillance of streets.
- Street presence through gatehouses and landmark buildings (particularly chapels).
- Buildings of particular styles as opposed to vernacular buildings.
- Screen walls and glimpsed views into tranquil courts.
- Contribution to skyline and roofscapes in streets.
- Trees and shrubs contribute background greenery to commercial core.
- High quality materials and well-detailed buildings.

**Listed Buildings**: Emmanuel College comprises over 25 structures which are designated from Grade II through to Grade I. There are 17 List entries including Front and New Courts, the Chapel and Brick Building which are grouped in one entry as a Grade I listed structure.

**Registered Park and Gardens**: The College grounds are all registered by Historic England as being of 'special interest'. This designation they share with the college grounds of Christ’s, Clare, King’s, Queens’, St John’s, Trinity Hall and Trinity colleges. For a full list of all designated structures see the Appendix.

2.3 Current Use and Management of Emmanuel

Emmanuel College continues to be a place of research, education and religion, as it has been since its foundation. At the time of writing (2015-16), the College’s resident members include around 450 Undergraduate students, 200 Graduate students and around 90 Fellows. Some 400 students and 20 Fellows are resident on the main site, which also offers social, library, IT, dining and other communal facilities. Commercial activities, which also make use of the facilities on the main site, support the College’s academic purposes.

The College seeks excellence in all of its academic and educational activities and, in terms of the performance and experience of its students, the College competes with the top UK and world universities. Its facilities continue to develop to support these ambitions.

The management of Emmanuel College is autonomous from the University of Cambridge. Colleges are governed by their own statutes and regulations, but are integral to the make-up of the University. The College therefore has its own internal procedures and selects its own students (although subject to University regulations). Representatives from Emmanuel College sit on both the University Council and Finance Committee.

The College provides accommodation and supervision to students. The departments involved with the day-to-day running of the College include the Admissions Office; Development Office; Tutorial Office; Library; Bursary; Catering; Porters’ Lodge; Archives; Boathouse; Conference Office; Garden Department; Housekeeping; Maintenance Department; College Counsellor and Registrar’s Office. The Buildings Manager is David Hobbs.

The College Officers are College Fellows with additional roles in the management of the College. They include the Master, Dame Fiona Reynolds, who is the head of the College and chairs the Governing Body, the Vice-Master, Professor Barry Windeatt, the Senior Tutor Dr Robert Henderson, the Bursar Dr Mike Gross, the Dean Revd Jeremy Caddick, who also serves as the Graduate Tutor, and Dr Sarah Bendall as Development Director. There are also Admissions Tutors, Tutors and other acting College officers. All full Fellows are, by statute, members of the Governing Body until 30 September in the year in which they reach the age of 70. There are currently 78 members of the Governing Body (11 full Fellows have reached
the age of retirement from the Governing Body). The Emmanuel College Students’ Union (ECSU) is the society of all undergraduate students at Emmanuel College. It provides a shop, a bar, a common room, and funding for sports and other societies. The Emmanuel College Middle Combination Room (Emma MCR) is the society of all post-graduate students.

Emmanuel College now can accommodate all undergraduates, over two-thirds of these on the main site and other graduates are in Barnwell Hostel, in Warkworth Street and Blantyre House in Glisson Road, as well as many post-graduates. The College buildings, both ancient and modern, thus serve a busy and changing population and naturally are put under some stress as the home to a lively and living institution. They must be well maintained, clean and secure private environments for study and living, but also a collegiate household where shared rituals, events and experiences are essential to the well-being of the institution. There is a rolling programme of refurbishment to the College’s accommodation, currently in North Court, and recently in Old Court.

The calm order of the buildings, courts and gardens, and their sense of history, all play a role in providing the setting and conditions for study, teaching and research. To cater for the needs of the College, Emmanuel directly employs about 180 staff, administrators, porters, housekeepers and in catering. With the maintenance and gardening departments, all staff play a role in supporting the academic and pastoral ambitions of the College. Thus a historic and modern institution remains useful and dedicated to the community of students and Fellows.

2. UNDERSTANDING

2.4 A Brief History of the College as a Teaching and Research Institution

The University of Cambridge, founded in 1209, is one of the world’s oldest universities and leading academic centres. The University is a self-governed community of scholars. There are 31 autonomous colleges and, currently, six Schools: Arts and Humanities, Biological Sciences, Clinical Medicine, Humanities and Social Sciences, Physical Sciences and Technology.

Emmanuel College, founded in 1584, was the fifteenth college to be founded. Emmanuel has a distinct identity as an academic institution, which has evolved since its foundation; through which common threads can be traced and all contribute to the evolved identity of the College today. The College’s foundation was a deliberate attempt to raise the quality of the Christian ministry in the puritan cause by its founder Sir Walter Mildmay.

Mildmay was, as far as the law allowed, a ‘godly’ puritan. He intended his College to educate protestant preachers, who could bring godliness to the people of England ‘to render as many as possible fit for the administration of the Divine Word and Sacraments; and that from this seed-ground the English Church might have those that she can summon to instruct the people and undertake the office of pastors’. The College was strict in its residence requirements and religious observation. In the 1620s, the College was for a time the largest in Cambridge. Emmanuel’s early dedication to the puritan tradition, within the conformity of English law, was reflected in the new chapel, created within or on the site of an existing building aligned north-south. The College eschewed the wearing of surplices and communion was received sitting down and not kneeling. The dissemination of Emmanuel College’s students and teaching reached new levels during the early seventeenth century when five Fellows and other members of the College were involved in the new translation of the Authorised Version of the Bible, including the Master, Laurence Chaderton. This period also saw the first generation of the ‘Great Migration’ (1620–45), which took 100 Cambridge-educated men across the Atlantic. It is a mark of distinction that 35 of these were from Emmanuel (Sargent Bush Jr and Carl J. Rasmussen, The Library of Emmanuel College Cambridge, 1584-1637, Cambridge University Press, Cambridge, 1986). Cambridge Massachusetts was named to compliment an Emmanuel man Thomas Shepherd. John Harvard, who emigrated in 1637, left his books and half his estate to a new college which honoured him by name, and is now famous as the first North American university, confirming that Emmanuel was and still is ‘out in the world’.

Initially the students were strong voices in the church, including William Bedell and Joseph Hall who both reached prominence in the sixteenth century, the latter becoming chaplain to James I and later Bishop of Exeter and Norwich. Over the first 200 years of the College’s history, a number of heads of other Cambridge colleges, including Trinity, Gonville and Caius, Sidney Sussex and Peterhouse were former Emmanuel Fellows. In the period 1653–59, under the Protectorate, 12 of the heads of Cambridge colleges were graduates from Emmanuel.
The days of Emmanuel’s distinctive nonconformity were really over with the Restoration, and the mastership of William Sancroft, in 1662–65; after he became Dean of St Paul’s he continued to take an interest in the College and used his links with Sir Christopher Wren to ask him to design a chapel which was consecrated in 1677. Important early figures among the fellowship include John Wallis – who invented logarithms to base 10 – and Jeremiah Horrox, who first accurately predicted the Transit of Venus. The diplomat Sir William Temple was at the College. Jonathan Swift was employed as his secretary-chaplain (whose famous work *Gulliver’s Travels*, includes a reference to Gulliver’s having attended Emmanuel).

Eighteenth-century Fellows included the Shakespearian scholar Richard Farmer, who was Master in 1775–97 and Thomas Young (1797 to 1799), who is famous for the discovery the wave-theory of light, which he allegedly discovered by observing ripples made by swans swimming on the pond in the Paddock. During Farmer’s Mastership, the Fellows’ Parlour was especially renowned for its conviviality, and exertions were made to attract wealthy Fellow-Commoners. The College nonetheless continued to have a particular reputation for theology, mathematics and the classics.

New University statutes from 1861 were introduced with the intention of recruiting more able students from less wealthy backgrounds, increasing the number of scholarships available and there was also a gradual relaxation of the regulations forbidding Fellows from marrying. The statutes of the College were revised in 1882, and from the 1880s the numbers of undergraduates grew rapidly, from around 42 to 70 in 1903. During the early twentieth century, Emmanuel’s reputation for scientific research and excellence also grew, with Sir Frederick Gowland Hopkins, who won the Nobel Prize for his discovery of vitamins, being a Fellow of the College. Fellows Ronald Norrish and George Porter were also jointly awarded a Nobel Prize for their work on photochemistry.

The later twentieth century has seen considerable change in the academic character of Emmanuel College, not least, in recent decades, its high performance in the University league tables. The College, again one of the largest colleges in Cambridge, first admitted women from 1978 and currently has its first woman Master, Dame Fiona Reynolds. The College has one of the largest Fellowships in Cambridge with more than one active teaching Fellow in all of the major Arts and Science subjects. Emmanuel College also has teaching Fellows in many smaller subject areas. It has thus maintained a deliberate balance between major areas of research and teaching. Undergraduates attend lectures in the University and are examined by the University, but receive in addition college-run supervisions. Every undergraduate has a director of studies appointed by the College.

Many of the traditional restrictions of college life associated with the Oxbridge college have been relaxed. Thus students now point to the pleasures of revision while picnicking in the Paddock: gate-hours have also been abolished. The condition of undergraduate and post-graduate accommodation is continually being updated and improved, through security, technology and updating the building stock.
2.5 Significant Figures in the History of Emmanuel College

Sir Walter Mildmay (1520–89)
Founder of the College, Mildmay, youngest son of a Chelmsford merchant, studied at Christ's College. He was Elizabeth I's Chancellor of the Exchequer; of a Puritan frame of mind, but a conformist in rulings of the monarch, he founded Emmanuel to improve the stock of 'godly and learned' clergy. His family estate was passed to his Fane descendants, created Earls of Westmorland.

Sir Wolstan Dixie (1524–94)
Dixie was a merchant and Lord Mayor of London, who is remembered as a generous benefactor of the College. He subscribed towards the building of the new college in 1584 and also left £600 in his will to purchase land to endow two fellowships and two scholarships for the scholars of his new grammar school at Market Bosworth in Leicestershire. The fund supported Fellows and scholars until 1878, when the funds were entirely applied to the foundation of a chair in ecclesiastical history, whose first holder was Mandell Creighton. It is now one of the senior professorships in history at the University of Cambridge.

Queen Elizabeth I (1533–1603)
The daughter of Henry VIII and Anne Boleyn, Elizabeth succeeded to the throne on her half-sister's death in November 1558. She was well educated and shrewd. Her reign lasted for 45 years and resolved aspects of the major religious debates into a new national church, established by the 39 Articles of 1563, and surviving the threatened invasion of the Spanish. Elizabeth I subscribed to the founding of the new college of Emmanuel in 1584, the principal benefactor at that time being her Chancellor of the Exchequer, Walter Mildmay. The rent charge given to Emmanuel was a settlement from the dissolved abbey of Glastonbury, some of which had already gone to Oxford; nonetheless the direct support of the monarch was rare and of the three Oxford and Cambridge colleges founded during her reign, Emmanuel was the only one so honoured.

Laurence Chaderton (c.1527–1640)
Chaderton was born in Lancashire, and became a Calvinist while at Christ's College, which he entered in 1562. A classical scholar, theologian and famous preacher, he was Fellow of Christ's from 1568 until he married in 1577. He was chosen as the first Master of Emmanuel in 1584. Puritan by inclination, he was also a keen tree planter. He resigned in 1622, and died aged about 103.

Dame Joyce Frankland (1531–87)
Joyce (or Jocosa) Frankland was an early benefactor of both Emmanuel College and Caius College Cambridge. The daughter of Robert Trappes, a citizen and Goldsmith of London, she married, first Henry Saxey, a 'Merchant Venturer' and, secondly, William Frankland of Rye House in Hertfordshire. With her first husband, she had a son, one William Saxey, a student of Gray's Inn, who died in 1581 aged only 23. After her son's death and that of her second husband, she devoted her wealth to various educational endowments, in memory of her son. She founded a free school at Newport Ponds in Essex and added to a scholarship at Lincoln College, Oxford which had been founded by her mother Joan Trappes. Joyce left by her will, dated 20 February 1586, land and houses for the increase of the emoluments of the principal and...
fellows of Brasenose College, Oxford, and for the foundation of fellowships and scholarships at Emmanuel College and Caius College, Cambridge. A portrait of Mrs Frankland hangs in the Gallery at Emmanuel.

Joseph Cotton (1584–1652)
Cotton studied at Trinity College, where he enrolled aged 13 in 1598, and moved to Emmanuel in 1606. In 1613 he was vicar of Boston in Lincolnshire. Under increasing pressure against nonconformity, in 1633 he sailed for Massachusetts Bay with two other Emmanuel men, Thomas Hooker and Samuel Stone. Cotton was the teacher of the First Church at Boston, and from 1637 was one of the Overseers of the foundation of Harvard, now one of the most renowned American universities. There is no known portrait of him.

John Harvard (1607–38)
Son of a butcher of Southwark, born in Stratford-on-Avon, he lost his father and four siblings to the plague. He was admitted to Emmanuel in 1627. He emigrated in 1637 and, while not the founder of Harvard, left the new college at Cambridge Massachusetts his library and half his estate (£1,700), on his early death in 1638. In his honour the college was renamed.

Benjamin Whichcote (1609–83)
Born in Shropshire, Whichcote arrived at Emmanuel in 1626 and was elected Fellow in 1633. In 1641 he became Provost of King’s. F. Stubbings described him as ‘chief of that group of Cambridge Puritans of the time (the Cambridge Platonists) who rejected the more authoritarian tendencies of Calvinism’.

Lady Rachel Fane, Countess of Bath (1613–80)
Lady Fane (a descendant of Walter Mildmay) married Sir Henry Bourchier, 5th Earl of Bath, in 1638, and then Lionel Cranfield, third Earl of Middlesex (1625–74), whom she married in May 1655, six months after the death of her first husband. Her monument in Tawstock church records: ‘she had a genius exceeding that of a man, and such a motherly disposition that scarce a greater existed in the world... And though she was childless, yet she was parent to more than a thousand children, whom in a very genteel manner she brought up, gave them portions.’ An author of masques performed at Apethorpe. When she died in 1694, she left £200 worth of books to the library of Emmanuel College.

Jeremiah Horrocks (1618–41)
Horrocks, sometimes spelled Horrox was a British astronomer and clergyman who applied Kepler’s laws of planetary motion to the moon, and was the first to predict a transit of Venus. Horrocks studied at Emmanuel College from 1632 to 1635, although he did not formally graduate. He was afterwards a tutor at Toxteth. He studied astronomy. He was ordained to the curacy of Hoole, Lancashire, in 1639. The transit of Venus, which had been overlooked in Kepler’s tables but which Horrocks had predicted, took place on Sunday, November 24 1639 (Julian Calendar). Horrocks also demonstrated that the Moon’s orbit was approximately elliptical.

John Wallis (1616–1703)
Wallis attended Emmanuel College in 1632–40, was ordained in 1640 and was a chaplain to Lord de Vere. Wallis was a celebrated code-breaker; he gave evidence against Archbishop Laud, but signed the remonstrance against the execution of Charles I.
He also invented logarithm to Base 10 and introduced the sign for infinity. He was appointed Savilian Professor of Geometry at Oxford in 1649. He developed an early method of teaching the ‘deaf and dumb’ to talk.

Ralph Cudworth (1617–88)
A leading figure among the Cambridge Platonists, Cudworth was the son of a clergyman, a Fellow and tutor from 1639. He was appointed Master of Clare and Regius Professor of Hebrew in 1645, in place of others rejected on religious or political grounds. Rejecting Calvinism, he appealed for the freedom of academic learning, and ‘not only that which serves the pulpit’.

William Sancroft (1617–93)
Sancroft attended Emmanuel College in 1633 and was elected a Fellow in 1642; a royalist and moderate, he remained as a Fellow until 1651, then resigned and in 1657 went abroad until the Restoration. He was chaplain to John Cosin, then appointed Master of Emmanuel in 1662, but left in 1665 to become Dean of St Paul’s Cathedral. He gave money for the rebuilding of the Chapel by Christopher Wren, with whom he was working in London on the rebuilding of St Paul’s. He became Archbishop of Canterbury in 1677. He protested against the Declaration of Indulgence under James II, but also felt unable to swear allegiance to William III while James II was alive, and so was deprived of his archbishopric in 1690. He died in 1693, and left his 5000-volume library to Emmanuel.

Sir William Temple (1628–99)
A pupil of Ralph Cudworth, Temple had entered Emmanuel in 1644 as a Fellow-Commoner. Later a diplomat, he negotiated the famous triple alliance of England, Sweden and Holland and was involved in the negotiations for the marriage of Princess Mary and William of Orange. Swift was in his household (whose fictional ‘Gulliver’ was an Emmanuel man). In 1693, Temple gave Emmanuel the tables and forms (benches) still in use in the Hall.

William Croone (1633–84)
After graduating from Emmanuel in 1659, Croone became a professor at Gresham College and then secretary of the Royal Society in quick succession. A royal mandate in 1663 placed him as doctor of medicine at Cambridge University. Dr Croone was appointed lecturer on anatomy at Surgeons’ Hall in 1670 following appointment as a Candidate, then Fellow, then Censor of the College of Physicians in 1663, 1675 and 1679 respectively. The portrait of Dr Croone in the Censors’ room, painted by Mary Beale, was presented to the College in 1738 by his relation and godson Dr Woodford, Regius Professor of Physic at Oxford.

William Law (1686–1701)
Law arrived at Emmanuel in 1705 and became a Fellow in 1711. He was a Jacobite and, unable to swear the oath of allegiance to George I, he left the College to become tutor to the Gibbon family. He was the author of one of the best known works of English devotional literature, *A Serious Call to a Devout and Holy Life*.

Richard Farmer (1735–97)
Farmer was enrolled at Emmanuel in 1759, was elected a Fellow in 1759, was Master from 1775 to his death in 1797, University Vice-Chancellor and University Librarian. A pioneer expert in early English literature, he published *An Essay on the Learning of Shakespeare* in 1766. Under his Mastership, the Fellows’ Parlour became one of the famous centres of conviviality in Cambridge.
2. UNDERSTANDING

John Fane, 10th Earl of Westmorland (1759–1841)
Descendant of the founder, he came to Emmanuel in 1776, and was a friend of Pitt the younger. Privy Councillor, joint Postmaster-General in 1789 and later Lieutenant-Governor of Ireland, he was (except for the Whig ministry of 1806–07), Lord Privy Seal from 1798 until 1827. He was one of the funders of the rebuilding of the Westmorland range after the 1811 fire, which was named after the 6th Earl.

Thomas Young (1773–1829)
A qualified doctor when he arrived at Emmanuel as a Fellow-Commoner in 1797, he produced an influential paper on the transmission of sound and light, later known as ‘wave theory’. It is said that this was inspired by swans on the College pond. He also devised Young’s Modulus to quantify elasticity, and deciphered the Rosetta stone. In 1801 he became Professor of Natural Philosophy at the Royal Institution, London.

Mandell Creighton (1843–1901)
Educated at Oxford, he was a Fellow of Merton College before being appointed vicar of Embleton; he was appointed the first Dixie Professor of Ecclesiastical History at Cambridge in 1884, which meant automatic election to a fellowship at Emmanuel. In 1886 he co-founded the English Historical Review. In 1890 he became Bishop of Peterborough and in 1897, Bishop of London.

Sir Frederick Gowland Hopkins (1881–1947)
Pioneer biochemist, Hopkins was a Fellow and supervisor for Emmanuel College medical students and a Tutor in 1906. He left for Trinity in 1910, and was appointed first Professor of Biochemistry in Cambridge. He was awarded the Nobel Prize in 1929 for the discovery of vitamins.

Ronald Norrish (1897–1978)
Norrish arrived at Emmanuel in 1919 after war service; he was elected a Research Fellow in 1925 and Professor of Physical Chemistry in 1937, which department he helped to develop after the war. He was awarded the Nobel Prize for chemistry for his work on flash photolysis in 1976 jointly with another Emmanuel man, George Porter. He lived for many years in Park Terrace.

Edward Welbourne (1894–1966)
Welbourne came to Emmanuel in 1912 as a scholar, fought in the First World War and was awarded the MC. He was Senior Tutor of Emmanuel and then Master for 13 years, at the end of which the 1870s Master’s Lodge was demolished and the present one built. South Court was also planned at this time.

Thomas Griffith Taylor (1880–1963)
The son of a well-travelled metallurgical chemist, Taylor studied geology and paleontology at Sydney University. He came to Emmanuel College on a scholarship in 1907. Physically tough, he was selected as one of the two geologists for Captain Scott’s 1911 Antarctic expedition (a colleague said ‘his gaunt, untamed appearance was a toned for by a halo of good fellowship’). Griffith Taylor was head of geography at Sydney University in 1920 and later Professor of Geography at Chicago.

Norman Birkett (1883–1962)
Birkett came to Emmanuel in 1907 at the age of 24. Apprenticed as a draper and a lay Methodist preacher, he was encouraged to enroll at Emmanuel to study for a career in the Methodist ministry. An outstanding orator, he was elected President of the Union and decided to read for the Bar, was called in 1913, and was a pupil of...
Marshall Hall – Birkett was also a Liberal MP. A judge from 1941, he was one of the British representatives in the Nuremberg Trials (for the Nazi war leaders), and a Lord Justice of Appeal from 1950. He was elected an Honorary Fellow of Emmanuel in 1946.

Chaudhry Rehmat Ali (1895–1951)

Rehmat Ali was one of the founders of modern Pakistan, and credited with the creation of the name. He studied law in India before coming to Emmanuel College in 1931 to continue his studies. In 1943 he was called to the Bar: Ali’s 1933 pamphlet *Now or Never; Are We to Live or Perish Forever?* proposed the ‘Pakstan’ nation should be independent of India, and would be formed by ‘the five Northern units of India, viz.: Punjab, North-West Frontier Province Kashmir, Sind and Baluchistan’ essentially those areas with a Muslim majority (the Muslim population then was some 30 million). ‘Pakistan’ became the accepted form. Although a founder of the Pakistani National Movement, Ali was disillusioned by the nature and extent of Partition and the violence which followed and continued to live mostly in England. He died in 1951 and is buried in Cambridge.

Sir George Porter (Baron Porter of Luddenham), OM, FRS (1920–2002)

A leading English chemist, Porter was born in Stainforth, Yorkshire, and served in the Royal Navy Volunteer Reserve during the Second World War. His first degree from Leeds University was followed by research at Emmanuel College, Cambridge under Norrish. This led to them both becoming Nobel Laureates. By 1955 he had moved to Sheffield University and he became Professor of Chemistry at the Royal Institution. From 1966, he was, simultaneously, Director, Fullerian Professor of Chemistry and Director of the Davy Faraday Research Laboratory. At Imperial College he headed the Centre for Photomolecular Studies. He was awarded a Nobel Prize in Chemistry in 1967. His original research was in the development of the technique of flash photolysis, using short flashes of light to obtain information on short-lived molecular species. He was the first person to find solid evidence of free radicals using this method. Later, he was President of the Royal Society (1985–90), which had already awarded him the Davy Medal in 1971 and the Rumford Medal in 1978, he was awarded the Copley Medal in 1992. He was knighted in 1972, appointed to the Order of Merit in 1989, and became a life peer in 1991.
2. UNDERSTANDING

2.6 Form of Constituent Elements

This section will provide an simplified overview of the spaces and buildings that comprise Emmanuel College. It is to be read as a basic break-down; for a more comprehensive overview, please refer to the Gazetteer.

1. The College is approached by a long two-storey range, designed by James Essex and built between 1769-1775 which presents a plainly detailed ashlar elevation to St Andrew's Street to the west, marked out by engaged Ionic pilasters and a triangular pediment at attic level.

2. At each end of this range there is a three-storey element marking the end of side ranges to the Front Court behind, also ashlar.

3. To the north, stepped back from the street, is the 1950s Kitchen range which links to one of the tower ends at its southern end, which contains some elements of early medieval building, and on the inside of the court, a part-sixteenth-century wall. It all lies under a copper roof.

4. The southern part of this range, designed and built in the 1950s, is the Upper Hall, which lies above the modern kitchens and servery. The Upper Hall end is ashlar with distinctive canted windows, the northern end is only rendered.

5. Turning the corner of Emmanuel Street, is a 1824–25 range of rooms known as New Court, which at its western end meets the 1912–14 tunnel.

6. The tunnel was provided to link under the road to North Court, a three-sided open court, with four storeys of rooms on two sides, and a former ‘cloister’ range with two storeys of accommodation adapted in the late 1960s from the open link building.

7. At the western corner of North Court is a recently completed building with sets of rooms above the works department, designed by Bidwells.

8. The underground passage extends from the Old Library, adapted from a sixteenth-century building, which originally served as the College Chapel and was adapted to be the Library in the 1670s when the Wren Chapel was completed. When the Library moved to the Stokes Lecture Rooms in the 1930s, this was fitted out as a second dining hall, and now serves as a lecture room and reception room.

9. The attic level of the Old Library with large dormers, of late nineteenth-century date, houses a JCR-type games room.

10. New Court is enclosed on the east side by the Hall, adapted in the late sixteenth century from the medieval church of the Dominican friary.

11. The Hall attaches to the western range of the Front Court, includes a gallery level, and provides a double-height space rising to a flat decorative plastered ceiling inserted in the eighteenth century. Its western end has oriel windows on either side and a door through to the Parlour. The panelling is also eighteenth-century.

12. The Fellows’ Parlour was panelled in the eighteenth century, but is part of the medieval foundation. It leads through to a lobby and WC area, which opens into a passage between the courts, which can be traced on a 1650s plan.

13. On the other side of the passage are rooms which formed part of the sixteenth-century Master’s Lodge, (now the sick bay on the ground floor), a staircase leading the first-floor coffee rooms, and to the ante-room to the Gallery.

14. The floors above the coffee/sitting rooms provide a number of rooms for Fellows and the organ scholar.

15. The Wren-designed Gallery runs the full width of the Front Court, linking with the three-storey Westmorland Building, a sixteenth-century building remodelled in the 1720s to provide sets of rooms around staircases which are on the court-side. This was rebuilt in 1811 after a fire, exactly as before.

16. The Gallery links with the staircase and organ loft of the Chapel in the centre, and the first floor of the Westmorland Building to the south.

17. A three-storey 1630s brick range (Old Court) runs south from the Westmorland Building, providing undergraduate rooms and the College Museum.

18. The Library (first built as Lecture Rooms in 1909 and then adapted as a Library in the 1930s) has been extended twice to the south, first in the 1970s and most recently in 2010.

19. There are two free-standing buildings on the north side of the Chapel, first the 1964–65 Master’s Lodge, a split-level building of three storeys, which has its own enclosed garden.

20. Secondly, the 1993–95 Queen’s Building, with its distinctive rounded-end plan form, designed by Michael and Patti Hopkins. This contains a concert hall/lecture room, four reception rooms, offices and music practice rooms. The first floor overlooks the Fellows’ Garden.
21. The Fellows’ Garden is enclosed on one side from the road by a high wall and is distinguished by a vast Oriental Plane tree. There is a swimming pool dated to the 1740s within a fenced enclosure with a thatched changing hut.

22. To the east are a series of enclosures and buildings which serve the gardeners. There is also an enclosure of older walling, which provides stores and glass-houses at the meeting point of the Paddock, the Fellows’ Garden and the Master’s Garden.

23. At the east end of the Pond in the Paddock, at the eastern extremity of the estate on Parker Street, lies Emmanuel House, a three-storey red-brick house designed in 1894 and adapted into Fellows’ rooms.

24. This is linked to the tri-partite Hostel, the central 1880s range designed by Fawcett, of three storeys over a basement, with a College laundry. The wings were added in 1894 by Pearson. These are now College rooms for undergraduates, with housekeeping services in the basement.

25. The 1933 racquets/squash court forms a front to East Court, which also runs along Parker Street, part early nineteenth-century terrace and part 1980s infill. The south-eastern corner of the site is marked by Park Lodge, an 1830s detached house.

26. The Lodge marks the end of a whole street of 1830s dwellings: two sections of terrace, a pair of semi-detached houses, and two independent villa structures (now owned by Emmanuel) that run at either end along Park Terrace.

27. These houses have their old domestic garden divisions and a number have buildings such as stables and garages, some of which are early nineteenth century in date. Several of the rear staircase towers have been modified to support the changed use. The dormers which face the Paddock have been regularised.

28. The south-western corner of the College has a 1960s accommodation block, South Court, with one longer range responding to Old Court and a shorter arm to the west, with a single-storey and sunken JCR range linking.

29. A recently completed block, New South Court, is attached to the rear of a commercial development, Janus House.

30. An early nineteenth-century house, No. 55 St Andrew’s Street, which incorporates part of an older building looks onto the street with a limited forecourt.

31. Adjoining No. 55 are bike sheds and enclosures.

2.7 Phasing Plans (overleaf)

The plans overleaf present a simplified phasing scheme of the College site (i.e. a diagram coloured by date). The first is a wide view across the whole site and provides a general date for each building, whilst recognising that many of these buildings have been added to across a number of years both internally and externally. This is a useful excersise for visualising the development of the College buildings. The second plan is an overlay of the 1958 Royal Commission survey. This serves to illustrate, at a more detailed level, the development of the historic core of the College.
1955 Royal Commission base plan (as published 1959), with colour overlay by CARL. The later Kitchen Range west elevation has been added in outline.
## 2. UNDERSTANDING

### 2.8 Overview Time Line

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>c.1262</td>
<td>Foundation of Dominican Priory</td>
</tr>
<tr>
<td>1293</td>
<td>Church consecrated on this site</td>
</tr>
<tr>
<td>1318</td>
<td>Pope declares Cambridge Priory a Studium Generale</td>
</tr>
<tr>
<td>1238</td>
<td>First Dominican Doctor of Divinity, Cambridge</td>
</tr>
<tr>
<td>1286</td>
<td>Foundation charter</td>
</tr>
<tr>
<td>1294</td>
<td>Conversion of Priory buildings to College completed</td>
</tr>
<tr>
<td>1318</td>
<td>Freemasonry: Symons</td>
</tr>
<tr>
<td>1500</td>
<td>Hamond plan</td>
</tr>
<tr>
<td>1584</td>
<td>Seventeenth-century tree planting (L Chaderton)</td>
</tr>
<tr>
<td>1633–34</td>
<td>Brick Building (Bricklayer: John Wesley)</td>
</tr>
<tr>
<td>1650</td>
<td>Plan showing rows of trees planted</td>
</tr>
<tr>
<td>1668–74</td>
<td>Chapel and Cloister (Christopher Wren)</td>
</tr>
<tr>
<td>1690</td>
<td>Loggan's view shows formal planting and extent of buildings</td>
</tr>
<tr>
<td>1719–22</td>
<td>Westmorland Building (John Lumley)</td>
</tr>
<tr>
<td>1746</td>
<td>James Essex survey showing formal gardens</td>
</tr>
<tr>
<td>1760</td>
<td>Refitting of the hall (James Essex)</td>
</tr>
<tr>
<td>1769–75</td>
<td>Rebuilding of west front (James Essex)</td>
</tr>
<tr>
<td>1824–25</td>
<td>Rebuilding of the kitchen range (Humphrey)</td>
</tr>
<tr>
<td>1828</td>
<td>New Court (Humphrey)</td>
</tr>
<tr>
<td>1830s</td>
<td>Building of Park Terrace (Humphrey)</td>
</tr>
<tr>
<td>1873–76</td>
<td>Master's Lodge (Arthur Blomfield) &amp; bay window to Combination Room (Arthur Blomfield)</td>
</tr>
<tr>
<td>1886–88</td>
<td>The Hostel (W.M. Fawcett)</td>
</tr>
<tr>
<td>1889</td>
<td>Re landscaping Fellows' Garden and Pool (J Morden)</td>
</tr>
</tbody>
</table>

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**1650s College Plan**

**Detail of Loggan engraving**

**Detail of Essex Plan 1745**

**Map 1798**

**The old Master's Lodge**
<table>
<thead>
<tr>
<th>Year Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1893–94</td>
<td>Emmanuel House (J.L. Pearson) &amp; wings to the Hostel (J.L. Pearson)</td>
</tr>
<tr>
<td>1909</td>
<td>Lecture Rooms (Stokes)</td>
</tr>
<tr>
<td>1910–14</td>
<td>North Court (Stokes)</td>
</tr>
<tr>
<td>1929–30</td>
<td>Lecture Rooms extended by Drysdale to become Library</td>
</tr>
<tr>
<td>1933</td>
<td>The Squash and Racquets court (A.E. Munby)</td>
</tr>
<tr>
<td>1957–59</td>
<td>New kitchen and Upper Hall (Robert Hurd)</td>
</tr>
<tr>
<td>1950s</td>
<td>Widening of Emmanuel Street, extension of tunnel and rebuilding of North Court Porter’s Lodge (Begg)</td>
</tr>
<tr>
<td>1960</td>
<td>Barnwell Hostel (Newmarket Road)</td>
</tr>
<tr>
<td></td>
<td>Landscape works to Paddock and New Court (J.Codrington)</td>
</tr>
<tr>
<td>1963</td>
<td>Alterations to No. 55 St Andrew’s Street to unify the front elevation with the 1820s section</td>
</tr>
<tr>
<td>1963-64</td>
<td>Master’s Lodge (T.Hancock)</td>
</tr>
<tr>
<td>1965-66</td>
<td>South Court (T.Hancock)</td>
</tr>
<tr>
<td>1972-74</td>
<td>Extension to Library (Cruickshank and Seward)</td>
</tr>
<tr>
<td>1970s</td>
<td>Greenhouses for the gardeners</td>
</tr>
<tr>
<td>1983</td>
<td>Acquisition of Park Terrace (alterations to staircases &amp; dormers)</td>
</tr>
<tr>
<td>1987</td>
<td>East Court (Nicholas Hare)</td>
</tr>
<tr>
<td>1993–95</td>
<td>Queen’s Building (Michael Hopkins)</td>
</tr>
<tr>
<td>2009–10</td>
<td>North Court New Cloisters and workshop Library extension (Kilburn Nightingale)</td>
</tr>
<tr>
<td>2012</td>
<td>North Court Cloisters</td>
</tr>
<tr>
<td>2014</td>
<td>New South Court</td>
</tr>
<tr>
<td>2015</td>
<td>Works to North Court Accommodation</td>
</tr>
</tbody>
</table>
To understand the character of the College fully, it is important to recognise that it occupies an historic site on the western extremity of the medieval city, incorporating buildings and walls which can be dated back to the Dominican Priory, a foundation dedicated to the Holy Trinity established around 1238 when Henry III presented oak trees towards its construction. The Dominican friars founded more than 18 houses in England during the first 20 years after the arrival of the preaching order in England in 1221. The Priory was intended for as many as 70 friars, implying its importance 'commensurate with Cambridge being one of the four Visitations into which the Dominican Province in England was divided'.

The principal Cambridge Priory (the buildings of which became Emmanuel College) was beyond the Barnwell gate, away from the centre of the town. The friars made a piecemeal acquisition of surrounding properties to create a site covering some ten acres. In 1240 the site was expanded and the original road moved fifty yards to the north. A generous benefaction from Alice de Sanford, the Countess of Oxford, in 1296, meant that the friars were able to enlarge their original buildings.

At that time Cambridge was a growing university centre and a group of scholars had moved from Oxford in 1209. In the early 1230s they had found recognition both from the pope and the king. The king required Cambridge students to be registered with recognised Masters. Every Dominican Priory contained a 'school' where there were daily lectures on the Bible for the friars, other interested clerics and lay people. The Cambridge Priory played an important role within the growing university and become an advanced theological school. By 1260, several friars were acknowledged lectors in the University’s Theology Faculty.

In around 1314, the Cambridge Priory was made into a studium generale for the Order; and they welcomed the student friars from around Europe. The Dominican Priory was both college and theological school until the house was dissolved by King Henry VIII in 1538. St Andrew’s Street was known as Preacher’s Street until after the sixteenth century.

Following the dissolution the Priory passed into private hands, although how it was occupied from the 1540s to the early 1580s is not known. Some of the original buildings were probably demolished but others were clearly adapted and re-used for a new College: Emmanuel. Founded in 1584 by Sir Walter Mildmay, Elizabeth I’s Chancellor of the Exchequer, Emmanuel was built in the deliberate spirit of a puritan seminary. It is now thought that the original Priory cloister was probably on the site of Front Court. Some buildings must have been capable of immediate occupation. The tennis court shown on Loggan's map is thought to have possibly been built between before 1584.

1587 was the year of the completion of the Founder’s building works. He reserved certain rooms for the use of his family (Founder’s kin) at the western end of the range on the south side of Front Court (known then as the Founder’s Building), which he described as ‘recently constructed’. Mildmay’s foundation had two courts, the main inner court (now ‘front’ court) and a three-sided entrance court facing north (on the site of what is now New Court). The Hall that divides them was adapted from the large Dominican Priory church. Blocked-in arched windows are still visible in Loggan’s survey of around 1688. The Hall had was given a new open timber roof.
At the west end of the Hall is a door leading to the Parlour, and a lobby, which leads to the passageway between the two courts. The thickness of the hearth wall in the Parlour is an indication of the medieval division (perhaps the walkway of a Dominican church, from which the extensive choir would extend eastwards). The Master's Lodge was approached from this passage and included the rooms over the Parlour.

The Elizabethan Chapel was accommodated in a building to the east of the Hall, orientated north-south, which appears to have incorporated thirteenth-century work (this was later the Library and is now a hall known as the Old Library). Willis & Clark (p.694) mention the long-held view ‘that the Puritan founder of the College evinced his contempt for ancient tradition by. . .purposely placing his Chapel in the north and south direction’.

By 1589, the College had largely taken the form which is recorded in Hamond’s map of 1592. Much of the work was done by Ralph Symons, mason of Westminster, who later worked at St John’s, Trinity and Sidney Sussex. Symons has been described as the architect or master-builder of these works. It is thought that stone for the building came from Cambridge Castle and St Nicholas’ Hostel. The kitchen, with a gallery above, on the west side, is mentioned in the accounts for 1586.

The Seventeenth Century

The first major addition to the College was the three-storey ‘Brick Building’ which extended south from the east end of the Founder’s Range. The contracts for this building are dated February 1632–33 and the building was finished in 1634. Now known as Old Court, the range faces east across the Paddock, with sets of rooms approached from two arched entrances leading to narrow timber staircases. The next major architectural project was after the Restoration of the monarchy when the Founder’s Chapel (orientated north-south and never formally consecrated) fell into disfavour. William Sancroft (Master 1662–64) began discussions about the provision of a new Chapel and a new Library. Sancroft became Dean of St Paul’s in 1664 and the new Chapel was actually built to designs of Sir Christopher Wren, by his successor J. Breton (1665–76) despite concerns that the plan was not lofty enough. Sancroft, however, certainly remained a leading and active figure in the plans and contributed largely towards the cost – Sancroft was an active patron of architecture.

A model of the Chapel in ‘wainscot’ was sent to the College in September 1667, although it is not thought to have survived. The masons contracted for the work in February 1667–78 were Simon Wise of Dean (Deene), Northamptonshire and Nicholas Ashby of Ketton, Rutland. Wren’s design (preserved at All Soul’s, Oxford) shows an ashlar centrepiece with the flank elevations of brick with stone dressings. In the end the whole was ashlar-ed, raising the dignity of the building. The form of the Chapel range with its two low arcaded cloister-like walks, was inspired to some extent by the Chapel and covered walks with first-storey rooms at Peterhouse, which was begun by Wren’s uncle, Dr Matthew Wren. The structure of the new Chapel was complete by 1673, as shown in the date-stone of the west front. The fitting-up of the interior was carried out by a number of significant London craftsmen who worked with Wren at St Paul’s, including Edward Pierce and John Oliver. The woodwork was constructed by Cornelius Austin, who also made the wainscot for the chancel of King’s College Chapel at around the same time. The Chapel was consecrated in 1677 and the old Chapel was converted into the Library in 1678–79, with alterations done at this time including the removal of the north window, raising of the floor and the construction of bookcases.

The gallery arcade which linked the two side ranges appears to have been part of the accommodation to the Master’s Lodge from the outset and remained as a Gallery or Picture Gallery until the 1930s. It is not clear at what date the range running east from the Lodge which is shown in mid-eighteenth-century drawings was built. There was further work in the 1690s, including the wainscoting, painting and reglazing of the Hall in 1694, thanks to Sir William Temple and Richard Chandler (Willis & Clark), though this was then adapted by Essex.

Eighteenth Century

Not untypically for a Cambridge college, there was a series of incremental re-orderings and remodellings in the eighteenth century. This considerably changed the character of the principal court of Emmanuel and also created a new formal axis for the inner court. By 1718 the Founder’s Range (as seen in Loggan) on the south side of this court was considered to be in bad repair: ‘the Buildings of the College, in the Walls, Roofs, and Tilings thereof, are at this time much Decay’d… in so much that it will require a good sum of Money to repair them as they ought to be’ (Willis & Clark, p.711). Some of the walls were retained and a range of smaller rooms were
added to the south. This made a new building, with a grand ashlar elevation with tall sash windows. A dignified centre-piece includes the arms of the 6th Earl of Westmorland, principal sponsor of the project.

It is thought that this project was partly intended to attract aristocratic Fellow-commoners, who paid for additional privileges in the College. The RCHM account observes: ‘The Westmorland Building is perhaps one of the few successful buildings designed and carried through in effect by a committee’. The Westmorland Building was completed in 1722. Thomas Fane, 6th Earl of Westmorland, appears to have supplied the mason-architect John Lumley as designer-builder. In 1811 this wing was badly damaged by fire but was restored much as it had been before, despite proposals by Cambridge architect Charles Humfrey to re-order the plan so that the gym rooms did not cut the sash window line. Humphrey’s proposal was rejected as it would have involved the creation of new staircases to the south. The west front of the College was originally set back from St Andrew’s Street, with short projections to the west (including the Bungay Building, which lay at the north end of the kitchen range). In 1752 James Burrough prepared plans for the rebuilding of the buttery and part of Bungay Court. Burrough appears to have been briefed to do this work ‘in conformity to that called the Founder’s Range’ – by which was meant the new Westmorland Building. Nothing happened with Burrough’s plans, presumably for financial reasons, until 1769 when Burrough’s protégé James Essex produced new designs for rebuilding the whole of the west front of the main court including creating a new entrance aligned on the Chapel.

Essex was evidently constrained in his brief (as James Burrough had been) and it has been argued that he retained Burrough’s original elevational proposals and replanned the internal workings of the buttery and other spaces behind. The central portion has a notably more austere neo-classical character. In the centre is an Ionic tetrastyle portico with plain three-quarter attached pilasters on plain low pedestals and an entablature with dentil-cornice surmounted by a pediment containing the coat-of-arms of the College in a roundel.

The omission of an attic storey is perhaps surprising, and may have been a result of a restricted budget but also may be the result of a practical as much as an aesthetic desire not to overwhelm the court and especially the Chapel. The work was completed in 1775. In 1760–64 James Essex had also refitted the Hall with panelling and plasterwork, and a ceiling which concealed the late sixteenth-century open timber structure. The Hall is considered some of the finest surviving interior work by Essex. The Ketton stone floor he laid was replaced with oak in 1876. Essex also refaced and added a parapet to the whole of the south front at this time, inserted new dormer windows and refaced at least part of the north front.

The Nineteenth Century

The nineteenth-century architectural story of Emmanuel is interesting not least for how little intervention there was in the main court, which remains essentially seventeenth- and eighteenth-century in character. By the 1820s more accommodation was required and thus a building was
constructed in 1824–25 to designs by Charles Humfrey, now known as New Court. Whilst no architectural tour-de-force, the new range belongs to a brief and key period of neo-Tudor revival architecture in Cambridge which reflected the appeal of an English tradition over the classical court (it is very close in date to similar work by William Wilkins at Trinity, Corpus Christi and King’s College). At this date the old great gate, the original north entrance, was taken down. It is suggested that this new range, parallel to the Hall range, was linked to the east and west ranges by short screen-walls in the north-eastern and north-western corners. A few years later, in 1828–29, an attempt to harmonise the kitchen wing led to the demolition of the Bungay Building on the western side. The original kitchen was extended northward and the west front of the kitchen remodelled by the builder Webster to the designs of Arthur Brown, in a similar neo-Perpendicular style to Humfrey’s range.

The Master’s Lodge originally occupied two floors above the Combination Room (and some rooms on the ground floor too) and later took in rooms on the east by the addition of a range extending obliquely into the Master’s garden, which can be seen in Essex’s survey plan. Early eighteenth-century attempts by one Master to bring the Fellows’ Parlour into the Master’s accommodation failed. The accommodation was clearly considered inadequate to nineteenth-century Master’s social needs – an era when many Master’s Lodges were rebuilt. In 1873–74, a new Master’s Lodge for Emmanuel was built to the designs of A.W. Blomfield, in a gabled brick, loosely seventeenth-century style, over the site of the earlier narrow range shown on Essex’s plan which stood to the north of the Chapel. The new Lodge was still connected into the main College buildings because it was linked directly to the Gallery over Wren’s arcaded walks. This was considered part of the Master’s Lodge accommodation until 1935. Blomfield also added a substantial oriel window to the Combination Room in 1876, and had been involved in re-ordering the Chapel, altering the east end to reflect the current liturgical practices. The former Master’s Lodge became Lecture Rooms.

The next building campaign changed the character of the eastern boundary of the site. In 1885, W.M. Fawcett designed a new building, known as the Hostel, on the east side of the Paddock beside Parker Street on the site of an old brewhouse and stables. The Hostel was to provide accommodation for the poorer undergraduates, who would eat there rather than in Hall, a practice that did not last long. Between 1892 and 1894 the Hostel was extended to the north and south with lower wings, to designs by J.L. Pearson. Pearson also designed a substantial family house for the Senior Tutor – Emmanuel House – on the north side of the Hostel, replacing a mid-seventeenth-century building also known as Emmanuel House. Pearson’s tall three-storey house with a deep bow window was picturesquely aligned with the historic canal-pond, and was entered through a generous loggia-like porch. A door at the southern end may have been intended for students visiting the Senior Tutor.

The Early Twentieth Century

From 1906–07 onwards the architect Leonard Stokes was asked to help address the pressing needs of the College, including providing the Lecture Rooms, built in 1909–10. In 1912–14, Stokes was employed on North Court, on the other side of Emmanuel Street, connected to New Court by a cloister-like subway at the north end of the old Chapel range (which was modified in the 1950s). The under-passage was paid for by the City and was required to provide a secure connection under Emmanuel Street and from New Court, earlier hopes of closing the road having proved unsuccessful.
2. UNDERSTANDING

The Lecture Rooms were later converted into a new Library by Stokes’s assistant George Drysdale in 1929–30. In 1930–32, also under Drysdale, the earlier Library, formerly Chapel, was panelled and turned into a second dining hall, with a new service-room added on the north end (since removed). This conversion entailed some extensive alterations, including the removal of a nineteenth-century deal ceiling (see top picture on p.33), treatment of chestnut beams and installation of steel girders, strengthening of the north wall and removal of exterior stucco. This period of work exposed the original timber-framed screen to the south wall, previously covered by plaster, canvas and wallpaper.

The Squash and Fives Courts, on East Court, were built in 1933 to designs of A.E. Munby.

The Later Twentieth Century (post-1950)

The pressure for modernisation and additional accommodation grew in the later twentieth century, as it did for all Cambridge colleges, but was confined to the outer corners of the College’s demise, which was augmented by the purchase of Barnwell Hostel on a separate site.

Most evident of these changes is probably the 1957–59 rebuilding of the Kitchen range on the north-western corner, but retaining evidence of the medieval structure within. The new work by Robert Hurd appears to have largely replaced the eighteenth-and nineteenth-century re-iterations of this wing. An upper dining room-cum-lecture hall was created on the first floor with tall canted windows. Hurd, an Edinburgh-based architect who seems to have done little else in England, had been an undergraduate at Emmanuel. His reputation was as a conservationist, but he can’t have been an admirer of the neo-Gothic range he swept away.

His response was perhaps a well-mannered attempt to modernise the elevation, with an ashlar stone facade under a low, copper roof. The more functional northern element is rendered and awkwardly plain for such a prominent site. The Kitchen range was the subject of a protest by the RCA student-based ‘Anti-Ugly Action’ group in 1959, who decried the dullness of pastiche new buildings. They actively protested outside buildings they hated and received some attention in the press. Hurd’s wing at Emmanuel was, perhaps surprisingly, the only building to receive an active protest in Cambridge.

Hurd did a number of other minor interventions through the College at this time, including proposals for converting the attic of the main hall into room sets, but there are references which suggest his design for a Master’s Lodge and a new South Court accommodation block were rejected in favour of other more modernist designs by Tom Hancock in the 1960s.

Hancock’s designs were a more radical departure from the collegiate tradition, reflecting a pattern of commissioning across the University in the 1960s. Hancock was an admired architect of the time, associated with Peterborough New Town, and was a partner of Leonard Manasseh, the ‘architect’s architect’ of the 1960s. South Court was built on the site of ‘town’ structures including Theatre Royal. It is formed of two four-storey ranges (one long, one shorter) running approximately north-south but angled away to form a wedge-shaped court. Designed in an assertively modernist idiom in brick and stone, with bronze shutters, the two accommodation wings are linked with a sunken single-storey JCR room. In some ways South Court is over-scaled in the context of the surrounding historic buildings. The relationship between the 1960s buildings and Chapman’s Garden, which was partly curtailed by the new site, is awkward.
Hancock also designed the Master’s Lodge of 1963–64 replacing Blomfield’s Lodge. Hancock’s flat-roofed Lodge is a much smaller structure in brick and concrete. It has some admirable interior spaces, but is disappointingly utilitarian in its exterior, framed as it is by the very special setting of Chapel and the Fellows’ Garden. The raised podium within the garden, which relates to the split-level interior of the Lodge, was built up on the spoil of the old Lodge.

The Stokes-Drysdale Library was extended in 1972–73, by Manchester-based Cruickshank and Seward, designers of the acclaimed University of Manchester Institute of Science and Technology. They designed a utilitarian extension with brick and concrete banding as a nod to the South Court alongside.

The finest twentieth-century building in the College, and one of the finest twentieth-century buildings in Cambridge, is Queen’s Building of 1993–95, the design of which was prefigured by Hopkins’ work at Glyndebourne. A concert hall and lecture theatre with reception rooms on an ingenious plan, it overlooks the Fellows’ Gardens, transforming a low status environment into a new and distinctive corner of the College. The ground floor is set back under a colonnade, the windows are flush with the stone walls, which are post-tensioned with steel rods devised by Burro Happold.

A new brick addition by Nicholas Hare architects was added to East Court in 1987, an addition partly subsumed by later, less distinguished alterations.

In 1983 the College acquired the 1830s Park Terrace with many sitting tenants. The houses have gradually been adapted and occupied for the College, included the rationalisation of a number of the rear service ‘towers’. These houses provide College rooms for undergraduates, Fellows and some flats.

**Twenty-First Century Work**

The most distinctive commission of the twenty-first century is the addition to the Library by Kilburn Nightingale in 2009–10. This entailed extending and re-cladding the Cruickshank and Seward building in untreated sweet chestnut, with oak panelling used internally.

There have been additions to North Court, designed by Bidwells, that have infilled the western corner of the wider North Court site and provided new accommodation within dignified elevations of brick with stone dressings. Major internal renovation works are being carried out to North Court to improve comfort and amenities, retaining most of the original fittings and form of Stokes’ original plan. New security arrangements and technology have improved access for students and Fellows.

New South Court, also by Bidwells, in 2012 provided further accommodation on the west side of South Court.
2. UNDERSTANDING

2.10 Key Architects

Architect and Designers who shaped the story of Emmanuel

- Ralph Symons
- Christopher Wren
- James Essex
- Charles Humfrey
- William Fawcett
- J.L. Pearson
- A.W. Blomfield
- Leonard Stokes
- Robert Hurd & Ian Begg
- Tom Hancock
- Cruikshank and Seward
- Michael and Patti Hopkins
- Kilburn Nightingale

Ralph Symons

Ralph Symons was the mason who put the medieval buildings of the former Dominican Priory into good order to receive the fellows of the new College of Emmanuel. Also a leaseholder of College property, he built the row of cottages in Emmanuel Street, which stood until the mid-1950s. Symons has been linked to other key Cambridge buildings of the late sixteenth and early seventeenth century, as he was paid for a model or design for the great hall of Trinity, begun in 1604.

Symons is credited with the design of buildings for Sidney Sussex College (founded in July 1594 under the terms of the will of Frances Sidney, Countess of Sussex, who died in 1589). The evidence for his work at John’s is from the inscription on his portrait at Emmanuel, though the picture is of a later date. It is probably anachronistic to think of him as an architect in the full modern sense.

Christopher Wren (1632–1722)

Christopher Wren, designer of Emmanuel’s 1670s Chapel and the Gallery and arcade (or cloister), is the best-known English architect of the late seventeenth century. In 1657, Wren had been appointed Professor of Astronomy at Gresham College, London and shortly afterwards became Professor of Astronomy at Oxford. In 1662, Wren was one of the co-founders of the Royal Society. In 1664–65, Wren was commissioned to design the Sheldonian Theatre in Oxford and then a chapel for Pembroke College, Cambridge. In 1665, Wren visited Paris and in 1666, after the Great Fire of London destroyed much of the medieval city, he put forward plans for rebuilding the city but they were rejected. Wren designed 51 new city churches, as well as the new St Paul’s Cathedral.

In 1668 he was asked to design the new chapel for Emmanuel by its former Master Sancroft, who was by then Dean of St Paul’s. In 1669, Wren became surveyor of the royal works, which made him the most significant and influential architect of his generation. In 1675, Wren designed the Royal Observatory at Greenwich, in 1682, the Royal Hospital in Chelsea for retired soldiers, and in 1696 a hospital for sailors in Greenwich. He also designed Trinity College Library in Cambridge, 1677–92, and part of Hampton Court Palace, 1689–94, and began an ambitious new palace at Winchester, from 1683, left unfinished at Charles II’s death. His Emmanuel work transformed the College with a relatively compact building, and the arcade, inspired by that at Peterhouse, provided an interesting point of division between the court and the close behind. The Gallery (originally for the Master’s Lodge) which runs across also transformed the cramped accommodation of the Lodge.
2. UNDERSTANDING

James Essex (1722–84)

James Essex was a Cambridge-based surveyor and architect who designed many Cambridge buildings including at Queens’ College, and the eighteenth-century reredos at King’s College Chapel. He was the son of a Cambridge joiner and carpenter who studied architecture with amateur James Burrough, with whom he worked on several Cambridge projects, including Clare College Chapel.

Essex was a competent mid-century classicist, as illustrated by his work at Emmanuel in 1760–64 to the Hall, and 1771–75 to the west range, with its distinctive Ionic order. He was best known as an antiquary and pioneer Gothic Revivalist, and restored parts of Ely cathedral and Westminster Abbey. H.M. Colvin described him as ‘the first practising architect to take an antiquarian interest in medieval architecture’. His work at Emmanuel was well judged and illustrates a good knowledge of the collegiate tradition as expressed in the classical style.

Charles Humfrey (1772–1848)

Charles Humfrey, the architect of New Court and Park Terrace which now forms an important element in the Emmanuel College group, was the son of a Cambridge carpenter who trained as an architect in the office of James Wyatt and at the Royal Academy Schools. He practised as an architect in Cambridge from 1800, designed churches and rectories, and the Ely Shire Hall in a neo-Greek spirit. In the 1820s he drew up designs for Sidney Sussex and for New Court at Emmanuel, but at Sidney Sussex his designs were not pursued. He had already produced a design for rebuilding the Westmorland range in 1811, after the fire, but it had been rebuilt to the pre-fire plan.

Humfrey was later successful in gaining commissions for the Anatomical Lecture Room and Museum and a Tudor-Gothic Lecture Room Court for Trinity College in the early 1830s, both demolished. He became an ambitious developer and was the designer of Park Terrace, the most ambitious classical terraces in Cambridge, and the adjacent freestanding lodges, as well as the houses on Maid’s Causeway, opposite Midsummer Common. His Willow Walk of 1815 was the earliest symmetrical terrace in Cambridge. He was a banker, active in politics, and mayor of Cambridge in 1837–38.

John Loughborough Pearson (1817–97)

Pearson was born in Brussels and brought up in Durham. Articled to Ignatius Bonomi of Durham, he moved to London and became a pupil of Philip Hardwick. He was a leading church designer associated with the Gothic revival principles of A.W.N. Pugin, best known for major churches such as St Augustine’s, Kilburn, St Michael’s at Croydon, Surrey, as well as Truro Cathedral, the first entirely new English cathedral since the Reformation. He also worked with W. D. Caroe on the restoration of Exeter and Lincoln Cathedrals, and on Westminster Abbey. He was a well respected domestic architect, of parsonages and country houses, as well as the Astor estate offices on the Embankment of 1892. He was awarded the RIBA Gold Medal in 1880, the same year he was elected to the Royal Academy.

William Fawcett (1832–1908)

W.M. Fawcett was a prolific Cambridge-based architect of the late nineteenth century, highly competent if not especially exciting. He was the designer of Hughes Hall, the Cavendish Laboratory, Gonville and Caius boathouse, the Choir School for King’s College, the curator’s house for the Botanic Gardens, the Master’s Lodge of St Catharine’s College (modelled partly on Sawston Hall), as well as Breaffy House in Co. Mayo and much restoration work including the historic gatehouse of Queens’ College.

J.L Pearson (above) and Leonard Stokes (below)
2. UNDERSTANDING

At Emmanuel he designed the 1880s Hostel on the east side of the Paddock, a surprisingly upright block in a loosely neo-Queen Anne style, for which the original plans survive in the College Archives. The Hostel enjoys fine views over the Paddock towards the historic College core. Pearson extended the Hostel with wings either side in 1894.

Arthur Blomfield (1829–99)
Son of a Bishop of London, Arthur Blomfield trained with P.C. Hardwick in London. Blomfield is considered one of ‘the last great Gothic revivalists’. A prolific architect, his work was mostly church building and restoration of churches. His reputation was such that The Builder described his works as being ‘distinguished both by knowledge and by refinement’ (4 Nov. 1899, 407). He was architect to the diocese of Winchester and, at various times, responsible for works on the cathedrals at Lincoln, Chichester, Canterbury, Peterborough, Salisbury and Hereford. Thomas Hardy trained in his office in 1862.

Blomfield designed St Mary Magdalene, Sandringham, for the Prince of Wales in 1890, and his Chapel for Tyntesfield, Somerset, for the Gibbs family (1872–77) is an outstanding example of his work. He was architect to the Prince of Wales in 1890, and his Chapel for Tyntesfield, Somerset, for the Gibbs family (1872–77) is an outstanding example of his work. His domestic work included Denton Manor, near Grantham, Lincolnshire, for Sir William Welby Gregory and he was also responsible for the completion of the Law Courts in London (with A. E. Street) after the death of G.E. Street. He was responsible for designing a number of colleges and schools, including the Whitgift Hospital schools at Croydon, King’s School, Chester and the lower Chapel for Eton College.

Blomfield also designed buildings for his old college, Trinity, Cambridge in the 1870s, and a chapel and other buildings at Selwyn College, Cambridge in 1882–89. His gabled, brick Master’s Lodge for Emmanuel College, carefully designed in a seventeenth-century spirit, on a fairly constricted site to provide up-to-date and dignified accommodation, and built in 1873, was demolished in 1963, but not before being described by Pevsner quite unfairly as ‘an uncommonly ugly brick villa’.

Leonard Stokes (1858–1925)
Leonard Stokes was born in 1858, and trained in London under G.E. Street, T.E. Collcut and G.F. Bodley, and at the RA schools; he also travelled in Germany and Italy. He designed a number of Roman Catholic churches, convents and schools, and country houses. He received the Gold Medal of the RIBA in 1919, of which he was President 1910–12. He had a good grounding in Gothic and ‘avoided the strict repetition of historically accurate forms in favour of something more romantic’. Drysdale, his assistant, said he was ‘an artist always, rather than a scholar, his feelings were always his guide’.

He was invited to design the Lecture Rooms (later Library) in 1907 on the south-western corner of the Paddock, and also provided a master plan for a group of buildings in the form of a court (see section 2.16). Preliminary designs included a choice of three classical and one Gothic. The resulting design reflected the desire to make a building fit for the seventeenth- and eighteenth-century character of the College. In 1909, he was invited to design North Court, which he again did in a mixture of styles, but with a subtle neo-Baroque quality.

This was completed just before the outbreak of World War One, and has rightly been called ‘one of the best college buildings of its age’, (Bendall, p.516). A worthwhile comparison is his work of 1905 at Mintern House in Dorset.

Robert Hurd (1905–63)
Robert Hurd was educated at Emmanuel College after the LCC Central School of Arts, and completed his education at the Edinburgh College of Art. While at Cambridge he knew Mansfield Forbes and Raymond McGrath. In 1932 he went into partnership with Norman Neil. Hurd became a renowned conservation specialist but his new work was informed by Scandinavian modernism. During World War Two he served in the Royal Engineers. From 1952, he replanned and rebuilt Canongate in Edinburgh, the year in which he recruited Ian Begg as an assistant.

The College Archives contain a number of different designs for improvements and alterations by Hurd, but his major contribution was the rebuilding of the kitchen range and the creation of the ‘Second Hall’ on the north-western corner of the College site in 1957–59. This left the Tudor wall on the inside of the court intact, but the west elevation in a Scottish vernacular style which attempted to balance traditional and modernist values.

The hall is faced in ashlar with tall canted windows, the service end rendered only. He especially wanted to separate the building from the classical frontispiece. Hurd was also asked to design a new building for the Master’s Lodge and South Court, but his designs were not pursued. Hurd and Begg also extended the tunnel under the road.
to North Court, re-building the steps in the style of Stokes’s original. They directed removal of Stokes’s iron screen to Emmanuel Street, replaced with a stone wall to reduce the noise of the buses. This work also involved the remodelling (in fact rebuilding on a different line) of North Court Porter’s Lodge and subsequently converting the accommodation and the cloister behind it.

**Tom Hancock (1931–2006)**

Tom Hancock qualified as an architect in the 1950s, and is best known as a urban planner associated with Peterborough New Town and the development of Canary Wharf in London. He also designed a series of concrete structures for the Jewish Carmel College in Oxfordshire. Hancock worked in partnership with Leonard Manasseh, and they provided new housing at Dartington, although Hancock’s 1976 proposals were rejected. Hancock was invited to design the plain modernist Master’s Lodge, built 1963–64, with attractively light interiors on two levels, on the site of the nineteenth-century Master’s Lodge. The Lodge is enclosed by the garden walls and the north side of Wren’s Chapel, with a raised level at the west end.

Hancock then received the commission to build the new accommodation and JCR all known as South Court, which was built in 1965–66. The linking single-storey range with roof terrace over is probably the least successful element of this. Hancock’s addition has been admired for its respect for setting, with the brick banding harmonising with nearby Old Court, and for not enclosing the court and retaining a feeling of space within the garden. Hancock may also be seen as something of ‘an architects’ architect’ as this appeal is perhaps not so immediate to many. A collection of Hancock’s letters on a new research approach to social planning is in the National Archives.

**Cruickshank & Seward**

This is a Manchester-based practice founded by Herbert Cruikshank and H.T. Seward in 1919, Cruickshank & Seward came to specialise for much of the twentieth century in ambitiously scaled public sector architecture and master planning, described as ‘mainstream modern’. They re-planned the city of Manchester around the central station area in the 1970s and worked extensively on high-rise housing and urban design.

Their most admired work of the period is probably the University of Manchester Institute of Science and Technology, built to their master plan during the 1970s, which might have attracted the attention of the Master and Fellows of Emmanuel. At the same time they were asked by Emmanuel College to add what a recent critic described as ‘four-storey, utilitarian brick and concrete extension, discreetly tucked away at the south-west corner’, now largely enveloped by the 2010 extension by Kilburn Nightingale. It seems they chose the materials to contextualise their new addition, providing reading rooms and stores, with both the Stokes-Drysdale building and South Court.
2. UNDERSTANDING

Sir Michael Hopkins & Partners

Michael Hopkins trained at the Architectural Association and worked for Tom Hancock and Frederic Gibberd before working for a time in partnership with Norman Foster, during which time he was project architect of the Willis Faber Dumas building in Ipswich. He founded his partnership with his wife Patti in 1976. Hopkins was associated with the high-tech architecture that sought to use new materials and construction techniques in visually ambitious ways, manifested in Hopkins's remarkable Schlumberger Institute of 1981–83, a permanent tent-like structure. They jointly received the RIBA Gold medal in 1994.

They returned to Cambridge to design the award-winning Queen’s Building for Emmanuel College in 1995. Hopkins has designed many distinguished buildings, including Portcullis House in Westminster, the Jubilee Campus at Nottingham and the Wellcome Trust building on Euston Road. The practice has been renamed Hopkins Architecture, is still based in Marylebone and has six senior partners, with work across the globe. Their current work includes the new buildings at Harvard. Simon Bradley, editor of the revised Pevsner for Cambridgeshire, describes the Queen’s Building as the best twentieth-century building at Emmanuel.

Kilburn Nightingale

Kilburn Nightingale Architects, run by Richard Nightingale (an Emmanuel graduate) and Ben Kilburn, is an award-winning practice based in London. It was established in 1986, as Cullum and Nightingale Architects. Kilburn Nightingale were invited, after a limited competition, to design the new Library extension for Emmanuel College, completed in 2010. Kilburn Nightingale had already started working on the rehousing of the Parker Library for Corpus Christi College, Cambridge, completed in 2011. An important project for the practice, the Library scheme involved the refurbishment of the Stokes-designed Library building and new extensions and alterations. This project won the RIBA ‘Spirit of Ingenuity’ Award in 2012.
2. UNDERSTANDING

2.11 Form and Evolution of the College Grounds

Emmanuel College’s buildings are considered of particular interest in being adapted from a former Dominican Priory. The same is also true of the gardens and landscape of the College, widely renowned for its trees and semi-formal landscape settings. The interaction and interconnection of these gardens and courts have a unique quality in Cambridge. Edmund Carter (1753) wrote: ‘the Fellows’ Garden is very agreeable, and kept in excellent order, which, together with Bath, Bowling-Green and Summer-House make it a little paradise’, a description which still feels appropriate for the wider grounds today.

The original courts also follow something of the original layout. The position of the original Dominican cloister is now thought to have been on roughly the same plan as the Front Court. When the new Chapel was built during the 1670s, it provided a new visual focus to the court. When the west range was rebuilt in the 1760s by James Essex, the College entrance was moved to a position which aligned with the Chapel. The formal entrance (as shown in plans by Hamond, 1590 and Loggan, 1688) had originally been on the north side, facing the Hall, a typical college arrangement.

Chaderton – the first Master – was an enthusiastic tree-planter, and the 1688 Loggan survey and 1745 survey by Essex show a considerably more dense series of plantations within these gardens. An eighteenth-century visitor from Germany wrote of visiting Richard Farmer and being escorted into the College gardens before being...
shown the Library (Bendall, p.398), suggestive of the cultural place of these sylvan groves, long before they were popular for students studying and picnicking in preparation for exams in summer.

The College boundaries enclose a two-hectare site made up of a sequence of courts and garden spaces, with a long and complex history of cultivation: these areas are interconnected and moreover clearly still recognised as part of the core character of the College today. The site is bounded to the north by Parker Street, to the west by Emmanuel Street and St Andrew’s Street, and to the south by Park Terrace overlooking Parker’s Piece – the terrace and its front and back gardens also form part of the modern site.

The College is located close to and surrounded by the centre of the modern city. Other historic public open spaces (Christ’s Pieces and Parker’s Piece, to the north and south respectively) are contiguous to the College’s plot. The enclosed grounds of nearby colleges such as Christ’s College and Downing College also contribute to the cumulative green-ness of the city in this area.

A narrow stone paved forecourt off St Andrew’s Street leads to the College’s entrance, framed between two long narrow lawns enclosed by low walls running the whole length of the St Andrew’s Street front on which railings were restored in the 1990s. A cultivated front ‘garden’ is an unusual feature of a Cambridge college, where the front ranges are usually forward to the street, or separated only by lawn. The central arch leads into the Front Court, which has a sheltered arcade or cloister on both the west and the east sides but is otherwise open.

The Front Court has a central rectangular lawn, meticulously kept, and framed by a paved and cobbled path and scrolled stone features marking changes to the path marked up with ‘existing’, ‘proposed’ and in red the suggestions from the Governing Body.
the corners. As the central feature of the first court, the lawn, framed by the ashlar elevations of Hall, Chapel, Cloister and Westmorland Building, provides an orientation point to approach the other enclosed spaces of the College. To the north is New Court, an unusual semi-formal parterre with radiating lines which run counter-intuitively to the arrangement of a court, containing box hedging framing herb garden areas, all designed in the 1960s by John Codrington, a rare survival of this period. Codrington, a ‘gentleman amateur,’ was recommended to the College by Vita Sackville-West. To the south, Chapman’s Garden, with its watercourse and tall trees and borders, is an echo of the sylvan past suggested by its appearance in Loggan in 1690 and the Ordnance Survey plans in the late nineteenth century.

Beyond New Court is the underpass tunnel to Leonard Stokes’s free Jacobean and Baroque North Court, of 1913–14. North Court has an oval sunken lawn, planted shortly after the buildings were completed with specimen trees, including a now mature Foxglove tree. The court was originally open to the street behind railings; the enclosing stone wall was built in the 1950s. There is a wedge-shaped garden area behind railings on the north side of New Court facing Emmanuel Street, planted with shrubs and mature trees, including conifers.

Another exit from Front Court leads east through the Cloisters, to an informal park-like landscaped garden, now known as the Paddock, framed by buildings to west and east, ancient walls of medieval origin to the south, and to the north by the Master’s and Fellows’ Gardens. The walls in part were rebuilt in the eighteenth and nineteenth centuries. The Paddock is an open area of lawn, ringed with trees and with a pair of paths running west from the Cloister. One path leads to the Hostel and one to the Fellows’ Garden. The latter was separated by iron railings, possibly removed in the 1930s.

There is a large serpentine pond with a small island at the west end (created with the spoil from the Victorian Master’s Lodge demolished in 1963). This piece of water is of considerable historic importance and was originally the Dominican fish pond. In the seventeenth century it was clearly still a rectangular area of water, which it remained until the 1960s (although the ends seem to have been curved in the eighteenth century). The reshaping of the pond was undertaken in 1963, under John Codrington’s instructions, in order to ‘give it more character and incident’. The island and planting were also introduced as part of this project and the junction of the paths west of the Paddock was softened. The ornamental cherry trees favour by the Fellows at this time were retained and more were introduced at the juncture between the Paddock and the Cloisters, with the intention of heightening the visual impact of the Paddock when approached from this route.
2. UNDERSTANDING

The Master’s Garden is another enclosed lawn to the north side of the Chapel, separated from the Fellows’ Garden by brick and stone walls. To the west is a raised semi-circular lawn framed by a beech hedge – designed by John Codrington. The neighbouring Fellows’ Garden, lying to the north-east is famous for its huge Oriental Plane tree of around 200 years old. A swimming bath dating to the 1740s lies in the north-western corner, with a thatched changing hut built in the mid-nineteenth century, replacing an earlier classical structure. The dimensions of the bath are the same as they appear in Essex’s 1746 survey.

A passage through the buildings on the south-western corner of Front Court leads through to Chapman’s Garden. The passage was added c.1910; previously this garden was only approached through the rooms of a Fellow. This is framed by the Westmorland Building, Old Court, South Court, and to the west by a tall wall to St Andrew’s Street.

Chapman’s Garden is also planted with specimen trees, around a serpentine watercourse. Previously shown as straight in earlier surveys, at least until the mid-eighteenth century, this garden was densely planted. There are deep beds against the buildings apart from against South Court, which has a raised terrace-like platform with a new stone path lying in front.

The College’s acquisition of Park Terrace in 1983 has brought a sequence of long, thin terraced gardens into the College site, separated from the Paddock by an ancient wall, which has been pierced by some new openings. The divisions of the gardens have been retained with different styles and planting regimes – the central pair of houses remain tenanted and are planted more fully as private domestic creations. Emmanuel College’s gardens are well known and well liked, and their role in College life is well recognised.

2.12 Trees

The grounds of Emmanuel College hold a diverse range of trees and plants, with some rare species. The trees reflect different planting periods and schemes. Students and Fellows interviewed about the character of the College environment mentioned the significance of the varied trees. The list below identifies some of the more significant specimens:

- *Ginko biloba*; probably planted in the 1930s (Fellows’ Garden)
- *Koelreuteria paniculata* has delightful yellow flowers in July and August (Paddock)
- *Laburnocytisus ‘Adamii’*: a gift made by Professor J.M. Thoday after his retirement (Paddock)
- *Liriodendron tulipifera ‘The Tulip Tree’*: a special tree, noted for its tulip-like flowers that appear in June (Chapman’s Garden)
- *Metasequoia glyptostroboids*: Emmanuel College has two of the surviving original Cambridge six, raised from seed in the Cambridge University Botanical Garden. (One is in the Chapman’s Garden, the other in the Paddock)
2. UNDERSTANDING

• *Paulownia tomentosa*: this ‘Foxglove Tree’ is positioned in the centre of North Court

• *Platanus orientalis*: this Oriental Plane is the focal point of the Fellows Garden, but its significance holds for the whole of Emmanuel College. The date of planting is estimated at between 1802 and 1835. Famously, this tree acted as inspiration for the Spanish poet Luis Cernuda, who lived at Emmanuel during the Second World War. He wrote about it in his poem, *El Arbó*, the first verse of which translates as: ‘By the side of the waters stands like a legend in its walled and silent garden the beautiful tree, surrounded by grass, interweaving its leaves, a canopy where a shadow of Eden still exists’.

Thomas Pakenham also featured the plane tree on the cover of a book of 60 favourite trees from around the British Isles entitled *Meetings With Remarkable Trees* (which also includes the *Metasequoia* in Chapman’s garden). The plane tree must be one of the few trees in England to be the subject of a monograph of its own right, written by Ronald Gray, Life Fellow of Emmanuel. Students interviewed in 2015 often noted the special quality of the tree, its appearance during outdoor theatre productions and May Balls and its ever-changing character through the year.

• *Pterocarya fraxinifolia* ‘Caucasian Wingnut’ tree. This was given by Dr Donald Pigott in 1978 in memory of Meville-Jones because he was Professor of Aeronautical Engineering (Paddock)

• *Sorbus domestica* ‘Pyriformis’: this was planted in 1991 in memory of the master, Peter Wroth, and is located in the Paddock.

2.13 Water – Hobson’s Conduit

One historical element of the College landscape that often goes under-appreciated by visitors is the presence of Hobson’s Conduit. The ponds in the Paddock and Chapman’s Garden are both fed by this historic waterway, which continues to be an important feature of the College and indeed Cambridge.

The original branch of Hobson’s Conduit is the course along Trumpington Street, planned by a team from the City and the University upon the direction of Dr Andrew Perne, Vice-Chancellor in 1574. This scheme was prompted by the need to have a clean source of water to replace the early medieval ditch running from Silver Street known as ‘King’s Ditch’. Hobson’s Conduit is fed by Nine Wells Springs near the Gog Magog hills. In 1614 some of the water from the original stream was diverted to the market place where it was used as a public water supply. The scheme was funded by a group of patrons, including Thomas Hobson, after whom the course was named. Upon his death, Hobson left land to the city in order that the income could maintain the supply of water and upkeep of the course.

This resources needed for this upkeep was a known pressure on the University. The *Order of a Court of Sewers*, April 23, 1634 (University Registry 205, box B.19) declared that ‘The Master and Fellows of Emmanuel College, through their own grounds shall scour and maintain the banks of the New River, under the same penalty [3/4 for every pole not well and sufficiently cleansed before May 16th Yearly]’. The Order continues, dividing management responsibilities across members of different colleges.
2. UNDERSTANDING

2.14 Boundary Walls

Emmanuel College has a remarkable series of historic brick (or brick and stone or wholly stone) walls which define long sections of its historic boundary, with components facing St Andrew’s Street, Emmanuel Street, Drummer Street and Parker Street. As well as these perimeter walls, there is the wide wall which marked the historic boundary of the priory and the College until 1983 when Park Terrace was acquired. This wall runs between the Squash Court to the east and the new Library extension to the west. The historic walls of the College are subject to a separate listed designation; see Appendix for these details.

The accompanying sketches by Jon Harris and photographs show the varied nature and materials of these historic walls. They make a special contribution to the historic grouping of buildings and open spaces and to the sense of a layered and textured history of an institution which has grown and evolved over centuries. The walls, like the College itself, form a glorious palimpsest, and are worthy of continual study, respect and protection.

To the south of the main College frontage to St Andrew’s Street is a curved red-brick wall which appears to date from the Essex rebuilding of that frontage. An early nineteenth-century engraving shows this wall mirrored at the other end of the building by a similar one; it is not clear when this was removed but it does not appear on the first Ordnance Survey map in 1878.

The surviving wall to the west (shown with a gateway in early nineteenth-century paintings and engravings) then joins the older presumably pre-sixteenth-century brick wall which contains Chapman’s Garden. This has substantial brick buttresses on the garden side (now obscured by bike sheds), three either side of the gateway. This wall runs between the Westmorland Building and No. 55 St Andrew’s Street. It is notable that the street is at a higher level than the land within. Two gate piers are aligned roughly to the end of Old Court and appear to be early to mid-twentieth-century (perhaps dating to the time of the construction of the Library by Stokes or its extension by Drysdale). The rustication is formed by concrete modelled to appear like stone.

On the other side of the main College buildings, facing north, is another brick wall running along the older northern and western boundary containing the Fellows’ Garden – thus the trees make a handsome showing over an enclosing wall, which is a rare sight in the centre of a modern town but must once have been highly characteristic of towns before 1800. This consists of a wall in three parts, on an old alignment. The westernmost section has old stonework visible on the inside, but has been repaired and refronted in the nineteenth century; there is an older section of red brick and some stone further east which may be late sixteenth-century; it then meets a later section rebuilt in the eighteenth century, with a series of eight brick buttresses on the road side.

The continuation of the road on to the east front towards Drummer Street dates mostly to the early 1800s. The rounded corner facing the bus station is modern (steel rods were inserted recently to strengthen it). The section that runs to Emmanuel House conceals the 1980s gardeners’ buildings and is of a similar date. Behind that,
following the line presumably of older long demolished buildings is a red-brick wall probably of late sixteenth- or seventeen-century date which follows the watercourse of the Paddock pond (and is quite probably the exterior wall of the Fellows’ Garden that is depicted in the Loggan survey). A thick wall of similar (or older) date defines the boundary of the Fellows’ Garden, which has been reduced to a plinth level. This has the advantage of revealing the Fellows’ Garden visually to the Paddock.

This last wall and the now roofed enclosure at the western end are together marked ‘tennis court’ in Essex’s 1746 survey, presumably therefore a post 1590s and long pre-1698 tennis court on the Hampton Court model; note the ground-storey viewing gallery, still visible in Loggan. The enclosure, which is a remaining section of the tennis court that appears on Loggan (and in Essex’s plan) contains both clunch and brick. One section now encloses a greenhouse, and another has been roofed in modern times to provide storage. The floor plan is the same as that which appears on the Essex survey, although this can hardly have been the scale of a tennis court at that date. Shuckburgh (p.8) notes demolition of some of the tennis court walls in 1734/5 and some materials seem to have been used in the 1630s work on Old Court. Most of the buttresses of the tennis court visible on the 1746 survey have gone. The possible exception is one stout brick buttress on the inside of the Fellows’ Garden, where the enclosure meets the wall, realigned in the 1880s when a new Master’s Lodge was constructed.

The wall which divides the Fellows’ Garden from the area occupied by the Queen’s Building appears to be one of the oldest section of these walls, with stone laid in diagonal courses at the base and built up in brick in the eighteenth or nineteenth centuries. The walls which divide the Master’s Garden from the Fellows’ Garden contain re-used material include masonry (presumably from the priory buildings) and small elements of clunch with brick which might date from Blomfield’s Lodge. It is possible that this wall was built using the spoil from the old Master’s Lodge building (this addition to the earlier lodge was possibly built for William Richardson who became Master in 1736). There is nothing in Loggan, but a wing framing the garden at a surprising angle to the Chapel is visible on the 1746 Essex plan. A matching but double-curved section of wall was created in 1993–95 to make a setting for the fire-escape tower of the Queen’s Building.

The beginning of the wall on Emmanuel Street, by the northern end of the Queen’s Building, has a short section with some good masonry elements which may be sixteenth-century re-use of priory-era stones. Loggan and Essex both show a small building here, perhaps a privy. There is another red-brick wall with a tile detail under the top course, which runs between the Fellows’ Garden and the east end of the Chapel, which appears to belong to the early twentieth century, perhaps coinciding with the building of the Library. The stone wall that encloses North Court is a 1950s rebuilding, replacing early twentieth-century railings and creating more privacy at the time of the expansion of the bus station.

Most stately and notable to even the uninterested eye is the substantial and largely brick wall which divides the Paddock from Park Terrace, which is thought to be the
boundary of the Dominican Priory and thus of medieval
date (this wall on some plans is referred to as the
‘Ancient Wall’ and was known locally as ‘Town End’, and
thus probably marked the outer boundary of the town
too). There are sections of clunch visible. It appears that
the monastic clunch wall (with no foundations) was
continually encased in brick until it reached a height
of ten feet and a width of three to four feet. In some
areas the clunch had disappeared altogether inside the
brick, leaving a hole six foot high by eighteen inches
wide, suggesting the original dimensions of the wall and
requiring careful rebuilding and new foundations.

There is a considerable variety of brick types and
repairs, including two modern arched openings created
for access to the accommodation of the terraced
houses and lodges of Park Terrace. The opening by
the Library was put in in the mid-1980s, after part of
the wall collapsed. The other opening was added in
the late 1990s. The ends of this wall run at the east
into the structure of the Squash Courts and at the
west into the structure of the Library extension (with
sensitive modern repairs). The garden walls and mews
buildings of Park Terrace are mostly of an 1830s date
and some sections have been rebuilt in largely matching
Gault brick (for instance the side passage with regular
buttressing).

Taken as a whole the enclosing walls of Emmanuel are
an important feature of the ensemble, and a parable of
the re-invented, re-occupied and continually inhabited
historic buildings.
The texture of College walls: Jon Harris’s illustration of boundary wall details
2.15 A Comparison of room types in the College

Emmanuel College is not the most ancient of the colleges of Cambridge but it has buildings dating from the thirteenth century to the twenty-first century, and thus has become an encyclopaedia of the history of college residences over that period. It is notable how from the late sixteenth century there has been a substantial residential addition in each century; although the Founder’s Range of the 1580s was swallowed up within the Westmorland Building in the 1720s.

Old Court, ‘the Brick Building’, was added in the mid-1630s, and is a rare survival of a purpose-built college range of this date (along with those at Jesus, Christ’s and Clare). Here the room arrangements appear to have followed the traditional college pattern of small study rooms off a shared bedroom-come-living-room with a hearth (now a shared sitting room with two small bedrooms in the small studies). A narrow timber staircase rising sharply gives access to two of these sets on each floor, and the building is single pile, so the rooms are well lit on both sides, as are the small chambers. The rooms are entered by a door enclosed in the college tradition by an outer door or ‘wood’ (sometimes ‘oak’), although these seem not be used in modern times.

The rooms would have been served by a gyp, and have small spaces for the preparation of food behind the staircases and hearths (i.e. on the west side). There are two arched stone entrances which give access to these staircases, and garret rooms above each set which may perhaps have been occupied by sizars, poorer scholars who acted as servants to the commoners and Fellow-Commoners. Some of these have recently (2014) been converted to bathrooms and shared kitchens which improve the amenities of Old Court, which previously had long relied on a set of bathrooms and WCs in the north end of South Court.

The Westmorland Building. This is an encasing and extending of one of the 1580s buildings of the College, as remodelled in the 1720s to designs by John Lumley, overseer to the 6th Earl of Westmorland, who was a principal donor. It is thought some of the late sixteenth-century walls remain behind the ashlar façade. It appears that, by comparing the Loggan 1690s survey and the Essex 1746 survey, some of the walls of the range were retained whilst the plan was made deeper by the addition of small paired chambers with angled corner hearths on the garden side of the building.

It is not clear if these followed the older arrangement or, most probably, represented the transition of a set into a parlour with bedroom and dressing room off. It is strange that the rooms which are shown on Essex’s 1746 plan, (as published by Willis & Clark in 1886) do not seem to have been sub-divided for the gyp rooms. It is thought that the three-storey range with its elegant ashlar façade and centrepiece with carved decoration must have been intended to attract wealthier Fellow Commoners to the College. An 1811 survey after a fire (taken by Charles Humfrey) shows the subdivisions for the gyp rooms, and his proposal to remove the large generous staircases, make larger rooms for the sets and insert a smaller rear staircase. However, in the end they were rebuilt as before the fire.
New Court’s north range of 1824–25 was designed by Charles Humfrey, who realised his plan of making congenial large parlours with a bedroom and gyp room off. In his design he sought to separate the spheres of servant and occupant of the rooms by providing an additional back staircase which gave access to the original gyp room and bedroom against the north wall. The parlours face south across the court towards the Hall. The chimneypieces in these rooms are mostly of a discreet neo-classical character. The traditional outer doors (‘woods’/‘oaks’) remain in situ.

Fawcett’s 1886–88 Hostel is often seen as a singular and rather upright building, but a close study of the elevation shows how carefully Fawcett tried to reflect in an economical way the character of the Brick Building (Old Court) both in the architectural detail and in the plan of the undergraduate rooms (intended originally for less well-off undergraduates). The rooms are compact and low-ceilinged by comparison with Old Court, but a small sitting room was provided with a coal grate and chimneypiece, and a small single bedroom was separated by a double door. Gyp rooms were provided in shared facilities on the landings (later to become kitchens). The 1893–94 additions by Pearson, three bays to the north, five bays to the south, followed a similar pattern.

North Court, designed in 1912 by Leonard Stokes and completed in 1914, was generously planned to provide what was effectively a small apartment (more like a London chambers than a student room). Each set was originally approached from the staircase through its own front door, with a corridor, study, bedroom and gyp room. The rooms were handsomely detailed with art-nouveau/arts and crafts spirit, metal chimneypieces, oak parquet, and some fitted furniture. After 1945, these arrangements were, not surprisingly, divided into quarters for two undergraduates. A current programme of alterations (2009–16) is upgrading the services and security of the rooms, while retaining period detail.

It is interesting to note how South Court was designed by T. Hancock in the 1960s with some consideration of the traditional hospitable staircase tradition of the Cambridge college, with undergraduate rooms approached off each staircase (a top-lit semi-circular cast concrete staircase) with shared bathroom and gyp-room/kitchen facilities. The best rooms are small sets, designed for Fellows and look over Chapman’s Garden. The undergraduate rooms are of two sizes, the larger have space for a bedroom to be screened off.

New South Court, completed in 2013, has well-lit communal staircases at either end and a lift. Unlike all other buildings, the bedsit rooms are approached from a long corridor on each floor. The kitchens are large, providing a more social space than is available in the 1960s South Court kitchens, which are narrow galleys.
2. UNDERSTANDING

2.16 Unbuilt Plans

The architectural form of Emmanuel has evolved over centuries, with new layers and structures contributing to the built identity of the College. The preceeding account of the form and state of constituent elements is rich and tells a story not only of the built structures but of the architects involved and figures that commissioned them. However, the story of what was not built at Emmanuel College is also revealing as these plans of a few selected 'unbuilt' projects show.

Westmorland Range Proposal 1811

This plan by Charles Humfrey of 1811 shows a proposal for alterations to the Westmorland Range after the fire of the same year. The main alterations proposed included moving the stairs from the north half of the building to the south. The plan also proposed to move internal walls away from the windows, removing the small galley gyp rooms and creating square gyp rooms.
2. UNDERSTANDING

Leonard Stokes’ 1907 Plan

Leonard Stokes provided a Master Plan of 1907 (illustrated here) including conceptual proposals for new accommodation and other College facilities. The buildings were proposed in a grouping that formed a new court ‘Large Court, and a new Library’ – placed where South Court is now positioned – forming ‘Garden Court’. The proposed courts were generous in scale, achieved by placing the new buildings on a splay. Sight lines, pedestrian routes and pathways were all well considered for tying together the new buildings with the old. They would, however, have dramatically altered the character of the Paddock. Stokes was told that building here would not happen. It is an ingenious and rather satisfactory urbanism; whether he could have realised his suggested axial passage through the Westmorland building is uncertain.
2. UNDERSTANDING

1960s Master Plan

This plan for new accommodation proposed in the 1960s in a distinctly informal grouping of pavilions is a stark contrast to the approach of the previous example. The Fellowship clearly resisted any encroachment on the Paddock or Fellows' Garden or Swimming Pool.

1960s Proposed South Court

Ian Begg drew up alternative schemes for South Court (below) in a more overtly Modernist character than his range with Hurd on the north-western corner, illustrating changing sensibilities which prefaces the Hancock commissions that followed.
Saunders Boston Proposed Camden House Conversion 1989

This proposal (unbuilt) demonstrates the ambition of the College to extend and develop Camden House. This plan was considered at the time when much work to and updating of Park Terrace was also proposed.
2.17 Aesthetic Experience
Encounters with Views and Buildings

Emmanuel has a very distinctive aesthetic quality, which is in some ways typical of a Cambridge college and in other ways unusual. It is perhaps better to describe a series of aesthetic qualities or spatial encounters as a visitor, student, Fellow or staff member passes through from the busy city street, to the calm and ordered Front Court (mostly ashlared stone of the 1670s and eighteenth century) with its formally framed and well-clipped lawn, and the elegant elevation of Wren’s Chapel and Gallery.

Most will pass through the Chapel’s arcaded Cloister into the semi-rustic Paddock with trees and serpentine pond, or to the courts which radiate out either side: New Court (1820s rendered to appear stone) and North Court (stone), the court bounded by the cloistered approach to the tunnel and the Queen’s Building (both stone) and the Master’s Lodge (brick), to one side. The route through the Queen’s Building which leads to the Fellows’ Garden is an especially memorable modern addition. Both of these routes are typical of the sense of discovery and encounter which is characteristic of the College. On the other side of Front Court is Chapman’s Garden, with its trees, informal planting and shaped watercourse, in turn framed by Old Court (red brick, mellow to the east, modern to the west), 1960s South Court (brick and stone banding), No. 55 St Andrew’s Street, with its unusual plan form, and New South Court behind. The unexpected open-ness of the Paddock is an especially memorable rus in urbe experience. The 1909/1930s Library (brick and stone) makes a statement in the south-western corner of the Paddock. Stokes’s design is bold but sensitive in its details to the different periods of building of the College which preceded it. The later additions to the south and west represent one of the more surprising architectural
experiences of the College, including the interaction with the thick ancient wall. The views from the Library and the extension across the College are especially noteworthy, from here the visual importance and verdant green of the Park Terrace gardens is especially present.

The south of the Paddock is tree-lined and framed by the ancient wall, which marked the boundary of the College until modern times when Park Terrace was acquired, bringing the tall, dignified pale brick 1830s terrace into the College group. The trees of the Paddock and the gardens to the terrace houses fuse visually in an unusual textured combination, which is especially noticeable when observed from the student rooms of the upper storeys in the terrace, with a cluster of early and mid-nineteenth-century and later garden and mews buildings, adding an additional element of variety.

The north-western boundary of the Paddock is also softened by the trees and the ancient pond, which is now serpentine (since 1963–64) but was historically straight. The open space of the Fellows’ Garden, with its famous oriental plane tree, can be seen across a low wall. To the west of this the Master’s Garden brings the tree line to the east end of the Chapel. The quirkiness of the wall lines, hints of varied dates in the walls and the building at the meeting point of these two gardens are eloquent references to the ancient and layered history of the site.

The eastern extremity of the site is bounded by a long string of red-brick Victorian buildings, nodding to the Old Court range of 1630s and reflecting the emergence of the taste for old English and Queen Anne styles as employed at Newnham College and elsewhere, the 1890s elements in particular self-consciously picturesque. These are designed to relate to the Paddock and present a forbidding front to the street. This is in contrast to the early nineteenth-century classical Lodges and terrace, which face the street with elegance and were not designed to relate to the Paddock or wider College. On this eastern boundary the greenery gives way somewhat disappointingly to an area of tarmac and parking.

Throughout the College is a strong feeling of a high standard of maintenance of buildings and gardens (except perhaps where the future of the buildings is under review, namely the mews building of Park Terrace, and various temporary arrangements which are in place for storage and site management). The gravelled walkway areas behind Park Terrace and the Library also feel as yet unresolved. In some places car parking seems more obtrusive than it should be (for instance on the Paddock in front of the Library).

Perhaps the least expected but most interesting elements of the College, after the obvious elegance of Front Court, are the curious geometric spaces between courts and buildings: the underground passage, unique in Cambridge, the wedge-shaped space in front of the Queen’s Building, the new gateways through the thick walls behind the Library leading to Park Terrace, and the trapezoidal space between South Court and No. 55 St Andrew’s Street. These are explored in the Site Analysis views drawn by Jon Harris and the Significance Plans of views. The latter will also reflect on the varying visual encounters with the College from the city, the entrance framing the long view through from Downing Street, the curiously recessive quality of the kitchen range, the sense of a series of semi-secret gardens glimpsed over ancient walls from St Andrew’s Street, Emmanuel Street and Drummer Street, and how the ownership of Park Terrace has in a sense visually transformed one major boundary of Emmanuel College.

Emmanuel College does not have the typical Cambridge sequence of courts. The courts of its centre give way to open spaces and tree-filled enclosed gardens. This transition between formal and informal is especially important.
2.18 Site Analysis - Visualisation and Observation through Drawing

CARL LTD has found in previous conservation statement and management planning exercises that the detailed observations of a Cambridge-trained draughtsman and architectural historian Jon Harris have been of enormous value in developing understanding of an historic building group’s history, evolution, present character and impact. His drawings thus play an active and useful part in refining understanding and significance. This has proved especially valuable in considering the views, encounters and ‘spaces in-between’, which often represent an under-defined element within an historic group, and yet play a vital part in the experience and texture of a group such as is found within Emmanuel College.
2. UNDERSTANDING
View from the opening to the lane beside Park Lodge looking towards East Court showing 1980s infill work to the right.
View from the lane beside Park Lodge, through the opening in the garden walls towards East Court and intersecting pathways.
Entrance from Parker Street, showing the 1930s Squash Court elevation and security gate.
East Court: View across cobbled and paved areas to the rear of the Squash Courts and former fives courts. Cycle parking is provided in this court.
View along the wall of the Hostel looking towards the 1930s Squash Court. The two brick structures form the south-eastern corner of the Paddock.
A view towards the Hostel showing the five-bay southern addition by Pearson and 1930s Squash Court and yew hedge, planted to screen the car parking in front of the Hostel.
2. UNDERSTANDING

The Parker Street gateway, a finely designed brick feature, dividing the 1830s terrace (now East Court) from the red-brick Hostel.
The Paddock ‘entered with unfailing surprise through the Chapel’s southern loggia, is the perfect spatial complement to First Court; distant trees of great variety and maturity, and a huge lawn, not of frigid collegiate perfection, but free for the use of moorhens, bumblebees and people’. Note by artist Jon Harris.
2. UNDERSTANDING

From South Court looking south to New South Court and University Arms Hotel from the roof of the JCR in South Court. It is one of the unexpected open spaces of the College with a visual connection to Parker’s Piece and also connected with one of the most populated corners of the College.
Towards South Court and New South Court: the views from inside the College out towards Parker’s Piece at this south-western corner of the College are good, but the views into the College at this point are not the strongest, especially when seen across a car park.
View towards South Court across the neighbouring car park (i.e. as seen from the street).
South Court and the Library seen across the neighbouring car park (ie. from Park Terrace). This view reveals three of the principal post-war developments of the College, dating from the mid-1960s and early twenty-first century.
2. UNDERSTANDING

Camden Court looking towards the Library extension: ‘this entry has a special character its stretches of pired garden wall and glimpses of greenery retaining the feel of the 1830s lane, constantly modified by the shift of shadow and leading to the surprising timber silo forms of the Library extension, its open undercroft answering the long diminishing horizontal of the eastern garden wall (to Furness Lodge).

‘The three entries from Parker’s Piece are highly contrasted and each, individually rewarding. The first (Camden Court) is almost industrial: the flank of Furness Lodge rises from the roadway, and its rear wing has the same wall-piers as Camden House’s garden – bigger, though, and their tops laid more perfectly.’ Note by artist Jon Harris.
2. UNDERSTANDING

The Kilburn Nightingale Library extension seen from Park Terrace through Camden Court. One of the characterful side entrances to the College, preserving an historic lane.
The two metalled roadways either side of Camden House form semi-secret southern entrances to the College. There is a dedicated (concrete) parking place with ramp for to an underground car park; there is also an L-shape of gravel parking wrapped around the new Library extension.
Different characterful approaches and entrances to the College from its new boundary on Park Terrace.
2. UNDERSTANDING

Details of the brick-work on the mews buildings. Nos 1–6 Park Terrace.
The Priory wall, in its nineteenth- and twentieth-century clothes. ‘The silhouette, maintained by the canted courses of weathering bricks, and given a telling wiggle by time and tree roots, remains strong and striking.’

‘The stretch of wall behind the Stokes Library consists (upper weathering apart) of well-preserved clunch rubble. The next section eastwards, incorporating the first three-centred arch, sits on (engineering) blue bricks either side and may just as well incorporate no medieval material. The Blackfriars’ wall has been resurfaced in some areas with Burwell whites, elsewhere in what looks like Flettons or common London bricks’.

Note by artist Jon Harris.
The mews building and garages at the end of Park Terrace gardens.
2. UNDERSTANDING

Park Terrace and its mews buildings creates an important and unexpected series of shapes and spaces. This view is from the Paddock, looking south.

The outbuildings comprise garages and former stables and possibly former accommodation for grooms.
2. UNDERSTANDING

A maintenance yard, with glimpses towards East Court and Park Lodge.
SECTION 3

ASSESSMENT OF SIGNIFICANCE
3. ASSESSMENT OF SIGNIFICANCE

3.1 Introduction

Statements of Significance have an increasingly important currency in the management of historic estates. Historic England has articulated this in their advice on ‘Conservation Principles, Policies and Guidance’ which sets out six high-level principles:

- that the historic environment is a shared resource;
- that everyone should participate in sustaining the historic environment;
- that understanding the significance of places is vital;
- that historically significant places should be managed to sustain their values;
- that decisions about change must be reasonable, transparent and consistent;
- and that documenting and learning from decisions is essential.

As Historic England describe it: ‘These principles respond to the need for a clear, over-arching philosophical framework of what conservation means at the beginning of the twenty-first century’.

The idea of ‘significance’ lies at the core of these principles. As Historic England describe it ‘Significance is a collective term for the sum of all the heritage values attached to a place, be it a building an archaeological site or a larger historic area such as a whole village or landscape’. Historic England’s ‘Conservation Principles’ set out a method for thinking systematically and consistently about the heritage values that can be ascribed to a place. Different audiences value historic places in different ways and significance evaluations must take all these audiences into consideration; ‘Conservation Principles’ illustrate the widely accepted four categories by which the significance of historic buildings, landscapes, estates or groups of buildings and associated landscapes work.

3.2 The Basis of Assessment

The assessment of significance reflects the cultural aspects of the heritage asset as a whole, and provides a framework for significance to be considered in a wider context.

This assessment follows the approach set out in English Heritage Conservation Principles, Policy and Guidance, paragraphs 30–60, with the basis of significance related to the family of heritage values set out in that document.

The significance of Emmanuel College Cambridge is therefore considered in terms of its evidential, historical, aesthetic and communal value, as outlined below.

- Evidential value derives from the potential of the site to provide evidence of past human activity. Archaeological research and its potential capacity to respond to investigative analysis make a primary contribution to evidential value.
- Historical value derives from the way in which historical figures, events and aspects of life can be connected through a place to the present. This includes associative, illustrative and representational value, and encompasses among other things rarity of survival, the extent of associated documentation, the ability to characterise a period and association with other monuments.
- Aesthetic value derives from the way in which people draw sensory and intellectual stimulation from a place. This includes not only formal visual and aesthetic qualities arising from design for a particular purpose, but more fortuitous relationships of visual elements arising from the development of the place through time, and aesthetic values associated with the actions of nature.
- Communal value is vital to the significance, at the heart of which are the many layered meanings that a place may hold in contemporary society. Commemorative and symbolic values are founded in collective memory and historic identity, and social value can also derive from the contemporary uses of a place.

The accepted and useful gradings of significance are as follows:

- Exceptional is used to define areas or aspects considered to be of international importance or value
- High is used to define areas or aspects considered to be of national importance or value
- Some is used to define areas or aspects considered to be of local importance or value or to have an element considered of potentially national interest
- Neutral is used to define areas or aspects considered to be neutral in value
- Detracting is used to define areas or aspects considered to have a negative value
3.3 Historic and Associative Value: EXCEPTIONAL/HIGH

The College founded in 1584 has a long history and was built on the site of and within the buildings of the Dominican Priory, founded in the early thirteenth century. This historical continuity, as the Priory was a recognised place of learning, has an historic significance of its own.

Furthermore, there is a rich social and institutional history of a college which has been in continued and unbroken existence since 1584. There is a limited number of institutions which continue in uses which can be traced back to the sixteenth century and before.

The evolution of the buildings on this site since the foundation of the College (described in previous pages) also mean that the buildings have great historical significance, as they vividly illustrate the nature of the College as a household and community over five centuries, as expressed both in built form and in the treatment of the landscape settings. As well as the interest of the group and landscape generally there are also works by renowned architects of international reputation from Sir Christopher Wren, to J.L. Pearson and Michael Hopkins, reflecting the historic importance of the site.

Socially and institutionally, the College has also been spiritual, cultural and actual home to leading figures in British history (as undergraduates, Fellows and Masters), as intellectual figures, or figures of conscience, settlers in America, including John Harvard, after whom Harvard University is named, as well as leading scientists, thinkers and authors of more recent times. Emmanuel College is one of the larger colleges of one of the most influential and highly ranked universities in the world.

The association of these names and the worldwide reputation of the University, the significant academic reputation and quality of the College itself, must all contribute to a EXCEPTIONAL/HIGH grading of significance for historical and associative value. See the section above on the biographies of significant historic College members.
3.4 Evidential Value: HIGH

There are three different aspects of evidential value assessed here: archival, physical built fabric and archaeological evidence. These are discussed separately below.

Archaeological Evidence

The ‘Summary Statement of the Archaeological Potential and Significance’ compiled by Alison Dickens in 2015 for this Conservation Statement and included as an Appendix to this document, provides an overview.

Given the long history of the site as a monastic foundation founded in the thirteenth-century, which played an important role in the early history of the University of Cambridge and the relatively contained development of the site to the plots and areas first developed in the late sixteenth century, the potential of Emmanuel College grounds to yield evidence about the past is considered HIGH.

The site has the potential for revealing through buried archaeological remains evidence of the Dominican Priory on the site.

Architectural details uncovered during building works to the Old Library (above and top left), a medieval arch preserved in the Kitchen Range (top right), twentieth-century Morris wallpaper in Park Terrace (bottom right), evidence of previous gyp fittings (bottom centre) and the loss of historical paint evidence in the Gallery (top centre)
3. ASSESSMENT OF SIGNIFICANCE

Alison Dickens reported in 1992 that there were medieval structures found during works to the College Kitchens.

**Built Fabric**

There has been considerable change carried out to many of the buildings at Emmanuel College including the alteration of roofs, re-facing and extension of buildings and extensive redecorating. Many of these changes offer a means of understanding the development of the built fabric in line with changing functions, demands and tastes of the College and its members. Ensuring that a record of these changes is kept serves to extend this understanding and the College Archive is crucial in this effort.

**Archival Evidence**

The significance of the historic archives at Emmanuel College should not be underestimated. A considerable archive of drawings, plans, engravings, paintings and photographs survive on site. These help to identify phases of development and the original design intentions. The College is committed to the preservation of the archive and has recently extended the accommodation of the archive within the Library.
3.5 Aesthetic and Architectural value: EXCEPTIONAL/HIGH

The remarkable site-specific qualities of Emmanuel College as a group of historic and modern buildings in an outstanding garden and landscape setting all contribute to the sensory and intellectual stimulation provided by the whole ensemble of buildings.

The aesthetic impact of the layered historic buildings of Front Court, the medieval Hall adapted in the sixteenth and eighteenth century, the Cloister and Chapel designed by Wren, is considerable and well recognised in publications and the interest of visitors and tourists.

Furthermore, the evolution of the buildings on site since the foundation of the College around the enclosed park known as the Paddock, makes Emmanuel College a remarkable microcosm of English architectural history, added to and adapted over the centuries.

As well of the interest of the whole group and the landscape generally, works by renowned architects of international reputation from Christopher Wren, to J.L. Pearson and Michael Hopkins, also underline the exceptional character of this site. These have all been described in the Understanding Sections. The main group is listed Grade I. The significance of the built environment is further enhanced by the remarkable quality of the setting, provided by the lawns, trees and water of the gardens, courts and Paddock.

Additional buildings separate from the main courts, i.e. those by Leonard Stokes and Hopkins are also all of the first rank, are already designated, listed as protected structures, and are further protected by standing within a conservation area.

The significance outlined of this important group must lead to an inevitable grading of the aesthetic significance as EXCEPTIONAL/HIGH.
3.6 Social and Communal Value: HIGH

Historic England’s usual expectation of assessment of communal value is about the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory.

A Cambridge college represents a type of household or community which is unique in respect of the nature of the communal life; this includes the current population of Fellows and former Fellows, the present undergraduates, whose occupation is brief but intense, and then the Emma ‘Members’ or alumni, who feel a strong attachment and loyalty to the institution of the College and the buildings and spaces which define that environment.

Workshop discussions with Fellows, former Fellows and current undergraduates have been held to help refine this understanding. A Cambridge college such as Emmanuel is important to two other key audiences: the population of Cambridge and the nation, for whom the view of the Chapel is a symbol of Cambridge and perhaps of England.

Social and Communal value is ranked as HIGH

Significance for Students

In conjunction with the ECSU, CARLtd ran a short survey in July 2015, which went out to the whole student body. It is valuable to briefly quote some of the feedback here in this section. The survey asked students to state whether Front Court or the Paddock best represented the character of Emmanuel College. 43% elected for Front Court and 57% for the Paddock.

Additional commentaries supplied with the survey recognised the duality of these two principal spaces; while also nominating the Chapel, the Library and the Hall as buildings which are especially valued. The College has a reputation as ‘a very open, friendly, accepting place’. Other student responses included: ‘The Paddock is the heart of the college and what makes Emmanuel beautiful. It is very well tended by the gardeners and serves as an escape, a social space, a place of beauty.’

The words used to describe the built character of the College reflect the student enjoyment of the spaces as social areas and areas for study with a sense of history and aesthetic quality. Comments include words like ‘impressive’, ‘attractive’, ‘traditional’, ‘open’, ‘smart but not imposing’, which shows an appreciation of the mixture of the natural and built environment, and the open spaces enclosed within the College.

Other answers about the character of the College included: ‘In proportion to the human spirit: natural beauty with the needed element of human society’; ‘Beautiful in the old areas. Old South Court is horrendous! ’; ‘Elegant but welcoming – not overly grand or majestic; Contrasting, mismatch, homely’. ‘I love all the different buildings in College, and the way
the modern ones fit in and don’t look obtrusive e.g. the Queen’s Building. It’s also very green and great that the Paddock is a communal sociable space that all can walk on.’ Opinions will vary about individual buildings, especially twentieth-century ones: ‘Front Court is beautiful but is too rigid so holds minimal sentimental value, Old South is hideous; Hostel doesn’t fit with the character hugely well but as least isn’t awful. New South isn’t hideous but is very clinical (similar to Front Court) so I have very few feelings about it’; ‘One of my first observations of Emma was the colour of the internal walls. All other colleges I’d seen had dark wood panels or deep rich painted colours, while Emmanuel’s were all light and calm. It gives the College a welcoming atmosphere; steeped in history but not stifled by tradition.’ Special attention was also given to the renewable and sustainable character of the Library extension and also the social significance of the Chapel’s association and the Dean’s championing of same-sex marriage.

‘The best scene of College is the way the clock in Front Court is lit up at night. Beautiful. New South Court also looks stunning, although old South Court in comparison does not fit well’. Library: ‘Lovely looking, like a second home’; ‘North Court accommodation – a beautiful presentation of classic architecture, and the fact that students live in it means the exposure and integration is so much more than areas like Front Court where students don’t necessarily get to spend a lot of time. Living there, you also get exposed to remnants of the past – like the coal storage outside rooms, or the window-stylings.’

The relationship with the gardens is clearly paramount in the communal significance for students. For instance, one undergraduate rated the importance of the relationship between each buildings and its most closely connected gardens as an essential part of the experience of College life at Emmanuel, and ‘other than my room, I certainly make use of them more than the buildings’; another observes: ‘The trees and plants are really important as they break up the buildings and make it feel more like a place you live in rather than just buildings where you work’.

Other comments on the landscape/gardens setting that reflect the significance placed on it include: ‘it may not be as impressive as other colleges but that’s what I like’; ‘It’s quite diverse in terms of building ... and I prefer the old buildings’. ‘I always think how amazing it is that the College manages to create an impression of space and openness whilst being situated in the middle of a built-up area. The attention to maintaining the buildings and the environment of the College is always pleasing to see’.

‘For me it’s the outdoor spaces in Emmanuel that really distinguish it from the other colleges, especially the tree in the middle of North Court, Pranks on the College Grounds. A parking meter is transferred to the island by a student in 1967 (above) and a joke prepared by an O.T.C. Cadet in Front Court (below)
3. ASSESSMENT OF SIGNIFICANCE

the tree in the Fellows’ Garden, and the pond. All have lovely memories attached to them!’; ‘The [plane] tree in the Fellows’ Garden – the ability to sit underneath that tree, completely enclosed in its branches and leaves, sheltered and private yet public and external’; ‘My favourite is the area between the Pond and the Fellows’ Garden (where the Jester is). I am also fond of the garden between Front Court and South Court, with the stream, flower beds, and gorgeous trees. I also like the medieval kitchen garden of New Court – and the trees in North Court.’

Other comments of appreciation for buildings include the attraction of the room layout of the Hostel and Old Court, because of the possibility of smaller more private social gatherings.

It is interesting to note that students learn about the history of the built and cultivated environment from the following sources: the process of application, the website, the welcome talks, conversations with the Porters and the gardeners, and some publications owned by other undergraduates.

We extend especial thanks to ECSU President, Rebecca Hart, for her help and interest in this investigation.

Significance for Fellows

Two discussions with groups of Fellows were hosted in the Master’s Lodge, one in May and one in June 2015, and a further meeting was held with a walk around the College buildings and grounds in June. Again, it is felt valuable to include some feeling of these discussions as part of this Statement.

The intention was to invite dialogue about the identity and significance of Emmanuel College. These discussions have informed the writing of the Spirit of Place and this Significance Section. A strong sense emerges of the College as the home or a household and, in the widest sense perhaps, a family. The significance of this for the understanding of the buildings clearly cannot be underestimated. The descriptive words for the College which arose from the meetings included ‘home’ and ‘haven’ and one senior Fellow spoke of the College as ‘a positive community, a large family, building and people, with no hierarchy, everyone playing a part’. The importance of the garden setting was also repeated in every meeting by several Fellows.

In the 1950s the College was ‘authoritarian, and had far fewer Fellows, very limited; there were very few social occasions when undergraduates and teachers had much to do with each other outside actual teaching’ and this changed considerably over the next decades. There was also a consciousness of how people’s ideas about College history was often sharpened by the Commemoration Service recitation by the Master, who reads a history of the College’s benefactions, and that is how people would know the names of figures such as Jeremiah Horrox or Thomas Young. This has been amended many times and different emphases given (the most recent is attached in the Appendices).

There was also a recognition of the impact of the not uncontroversial mid-1990s decorative scheme carried out under the influence of Lord St John of Fawsley: ‘before which the College was all very dowdy, magnolia and brushed graining’. Other retired Fellows underscored how the buildings of Emmanuel provided ‘a little history of architecture’.

There was also a recognition that the Paddock has been protected over the twentieth century: ‘everything modern, South Court, East Court, has been fitted in around it’. Also the significance of the sense of continuity, how: ‘Old Members come back and say how on coming into Front Court they feel that nothing has changed since they were undergraduates’ and how this may reflect the changes of the city more than the College. Younger Research Fellows noted the opportunity to explore the history and buildings online. There was also a recognition of the historic tension between expenditure on buildings and expenditure on people; ‘always a tension I suppose, but a college is a collection of buildings and people’. One Fellow commented that Emmanuel College is ‘hidden in plain sight’, much of the exterior is in effect domestic and it is only after passing in through the gates that the beauties of the College are discovered.

We give special thanks to Dame Fiona Reynolds and Pauline Carolan for organising and hosting these discussions.
3. ASSESSMENT OF SIGNIFICANCE

3.7 Significance Plans

3.7.1 Architecture

In order to understand significance and to make significance understandable CARL Ltd have reviewed available expertise and consulted others. A survey of the overall site leads to the following assessment which is summarised in simplified form in the coloured plans.

In a complex site such as this we have to summarise. The overall significance value is drawn on an understanding of the historical, architectural, aesthetic and communal significances, as explored throughout this Conservation Statement. Thus these diagrams must be read with the other sections on significance.

Significance for the purposes of these coloured diagrams is divided into:

• EXCEPTIONAL
• HIGH
• SOME
• NEUTRAL
• DETRACTING

In the case of the buildings, it is clear that the older parts of the College, especially those which make up the Front Court, adapted medieval building to the north, early work of Sir Christopher Wren to the east, a remodelled early eighteenth-century range to the south and mid-eighteenth-century to the west, forms a group of exceptional significance in terms of architectural, historic and aesthetic significance.

The outlying 1630s range, Old Court, has been highlighted as of HIGH significance, as an important survival of the seventeenth century, but it is independent of the core group. This value takes the heavy refacing of the west facade in the 1960s into consideration.

The buildings of Park Terrace have also been highlighted as of HIGH significance, as a rare, well designed example of grander late Regency terraces, unusual in Cambridge, but linked to a fashion for well designed and well detailed terrace developments which characterise the core of many market and spa towns.

The late nineteenth-century contributions of Fawcett and Pearson have been graded as HIGH significance. This is not merely because of the high quality of the architecture, especially in the case of Pearson’s Emmanuel House and his 1890s wings for the Hostel, which elevate Fawcett’s original design, but because of the key historical and social significance of the two building types. The Hostel was specially designed to accommodate less well-off undergraduates, and Emmanuel House to accommodate the new generation of married Senior Tutors.

The architectural contribution of Leonard Stokes (working with his assistant George Drysdale) is also regarded as of HIGH significance because of the high quality of the design, by a significant late Victorian and Edwardian architect, well grounded in Gothic and Classical architecture, highly sensitive to the varied architectural character of the historic site. This contribution includes the Library (originally Lecture Rooms) and the North Court, which is an impressively composed collegiate building, seventeenth-century in style with a Baroque twist.

The other HIGH significance building is the Queen’s Building by Michael Hopkins of 1993–35, an impressive and original design, which follows his work at Glyndebourne. This is the only engineered stone building of the twentieth century in Cambridge.

There are a number of buildings in the site which clearly have SOME significance in architectural, historical and evidential terms, namely the Kitchen range, an 1820s range which belongs to the key, early phase of major Gothic Revival building in Cambridge College, see Wilkins at King’s College and Wyatville at Sidney Sussex. Upper Hall does not rate highly of itself, but as an example of a modern-traditionalist approach it does have SOME significance, and does have evidential significance in the remains of the earlier medieval building that are embedded in the range.

The Master’s Lodge is an austere building of 1965–66 and is of SOME significance as an example of the progressive ideals of 1960s architect, and an interior of some character. The Tom Hancock-designed South Court has SOME significance by the same argument in architectural and historical terms. The Kilburn Nightingale re-ordering of the 1970s Library extension is likewise of SOME value.

More modern buildings, which may have the credit of being simple and deferential to their setting, have been described as of NEUTRAL significance, and a small number of areas and buildings have been identified as DETRACTING, as they diminish the value of the whole, especially in architectural and aesthetic terms.
3. ASSESSMENT OF SIGNIFICANCE
3. ASSESSMENT OF SIGNIFICANCE

3.7.2 Landscape, Gardens and Grounds

In order to understand significance and to make significance understandable CARLtd have reviewed available expertise and consulted others. A survey of the overall site has been made, with advice from a gardens expert, an archaeologist and artist.

These reviews have lead to the following assessment of the site, which is summarised in simplified form in the coloured plans, similar to that of the buildings significance plan. In a complex site it is important to summarise, and the overall significance value is again drawn on an understanding of the historical, architectural, aesthetic and communal significance, as explored throughout this Conservation Statement, and these diagrams must be read with the other sections on significance.

Significance for the purposes of these coloured diagrams is divided into:

• EXCEPTIONAL
• HIGH
• SOME
• NEUTRAL
• DETRACTING

The garden and gardenesque setting of Emmanuel College, the Front Court and the complementary cultivated landscape of the Paddock, must be ranked as of EXCEPTIONAL significance for their long history and obvious historic and aesthetic appeal; even if the serpentine character of the pool is a modern invention, this landscape feature dates back to the monastic era. Our gardens expert has suggested that New Court might be regarded as of EXCEPTIONAL significance as a rare survival of the 1960s designed garden by John Codrington – a leading mid-twentieth-century designer – of a strong architectural character.

Also the plane tree must be counted as of EXCEPTIONAL significance, although the dominance of this exceptional element probably restrains the wider significance of the Fellows’ Garden, which nonetheless ranks with many other historic Cambridge gardens, as of HIGH significance. Its pool, as one of the two oldest pools still in use within a garden of a Cambridge college, must also be regarded as an element of EXCEPTIONAL significance. Also of HIGH significance is the area known as Chapman’s Garden, which has such a long and remarkable history of cultivation as suggested by the surveys which appear in Loggan’s 1690 survey and in James Essex’s survey of 1746, and which can be traced in the Ordnance Survey plans of the later nineteenth century. Of HIGH significance too is the strip of garden which fronts the College to St Andrew’s Street, which is a distinctly atypical feature of a Cambridge college, currently laid out in formal design.

Of SOME significance is the pleasant enclosure of the Master’s Garden, of mid-1960s and later character, with its distinctive raised lawn, and sense of enclosure; also of SOME significance, the cultivated forecourt of North Court, again with distinctive trees and architectural character; originally open with railings to the street, a stone wall was created in the 1950s to screen the activity and sound of the bus station.

The area between the Queen’s Building and the Fellows’ Garden also should be seen as of SOME significance on account of the relationship of the Hopkins-designed walkway and the old stone and brick wall, and its gate into the Fellows’ Garden. Also of SOME significance are several of the gardens which provide the setting to the premier early nineteenth-century terrace of the city, Park Terrace. The significance of the backdrop of the trees of the Paddock to these urban gardens with their historic tree planting. Some of the gardens are on the bare side and are marked as NEUTRAL significance, and some of the areas of hard-landscaping around building, as for instance around Queens’ Building, some areas behind the new Library and South Court are also rated as of NEUTRAL significance, others as DETRACTING.

While service areas are an essential part of the management of a College complex, there are some areas which are evidently of NEUTRAL significance, and some which are of DETRACTING of the historic character of the group, partly no doubt because of their temporary nature while decisions are pending on certain buildings and spaces. The hard tarmac areas between South Court and New South Court are DETRACTING in character, as is the front garden of No. 55 St Andrew’s Street.

It is worth concluding this significance section by noting that the grounds of the College are part of the ‘lived environment’ and the enjoyment and use of the landscape by students is seen as an important contribution to the overall academic purpose of Emmanuel College.
3.7.3 Views

In order to understand significance and to make significance understandable, CARLtd have reviewed the available expertise and consulted others. A survey of the overall site, has been made, with advice from a gardens expert, an archaeologist and artist.

These reviews have lead to the following assessment of the site, which is summarised in simplified form in the coloured plans. In a complex site it is important to summarise, and the overall significance value is again drawn on an understanding of the historical, architectural, aesthetic and communal significance, as explored throughout this Conservation Statement, and these diagrams must be read with the other sections on significance.

Significance for the purposes of these coloured diagrams is divided into:

- EXCEPTIONAL
- HIGH
- SOME
- NEUTRAL
- DETRACTING

The assessments of the significance of buildings and landscapes provides a basis to understand the value of the constituent elements of Emmanuel College. However, it is equally important to understand and appreciate how these elements relate to one another. This is evident in the views that one gets of, through and from the College grounds. An assessment of the significance of these views is largely done on an aesthetic basis, but is more salient an exercise than just identifying ‘appealing’ views; it is undertaken as a way of illustrating how students, staff and visitors experience and move within the College, and how it is viewed from surrounding buildings and landscape. The lines of sight often take into account more than one building or landscape element and this serves to identify areas where the significance of a view is more than the sum of its parts, or where the significance of a view is let down by one of its elements.

The views within the College:

The relative openness of the College site allows for some particularly striking views within the boundary, across rooftops and through cloisters and archways. The views that are considered as EXCEPTIONAL are those of the Front Court and through the cloisters. There are several points at which archways and gates align, creating interesting views through structures to open spaces beyond. This is particularly satisfying in the case of the Queen’s Building, where a central opening at ground-floor level lines through with the arcade at one end and the gate to the Fellows’ Garden at the other. Similarly, but without the impact of such a prominent building, the view opens up as one walks through the series of gates in East Court.

The views one appreciates from the upper storeys of buildings are also of HIGH significance and are an increasingly rare phenomenon in the city centre. The views from the second floor and attic conversions of Park Terrace are also considered as of HIGH significance; one can appreciate the roofscapes of other College buildings set against the Paddock and mature trees. There is a similarly significant view from North Court which is depicted in the Gazetteer.

The design of the recent extension of the Library facilitates some significant views across the gardens of Park Terrace; reading rooms are positioned such that they feel private but allow for long views over the planted roofs.

The views out from the College:

The College buildings offer vantage points that give significant views over the public parks of Christ’s Pieces and Parker’s Piece. That the College properties are a mixture of inward-facing buildings and others with frontages and entrances facing into the city, highlights the relationship between the College and its wider setting. The most significant views from the College buildings outwards are probably those across Parker’s Piece from Park Terrace and the same view from South Court.

The views of the College:

There is a pedestrian route around the entire Emmanuel College grounds, which offers some quite interesting and memorable views. Those considered of highest significance are the views from St Andrew’s Street of the front of the College. Of HIGH significance are the views from Parker’s Piece of Park Terrace and the College boundary wall and mature trees seen from Emmanuel Street. The views into North Court from Emmanuel Street and Christ’s Pieces are considered of some significance as are the views through gateways in Park Terrace, to College buildings beyond.

Views considered DETRACTING include those from Park Terrace across the Cambridge Assessment Centre Car Park. The buildings beyond constitute a significant view but this is diminished by the treatment of the car park and associated lighting.
3. ASSESSMENT OF SIGNIFICANCE

Conservation Management Plan
The Master and Fellows Emmanuel College, Cambridge

STAGE 1

Significance:
Exceptional
High
Some
Neutral
Detracting

Never scale dimensions from this drawing: use written dimensions only. Report any discrepancies. Ask if in doubt. Always use latest revision. This drawing is based on measured surveys by others; verify all dimensions on site. Read with other information from Caroe Architecture Ltd and other consultants. All dimensions are in millimetres unless otherwise stated.

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SECTION 4
THE NEXT STAGES
4.1 Consultation

Key stakeholders have been involved throughout the process in order to ensure that this Conservation Statement is an effective tool. College Fellows and students (past and present) have provided their views on the history and significance of the buildings. The Project Steering Group (including Master, Senior Tutor, Fellow Librarian, Bursar, Archivist and Buildings Manager) has been vital as a communication channel, providing information to inform this Statement and ensuring feedback is given on drafts of the report at regular meetings.

Interviews, workshops and a student questionnaire conducted over May-July 2015 have helped form an understanding of the College site and develop ideas of significance, communal value and the language evolved from these discussions has helped shape the Spirit of Place statement in particular.

Following review and adoption by the Governing Body in November 2015, the plan has been shared through the Bursar’s office with the city’s conservation officer, and Historic England for formal consultation. Comments arising from this consultation have been addressed and both parties have endorsed the Statement.

A shared understanding and vision will facilitate sympathetic development and implementation of future projects, assist planning and management, especially of the less well known, less appreciated or more recently acquired properties and areas.

4.2 Adoption

This final version of the report and gazetteer has been formally adopted by the College’s Governing Body and is supported by Historic England and the city’s conservation officer.

This Conservation Statement provides a basis for future planning strategy and management of the College.

4.3 Review

A period of review is recommended every five years in order to keep the information contained in this document relevant and up to date.

4.4 Future Actions

This Conservation Statement should form a basis for identifying where future projects and conservation work should be directed.

The College would be advised to deposit this Conservation Statement in the College archive as a reference document.

The Statement of Significance should be integrated into future planning documents. A Management Plan may be required in future. This Conservation Statement serves as a foundation for such a document.

A Conservation Management Plan or Conservation Plan should expand on issues and risks associated with any proposed work and include detailed conservation policies and recommendations.
SECTION 5
APPENDICES
INDEPENDENT REPORTS INCLUDED FOR REFERENCE
5.1 APPENDIX - ARCHAEOLOGY REPORT

Summary Statement of the Archaeological Potential and Significance on the Site of Emmanuel College, Cambridge
Alison Dickens MCIFA

Prehistory
Potential – Low; Significance - Low
Work on the Grand Arcade revealed a single Late Iron Age ditch (probably part of a field system) that extended across much of the site where undisturbed by later activity. A single prehistoric object was also recovered from the corner of St Andrews and Downing Streets in 1904. This indicates that there remains a possibility for prehistoric remains in the vicinity of Emmanuel, but that it is singularly unpredictable.

Pre-Priory (Roman and medieval)
Potential – Low/moderate; Significance - Moderate
A handful of Roman pottery sherds were recovered at Grand Arcade, all in disturbed contexts, indeed Roman pottery is found in small quantities in many of the sites in Cambridge generally. The course of St. Andrew’s Street has been equated with the main Roman Road coming into Cambridge from the east, perhaps that arriving from Colchester (the Via Devana). Although no archaeological traces of it have been picked up in the immediate area, buried sub-surface archaeology associated with its construction or roadside features may survive beneath the front of the College.

The Hundred Rolls reports that when given to the Dominican Friars the site consisted of “eight acres of land and more in length and breadth, in which place were accustomed to be divers mansions in which many inhabited who were wont to be geldable and aidable to the town”. Although this may be an exaggeration (see Stokes 1915: 13) the implication must be that there were medieval structures predating the Friary on the site, particularly towards the St. Andrews Street frontage. Evidence of one such structure was seen in 1992 during works for the College kitchens (Dickens 1992).

Dominican Friary (c. 1220s – 1538)
Potential – High; Significance - High
The Dominicans, or Black, Friars took over the site sometime between 1221 and 1238. At its height the complex would have consisted of a church with a cloister, cemetery, outbuildings and ponds and ditches as part of an extensive water management system. Our current knowledge of the layout is based upon documentary records, architectural observations and archaeology.

Some buildings of the Friary have been identified such as the church (reused as the College hall) and possibly the dormitory (the Old Library). Archaeological work for the Queen’s Building in 1993 revealed the presence of a richly decorated building to the northeast of the main complex, interpreted as a possible guesthouse (Dickens 1994, 1999). What is not known is whether the cloister lay to the north or south of the church (both models are recorded in other Dominican Houses) and where the friar’s cemetery was located.

The Dominican house was one of the larger ones in Cambridge, with some 75 friars at its height. Patronage from Henry III marked the beginning of a strong link between the Dominicans (and other orders) and the early secular colleges.

Between Priory and College (1538-1584)
Potential – Moderate; Significance - Moderate
The Friary was surrendered in 1538 by which time the site was already quite run down, perhaps even partly dismantled. It subsequently passed through several sets of private hands, in 1544 residency passing to Edward Elrington who started at once to pull down the buildings. This included the Friary, with its ‘barns, stables, dovehouses, orchards, gardens, ponds, stews, waters, land etc.’, as it was described in 1583.

Archaeological evidence from the Queen’s Building work suggests that temporary structures were erected during this period, certainly behind the main range where wooden buildings were built on the footings of the earlier guesthouse (Dickens 1994, 1999).

College
Potential – High; Significance - High
Emmanuel College was founded in 1584 by the royal minister and Chancellor of the Exchequer Sir Walter Mildmay, some 46 years after the surrender under dissolution. In the initial College layout the Dominican church became the hall, the buttery and the Fellow’s Parlour, with the Master’s Lodge above. At right angles to this range were built the kitchens to the west and the College Chapel to the east; this forming an original court opening out onto Emmanuel Street. The second (now First Court) opened out onto Preacher Street and was dominated by what was probably a residential block, possibly a modification of one of the original Dominican Priory buildings, whilst at right angles to this range built the the Queen’s Building work suggests that temporary structures were erected during this period, certainly behind the main range where wooden buildings were built on the footings of the earlier guesthouse (Dickens 1994, 1999).

Changes, both minor and major, were made over the centuries, with the entrance relocated to St. Andrew’s Street side and ranges rebuilt and replaced. Evidence of elements of an earlier layout still remains below ground as demonstrated in the kitchen works in 1992 (Dickens 1992).

Overall the Emmanuel site has a high potential for buried archaeological remains, as well as for the investigation of older remnants within the fabric of standing buildings. The greatest potential, and greatest significance however, lies in the remains of the Dominican Priory and earlier layouts of the College itself.
5.2 Statutory Designations

Source: www.historicengland.org.uk/listing

EMMANUEL College GROUNDS
List Entry No: 1000619
Grade: II*
Date First Listed: 16-Jan-1985
Details: College courts and landscaped gardens, laid out C17-C19.

HISTORIC DEVELOPMENT: Walter Mildmay, Queen Elizabeth I's Chancellor of the Exchequer, founded Emmanuel College in 1584, to train ministers of the Church of England. He used the site of a half-ruined Dominican priory, rebuilding and converting it to College use. During the C16 and C17 the College was strongly Puritan. Sir Christopher Wren (1632-1723) built a new Chapel during the 1670s, and during the C18 Front Court was reconstructed and the old College entrance, formerly to the north, moved to the west front. The site remains (1998) in College use.

DESCRIPTION:
LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING: Emmanuel College lies at the centre of Cambridge, on level ground. The c 2ha College is bounded to the north by Parker Street, to the west by Emmanuel Street and St Andrew's Street, and to the south by Park Terrace. The College is set within the commercial centre of Cambridge, close to the public open spaces of Christ's Pieces to the north and Parker's Piece to the south, with several other Colleges close by, including Christ's College (qv) to the north and Downing College to the south.

ENTRANCES, APPROACHES AND COURTS: The College is approached off St Andrew's Street, entered opposite the east end of Downing Street. A short, stone path approaches an archway into the west range of Front Court. The path is flanked by long narrow lawns surrounded by borders, the whole enclosed by railings set on low brick walls running the whole length of the St Andrew's Street front. The archway goes onto a cloister on the east side of this range, forming the west side of Front Court (C16-C18, listed grade I), laid to a rectangular panel of lawn surrounded by a paved and cobbled path. The corners of the lawn are marked by scrolled, right-angled stone corner pieces. Front Court is dominated by Wren's east range and Chapel (1668-77, listed grade I), consisting
of a cloister with a gallery room above it, surmounted centrally by the Chapel pediment and lantern. Passages through the north range lead into New Court (C16-C20, listed grade I), crossed by several oblique stone paths surrounding triangular beds edged and divided by low, clipped box hedges and planted with herbs to form a herb garden (1960). A passage from the north corner of New Court runs under Emmanuel Street, emerging in North Court (L Stokes 1910-14, listed grade II), enclosed by accommodation ranges on three sides, with the fourth, east boundary adjacent to the Street marked by a high wall. The centre of the court contains an oval sunk lawn, reached by stone steps down at the north and south ends, planted with two specimen trees, including a mature foxglove tree (Paulownia tomentosa). This lawn was laid out at the same time as the surrounding buildings.

In the C16 and C17 (Loggan, 1688, 1690) the College was entered through the three-sided New Court, at that time open to the north onto Emmanuel Street. The fourth, north side was bounded by a wall with an impressive gateway, from which a straight path edged with balustrades led to the south range of New Court. Front Court was laid out in similar manner to now (1998), with the central lawn edged by a balustrade. In 1769 James Essex was employed to replace the old red-brick buildings along St Andrew's Street, producing the Essex Front on the west side of Front Court, an imposing pedimented and pillared classical composition in which was inserted the new main entrance, aligned with the Chapel.

GARDENS The south end of Wren's open cloister in Front Court gives onto The Paddock, an informal garden bounded to the north by the Hostel and Emmanuel House (late C19, both listed grade II), to the east by a high wall (medieval and C18, listed grade II), to the south by the Library (L Stokes 1909, listed grade II) and the Brick Building (1632-4, listed grade I), and to the west by the Master's and Fellows’ Gardens. The Paddock is laid largely to informal lawn, with a central path to the Hostel running north from the south side of Wren's cloister, and a parallel one to the west giving access to the Fellows’ Garden. The Paddock is dominated by an informal pond with an island at the south end, developed from the Friars' medieval monastic fishpond.

A gateway in a lowered wall along the west boundary of The Paddock gives onto the Fellows’ Garden, an informal area bounded largely by brick walls (of medieval origin, rebuilt c 1800, listed grade II). This garden is laid largely to lawn, with a curved gravel perimeter path and scattered mature specimen trees. A massive Oriental plane (probably early C19) with an unusual weeping habit stands close to the north boundary. A small rectangular swimming pool lies in the north-west corner, with a thatched classical changing hut at its south-west end, originally built c 1745 and rebuilt mid C19.

A passage through the south corner of Front Court leads to Chapman’s Garden, surrounded on three sides by College buildings, and on the fourth side, adjacent to St Andrew’s Street, by a high wall. The garden is laid largely to lawn with specimen trees, with a perimeter path and a crescent-shaped pond along the north boundary.

In the late C17 (Loggan, 1688, 1690) the gardens bounded the College to the east, the compartments covering the same areas as now (1998). In the north corner the Fellows’ Garden was mostly informally planted, divided from north to south by an arched tunnel of greens, with what was possibly a pool on the site of today's swimming pool. The Paddock contained few features, being largely meadow, with the monks’ rectangular pond stretching up to the north boundary, and an open-air real tennis court on the west boundary. At this time Chapman’s Garden was laid out with a grove of trees, bounded to the north by a straight-sided channel bringing water from Hobson's Conduit beneath the Brick Building. By the mid C18 (Essex survey, 1746, in Willis and Clark 1886) the Fellows’ Garden contained four elaborately laid-out quarters separated by straight paths, each quarter bounded with trees, with the north quarter dominated by a rectangular ‘bath’ and a bath house at its south end. The Paddock contained the pond, its corners rounded, and lay within what was probably a meadow with few other features. At this time Chapman’s Garden was laid out in a grid pattern of lawns or beds separated by cross paths, and the narrow channel shown on Loggan’s map of 1688 had been widened and was labelled as a pond. By the late C18 (Custance, 1798) the formality of the gardens had been lessened and the pond in Chapman’s Garden curved into a shape similar to now.
EMMANUEL College, RAILINGS OF North Court FRONTING DRUMMER STREET
List entry no.: 1115416
Grade: II
Date first listed: 02-Nov-1972
Details: Railings of North Court fronting Drummer Street TL 4558 SW 7/337 II 2. 1910-14. Cast-iron spear-head railings contemporary with the North Court buildings.

EMMANUEL College, WALL BOUNDING THE Paddock ON THE SOUTH EAST AND BACKING THE GARDENS OF PARK TERRACE
List entry no.: 1115440
Grade: II
Date first listed: 02-Nov-1972
Details: Wall bounding the Paddock on the South-east and backing the gardens of Park Terrace. TL 4558 SW 7/334 II 2. Medieval clunch wall much refaced and rebuilt in buff brick C18 and later. Capped with triangular brick coping.

EMMANUEL College, EMMANUEL HOUSE
List entry no.: 1125522
Grade: II
Date first listed: 18-May-1967

EMMANUEL College, HOSTEL (SOUTH OF EMMANUEL HOUSE)
List entry no.: 1125523
Grade: II
Date first listed: 02-Nov-1972
Details: EMMANUEL College 1. 942 Hostel (next South of Emmanuel House) TL 4558 SW 7/331 II 2. 1885. By W N Fawcett. Brick building in Norman Shaw Queen Anne manner. Extended to North and South by J L Pearson. 1893-4. 3 storeys and attics. Small panel casements. Tiled roof, tall stacks.

EMMANUEL College, THE BATH
List Entry No: 1125524
Grade: II
Date First Listed: 02-Nov-1972
Details: EMMANUEL College 1. 942 The Bath TL 4558 SW 7/260 II 2. The Bath is of rectangular shape, with a shaped stone curb to the edge. Of uncertain date, it appears in Loggan’s view of the College in 1688. The bath is filled from the lake, which is in turn filled by Hobson’s Stream. (RCHM).

EMMANUEL College, WALL FACING ST ANDREW’S STREET TO THE SOUTH EAST OF Front Court
List Entry No: 1125525
Grade: II
Date First Listed: 02-Nov-1972
Details: EMMANUEL College 1. 942 Wall facing St Andrew’s Street to the South-east of Front Court. TL 4558 SW 7/335 II 2. C18 or earlier buff and grey gault brick with triangular brick coping. Much repaired and broken by modern gateway.

EMMANUEL College, BOUNDARY WALL FACING EMMANUEL STREET AND DRUMMER
List Entry No: 1332195
Grade: II
Date First Listed: 02-Nov-1972
Details: EMMANUEL College 1. 942 Boundary wall facing Emmanuel Street and Drummer Street TL 4558 SW 7/332 II 2. Facing Drummer Street the wall is of circa 1800 date of grey gault brick. Onto Emmanuel Street it is probably of medieval origin and stone, but refaced in the C18 and later in buff and grey gault brick (RCHM).
5.2 APPENDICES – STATUTORY DESIGNATIONS

EMMANUEL College, BUILDINGS SURROUNDING FRONT AND NEW COURTS AND THE BRICK BUILDING
List Entry No: 1332193
Grade: I
Date First Listed: 26-Apr-1950

EMMANUEL College, THE Library
List Entry No: 1332194
Grade: II
Date First Listed: 18-May-1967

EMMANUEL College, North Court
List Entry No: 1332196
Grade: II
Date First Listed: 18-May-1967
Details: EMMANUEL College 1. 942 North Court TL 4558 SW 7/336 18.5.67. II 2. 1910-14. By Leonard Stokes. Remarkable design (developed from his earlier convent at London Colney 1906). Austere vertical lines are relieved mainly by the various textures of the stonework. Cloister in Sedding’s style. The main block has 3 storeys with attic. The dormers have curvilinear scrolled pediments. The “flat” Perpendicular windows on first and second floors are joined vertically. Ground floor faced in ashlar. Entrances with broad cambered hoods.

14-16, PARKER STREET
List entry Number: 1065688
Grade: II
Date first listed: 02-Nov-1972
4. GAZETTEER

5.2 APPENDICES – STATUTORY DESIGNATIONS

PARK LODGE, PARK TERRACE
List entry Number: 1068550
Grade: II
Date first listed: 02-Nov-1972
Details: PARK TERRACE 1. 942 Park Lodge TL 4558 SW 7/126 II GV 2. Part of the unified Park Terrace development. Early C19, 2 storeys; gault brick; hipped slate roof with wide eaves on shaped brackets; symmetrically designed front: stone band 1st floor cill level, 5 windows, flat brick arches; glazing bars; doorway with pilasters, console brackets and cornice. Lower 2 storey wing fronting Parker Street. (RCHM 259). All the listed buildings in Park Terrace form a group.

9-14, PARK TERRACE
List entry Number: 1126129
Grade: II
Date first listed: 26-Apr-1950
Details: PARK TERRACE 1. 942 Nos 9 to 14 (consec) TL 4558 SW 7/125 26.4.50. II GV 2. 1839-40. Part of the unified Park Terrace development. 3 storeys with basements; gault brick, slate roof; cement band below parapet; range of 18 windows in flat brick arches, some glazing bars missing. Doorways with 6-flush-panelled doors surmounted by fanlights with flat brick arches. Ornamental cast-iron balcony with verandah along whole of 1st floor; this is supported on cast-iron foliated scroll brackets and has free Greek decoration. Original staircases of plain design. (RCHM 258). All the listed buildings in Park Terrace form a group.

1-6 PARK TERRACE
List entry Number: 1366287
Grade: II
Date first listed: 26-Apr-1950
Details: Nos 1 to 6 (consec) TL 4558 SW 7/123 26.4.50. II GV 2. 1835. Part of the unified Park Terrace development. 3 storeys with basements; gault brick, slate roof; cement band below parapet; range of 18 windows in flat brick arches, some glazing bars missing; doorways with 6 flush panelled doors surmounted by fanlights with flat brick arches; ornamental cast-iron balcony with verandah along whole of 1st floor; this is supported on cast-iron foliated scroll brackets and has free Greek decoration. Original staircases of plain design. (RCHM 258). All the listed buildings in Park Terrace form a group.

1-6 PARK TERRACE
List entry Number: 1366287
Grade: II
Date first listed: 26-Apr-1950
Details: Nos 1 to 6 (consec) TL 4558 SW 7/123 26.4.50. II GV 2. 1835. Part of the unified Park Terrace development. 3 storeys with basements; gault brick, slate roof; cement band below parapet; range of 18 windows in flat brick arches, some glazing bars missing; doorways with 6 flush panelled doors surmounted by fanlights with flat brick arches; ornamental cast-iron balcony with verandah along whole of 1st floor; this is supported on cast-iron foliated scroll brackets and has free Greek decoration. Original staircases of plain design. (RCHM 258). All the listed buildings in Park Terrace form a group.

CAMDEN HOUSE, PARK TERRACE
List entry Number: 1126128
Grade: II
Date first listed: 26-Apr-1950
Details: PARK TERRACE 1. 942 Camden House TL 4558 SW 7/122 26.4.50. II GV 2. Part of the Park Terrace development, all of which were roofed by 1838. Early C19, 2 storeys, gault brick; hipped slate roof with wide-eaves; symmetrically designed front; 3 windows, flat brick arches, those on ground floor without glazing bars and set within round-headed recesses. Low brick garden wall in front with simple iron railing with vases on stanchions. Original internal fittings. (RCHM 260). All the listed buildings in Park Terrace form a group.

BELMONT, 55, ST ANDREW’S STREET
List entry Number: 1331891
Grade: II
Date first listed: 26-Apr-1950
Details: ST ANDREW’S STREET 1. 942 (East Side) No 55 (Belmont) TL 4558 SW 7/151 26.4.50. II 2. 1822, incorporating part of an C18 building. 2 storeys, gault brick; L-shaped plan, with projecting wing on right; stone band at cill level of 1st floor with segmental arches and stone imposts; plaster Ionic porch and shutters to ground floor window; projecting wing, 4 windows on each floor in segmental-headed recesses, sashes with glazing bars. Original staircase. Parapet, slate and tile roofs, not visible. (RCHM 166).
5.3 The Gardens of Emmanuel College, Cambridge: Notes Towards A Statement of Significance

Compiled by Tim Richardson

The most distinctive features of Emmanuel College’s gardens and landscape setting, which give rise to its own unique atmosphere, are derived from its foundation on what was monastic land. The medieval fields and orchards which surrounded the Dominican Priory which formerly occupied the College site were largely retained as an amenity for the College and its members. The area known today as the Paddock creates a special flavour of *rus in urbe* in the centre of Cambridge, despite various ornamental changes and additions made during the course of the twentieth century in a quasi-Picturesque spirit (principally the serpentining of the pond). In most of the Colleges of Cambridge and Oxford, any sense of the agricultural or horticultural past of the College has been erased, but at Emmanuel it is still very much a cherishable component of the landscape palimpsest.

The Paddock

The most important and distinctive feature of the College’s outdoor spaces is the Paddock, a roughly square-shaped and enclosed expanse of grass of about three acres which is currently studded with a wide variety of mature and/or specimen trees - notably a fine weeping silver lime, oriental planes and a Catalpa bignonioides. A piece of water at its far (north-eastern) side is the remnant of a medieval fishpond (or ponds) inherited from the Dominican Priory which formerly occupied the land. It is likely that this area, and what became the Fellows’ Garden, was the site of much of the space given over to the orchards, gardens, and dovecotes leased to William Shirwood of Cambridge for 21 years in 1539, 45 years before the foundation of the College. The Paddock area is marked on Hamond’s map of 1592 where it is labelled ‘Emanuel College walks’, indicating that it was valued early on as a place of retirement and pleasurable perambulation. This is indeed an early date for such a feature in an Oxbridge College garden.

The term ‘Walks’ generally refers to tree-lined avenues, though none are shown on the Hammond map. A line of trees can be seen extending along the eastern boundary (where the Library is today) on the Loggan engraving of c.1670, though the rest of the space appears simply lain to pasture, with the rectangular pond still prominent. There is also an undated drawn plan in the College archive which does not show the 1670s Chapel and therefore almost certainly predates it; this shows three avenues of trees, along the north, south and west perimeter of the space, the northern one specified as limes and the western one as ‘high trees’. So from this evidence it does appear that the possession of College ‘walkes’ was an aspiration at an early stage and that two of the three avenues were planted at some point between 1592 and about 1650, though it seems only one was flourishing at the time of the Loggan engraving. The avenues were very likely to have been single-species -- most likely limes, elms or oaks.

The term ‘Paddock’ began to be used for this space by the early twentieth century; it is indicative of grazing animals, but it is possible that the main use of this area was early on reserved principally for the enjoyment of members of the College, and that the agricultural terminology was harnessed as part of a programme of fantasy ‘rural retreat’ (a concept espoused by Virgil, Cicero and numerous other classical writers, though one must be careful not to assign too sturdy an intellectual programme to its design). The term Paddock indicates an area which is treeless, or sparsely treed, and it is likely that the appearance of an open field, adorned by a piece of water, was valued for its *rus in urbe* appeal. The earlier name for this space was the Great Close, descriptive of its enclosed nature and perhaps also a reference to the strongly religious character of the College, as this large open space is indeed strikingly redolent of the typology of the cathedral close. A ‘close’ is generally a fairly open area, like a massive quadrangle or court, but less obviously enclosed. The avenue walks around the perimeter would have allowed pseudo-bucolic views across pasture and towards the pond, as if the Great Close were some kind of gigantic green court.

The Paddock remained in basically the same form until the mid-nineteenth century, when circular planting beds were added, after the fashion, near the pond, which retained its straight sides and its utilitarian air until May 1963, when the pond (shown as rectangular in Hamond and Loggan but with rounded ends and straight sides in Essex’s plan) was given serpentine edges - and the island created - so as to create the impression of a meandering river, an illusion bolstered by the waterfowl which are such a popular presence today. This alteration was achieved by means of the re-use of bricks and other debris arising from the demolition of the old Master’s lodging and yard. (One of Emmanuel’s retired Fellows recalls seeing the bricks being wheelbarrowed down to the pond for this purpose.)

From the 1960s into the 1990s, a number of trees have
been planted in the Paddock, most of them along the frontage of Old Court and around the pond. The trio of fastigiate Irish yews at the College end of the pond, for example, are unmistakably an example of 1960s landscape design (part of a deal of work undertaken by John Codrington, a noted amateur plantsman who also did some professional landscape design work), while the ‘chimerical’ trees - planted around the point of transition between Front Court and the Paddock - were another fashionable late-twentieth-century addition. In recent decades the main path which runs along the east side of the pond has been resurfaced with concrete pavers, and Victorian-style street lamps have been added. In early summer, a large section of lawn in the Paddock is mown to create two informal grass tennis courts.

From a landscape-design perspective, the Paddock exhibits characteristics redolent of various periods of design fashion, including those of recent decades, and its overall character has therefore become somewhat indistinct. It is worth noting that the 19th-century Ordnance Survey map shows the Paddock bisected by straight paths around the pond, which would probably also have been the case in earlier centuries, when this was presented as partly a utilitarian space. These were softened when repaving was advised by Codrington. The tone of the twentieth-century changes is rather regency in feel, creating a garden of lawns, specimen trees and winding walks, with a ‘river’ meandering through. This is currently the (successful) tone of the planting on the western side of the pond, abutting the Fellows’ Garden.

**Fellows’ Garden** This is the second most important element of Emmanuel’s gardens. Its most striking feature is the great oriental plane, which is thought to have been planted in the first decades of the 19th century. It is one of a number of specimen trees arrayed in the lawns in an informal manner, with a roughly circular perimeter walk taking the visitor on a gentle perambulation apparently expressly designed to facilitate conversation or uninterrupted solitary thought. The basis for the design of the Fellows’ Garden as it exists today, which is neither original nor exciting but serves its purpose admirably, is shown in a plan dated 1889 by Joseph Morden. Individual trees are marked on this map, with a cluster screening off the cold bath (now the swimming pool). The cold bath can be seen, in exactly the same form and dimensions, in a 1746 plan by James Essex, when it was newly built. The plan shows a formal Baroque garden of three simple grassed compartments, arrayed with trees (including the then fashionable conifers) bounded by clipped and shaped trees or evergreens. The adjacent Master’s Garden is also shown, its three compartments somewhat awkwardly squashed into a triangular space. Today there are orchard trees in the Fellows’ Garden, and there are mentions of fruit and other useful trees in relation to Emmanuel, especially in connection to the seventeenth-century Master Laurence Chaderton, who was an enthusiast for trees. William Bedell was an Emmanuel man who became a bishop; he wrote to a Cambridge friend with the request: ‘Remember me to Mr Chaderton . . . I would entreat you also to get me some grafts out of Emmanuel College orchard of the timely cherries.’ It is possible this orchard was on the site of the Fellows’ Garden and was later grubbed up, though it is perhaps more likely it was originally in the area of the Paddock, given the utilitarian tone of that expanse.

**Other Garden Spaces** Front Court is an immaculate grass plat which sets off Wren’s Chapel and gallery, the latter acting as a kind of garden loggia creating a marvellous semi-permeable entrance into the Paddock. The Paddock-side was planted by Codrington to extend the tunnel-like approach. This moment of transition is extremely important in the landscape context of the College.

The final garden area, perhaps least well known is the **Master’s Garden**. This is thought to have been originally planted as an orchard but its modern character derives from the Codrington Plans from the mid 1960s, at the time of the building of the new Lodge.

**New Court** contains the highly effective and original Herb Garden designed by John Codrington in the 1960s and well maintained today by the garden team (this is the element of Codrington’s interventions which has worn best). The hedged design of the Herb Garden, and the complementary design of the hard landscaping, creates a garden scheme redolent of Italian Futurism; it is an important late-Modernist garden design.

**Chapman’s Garden** is framed on two sides by historic College buildings and bounded by a wall on the west side. A pathway and borders follow a curved waterway associated with Hobson’s Conduit. It has suffered somewhat from 1960s insensitive architectural encroachment, which renders what was conceived, in 1798, as a faux-bucolic scene slightly absurd in its cramped setting. It is interesting, however, that the aspiration of the College here was to create a garden space that might complement and offset the Paddock: a small garden with almost a Willow Pattern savour. More *rus in urbe*.  

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5.4 APPENDIX - REPORT ON THE BATH

5.4 The Bathing Pool of Emmanuel College:

Statement of Significance
Helen Bradbury, June 2015

The earliest photograph of the bathing pool, c.1880-1910

This report will assess the significance of the bathing pool (formerly known as the cold bath) at Emmanuel College. It will begin by placing it in the context of other cold baths built in Cambridge college gardens in the 18th century. It will consider why they were built, what they signified to those that built them, what they would have looked like and how the garden was planted around them. It will then look at the historical development of the Emmanuel bath in 19th and 20th centuries, before assessing its significance.

1. Cold baths in Cambridge college gardens
Emmanuel bath is one of two remaining cold baths built in the first half of the 18th century by Cambridge colleges; the other surviving example is at Christ’s. Cold baths existed in at least a further four college gardens including Pembroke, Gonville and Caius, Peterhouse and St John’s. There are also cold baths built within the basements of Clare and St Catherine’s Colleges.

Why construct a cold bath?
There were three main reasons why cold baths were constructed during the 18th century. First, they would have been seen as the epitome of good taste and refinement. On returning home from the Grand Tour, young aristocrats, many of whom were Cambridge Fellows, set about recreating ‘Rome back home’, and a Roman-inspired bath in the garden did just that. Second, contemporary medical theories supported a belief that a daily dip in very cold water cured and prevented most diseases. Evidence abounded that apparently supported this theory, and aristocrats rushed to ‘take the waters’. Third, in the new Age of Enlightenment, mastery over the elements provided an opportunity to show off one’s technical and scientific prowess. The building of Hobson’s Conduit a century earlier had brought fresh water to the colleges, and college annals are full of with descriptions of how it was pumped and manipulated around the grounds. So cold baths were seen as sophisticated, health-giving and technologically advanced; very much in tune with the cultural and philosophical ideals of the age. Understanding what these structures signified to those that built them is important when assessing the significance of what remains at Emmanuel today.

Architectural style
Equally important is understanding the aesthetic ideals that lay behind the emergence of cold baths. The idea was to recreate a Roman bath with classically-inspired bath house alongside, all set within gardens reminiscent of Rome. The Fellows at both Emmanuel and Christ’s colleges chose to build a triple-arched, porticoed neo-palladian bath house alongside the bath, very similar in design to the one built by Vanbrugh at Stowe in 1723 (its owner, Richard Grenville Temple, was a Fellow at Christ’s). This was high fashion indeed.

Planting scheme
The Fellows’ Gardens in which these baths were sited would have been the formally laid out, and lavishly planted with fruit trees and exotic flowers and plants. They are walled and exclusive; Fellows paid an annual subscription for a key. In the Fellows’ Garden at Christ’s in the mid-18th century, ‘open and shady walks, beautiful alcoves, walnut trees, cypress trees, apricot, holly, laurel, rosemary, apple trees, quince and vines’ were found, whilst at Peterhouse the garden ‘abounded with all manner of wall fruits, apricots, peach trees and quince’. Four honeysuckle trees were bought at Emmanuel, the year of the bath’s construction, and the gardens were described in 1753 as ‘a little paradise’. Together, the bath and garden represented a little classical haven on home soil.
2. The cold bath at Emmanuel College

On David Loggan's map of 1688, there is a large ornamental pool, bordered by foliage, in the same position as the bath we see today. It would have been fed by Hobson's Conduit which was diverted through the College in 1631, so would have been built sometime between those dates. This pool may have been used for swimming, although there is no clear evidence to support this. Indeed, since all swimming was strictly banned by University decree in 1751 after a series of drownings, and the punishments were severe, it is perhaps unlikely. Nor is there any supporting evidence for this being the site of the alleged 'Friar's swimming pool' prior to this time. John Hamond's map of 1592 shows no such feature here, whilst it does show water features in other parts of the gardens.

The first clear reference to it being a bath on this site was in 1745 when, by College Order, 'the money given by Mr Barlow for the use of the Fellows' garden be applied to the making of a Bath and the building of a house over it. The Foreigner's Companion by Mr Salmon (1748) describes what was built as 'a Cold Bath ... over which is a neat brick building, sash'd at the front, and containing a commodious little room to dress in'. This implies there was a plunge pool built within the classically-inspired summerhouse. James Essex's plan of 1747 (left) shows a rectangular pool clearly labelled as the 'Bath' with a small rectangular building alongside. His plan shows strong and defined edging around the pool which, judging by its profile, is likely to be the stone still in place today. We know the floor of the bath was made of wood because it was mended by a carpenter in May 1753.

Seventeen Fellows contributed 'towards finishing of Bath' which, as with Pembroke College, would have entailed installing oil lamps, a seat, a brazier and stone paving. James Essex shows the gardens comprising wide avenues lined with trees. Mr Salmon (1748) noted they 'were very extensive and well planted with fruit trees'; and Edmund Carter (1753) writes, 'the Fellows-Garden are very agreeable, and kept in excellent order, which, together with Bath, Bowring-Green and Summer-House make it a little paradise.' The summerhouse was very similar to that still in existence at Christ's College; the only known visual depiction is a watercolour by Mary Ann Cooper painted in 1847 (left).

Substantial alterations were made in 1855 when, by College order, 'the Bath house be repaired and the pond in the Fellows' Garden be cleaned out and bricked all around and at the bottom'. This work was carried out as stipulated, as evidenced by the name and date on the bottom of the pool today. 'Hard York Stone' was purchased for paving, the railings around the pool were painted Brunswick green, and stone steps were constructed from the adjacent building into the pool. The summerhouse was not repaired, but instead largely demolished, although the back wall and part of the side walls may have survived. Several new designs were considered, but given the exact size and form of the current 'hot' that is seen on a plan by the chartered Surveyors Pleasance and Read in 1862, it seems reasonable to deduce that the rustic, wooden-fronted, thatched building in place today was built in 1855. This would have been highly fashionable at the time, and a more naturalistic and romantic planting scheme emerged around it, as it witnessed on the 'Plan to improve the Fellows' Garden', by Joseph Merton, 1889, and the earliest surviving photograph seen on the front page of this document.

In 1960, the Bath ceased to be fed by Hobson's Conduit and was connected to the mains supply.

Summary

There has been a substantial water feature on this site at least since the mid-17th century, although it is unlikely that it was used as a swimming pool before 1745. A cold bath and summerhouse, probably with a plunge pool within it, were constructed then, and the stone edging to the bath today seems to date from this time, as may the brick back and sides of the summerhouse. The brick lining to the bath, the steps down, and the wooden frontage and roof of the summerhouse date from substantial renovations that took place in 1855.

3. Statement of significance

Designation

The Bath is listed Grade II, and lies within a grade II* Registered Park and Garden, within the Cambridge Central Conservation Area. The College buildings that surround New and Front Courts are designated Grade I, and the relationship between them and grounds are of high significance.

Archaeological significance

The site of the bath may hold evidence of former pools on this site, most likely the ornamental pool seen on Loggan's map of 1688. Beneath the summerhouse there is likely to be evidence of a plunge pool built in 1745.

Architectural significance

The Bath and 'bathing hut' as seen today can be considered of some architectural significance. The edging stones around the bath look to date from the construction of the original cold bath in 1745, and the brick walls on the back and sides of the summerhouse may also survive from that time. The brick lining to the bath, the steps down to it, and the wooden frontage and roof of the summerhouse date from substantial renovations that took place in 1855.

The bath is one of just two remaining 18th-century cold baths built in the gardens of Cambridge colleges. The other still in existence is at Christ's, and was probably constructed slightly earlier than that at Emmanuel. It was, however, totally reconstructed in 1968, although the original 18th-century summerhouse remains intact, as do the stone statues that surround it. Therefore what remains there can be considered more significant than what we see at Emmanuel.

Historical significance

What remains of the original cold bath at Emmanuel is a glorious reminder of the aspirations of a former age. To those that originally built it 'taking the waters' was seen as conferring almost miraculous health-giving benefits; constructing a bath provided the opportunity to show off one's scientific prowess, and it represented the epitome of good taste and fashion. The aim was to recreate Ancient Rome's beauty and sophistication on home soil. Even though most of the 18th-century fabric has now gone, there is some historical significance in what remains from that era.

Similarly the alterations that took place in 1855 reflect no less the cultural aspirations of that time - particularly the design of the current bathing hut. Simple in form and construction, it is a perfect representation of the changing architectural tastes in the 19th century. Replacing a building designed to reflect the grandeur and formality of Ancient Rome, is one that is fairytale-like, folkish and romantic, and so highly reflective of the yearnings of that later age.

Significance of setting

The cold bath constructed in 1745 was intended to have been set within a classically-inspired garden reminiscent of Ancient Rome. Wide, tree-lined avenues would have been supplemented around the walls with exotic planting: evocatively-scented plants and fruit trees. Tastes change though, and in the 19th century planting schemes of more naturalistic and romantic nature developed. As neither appears to have survived, the garden surrounding the bath today can be considered of low, even negligible, significance.

4. Summary of significance

High significance

The bath as part of the wider assemblage of College and grounds.

Some significance

Architecturally, the extant materials and form of the bath and bathing hut. Historically, the bath as a representation of the cultural aspirations first of the 18th-century, and then the 19th-century, Fellows.

Low significance

The trees and plants surrounding the bath.
1. INTRODUCTION

5.5 APPENDIX - PLANS

Emmanuel College in 1592
from John Hamond's Plan of Cambridge

Detail from John Hamond’s 1592 Plan of Cambridge as labelled for the Emmanuel guidebook

A mid-seventeenth-century survey of the buildings of Emmanuel College

A PLAN of the cloister and “Nag’s Chapel.”
Birds’ eye view by Loggan, c.1690
5.5 APPENDIX - PLANS

The College Plan of 1746. James Essex published by Wills & Clark 1886
1780s map of the city of Cambridge. Emmanuel College can be seen at the top centre
5.5 APPENDIX - PLANS

Extracts of the 1886 Ordnance Survey map in the College Archives, and (right) the same edition with the Library and Wash-house drawn over in ink after 1930.
c.1880 Ordnance Survey (above) and the same edition with the layout of South Court drawn over part of Chapman’s Garden.
5.6 Recitation of Benefactors

In the year fifteen hundred and eighty-four Sir WALTER MILDMAY, formerly of Christ’s College, Chancellor of the Exchequer and Privy Counsellor to Queen Elizabeth, founded Emmanuel College. For three hundred years the CambridgeDominicans, friars of the Order of Preachers, had lived and studied on this site; and it was Mildmay’s intention to provide ministers of equal learning in the reformed Church, especially for the work of preaching. In this College he established a Master, three Fellows and four Scholars, endowed it with an annual revenue, and gave to it some of his own books and plate. For Master he chose Laurence Chaderton, formerly Fellow of Christ’s College, Doctor of Divinity, whose learning and wisdom soon established the reputation of the College, while the breadth of his Puritan sympathies and his moderation in controversy provided a distinguished model for its members.

Among the many gifts which helped to secure the new foundation we owe to Queen ELIZABETH the grant of the original charter, and of a perpetual annuity from the Exchequer. Contributors to the cost of the Tudor buildings, adapted or constructed by the architect Ralph Symons, and dedicated in 1588, include two Lord Mayors of London, Sir WOLSTAN DIXIE and Sir JOHN HART, and a former Master of Clare College, Dr EDWARD LEEDS. Further benefactions of Sir WOLSTAN ultimately supplied endowment for the Dixie Chair of Ecclesiastical History, established in 1882. In order that preachers trained in the College might be assured of scope for their ministry, the Founder himself, his brother-in-law Sir FRANCIS WALSINGHAM along with HENRY HASTINGS, third Earl of Huntingdon, FRANCIS CHAMBERLAIN, Sir WILLIAM ROMNEY and WILLIAM NEAL, endowed it with the patronage of livings in the counties of Huntingdon, Leicester, and Somerset. Money or property was given by Mrs ELIZABETH WALTERS, Mrs JOYCE FRANKLAND, and EDMUND ENGLISH of Westminster, for additional Fellowships and Scholarships; by ROBERT JOHNSON, Archdeacon of Leicester, for four Exhibitions linked with the Grammar Schools he had recently founded at Oakham and Uppingham; and by Lady AGNES DIXIE for a Hebrew and Greek lecturer. Other early benefactors included modest citizens of London and small landowners, of some of whom we know no more than their names. Two of these, JOHN BARNES and WALTER DUNCH, gave us in Threadneedle Street in London what proved in time one of our more profitable sources of endowment until it was sold in 1970.

The first half of the seventeenth century was the golden age of the College in the role assigned to it by the Founder. Five senior members were among those responsible for the Authorised Version of the Bible. Two were among the English delegates at the Synod of Dort in 1618. Eight sat in the Westminster Assembly. No fewer than eleven became heads of other Houses in the University under the Puritan régime. But it would be wrong to think of the College of that time as all of one stamp, whether in learning, politics or beliefs. WILLIAM BEDELL, as a bishop in Ireland, showed an ecumenical spirit then almost unthought-of; JOSEPH HALL, Bishop of Exeter and of Norwich, was as well known for his satires as for his sermons and meditations; neither sat easily to Puritan political direction. JEREMIAH HORROCKS is remembered for his astronomical observations, JOHN WALLIS as a precursor of Newton in mathematical discovery; yet both of these were also devoted theologians and pastors.

Of the many divines who emigrated for reasons of conscience to the New England colonies, Emmanuel had educated far more than any other College in Cambridge or in Oxford. Among them was JOHN HARVARD, who in 1637 by the bequest of his library and one half of his estate gave his name for ever to the newly founded College at Cambridge in Massachusetts. In the autumn of English Puritanism, Emmanuel was the home of that famous group of philosophical theologians known as the Cambridge Platonists, who resisted the more narrowing tendencies of some of their contemporaries and proclaimed reason as the voice and medium of spiritual knowledge. Their leader was BENJAMIN WHICHCOTE, Fellow, Tutor and benefactor of the College, and afterwards Provost of King’s College.

Meanwhile, our material equipment and resources continued to be enriched. The splendid set of Communion vessels of the year 1637 was purchased with money left for that purpose by Dr WILLIAM SANDCROFT, uncle of the Archbishop and third Master of the College. Books came to the Library from RACHEL, Dowager Countess of BATH, a great-grand daughter of the Founder; from former Fellows, and from other eminent Emmanuel men such as Dr WILLIAM CROONE, Fellow of the Royal
Society, after whom the Croonian Lecture is named. The Lady GRACE MILDMAY, widow of the Founder’s son Sir Anthony, and FRANCIS ASH, a rich and generous merchant of London, were among those who founded Scholarships and Exhibitions.

Soon after his election as Master in the third year of the Restoration, Dr WILLIAM SANCROFT, future Archbishop of Canterbury, put forward proposals for a new chapel and library. When promoted to the Deanery of St Paul’s he remained actively interested in the scheme, subscribing handsomely to it, along with his two successors, Doctors JOHN BRETON and THOMAS HOLBECH, and others such as Dr JOHN SUDBURY, Dean of Durham, and Sir ROBERT GAYER. From the noble design of Sir Christopher Wren, which we see recently restored, the present chapel and gallery, with the cloister beneath, took shape during the decade 1668 to 1677. As in 1677, on the altar today are the prayer book that Dr SANCROFT gave to the College, and the two-volume Bible given by BARNABAS OLEY.

About the year 1686, a former Fellow-commoner, BURCH HOTHERSALL and his wife, presented the organ — oldest of the five ‘Father Smith’ organs in Cambridge — and whose cases remain today. SANCROFT, having defrayed the entire cost of all the other woodwork, gave the reredos and altar-rails. Dr EDWARD HULSE, also of this College, Physician-in-ordinary to King George II and subsequently Baronet, added in 1732 the chandelier, and CHRISTOPHER NEVILLE, sometime Fellow-Commoner, the altar-painting of the Prodigal Son by Amigoni in 1734.

The conversion of the former chapel into a library was completed in 1679, so crowning the labours of Dr HOLBECH a year before his death. Fifteen years later the library received the splendid gift of Archbishop SANCROFT’s whole collection of over five thousand volumes. The Archbishop also in his lifetime promoted the Founder’s purpose, as did ROBERT NEEVE, the Reverend JOHN WELLS, and Dr BRETON, by the gift of the advowson of several additional livings.

Although under SANCROFT and his successor the churchmanship of the College showed a radical change from the early days, the twin traditions of piety and learning were still upheld, and we are proud to have had as a Fellow in the early eighteenth century the saintly WILLIAM LAW. But the benefactions of that century have left their most obvious mark in the College buildings. When in 1719 the Founder’s Range had to be restored and enlarged, THOMAS FANE, sixth Earl of Westmorland and nephew of that third Earl, CHARLES FANE, who in 1668 had supplied timber for the new chapel, headed a list of subscribers for what we have since then called the Westmorland Building. Among members who supported him was his brother and successor in the title, Colonel the Honourable JOHN FANE, who fought with distinction under Marlborough and was later to become Chancellor of Oxford University. In that same year a former Fellow, Dr GEORGE THORPE, Prebendary of Canterbury, dying less than three months after he had declined the Mastership, left property in Kent for five Exhibitions and other College purposes, including an annual Commemoration of Benefactors.

At the end of the Mastership of Dr WILLIAM RICHARDSON in 1775, by means of another generous subscription list and with James Essex as architect, the present entrance façade of the College replaced the picturesque brick gables and buttresses that we see in Loggan’s engraving.

In the enhanced dignity of this architectural setting, the wide learning and sociable personality of Dr RICHARD FARMER, Master from 1775 to 1797, attracted distinguished men both from outside the University and from other Colleges within it, not merely to enjoy his society in the Parlour but to pursue new knowledge in the arts and the sciences. As, earlier in the century, JOHN MARTYN had come from London to Emmanuel to become the first Professor of Botany, so now towards the end of it came the archaeologist Sir WILLIAM GELL and the many-sided genius THOMAS YOUNG.

In the first half of the nineteenth century our numbers remained small, but the loyalty of our members was demonstrated by their contributions towards the restoration of the Westmorland Building when in 1811 it was gutted by fire. Improved College finances made possible in the 1820s the building of New Court and the reconstruction of the kitchens. But more important than buildings were the reforms, marked outwardly by revision of University and College statutes in 1861 and 1882, which brought a gradual diversification of studies and a rise in academic standards, a development matched by the number and variety of benefactions. The list of donors since the mid-nineteenth century includes among Masters of the College Dr ARCHDALL GRATWICKE, Dr SAMUEL PHEAR, and WILLIAM CHAWNER; former Fellows such as WALTER and CHARLES ALCOCK (who bequeathed the
whole of their possessions), ALFRED ROSE, and ARTHUR CHAPMAN; and others outside our Society such as BENJAMIN CHRISTMAS FORDER, who left us the fruits of a successful career in industry in token of his esteem for the education given in this place.

Some have made provision for new facilities, others for the increase of those already existing. Thus in 1907 the Reverend THOMAS HEWITT established a fund for the building of a new library. The gradual expansion of the library since it was moved to its present building in 1930 owes much to so many that we can here mention only the fund endowed for its benefit by THOMAS DUNCANSON; the bequest of SAMUEL LOWRY PORTER, a Lord of Appeal and former Honorary Fellow of the College, which together with the liberality of the Honourable Society of the INNER TEMPLE, helped to equip it so well for the study of Law; the gift by GRAHAM WATSON of a magnificent collection of colour-plate books and contemporary cases in which to house them; and the benefactions by PETER RICKARD and others towards the recently extended and refurbished building.

Many members and others contributed generously in the late 1950s to allow us to build South Court, and to create other sets of rooms in College. Members and friends of the College enabled the Quatercentenary of our foundation to be marked by the purchase of the fine accommodation provided by Park Terrace under the farsighted Mastership of Professor DEREK BREWER. We give thanks to EVA MARIA LAMB and others who made possible the recent restoration of the Chapel. The Queen’s Building will be another lasting reminder of generosity to the College by a recent generation.

The College has received many new benefactions for Scholarships, Exhibitions and Prizes. Some have been endowed to develop links with particular parts of the world and we mention especially the bequest by DR HERCHEL SMITH to strengthen our connections with New England. Others, such as those endowed by BEATRICE BRAITHWAITE BATTY, ALFRED BAKER WELFORD and ARTHUR THOMPSON, are for the encouragement of particular subjects of study, while those of MATTHEW and BETSEY LANGLEY are examples of ones that may be used for any subject. Some have been endowed with the additional purpose of keeping alive the memory of former members whose early deaths frustrated the promise they had already shown. Other gifts and bequests have been made to further studies in particular subjects and we remember among them those by Colonel FRANK WINDSOR for medicine and by JOSEPH EDWARD FIRTH WHITAKER for history.

Many still living continue through their generosity to protect, enrich and enlarge our lives. For all these our benefactors, and for others too many to name, we now give thanks to Almighty God, remembering with them in our tribute those members of the College who gave their lives for their country in war; those who have enriched our University by the honour that they have brought to it by their learning, leadership, service or uneventful constancy in public or private life; the faithful service of many generations of College staff; and the whole company of those who by their life and labours have enriched this House and made full the lot of those who have studied here.

May God be with us, as he was with our fathers, and make us worthy of our inheritance.

15 November 2013