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The Dictionary of Art

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Bruggen, ter
TO
Casson

GROVE

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The Dictionary of Art

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32. Betel box in the shape of a frog, silver with incised decoration, h. 45 mm, diam. 200 mm, mid-20th century (London, private collection)

(i) *Betel sets*. Betel sets have long been widely used in Cambodia, where the use of betel is a universal and ancient custom. Betel containers depicted on stone carvings at Angkor and references to royal betel-nut bearers in Chinese records attest to its use by the Khmers in the 12th century. Silver or an alloy of silver and copper was the primary metal used. Betel sets for royalty, however, were made of gold or silver and inlaid with hardstones. Few old examples exist because they were often melted down and the metal recycled. The earliest surviving silver betel set dates from the early 20th century and was most likely made at Phnom Penh, the modern centre of silversmithing. In the 1920s French assistance for the craft resulted in improved quality of workmanship. After the 1950s boxes were mass produced and quality declined. An effort in the early 1980s to revive the craft enabled the production of silver betel sets to resume.

Khmer betel sets characteristically consist of a wooden or lacquer tray with three or more silver animal-shaped boxes containing individual ingredients for betel chewing. Both real and mythical animals are depicted. Typical forms include a crouching dog with a long neck, a reclining deer and a kneeling elephant with an upturned trunk. Other popular animal shapes are puffer fish, frog (see fig. 32), pig, lion, goat, rabbit, cock, hen and duck. The finest boxes are skillfully decorated with detailed patterns in which fur, feathers and fishscales are realistically imitated with swirling lines, spirals and dots. Elaborate floral and flame patterns, sometimes superimposed on a decorated body, are common. Each box was handmade by annealing, cutting, hammering, incising and punching. Some boxes have inscriptions written in Khmer or Chinese on the base.

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(ii) *Other objects*. Apart from fine jewellery and animal-shaped betel boxes, precious metals have traditionally been used in the manufacture of royal regalia, such as the king's sacred sword and sceptre and the great throne. Palanquins and chariots were of carved wood covered with gold and silver, and royal elephants were caparisoned in gold brocade with gold tusk-sheaths. The parasols of royal personages and dignitaries had gold handles. Zhou Daguan, a Chinese envoy who was in Angkor in 1296-7, stated that the palace windows were framed in gold, the doors gilded and that there was a tower of gold, presumably of brick covered with gold leaf or perhaps with bronze. The so-called Silver Pagoda of the Royal Palace, Phnom Penh, built in the late 19th century, is so named because the floor is made up of over 5000 large silver tiles, each weighing 1 kg.

The Khmers' love of fine jewellery is very evident in the bas-reliefs of Angkor Wat and other temples built between the 9th and 13th centuries. Buckles, hairpins and hair-combs used by royalty and other wealthy families and worn by dancers are frequently of gold or silver, usually finely chiselled and worked in gold.

Zhou Daguan mentioned the demand in Cambodia for Chinese gold, silver and tin, iron pots and copper plates, as well as the use of lances and small shields or buckles, but stated that neither armour nor bows and arrows were used. The reliefs of Angkor Wat show battles in which some shields are embossed with *kala* or lion masks, and others are decorated with concentric rings or patterns made up of small circles. Lances and spears were made of iron. Offering-plates and serving utensils may be of embossed silver, and silver water cups, spittoons and bowls are also found. These are usually ornate and embossed with strong swirling shapes and foliage in shallow relief.

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4. *MUSICAL INSTRUMENTS*. Khmer musical instruments have much in common with those of Thailand, Laos and Burma; like them they display some Indian and Chinese influence. The 12th-century bas-reliefs at Angkor Wat and the Bayon include some of the earliest representations of court musical instruments, among them barrel-shaped drums of a type still used throughout the region, gong-chimes and harps. The harp is no longer used in Cambodia: in South-east Asia, it now occurs only in Burma. Instruments played in village orchestras in the late 20th century are similar to court instruments, but much simply decorated.

Gong-chimes (*khong vong*) are placed on upright horse-shoe-shaped frames sometimes carved and gilded with foliage motifs, or on horizontal circular frames of turned wood or bamboo. Larger gongs are hung from heavily decorated stands. Xylophones (*roneath ask* and *roneath dham*) sometimes also have carved, lacquered and gilded frames. The decoration often comprises flower and foliage motifs, sometimes with *nagas*. Stringed instruments include two- or three-stringed fiddles (*dru u* and *dru khmor*) with sound-boxes made from jackfruit, wood, bamboo

or ivory or buffalo horn, covered with snakeskin or elephant-trunk skin. The *takbe* is a three-stringed zither, with a sound-box traditionally carved in the form of a crocodile and ivory or wooden pegs. Drums (*ikor*) are generally plain, with wooden bodies, but often sit on ornate carved and gilded stands. The Cambodians also use a goblet drum, with a waisted earthenware body. A more unusual instrument, possibly introduced by early Indian missionaries for use in both Hindu and Buddhist temple rituals, is the conch-shell trumpet. This is still occasionally used at important ceremonies.

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SIAN E. JAY

5. *WOOD-CARVING*. Cambodian wood-carving has much in common with that of other South-east Asian countries, particularly Thailand and Burma, where similar techniques and decorative motifs are used. The wood is carved into foliate and scroll designs, the whole piece being roughly hewn before the more intricate details are carved with chisels and knives. Many houses in Cambodia are of wood, especially in rural areas. These are largely unadorned, although the wealthiest have carved gables, balustrades and access staircases (see §11, 2 above). Monasteries usually have carved pillars and doorframes. The Royal Palace in Phnom Penh houses carved wooden sedan-chairs, litter and beds, many of which are heavily gilded or inlaid with glass mosaic and hardstones. Wooden images, mostly heads of the Buddha, are carved in the traditional manner in ebony or hardwood. The features are distinctively Khmer, with a broad face, wide cheekbones, long eyes set far apart and a wide, faintly smiling mouth. Hair curls are usually tight, and there is an *aprita* (cranial protuberance) on the top of the head. (For a fuller account of wooden sculpture in the post-Angkor period, see §11, 5 above.) Most everyday wooden objects are simple and unadorned, but some are decorated. Boats, oars and the handles of rice-harvesting sickles are often carved with traditional designs, found also in stone as well as wood-carving, such as floral patterns and the heads of dragons and *nagas*. *Nagas* are a common decorative motif and traditionally represent both the fertility of the waters and the power of the rulers of Angkor, who claimed descent from the union of a *naga* princess with a Brahman prince (see §1, 3 above).

The art of the wood-carver declined during the 19th century and into the 20th. The French attempted to halt this decline by establishing a School of Cambodian Arts, where young apprentices could be trained in this and other crafts. During the Communist regime (1975-9) creative work ceased altogether but the school has been re-established and wood-carving is once more being produced, partly to satisfy the demand of tourists but also in an effort to revive Buddhism and Buddhist art in Cambodia.

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Cambó y Batlle, Francisco de Asís (b Vergès, Gerona, 2 Sept 1876; d Buenos Aires, 30 April 1947). Spanish lawyer, politician, patron and collector. He was of Catalan origin and inherited a large fortune, which he subsequently increased. He studied philosophy and letters and also law at the University of Barcelona, graduating, respectively, in 1895 and 1898, and practised as a lawyer as well as writing for the periodical *La veu de Catalunya*. In 1901 Cambó began a political career in the administration of Barcelona, including acting as commissioner for the International Fair there in 1929. He was elected to the Spanish Cortes several times and held various ministries, as Minister of Finance he introduced the first limits on the export of works of art in 1922, and further similar laws followed in 1926 and 1933. He explained his policy in a speech to the Cortes on 6 December 1935, when he intended to modify the 'Ley del Tesoro Artístico' of 1933 and improve the conditions for private collecting by making it possible to re-export works in the course of a number of years; he believed that legislation, which was centred exclusively on protecting the national heritage, should also help to increase it. He left politics before the beginning of the Civil War to pursue his financial activities.

Cambó was an outstanding collector. He privately initiated a practice of benefiting public collections by acquiring works himself, which he kept in his house in the Via Layetana, Barcelona, and which he would then donate to fill gaps in public museums. At the beginning of the 1920s his collection of some 65 works of art, mainly bought on the advice of Joaquín Folch i Torres (b 1886), the art historian and critic, already included the portrait of *Lady Georgina Poyntz*; *Countess Spencer* by Thomas Gainsborough and *St John the Baptist and St Francis of Assisi* attributed to El Greco (both Barcelona, Mus. A. Catalunya). From the Joseph Spiridon collection he bought 27 of the 79 paintings auctioned (Berlin, 31 May 1929), including 3 panels by Sandro Botticelli on the *Story of Nastagio degli Onesti* (1468 or 1487) and 2 attributed to Taddeo Gaddi on the *Life of St Eligius* (mid 14th century, now attributed to the Master of the Madonna of Mercy), all of which he bequeathed in 1941 to the Prado, Madrid. He bought works by contemporary artists—mainly Catalans such as Isidro Nonell y Monturiol, Santiago Rusiñol, Joaquim Mir, Olegario Junyent (b 1876) and Ramon Casas (including his portrait, *Francisco de Asís Cambó*, Barcelona, Mus. A. Catalunya)—and paid for the completion of the mural decoration (1920-36; destr. 1936) of Vic Cathedral by José María Sert (1874-1945). Part of his collection was destroyed in July 1936 and part was dispersed to Switzerland and Argentina, where Cambó lived in exile. Cambó's collection centred principally on earlier painting. He preferred Italian primitives, and he gave the Prado Museum several of these, including Giovanni dal Ponte's *Screen of Liberal Arts* (1435) as well as a *Indegün* by Francisco de Zurbarán. He donated other works to the Capuchin friars at Sarrià and to José Bertrán (b 1873). Except for Botticelli's portrait of *Michelangelo Turchaninov*, inherited by his daughter, Helena Cambó, and a panel from the *Birth of the Virgin*, attributed to the Master of the Cani Madonna of the Rimini School, which he gave to the Musée Cantonal des Beaux-Arts in Lausanne, Cambó bequeathed his collection to the Museu Municipal de les Belles Arts in

Barcelona (now Barcelona, Mus. A. Catalunya). This donation comprised some 50 works representing Italian, Spanish, Flemish, Dutch, French and other schools. Among the most outstanding of the works are Titian's portrait of *Laura Dianti*, the portrait of *Alathea Howard*, Countess of Arundel by Peter Paul Rubens and the portrait of the nuptial *Pierre-Louis I de Guise* by Maurice-Quentin de La Tour (all Barcelona, Mus. A. Catalunya).

Cambó also founded various cultural and artistic institutions: in Barcelona the foundations of Bernat Metge (1921), the Biblioteca Catalana (c. 1925) and the Monumenta Catalana (c. 1925) and in Paris the Fundación Cambó at the Sorbonne. A journalist and writer of distinction, he produced several books (mostly in Catalan), including *Visions d'Orient* (Barcelona, 1921), *Entorn del Feixisme Italià* (Barcelona, 1925), *Las Dictaduras* (Bilbao, 1929), *Per la concòrdia* (Barcelona, 1930), *Memories: 1876-1936* (Barcelona, 1981) and *Meditacions: Dietari, 1936-1946* (Barcelona, 1982).

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Cambrai, Jean de. See JUAN DE CAMBRAI.

Cambrai, Nicolas de. See GUILLAIN, (1).

Cambray-Digny, Luigi de. See DE CAMBRAY-DIGNY, LUIGI.

Cambridge (1). City in England, seat of the country's second oldest university, and county town, with a population of c. 100,000. Named after a bridge over the River Cam, Cambridge was a centre of feudal power and commerce before the foundation of the university at the beginning of the 13th century. Since then, however, the university has dominated the town and influenced its development. As Cambridge lies in level country, its expansion has been easy, with more trouble from waterlogged ground than from hills. The surrounding area is poor in durable stone. Clunch, a local soft limestone, has been used for building, as has oolite brought in from Peterborough. Brick is more characteristic of the area, with red brick coming from the north of Cambridgeshire and paler yellow, grey, brown or pink bricks and tiles being manufactured from gault clay deposits near the Cam.

1. History and urban development. 2. King's College Chapel.

1. HISTORY AND URBAN DEVELOPMENT.

(i) Before 1800. (ii) 1800 and after.

(i) *Before 1800.* A Romano-British civilian town (Durovigutum) covered about 25 acres on comparatively high ground on the west bank of the river; it was probably a staging post with a ford through the Cam on the route between Colchester (Camulodunum) and the Midlands. The Anglo-Saxon town was a dual settlement, the Mercian part in the upland area west of the river and the other, more populous East Anglian town partly on a low gravel ridge east of the Cam. The best relic of this settlement, which probably had several churches, is the tower of St Benet's, which may date from a rebuilding after King Sweyn of Denmark (reg 985-1014) burnt the town in 1010. There seems to have been a Scandinavian trading community closer to the bridge, with its own church of St Clement.

William I built a castle at Cambridge in 1068; some Saxon houses were pulled down to make land available. The motte is the castle's chief surviving feature, but an impressive gate-house, great hall and other buildings were built in stone under Edward I in the late 13th century and early 14th. The river carried barge traffic, and Milne Street (now largely covered by King's College; see §2 below), lined with wharves, lay parallel to it. The town was elongated, small and unfortified, with cornfields close to its eastern and western sides. Across the river the town was restricted by what is now known as King's Ditch, but beyond it two religious houses (the Augustinian priory of Barnwell and St Radegond's Benedictine nunnery, now Jesus College) were founded in the first half of the 12th century. Late Romanesque and Early Gothic work appears in St Radegond's north transept (c. 1150-75; rest. 1846-9 by A. W. N. Pugin) and in some parish churches: significant are the circular nave of Holy Sepulchre Church (c. 1130; rest. 1841 by Anthony Salvin) and Early Gothic fragments surviving from St John's Hospital Chapel (c. 1267-c. 1280; destr.; fragments in Cambridge, St John's Coll., and U. Cambridge, Mus. Archaeol. & Anthropol.). There are fine Decorated windows in Little St Mary's (12th century; rebuilt c. 1340-52) and in St Michael's (early 14th century).

The arrival c. 1209 of the scholars, lecturers and students of the university had little immediate effect on the city's architecture, although the Franciscan, Dominican, Carmelite and Augustinian friaries founded in the 13th century on the periphery of the town were important additions. Private houses served as university lecture rooms and lodgings; some became student hostels. The university itself still had no corporate buildings. Colleges were eventually endowed and provided permanent lodgings for graduates and teachers. Hugh de Balsham, Bishop of Ely (reg 1256-86), founded the first Cambridge college, eventually known as Peterhouse, in the buildings of St John's Hospital (now St John's College) in 1280. Four years later the college moved to accommodation near St Peter's (now Little St Mary's), which served as its college chapel until the 17th century. The hall (1286; altered 15th century; rest. 1870 by George Gilbert Scott II) was the first building

specifically constructed to meet the needs of scholars in Cambridge.

Seven more colleges were founded in the 14th century. In 1324 Hervey de Stanton (d. 1327) founded Michaelhouse (now part of Trinity College), little of which survives. Two years later the Chancellor of the University, Richard Badew (fl. 1320-30), founded University Hall, refounded in 1338 by Elizabeth de Burgh (fl. 1295-1360), Lady of Clare, as Clare Hall (now Clare College; completely rebuilt 1638-1715). In 1337 Edward III formalized the royal maintenance of a few scholars at Cambridge, a practice started in 1317 by Edward II (reg 1307-27), creating King's Hall. Most of its 14th-century buildings were demolished after Henry VIII amalgamated it with Michaelhouse to found Trinity College in 1546. Pembroke College was founded in 1347 by Marie de St Pol, Countess of Pembroke, and the Divinity School, begun c. 1350, was the first university building. William Bateman, Bishop of Norwich (reg 1344-54), established Trinity Hall in 1350, and on the death of Edmund Gonville in 1351 took control of the foundation of Gonville Hall, established three years earlier. Trinity Hall's chapel was licensed in 1352, but Gonville Hall's chapel (c. 1370; altered 1637 and 1870) was the first to be completed in Cambridge at a time when members of other colleges worshipped in nearby parish churches. In 1352 the tradition of royal and aristocratic endowment at Cambridge was broken by the unparalleled foundation of Corpus Christi College by two town guilds.

The component parts of a college—hall, chapel, master's lodge and living rooms—gradually became established. Pembroke Old Court brought all these elements together. The Front Court (1448-9) of Queens' College (see fig. 1), founded by Andrew Docket (d. 1484) in 1446, was the first college structure in Cambridge combining all these elements to be designed and built as a unit, probably by Reginald of Ely (fl. 1438; d. 1471). Reginald also worked on Henry VI's grandiose scheme for King's College (founded 1441; see §2 below), the spacious site of which was acquired at the expense of some houses, much of Milne Street and the church of St John the Baptist.

Some college courts built of the friable local clunch, such as Gonville Court, were later faced with ashlar, which Georgian dons found more sophisticated, but the earlier building technique is visible in the Old Court of Corpus Christi. By 1475 the Old Schools Court—comprising the Schools of Divinity, Law and Arts and the Library—was finished. Across the river the only college was the Benedictine Buckingham College (founded 1428; refounded in 1542 as Magdalene College); most of the late medieval Front Court (c. 1430-c. 1580), with an early Tudor hall, remains. The Late Perpendicular nave (completed 1508) of Great St Mary's is a fine example of the East Anglian style built by the university mason John Bell (fl. 1476-1503) and possibly designed by John Wastell. Brick and stone gate-towers are prominent features of some colleges. The gate-houses at Christ's College and St John's College (both founded by Margaret Beaufort, Countess of Richmond and Derby, in 1505 and 1511 respectively) have elaborate heraldic carving above the entrances, as does that of Trinity College.

1. Cambridge, Queens' College, Front Court, 1448-9

Some late medieval and 16th-century colleges were created by the conversion of existing institutions. St Radegond's Priory, for instance, became Jesus College when Bishop Alcock of Ely (reg 1486-1500) took over its buildings in 1497. St John's College succeeded the Hospital of St John the Evangelist, and Emmanuel College, founded in 1584 by Sir Walter Mildmay (fl. 1520-89), eventually used some of the buildings of the Dominican friary. Sidney Sussex College was founded by Lady Frances Sidney, Dowager Countess of Sussex (1531-89), on the site of the Franciscan convent in 1594.

Late Tudor and Jacobean Gothic, with increasing classical detail, appears in the addition of Caius Court (1565 and 1567) and the Gate of Honour (1575; see fig. 2) to Gonville Hall, which John Caius (1510-73) refounded as Gonville and Caius College in 1557; in the chapel (1555-67; rest. 1604-5, by Ralph Simons (fl. 1584-1604)) and other buildings round the Great Court at Trinity College, designed by Thomas Nevile, Master of Trinity (d. 1615); in the brick step-gabled library (16th century) at Trinity Hall; and in St John's spacious Second Court (1598-1602, by Ralph Simons and Gilbert Wiggie). John Westley (d. 1644) continued this trend with Clare College East Range (1638-40) and Emmanuel Old Court (1663-4). Except for the library at St John's (1623-4) and the chapel of Peterhouse (consecrated 1632), Cambridge has few equivalents to the sophisticated survivalist Gothic at Oxford.

In 1640-43 more typically Renaissance taste influenced the Fellows' Building at Christ's. After the Restoration, Wren's fully Renaissance architecture arrived at Cambridge in the new chapels at Pembroke (1663-5) and Emmanuel (1666-74), together with the rectangular library at Trinity (1676-84), which needed specially strong foundations because it was built on soft alluvial soil near the Cam (see WREN, CHRISTOPHER and LIBRARY, fig. 2). In 1674 important Renaissance rebuilding started at St Catharine's, founded in 1473 by Robert Wodlark (d. 1479).

The area of the town hardly increased during the 18th century, but Cambridge was much beautified by the