

FOUNDATION DEED OF S. SAVIOUR'S HOSPITAL, BURY ST. EDMUND'S.

Jocelin de Brakelond tells us, that there were three things which were proofs of the great worthiness of his patron, Abbot Samson. One was the recovery of the manor of Mildenhall, which had been usurped by the Crown, since Edward the Confessor granted it to the convent, at the instance of Abbot Baldwin, that the monks might have better food. Another was the ejection of the Jews from the town of S. Edmund. The third was the foundation of the new hospital of Babbewell. This had taken place soon after the election of Samson to the abbacy in 1182, and it was confirmed by a grant from Pope Urban 3rd, whose reign was comprised between 1185 and 1187. The original endowment was for a warden, twelve chaplains priests, six clerks, twelve poor gentlemen, and twelve poor women. The grant, however, merely specifies the infirm and poor. The endowment therein mentioned was especially the tithes of the newly cultivated land at Redgrave and Rickinghall. To this was added shortly afterwards, the manor of Icklingham, which, forming part of that of Mildenhall, the convent had conceded to the Abbot for this purpose, in consideration of the trouble and expense he had incurred for the benefit of the community, in the recovery of the manor. Further additions were made to the endowment, one of the principal of which was that of two-thirds of the tithes of Melford. Much interesting information, relative to this and to the hospital generally, will be found in Sir W. Parker's History of Melford.

The hospital appears to have been found very useful as a retreat for decayed chaplains, and as a provision for the relatives of the monks. In the former aspect it is seen in the foundation deed of the chapel of the charnel by Abbot John of Northwold in 1301, where he mentions his distress at seeing the bones of the dead scattered about, "non sine cordis angustia et vehementis doloris angaria," and piously resolved to build a chapel for their reception with two chaplains to serve therein. These when they became infirm, were to be taken into the hospital of S. Saviour, unless afflicted with contagious disease, in which case they were to be taken care of in the hospital of S. Peter or that of S. Nicholas. In the latter aspect, we find in 1389, Abbot Cratfield, at the instance of the Prior, granting an annual pension of 40s., in lieu of a corrody in the hospital of S. Saviour, to John Clement, of Navestock, a relative of the said Prior. The grant was under the seal of the Abbot, and that of Adam of Lakenheath, the warden of the hospital. The condition is added that so long as the religious man Dominus John de Gosford had the government of the Priory of the monastery of S. Edmund, or some other benefice of equal or greater value, the said John Clement was to receive nothing on account of the pension. Next year, however, he appears enrolled as the recipient of a weekly corrody. This was probably an external payment. In the year 1392, John Reve, of Pakenham, is admitted as an inmate on the following terms. He was to have his food and a chamber in the hospital for life, and to receive annually a garment, with one pair of stockings and one pair of shoes. In order to enable the funds to bear this charge the better, the hospitaller was to be allowed to retain in hand the corrody of one poor man for that period. A memorandum is added, that in consideration of this grant, John Reve is to pay to the hospitaller, towards the new fabric of the hospital, twenty-six marks by the hands of Robert Ashfield.

This is an interesting entry, as it marks the time of

a rebuilding of, or addition to, the hospital, part of which work still remains in the ruin of the entrance, which is of the period in question.

In the same year the Abbot appears to have met with a troublesome inmate in John Lomb, with whom he not only had to go to law, but, what was worse, to withdraw his action and pay 30s., which John Lomb agreed to accept, in full of all demands against the Abbot, the Warden, and their respective predecessors in office.

In the 30th year of Edward III., the king grants a charter of indemnity in case a corrody should be granted at the instance of the king. This appears to have been consequent upon a circumstance which had taken place in 1320, when there was a suit between the Crown and Abbot Draughton, at the instance of some of the townspeople, on the ground that Samson, as confessor to King Henry, had enjoined on him as a penance, the founding of this hospital, and that the advowson had remained with the Crown. A jury, however, gave a verdict in favour of the Abbot.

The name of John Baret, of Cratfield, occurs in 1399, as the recipient of a corrody. He was a relative, no doubt, of his namesake, who attained a very different position, and who has left us a most interesting record of the funeral ceremonies of the time in his Will dated 1463, which will be found in Mr. Tymms' Bury Wills, edited by him for the Camden Society.

S. Saviour's hospital, according to a legend for which the authority has yet to be found, was the scene of the murder of Humphrey, Duke of Gloucester. Bale, in his life of the Duke, asserts that, while attending the parliament at Bury, he was seized during the night by William Pole, Duke of Suffolk and his accomplices, hired at a great price by Charles, King of the French, and by the rulers of England, and suffocated with pillows. Camden makes the Abbey itself the scene of the crime. It appears not improbable that the duke would be lodged

in some other building than that occupied by the Court, and S. Saviour's hospital would perhaps be considered the most suitable public building for the purpose.

The existing remains of S. Saviour's hospital are small indeed. They consist of the lower part of the tower forming the entrance gateway. In the centre is the doorway, under a point arch of two orders plainly chamfered, and dying into a single chamfer at the spring. The arch has a label, and over this is a window of which only the sill and jambs remain. This probably lighted a chamber over the gateway. On each side of the front of the tower was a buttress set diagonally. The rough rubble work of the side walls shows that other buildings adjoined it. Possibly these may have been of stud work. The remains suggest the idea of a building of moderate proportions. No attempt has yet been made to investigate the foundations, and this work has now become more difficult through the erection of modern houses on part of the site. What remains will, it is hoped, be preserved, some members of the Suffolk Archæological Institute having consented to raise the small sum of money required to make the ruin safe, on an undertaking by the Town Council, to whom the property now belong, to maintain the building for the future.

By a happy coincidence, just as attention has been called to the subject, Canon Greenwell has found among his stores of MSS. what appears to be, if not the original grant by Abbot Samson for the foundation of the hospital, at least a very early repetition of it. Of this he has kindly furnished us with a transcript, which the members of the Institute will doubtless be glad to have preserved in the pages of the Proceedings. The deed is endorsed, in a contemporary hand, "*Confirmacio Samsonis Abbatis et Conuentus Sancti Edmundi. De hospitali,*" and in a 15th century handwriting, "*Carta Sampsonis Abbatis et Conuentus de prima fundacione Hospitalis Sancti Saluatoris in villa de Bury.*" In a still later hand (16th cent.) "*Temp. Regis Johannis.*"

The endowment specified consists of the charge on the manor of Icklingham, two-thirds of the tithes of Melford, two-thirds of the demense tithes of Worlingworth, Saham, Tilney, Elmswell, Elveden, Herringswell, Nowton and Cockfield, and in this last place the produce of two acres of wheat, rye, barley, and oats respectively. Also one-third of the demesne tithes of Pakenham, Runcton, Tivetshall, Culford, Horningsherth, and Chelsworth. Also the whole tithes of the land newly taken into cultivation in Redgrave, and Rickinghall, and one-third of the tithes of the land reclaimed from the marsh at Tilney, near Lynn. Also the houses belonging to the Abbot, at Thetford, saving the payment of 2*s.* to the monks of the Priory there, and 12*d.* to the Canons of S. George, whose house was subsequently converted into a nunnery. Among the witnesses to the document Herbert the Prior stands first, and next to him Hermer the sub-prior. How the former became Prior, and how Hermer was in the opinion of some the more eligible for the office, forms the subject of an amusing account in the pages of Jocelin. Jocelin himself stands sixth among the witnesses. Richard of Ickworth, Robert of Horningsherth, William of Wordwell, and possibly others, were among the knights holding fees under the Abbot. The deed appears to have passed through the hands of Mr. Yates, who has figured the Abbey seal appended to it in his History of Bury. It is of vesica shape, and exhibits a seated figure of S. Edmund, holding in his right hand a sceptre tipped with a fleur de lis, and in his left an orb and cross. It is imperfect and only a few letters of the inscription remain. The seal of Abbot Samson is also attached, but a fragment only remains, the head and mitre. This seal, however, is given in its perfect state as the frontispiece to Jocelin de Brakelond, issued by the Camden Society.

Uniuersis Sancte Matris ecclesie filiis ad quos presens scriptum peruenerit Salutem. Sanson Dei Gracia Abbas Sancti Eadmundi et totus conuentus ejusdem loci eternam in Domino salutem. Nouerit uniuersitas uestra nos unanimi assensu et voluntate pro salute Domini Johannis illustris Regis Anglie et pro redemptione animarum omnium predecessorum suorum Regum Anglie et nostrarum concessisse et dedisse in puram et perpetuam elemosinam Deo Patri et Sancto Saluatori locum illum in quo hospitale quod dicitur Sancti Saluatoris situm est extra uillam Sancti Eadmundi ex parte aquilonali cum suis pertinentiis ad susceptionem pauperum Christi et languidorum pro necessitatibus et indigentis suis ad predictum locum concurrentium. Preterea concessimus et dedimus prefato hospitali Sancti Saluatoris ad pauperum sustentationem xij libras argenti de villa nostra de Ykelingeham per manum Sacriste nostri annuatim percipiendas. Necnon duas portiones ecclesie nostre de Meleford cum omnibus ad illas duas portiones pertinentibus. Preterea concessimus et dedimus eidem loco duas portiones dominicarum decimarum de Wirlingeword, de Saham, de Tileneie, de Elmieswelle, de Eluedene, de Heringgeswelle, de Newetune, de Cokefeld et in eadem villa de Cokefeld viii acras bladi annuatim, duas scilicet de frumento, duas de siligine, duas de ordeo, duas de auena. Et in hiis villis nostris tertias portiones dominicarum decimarum de Pakeham, de Rungetune, de Tysteshalle, de Culeford, de Horinggeserd, de Chelesword. Concessimus etiam eis omnes decimas nouorum assartorum in villis nostris de Redgraue, de Rihkinkehale et tertiam portionem decimarum de acquisitione super mariscum in Tileneie. Domos etiam nostras de Teford cum omnibus pertinentiis saluo seruitio annuo monachorum, scilicet, ij solidis, et canonicorum xijd. Et ut hec nostra donatio et concessio rata sit et stabilis in perpetuum eam presenti scripto commendauimus et sigillorum nostrorum appositione corroborauimus. Hiis testibus. Herberto Priore Sancti Eadmundi, Hermero subpriore, Waltero sacrista, Gocelino celerario, Roberto camerario, Gocelino elemosinario, Willelmo et Ricardo capellanis, Willelmo de Gretingeham senescallo, Ricardo constabulario, Magistro Stephano, Magistro Rogero, Magistro Herueio, Magistro Alexandro, Magistro Gileberto, Benedicto de Blakeham, Ricardo de Ykewrde, Roberto de Horniggeserd, Willelmo de Wridewelle, Alexandro fratre ejus, Gilleberto de stagno, Ricardo Romano, Salomone de Wethested, Alano de Stowe et multis aliis.

Seal of monastery (imperfect) St. Edmund seated facing holding sceptre in right hand and globe in left.

Seal of Abbot Samson, mere fragment, head wearing mitre.

ON A RELIQUARY OR SHRINE, OF SUPPOSED ITALIAN WORKMANSHIP,

IN THE POSSESSION OF MR. BUCHANAN SCOTT, IPSWICH.

COMMUNICATED BY THE
REV. C. H. EVELYN WHITE, HON. SEC.

A few days previous to the meeting of the Institute held in Ipswich, in the month of October, 1884, it came to my knowledge that a Reliquary or Shrine, of rare and exquisite workmanship, was in the possession of Mr. Buchanan Scott, of that town. It being an object well worthy of a place among the antiquities, &c., which were being gathered together as a kind of temporary museum on that occasion, I sought and immediately obtained the consent of Mr. Scott to have it placed among the exhibits. The most superficial glance is enough to convince even a mere sight-seer, that the Reliquary is a work of uncommon merit, and one moreover to which I think it extremely desirable that the attention of Antiquaries and others should be drawn. In order to a due appreciation of the object in question, a close and really minute inspection is necessary; this at the time of its exhibition at the Ipswich meeting was quite impossible, and little more than a hurried glance was bestowed upon it. The evident pleasure with which the Reliquary was regarded, has led me to make a close examination of it, with the view of affording such further information as a paper of this kind I trust may be the means of imparting.

Previous to coming into the hands of the present owner, the Reliquary was in the possession of a well-known Ipswich collector, the late Mr. William Cuthbert,

whose art treasures were little known during his life, and it would appear that he had little knowledge of the value and importance of this Reliquary; consequently no information is forthcoming as to its past history. The presence at the Ipswich meeting of several gentlemen of long and varied experience in matters of this kind, led me to hope that some light would at least be thrown upon the subject, but this I regret to say was not the case. Some few surmises as to its date and origin did not in the least tend to elucidation: the detailed account, which is here offered, may to some extent prove useful in this direction.

The Reliquary, in its entirety, stands 21 inches high, and is 16 inches wide, with a depth of case and carving of $4\frac{1}{4}$ inches. The case or framework, which presents a front of classic design, is made of ebonized wood, with solid brass scroll castings at the top and sides, richly gilt. Below the cornice of the entablature, within the *frieze*, which is left quite plain, is an oval crystal of green colour, in a gilt setting. At the base of the case front there is a corresponding clear white crystal, only somewhat larger, in which are reserved the greater portion of the precious relics for which the case is the repository, and which the glorious work within is intended to honour. These consist of the merest fragments of the bones of seven departed Saints held in some reputation: they are mounted upon, what I am inclined to regard, a piece of some ecclesiastical vestment of a brick-dust or salmon colour, which is apparently ancient, and may itself have a history—real or supposed—more or less remarkable. Beneath each bony fragment, there is inscribed on a small scrap of paper, in italic letters, the names of the respective Saints, who while they were in the body, are supposed to have had these fragments as part and parcel of themselves. The names, &c., are thus arranged:—

S. Concord

S. Ciriati

S. Maximi

S. Deodati

S. Cosmi

S. Leonard

S. Felicis

On the projection at the corners of either side, is a white crystal, small and round, also in a gilt setting. That on the left contains a fragment of bone, similar to those already mentioned, underneath which appears the name of

S. Cristinae.

Of these several Saints, I can learn nothing that would lead to the formation of conclusive evidence as to any special country or place delighting in paying them particular reverence. On the whole I incline to the opinion that Italy is the country which could more suitably 'appropriate' these Saints to itself. Of two of the saints who are here honoured—S. Cosmus and S. Cristinae—it may be said that the former is one of the patron Saints of the Medici, and the other is one of the patronesses of the Venetian States, and also patroness of Bolsena. This would alone favour the idea of Italian origin and guardianship. The corresponding crystal on the right hand projection is not quite clear, having a streaked appearance. It was also supposed to enshrine a fragment of bone, formerly belonging to some deceased Saint, but on a close examination I found the 'object' to resemble clotted blood—a kind of relic which I believe not to be uncommon—and this it undoubtedly is. As the 'relic' is laid upon a ground formed of red paper, not unlike in appearance and size to a paper seal, such as are occasionally fixed on paper deeds, it is not to be very clearly discerned. There is an accompanying inscription, if such it can be called, on a very small scrap of paper, but it is quite unintelligible. A supposition (which I altogether discouraged) that it might be Arabic, and so possibly establish a claim for the Reliquary to be of Spanish origin, led me to shew it to Professor Cowell, but he can form no conception as to its meaning: it is reasonable to suppose that it *has* a meaning, although it will probably never be discovered. The characters composing this writing, somewhat resemble, (as far as they

are capable of being re-produced in printers' type,) Λ 3 I: O. There is of course *just* a chance, that the whole history of the Reliquary might be unravelled, if this inscription could be made plain. The inner portion of the frame-work is delicately wrought, and is formed of a rounded arch, having raised and panelled spandrils, with keystone springing from moulded jambs with finely moulded caps and bases, the whole resting upon the pedestal. The entire case is remarkably handsome and in perfect condition, and rather suggestive, I make bold to say, of not being much more than a century old. Thus much concerning the case.

The real interest which this Reliquary would possess in the estimation of any but a religious devotee, centres in the very striking work of art—for such indeed it is—contained within the case in a framework of rosewood, and viewed in the ordinary way through glass, but easily removable. The extraordinary perfection of the workmanship, displays remarkable taste and consummate skill, while the design and arrangement shew equal masterly power on the part of the person or persons employed in its production. Considerably over a hundred figures, with their proper surroundings, are brought together within a compass measuring 7 in. by 11 in., and from this the top angles are cut off. The work is altogether a remarkable piece of ingenuity. It is uncertain of what material the figures etc., are formed, and unless subjected to a chemical analysis which would involve destruction, and is therefore undesirable, must so continue. These figures, both as regards colouring, form, and bearings, are wonderfully real in appearance, and seem to be formed of a composition of some kind. I have little doubt but that these figures have all been carved by hand. At first sight they might probably be thought to be 'modelled,' but viewed under a strong glass, they certainly shew undisputable traces of the knife of the skilful carver, and have rather a 'wooden' appearance. Mr. J. W. Buck, B.Sc., whom I asked to examine this special feature, draws attention

to a scroll-like ornamentation in the middle lower division, which, when looked at through a microscope, shews such very fine shapely forms that he can hardly believe it to be artificial work, and speaking from my own observations, I feel sure that in this he is correct. It reminds him he says "of the stem of a stone-crop, crowded with its little leaves, and if it be anything natural, it may possibly in the end throw some light on the substance of which the figures are made, for they seem to be of the same material." The ground of the case upon which the work is placed, is in colour, 'ethereal blue,' picked out with gilt figure work. The border work at the sides, and the different divisions necessary for carrying out the artist's design, is somewhat suggestive of Arabesque, the ornamentation with which the pilasters, &c., are decorated, and of which they may almost be said to be composed, being formed of a kind of filagree work wrought in gold lace, &c. The effect is heightened by a tasty adoption of colour, and the work is set off by what appear to be rubies, and pearls.

The series of subjects, comprising the chief portion of the work, can be only very inadequately described; I can but regret the impossibility of any kind of pictorial representation accompanying this paper.*

Surmounting the whole scene, is the sacred Dove with outspread wings, symbolizing the Holy Spirit, beneath which there appears, on the one hand, an aged man with luxuriant white hair, (the usual painful representation of GOD the Father,) who holds out to the emaciated form, intended to represent the Son of Man, a golden Crown. The latter, having on His Head the Crown of thorns, set with pearls, has a rough garment cast loosely about the body; the hands and the feet are pierced, and one arm is put forth to receive the proffered Crown. An angel descending from above is in attendance upon each. In the clouds beneath, ingeniously

* Two excellent cabinet photographs of the Reliquary have been taken by Mr. W. Vick, of Ipswich.

formed of fine white wool, is the Mother of Jesus, occupying a central position. She is seen kneeling upon a Crescent, in an attitude of entreaty. Angels encircle her, and cherubs having their wings beautifully feathered, and of divers colours, are placed among the clouds. Immediately below, and extending to the full limit on either side, is the full voiced choir of angels, forming an extensive and most interesting group, hymning the praises of a once despised, but now exalted Saviour.

The harp, the solemn pipe
And dulcimer, all organs of sweet stop,
All sounds on fret by string or golden wire,
 and with songs
And choral symphonies,
 Circle His throne rejoicing.

In the centre is the pealing organ with its range of pipes in front, at which an angel, having a profusion of nut brown hair, and glorious wings prominently displayed, presides in an attitude of ecstasy, and apparently with much fervour. Below the organ, a little on one side, is an angel playing a virginal or harpsicord. The minstrelsy of the spheres is further sustained by angels with nearly every conceivable kind of musical instrument, prominent among them being the harp, bagpipes, 'hurdy-gurdy,' viols of all kinds, (large as well as small,) and other stringed instruments: there is also the pipe, flute, timbrel, drum, cymbals, triangle, castanet, dulcimer, trumpet, horn, &c., with singers, in great variety, and to crown all, a director of the Choir—truly a representative body. Each member of this choir seems to be thoroughly intent on his particular vocation, as if all depended on his individual effort; a grander display in so small a compass could scarcely be conceived. A semi-circle beneath is made up of tiny human figures bearing the instruments of the Passion—ladder, nails, scourge, whipping post, &c. Another semi-circle carried on horizontally to the side of the divisions, is composed of an interesting group of figures, the central one being

that of the Son of Man, standing erect upon the globe, which is of blue and gold, and in the centre is a large pearl. Upon His Head is the Crown of Thorns, the arms are extended, and the hands and feet show the marks of the crucifixion nails. Ranged on either side are figures of apostles, evangelists, martyrs, and others, each with their several emblems (St. Andrew, with his Cross, St. Peter with Key, St. Paul with Sword, St. Simon with Saw, St. Lawrence, tonsured and habited in rich vestments, having a Censer in his hand, and the Gridiron by his side, etc., etc.) Conspicuous among this company is the kneeling figure of the Virgin, crowned, and with upraised hands; immediately in front of her there are several female saints: a figure on the opposite side, in a corresponding position, is probably intended to represent St. Joseph. The entire group have their faces turned in the direction of the Saviour. The 'clouds' upon which these are placed, form the dividing line from the two compartments immediately beneath. From these 'clouds' on either side, two archangels are seen sounding their trumpets. It is the call to the Judgement, which those below are hastening to obey. The dead are seen emerging from the tombs; on the one hand, some are being presented to the Judge with evident signs of joy, while others on the left hand are appaled at His presence. The Angel of Judgement, placed between the long-necked trumpets of the Archangels, is seen holding in one hand the scales, and in the other a rod. The yawning mouths of two dreadful monsters, having fiery tongues and immense teeth, are opened wide to receive those who are being driven into their jaws by a grim satanical being, who has one little figure—a human being—upon his back. Flames of fire are round about, and devils hover near; one of these latter is placed on a wire, which works from beneath, and is in continual motion, giving a weird aspect to the strange scene. Immediately under, separated only by another dividing line, are depicted four scenes from the

early life of Jesus Christ, above which is a representation of the Virgin and Child. The events thus figured are:—

(1) *The Magi presenting their Offerings to the Saviour.*—The Infant is on a kind of *dais*. The three Kings are seen, and near them stand a black servant, who is holding a golden Crown.

(2) *The Presentation in the Temple.*—The pair of turtle doves are being presented to the Priest who wears his mitre, and stands at an Altar.

(3) *The Annunciation.*—The Dove is seen hovering overhead. The angel proclaiming the message has a sceptre in his hand. Near the Virgin, who is seated on an eminence or raised structure of some kind having a canopy, is the familiar pot out of which springs the lily.

(4) *The Babe in the Manger.*—Mary and Joseph are figured, while two angels appear above, one having a scroll, the other offers a basket, apparently containing eggs.

In addition to these there are two additional scenes introduced into those numbered 1 and 3, which are of an almost microscopical description. They are situate beneath the 'thrones,' and seem to be representations of:—

(a) *The Entombment*, which displays the dead Christ,

(b) *The Temptation (?)*.—A Wilderness, in which is an unclothed male figure before a lion standing in the way.

These four chief divisions are formed of raised work, made to represent pillars and other ornamental work, the same being further adorned with pearls and rubies. The remainder of the space in this compartment is occupied with the genealogy of Christ. On each side there are six Kings, having on the head a crown of gold, and in the hand a golden sceptre. They each display a small scroll upon which something is written, but what

it is, is difficult to say. In one or two instances I fancied I could discern the Hebrew character, and in another, Greek; if the latter, one may be almost certainly pronounced as bearing a contracted form of *Christus*: so likewise thought Professor Cowell, who pointed it out to me. Possibly the names of the twelve Kings may be given. The figures are dispersed throughout, what is meant to represent a tree, of thick growth, and they may be said to rest among its branches. The tree is of a brown colour, and formed apparently of some natural production, and is that to which Mr. Buck refers. On either side of these two lower middle compartments, there are eight representations of Biblical events, four of which are from the New Testament, and four from the Old Testament, answering to some extent at least to their counterpart. As far as I am able to form a judgment of these, they may be described as follows:—

Christ and the Woman of Samaria at Jacob's Well. (The waterpot is suspended over the well's mouth on a miniature chain which sways backwards and forwards.)

Mary Magdalene (?) in the midst of a rocky solitude. She faces a scull, near which is a cross, and close by her is the pot of ointment.

Christ in the Garden of Gethsemane. An angel above bears the Cup. The disciples are sleeping.

Jacob and Rebecca at the Well. (A pastoral scene, sheep feeding, etc., in other respects corresponding to the opposite design.)

Jephthah performs his vow (?)

David's repentance. The Angel above with the drawn sword in hand. The King's Crown and Harp are on the ground.

The Resurrection of Christ.
The pierced hands are ex-
tended. (The monastic
garb is adopted.)

Elijah fed by the Ravens. The
Virgin appears crowned
as the Queen of Heaven.

It only now remains for me to point out in few words the probable use originally made of this Reliquary. Unquestionably it had a place of honour in some Chapel or Oratory, perhaps even in some Cathedral Church, and well answered the purpose of arresting the attention of passers by; while inspiring the devotions of the people, it may also have provoked some to deeds of charity. The only account of an object of this kind that I ever remember meeting with, is a very brief description given in Hone's well-known "*Every Day Book*" (Vol. ii., p. 537) where there is an illustration of a Reliquary, said to be in Ausburg Cathedral. Mention is there made of the skulls of several Saints "blazing with jewellery, mitred or crowned, reposing on Altars or Reliquaries." Except that the case of the latter is broader, and able to accommodate a cushion with any selected object that might be required to be placed on the top, this engraving gives the idea of an object precisely of the same character as the one I have described, and probably may have been put to a similar use. The Ausburg Reliquary, as far as one can judge from the engraving, is however, immensely inferior in point of design and workmanship to that in Mr. Scott's possession.

I am not disposed to assign to this Reliquary so early a date as that hitherto claimed for it, viz., the 16th Century. I think I am supported in my view of a date, certainly not earlier than the 17th Century, by several features, both in the design and workmanship.