XX.—*The Episcopal Ornaments of William of Wykeham and William of Waynfleet, sometime Bishops of Winchester, and of certain Bishops of St. Davids.*
By W. H. ST. JOHN HOPE, Esq., M.A.

Read 13th June, 1907.

IN July of last year, on the kind invitation of Mr. J. B. Carrington, I was able, through the courtesy of the authorities of New College, Oxford, to examine at leisure the splendid crosier of their Founder, Bishop William of Wykeham, which Mr. Carrington had offered to cleanse from an accumulation of dust and dirt. One of the things at once apparent on examining the staff was its somewhat rickety condition, and in view of the fact that any mishap might be productive of deplorable injury, at the request of the College I drew up a report on the crosier and the steps that should be taken to make its several parts secure. As a consequence of this report the staff has been entrusted, on my recommendation, to Mr. C. Krall, who has carried out with his usual skill only such repairs as were absolutely necessary; it being the special instruction of the College that nothing further should be attempted. The wisdom of this course can not be too highly commended.

As it was not possible for Mr. Krall to repair the crosier elsewhere than in his own workshop, the College has allowed it to be brought up to London, and before it returns to Oxford to be exhibited to the Society, and that is how and why it is here this evening.

Together with the crosier it seemed desirable to exhibit whatever other relics of the Founder are preserved in the College, and by the courtesy of the Warden we are able to see the fragments of the bishop's precious mitre; part of its cap; and two leather mitre cases; two rings believed to have been the bishop's; his gloves; and a lovely jewel of the finest possible workmanship.

With Bishop William of Wykeham's crosier it was hoped that there might be

SILVER-GILT CROSIER OF WILLIAM OF WYKEHAM, BISHOP OF WINCHESTER, (1367 - 1404)
 (THE HEAD $\frac{1}{2}$ LINEAR; THE FULL LENGTH VIEW ABOUT $\frac{1}{2}$ LINEAR)

exhibited that of Bishop Richard Fox, but the President and Fellows of Corpus Christi College were not willing to allow their Founder's staff to come up to London.

Yet a third College in Oxford, that of St. Mary Magdalen, is fortunate in possessing some episcopal ornaments which are believed to have belonged to its Founder, Bishop William of Waynfleet, and these, consisting of a pair of buskins and sandals, the President and Fellows have most kindly sent for exhibition.

The Dean and Chapter of St. Davids have also contributed two gilt-latten crosier heads and part of a third of unusually early character, and the curious framework of another crosier head; as well as two silver chalices, and two good examples of episcopal rings.

The history of the ornaments belonging to New College is summed up in a brief sentence of the Founder's will, which was drawn up by him on the 24th July, 1403, fifteen months before his death on 27th September, 1404:

Item lego Collegio meo Oxonie mitram meam et baculum meum pastoralem. ac dalmaticas et sandalia mea.^a

He also bequeathed to his college at Winchester his other plain mitre with orphreys (*aliam mitram meam planam aurifrigiatam*). To his successor in the bishopric of Winchester he left his best pontifical and massbook; his best gold pontifical ring with a sapphire encircled by four "baleys," two little diamonds, and eleven pearls; his best gilt chalice, enamelled in the foot with images of the Passion; and his best "ponser" (or thumbstall) worked and wrought with nine balasses and 141 pearls. To his cathedral church of Winchester the bishop left his new vestment of blue cloth wrought with gold lions, with thirty copes of the same suit orphreyed with the story of Jesse; also a pyx of beryl, and a gold cross with relics of the true Cross. His other numerous bequests do not call for any special notice, and the disposal of the rest of his goods was left to the executors.

Bishop William of Wykeham's New College at Oxford no longer possesses his dalmatics and sandals, but his crosier, the fragments of his mitre, and other ornaments believed to have been his, are still among the most cherished relics of his foundation.

The crosier has been figured many times, notably by John Carter in his *Ancient Sculpture and Painting*, where a full-sized representation of the head is given. In spite, however, of the extraordinary interest and surpassing artistic

^a Reg. Arundel, part i. f. 215 b.

merit of the staff, it is curious that, so far as I can learn, it has never been fully described in detail.

The crosier has a total length of 6 feet 9 inches, and consists of two parts, the shaft and the crook. (Plate XLV.) The shaft measures 51 inches in all, and is composed of three lengths of piping with intermediate bosses, surmounted by an elaborate capital from which rises the crook, and ending with the usual spike at the lower end. (Plate XLVI.) The pipes have a uniform diameter of $1\frac{3}{8}$ inch throughout, and are joined by screws, which are alternately right- and left-handed. The uppermost pipe is $11\frac{3}{4}$ inches, the middlemost $14\frac{1}{4}$ inches, and the lowest $16\frac{1}{2}$ inches long. The bosses or knots are $2\frac{1}{2}$ inches in diameter and 1 inch deep, and are divided, the upper into twelve, and the lower into thirteen lobes. The pipes are formed of series of panels, in bands of threes, arranged in half section one above the other. Owing to their unequal lengths the uppermost pipe has five bands, the next six, and the lowest seven. The panels are 2 inches high and 1 inch wide, and formed of silver plates, each of which contains, stamped in relief, a group of five lily flowers growing on one stalk. The grounds are enamelled either green or blue, and are so arranged that each band contains alternately one blue and two green panels, or one green and two blue. As the panels had to be fired, they are inserted separately into oblong holes cut for them in the piping. These holes are bordered by delicate beading which, like the interspaces, is gilded. The effect is consequently that of a series of silver lilies on blue or green grounds, set in gold frames. The lowest pipe ends, not in a knot, but in a length of six-sided piping with a narrow lobed ring round the middle, beyond which is a silver spike with an iron core. Of the latter $1\frac{3}{4}$ inch is exposed and forms the point of the staff.

The capital of the shaft is 11 inches in height and consists of four distinct members, all of which are gilt. The lowest is a sub-capital with a circular bell surrounded by a series of upright leaves, and an octagonal abacus with a rose in each side of its hollow member. From the capital rises an octagonal shaft, buttressed at the angles, and with a two-light traceried compartment on each side. This is surmounted by a cornice with beautifully wrought leafwork, upon which stands another length of shafting, likewise buttressed at the angles; but the sides are treated as niches, richly canopied, and with backgrounds enamelled alternately blue and green. The niches contain a charming series of delicately modelled images, each about $1\frac{1}{2}$ inch high. That in the front niche is a standing figure of Our Lord, crowned, and holding the orb in his left hand, and blessing with the right. Engraved on the back of the niche behind his head is a cruciform and irradiated nimbus. The

niches on either hand of Our Lord contain each a kneeling figure: that on the right is a lady in a long gown and with a veil upon her head; that on the left a man, bearded and bareheaded, and enwrapped in a loose robe. Both figures have a nimbus engraved on the back of the niche; they therefore probably represent Our Lady and St. John Baptist. Next to St. John is an image of St. Katharine, crowned, and trampling on the tyrant Maximian; the sword and wheel which she usually holds are lost. Next to the kneeling figure of Our Lady is St. Peter holding a book, but his key is partly broken away. On the opposite side to Our Lord is an image of Our Lady and Child; she originally was crowned, and also held an open book, a distinctly unusual feature. The niche on her right has an image of St. John Evangelist with the cup and devil; and that on her left St. James the Greater, holding up a big scallop shell in his right hand.

Above the canopied niches is the main capital of the shaft. It rises from a cornice of leafwork surmounting the canopies and has round the incurved bell four sitting figures of angels, alternating with as many groups of three upright leaves, some of which are broken away. Below each group was another pair of leaves, now gone. The angels* have their wings outspread, and their hands upon their knees as if to help to support the weight of the work above them. This has a hollow studded with leaves, and is surmounted by an embattled parapet, pierced on all sides with quatrefoil openings. Owing to a necessary change in the section of the crosier, the platform enclosed by this parapet is an elongated, instead of a regular, octagon, $4\frac{1}{2}$ inches in length by 4 inches in width.

From this platform rises the crook. Its lower half is masked by an elaborate base of the most decorative character and extraordinary delicacy of workmanship. This base consists in the main of a series of richly canopied niches, the backgrounds of which are filled alternately with green and blue translucent enamel. The plan is somewhat peculiar, being formed of four oblong members arranged in cross, with four other two-sided members fitted into the angles. These latter have on both sides niches containing images, but the oblong members have niches with figures on their front faces only.

The figures are twelve in number. The front figure is that of Our Lord, and the opposite figure at the back that of Our Lady, in each case duplicates of those below; but the Blessed Virgin here has her crown, in token of her royal descent, and the open book. The other principal figures are St. Peter, also a duplicate, but retaining his key, and St. Paul with his sword and book.

The faces of the angels are not gilt, but they have golden hair.

GOLD JEWEL AND SILVER-GILT CROSIER OF WILLIAM OF WYKEHAM, BISHOP OF WINCHESTER
(THE JEWEL FULL SIZE; THE CROSIER HEAD AND SPIKE $\frac{1}{2}$ LINEAR)

The figures flanking Our Lord are St. Bartholomew on the right, with knife and book, and a bearded Apostle (probably "James the Lord's brother") on the left, whose emblem is lost. It was something slender that was held in the right hand, perhaps the fuller's bat wherewith St. James was done to death at his martyrdom.

Our Lady has on her right St. Andrew with his cross saltire, and on her left St. Matthew holding up an axe.

St. Peter is flanked by two identical figures of St. John Baptist,^a holding a disc charged with the Holy Lamb; and St. Paul has on his right St. Simon, with saw and book, and on his left St. John Evangelist with cup and devil, also a duplicate of the figure below.

The upper part of each niche is a smaller version of the lower, having a similarly enamelled ground, but no figure, and surmounted by a tall crocketed pinnacle capped with a finial of blue enamel.

The duplication of several of the images is a little difficult of explanation, as is the possible scheme of their arrangement.

Mr. Krall suggests that the duplication is due to the replacing of lost figures by casting from some of those that were left. This will possibly account for the second of the standing figures of St. John Baptist, but after comparing the other figures I find a difficulty in accepting the suggestion generally.

The scheme of arrangement is somewhat of a puzzle. Our Lord in Majesty with Our Lady and St. John Baptist form an interesting group, and the presence of Our Lady and Child is easy to explain, as is that of the patron saints, Peter and Paul, of the cathedral church of Winchester. The rest may have been intended to give complete the series of the Apostles, but in that case only eight of the twelve are forthcoming.

Whether by accident or design the upper set of figures is not nimbed in any way.

From the middle of the pinnaced niches there rises, to a height of $6\frac{3}{4}$ inches from the base, an eight-sided tower. It has on the two broad sides an imitation window of three lights with a quatrefoil in the head, and on each of the ends a two-light window, also with a small quatrefoil above. All these have grounds of translucent blue enamel. The four canted sides have a single cusped light only, with a ground of green enamel. Round the top is an embattled parapet, cresting a band of pierced quatrefoils.

^a That on his left has evidently been cast from the other, and may be a comparatively modern "restoration" to fill a vacant niche.

On the top of the tower is set a little six-sided house. Owing to its position it is more elongated in plan than the tower, and has the longer sides lined to represent masonry and surmounted by corbel tables and embattled parapets. In each of these sides is a square-headed doorway, and over it on the roof a little dormer window. The ends of the building are each formed of two of the lesser sides meeting at an angle, which is masked by a round pinnacled turret. The other angles were also masked by buttresses, of which only two are left. Each of the divisions forming the end runs up into a cusped and crocked gable. The roof is a plain one of high pitch which ignores the oblique gables. Beneath and in front of each gable was originally a silver image of an angel with outspread wings, playing on an instrument of music, but only one now remains. Some group or ornament, now missing, was fixed in front of each of the doorways.

Out of the roof of the house rises the crook proper to a height of about 11 inches. The sides of it are flat, but the edges are ridged and ornamented with four rows of a wheeled pattern of small four-leaved flowers. Between these rows is a plain rib which is masked round the outside of the curve by leafwork crockets, which are of cast work.^a The incurved end of the crook is supported by a beautifully modelled angel who stands upon a corbel in form of a bearded man's head. The curve of the crook ends in an elongated six-sided platform $2\frac{3}{4}$ inches long and 1 inch wide. This was till lately a mere plate of thin copper, and as it had to be removed during the repair of the staff, Mr. Krall has replaced it by one of silver-gilt. Upon it has been refixed a small kneeling figure which has for a long time occupied this position, and a small group on a bracket supported by a curved copper strip. The kneeling figure is that of a bearded man with long wavy hair and apparently bare arms, enwrapped in a long loose robe or mantle. This has hitherto been described as Bishop William of Wykeham, but a comparison of it with the duplicate figure on the capital of the staff proves beyond doubt that it is meant for St. John the Baptist. The group on the bracket does not appear in any of the older representations of the crosier, notably that of John Carter of 1785, but it is shown in a small engraving of the staff, made by G. Hollis in 1815, and published in 1823.^b Its copper support suggests its having been fixed in place in modern times, but there is no record at New College of this having been done, nor is it easy to see whence the group was derived. A recently published work describes it as consisting of "the figure of Our Lord, and an

^a One of the crockets is missing.

^b By Joseph Skelton, in his *Oxonia Antiqua Restaurata*.

attendant kneeling angel." But the latter holds part of a scroll on which may still be seen the words **abe ; ma** and the standing figure is of course Our Lady herself, with unbound hair, holding up her hands in amazement at the archangel's message.

This Annunciation group is so obviously out of place in its present position as to raise the question, whether it has not been moved hither from another part of the staff. As a matter of fact, it would stand very well on one side of the little building lower down, where there are corresponding marks for its attachment. All the several representations of the crosier depict one and the same side, but the little group was probably fixed on the other, and so has escaped notice. It was no doubt removed owing to the corresponding group on the opposite side of the building having been lost. The kneeling figure of St. John Baptist was probably within the crook from the first, and placed in front of such a subject as a seated figure of Our Lady and the infant Saviour, for which there is ample room; and there are the marks on the crook of a subject on the same scale as the supporting angel below having been fixed above it upon the platform.

The flat sides of the crook are $\frac{7}{8}$ inch thick and $1\frac{1}{8}$ inch wide, but the crockets and mouldings increase the width to $2\frac{1}{4}$ inches. They are bordered by simple beads, and divided by double bands set with small four-leaved flowers into ten compartments on each side. Each compartment has let into it a silver plate bearing an engraved figure of an angel playing upon an instrument of music, and sitting or standing on a cloud, the whole being covered with translucent enamel. The clouds are purple, and float in a lovely blue sky, and the angels' wings are barred of two colours.

On one side the instruments carried are (ascending from the bottom) cymbals, triangle, bagpipes, portative organ, penny whistle, zither, trumpet, pipe, cittern, and pipe. On the other side the lowest angel is a six-winged seraph; the rest are playing respectively on the drum, fiddle, flute, jew's harp, fiddle, harp, cymbals, pipe, and trumpet.

Although there can not be any doubt as to the identity of the crosier now at New College with that bequeathed by the Founder, it is open to question whether it was actually made for him.

William of Wykeham was elected Bishop of Winchester in October, 1366, but the papal assent to his election was not given until July, 1367, and he was consecrated the following October.

Now the architectural details of the crosier seem to belong to an earlier date

than 1367, and there is a possibility of the staff having originally been made for Wykeham's predecessor. This was Dan William of Edington, who was elected and consecrated in 1346 and died in October, 1366. His will, dated 11th September of that year, contains the bequest:

Item lego domino Willelmo de Wykeham clerico privati sigilli domini Regis unum anulum aureum cum uno rubie et unum jocale ad valorem xx^{li}.^a

but there is no mention of his pontifical ornaments. He leaves, however, the residue of his unbequeathed estate

ad perfeccionem operis navis ecclesie Sancti Swithuni Wyntoñ per me inchoati si indigeat,^b and it is possible that his crosier, etc. may have been bought by his successor, one of whose first official acts was to continue the building works that Edington had begun.

The suggestion that the staff was made for William of Edington does not, however, apply to the actual crook. The ornamental details of this are quite different from those of the work below it, and certain peculiarities in the enamelled parts point to an origin in common with some of the ornaments of the precious mitre to be described presently.

One further point about the staff may be mentioned, and that is the startling resemblance, both in plan and design, of the rich tabernacle work at the base of the crook to the work on the well-known Waltham Cross.

This is one of the series of memorial crosses set up by her executors at each of the places where the dead body of Queen Eleanor, the consort of King Edward I., rested on its way from Harby to Westminster in 1290, and it was in building from about the middle of 1291 to some time in 1293. It need not of course be claimed that the crosier is so early, but as another of the Eleanor crosses was that of Cheap in the city of London, Mr. W. R. Lethaby has suggested to me, as an explanation of the resemblance just noted, that the crosier was the work of a goldsmith in Cheap, who borrowed the design from the cross in front of his shop. Unfortunately the Cheap Cross has long perished, and we know not how closely it resembled that at Waltham.^c

The mitre bequeathed to New College by the Founder has long since fallen to pieces from age, and is now represented by the remains of its ornamental parts. These have been preserved in a cabinet in the Warden's lodgings, but without any regard to their original arrangement.

^a Reg. Langham, f. 110 a.

^b *Ibid.* f. 111 a.

^c Fragments of it now preserved in the Guildhall Museum show that the two had many points in common.

In the hope that a careful study and comparison of the fragments might enable the mitre to be to some extent reconstructed, I offered to undertake the task if I might have them in my charge for the purpose, and to this suggestion the Warden and Fellows have most kindly agreed.

The remains of the mitre which were handed over to me comprised the four silver-gilt crocketed borders, three large gilt flowers with jewelled eyes, a considerable number of real and counterfeit stones in silver-gilt collets, a number of small silver-gilt stellar ornaments, several series of enamelled and jewelled tablets hinged together in bands, a fleur-de-lis set with stones, and an apparently hopeless mass of tangled and crumpled gold tissue intermixed with strings of seed pearls, amongst which were several more jewels.

There were also three uncut emeralds mounted in gold,^a sundry pearls on gold stalks, and several odd jewels, as well as some book-clasp hinges and fragments that cannot have belonged to the mitre.

The crocketed borders presented no difficulty, and when pinned together at the top as originally, they at once gave the angle of the upper half of the mitre, as well as its approximate width.

The next point to determine was the position and arrangement of the hinged bands. The design of the enamelled divisions, all of which contain figure subjects, suggest that some were placed horizontally and some vertically, but nothing satisfactory on this point could be made out from the existing series.

From a number of loose jewels nothing of course could safely be deduced, though they afforded room for much speculation, and it was with a somewhat hopeless feeling that I at length turned to the ravelled heap of gold tissue and seed pearls.

The detection among this of what seemed to be a set of tassels suggested at first sight that the mass was largely made up of the fragments of the pendent labels of the mitre, but the tassel when unravelled did not bear this out, and I afterwards discovered that it belonged to one of the red silk gloves preserved with the mitre.

The next proceeding was to straighten out the rest of the mass. This yielded the remains of several distinct pieces of stuff, and it was with great satisfaction that I found on smoothing out and pinning down the largest that it was actually part of one side of the mitre itself. The next piece was an equally lucky find, since it proved to be part of the groundwork of the other side. The rest apparently also formed part of this same side.

^a Two of these are shown in the upper part of Plate XLVII.

The discovery of these fragments settles definitely the design and arrangement of the greater part of the mitre.

On one side the ground seems to have been formed of horizontal bands, each 1 inch wide, of cloth of gold tissue, sprinkled with pearls. Down the middle was a vertical band, also of gold tissue, $1\frac{1}{4}$ inch wide, and bordered with pearls, and similar bands formed the upper borders. These borders were embroidered with trails of very small pearls, leaving at intervals lozenge-shaped panels edged with gold, and worked with fylfots and other devices. The vertical band was embroidered with trails of larger pearls, in the interspaces of which were set imitation turquoises and other counterfeit stones, alternating with the stellar ornaments. These ornaments are of silver-gilt, and each is formed of a six-rayed flower or star, fixed by a short hollow stalk on to a round plate, $\frac{5}{8}$ inch in diameter, with cabled border. In the middle of the flower is a silver socket for a seed pearl. (See Plate XLVII. B.) On the band were still attached a turquoise which forms the topmost jewel, an oval faceted crystal about 4 inches lower down, and an oblong green stone near the bottom. Three of the stellar ornaments also remained, one below each stone, and that next the turquoise still has the little pearl in the centre. (See Plate XLIX.)

The other side of the mitre was probably arranged and ornamented in the same way, except that the ground was embroidered all over with scrollwork in silver thread, interspersed with trails of small pearls. From its more elaborate design this probably formed the front. (See Plate XLVIII.)

There is nothing left of the original ground of the mitre, but some small remnants^a found with the other materials suggest that it was of velvet, perhaps of a red colour.

It is now clear from the fragments just described that the bands of enamelled and jewelled tablets belonged to the lower border of the mitre, and that none of them was placed vertically.

The tablets forming these bands are of three different patterns, with a uniform depth of $\frac{9}{16}$ inch, and are arranged so that the first alternates alternately with the second and the third. (Plate XLVII. B.) Those of the first pattern are $\frac{1}{2}$ inch wide, and each consists of a silver-gilt plate, with minutely beaded upper and lower edges, on which are fixed, one over the other, two oblong collets containing respectively a crystal and a green paste gem. In the original arrangement of the

^a In the mitre as restored, these remnants have been laid down for preservation on either side of the large pearl ornament on the front horn.

A.

B.

ORNAMENTAL DETAILS OF THE PRECIOUS MITRE OF WILLIAM OF WYKEHAM,
BISHOP OF WINCHESTER, 1367-1404. (†)

bands the positions of the two coloured stones are alternated. The tablets of the second pattern are composed of similar but square plates, also with beaded edges, and having each in the middle a high square collet enclosing a crystal, and encircled by a beaded belt to which are affixed eight pearls. The other tablets are square plaques or sockets $\frac{3}{16}$ inch high, and with beaded edges, enclosing silver plates decorated with translucent enamels. All have the same coloured ground, a lovely sapphire blue, and a tree or bush with leaves of green, and yellow or purple, in front of which is an animal. In three this is a monkey ambling along on his four hands, and in two a sitting monkey blowing a horn. In one instance a stag is feeding and on another a lean dog is prowling. In the remainder (to the number of eleven) the beast is in each case a hare, either feeding, or sitting on its haunches, or lying down. All the animals are banded of yellow and purple.^a One of the enamelled tablets differs in being $\frac{3}{4}$ inch long

Fig. 1. Hinges and joint of the jewelled bands of Bishop William of Wykeham's precious mitre. (†.)

and slightly narrower than the rest, and having along each of the long sides a row of five pearls. (Plate XLVII. B.) The subject on it shows that it was meant to be placed vertically.

The tablets were originally attached to one another by hinges so constructed as to give the utmost flexibility to the bands. In the case of the enamelled plates the hinge on either side of them is a simple one of nine interlocking members working on a pin. The other hinges are double and interlock on either side of a pin, on which is a row of five gilt beads that form a feature in the design of the bands.

As seen from the back the hinges are suggestive of the component parts of the bands being laced together. (Fig. 1.)

^a As noted above, the angels' wings in the enamelled plates on the crook of the crosier are barred of two colours.

Owing to careless treatment of the mitre many of the original hinges have been broken and replaced by others of more simple form.

The bands themselves are composed of sets, each containing an enamelled tablet, and one with the pearled crystal, alternating with two with the twin gems. Of these bands there remain three separated lengths, each comprised of four sets, and another shorter length which, with three other detached tablets, will make another series of four sets. These four lengths therefore supply sixteen sets of tablets. There is also another of four perfect, one quasi-perfect, and sixteen imperfect tablets, more or less clumsily coupled up in one length, in many cases with modern jumped rings, and ending in the pearl-bordered enamelled tablet.

The total length of these sections is $51\frac{3}{8}$ inches, or, deducting the pearl-bordered tablet and a small nondescript piece, $50\frac{1}{8}$ inches.

Now there can be no doubt that this length of material belongs not to one band, but to a pair, which encircled the lower edge of the mitre, and the next question is whether any and how many of the tablets are lost.

Of the enamelled plaques there are sixteen perfect and one quasi-perfect, or seventeen in all.

Of the pearl-bordered crystals there are eighteen perfect^a and the plates of three others, making twenty-one in all.

Of the twin gems there are thirty-four perfect, eight imperfect, and three plates, representing forty-five in all.

Now since the twin gems, if the bands were symmetrically arranged, as they no doubt were, were as many as the enamels and pearled crystals added together, and as there must have been an even number of them, there could not have been less than forty-eight, inasmuch as the half of forty-six will not give an equal division of enamels and pearled crystals. There must therefore be missing three of the twin gems, three of the pearled crystals, and five of the enamelled tablets, the united length of which would be about $6\frac{1}{2}$ inches.

This would give twelve sets of tablets to a band, and as the average length of a set is $2\frac{3}{8}$ inches, each band was $28\frac{1}{2}$ inches long. But there are two enamels which formed the joints of the bands, and are $\frac{1}{4}$ inch longer in bed than the others. This increases the length to $28\frac{3}{4}$ inches, or $57\frac{1}{2}$ inches for the two.

The outside width of the mitre if flat must therefore have been not less than $14\frac{1}{4}$ inches.

^a There is also a crystal and its pearls wrongly affixed to an imperfect socket of one of the enamels.

FRONT OF THE MITRE OF WILLIAM OF WYKEHAM, AS RESTORED FROM REMAINING FRAGMENTS.
($\frac{1}{2}$ linear)

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How far apart the bands were placed is uncertain, but since the enamel with the pearly borders must somehow have been associated with them, I think it may be the survivor of a pair, and that they were placed between the bands, either one on either side of the mitre, or one in the middle of the front and the other in the opposite position. This would fix the interval between the bands at $\frac{3}{4}$ inch.

This interval was no doubt filled with some of the jewels already mentioned, but before discussing their possible number and arrangement, it will be well to consider first the disposition of those on the vertical band of the mitre. One of these, as noted above, still has attached to it three of the stellar ornaments, also a large turquoise, an oval crystal, and an oblong green stone.

There is a fellow to this crystal among the loose gems, as well as a number of turquoises, and there are also thirteen more of the stellar ornaments. Of these there must have been at least four on each side of the mitre, and there is also an oval crystal for each, supposing, of course, that the two sides were similarly arranged.

Of loose turquoises there are twelve, and it is curious to notice that six of them are numbered underneath III, VI, VII, X, XI, XII, while the one that is attached is apparently also numbered II.

With them must be associated seven coloured stones, all of similar size and character of setting, and all also numbered underneath III, V, VIII, IX, XIII, XVI, XVII. (See Fig. 2.) There is also an empty collet of the same series likewise numbered VIII.

The two series together give us therefore all the numbers from II to XVII inclusive, with the exception of XIII and XV, and there is a duplicate VIII, which may represent XIII or XVIII.

The meaning of these numbers is not at all clear. They represent no sequence or alternation of colour, nor do they furnish any reasonable arrangement of odds and evens. Moreover there is not enough room for them on the vertical bands, on which place must certainly be found for three, if not four, pairs of the stellar ornaments.

It is true that the turquoise still in place is numbered, but the crystal and the green stone are not so distinguished, and it is possible that the blue stone was originally an unnumbered one. The six turquoises without numbers, and two later unnumbered blue stones set in silver (see Fig. 2), may therefore have belonged to the vertical bands, and the numbered stones have been placed either along the labels or between the bands round the base of the mitre. Of these alternatives the former seems the more likely, and for this reason.

Beside the jewels which have been passed under review there are nine coloured stones of larger size mounted on quadrangular plates with invected edges. (See Plate XLVII. B.) Their form is so suggestive of their having been attached

Fig. 2. Jewelled ornaments from the mitre of Bishop William of Wykeham. (†.)

between the enamelled and jewelled bands round the base that I think this must have been their original position. There were probably a few other stones now lost, and the interspaces were no doubt filled with trails of pearlwork as in other parts of the mitre, perhaps containing the remainder of the stellar ornaments, unless these too belonged to the labels.

There are also two other jewels for which room must be found. One of these is a fleur-de-lis set with a small crystal and four green stones^a (Plate XLVII. B), and a likely place for it is the uppermost point of the mitre. The other is a large pearl set in the same fashion as the turquoises, but sewn on to a padded silk mounting and encircled by a double

^a The reverse of this is shown in Fig. 2.

BACK OF THE MITRE OF WILLIAM OF WYKEHAM, AS RESTORED FROM REMAINING FRAGMENTS.
($\frac{1}{2}$ linear)

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of the mitre, on which something has yet to be said, or it may have been placed in the uppermost point of the front.

In all the later mitres shown on effigies or in pictures the irregular divisions of the field on either side of the vertical band down the middle are partly filled with large and sometimes smaller devices of some sort, either jewelled or embroidered, and William of Wykeham's mitre no doubt followed the fashion. It is a little difficult, however, to say in what way. Of the various jewels, etc. there remain after the solitary pearl only three ornaments that may have served. They are of silver-gilt, and as they are numbered underneath II, III, IIII, there was clearly another which has been lost. When complete each consists (i) of a cruciform frame with incurved sides, about 2 inches square: on this is fixed (ii) a circular plate with invected edge, from under which issues, cross-fashion, a number of flame-like petals; and upon the plate is (iii) a wreath of twisted leaves kept in place by a red-eyed crystal which surmounts the whole. (See Fig. 2.)

By themselves pairs of these would have made a somewhat insignificant enrichment of the front and back of the mitre, but if we may assume that they were surrounded with pearl-work, there would be no difficulty in making them the centres of very telling ornaments; and if they were accompanied by a few of the large pearls like that on the padded mount, the mitre would have looked precious indeed.^a

There is, however, such a difference of character between these red-eyed ornaments and the others that clearly belonged to the mitre that they may not belong to it at all, and their suggested places may have been taken by other devices.

The general effect of the mitre was of course wonderfully increased by the beautiful silver-gilt crocketed borders. (See Plate XLVII. A.) All four of these have been preserved, but one has unfortunately lost four inches of its length.^b Each consists of a strip of metal $\frac{1}{4}$ inch wide and 10 inches long,

^a When Adam of Orleton became bishop of Hereford in 1317 he borrowed from his chapter various *episcopalia*, including a mitre which had many features in common with William of Wykeham's. It is described as "unam mitram de perlys cum voltis deauratis et amalatis plenis lapidibus pretiosis quam bonæ memoriæ dominus Johannes [*sic* for "Ricardus"] de Synfeud quondam episcopus Herefordensis [1282-3-1316-17] emit a magistro Willelmo de Kyngescote quondam canonico Herefordensi [1303-11] pretii quadraginta librarum." [Reg. Orleton, f. 12 a.]

A Roll of the Household Expenses of Richard de Swinfield, Bishop of Hereford. Abstract, &c. (Camden Soc. 62), xxxvi. note.

^b From certain points of resemblance to the crocketed parts of William of Wykeham's crosier, it is possible that these borders may originally have formed part of an earlier mitre belonging to William of Edington.

strengthened and stiffened down the middle by a ridge, on the upper side of which is fixed a row of ten lovely leaves of cast work with thickened stalks. On the lower side of the ridge is a series of holes for sewing the border on to the mitre. On the upper end of each border is an eye, so placed that one overlaps the other for the passage of the pin that holds them together. This pin had of course an ornamental head that served as the finial to the mitre, but the one surviving pin is a fragment only, and the head has been broken off.

There are preserved with the mitre two sets of three fair-sized pearls fixed on the arms of a wire cross that suggest themselves as finials, for which they would do excellently.^a But the gold instead of silver-gilt wire seems against their having formed the original terminals of the mitre.

It is a matter of great regret that the pendent labels have so completely perished. And the only thing that can definitely be claimed to pertain to them is a metal strip on which are fixed two hinges for their attachment. (Plate XLVII. A.) The strip was of course sewn, through holes for the purpose, on to the hinder edge of the mitre, and the labels were secured partly by rivets and partly by sewing. The rivets are suggestive of the labels having being mounted on leather, and the hinges show that their upper ends were about $1\frac{1}{2}$ inch wide. In the Limerick mitre, which is later in date and somewhat smaller than William of Wykeham's, the labels are $18\frac{1}{2}$ inches long, without the fringe, and gradually widen out to $3\frac{1}{4}$ inches at the ends. A series of jewelled and stellar ornaments that possibly belonged to the labels has already been noticed.

As to the future of the mitre, I have proposed to the College that all the loose parts should once more be mounted on a new mitre, as nearly as possible in their original places, so as to make them more intelligible and to minimize further losses, and it has been agreed that this shall be carried out under my direction and supervision. (*See Postscript.*)

Among the miscellaneous objects associated with the Founder's name is a triangular piece of silk, which must have belonged to the precious mitre. (Plate L.) It was once white, but is now of a buff colour, and measures $7\frac{3}{8}$ inches in height by 9 inches across the base. Laid down upon it in crimson satin edged with white (or yellow now faded) is the sacred monogram *ihc* in large separate letters. The upper edges of the triangle are bound with black silk, which was edged with pearls, as may be seen from the remains of them on the sinister side. The lower edge or base is ragged, but a row of needle

^a One of these is shown in the upper part of Plate XLVII.

holes show that it was once joined to something, probably a piece of silk of corresponding shape with the letters *x̄p̄c*. The remaining fragment therefore probably formed part of the cap or filling in between the horns of the mitre.^a

The two mitre cases differ somewhat in construction as well as date.

The earlier is 17 inches high and 12 inches in diameter across the circular

Fig. 3. Original leather case of Bishop William of Wykeham's mitre. ($\frac{1}{4}$ linear.)

base. (Fig. 3.) It is formed of sheet iron, covered with black leather, which is stamped all over with a small fleur-de-lis (Fig. 4), and banded in different directions with iron hooping $\frac{3}{4}$ inch broad.

^a In the Inventory of the Vestry of Westminster Abbey made in 1388 the seventh of the list of mitres is described as "de consimili panno [*i.e.* de panno serico vocato Bawdekyn] aurifrigiata est cum ymaginibus habens in utraque parte hoc nomen insertum *th̄c x̄p̄c*." *Archaeologia*, lii. 221.

For half of its height upwards the case is circular in plan, but the opposite sides are then gathered in towards the top, which is an oblong of 10 inches by 3 inches.

Fig. 4. Stamped fleur-de-lis pattern on the leather case of Bishop William of Wykeham's mitre. (†.)

The case opens vertically down the middle, but is hinged at the bottom and secured by a lock on the top. The opening is also held together on each side by a hasp and turning pin. On the left half of each side is a pair of iron loops for holding a strap by which the case could be carried. On one side the end of the strap, $1\frac{1}{4}$ inch wide, is left. The inside is lined with baize.

This case is certainly contemporary with the bishop's precious mitre, which could be carried in it without flattening it.

The second case is of similar form to the other, and measures 17 inches in height, $8\frac{1}{2}$ inches by $3\frac{1}{4}$ inches on the top, and 10 inches in diameter across the base. (Fig. 5.)

It is formed of thin oak boarding, covered with black leather. The surface of this is divided by incised lines into panels, which, on the lower half, contain large leaves, and on the upper half spiral scrolls of leafwork, all likewise incised. The case opens vertically like the other, with hinges at the base, and has a lock

on top and turning catches on each side, but there are no iron hoops. On each side are two iron staples for a strap, a considerable portion of which, of white leather $\frac{3}{4}$ inch wide, is left. The edges of the opening of the case are covered with crimson leather, and the inside lined with yellow baize.

This case seems to have been made late in the fifteenth century, as a more convenient receptacle for keeping the mitre in than its heavy and more clumsy travelling case.

Of the two rings, one is a small and plain gold one set with a table ruby, and

can hardly be so early as the bishop's days. The other is a large and massive gold one with an irregularly shaped greenish crystal in a heavy claw setting. On each side of the bezel is a figure in low relief of an angel with outspread arms and wings issuing from a cloud, and below some other ornament, beyond which is a St. Andrew's cross.

Fig. 5. Leather mitre case at New College, Oxford. ($\frac{1}{4}$ linear.)

The gloves, which are certainly unique in this country, are of knitted or woven crimson silk, and have an extreme length of $9\frac{3}{4}$ inches. (Plate L.) Round the wrist of each is a band or cuff 2 inches deep and $5\frac{1}{4}$ inches wide, with gold octofoils in octagonal crimson compartments bordered with gold, with smaller green quatrefoils between, also bordered with gold. The whole has an outer

edging of crimson with a gold cable pattern. Round the base of the thumb and of every finger is woven a gold ring with a second one like a coronet above it. On the back of each glove is also a circle $\frac{7}{8}$ inch in diameter with *ihs* in gold, surrounded by wavy rays of gold arranged spirally, making a total diameter of 3 inches. The gloves, including the thumbs and fingers, are woven in one piece throughout, but the cuff bands have a seam along the outside edge, covered with a chain-stitch of thick gold thread and little pale blue tufts. To the lower point of each cuff was attached a tassel, one of which has been recovered from the tangled materials of the mitre. It consists of a row of small woollen balls, covered with a gimp of blue silk and gold thread, and connected together by red and gold cord in this order, 1, 4, 1, 4, 1, 2. The cuffs (only) of the gloves are lined with red silk, and the circular device on the backs is protected by a similar lining 3 inches in diameter.

With the episcopal ornaments of Bishop William of Wykeham there has been preserved a lovely fourteenth-century jewel of red-coloured gold. (Plate XLVI.)^a

It is $2\frac{1}{4}$ inches high by $1\frac{3}{8}$ inch wide and in form of a crowned Ω . Within the openings of the letter, which are double cusped, stand on brackets two beautifully modelled figures, in gold, of the Archangel Gabriel and the Blessed Virgin Mary, facing each other. The wings of the archangel are enamelled green with yellow bars, and have therefore been wrought on a separate piece of gold, riveted on behind the figure. On the upright bar of the Ω is the pot of lilies usually found in representations of the Annunciation. The pot or vase is here formed of a carved ruby, and the lily has a gold stalk with leaves of translucent green enamel, and three flowers enamelled white. Above the lily pot is a group of three pearls surmounted by a diamond, with a ruby on each side, and below it an emerald between two rubies. On each side of the letter was a large ruby and two emeralds.^b The curves of the Ω end in small gold trefoils, and to that on the sinister side are tied with silk two pearls fixed on to a gold bar, which do not belong to the jewel. The crown surmounting the letter is formed of three large and two small fleurons, jewelled with a ruby and two emeralds with intermediate pearls.

The jewel bears no pin holes for attaching it to anything, but has on the back remains of the hinge of a pin and marks of its catch. It was therefore

^a This jewel has been figured and described by the late Mr. Albert Way in *The Archæological Journal*, ii. 206.

^b On the dexter side the ruby is lost, and on the sinister side the uppermost emerald.

GLOVES AND PART OF MITRE OF WILLIAM OF WYKEHAM, BP. OF WINCHESTER. (½)

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probably a brooch, and an ordinary personal ornament. Its delicate construction forbids its having been a morse or fastener of any heavy vestment; and the fact of its being of gold shows that it had nothing to do with the mitre.

There is probably no other such exquisite jewel of its date, and certainly not of English workmanship, in existence.

The will of Dan William of Waynfleet, who was bishop of Winchester from 1447 to 11th August, 1486, is dated 27th April of the latter year, but makes no mention of any specific bequest of any episcopal ornaments to his College of St. Mary Magdalen, which he had founded at Oxford in 1456.

In the college accounts for 1485-6 a payment of £6 3s. 4d. is entered for bringing various things from Waltham, where the bishop died, to the College in three carts, and the Founder's vestments, etc. were probably among them. There does not seem, however, to be any list or inventory of the bishop's effects, or of any ornaments given by him to his College, or which passed to it at his death. But the College certainly had at least his mitre and crosier, and an inventory of the ornaments of the chapel drawn up in 1495 (see *post*) contains a section headed *Indumenta Episcopalia*, which includes some things that may well have been the Founder's.^a

That the College obtained possession of Bishop William of Waynfleet's mitre and crosier is proved by certain documents relating to their alienation and disappearance.

In some notes printed by Hearne from a manuscript written by Antony à Wood, the latter records :

The founder of Magd his crosier & miter taken away out of the treasury of Magd. by the presbyterians, & Col. Kelsey countenanced them.^b

From an account of certain proceedings for the recovery of the ornaments in 1661^c it appears that they were carried off by one Michael Baker, a messenger of the House of Lords, who having "missed of that share he promised himself in the division of the said Mitre, etc. offered" Dr. Drope, one of the Fellows, "his best service in the behalf of the College, not doubting but a valuable consideration might now be recovered for the premises." A case for the recovery of the ornaments was accordingly drawn up, but counsel's opinion being that the Statute

^a They were not for the boy-bishop and his ministers, as a previous section specifies certain ornaments "*Pro pueris*."

^b T. Hearne, *Liber Niger Scaccarii* (Oxford, 1728), ii. 574.

^c See Dr. Bloxam's *Register of Magdalen College* (Oxford, 1857), ii. 341-346.

of Limitations barred all proceedings at law, petition was made to the House of Lords. This states :

That in the year 1646, by colour of an Order of this Honourable House for seizing Popish Reliques, Michael Baker, a messenger then belonging to that House, took and carried away out of the said College a Mitre, Crosier-Staff, and other things, being the venerable remains of their Founder, esteemed and reputed to be worth about £2000. That the said Mitre and other things were, as the said Baker pretends, delivered unto Mr. Alexander Thaine, then Usher of the Black Rod. That the said Thaine, and one Wheeler, a goldsmith, since deceased, without any Order from this House or other lawful authority, have either concealed the said Mitre, etc. or otherwise converted them to their own use, never rendering any account for the same.

In regard of the fact that the College was dispossessed of the ornaments by virtue or colour of an order of the House and were therefore remediless in any other judicature, the President and Fellows pray that the said Baker and Thaine and Wheeler's executors may be summoned to give an account of the premises, and to restore the goods if not destroyed, or if converted to answer their value.

Through pressure of business and owing to an adjournment of Parliament the parties were not heard, and before the next meeting the death of the President of the College and election of a successor necessitated the whole business being begun all over again. This was done, and a new petition drawn up. It is couched in slightly different language from the former, and gives a little more detail :

That about the year 1646, under pretence of an Order of the then House of Lords, there was seized and carried away from the said College a rich Mitre, with a border of gold garnished with several stones and pearls, a Crosier-Staff, and other things of a very great value, being the sacred and venerable remains of their Founder, belonging to the Chapel of the said College, etc.

By the advice, however, of the Archbishop of York and the Bishop of London the matter was not pressed, and seems ultimately to have dropped altogether. What actually became of the mitre and crosier, etc. is not recorded. But they were certainly not restored to the College.

The episcopal ornaments believed to have been Bishop William of Waynfleet's, which passed to Magdalen College at his death, consist now only of his buskins and sandals, with which are preserved a curious pair of white leather shoes.^a (Plates LI. and LII.)

^a The late Dr. Rock, who has figured and described a buskin and a sandal, not very accurately, in his *Church of our Fathers* (ii. 249, 250), adds in a footnote that the sandal "is lined with very thin kid." He writes as if only one buskin and one sandal were preserved in the College.

These shoes are rough outside but smooth within, and seamed with linen thread. They have pointed leather soles $10\frac{3}{4}$ inches long, which show signs of considerable wear, and were apparently fastened by a threefold lace across the front.

The buskins (Plate LI.) have an extreme length of 2 feet, and are made of brocade, originally crimson in colour, but now faded to a brown-pink. The stuff has a bold damask pattern of curving branches, between which is a repeat of (1) a silver eagle with a crown round his neck, sitting on a green and yellow branch of a plant with blue and white cornflowers, and (2) a silver bear, encircled by blue columbine flowers, and sitting on a cloud from which issue green rays.

On one side of each buskin is a button covered with the same stuff, and on the other side a silk lace, for fastening the buskin below the knee.

Both buskins are lined throughout with coarse linen.

The sandals are large and clumsy-looking objects made of thick dark-brown felt covered with brocaded velvet, and with leather soles $11\frac{7}{8}$ inches long. (Plate LII.) The velvet is crimson in colour, powdered with silver or silver-gilt lily flowers on a stalk with two leaves, party green and yellow, and two small white pendent buds. The velvet ground is sprinkled all over with tiny loops of silver thread. There are no traces of any method of fastening the sandals, which must therefore have been worn slipper fashion.

From their relative sizes it is clear that if worn with the sandals and buskins the white shoes must have been put on first, then the buskins, and lastly the sandals.^a

In an inventory of the ornaments, etc. of the college chapel taken in 1495 is the following section, headed *Indumenta Episcopalia* :

Item ij tunicas de damaske albo duplicatam [*sic*] cum blodio tartaroun et par sandalium ejusdem sectæ. Item duas tunicas de rubeo serico duplicatas viridi tartaroun. Item par caligarum de serico cum diversis floribus. Item par caligarum de albo damaske (*added in the margin*). Item par sotularium de tyssue.^b

Possibly the objects under notice may be identified with the “pair of buskins of silk with divers flowers” and the “pair of shoes of tissue.”

^a The buskins and sandals may be compared with another perfect English series, those found in the coffin of Archbishop Hubert at Canterbury in 1890. See *Vetusta Monumenta*, vii. plate iv. figs. 1, 2, 3.

^b Through the kindness of the Rev. W. D. Macray, M.A. Hon. Litt.D. F.S.A. this entry has been collated with the original at Magdalen College.

SANDALS AND SHOE OF WILLIAM OF WAYNFLEET, BISHOP OF WINCHESTER, 1447-1486. (H)

The interesting episcopal ornaments from St. Davids were found in graves which have accidentally been opened during recent repairs in the cathedral church. With one exception, they were certainly made for use, and not to bury, according to custom, with deceased bishops; and their artistic and archæological value are beyond question.

Of the crosier-heads, the finest is that found in a grave on the south side of the presbytery in 1844.^a (Plate LIII. A.) It has unfortunately been broken into several pieces, but still consists of a crook of gilt latten, partly cast upon an iron spike for fixing it into the staff, with a decorated collar for covering the junction of staff and crook, and part of the uppermost knot.

The crook is 7 inches high, and has a plain eight-sided stem, relieved at intervals round the outside of the curved part by small leaves as crockets. As the stem curls round these crockets are supplemented by twisted leaves, and it finally ends in a splendid two-fold conventional flower with broadly expanded petals. The width of this fine head is between 3 and 4 inches.

The collar that covered its junction with the staff consists of a band 1 inch deep, decorated with four vertical strips of delicately engraved and chased ornament, surmounted by a crown of four tall pointed leaves, giving a total height of $2\frac{1}{8}$ inches. The collar itself was fixed at its base to a plain flattened knot, about 2 inches in diameter, of which only part has been preserved.

Of the staff, which was apparently of oak, and $1\frac{1}{4}$ inch in diameter, some $7\frac{1}{2}$ inches are left. In it is embedded the broken spike of the crook, and its upper part is reduced to $\frac{7}{8}$ inch in thickness to allow the knot and collar to be slipped over it. Round the base of the crook are the remains of a mass of iron rust, the fibrous appearance of which is suggestive of the oxide of iron having gradually replaced, by slow chemical change, part of the linen or silken veil sometimes tied to and hung from the crook of a crosier.

Near to the place where this crosier-head was found is a tomb attributed (without any foundation) to Bishop Gervase, who held the see from 1215 to 1229, but the crook probably belongs to the last quarter of the twelfth century.

The second of the crosier-heads (Plate LIII. B) is of somewhat earlier date than the first, and was found, together with a chalice and ring, during the repairs of 1865-6, in the grave of a bishop immediately in front of the *pulpitum*.^b

^a W. B. Jones and E. A. Freeman, *The History and Antiquities of St. David's* (London, 1856), 113. See also a paper by Mr. J. B. Clear in *Archæologia Cambrensis*, 3rd S. xii. 63, and *Spring Gardens Sketch Book*, vi. pl. 60.

^b See plan, etc. in Mr. Clear's paper above referred to.

A.

C.

B.

REMAINS OF CROSIERS FOUND IN THE GRAVES OF BISHOPS OF ST. DAVIDS. ($\frac{1}{4}$ linear.)

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The crosier-head, which is quite perfect, is of gilt latten, and consists of two parts, the crook, and the pipe and knot which connected it to the wooden staff. The crook is $6\frac{3}{8}$ inches high. The lower part of its stem is circular, and has at a height of $\frac{7}{16}$ inch up a band of silver $\frac{1}{8}$ inch wide decorated with niello scrollwork. Above this the section gradually becomes oval, and at $2\frac{7}{8}$ inches octagonal, the change being marked by another band of silver and niello. From where the stem begins to curve it is considerably reduced in thickness, and eventually terminates in a spreading mass of branches with stiff leaves and conventional flowers of a character common in carvings of the third quarter of the twelfth century. The whole of the crook is of cast work, and has an extreme width of 3 inches.

The piping is $4\frac{1}{4}$ inches long. It has at the top a band $\frac{9}{16}$ inch deep, engraved with scrollwork, to cover the junction with the crook, and then a plain knot, $1\frac{3}{4}$ inch in diameter and 1 inch deep. Below this the pipe is divided vertically by delicate engraving into three compartments, one containing two, the others each three circular panels, each with the figure of a dragon. Inside the pipe and the lower part of the crook are some fragments of the wooden staff, which was 1 inch in diameter.

One of the knots of the staff has also been preserved. It is somewhat flattened in section and quite plain, and has above and below it a short piece of piping, the one round, the other octagonal, also plain. The total length is $3\frac{1}{4}$ inches. A bit of the staff remains inside.

The ring found with this crosier is a plain gold one, with an uncut rose-coloured gem, perhaps a balas ruby, set in an elongated octagon.

The chalice is a fine and perfect example, of silver, $5\frac{1}{8}$ inches high. (Fig. 6, A.) The bowl is $4\frac{1}{4}$ inches wide and $1\frac{1}{2}$ inch deep, with a slight lip. The stem is only $1\frac{1}{8}$ inch long, eight-sided, and encircled by a plain circular knot of somewhat flattened section.^a The foot is plain and round, and, as usual, of about the same diameter as the bowl. This elegant chalice belongs to Type B,^b and to the second half of the thirteenth century. It was evidently made for use, and is not a mere coffin-chalice.

The grave in which these ornaments^c were found is believed to be that of

^a The piece of silver under the knot, at its junction with the stem, has been recently added by Mr. Krall by way of repair, owing to the chalice being broken at that point.

^b Of Hope and Fallow's classification. See *Archæological Journal*, xliii.

^c The crosier-head, chalice, and paten are also drawn full-size in *The Spring Gardens Sketch Book*, vi. pl. 60; they are also figured with the ring, etc. in Mr. Clear's paper in *Archæologia Cambrensis*.

Bishop Richard of Carew, 1256-1280, who is recorded to have been buried "before the altar of St. Cross, in the south part." The point is not, however, very material, as the ornaments were deemed old or disused at the time of their burial.

Of a third crosier-head only a beautiful fragment was found, in an unmarked grave to the north of that last-mentioned. (Plate LIII. c.) The fragment is fortunately complete in itself, and consists of a rounded stem with stiff stalked

Fig. 6. Silver chalices found in graves of Bishops of St. Davids. ($\frac{2}{3}$ linear.)

leaves and buds at intervals, curved into a circular form, and enclosing a standing figure of an eagle. Like the others it is a casting of gilt latten, but has evidently been made to fit on to the end of a wooden or ivory crook, to which it was further attached by pins passing through the largest pair of leaves and a subsidiary curved branch below the eagle. None of the staff of which it formed part seems to have been preserved, nor its character noted. This finely modelled fragment is of a date *circa* 1200.

With it were found a ring, a silver chalice and paten, three fragments of silver ornament, and a penny of Edward I.^a

The ring is a plain gold one, with an uncut stone of irregular oval form, the setting of which is strengthened with four projecting claws. (Fig. 7.) The stone is apparently an amethyst, and has a pear-shaped natural dent on the surface.

Fig. 7. Gold ring found in the grave of a Bishop of St. Davids. (†.)

The chalice is $4\frac{1}{8}$ inches high, and of silver, with a broad and shallow bowl with slight lip, a plain circular knot and stem in one piece, and a rather tall and round spreading foot. (Fig. 6, B.) It thus belongs to Type A, and to the first half of the thirteenth century. The bowl is $3\frac{3}{8}$ inches wide and $1\frac{7}{8}$ inch deep, and the foot of equal diameter with the bowl. This interesting chalice is in a very brittle and fragile state, and parts of both bowl and foot have been broken out and lost. Of the paten only about half remains. It was 4 inches in diameter, with a single depression in the form of a square and quatrefoil combined^b and an engraved circle in the middle. It belongs to Type B.

The three fragments of silver (Fig. 8) average $1\frac{7}{8}$ inch in length. They have all been stamped in the same mould, and are embossed with a scroll pattern ending in a rude fleur-de-lis. Each is pierced with a symmetrical series of nail holes. Some of the nails remain, and are $\frac{7}{16}$ inch long and of silver. The fragments have apparently formed part of the metal decorations of the crosier.

Fig. 8. Silver fragments found in the grave of a Bishop of St. Davids. (†.)

The grave in which these ornaments were found is believed, but without any authority, to be that of Bishop Thomas Bek, 1280—1293.

The fourth crosier-head is a remarkable object of very unusual character.

^a See Mr. Clear's paper above noted.

^b This peculiar form of sinking also occurs on a paten found in Lincoln Minster in the grave of Bishop Richard of Gravesend, 1258-1279.

What remains of it consists of a pair of latten plates, cut to the shape of a simple crook, with large and small crockets alternating along both edges. Several of these are pierced with holes for pinning the plates together. The plates are barely $\frac{1}{16}$ inch thick, and were separated by a thin plate of lead of the same shape. The core thus formed seems to have served as the foundation for an ornamental covering of lead, probably of cast work and gilded. Unfortunately the lead had become so oxidised from lapse of time that almost all of it has perished. The total height of the crook was about $7\frac{1}{2}$ inches. Its lower end was fixed into a leaden ball with a covering of latten, and at the bottom end of the staff was a blunted ferule, also of latten. (Plate LIV.)

This example differs from the other crosier-heads in being merely a piece of funeral furniture. It was found in the grave beneath the effigy of Bishop Henry of Gower, 1328-1347, which lies under the southern half of the *pulpitum*.^a

POSTSCRIPT.

Since this paper was read, the remains of Bishop William of Wykeham's mitre have been mounted on a new foundation of unbleached linen, in the way shown on Plates XLVIII. and XLIX. As will be seen, an approximate place has been found for everything save the three gold-mounted emeralds, which may not have belonged to the mitre at all. The other jewels not shown in the plates have been placed on the new labels which have been added to the mitre.

The tedious work of laying down the fragments has been most carefully and skilfully carried out, as a labour of love, by Mrs. A. H. Christie, who has also restrung all the loose seed-pearls and re-used them wherever possible.

^a See Mr. Clear's paper above noted.

LATTEN FRAME AND FERULE OF A FUNERAL CROSIER FOUND IN THE GRAVE OF HENRY GOWER,
BISHOP OF ST. DAVIDS, 1328—47. ($\frac{3}{4}$ linear.)

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