THE GUELPH TREASURE

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The Guelph Treasure

THERE is nothing in the name "Guelph Treasure" to indicate that this is an ecclesiastical Treasure. It consists of a number of reliquaries, *i. e.*, receptacles for relics, some of which are still preserved. In consideration of this, the name "The Relic Treasure of the House of Brunswick-Lüneburg" which was adopted in some earlier publications was more correct. Nevertheless, the usual title "The Guelph Treasure" emphasizes the unique place held by this particular Treasure among the other existing ecclesiastical Treasures in Germany. Its origin and history is closely bound up with the House of Guelph, whereas the well-known Treasures at Treves, Essen, Aix-la-Chapelle, Cologne, Hildesheim, Halberstadt and Quedlinburg, have remained in close connection with the fate of the building for which they were intended. It is also unprecedented that a single royal house, that of the Guelphs or more correctly the Brunons and Guelphs (see genealogical table), should have been practically the sole founders of these precious sacred objects. Finally, it is also owing to this fact, that with regard at least to those objects of the most artistic and historic importance, this Treasure originated at a period which was one of the most creative and monumental epochs of German history, an epoch of which the collecting and founding of such Treasures was typical. Henry the Lion, Barbarossa's principal opponent on German Territory, and the most famous member of the House of Guelph, is closely connected with many of the most important objects of the Treasure. In the inscriptions on two of the arm reliquaries he is named as the donor (Nos. 26 and 27), and in all probability he was also the donor of the Cupola Reliquary, which contained the head of St. Gregory of Nazianz, brought by him as a relic from Constantinople. With regard to number, the reliquaries of the 11th and 12th Centuries, made to the order of the Guelphs and Brunons and connected with the building of the old (1030–37) and new (1173–1226) cathedral of St. Blasius (see chronological table p. 19) are in the minor-

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ity. They are, however, the nucleus of the Treasure to which a number of later works of the Gothic period were added. Here, too, we find direct connection with the Ducal House of Brunswick. An important testimony to this is the Plenar of Otto the Mild, on the back of which are the portraits of the Prince and his wife as donors. The Treasure as we now know it after a period of 900 years—sales, thefts, etc. must be taken into consideration—was concluded at the end of the 15th Century. It is therefore the expression of the spiritual and artistic mentality of the Middle Ages, unimpaired by the addition of objects of later times, in which ecclesiastical vessels came to have another meaning. Inwardly this conclusion corresponds with the beginning of the Reformation, which shattered the faith in relics, already beginning to wane, and also did away with the use of sacred vessels in religious cults. It seems almost a miracle that this Treasure, in spite of many vicissitudes and constant changes of place, should have come down to us preserved almost in its entirety, a witness to the spirit of an epoch which we are accustomed to look upon as one of the greatest and most important of our history.

It can hardly be overlooked that secular or profane work as suggested by the name "Guelph Treasure" plays practically no part in it. In contrast to the time of the migration of the Franks and other tribes, there is very little secular goldsmith's work of the Guelph epoch which is known. It is important to remember that with one notable exception—the jewels of the Empress Gisela, wife of Conrad II, found at Mayence in 1880 —the best artists of the country gave their services only to the Church. We may perhaps miss the forms of secular art, but we must realize that in the liturgical vessels is manifested all the power of expression, the artistic freedom and interest, in short, all that is vital of the period. It would point to a misunderstanding of the Middle Ages were we to draw a sharp line of distinction between the ecclesiastical and the profane. It is only by keeping this in mind that we can fully appreciate the beauty of the Treasure. In studying the early objects—that is, roughly speaking, the works of the 11th Century—we are

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instantly aware that in costliness and choiceness of material they are far superior to any of the others. Even the works of the Romanesque period of the 12th Century have no longer the unique character that caused a scholar to speak of it as a true Golden Age. But it would be absolutely erroneous to look upon this accumulation of riches—the gold, precious stones and pearls, the ornaments and jewels with filigree and enamel work, and the costly engraved stones of late antiquity —as springing only from an aesthetic appreciation of the artistic material. We may express this as follows. For the Middle Ages gold was not only the most rare and the most difficult material to obtain, but as in all other great periods of culture it was endowed with a symbolic power, rendering it worthy to reveal the mysteries borne by the relic. Gold, as well as precious stones, serves to interpret the mystery which it enfolds, just as the gold background of the pictures of the late Middle Ages is the visible symbol of the distant eternal "Heaven" before which human life runs its course.

Another point which can only be hinted at here is the aristocratic character of the period. The donors and founders are to be found among the ecclesiastical and secular princes. Their cosmopolitanism is clearly shown by their intimate connection with Byzantium, which in early mediaeval times was the leading artistic metropolis as well as the heir of ancient civilization. In the centuries of the early Middle Ages the goldsmiths' workshops were to be found in the monasteries, which were the centers of culture. Growing native capacities were introduced to artistic problems which Byzantine art, the former teacher now trammeled by tradition, was no longer able to solve in a manner that was original and productive. Directly and indirectly, however, instruction in the craft of the goldsmith as regards technique and design was carried out on Byzantine models. At the same time, by way of Byzantium or through direct contact with it, interest was reawakened in form. The foot of the Guelph Cross, although North Italian work, is at once an eloquent and esoteric example of the fusing of various elements.

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The different types of mediaeval liturgical vessels used in honor of the relics are represented particularly richly in the "Guelph Treasure." The development in the form of the vessels during the course of four to five centuries is closely connected with their use. In the early centuries, side by side with crosses which we find in all periods, portable altars in the form of small altar plaques and other diminutive altars play an important part. Since these small altars were a substitute for the large stationary altars, (see explanations on p. 27) in divine service, they had the same spiritual and practical function as these latter. The mediaeval conception of the altar is as a symbol of the figure of Christ as half-God and half-man; hence the ornamentation of the altar both in script and in picture refers to the life and person of Christ. As always in the Middle Ages, these representations cover a very wide field. We do not only find scenes from the Life of Christ (No. 17), the Cross (No. 5), Mary (No. 5), the Apostles (Nos. 5, 6, 15, 17, etc.), the Evangelists (Nos. 15, 17, 18), the the Angus Dei (No. 6), the angels (No. 5) along the sides, on the top, or framing the sacred stone, as well as underneath the portable altar, all clearly and logically portrayed with reference to the figure of Christ and his sacrificial death, but the Old Testament is also brought to bear upon these events as a preceding revelation full of great promise. For instance, the very ancient burnt-offering is represented by the figures of Abel (No. 24), Abraham and Melchizedek (No. 21), as typological parallels to the sacrifice of the Mass; and the Prophets of the Old Dispensation (Nos. 17, 20) appear as counterparts to the Apostles. We must not omit to mention the representation on the top of one of the altars of the four cardinal virtues (No. 18) originating in an entirely different train of thought, which, however, it is quite easy to connect with mediaeval symbolism. According to one explanation the altar is the symbol of the immaculate heart.

Although not complete in the enumeration (*e. g.*, Ecclesia and Synagoga do not appear on any altar, but are to be found on the standing Cross No. 16), it will be clear from the above,

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that the portable altar, as later in architecture the portal of the cathedral, served as a space for representing some definite spiritual program. The further the development from the reserved finer forms of the 11th Century (Nos. 5 and 6) proceeds to the broader more flamboyant productions of the 12th Century (No. 17–21), the richer and more elaborate does the program become. The cupola reliquary (No. 22) shows the development in both directions at its culmination. It represents a structure in the place of the portable altar and through the medium of the elaborate plastic ornamentation a program is developed, such as one would have hardly expected to find at the beginnings of figural art. The cupola reliquary belongs to a class of architectonic reliquaries, which have become famous through the Rhinish shrines with which it is directly related both as regards provenience and style. Side by side with the large shrines which were called into existence to satisfy the needs of the increasing populace of the towns, the reliquary caskets play an important role (*e. g.*, Nos. 23, 24). For the Romanesque caskets gilded copper and champlevé enamel were used in place of the gold, filigree and cloisonné enamel of the earlier portable altars. At the beginning of the 12th Century reliquaries in the actual form of the relic began to appear: brachia (arm reliquaries) and head reliquaries. The arm reliquaries in the "Guelph Treasure" show a very interesting historical development; amongst them are several of rare beauty and value (Nos. 25, 30, 31). The two head reliquaries belong to the 13th and early 14th Century respectively. The reliquary of St. Cosmas shows a close relationship to Saxon monumental plastic art.

In the Gothic period we find a new type of reliquary developed, which to a greater extent than before served the purpose of rendering the sacred object more easily visible. These reliquaries are called Monstrances or Ostensoria. (See explanation). Even more markedly than was the case in the shrines, certain motifs were borrowed from ecclesiastical architecture; the relic was placed in a glass or crystal cylinder around which were constructed small chapels and churches

with buttresses, pinnacles, finials, windows, crockets and cross-flowers. The Treasure contains a rich series of these Gothic vessels of the 14th and 15th Centuries. Here and there we find the architecture of the Monstrances decorated with tiny cast figures (Nos. 63, 64). The material used is mostly silver. Besides these we find other forms, such as the caskets, boxes and the capsulae with the Agnus Dei. More peculiar and rare are the costly book covers of liturgical writings which were used as receptacles for relics (Nos. 41–43). The Plenar of Otto the Mild (No. 42), of which the chief ornamentation is the fragment of a secular object, a chess-board, is probably unique.

The "Guelph Treasure" also throws much light on the various techniques used in the goldsmith's craftmanship. This is not the place to make an exhaustive study of cloisonné enamel, champlevé enamel, engraving and niello, filigree, chased and embossed work, bronze casting, etc. In the "schedula diversarumartium" of the monk Theophilus we are fortunate in possessing a contemporary source (about 1100) for the study of the various techniques and practices, which is all the more important from the fact that it presumably originated in the same North German artistic circle. Adequate knowledge about the techniques and their uses may be found in the books of reference (cf. Literary appendix p. 29).

On the other hand a short account will be given here with regard to the provenience and style of the most important works in the "Guelph Treasure" and the groups to which they belong. In consideration of the origin of the Treasure it is natural to look for the home of most of the objects in Lower Saxony and more especially in Brunswick. The chief of these are the works made to the order of Countess Gertrude. Two crosses (Nos. 3 and 4) and an artistically perfect portable altar, besides a second (No. 6) altar may be mentioned. This small group has special characteristics, differentiating it from contemporary work in other districts. We know of certain centers, where at the end of the first millennium goldsmiths' work was carried on. These were the Egbert

School at Treves and a little later the Schools at Essen and Ratisbon. It is true that comparisons may be made with the works of these ateliers, but apart from the general style, construction and use made of the material, these comparisons only serve to emphasize the peculiarities of the Lower Saxon school. It is striking that the figurative style on the Gertrude portable altar is more closely related to the Bale Antipendium (in the Cluny Museum), therefore to South German art, than to the plastic work of the famous Bernward School of Hildesheim.

Side by side with this small important group of native works, there are some other reliquaries which originated, some in the West, some in the South and some in the East. The most interesting and important of these is the Guelph Cross (No. 1), which is generally supposed to have come into the possession of the Guelphs through the marriage of Welf V with Margaret of Tuscia. The question of provenience is rendered more difficult owing to the fact that at Velletri near Rome there is a second cross of which the construction is exactly similar. From the results of the most recent researches (*cf.* Publication p. 27, 39) it may be assumed that the Guelph Cross in its present form was composed out of three parts about the middle of the 11th Century by an artist of the Milan goldsmiths' school, of which the chief works were created under the Government of Archbishop Aribert (till 1045). This master, who personally made the standard cross as well as the cross of Velletri, used for the center or locket a somewhat older sacred breast cross, which had probably also been made at Milan after a Byzantine model. For the foot he used this peculiar pseudo-antique design with the death genii and the column, also of Italian origin. The remarkable freedom of this composition, consisting of such heterogeneous parts points to the hand and mind of a strong, very independent artistic personality, and one is surely not wrong in assuming this work was created according to a definite order, and that the person who gave the commission may perhaps be looked for amongst the Guelphs. The cross at Velletri is a somewhat later and weaker replica of the Guelph Cross.

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Two objects of the Treasure originating in the West may be briefly mentioned. The small medallion (No. 2) belongs to the not very numerous cloisonné enamel works on copper, which continue the technique practised in late Roman art and during the time of the migration of the tribes. The abstract lineal style of the representation, recalling the productions of Irish, Anglo-Saxon monastery work, leads to the presumption that it goes back to the 8th Century; the colors are reminiscent of the early Carolingian enamels. Since the Irish style was perpetuated through the monasteries founded on the Continent and was carried as far as Italy, it is difficult to assign a definite locality. The other piece, however, the ivory tablet with the Marriage at Cana (No. 43) is easier to place. Before it was inserted in the 14th Century as the center piece of the tablet reliquary, it ornamented the binding of a late Carolingian Gospel, now in the Bibliothèque Nationale at Paris, on which the writer Framegaudus worked at Liège itself or in the diocese of Liège. Here the ivory tablet must also have originated in the 11th Century. In its composition it shows a striking resemblance to an older ivory of the so-called Liuthard group (Carolingian, Metz ?) but with regard to actual style it has pronounced pre-Romanesque characteristics.

The Byzantine and oriental works form a group by themselves. As forming part of this Treasure they are particularly interesting and instructive, considering that the Western schools of that time were in many respects greatly under the influence of these Eastern art centers. A few small objects from the East have been used as a component part of the larger reliquaries; for instance the Fatmidian glass (No. 60) and the fragment of silk fabric (No. 15). Other pieces, such as the two ivory caskets (Nos. 11 & 12) originated in close connection with Oriental models on Sicilian territory (Palermo?), which in the Normannicstaufic Epoch was a settlement of Eastern culture. A rare example of the combination of Byzantine and Occidental style is found in the portable altar of tablet form (No. 8) of which the agate plaque has a double

frame. The outer frame with the embossed figures and the peculiar plaited ornament is Byzantine, while the inner engraved gilt frame is Lower Saxon work. On the other hand the other reliquary in the form of a tablet with the crystal plaque (No. 9), is pure Byzantine work. The culminating point of this work is to be found in the Demetrius tablet (No. 7), which certainly originally hung in the Greek church on the Ikonostasis (the space for pictures) or was carried in the processions. The Demetrius tablet differs from the picture tablets in actual embossed work, in that it has enamel melted direct into the relief, a difficult technique, which was only used much later in the West. If these reliquaries already belong to the 12th Century, then the Olifant horn must be placed still in the 11th Century. The object itself and its figural ornamentation point to the secular origin of the horn, which is considered to be the relic of St. Blasius.

Returning to the art center of Lower Germany we must now mention several objects representative of the transition style of the 11th to the 12th Centuries. These are two portable altars, one of the Provost Aldevoldus (d.1100), and the other, the effective portatil with the columns of rock crystal (Nos. 14 & 15), also the standard cross of somewhat primitive form (No. 16).

Now we come to the series of high Romanesque goldsmiths' works, headed by the Eilbertus portable altar (No. 17). This altar is of supreme importance, not only as an historical document, through the signature of the artist, but also as an artistic production, on account of the diversity of techniques employed. Eilbertus was a goldsmith of Cologne, whose works were of fundamental significance for the goldsmiths' craft of the Nether Rhineland. The fact that on the altar in the "Guelph Treasure" he plainly describes himself as from Cologne, "coloniensès," has given rise to various hypotheses. Whether, as a foreigner, he worked on the altar at Brunswick or Hildesheim to order of the Guelph House, or whether he executed the order at Cologne, in any case we have to do with one of the principal works of Cologne art, which exer-

cised a very great influence on the goldsmiths' school at Hildes-
heim. In the style and technique of the figures of the Pro-
phets on the sides, the master has achieved the impression of
Byzantine cloisonné enamel, whereas the champlevé enamel
on the top is a purely Occidental technique. It gives the im-
pression of a new development. That Eilbert should have
employed the two enamel techniques separately, and that he
should have blended them in the pillars is proof not only of the
absolute command of this master over technical matters, but
is also testimony to his pronounced artistic personality. The
miniature of Judge of the World underneath the crystal slab
is a Hildesheim work from the same hand as the Missal of
Provost Ratmann finished in 1159, a fact which helps to
corroborate the truth of the theory that the portable altar
must have been executed at Hildesheim or at any rate came
there at an early date. In any case, we are right in stating that
it was due to Eilbert that at Hildesheim as well as in the
Rhineland the art of champlevé enamel entered into a new
period of perfection.

In the "Guelph Treasure" there are a number of portable
altars plainly showing the strong influence of the master Eilbert
on the school of Lower Saxony. Von Falke assigns the portable
altar with the Cardinal Virtues (No. 18), and also the small
St. Matthew plaque on the veneered casket (No. 19) to the
master himself, while the Walpurgi casket (No. 20) of which
the figures in relief are unfortunately missing, is a Hildesheim
work executed under the influence of Eilbert. The portable
altar with Abraham and Melchizedek (No. 21) is in style and
technique a characteristic production of the Hildesheim School.
The gold dots, among other things, with which the background
is studded are also proof of this provenience.

Also the second chef-d'oeuvre of the high Romanesque
period is of Rhinish origin. This is the cupola reliquary (No.
22), which was produced perhaps at the request of Henry the
Lion (*cf.* p. 23). The works of this master, a successor of Eilbert
at Cologne, have also been grouped together by Von Falke.
There is also a second cupola reliquary which is similar to the

Guelph Cross though less complicated from a technical standpoint and somewhat larger. This one, which is now in the Victoria and Albert Museum in London, was originally in the Convent of Hochelten on the Lower Rhine. To the same group also belongs the small tower reliquary in the museum at Darmstadt. Von Falke places the cupola reliquary at the end of the master's early works after the ones in London and Darmstadt. These all show the influence of the Eilbert School, whereas in the works after 1175, the Ursula and Maurinus Shrines at Cologne, there are traces of the influence of Godefroid de Claire, a goldsmith who had immigrated to Cologne from the Meuse district. Owing to its peculiar shape and to a certain reserve in its artistic finish, the Guelph reliquary occupies a special position among the Cologne Shrines. A rare harmony is attained by the blending together of plastic figures of walrus ivory with fantastic slabs of champlevé enamel. Since this same ornamentation of different techniques as used in the reliquary is often repeated, there can be no doubt that the reliquary was produced under a united collaboration. Goldsmiths and ivory carvers must have worked together in closest harmony. Just as the height of perfection is visible in the embossing and enamel work, so also the carving shows the ivory-work ateliers at Cologne at the summit of their art. In the Guelph "Treasure," in contrast to the Eilbert portable altar, there is no other work showing the direct influence of the cupola reliquary or of the hand of its master. On the other hand this influence may be noticed in some works of Hildesheim origin.

Finally there are two portable altars in the shape of unusual caskets with champlevé Enamel which have no connection with the Hildesheim art center. These are the primitive enamel casket (No. 23) and the casket with the Birth of Christ (No. 24). Related to the first are about six other objects scattered over the world. It is difficult to decide on their provenience, though it may perhaps have been in the North.

A special group consists of the arm reliquaries, of which six

are of the Romanesque period, three of the Gothic. They were all made in Lower Saxony, and some may be definitely attributed to Brunswick and Hildesheim. At the head of these is the slender arm dedicated to St. Sigismund (No. 25). In spite of the fact that this saint, a Burgundian king of the 6th century, appears on several Hildesheim works, it is not permissible to draw the conclusion that the arm originated at Hildesheim. Also the three following brachia, those of the Saints Innocent, Theodorus and Caesarius (Nos. 26–28), can only be assigned with certainty to some atelier in Lower Saxony. The inscription on two of them (Nos. 26 & 27), in which Henry the Lion is named as donor, together with the style of the chased figures of Christ, allow of these being dated during the last quarter of the 12th Century. The two costly arm reliquaries, the reliquary with the busts of Christ and the Twelve Apostles (No. 30), and that of St. Lawrence (No. 31), may also be brought into connection with Henry the Lion. They originated at Hildesheim. This place of origin is proved in the one case by the technique of the champlevé enamel, which in 1175 does not appear in any other town of Lower Saxony, as well as by the palmette motif reminiscent of the Eilbert portable altar (No. 18). In the other case the style of the figures, together with the black niello background, point to the work of the Hildesheim master who created the St. Oswald reliquary in the Hildesheim Cathedral.

In the paten of St. Bernward (No. 32) the "Guelph Treasure" possesses a second work of this master. Its shape coincides with the tradition that the paten originated in the workshop of the holy bishop at the beginning of the 11th Century. Nevertheless the engraving and the niello are most certainly the work of the Oswald master, as is obvious by a comparison of the style of the drapery and of the tendrils.

Only very few objects of the "Guelph Treasure" are of the early Gothic period. Of enamels there is the casket already mentioned (No. 24) with the figures in movement, a style characteristic of the early 13th Century, and among the chased works are the two head reliquaries. Of these the one

of St. Cosmas (No. 39) is the earlier. It probably may be dated shortly after the middle of the century, and in consideration of the concise and expressive character of its form it is a worthy counterpart of the famous work of Saxon monumental sculpture. The head reliquary of St. Blasius (No. 40) already shows traits of the elements of style of the 14th Century. The whole impression is softer and more like painting. In addition to this lack of attention to detail the ornamentation is over-elaborate, which is especially noticeable in the breast medallion of enamel, a work of the Limoges School of the early 14th Century.

The two book reliquaries belong to the first half of the 14th century. The Sunday plenar (No. 41) is dated 1326. The figures of the center field represent the six patrons of the Brunswick Cathedral of St. Blasius; the medallions in the corners with the evangelist symbols occur again on a cross of the Treasure (No. 50). As with the Plenar of Otto the Mild of the year 1339, here we also have the work of a Brunswick goldsmith's workshop. The Plenar of 1339 is the richest and most interesting of the Gothic works in the "Guelph Treasure." As a special decoration for the cover 30 squares of a chessboard were used, alternating miniatures under crystal and little slabs of red agate. In addition to a series of notices about chess boards of the date about 1300 and later (cf. Publication p. 83) there have come down to us two perfectly preserved specimens, one at Vienna and one at Aschaffenburg (Stiftskirche), which are carried out in the same manner. The style of the miniatures points to northern Italy, probably Venice about 1300; it has not been possible so far to explain the subject matter, apparently illustrations to some romance of chivalry. It may be mentioned that also the board at Aschaffenburg served as receptacle for relics in the late Middle Ages.

In the same group as these plenars there is a third reliquary in the form of a book (No. 43), on the front of which is the ivory tablet already described. The back is ornamented with engraved figures similar to the plenar of 1339, but in style

these three figures more closely resemble those on the back of the St. George arm reliquary (No. 44). As these two figures may be identified as Otto of Tarentum and Bishop Melchior of Schwerin (*cf.* Chronological Table), the arm reliquary must have originated about 1830. This is also an aid to the dating of the reliquary No. 43.

This brachium just mentioned has recently quite justifiably been accepted as the arm reliquary of St. George; hence the object in the hand must be explained as a piece of the spear. A second arm, the reliquary of St. Bartholomew (No. 29) also comes under this same category. It was probably obtained as a substitute for an older Bartholomew arm, the present arm of St. Lawrence (No. 31), which was apparently severely damaged in the 14th century, and at that time received a new covering for the lower sleeve, the "windows" and the inscription. These "windows" which we also find on the new Bartholomew arm have been typical since the 14th century. They fulfill the same purpose as the crystal receptacles in the monstrances; they render the relic visible.

Of the Agnus Dei the capsula with the engraved Annunciation and the crucifix is the earliest (No. 45). Comparisons with the already-mentioned engravings of the plenars are not precluded, but the style of the crucifix which is strongly reminiscent of the 13th century, points to an origin shortly after 1300. The other four relic capsulas (Nos. 46, 69–71), among them one with a mother-of-pearl relief, are works from Lower Saxony of the 15th century.

The group of works in wood may be dealt with quite briefly. The beautiful wooden casket (No. 47) by reason of the painted coat of arms may be dated about 1320. It is a jewel casket, a secular object not originally intended as the receptacle of a relic. When and where the painted casket (No. 76) and the two turned boxes (Nos. 75 & 77) originated is difficult to determine. But the two wooden arm reliquaries are undoubtedly Brunswick work of the 15th century.

Just as the arm reliquaries of the Treasure enable us to follow the form development from the Romanesque to the Gothic,

so do the large number of monstrances and ostensoria help us to study the development of style from high Gothic to late Gothic. Their provenience may be assigned to Lower Saxony, but nevertheless the goldsmith's craft was so universal in the 14th and 15th centuries, that owing to the general monstrances, it is practically impossible to place it by its characteristics of style. Common to all the monstrances is the form of the foot taken from the chalice, with a shaft interrupted by a knob, and the construction of the actual receptacle in the shape of a tower. Since early times the monstrance was called "turris." In the "Guelph Treasure" it is possible to study every variation from the simple turret (Nos. 49, 52, 54, 59, 72) to chapels and cathedral buildings with complicated architectural construction (Nos. 62–65). Whereas the pewter wreath found on most of the monstrances is public property of the period, the stepped gable found on a number of monstrances seems to be with a few exceptions a characteristic of Lower Saxon work, a parallel to the architecture of that district in which the stepped gable occurs frequently on churches and houses.

Only a few late Gothic monstrances can, with certain reservations, be looked upon as Brunswick work—the large Sebastian monstrance (No. 65), the reliquary monstrance with the domed roof (No. 61) and the monstrance of St. Christina (No. 56). The last shows a striking resemblance to the arm of St. Babylas (No. 80) which was made at Brunswick in 1467 to the order of Canon Plettenberg. The roofing of monstrance No. 61 calls to mind the large cupola reliquary. The Sebastian monstrance, in the inventory of 1482 called the "Monstrancia nova," has a parallel in a monstrance still preserved today in the Cathedral of St. Blasius, but more direct comparisons may be made with the large relic cross (No. 81) which was completed at Brunswick in 1483.

This cross of 1483 is the principal one of a group of Gothic crosses, of which the Veltheim Patriarch Cross (No. 48) and the Standard Cross (No. 50) already mentioned in another connection, belong still to the 14th century. For a long time

the large cross was believed to be the cross of Henry the Lion. With this cross the "Guelph Treasure" comes to its conclusion, just as it began with the Guelph and the Gertrude Crosses.

Owing to the diversity of its component parts the "Guelph Treasure" offers a rich field of study. This small book can only indicate and guide. A sketch of historical facts is given in the chronological table. For the theological and liturgical questions it is best to refer to the researches of Neumann (*vid*. Literature). The problems of the art history are treated in the publication by O. von Falke, R. Schmidt and G. Swarzenski, appearing simultaneously with this, and to which the references in this catalogue apply. A study of the Treasure involves difficulties for us moderns, which, in spite of the splendor attracting eye and mind, cannot be overlooked. These difficulties are fundamental and arise from the difference in mental outlook. The works of Dvorak and Panofsky may be recommended to those seeking information with regard to the spiritual historical problems of the Middle Ages beyond the visible reality of actual form, this being merely the legitimate definite symbol of a pure unrepresentable idea, which however, becomes intelligible just through these symbols.

The intuitive observer will, however, not have need of this help. To him the spirit prevailing here will not be strange. But in whatever manner one may approach it, all who are able to observe in this way, will realize that this Treasure is not only to be valued as a thesaurus, as a collection, but that in its entirety it embodies an idea, just as each separate part is the essential form and receptacle of some spiritual idea. And it is to be assumed that it is just the illuminating, revealing power of this idea which up to the present day has saved the "Guelph Treasure" from annihilation.

The catalogue in its present form was prepared in connection with the exhibition of the "Guelph Treasure" in the Stadelsche Kunstinstitut at Frankfurt am Main.

Chronological Table for the History of the Guelph Treasure

Circ. 1030   Gertrude the wife of Count Liudolf (Brunon, see Genealogical Table), daughter of Count Dietrich III of Holland, dedicated the S. Blasius Cathedral at Brunswick as a family collegiate foundation on the Burg Dankwarderode, in honor of S. Blasius, the Virgin Mary, S. John the Baptist and the patrons S. Peter and S. Paul.

Between   1030-1037, the Cathedral is consecrated by Bishop Godehard of Hildesheim.

1037   Death of Liudolf.

Circ. 1050   the collegiate Chapter of S. Blasius founded, of which the chief duty was to pray at the graves of the founders.

1077   Death of Countess Gertrude.

1090   Death of Egbert II, (grandson of Gertrude), the last male Brunon.

1100   Death of Provost Aldevoldus (*cf.* No. 14), the first Provost and perhaps co-founder of the Church.

1127   Marriage of the Brunon Gertrude III (see Genealogical Table) to the Guelph Duke Henry the Proud of Bavaria.

1127   or later, Kaiser Lothar, father of Countess Gertrude III endows Henry the Proud with the Dukedom of Saxony.

1129   Birth of Henry the Lion.

1139   Death of Henry the Proud.

Circ. 1150   Foundation of the town of Brunswick by Henry the Lion. The enclosure of the old settlement of Dankwarderode.

1166   Erection of the bronze lion in front of the Burg.

1172–1173   Pilgrimage of Henry the Lion to Palestine.

1173 Henry the Lion has the old Blasius cathedral pulled down and begins to build the new church.

1180 Henry is banished by Barbarossa and lives in exile in England.

1188 Consecration of the altar of S. Mary in the new cathedral.

1189 Mathilda, second wife of Henry and daughter of Henry II of England is buried in the Cathedral.

1195 Death of Henry the Lion and his burial in the Cathedral beside his wife.

1218 Death of Otto IV, Henry's son. In his will he bequeaths "all relics, in our's and our father's possession" to the Cathedral of S. Blasius.

1226 Final consecration of the cathedral, of which the patrons from now on are S. John the Baptist, Blasius and Thomas of Canterbury.

1227 Death of the Palatinate Count Henry I, brother and heir of Otto IV.

1318–1344 The reign of Otto the Mild. His second wife is Agnes of Brandenburg (d. 1334), daughter of the Margrave Hermann and widow of the Margrave Waldemar of Brunswick (cf. No. 42).

Circ. 1325 Building of the south side nave of the Blasius Cathedral by the ducal pair.

1326 The collegiate Chapter orders the binding for a plenar (No. 41).

1331 Duke Henry de Graecia donates the relics brought from a journey to the Holy Land to the Cathedral of S. Blasius.

Between 1376-1381 an arm reliquary (cf. No. 44) is donated by his sons Otto of Tarent (1320 to about 1398), married since 1376 to Johanna, Queen of Naples, and Melchior, Bishop of Osnabrück (1366-76), since 1378 Bishop of Schwerin (d. 1386).

Circ. 1430 Members of the Brunswick family Suring donate two "Agnus Dei" (Nos. 46 & 69).

Circ. 1467 A reliquary for the arm of S. Babylas (No. 80) is made to the order of Johannes Plettenberg, Canon of S. Blasius.

1482 An inventory of the Treasure is made, now in the Landeshauptarchio at Wolfenbuttel, including 140 reliquaries. Already in 1697 a large number of these were no longer existent. The relics at that time were kept on the altars and in an armarium, a strong cupboard in the sacristy.

Since 1523 a member of the reigning house has always held the position of Provost of S. Blasius. The first provost was Duke George, who died in 1566 as Archbishop of Bremen in the Protestant faith.

1528 With the support of Bugenhagen the Reformation is carried out at Brunswick; the Ducal House remains Catholic.

1540 The town of Brunswick claims the Institute of S. Blasius.

1542 The town suppresses the Institute as a Catholic Collegiate Chapter. New church regulations are made for S. Blasius and a new inventory taken of the Treasure. (*cf.* Neumann p. 39).

1545 On the suppression of the S. Cyriacus Institute at Brunswick part of the Treasure from this institute is united with that of S. Blasius.

1574 During a robbery at night 20 pieces (mostly monstrances) are stolen.

1658, 1661 *ff.* Duke Anton Ulrich takes some of the pieces from the Treasure.

1663 A number of the reliquaries are valued.

1669 The steward Theobald Kurtzrock makes an offer for the Treasure. The Chapter hopes to obtain 5–6000 Reichstaler. Finally Kurtzrock acquires only the vestments for 1640 thaler.
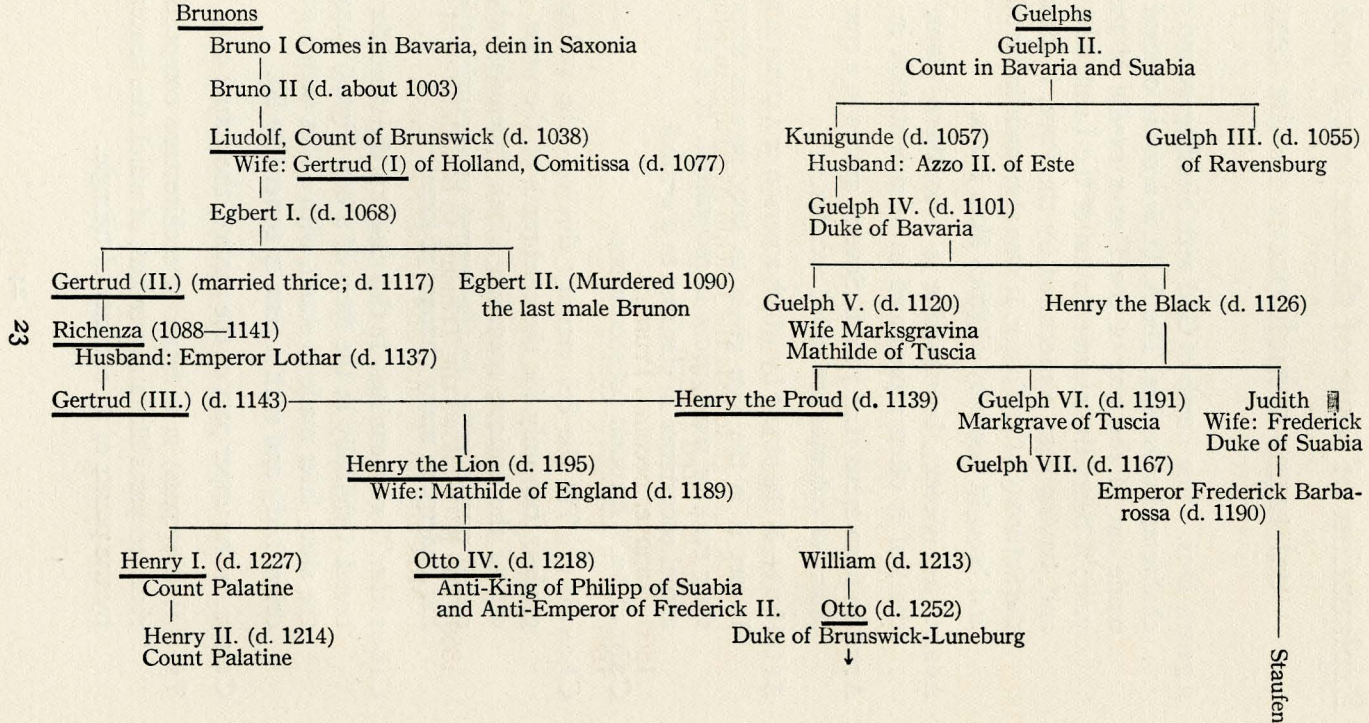
1670 Revolt of the town of Brunswick against its ruler.

1671 On the capitulation of the town Duke Johann Friedrich of Hanover, cousin and confederate of the Brunswick Duke Rudolf August, demands the Treasure as an indemnity and receives the same. Only the arm reliquary of S. Blasius remains to the Chapter. (Now in the Brunswick Museum). The Treasure was taken to the Catholic Chapel at Hanover.

1697 Abbot Gerhard Molanus issues a revised inventory in German under the title: Lipsanographia sive Thesaurus Sanctarum Reliquiarum Electoralis Brunswico-Lüneburgicus.

1713&1724 This work appears in Latin with a few illustrations.

1751&1752 This little book with a few illustrations is printed in the Origines Guelficae Vols. II and III.

1783 Conservator Jung issues an enlarged edition of the inventory.

1803 Owing to the danger of a French invasion the Treasure is taken to England; after its return it is placed in the royal archive and then again in the court chapel at Hanover.

1861 King George founds the Guelph Museum, in which the Treasure is placed (1862).

1866 Hanover becomes Prussian.

1867 In a property contract the Treasure is recognized as the private property of King George and as entail of the royal house. With the exception of a few unimportant pieces the Treasure was taken to Schloss Penzing near Vienna.

1869 The King allows the Treasure to be exhibited at the Austrian Museum fur Kunst und Industrie. During the next decade the Treasure is restored by the expert Prof. Haas.

1891 By order of Duke Ernst August Prof. W. A. Neumann issues a large publication with woodcuts. Later the Treasure is taken to Gmunden.

1918 For safety's sake the Treasure is taken to Switzerland.

1930 New catalogue and scientific publication of the Treasure, "Der Welfenschatz," by O. von Falke, R. Schmdt and G. Swarzenski.

Genealogical Table

(The Princes whose names are underlined are those having direct connection with the Guelph treasure)

Brunons

Bruno I Comes in Bavaria, dein in Saxonia

Bruno II (d. about 1003)

Liudolf, Count of Brunswick (d. 1038)
Wife: Gertrud (I) of Holland, Comitissa (d. 1077)

Egbert I. (d. 1068)

Gertrud (II.) (married thrice; d. 1117)   Egbert II. (Murdered 1090)
                                            the last male Brunon

Richenza (1088—1141)
Husband: Emperor Lothar (d. 1137)

Gertrud (III.) (d. 1143)——————————————————————Henry the Proud (d. 1139)

Henry the Lion (d. 1195)
Wife: Mathilde of England (d. 1189)

Henry I. (d. 1227)   Otto IV. (d. 1218)   William (d. 1213)
Count Palatine   Anti-King of Philipp of Suabia
                          and Anti-Emperor of Frederick II.   Otto (d. 1252)
Henry II. (d. 1214)   Duke of Brunswick-Luneburg
Count Palatine   ↓

Guelphs

Guelph II.
Count in Bavaria and Suabia

Kunigunde (d. 1057)   Guelph III. (d. 1055)
Husband: Azzo II. of Este   of Ravensburg

Guelph IV. (d. 1101)
Duke of Bavaria

Guelph V. (d. 1120)   Henry the Black (d. 1126)
Wife Marksgravina
Mathilde of Tuscia

                      Guelph VI. (d. 1191)   Judith
                      Markgrave of Tuscia   Wife: Frederick
                                                  Duke of Suabia
                      Guelph VII. (d. 1167)
                                            Emperor Frederick Barba-
                                            rossa (d. 1190)

Staufen

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Explanation of some of the technical and liturgi cal terms which occur in the text.

Agnus Dei. The Lamb of God with bleeding wound on the side chalice and cross flag. The A. D. is a round or oval medallion made out of the wax of the Easter candle of the previous year; it bears the representation of the Lamb and of a Saint and, having been consecrated by the Pope, is distributed on the Saturday after Easter. It was also made in metal (capsula) and brought home by pilgrims from Rome.

Acanthus (Greek), brankursine is a southern plant, of which the leaf is often reproduced in ornamentation in antiquity.

Arcade from arcus (Lat.) Arch. Several arches in a row resting on pillars or columns are called arcades.

Attribute, is the object by which a person or a thing is recognized. In art it is the sign given to holy persons through which their rank or martyrdom is recognized. It is the sign of an actual occurrence in contrast to a symbol.

Cabochon. A round polished stone.

Chasuble. Till the 8th century this was the vestment for all grades, then only for the celebrants of the mass. It has the cut of the antique travelling cloak (paenula) which was a round over-mantle. In the course of centuries the chasuble has undergone many changes of form.

Ciborium. Two meanings. In this case it is the vessel for the sacred bread. Originally in the form of a box (Pyxis) hanging above the altar, later made to stand, with a foot with a round cylindrical body and with a tent or tower-like lid.

Cuppa. is the upper part of the chalice, the actual cup.

Trefoil (Dreipass) is a figure in architecture composed of three rounded parts like a clover leaf, of which the center is formed by the points of an equilateral triangle.

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Emailbrun—a brown lacquer varnish on metal, in which certain parts (pattern, script) are reserved and gilded. It is usually found underneath or on the back of liturgical vessels.

Eukolpion (Greek) What is worn on the breast. In the early Middle Ages a capsula worn on the breast, which contained a particle of Christ's crucifix or other relics.

Evangelistar, Gospel book. It contained, in contrast to the Evangeliar, not the full text of the four gospels, but only those parts (Perikopen) used in divine service.

Evangelist symbols. The symbols of the four evangelists. According to Ezekiel I, 10, they had the following forms: Matthew—angel (human form), Mark—lion, Luke—bull, John—eagle. According to the Revelation of S. John IV, 7, they are the bearers of the Throne of God.

Faldistorium. Seat in the form of a camp or folding chair for the bishops of the church.

Finial in Gothic architecture is the crowning point of the pinnacle, often ornamented with crockets and cross-shaped flowers.

Filigree, silver gold threads (Fila), in the Middle Ages soldered on to the flat surfaces of precious metal. It is often granulated, that is, tiny grains (grana) were inserted into the upper surface.

Fluting, flutes are the perpendicular grooves in the shaft of an antique column.

Gem, bud (gemma). Stones in which a picture is in deep cutting, in contrast to cameo.

Glasspaste, imitation of precious stones in glass. Also impressions of stones in glass.

Greek Cross, cross with four equal arms.

Champlevé enamel. The scooped out surface of a strong copper plate is filled with colored enamel. Either the figures are in metal with engraved inner designs on the enamelled background, or the figures are enameled and the background

remains as it is. At the height of its development in the 12th century, both methods are combined and the colors no longer separated by means of wedges, but laid on in streaks from the edge with the quill. In the burning the colors run only very slightly into one another.

Cameo—a cut stone (mostly onyx) in which the picture is raised, often on a background of another color.

Cloisonné enamel, on a metal ground (mostly gold-plate) fine wedges of gold strips outlining the design are soldered. The enamel color is placed in the cells, in the spaces between. An even surface is obtained by polishing.

Teutonic cross or Potence is a cross of which the ends are shaped as narrow, protruding right-angles.

Latin Cross or the Cross of the Passion is the cross of which the lower arm is longer than the three others.

Lanula is the crescent-shaped receptacle of the Host in a monstrance.

Lasur Painting, painting in colors, which allow the ground or painting underneath to shine through.

Mandorla is the almond-shaped gloria, which surrounds the whole figure of a saint.

Mitra, bishop's cap.

Monstrance or Ostensorium, are vessels for showing the relics. From the 14th century monstrances are also used for showing the Host.

Neumen, early medieval notes, made with points, hooks and strokes without staves.

Niello, the engraved design on a silver plate is filled in with a dark sulphur alloy, which is melted in fire and then ground off. The design comes out black.

Nodus (Lat.) the knot-like thickening on the shaft of a chalice.

Paten, the round flat plate belonging to the chalice which serves to hold the wafers.

Pallium, is an insignia of the Pope. It is a long strip laid over the shoulders with two ends hanging down in front and behind; in later times it was also given to archbishops and bishops. It may only be worn at High Mass and is reserved for one person only.

Paludamentum, a field marshal's cloak.

Patriarch's Cross, cross with two cross-beams of which the lower juts out further than the upper one.

Plenarium, medieval name for an evangelistar, but also used for other liturgical books with several independent texts.

Portatil, portable altar.

Pyxis (Greek), was originally a box of box-tree wood, then the receptacle used for the Host.

Rotuli, are the knobs, generally six in number, on the nodus of the chalice, on which are engraved the letters Jesus or Maria.

Span Roof, is composed of two roofs whose surfaces sharply in cline toward one another; they meet together in the ridge-pole and end in gables.

Engraving of Metal, is done by pressing the thin metal into a hollow form (Matrize) with the desired relief. This method was often used for recurring ornamentation.

Staurothek—the receptacle for the relic of a cross.

Buttress is in architecture a pillar placed externally on the wall, in order to hold back the push of the vaulting.

Symbol, is a concrete sign for an idea or a meaning.

Tabernacle, a baldachin borne on columns.

Tambour, Drum, in architecture the lower part of the cupola.

Tempera, is a kind of painting in which the binding substance is composed of yolk of egg, gum, glue or wax.

Portable Altar, since the 7th century the Pope permitted high functionaries of the church when travelling to read Mass from small altars. They were also used in churches in which

there was no properly consecrated altar containing relics. The portable altar was made of covered wood, in the inside of which was kept a relic. On the top there was generally a costly stone, especially consecrated (onyx, agate, verde antico, rosso antico, porphyry, amethyst, etc.)

Tremolier Engraving, a jagged stroke used in engraving metal plates.

Quadrilobe (Vierpass) in architecture is a figure composed of four round arches, of which the center is a square.

Literature

Concerning the Guelph Treasure:

Deutscher Text

Concerning Mediaeval Goldsmiths' Craft:

Deutscher Text

Concerning German Ecclesiastical Treasures:

Deutscher Text

Concerning Mediaeval Ivories:

Deutscher Text

Concerning Liturgical Vessels:

Deutscher Text

History of Mediaeval Art:

Deutscher Text

Descriptive Catalogue

1. The Guelph Cross. *reverse*

Italy, presumably Milan, Middle of the 11th century.

Gold relic cross with cloisonné enamel, filigree, precious stones and pearls, on silver-gilt foot. The cross is composed of three parts—of the enkolpion, of the standard cross in the form of a Potence (Teutonic Cross) and of the foot. On the front of the enkolpion which contains the relic, is Christ on the cross in cloisonné enamel; on the ends of the three upper arms are three half length figures (right and left S. John and Mary); on the lower arm is a botanical ornament. This capsula cross is attached by means of rivets to the golden ground of the standard cross. This is decorated back and front with filigree foliage and surrounded with a border of pearls. The "crutches" rest on round arched arcades of filigree, are ornamented with strings of pearls, precious stones (sapphires, rock crystal, oriental garnets) and filigree. The back is composed of five precious stones—one yellow and four blue sapphires, and of inscription tablets. On the tablets (flat cases) are engraved in niello in capital Latin letters the names of S. Peter, S. Mark, S. John the Baptist and S. Sebastian, whose relics are inside. The whole is surrounded by a threaded string of pearls. At the end of the foot is a melted-down gold trefoil. The foot consists of the lower part and the column. The vaulted base is on three lions' paws, on which in front of three drawn-up ornamental bands, are three winged Eros (death genii) with torches pointing downwards. In between are three lions' heads, and embossed foliage ornamentation. The twisted fluted column ends in a Corinthian capital.

The cross: H. 6¼, W. 5 inches

The foot: H. 7 inches Neumann No. 1

Described in inventory of 1482.

Plates 1 and 2

2. Medallion with half-length portrait of Christ

From Franken, 8th century.

Round copper disk with attached gilt outer edge and inner cross pieces or blocks; the spaces in between are filled in with colored enamel. Christ as Judge of the World with crucifix halo and the Book in His hands, seated on the rainbow. At each side of His head the A and O, underneath two wind gods (angels with trumpets?).

D. 2 inches   Neumann No. 78

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.

Plate 3

3. The first Gertrude Cross.

Lower Saxony (Brunswick), about 1040.

Counterpart of No. 4.

Gold on a ground of oakwood, with cloisonné enamel, filigree and stones. The five gold plates of the front are inset with four gold champlevé enamel plaques; on these the four symbols of the Evangelists are represented. The stones are regularly distributed and in encased settings surrounded with filigree. In the center a large sapphire, further cornelians, onyx, oriental garnets, amethysts, semi-precious stones, pearls, pieces of mother-of-pearl, etc. On the back is the Lamb of God in embossed work in the center, below the half figure of a woman and the inscription: RELIQUIAE SCI PETRI APLI ET SCAE LIUTRUDIS VIRG HOC GERTRUD COM FIERI IUSSIT. (For the relics of the holy Apostle Peter and the holy virgin Liutrudis Countess Gertrude had these made). The relics of the two saints are in a hollow under the enamel plaque with the eagle of S. John. Gertrude, daughter of Count Dietrich III of Holland was the wife of Count Liudolf of Bruns-

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wick who died in 1038 and the founder of the Cathedral of
S. Blasius; she died in 1077.

H. 9½, W. 8½, D. 1 inch   Neumann No. 2

Mentioned in the inventory of 1482.

Plate 4

4. The second Gertrude Cross.

Lower Saxony (Brunswick) about 1040.

Counterpart of No. 3.
Gold on oak-wood with filigree, cloisonné enamel, gems,
stones and pearls. On the enamel plaques are two birds facing
each other. The center stone is a Calzedon encased with a
pearl rim. At the ends of the arms are rock crystals. On the
center circle are two dark red gems with heads in profile,
copies of antique gems of the time of the migration of the
tribes. On the back are scenes and inscriptions in low relief
and partly pressed. In the center the Lamb of God, on the
arms of the cross the four Evangelist symbols. The upper in-
scription in Latin capitals: REL. S. VALERII EPI.PAN-
CRATI M. DE LAPIDE POSITO SUP SEPULCHRU
DNI; the lower one: HOC JUSSIT GERTR FABRI P
ANIMA LIUDOLFI COM (relics of the holy Bishop Valerius,
of the holy Martyr Pancratius, of the stone which was laid
on the tomb of the Lord. This was made to the order of Count-
ess Gertrude for the spiritual welfare of Count Liudolf). The
relics still preserved are those of S. Pancratius, and are in a
hollow under the upper small enamel plaque. (*cf.* Neumann
p. 98).

Liudolf, Count of Brunswick, grandson of Bruno I (For the
Brunnons see Geneal. Table) died in 1038. His wife was
Countess Gertrude of Holland, she died in 1077. She must
have donated the two crosses shortly after 1038.

H. 9¾, W. 8½, D. 1 inch   Neumann No. 3,

Mentioned in the inventory of 1482.

5. The Gertrude Portable Altar.

Lower Saxony (Brunswick), Middle of 11th century.

A porphyry slab let into a rectangular casket of oak-wood, with gold embossed work, cloisonné enamel, filigree and precious stones. On the gold strips on the top between filigree foliage is the engraved and nielloed inscription: GERTRUDIS XPO. FELIX UT VIVAT IN IPSO OBTULIT HUNC LAPIDEM GEMMIS AUROQ NITENTEM. (In order to live happily in Him Gertrude presented this stone to Christ, glistening with gold and precious stones). The sides of the upper and lower plaques as also the upright corner mouldings are ornamented with stones set in gold wire. Of the original 92 large stones—mostly glass paste—46 are still preserved The greater part of the pearls are missing and a number have been replaced by small silver balls. On the front between round arched arcades in gold cloisonné enamel are embossed standing figures of Christ and six Apostles. At the back in the same order are Mary and six Apostles, but the arches and columns are in embossed gold. The narrow sides each have five arcades in pressed gold riveted on. On one side the inscriptions in the arches and the ornamentation on the columns is nielloed In the center is a cross with the monogram X in cloisonné enamel, above which is the inscription: SANCTA CRUX; on the right and left of this, four embossed standing figures: SIGISMUNDUS, CONSTANTIUS, SCA ELENA, SCA ADALHEIT. On the other side under nielloed arcades stand the embossed figures of the Archangel Michael and four angels. Underneath is a closed opening to the receptacle, still containing a number of relics.

L. 10½, W. 8, H. 4 inches   Neumann No. 13

Mentioned in inventory of 1482.

Plates 5 and 6

6. Portable Altar with embossed silver figures.

30,000

Lower Saxony (Brunswick), 2nd half of the 11th century.

Silver on a rectangular case of walnut, engraved, nielloed and embossed. The top is covered with a marble slab. On the encircling silver strips is a damaged and restored inscription: + DEXTRA......OTISCOMM...ERA VOTIS + T — DDA......OC LAPIDE DE PANZ DI....VITAE (the inscription evidently refers to the donation and to the liturgical use of the portable altar.) On the sides are figures cast in wax but pressed in. On the one narrow side is Christ as Savior of the World seated on the rainbow with two standing figures. On the long sides are five Apostles between partly fluted columns. Of the three figures of the second narrow side only one is left, that of a woman. Underneath is an engraved gilded copper plate encircled with a coiled tendril pattern, and in double circles the Agnus Dei (in the middle) and the four Evangelist symbols. In the inside is a receptacle with a number of relics. (*cf.* Neumann, p. 139 *ff.*)

L. 7½, W. 4¾, H. 2¾ inches   Neumann No. 15

Mentioned in the inventory of 1482.

7. The Demetrius Tablet.

65,000

Byzantium, 12th century.

Square embossed and enameled gold plate nailed on to a wooden board. The figure of S. Demetrius on a charger plunging to the right in high relief. Face, hands and neck were enameled without blocks, also parts of the horse, of the drapery and the bridle. The enameled halo is surrounded with a string of pearls and five rubies set as jewels. On the background an even, pearled foliage pattern with enamel flowers. Above on the right and left in oblong spaces: '*W*' AIMITPIOS. Raised frame with waved tendril pattern in gold and palmette-shaped leaves. On the back a light brown Venetian silk damask of

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the beginning of the 16th century. The inside which has not been opened probably contains relics.

L. 7, W. 7, H. ¾ inches   Neumann No. 38

Plate 7

8. Tablet-shaped Portable Altar with an agate slab.

75,000

Germany, presumably Lower Saxony, about 1200.

The outer frame: Byzantium, 12th century.

Rectangular portable altar, of which the wooden kernel (maple?) is mounted with gilded, engraved and nielloed silver. The piece of agate is held by a hollowed-out silver plate, of which the narrow long-sides have engraved ornamentation, the broad sides each three saints engraved on a patterned background. Around this frame there is a second one of silver, with embossed figures and a plaited ribbon ornament. The Saints Cosmas and Damien are in full length; in the four corners are the four Evangelists as half-length figures; above in the center is Christ with Peter and Paul; below Mary with Stephen and Sixtus. Both frames have ornaments in the corners. The outer frame is rolled over and covers the side surfaces about half-way. In the lower part it is studded with a chased ribbon ornament. In the interior of the altar are 17 little packets of relics. (*cf.* Neumann, p. 169).

L. 13, W. 9½, H. 1½ inches   Neumann No. 20

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.

Plate 8

9. Tablet-shaped Portable Altar with slab of rock crystal.

35,000

Byzantium, 12th century.

Rectangular portable altar of oak-wood mounted with gilded, embossed and nièlloed silver. The piece of rock crystal set in

the top is laid over a piece of bright red parchment. It is held by a silver frame, ornamented with embossed foliage and with six half-length pictures in circles: Christ, Mary, John, S. Theodore (with Paludamentum), S. George (with spear) and another saint. The four tendril patterns in the corners are partly filled in with nieilo. The side edges have chased tendril patterns in silver-gilt. Underneath is a silver plate, under which in a cross-shaped hollow are eleven little packets of relics. (*cf.* Neumann, p. 143).

L. 9¾, W. 8¾, H. 1½ inches   Neumann No. 16

10. Horn of S. Blasius.

Byzantium, 11th century.

Hollowed out elephant's tusk, with three carved ornamental bands both on the mouth-piece and on the bell. The larger frieze has griffins, lions, stags, two nude and two draped men, the others have foliage patterns.

L. 19¼, D. of bell-opening 4½ inches   Neumann No. 80

Described in inventory of 1482. Originally the horn had a rich setting of silver-gilt and precious stones.

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.

Plate 9

11. Rectangular casket with painted ivory tablets.

4,500

Palermo, 12th century.

Casket and lid of newer polished oak-wood. The whole surface is covered with irregular ivory tablets, held together by various gilded bronze bands. At the side are handles. The brown, originally gilded paintings of the tablets represents foliage, arabesques and tile patterns. Pseudo-cubic inscriptions. The bottom of the inside also has tile-like patterns. Inside are relics.

H. 6, W. 10, D. 6¾ inches   Neumann No. 34

12. Tower-shaped casket, inlaid with ivory.

Palermo (?), 12th century.

Octagonal oak-wood casket on four small ivory feet. All the surface covered with ivory tablets held together with richly gilded bronze mountings. The lid is in the shape of an octagonal tower, on which is fixed a plaque and thereon a handle with five round arches. Numerous relics, but only a part of those mentioned by Neumann.

H. (with handle) 14, D. 8½ inches   Neumann No. 33

13. Eight-cornered casket with lid.

2,800

Lower Saxony, 14/15th centuries.

Beech-wood with leather covering and ornamentation of lead nails. The edge of the lid and the corners of the sides mounted above and below with punched tin-foil. Eight ball feet. Hinges and round lock. Inside is the top of a skull. (*cf.* Neumann p. 230).

H. 6, D. 8 inches   Neumann No. 35

14. Portable Altar of Adelvoldus.

23,000

Brunswick, end of 11th century.

Square wooden casket, on the top and sides ornamented with stones; silver mountings. The green porphyry slab (verde antico) on the top is held in place by a broad silver frame, with nielloed ornamentation (dotted circles and zig-zag pattern) and the inscription: HUNC.LAPIDEM.CONSECRATUM. DE.DIT.ADEVOLDUS.PREPOSITUS.SCO.BLASIO (Provost Adelvoldus presented S. Blasius (the Church) with this consecrated stone). At the corners of the sides are embossed silver tablets with round-arched gateway and cupola columns and with a high roof as seen from the front and in profile. The sides and slanting surfaces have ornamentation in chased

silver. The bottom is of burnished copper in which is the closed opening of the receptacle for the relics.

Adelvoldus (Adeloldus, Atheloldus) was the first provost of the Church of S. Blasius; he died in 1100.

L. 8¼, W. 8¼, H. 3 inches   Neumann No. 12

Mentioned in the inventory of 1482.

15. Portable Altar with crystal columns.

Lower Saxony, Beginning of 12th century.

Rectangular wooden casket on four animal feet, partly mounted with silver-gilt, engraved, embossed and enameled. The lid is inlaid with a slab of porphyry (rosso antico) surrounded with a silver frame. This has medallions with the four Evangelists and various ornaments in engraving, filled in with niello. The sides are divided up by little crystal columns painted blue underneath, of which the bases and capitals in the shape of diadems are decorated with granulated and soldered wires. In the sixteen fields between the columns are the enthroned, embossed figures of Christ and of saints with books (Apostles), texts and scrolls. Christ in the center of the front, with book and keys of S. Peter, of which the wards form an E and an +. On the upper and lower edge of the casket is a waved tendril pattern in niello, on the sloping sides the same ornament of powerful embossed work in silver-gilt. On the bottom is nailed a piece of Byzantine purple material of the period about 1100. Inside are the relics (cf. Neumann No. 138). One of the feet has been restored; also one of the columns.

L. 12, W. 6½, H. 4¼ inches   Neumann No. 14

Described in inventory of 1482.

16. Standard Cross borne by three lions.

Lower Saxony, beginning of 12th century.

Latin Cross, gilded copper with relic capsula and four large rock crystals on the rectangular broad ends. The capsula is

soldered to the center of the front; inside under glass are various relics (*cf.* Neumann, p. 106). On the lower arm of the cross on cross-bars left and right are upright cast figures of Ecclesia and Synagoga. The back and front surfaces of the cross are engraved with: enthroned Christ giving His Blessing, the dove as symbol of the Holy Ghost, two eight-petalled flowers and the crucifixion (on the back) with Mary and S. John. The foot: three upright lions, touching one another with their forepaws, hold in their jaws a ball, in which is fixed a thorn of the crucifix.

H. 13½ inches   Neumann No. 4

Plate 10

17. The Portable Altar of Eilbertus.

A work of the Cologne artist Master Eilbertus, about 1150-1160.

Rectangular oak-wood casket, inlaid with plaques of champlevé and cloisonné enamel. In the center of the lid beneath a rock crystal slab (4" x 4¾") is a miniature painted on parchment of Christ as Judge of the World in the mandorla, and surrounded with the four Evangelist symbols. Round this on four narrow plaques in champlevé enamel are the twelve Apostles with text bands on each of which is an article of faith, in part abbreviated. Then follow right and left on the outside two somewhat broader plaques with four representations from the life of Mary (Annunciation, Visitation, Birth, Presentation in the Temple), and from the Passion (Crucifixion, the women at the tomb, Christ in Purgatory, Ascension). On the perpendicular narrow edge of the top is the enamelled inscription, referring to the Apostles: DOCTRINA PLENI FIDEI PATRES DUODENI+TESTANTUR FICTA NON ESSE PRO-PHETICA DICTA+. And on the bottom corresponding to this is an inscription referring to the prophets: +CELITUS AFFLATI DE CRISTO VATICINATI/HI PREDIXER-RUNT QUE POSTUENTURA FUERUNT. (These leonic

verses, which refer to the representations on the altar taken as a whole, mean (beginning from below): The heavenly Prophets enlightened by Christ prophesied what would come about. The twelve Fathers (Apostles) filled with Faith, bear witness that the prophecies were not mere inventions).

The sides of the casket are divided into six and three parts by gilded and enameled pillars. The corner pillars in champlevé enamel, the rest in cloisonné. In the sixteen fields (one of them empty) are figures of the prophets and Jacob, Balaam, David and Solomon in multi-colored champlevé on copper-gilt ground. The prophets, who are all named, carry text bands with prophetic utterances from the Old Testament (*cf.* Neumann, p. 157).

The bottom is made of a thick copper plate decorated with émailbrun: regularly distributed circle patterns with different botanical motifs. In the center a small rectangular tablet with edges on which is inscribed in engraving and niello: EILBERTUS COLONIENSIS.ME FECIT. (Eilbertus of Cologne made me). Here is the opening to a hollow space in the inside, now empty. The four feet are missing.

L. 14, W. 8¼, H. 5¼ inches   Neumann No. 19

Mentioned in Inventory of 1482. (At that time the altar had a figure of the Virgin.)

Plates 11, 12, 13

18. Portable Altar with the Cardinal Virtues.

135,000 Work of Master Eilbertus, about 1150-1160.

Rectangular oak-wood casket on four dragons' feet, with champlevé and cloisonné enamel and with an engraved copper plate. The round dioritporphyry (verde antico) slab which is let into the top is held by a square, engraved and gilded copper plate. Round the stone runs a broad band of palmettes; in the corners on a punched background are engraved the four Evangelist symbols. Right and left of this plate at right angles are two standing figures one above the other of the Virtues in

champlevé enamel, Prudence, Temperance, Fortitude and Justice with their attributes. The sides are covered with enameled copper plates, the figures are in gilded copper with engraved inner drawing. They represent Christ as Judge of the World with Mary and John the Baptist, the twelve Apostles (on one side four are missing), and Mary with the four Evangelists. The narrow edges have ornaments in cloisonné enamel on copper, the sloping sides have a chased decorative frieze. Underneath is a copper plate ornamented with émail brun: lozenge pattern with quadrilobe rosettes. Inside are a few relics, put there in the 14th century (*cf.* Neumann No. 148).

L. 9, W. 7, H. 5¼ inches   Neumann No. 17

Described in inventory of 1482.

19. Veneered wooden casket with enamel plate.

The casket from Lower Saxony.

Enamel work by Eilbertus, about 1150–60.

Rectangular casket of beech wood on four copper feet, entirely veneered over with a thin coating of dark oak and a lighter wood (spindle-tree?). Along the edges of the lid ivory strips have been nailed. On the hinges and the edges of the sides are gilded copper bands. Let into the lid is a plaque in champlevé enamel with the half-figure of the Evangelist Matthew, holding a text band with the inscription: VENIET . DIES . CV . AUFERETUR. (The days will come when he shall be swept away). The figure and text band are engraved. The inside is empty.

L. 8¼, W. 3½, H. 3½ inches   Neumann No. 25

Mentioned in inventory of 1482.

20. The Walpurgis Casket.

Hildesheim, School of Eilbertus, about 1160–1170.

Relic Casket in the form of a house on four dragons' feet, covered with engraved copper, enamel and silver plates. The

lid is a high span-roof with clamps. It is studded with gilded copper nails, engraved with a lozenge pattern. It is encircled with a border engraved with geometrical and botanical designs. On both sides of the roof are three rectangular fields, in which are still preserved the wax mouldings for small chased silver plates. (Bishops with staves). Engraved on gilded copper in the gables are representations of the Crucifixion and Christ as Judge of the World and the Evangelist symbols. On the narrow edge of the casket is the inscription engraved: +Hos . Per . THEOLOGOS . DIVINO . FONTE . REPLETIOS . EST . CONSUMATUM . CECINIT . QUOD . PAGINA . VATUM . INFIRMISQE . REIS . NOVA . STILLAT . GRATIA . LEGIS . ISTI . SUNT . RIVI . QUI . SEDE . MEANT . PARADYSI (through these holy teachers, filled with divine source, has been brought about that which was sung in the writings of the old seers. And the mercy of the new law flows to the troubled sinners; those are the streams which flow out of Paradise). On the sides are twelve plaques in champlevé enamel with the Apostles, and three corner plaques with patterns in champlevé on the edges. In the void intervening spaces, similarly to the roof, were small chased silver plates on wax mouldings. A few traces are still visible. To the bottom of the casket is nailed a copper plate with émail brun— botanical and animal designs. Inside, as in 1482, is the skull of S. Walpurgis, which before was in No. 45.

H. 12¼, L. 15¾, W. 9¼ inches   Neumann No. 24

Mentioned in inventory of 1482.

21. Portable altar with Abraham and Melchizedek.

Hildesheim, end of 12th century.

Rectangular casket of oak-wood with champlevé and cloisonné enamel plaques on four animal feet. On the top round a rectangular dioritporphyry slab are four gilded-copper champlevé enamel plaques, right and left Abraham's sacrifice

and the Priest King Melchizedek with crown and mitra; above and below divided by small pillars are the four Evangelist symbols. On the sides in the same technique are the twelve Apostles as half-figures, also divided by little pillars. On the upper and lower narrow edges are copper strips with cloisonné enamel (partly destroyed). On the slanting base is a waved foliage pattern in tremolier stroke pierced in. The bottom is in émail brun with star pattern. The inside is empty.

L. 8¼, W. 5¾, H. 4½ inches   Neumann No. 18

22. The Cupola Reliquary.

600,000

Cologne, about 1175.

Cross-shaped domed structure in the form of a Byzantine church. Oak-wood covered with champlevé enamel and carvings in walrus ivory. The roof is made so that it can be removed. By means of iron rods reaching to the bottom and passing through the interior it can be attached from the outside with two locks. The walls, the tambour and the roofs are partly mortised, partly glued. Underneath the floor the domed outline is engraved. The ground plan consists of the combination of a square with a Greek cross. As to architectonic construction and artistic decoration, the bottom rests on four griffins. At all corners of the central construction are little pillars united by arches. Between these arcades are the standing figures in relief of sixteen prophets, and on the facade the four following scenes: the Holy Family, the three Kings, the Crucifixion, the women at the tomb. Above the round arches are the gables and roofs. The four cross-arms have span-roofs with ridge-crests, the corner structures have slanting roofs. The base of the tambour cuts into all the roofs. The tambour is divided into spaces by thirteen pillars, between which are the seated figures of Christ and the Apostles. The thirteen segments of the cupola form a dome-shaped covering over the figures. On the top is an openwork bronze knob. The entire wooden construction is overlaid with gilded or enameled bronze plates. The lower base,

the bases and capitals of the columns, the crests of the gables and roofs, as well as the bronze knob are cast. The upper moulding of the base is chased, as also the corner pieces with acanthus leaves above the columns. The triangular plates of silver-gilt in the fields of the gables have chiseled ornamentation. The champlevé enamel plaques on the back, roofs, cupola segments and the pillars have geometric and botanical ornaments. The bottom is decorated with émail brun—palmette frieze and as central motif acanthus leaves. The inscriptions on the silver band of the tambour base and on the text bands of Christ and the twelve Apostles refer to the Gospel of S. Matthew, chap. XVI, verses 13 to 16: Then Christ came into the district of the town Caesarea Philippi and asked His disciples and spake, etc. (*cf.* Neumann p. 187). The inscriptions on the text bands of the sixteen Prophets refer to sayings in the books of the same prophets (*cf.* Neumann p. 188). The order of the Apostles has been changed. The inside is empty; in 1482 it contained the head of S. Gregory of Nazianz. (*cf.* p. 3).

H. 18, W. 16¼ inches   Neumann No. 23

Mentioned in inventory of 1482.

Plate 14

23. The highly colored Reliquary Casket.

7 ?,000 Ireland, 12th century.

The rectangular oak-wood casket with a sloping lid is overlaid with plaques of champlevé enamel and on the edges are heavy gilded bronze knobs. On the flat top of the lid is a round ball-knob. On the sides of the lid are the four Evangelist symbols; in the center field is the dove (conventional eagle); on the front is Christ enthroned in the mandorla, which is held by two angels and two Apostles; and on the other sides between arcades are nine Apostles. Inside are a number of relics. (*cf.* Neumann pp. 211 and 213).

L. 8¼, W. 5¼, H. (with knob) 5¼ inches   Neumann No. 27

Mentioned in inventory of 1482.

44

24. Small Reliquary Casket with champlevé enamel.

7,000

Italy, first half of 13th century.

Rectangular wooden casket overlaid with enamel plaques on four gilded feet. On all the edges is a notched bead moulding. On the top, enframed by enameled strips, are three gilded copper plaques with the following representations: Christ in the mandorla as Judge of the World with the four Evangelist symbols, Abel (?) with the lamb and Melchizedek (?) with a companion. On the sides in enamel are: Mary enthroned with the Child and two seated saints between arcades; on each narrow end are two seated saints between arcades; on the back is the Birth of Christ. The enamels are partly in champlevé, and a few in cloisonné.

L. 5¾, W. 3¼, H. 3¾ inches   Neumann No. 26

Plate 15

25. Arm Reliquary of Saint Sigismund.

42,000

Hildesheim, 11th century.

A wooden kernel overlaid with silver, partly gilded and set with stones. The arm stands on a square base, which rests on four cast, gilded copper lions' paws. On the sides and on the slanting-up top of the base is a chased design of foliage and the settings for stones of which a part are preserved. On the silver plate of the foot the inscription: S. Sigismundi MR. The borders on the sleeves of the under and upper garment have filigree work and precious stones, the stones of the latter are new. The hand with the fleur-de-lis is of cast bronze. On the thumb is a ring with the inscription: susmundus.

H. 29 inches   Neumann No. 48

Mentioned in inventory of 1482.

Plate 16

45

26. Arm Reliquary of Saint Innocentius.

15000

Lower Saxony, end of 12th century.

By the same hand as Nos. 27 and 28.

Pear wood mounted with silver, partly gilded. The under sleeve has the same chased ornament as No. 28. The border of the bias-folded upper garment has two ornamental patterns which also occur on No. 28. On the silver base is the inscription: BRACHIU . SCI . INOCECII . DUCIS . TEBEORU (arm of the Holy Martyr Innocentius the leader of the Theban Legion); on the edge: DUX HEINRICUS ME FIERI IUSSIT AD HONOREM DEI (Duke Henry had me made to the honor of God).

H. 19¾ inches   Neumann No. 44

Mentioned in inventory of 1482.

27. Arm Reliquary of Saint Theodorus.

36,000

Lower Saxony, end of 12th century.

By the same hand as Nos. 26 and 28.

Pear wood, mounted with silver, partly gilded. The arm stands on a square base, on which there are four round arched separate fields with four chased figures of Christ seated. Palmette border. (*cf.* No. 26 and 28). The borders on the sleeves of the under and upper garment have the same ornamentation as the upper sleeve of No. 26. On the silver base is the inscription: BRACHIU . SCI . TEODORI . MR (arm of the holy martyr Theodorus); all round the inscription: DUX . HEINRICUS . ME FIERI IUSSIT . AD HONOREM DEI (Duke Henry had me made to the honor of God).

H. 20 inches   Neumann No. 44

Mentioned in inventory of 1482.

28. Arm Reliquary of Saint Caesarius.

14,000

Lower Saxony, end of 12th century.

By the same hand as Nos. 26 and 27.

The kernel of pear wood mounted with silver, partly gilded and set with stones. On the border of the sleeve of the close-fitting under garment is a chased pattern and precious stones; on the border of the upper garment chased ornaments with plaques set with precious stones and filigree. On the lower part is a border with chased ornamentation partly restored in the 14th century. On the silver base the inscription: Cesarii.

H. 20¾ inches.   Neumann No. 43

Mentioned in inventory of 1482.

29. Arm Reliquary of Saint Bartholomew.

16,000

Lower Saxony (Brunswické), Middle of 14th century.

Wood kernel mounted with silver, partly gilded. The close-fitting sleeve is finished above and below with gilt bands, decorated with precious stones. The inner part of the arm is painted red and the relics can be seen through five glass openings, of which the center one is round. In the hand is the attribute of the saint, the knife, of which the handle is ornamented.

H. 21¼ inches   Neumann No. 49

Mentioned in inventory of 1482.

30. Arm Reliquary with half-length figures of Christ and the Twelve Apostles.

Hildesheim, about 1175.

Kernel of oak wood mounted with embossed silver-gilt, partly enameled. The close-fitting sleeve of the under-garment has a border with chased palmette design. The bias-folded sleeve of the upper garment has broad borders above and below, on which in between tendril patterns are embossed the half-length figures of Christ and the twelve Apostles. The perpen-

dicular side border is chased at the back, decorated on the front with gilded ornamentation on enamel of different colors. The hand is cast.

H. 20 inches   Neumann No. 47

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.

31. Arm Reliquary of Saint Lawrence.

Master of the Oswald reliquary at
Hildesheim, about 1175.

Kernel of cedar wood covered with silver, partly gilded and nielloed. The arm has three different garments. The sleeve of the under-garment is just folded over with an engraved border; the sleeve of the middle garment has two nielloed square silver plates, on the upper edge a chased frieze with dragon pattern and with Samson on the lion. The third sleeve also has ornamented borders, the lower one has the half-length figures of Christ, of four apostles and of two angels in rectangular fields. In the 14th century small "windows" were inserted in the front in order that the relics might be seen. On the copper-gilt base is an engraved ornament and the inscription (14th Century): S. LAURENCII M'.

H. 21¼ inches   Neumann No. 46

Mentioned in inventory of 1482. Probably originally a S. Bartholomew arm (*cf*. p. 000).

Plate 17

32. Monstrance with the paten of Saint Bernward.

The Paten:

Master of Oswald reliquary at Hildesheim,
12th century.

The Paten is of silver, partly gilded and nielloed. Flat edge with the engraved and nielloed inscription: EST . CORPUS . IN . SE . PANIS . QUI . FRANGITUR . IN . ME . VIVET

. IN ETERNUM . QUI . BENE . SUMIT . EUM. (The body is the bread, which is broken in me (the paten): he who takes it to himself will live through eternity). In the hollow, let in still deeper is an eight-lobed rosette; in the round arches of this are alternately an Evangelist symbol and a cardinal virtue engraved and nielloed. Inside this again is another eight-lobed rosette with ornamentation and a silver circular band with the inscription: HUC . SPECTATE . VIRI . SIC . VOS . MORIENDO . REDEMI. (Behold, mankind: thus have I redeemed you through my death). In the gilded center circle is Christ as Salvator Mundi on the rainbow.

D. 5¼ inches.

Plate 18

The Monstrance:

Brunswick, end of 14th century.

The paten is inset in a silver-gilt Ostensorium. There is a sixfold foot, a six-edged shaft in the form of a chapel with windows. A knob with soldered lions' heads; and at the sides of the paten a construction of buttresses, pinnacles and turrets, and over this a triangular gable adorned with crockets, in the middle of which is a capsula with two rock crystals. In the capsula are two particles of the crucifix of Christ set in gold, and eight relics; on a diagonal strip of tin-foil is inscribed: Istá patená fecit S'Berwardus. (This paten was made by S. Bernward).

H. 13½ inches   Neumann No. 65

Mentioned in inventory of 1482.

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.

33. Reliquary in form of portable altar in wood. 2,600

Lower Saxony, 12th century.

Rectangular casket of walnut wood with a few traces of a former coat of blue-green paint. On the lid is a little board as

closure for the hollow inside, and six rock crystals with painting underneath in the form of cabochons. The casket stands on four bronze feet in the shape of claws grasping a hemisphere. In the inside are relics. (*cf.* Neumann p. 216).

H. 4, L. 7¾, W. 3¾ inches   Neumann No. 30

Mentioned in inventory of 1482.

34. Reliquary in shape of a chest.

Lower Saxony, 12/13th century.

The rectangular, copper-gilt casket has along the sides twelve rectangular openings, arranged together in threes, as also in the rounded top. The ends have a star open-work pattern. The long sides and the rounded lid are of one piece while the ends are riveted on. The bottom is not gilded. The inside is overlaid with horn. Four bronze feet (2 are an old restoration).

H. 3, L. 4¼, W. 2½ inches.   Neumann No. 28

Mentioned in inventory of 1482 .

Nos. 34 and 35 are part of a reliquary originally of twice the length, whic h contained the arm of S. Babylas. In 1467 the arm was put into a new reli-quary (No. 80) (*cf.* Publication p. 159).

35. Reliquary in chest form.

cf. No. 34.

Almost identical with the latter. Three of the feet were restored before 1482.

H. 3, L. 4½, W. 2½ inches   Neumann No. 29

36. Small Glass Bottle.

Syria, 11/12th century.

Oval shape, flat, tapering towards the bottom, round the neck is a moulded glass thread. Thick greenish glass.

(Pfeifenansatz?)

H. 3¾, D. 2½ inches   Neumann No. 82

50

37. Portable Altar in tablet form.   2,400

12th century.

A lime-stone slab is inset in a thick rectangular cedar-wood board, to which it is fastened with nails. On one of the long sides is the inscription in ink (12th century): DE PETRA SUPER QUAM NATUS EST CHRISTUS (from the rock on which Christ was born).

L. 10¾, W. 8, H. 1¼ inches   Neumann No. 22

It is possible that the stone was brought by Henry the Lion from Palestine.

38. Tablet-shaped Portable Altar.   2,400

Certainly 12th century.

A whitish marble slab fastened with brass bands is inset in a thick rectangular oak-wood board. In the center of the back is the receptacle for relics closed with an iron plate.

L. 13¼, W. 8¾, H. 1 inch   Neumann No. 21

39. Head Reliquary of Saint Cosmas.   55,000

Brunswick, 2nd half of 13th century.

Kernel of oak wood mounted with silver partly gilded. High, eight-sided cap with chased border, this latter being repeated round the neck of the garment. On the breast is a reddish rock crystal. On the back is a tiny door opening into the hollowed-out interior in which lies the relic: DE CAPITE S. COSMO. A part of the skull is set in silver.

H. 12 inch   Neumann No. 41

Mentioned in inventory of 1482.

Plate 19

40. Head Reliquary of Saint Blasius.   55,000

Brunswick, beginning of 14th century.

Kernel of oak-wood covered with silver-gilt and set with precious stones. The head is bearded, lips and eyes colored.

The mitra on the head has a richly ornamented Aurifrisium (decorated band). The saint wears a chasuble and pallium. At the neck is a silver-enamel plaque on which a fabulous creature is represented. The pallium is richly decorated with stones (rock crystals). Inscription: IN HOC SCI BLASII EPI ET MRIS CAPITE CONTINENTUR RELIQUIE MULTE (This head of the holy Bishop and Martyr Blasius contains many relics). In the interior are relics both above and below (*cf.* Neumann p. 261).

H. 20½ inches   Neumann No. 42

According to inventory of 1482 on Festivals this reliquary stood on the Gertrude shrine (No. 5).

41. Plenar for Sundays.

Brunswick, 1326.

Parchment codex. The front cover is mounted with engraved and embossed silver. In the center is a hollowed-out space in which are six embossed figures in two rows one above the other: Mary with Peter and Paul, John the Baptist, and S. Blasius with a crosier and S. Thomas of Canterbury with a crosier (the six patrons of the Cathedral of S. Blasius). On the chased round medallions of the wide border are the four Evangelist symbols (in the corners), Christ as Judge of the World, Christ at prayer, at the pillar, bearing the Cross, on the Cross, and the Resurrection. In the spaces between are engraved leaves. The relics are in the front cover (*cf.* Neumann p. 242). On the back is the inscription: ANNO DNI MILLESIMO TRECENTESIMO VICESIMO SEXTO RENOVATU EST PLENARIUM ISTUD IN QUO SERVANTUR ISTE RELIQUIE SUIS LOCIS CIRCUMSCRIPTE. (In the year 1326 this plenar was restored, in that the relics named here were preserved in their places.) The contents are an Evangelistar.German parchment handwriting of the 10th century, 110 sheets, lined. There are two pages with neumen: page 1 has a notice of the 12th century, a copy of a presentation notice of Provost Adelvoldus (*cf.* No. 14);

and page 110 has a notice of the 12th century, referring to the consecration of the altar in Brunswick Cathedral (*cf.* Neumann p. 243).

H. 10¾, W. 8¼, D. 2¾ inches   Neumann No. 39

Mentioned in inventory of 1482.

42. Plenar of Duke Otto the Mild.   *190,000*

Brunswick, 1339. The miniatures and stones of the cover: North Italy, about 1300.

Parchment codex. The front cover has miniatures and stones set in silver. The covers are made of thick oak-wood board. The top one is divided up into 5 x 7 fields of which the fifteen in the centre lie deeper. They are framed with silver-gilt borders and on the slope is a plastic waved foliage pattern. In the center is a Greek Cross inlaid with stones, pearls and sapphires and containing two particles of the Cross of Christ. In fields at the sides of the Cross are chased Evangelist symbols on a blue ground. The rest of the spaces are filled in with miniatures, as are also ten of the fields of the upstanding edge, on which a miniature alternates with a little agate slab. Therefore in all there are twenty miniatures and ten agate slabs, all of which belonged to an Italian chess-board of the end of the 13th century. The miniatures are under pieces of crystal. On the miniatures are mythological figures and knights and women in contemporary costumes (illustrations to a romance (?); for details see Publication, p. 169).

On the engraved plate at the back S. Blasius is represented under a trefoil arch enthroned on a Faldistorium, and at his feet are kneeling Duke Otto the Mild and his wife Agnes of Brandenburg. On the foot of the throne are the coats of arms. Above in the corners are quadri-lobes with the heads of S. John the Baptist and S. Thomas of Canterbury. Below these is a legend of S. Blasius (*cf.* Publication, p. 171). The edges of the cover are decorated with engraved foliage patterns, and on the lock of the book is an embossed head of Christ. In the fram-

ing of the front cover are twenty hollow spaces, filled with relics (*cf.* Neumann p. 247). A list of the relics is on a parchment at the back, and the inscription: ANNO DOMINI TRECENTESIMO TRICESIMO NONO FACTUM EST PLENARIUM ISTUD ET IMPOSITE SUNT RELIQUIE ISTE. (In the year of the Lord 1339 this Plenar was made and the relics were placed inside it.)

H. 14, W. 10¼, D. 3 inches

Otto the Mild, Duke of Brunswick (1292-1344) took as second wife in 1319 Agnes, daughter of Margrave Hermann of Brandenburg. Agnes died in 1334.

The contents of the Plenar are an old parchment handwriting of 56 sheets, in two columns, lined. On two sheets are miniatures in body-colored painting, on page 3 the four Evangelists, on page 4 four representations from the Childhood of Christ is The text, which is richly decorated with initials, is Saxon dated the beginning of the 14th century.

H. 8½, W. 6¾ inches   Neumann No. 40

Plates 20 and 21

43. Reliquary in book-form with ivory panels.

Ivory panels: Meuse School, 11th century.

Silver mounting: Brunswick, 2nd half of 14th century

Rectangular oak-wood case, covered with engraved and gilded silver plates and set with stones. The ivory panel on which is carved scenes from the Marriage at Cana is inset to a slight depth into a broad metal frame. The ivory panel is divided into two fields by a foliage design and bordered by an acanthus frieze. Above is Christ between pillars, with four Apostles and Mary on the left, and the bridal couple at a table on the right; below between pillars are the six wine jars, with two servants pouring out wine, and Christ with Mary and the bride. On the silver frame precious stones and pearls are used symmetrically (among them are emeralds, rubies, and Roman gems). Branching off from the principal stones are

curved silver stalks at the ends of which are leaves. The sides of the reliquary have an engraved foliage design. The plate underneath has gilded engraving on uneven surface. Beneath Gothic gables are the standing figures of three patron saints of the S. Blasius Cathedral at Brunswick, John the Baptist, the holy Bishop Blasius (left) and S. Thomas of Canterbury (right). Under the gables are three heads: Christ, Mary and Peter (?). The interior is empty.

H. 12½, W. 9½, D. 2¾ inches   Neumann No. 37

The reliquary was evidently originally a book; the upper and underneath sides were the book-cover. Reconstructed in 14th century.

Plate 22

Loaned by the Cleveland Museum of Art, Cleveland, Ohio.

44. Arm Reliquary of Saint George.   *45,000*

Brunswick, between 1376 and 1381.

The kernel is of cedar wood mounted with silver. On the fingers of the embossed gilded hand are several rings; in the inside of the hand is a tube. The sleeves of the under and upper garments are rickly ornamented, and a large lattice closes the hollowed-out interior which is faced with silver. On the outer side of the sleeve is a coat of arms with lion's head and small trees with heart-shaped leaves (under sleeve). On the upper sleeve are engraved two standing figures under Gothic architecture: Otto of Tarent and his brother, Bishop Melchior of Schwerin. (*cf.* Chronological Table p. 20). Inside is a relic. The lattice is partly restored.

H. 21¾ inches.   Neumann No. 50

45. Relic Capsula.

Brunswick, beginning of 14th century.

Thick round double capsula, silver-gilt. Engraving on the lid is the Annunciation and Christ on the cross. It hangs on a

silver chain. Inside are numerous relic.s (*cf.* Neumann p. 309).

D. 4, H. 1¼ inches   Neumann No. 73

Mentioned in inventory of 1482.

At high festivals the Dean wore this capsula round the neck.

46. Relic Capsula with mother-of-pearl relief.

South German, middle of 15th century.

Circular capsula of silver. On the front is a relief: Christ as
the Man of Sorrows behind a cloth, held by angels. On the
back is engraved the Trinity. Twined round it is a branch with
leaves and flowers, soldered. Inside is a wax medallion with a
relief of the Agnus Dei and the inscription AGNE . DEI .
MISERERE . MEI . QUI (O, Lamb of God, have mercy on
me) and PAULUS VENETUS . P . P . II MCCCCLXX.

D. 3¼ inches   Neumann No. 77

The wax medallion is an Agnus Dei, such as were formed every seven years
from the Easter candle of the previous year and consecrated by the Pope on
Good Friday. The Pope mentioned is Paul II. (1464-71). According to a slip
of paper inside, the capsula was donated by a female member of the Brunswick
family Suring. (*cf.* No. 69).

47. Wooden Casket with painted heraldic devices.

Germany about 1320.

Beechwood casket with a roof-like limewood lid. Iron mount-
ings. The glazed painting on gold ground has been partly
destroyed. The coats of arms are as follows: on the lid in front,
Brandenburg and Meissen; at the back, Kärnten and Silesia-
Glogau; narrow ends, Brunswick and Austria. On front of
casket: Beichlinger . . . Waldeck; at the back: Alt-Oldenburg
zu Bruchhausen, Lüneburg, Sternberg Pless; narrow ends:
Ravensberg and three coats of arms are destroyed. Perhaps the
casket was a present either for the marriage of Otto the Mild
with Agnes of Brandenburg (1319), or for that of Heinrich de
Grecia with Jutta of Brandenburg (about 1318) (*cf.* Neumann

p. 216 and Chronological Table p. 20). Inside is the skull of S. Barbara.

L. 13½, W. 7½, H. 10 inches   Neumann No. 31

48. The Veltheim Cross.

Brunswick, 14th century.

Patriarchal cross, silver-gilt decorated with stones and enamel. The ends of the arms of the cross and the foot are in round tri-lobe form. On the front are precious stones; below is a slanting enameled shield with the coat of arms of the family Von Veltheim (Brunswick). Inside are relics (*cf.* Neumann p. 108).

H. 8 inches   Neumann No. 5

In inventory of 1482.

49. Small three-turreted Relic Monstrance.

1,900

Lower Saxony, 2nd half of 14th century.

Siver, in part gilded. Flat, six-cornered foot with a border of rosettes; six-faceted shaft with a flat nodus. The upper part consists of a round tower with a crystal cylinder and of two flanking square turrets. Inside the cylinder are relics. (*cf.* Neumann p. 290).

H. 8½ inches   Neumann No. 61

Mentioned in inventory of 1482.

50. Standard Cross.

Brunswick, about 1325; the foot later.

Wooden kernel covered with silver. In the center is the chased Corpus Christi. On the round ends of the arms are the four Evangelist symbols (these as well as the waved tendril design on the sides are from the same metal punch as the corresponding pieces on the Sunday Plenar No. 41). On the back are five small chased squares.

H. (without foot) 7¾ inches   Neumann No. 6

51. Relic Monstrance with ivory reliefs.

1,800

Germany, end of 14th century.

Copper silvered. The foot is qua dri-lobe in form with sharp corners in the angles. Shaft with eight facets, widening towards the top; smooth round nodus. The receptacle for the relics is on an octagonal slab in the form of a six-sided tower, the openings are closed by pieces of horn. At the sides of the tower are two small ivory panels on which are represented the Annunciation and the Crucifixion.

H. 10¼ inches   Neumann No. 64

52. Relic Monstrance in shape of a tower.

Lower Saxony, 2nd half of 14th century.

Gilded copper. Six-sided base; six-faceted shaft. On the rotuli of the flat nodus are lions' heads. The reliquary is in the shape of a tower with Gothic windows. The cupola of the tower is ornamented with crockets and surmounted with a crucifix. Inside are relics and a strip of parchment with the inscription: undecim miliū virḡ (from the 11000 virgins).

H. 13 inches   Neumann No. 70

53. Relic Cross on a base.

1,800

Lower Saxony, about 1400.

Copper, gilded and engraved; the hollow cross has trefoil ends, on which in strong relief are the four Evangelist symbols. Soldered to the cross in the center is the Corpus Christi cast in the round. The upper trefoil can be opened. On the foot are engraved the inscriptions: de sudario dñi (of the kerchief of the Lord), and: de ligno domini (of the wood of the Lord).

H. 12 inches   Neumann No. 7

54. Relic Monstrance in the form of a church.

Lower Saxony, 15th century.

1,100

Gilded copper. Round foot and shaft; nodus in the shape of a cube. The upper structure which is held by two forked buttresses is in the form of a church with four corner turrets, span-roof, crest and pointed belfry. The narrow ends are closed with small horn plaques. Inside are relics.

H. 11 inches   Neumann No. 69

Mentioned in inventory of 1482.

55. Small Folding Altar with foot.

Germany, 14th century.

9,000

Silver, partly gilded. Round foot, cylindrical shaft with six-faceted knob. Over a square hollow space, in which are the relics, is the little altar in the form of a tabernacle with four small columns and four gables. On the inside of the surrounding small folding doors are small chased and soldered figures: soaring angels, angels kneeling and praying, Christ as Judge of the World. Outside are engraved the names of the saints whose relics were originally inside the tabernacle: ANDREE . APLI . MAURICII . BLASII . GEORGII . CLARE . VIRGINIS. Inside the tabernacle is an ivory statuette of St. Mary seated with the Child.

H. 6¼ inches   Neumann No. 63

Mentioned in inventory of 1482.

56. Relic Monstrance of Saint Christina.

Brunswick, 2nd half of 15th century.

Silver, engraved. Foot of six segments, six-cornered shaft, nodus with eight facets. The circular capsula is closed in front by a crystal plaque. The encircling hollowed out moulding has enameled flowers. On the edge are three large flower chalices. On the silver plate at the back is engraved the figure of S.

Christina. Inside is a bone and an engraved strip of parchment: digitus sce cristine (finger of Saint Christina).

H. 8¾, D. (capsula) 3½ inches   Neumann No. 67

57. Relic Monstrance with relief of Crucifixion.

Lower Saxony, 2nd half of 15th century.

Silver, partly gilded. Foot with six segments, six-sided shaft with a gilded nodus divided into thirteen facets. The circular capsula, which, on the front is closed by a glass pane, contains a round carved mother-of-pearl plaque with the scene of the Crucifixion. On the top of the capsula is Christ on the cross. The closure of the capsula at the back has been restored. Inside are a few relics.

H. 10¾, D. (capsula) 3⅛ inches   Neumann No. 66

Mentioned in inventory of 1482.

The donor was Frederick the Pious.

58. Pyxis on a foot.

Probably French, 14th century; the foot is German.

The lid and sides of the round wooden box are ornamented with gilded pewter mountings in cast filigree work. On the lid of six segments is the Coronation of Mary (?), and stones of colored paste; on the sides are figures with crowns under pointed arches. The round foot is gilded copper. Underneath the foot is the inscription: De tunica sce ane . . . . . Inside are some relics, one from the dress of Saint Anna. (cf. Neumann, p. 302).

H. 8, D. (of box) 4¼ inches   Neumann No. 68

Mentioned in inventory of 1482.

59. Monstrance with relics of Saint Blasius.

Lower Saxony, 2nd half of 14th century.

Silver, partly gilded. The foot in the form of a six-rayed star. High, six-edged shaft; on the nodus are the letters LUCAS.

The crystal cylinder is flanked by two buttresses and crowned by a round tower. Inside hangs a silver-gilt capsula with a Greek inscription in niello; above this is a strip of parchment (*cf.* Neumann p. 289).

H. 12½ inches   Neumann No. 60

Mentioned in inventory of 1482.

The relics together with the capsula were perhaps brought by Henry the Lion from Constantinople, where up till 1204 there were relics of Saint Blasius (*cf.* Neumann p. 346).

60. Monstrance with the tooth of Saint John the Baptist

The monstrance: Lower Saxony, end of 14th century;

The crystal vase: Egyptian (Fatimidian), 10th to 11th century.

Silver-gilt. On the six-segmented foot is engraved the inscription: dens Johannis babtiste. The shaft is six-edged and has a broad flat nodus. The receptacle for the relics is in the form of a small bottle, attached at the top and the bottom to two round slabs connected by props. The upper part is in the form of a small chapel surmounted by a crucifix.

H. 17¾ inches   Neumann No. 58

Mentioned in inventory of 1482.

Plate 23.

61. Relic Monstrance with domed roof.   *3,600*

Brunswick, 2nd half of 14th century.

Silver-gilt. Six-edged star-shaped foot; six-edged shaft with a richly engraved nodus. The actual monstrance consists of a crystal cylinder, which is flanked by broad buttresses with windows, columns and pinnacles. It is surmounted by a cupola of ten segments with a cross-flower (*cf.* Cupola Reliquary No. 22). On two of the segments are the engraved half-figures of

two bishops. There are several relics in the cylinder, among others some of S. Bernard and some of S. Godehard. (*cf.* Neumann p. 284).

H. 16 inches   Neumann No. 57

Mentioned in inventory of 1482.

62. Monstrance with the finger of Saint Valerius.

Lower Saxony, about 1400.

Copper, gilded. The round foot richly ornamented, tapers off into a square. Four-edged shaft; on the ornamented nodus are oval rotuli set with stones. The upper structure consists of a drum-like capsula closed both front and back by glass panes; this capsula is supported by a rich architectonic construction. The capsula is surmounted by a tower placed diagonally. At the side are two small bells. In the capsula is a brass lunula, and also various relics. (*cf.* Neumann p. 279).

H. 21 inches   Neumann No. 54

63. The Corpus Christi Monstrance.

Lower Saxony, about 1400.

Silver-gilt. Six-segment foot; on the six-edged shaft is a structure like a small chapel; on the rotuli of the nodus are the following letters in enamel: A V E M A R I A. The round broad crystal cylinder is set in a rich architecture of buttresses (with the figures of Mary and John the Evangelist), walls with battlements and loopholes, little houses and a high tower-like erection. The whole is surmounted by a double-sided crucifix. In the inside are two kneeling angels holding the lunula; also some relics, among them one of S. Blasius (*cf.* Neumann p. 288).

H. 21½ inches   Neumann No. 59

Mentioned in inventory of 1482.

64. Monstrance with the finger of Saint John the Baptist.

Lower Saxony, about 1400.

Silver-gilt. Six-segment foot. On the shaft is a structure like a chapel, a six-sided structure forms the nodus. The upper part rises out of a lobed chalice, on which hang six bells. At the sides of the glass cylinder (new) is an architectural setting which has windows and pinnacles. It is surmounted by a high six-sided, open-tower chapel, in which stands the statuette of S. John the Baptist. On the six pillars are the figures of six saints (Blasius, James the less, Peter, Paul, Thomas of Canterbury and John the Evangelist). Visible in the interior is the finger relic with an Agnus Dei.

H. 23 inches   Neumann No. 56

Mentioned in inventory of 1482.

65. Monstrance with a relic of Saint Sebastian.

Brunswick, about 1475.

By the same hand as the cross of 1483 (*cf.* No. 81).

Silver-gilt. Six-segment foot. The shaft has architectural motifs and a richly ornamented nodus. The setting of the glass cylinder consists of buttresses with windows and pinnacles. The top is formed by a six-sided chapel-like structure. In the cylinder is the relic. (*cf.* Publication p. 200).

H. 18½ inches   Neumann No. 55

Mentioned in inventory of 1482 as the "monstrancia nova."

66. Small relic cross.

Lower Saxony, 15th century.

1, 200

Hollow pectoral cross of silver with trefoil ends. Soldered to the front is the chased figure of the Crucified and the four

Evangelist symbols. The back is engraved. On a ring is a chain with a knob of rock crystal. Inside were originally relics.

H. 3¼, W. 2¾ inches.   Neumann No. 9

67. Small relic cross.

Lower Saxony, 15th century.

Hollow pectoral cross of silver with round trefoil ends on which are engraved the Evangelist symbols. Soldered to the center is a gilt crucifix on a beam cross. The back is engraved. On a ring is a chain with a crystal knob. Inside are relics.

H. 3¼, W. 2¾ inches   Neumann No. 10

68. Relic Cross.

Germany, 14th century.

The hollow silver cross has ends formed like lilies. The back and front are ornamented with filigree foliage pattern and various stones (onyx cameo, cornelian gems, rubies, sapphires, emeralds, etc.). In the center of the front is a gilt crucifix. The center oval at the back is empty. Inside are relics.

H. 5¾, W. 4½ inches   Neumann No. 11

69. Relic Capsula (Agnus Dei)

Lower Saxony, 2nd quarter of 15th century.

Round silver capsula with engravings; on the front the Agnus Dei and the inscription: agnus dei qui tollis peccata mu (Lamb of God who bearest the sins of the world), on the back is the kerchief of Saint Veronica and the inscription: Salve Sancta facies nostri redetoris ('greeting unto thee, sacred face of our Redeemer).   Inside are relics of Saint Blasius and of Saint Thomas of Canterbury.

D. 2½ inches   Neumann No. 74

cf. Neumann p. 310: donated by a female member of the Brunswick family of Suring (*cf.* No. 46).

70. Relic Capsula.

Lower Saxony, middle of 15th century.

Round silver capsula. On the front on enamel ground is the cast half-figure of the Mother of God, behind her a gilt radiated wreath. On the silver plaque on the back is engraved a seated Madonna.

D. 2¾ inches   Neumann No. 76

71. Relic Capsula (Agnus Dei).

Lower Saxony, 2nd half of 15th century.

Round silver medallion; on the front is engraved the Agnus Dei, on the back Saint Anna with two others. The inside is empty.

D. 2 inches   Neumann No. 75

72. Small relic monstrance.

Lower Saxony, end of 14th century.

Silver. Round foot; on the round shaft is a nodus with six-fold cording. Above the octagonal cut-crystal cylinder rises a spire. At the sides are buttresses with turrets. Inside the glass are relics of Saint Anianus and Saint Lawrence. (*cf.* Neumann p. 291).

H. 7½ inches   Neumann No. 62

Mentioned in inventory of 1482.

73. Reliquary in the form of a ciborium with a tower top

Lower Saxony, 15th century.

Copper, gilded. Round foot; shaft with a flat disk and an octagonal nodus. The cuppa and the lid are in the form of a flat hemisphere, each with six bossed fields. The top is a five-fold tower (the ball without crucifix).

H. 13¾ inches   Neumann No. 71

74. Reliquary in ciborium form with Crucifix.

Lower Germany, 15th century.

Copper, gilded. Round foot. In the middle of the shaft is a broad nodus. The cuppa and the lid are bulged. On the conical lid tapering towards the top is a ball and a crucifix. Inside are relics. (*cf.* Neumann p. 306).

H. 14½ inches   Neumann No. 72

75. A turned receptacle with lid.

Probably Brunswick, 15th century.

Oak wood, painted light green. Round foot, flat nodus. Egg-shaped body, rounded lid. Inside a number of relics (*cf.* Neumann p. 322)

H. 10 inches   Neumann No. 81

76. Painted wooden casket.

German, late mediaeval.

Rectangular casket of beech wood. The sides with leaf pattern and nails. The lid is made of one piece. Red tempera color and golden trefoil leaves. Inside are various articles and relics (*cf.* Neumann, p. 217/8, Nos. 4, 5, 7, 8).

L. 7, W. 5¼, H. 5½ inches   Neumann No. 32

77. Turned box with lid.

Germany, late mediaeval.
Maple wood. Simple form with concentric rings on the lid and sides. Inside are 16 relics (*cf.* Neumann No. 230).

H. 3 inches.   Neumann No. 36

78. Arm Reliquary of Saint Mary Magdalene.

Brunswick, 15th century.

Made of lime wood. The sleeve coated with silver. The hand with rings on the fingers holds the box of ointment. In the

center of the arm is a rectangular opening. Inside under glass
is a bone of the arm of the saint.

H. 22½ inches   Neumann No. 53

79. Arm Reliquary of one of the ten thousand warriors.

Brunswick, 15th century.

Made of lime wood. The sleeve gilded and with a border set
with stones. The hand silvered with golden rings. The inside
of the arm is almost entirely hollowed out. Inside under glass
is an arm bone with strip of parchment and inscription.

H. 24¾ inches   Neumann No. 52

80. Arm Reliquary of Saint Babylas.

Brunswick, 1467.

The arm is of oak wood, faced with silver-gilt and set with
stones. On the front of the sleeve is a high latticed door. The
inside is empty. The hand in embossed silver is raised with a
benedictory gesture.

H. 18¾ inches   Neumann No. 51

Mentioned in inventory of 1482.

With ref. to date 1467 cf. Chronological Table p. 21. Prior to 1467 the relic
was in the reliquary No. 34, 35.

81. The large relic cross.   *15,500*

Brunswick, 1483.

Silver, partly gilded, richly ornamented with enamel, stones,
pearls and corals; the foot is of gilded copper. The four arms of
the cross have tri-lobed ends, of which those on the front have
silver medallions with the Evangelist symbols engraved and
gilded on dark blue enamel ground. In the center on a T-
shaped cross is the cast figure of the Crucified. The center of

the back is hollowed out to the shape of a patriarchal cross. Beneath a horn slab inside this hollow space is a wooden relic cross, in which again are inlaid four particles of the cross of Christ. There are further relics (cf. Neumann p. 116) under the pieces of crystal at the ends of the cross. Above the lower one is a late antique carved cornelian. The foot is quadrilobed; the square shaft has engraved tracery windows, the rotuli of the broad, six-cornered nodus have the letters ihesus.

H. 29¼, W. (arms of cross) 17¼ inches   Neumann No. 8

In the inventory of 1482 it is mentioned that the cross was finished in 1483 (evidently added later in the year of its origin).

Plate 24

82. Statuette of Saint Blasius.

Brunswick, ab. 1400.

Made of lime-wood, gilded. The bishop in episcopal robes with a mitra set with pearls is standing on an octagonal base. In the left hand he is holding the gilded Blasius horn, in the right a pastoral staff of cast silver. In the interior of the figure and of the base are relics. (*cf*. Neumann p. 317).

H. (with base) 10½ inches.   Neumann No. 7?

Mentioned in the inventory of 1482.
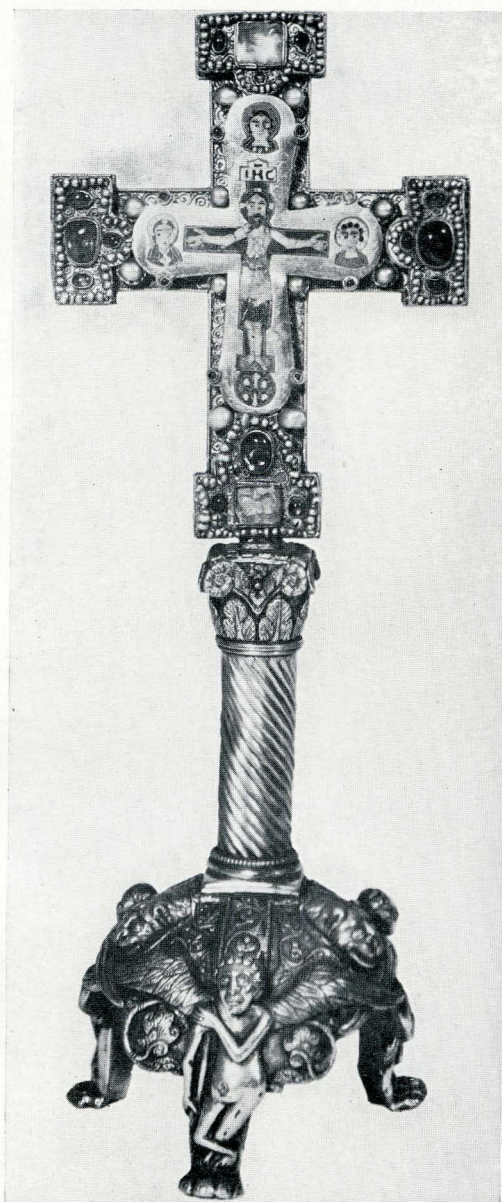
1. The Guelph Cross (front)
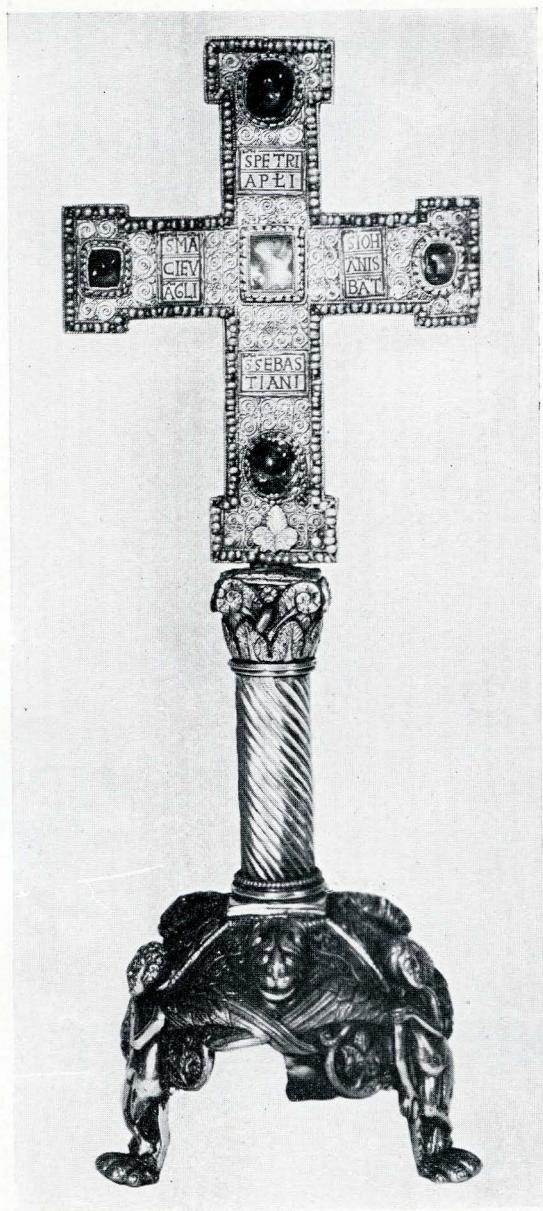
1. The Guelph Cross (back)

2. Medallion with Half-length Portrait of Christ
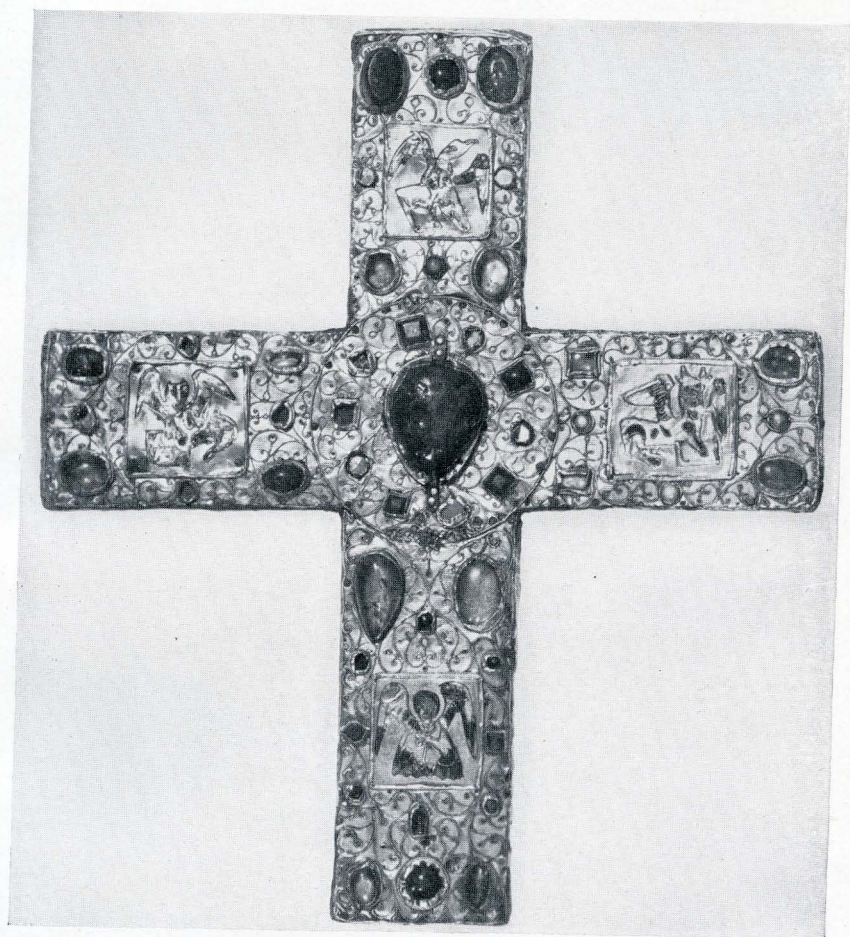
3. First Gertrude Cross (Brunswick) about 1400

5. The Gertrude Portable Altar (long side)
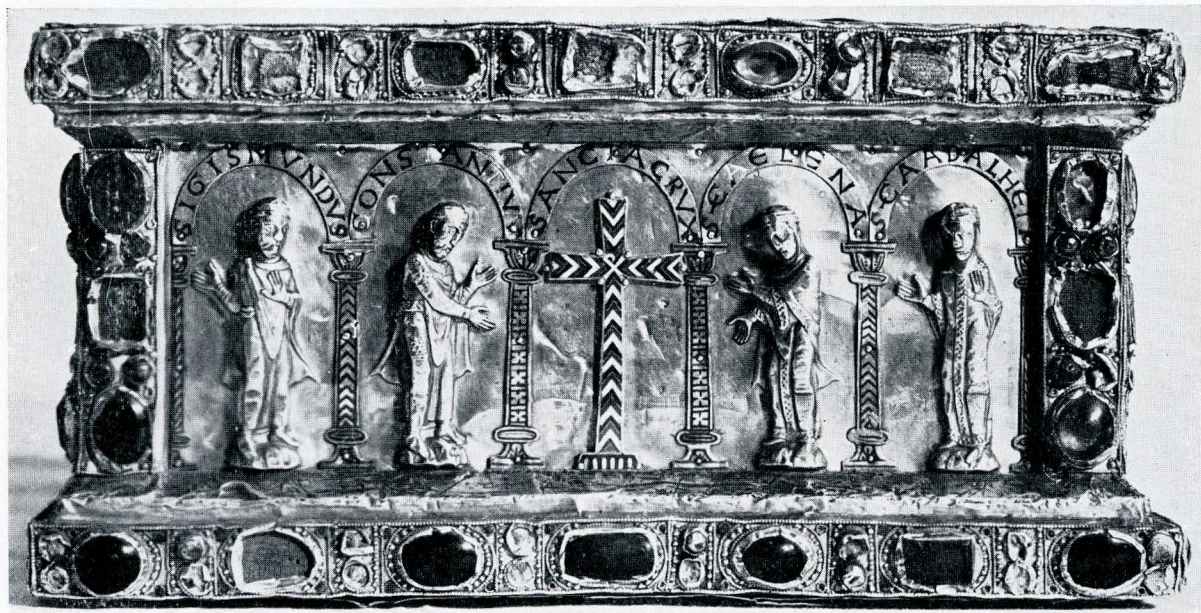
5. The Gertrude Portable Altar (narrow side)

7. The Demetrius Tablet (Byzantium 12th century)

8. Tablet-shaped Portable Altar with Agate Slab
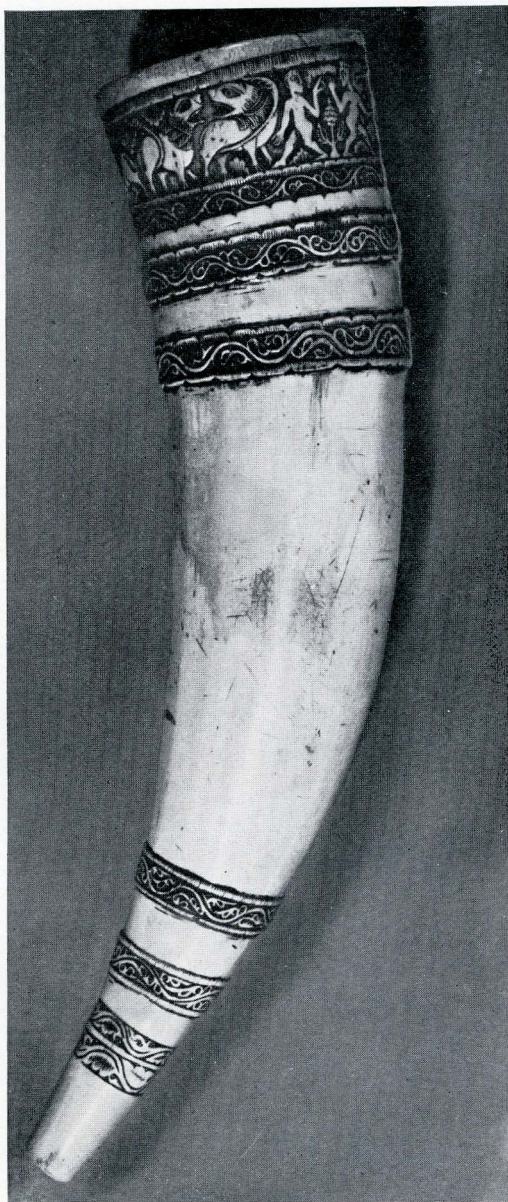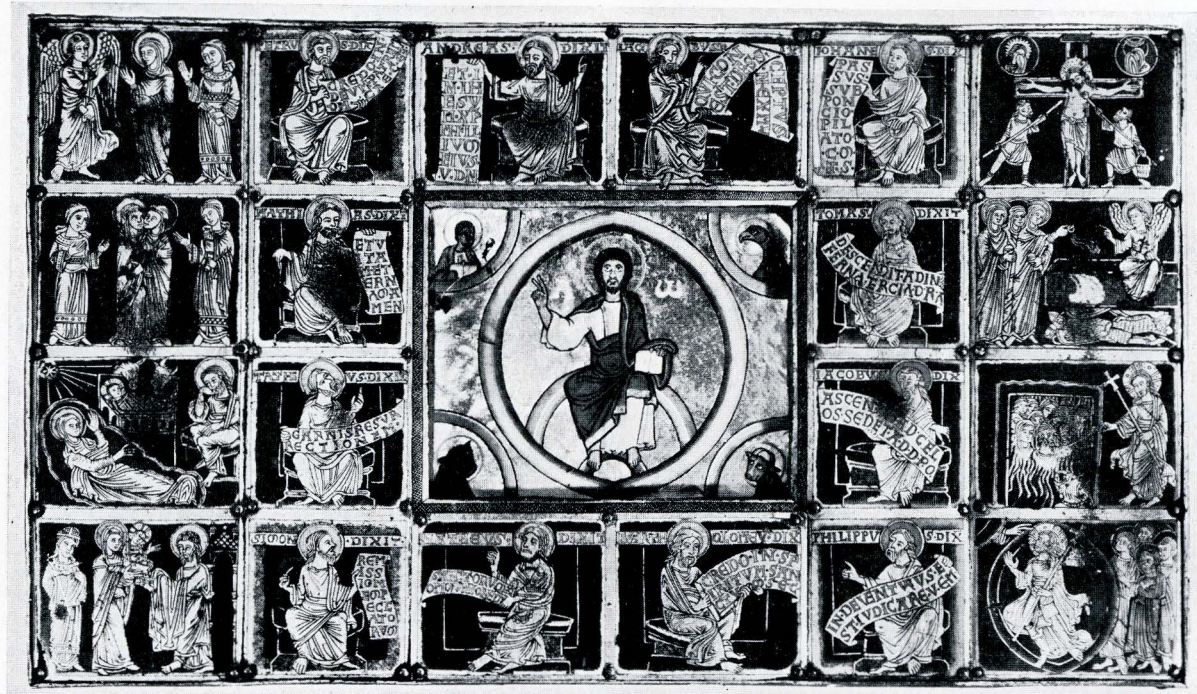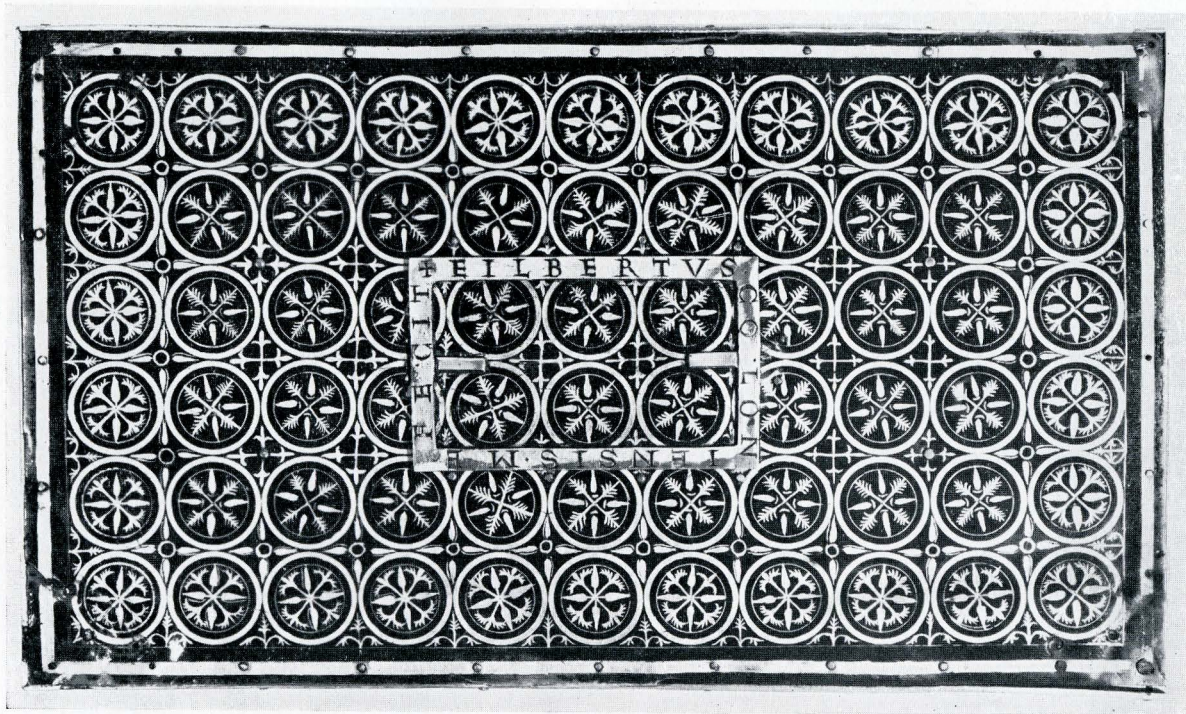
10. Horn of Saint Blasius
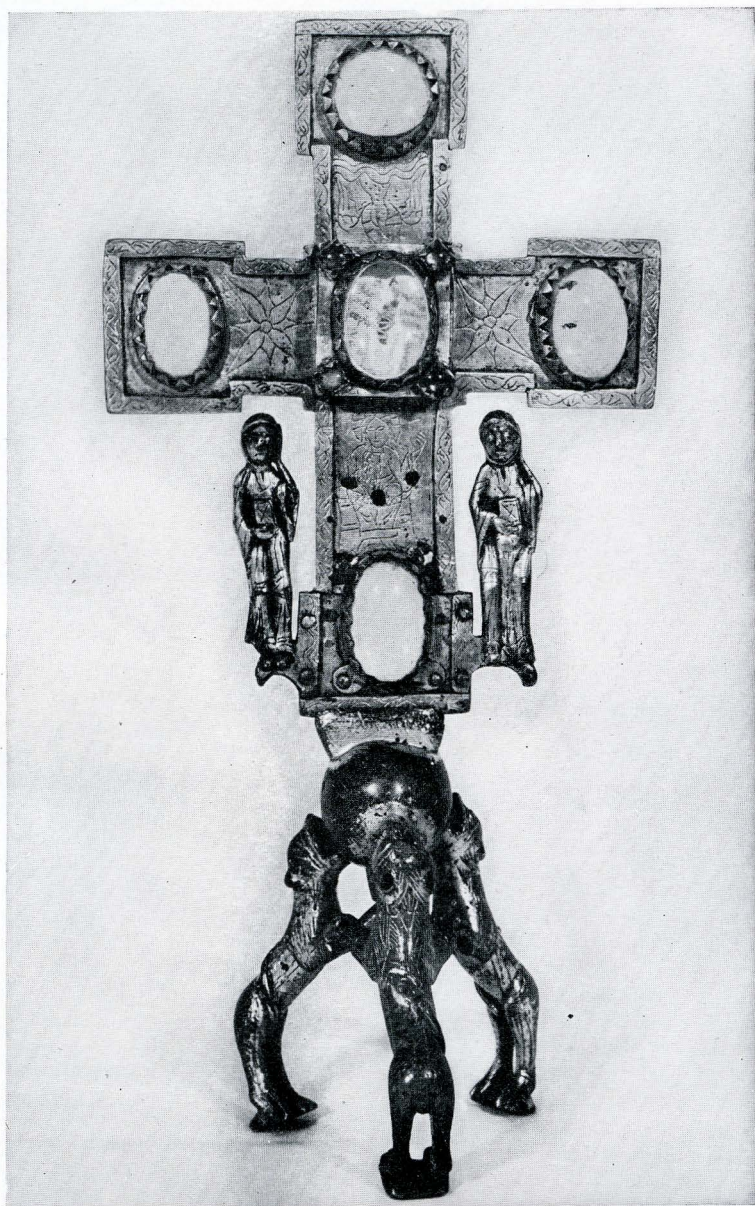
16. The Standard Cross
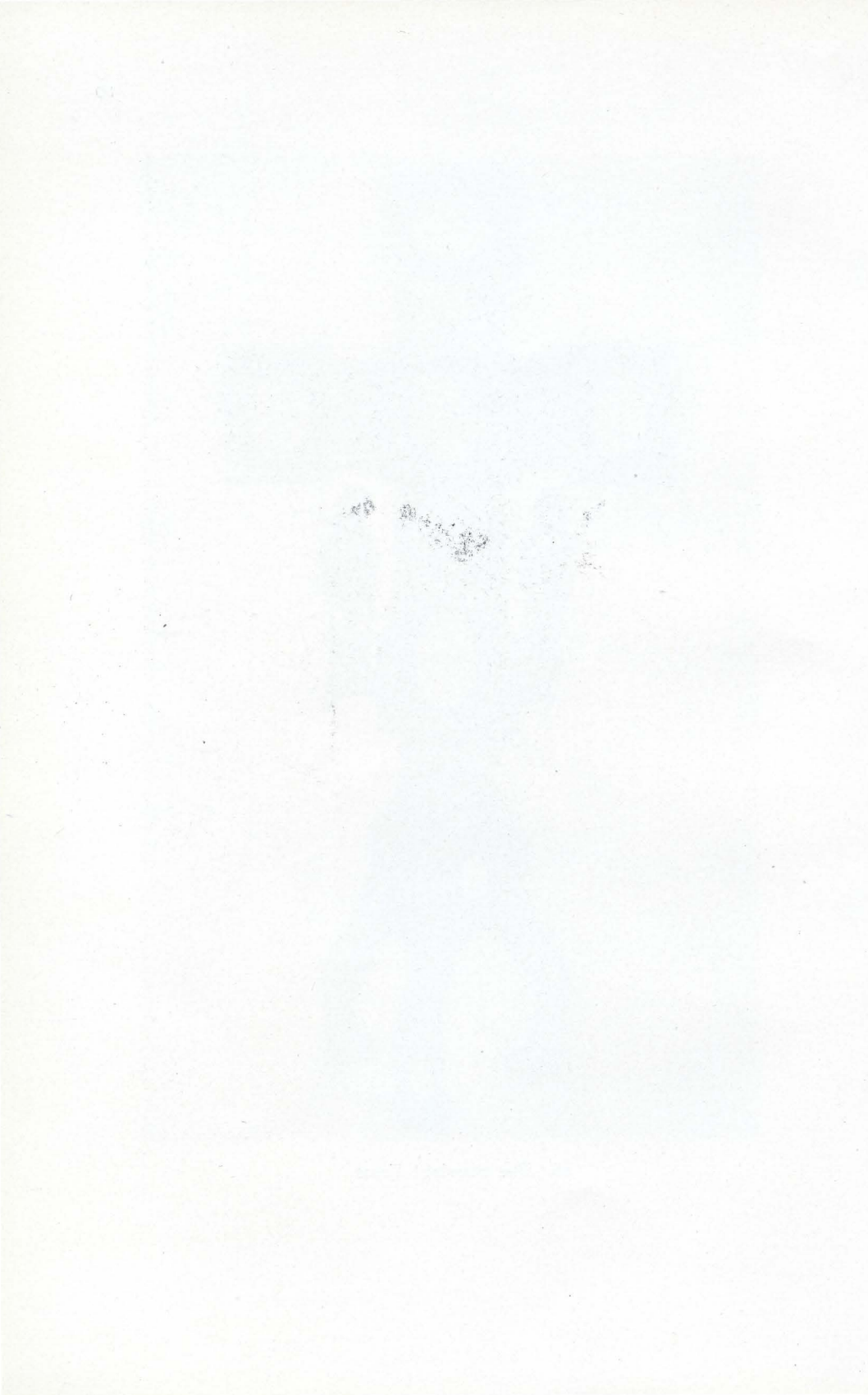
17. The Eilbertus Portable Altar (top)

17. The Eilbertus Portable Altar (bottom)

17. The Eilbertus Portable Altar (long side)

22. The Cupola Reliquary

24. Reliquary Casket with Champlevé Enamel (back)

25. Arm Reliquary of Saint Sigismund
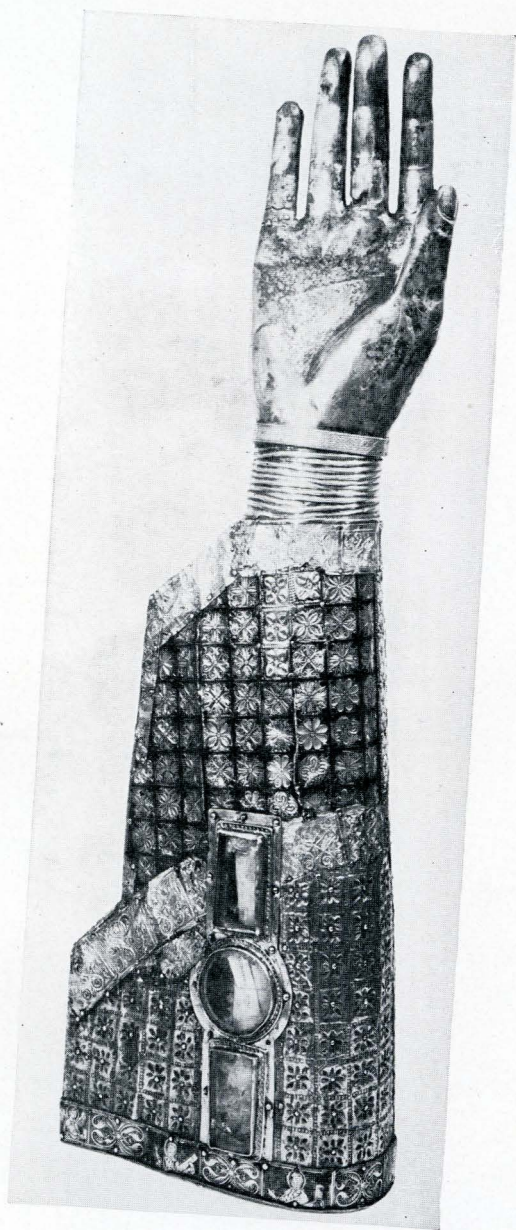
31. Arm Reliquary of Saint Lawrence
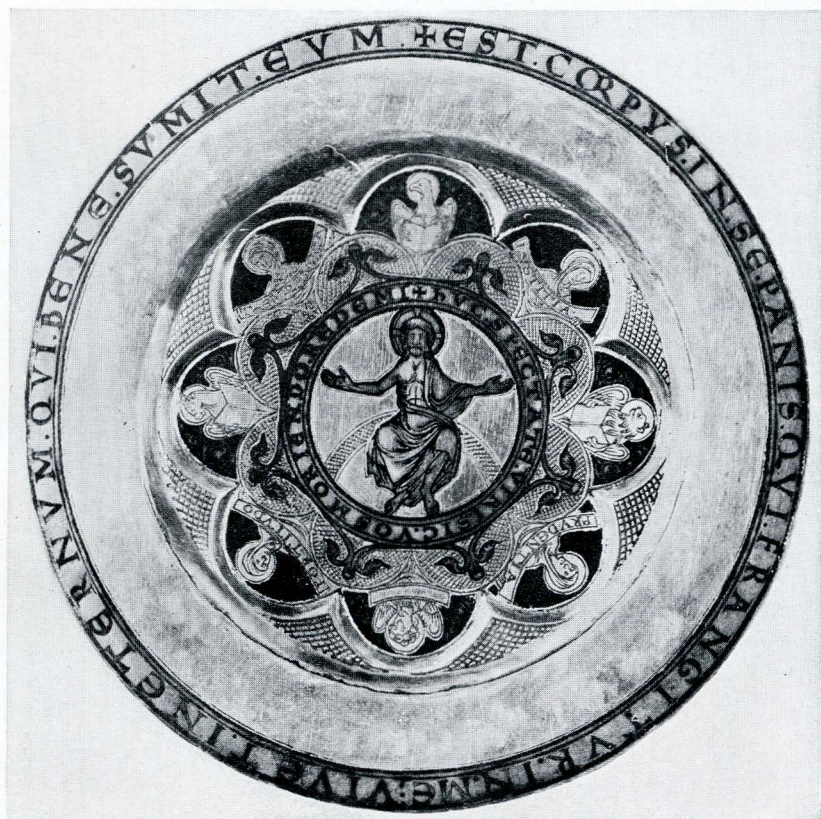
32. Paten of Saint Bernward (Hildesheim 12th century)
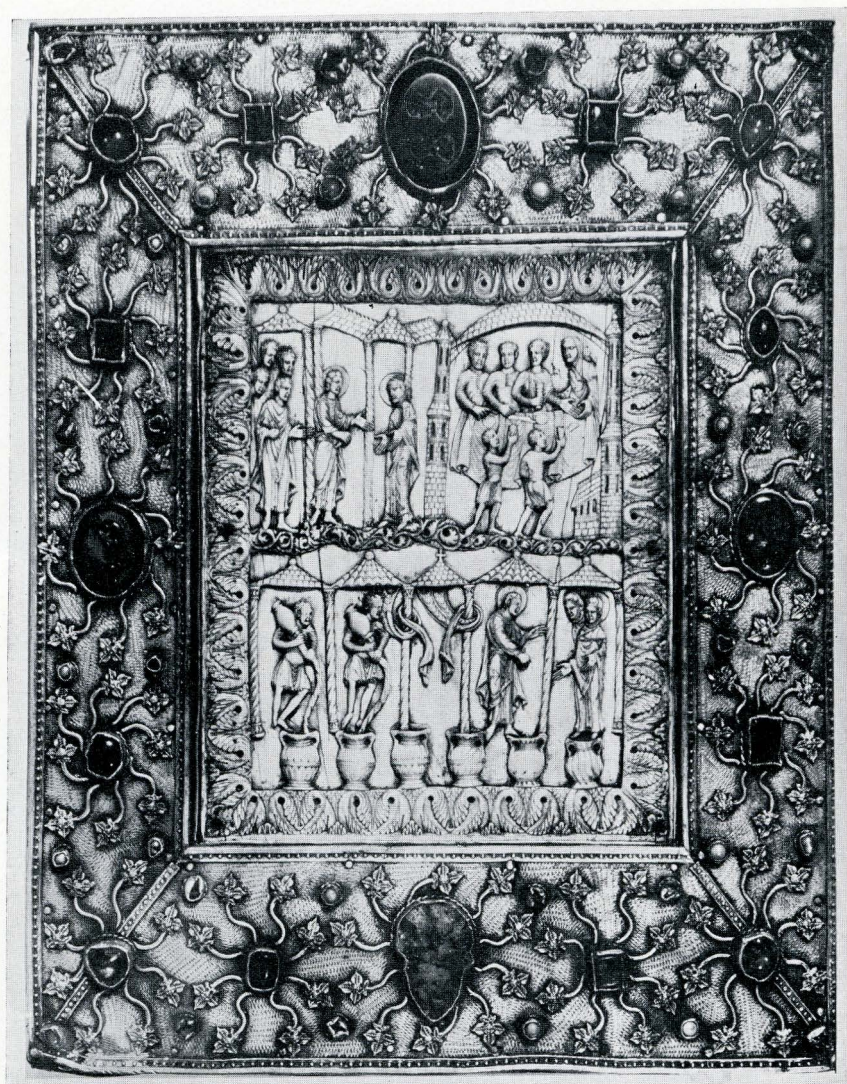
39. Head Reliquary of Saint Cosmas
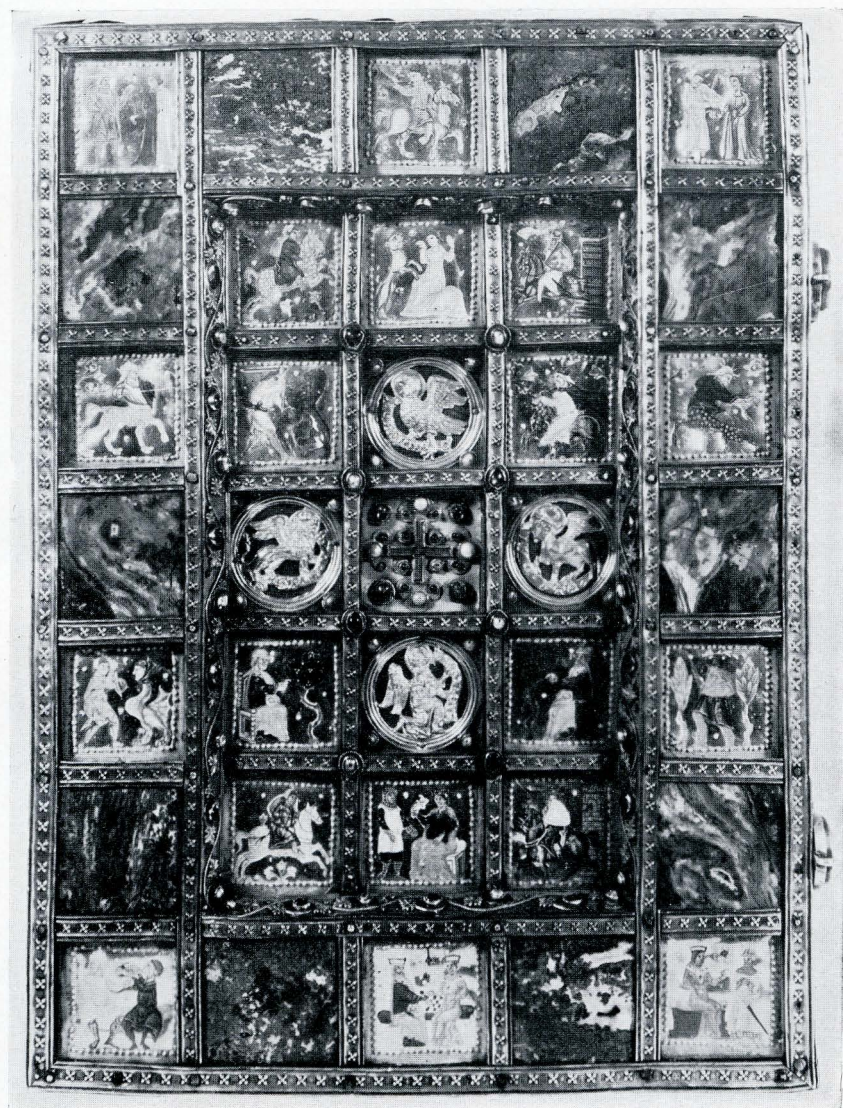
42. Plenar of Duke Otto the Mild (lid)
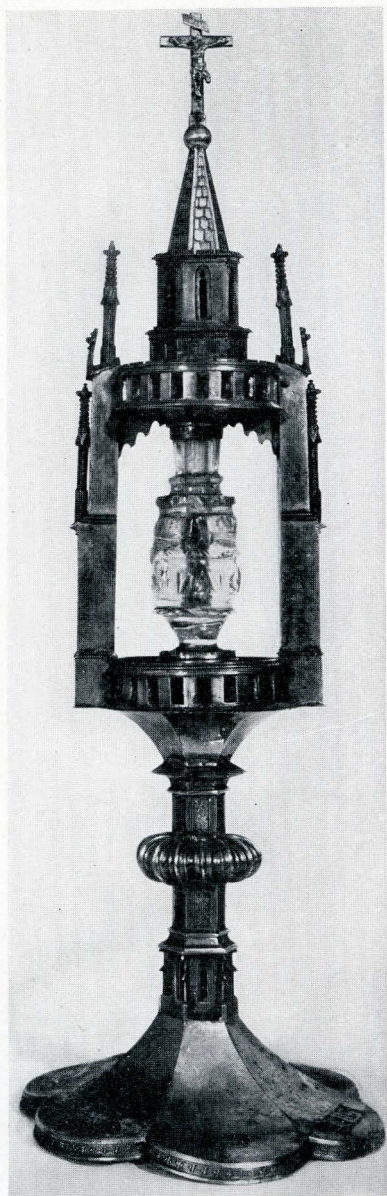
42. Plenar of Duke Otto the Mild (back)
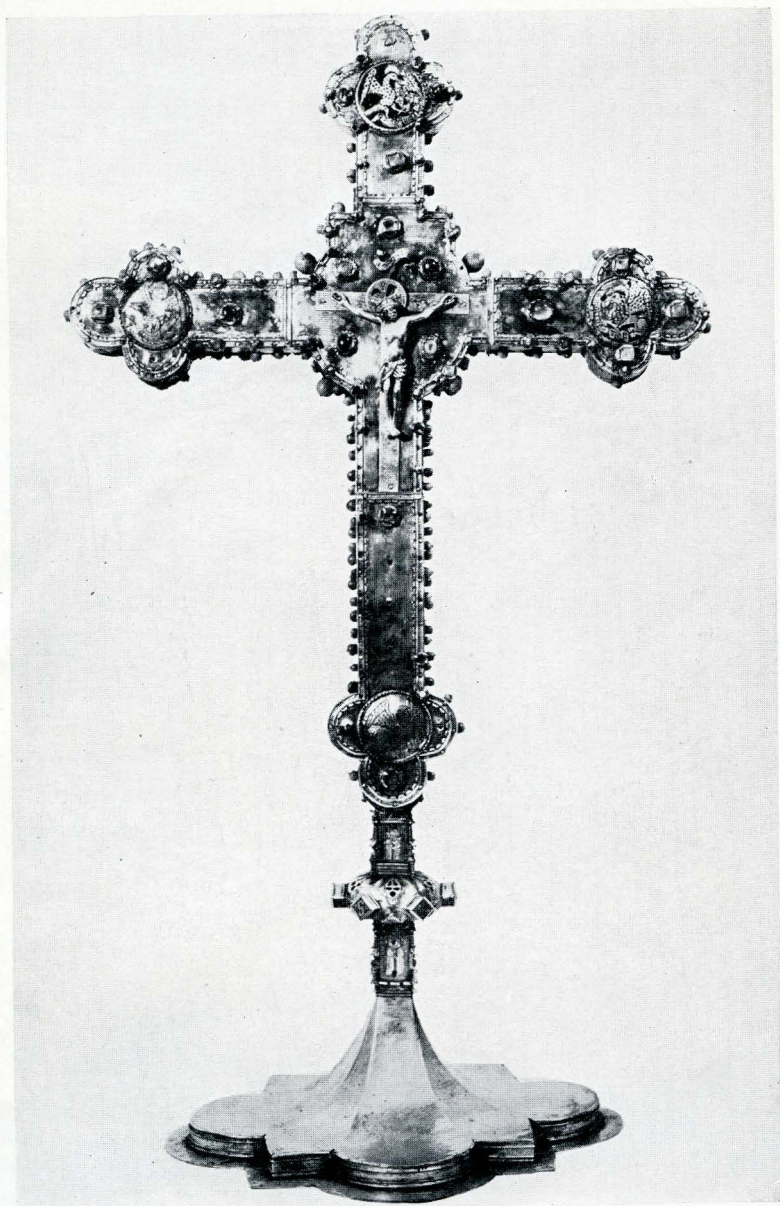
43. Reliquary in Book Form with Ivory Panels

60. Monstrance with the Tooth of Saint John the Baptist

81. The Large Relic Cross