SOME ACCOUNT OF THE RECENT DISCOVERY OF THE FOUNDATIONS OF THE EASTERN TERMINATION OF LINCOLN MINSTER, AS ERECTED BY ST. HUGH.

By the REV. PRECENTOR VENABLES.

The cathedral church of Lincoln exhibits a very instructive example of that gradual development and extension of the eastern limb of the fabric, which by far the greater part of our English cathedrals and Minsters have successively experienced. One stage in this development has been recently brought to light by excavations recently carried on in the Presbytery of Lincoln Cathedral at the close of last year, some account of which I desire to lay before the members of the Institute.

I would ask to be allowed to preface this account with a few remarks on the general subject of the eastward development of which I have spoken. The eastern limb of a minster, as originally planned by its Norman architects, was usually of very moderate projection.[1] The then existing ritual arrangements did not call for any great length. The ritual choir, with the stalls for the ministering clergy, was placed under the lantern, or in the first bays of the nave, as we still see it at the Cathedrals of Winchester, Gloucester, Chichester, and Norwich. This was also the position of the ritual choir before modern alterations at several other cathedrals. I may instance those of Chester, Durham, Ely, Hereford, Peterborough, and Worcester. The most striking examples of this plan still existing are those at St. Albans and Westminster Abbey, in both of which the original Norman arrangement, by which the ritual choir was pushed down completely into the nave, has been maintained during the subsequent alterations of the fabric. The arrangement with which we have become familiar, by which the ritual choir is entirely comprised within the eastern arm of the cross, lying altogether to the east of the lantern or crossing, is not found in England before the twelfth century. The "Glorious Choir" of Conrad, as it was called, dating from the Archiepiscopate of St. Anselm at the beginning of that century, is the earliest example of this novel plan that I can recall. At the end of the century this arrangement was adopted by St. Hugh's architect at Lincoln, and was followed by Bishop Poore at Salisbury, as well as at Beverley Minster, Old St. Paul's, Wells, Exeter, York,

[1] In this and the following paragraph I have ventured to repeat the substance of a passage in a paper contributed to the late Dean Howson's "Essays on Cathedrals."

and other churches, and soon became the recognised form; the western choir screen, not as heretofore stretching across the nave, but occupying the eastern tower arch.

I may remark in passing, as a fact not commonly recognised, that while nearly all our cathedrals and minsters have received a considerable addition to their original length from east to west, this addition has in almost every case been made in an easterly direction. In almost every instance the nave retains its original length, and the west end stands on the foundations laid down by the first builders. In one instance, indeed, Winchester, the Norman nave has been reduced in length; the western towers and the bays connected with them, having been destroyed at the time of Wykeham's reconstruction of the fabric. The reason of this distinction between the eastern and western arms is plain. The naves, as originally planned, were long enough for their purpose, to afford space for litanies and processions, and to accommodate standers (sitters were then unknown) at the sermons delivered "ad populum." But at the other end of the church the case was different. The space around the altar and near it was the recognised place for the shrines of the saints whose relics the church had the good fortune to possess. As time went on these shrines increased in number and attractiveness, and in proportion as they became the accredited centres of miraculous agencies they drew to themselves constantly increasing crowds of votaries, some anxious to obtain an interest in the saints' intercessions in the courts of heaven, a still larger number hoping to be cured of their physical maladies by contact with their remains. For the reception of these crowds and for the due exhibition of the shrines and their sacred contents, increased space was needed, and in one great church after another we find the same process of eastern extension undertaken, not always exactly in the same mode, but always with the same object, viz., to obtain greater shrine-room. This eastward development was, generally speaking, accomplished in two ways. In some instances, as at Canterbury—the earliest example, as Old St. Paul's, was the latest and most glorious—at York, Ely, at Worcester, Beverley, and other churches including Lincoln, the grander and more imposing plan was adopted of carrying on the main fabric at the same height to the extreme east end, without any constructional break, the eastern chapels being only separated from the ritual choir by a screen or reredos. In other cases the accommodation needed was provided by the erection of a group of low eastern aisles and chapels, not rising to the full height of the building, the Lady Chapel occupying the central position. As examples of this less stately, but more picturesque arrangement, I may mention Salisbury, Exeter, Chester, Hereford, and that which may be regarded as the most beautiful in its design and the most skilfully arranged of all such developments, the Lady Chapel of Wells.

After these introductory remarks I will now proceed to the object of this paper, and endeavour to trace the successive changes in the eastern limb of the Cathedral of Lincoln.

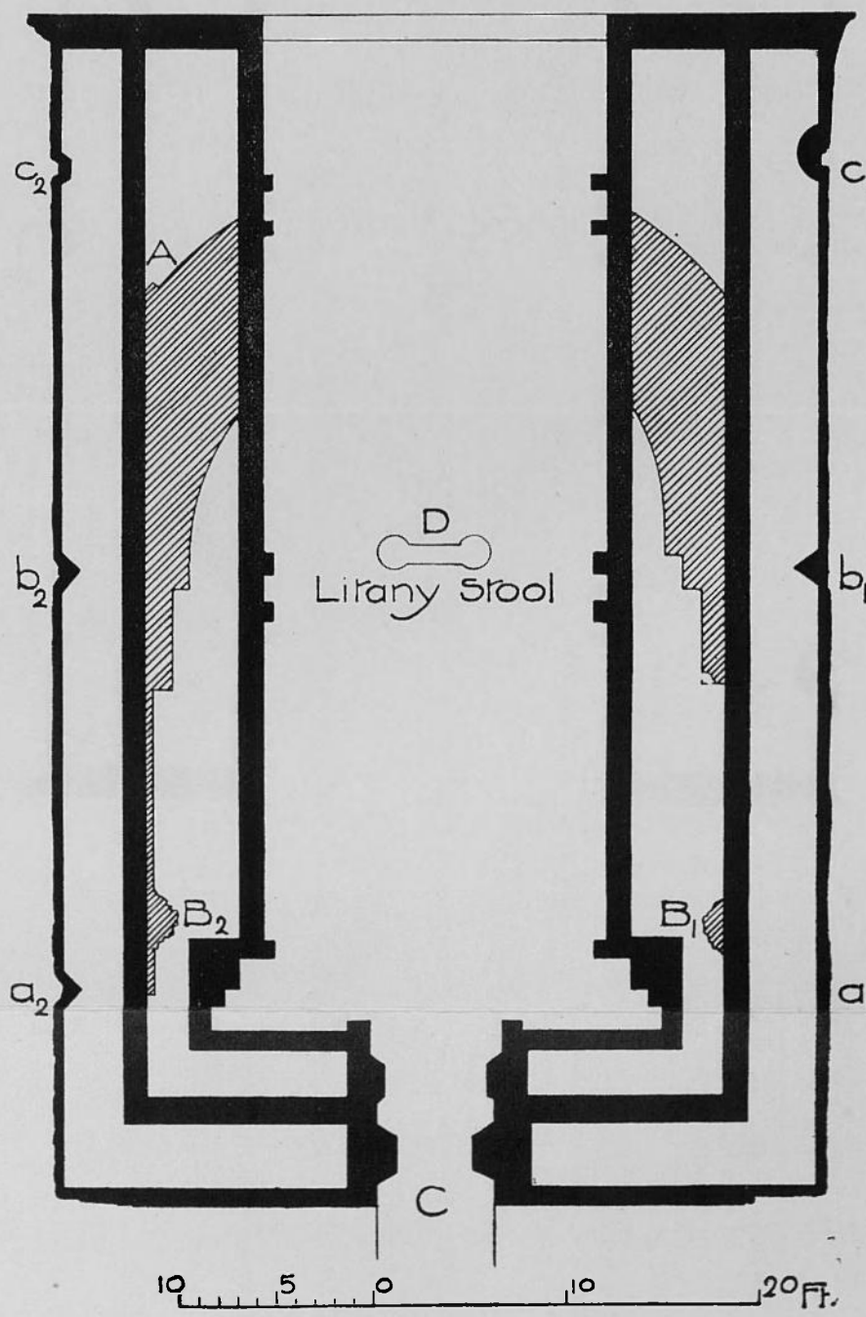
The first Cathedral of Lincoln was entirely erected by the first Norman Bishop Remigius, by whom the see was transferred from its earlier site at Dorchester on the Thames, to its "sovereign hill" above the sluggish Witham, and was ready for consecration at the time of the founder's death, A.D. 1092. On the erection of St. Hugh's choir

at the end of the twelfth century the whole of the eastern limb of Remigius's church was pulled down. As was usually the case, however, the foundations, which were not in the way of the new building, were allowed to remain, and their discovery in 1852,[1] under the floor of the stalls on either side of the choir, has put us in possession of the original form and dimensions of the eastern end of the Norman cathedral. The portions of the foundations which remain visible are those of the springing of the apse on either side, and a fragment of the lateral walls The central portion of the curve probably lies buried beneath the pavement of the central aisle of the choir. As will be seen from the accompanying plan,[2] (plan I.) it was very short, not reaching beyond the second bay from the crossing, and was ten feet narrower than the present mid-aisle, the new building, according to the sensible mediæval practice, having been erected outside the older one which remained like the kernel of a nut within the shell, so that it could be used for service until the new fabric was ready, when it was pulled down. A fragment of a pilaster buttress to the N.E., (at A) and the solid walls running westward open as that at St. Stephen's at Caen, and originally at Peterborough; it was destitute of aisles or procession path. Two rough blocks of masonry at the west end (B B) projecting from the wall mark the position of the piers of the great arch, the "Arcus Triumphalis" of the old Basilicas, which divided the presbytery from the choir. The walls of the apse were eight feet in thickness.

Exactly a hundred years from the completion of the Church of Remigius, A.D. 1192, the foundations of the existing choir of St. Hugh were laid. The architect was Geoffery of Noiers. The name looks French. But the late Canon Dimock adduced arguments for regarding him as a native Englishman, though of a family originally Norman. Whether the architecture of the choir of Lincoln exhibits any traces of French influence has been hotly debated. Professor Willis, at the visit of the Institute in 1848, described the building, characterised by so many singularities, as "the work of a mad Frenchman." His verdict, however, has been seriously called in question, and can hardly be sustained M. Viollet le Duc, after careful examination, pronounced against it, declaring the work to be thoroughly English, without any appearance of French influence. The recent discoveries of which I am about to speak may, however, to some extent lead to reconsidering the question.

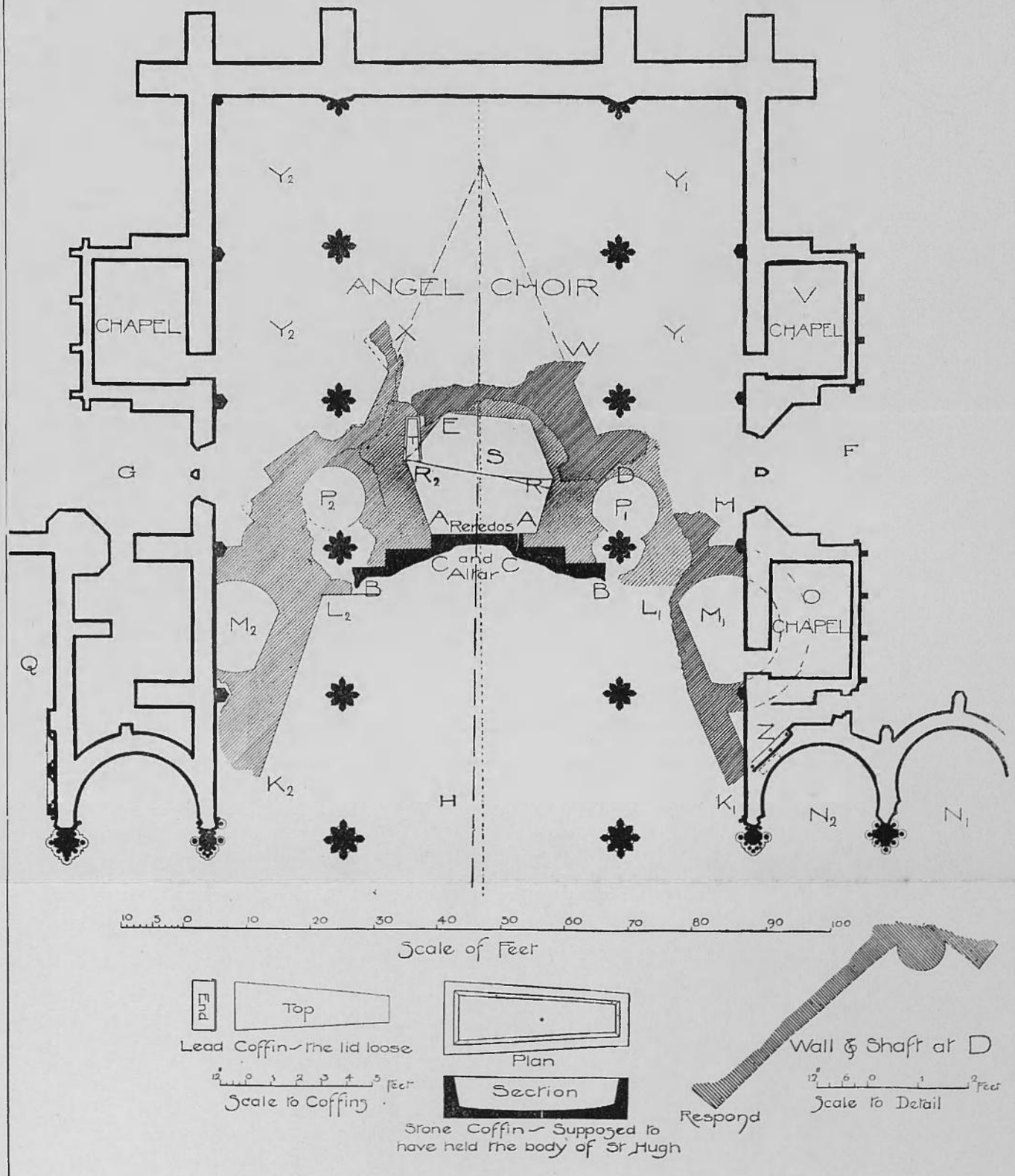
[1] This discovery was made by Mr. T. J. Willson, architect, the son of the distinguished contemporary of Britton, and the elder Pugin, and associated with them in several of their architectural publications, Mr. E. J. Willson, of Lincoln. It is greatly to be regretted that this gentleman never fulfilled his intention of writing the architectural history of Lincoln Cathedral, with which he was intimately acquainted. The restoration of Bishop Longland's chapel set on foot, as put by Sub-dean (afterwards Archdeacon) Vincent Bayley, in 1810, was carried out by Mr. Willson.

[2] In the accompanying plan the lighter shading represents the foundation of the Norman apse; the dark shading the framework of the choir stalls; beneath which the foundations have been preserved, being obliterated in the centre, A, fragment of an external buttress; B_1 B_2 the foundations of the piers supporting the great transverse arch; C, the entrance to the choir from the organ screen; D, an ancient stone, inscribed "Cantate Hic," where now the Litany desk is placed; a_1, a_2, b_1, b_2, c_1, c_2, the lower portions of the vaulting shafts of St. Hugh's choir, the middle portions of which were removed to make way for the new stalls erected by Treasurer Welbourne (d. 1380).



PLAN I.

The Foundations of the Norman Apse of Lincoln Minster.



PLAN II.

The Eastern limb of Lincoln Minster, with the foundations of St. Hugh's Apse.

Certainly whatever may be the character of the architecture, the plan of the apsidal east end, with its appendent chapels, is far more French, or at least, continental, than English.

St. Hugh's new building embraced[1] the present ritual choir of four bays, and the eastern transept with its four semi-circular chapels, as well as a small portion of the eastern walls of the western or great transept. All these are standing, and have received but slight alterations. But the eastern portion beyond the lesser transept, containing the high altar, was entirely removed for the erection of the new eastern limb of five bays, generally known as the "Angel choir," in the latter half of the thirteenth century.[2] The purpose of this "novum opus," as it was termed, was to provide a fitting home for the shrine of St. Hugh, whose "cultus" had become exceedingly popular. The chapel where he was originally interred had been already much extended eastwards, and its shallow semi-circular apse had given place to a quadrangular termination (Q. Plan II),[3] but the enlargement proved inadequate for the multitude who flocked to the shrine, and the extension of the choir was undertaken *circa* 1255, the work being sufficiently advanced for the solemn translation of the saint's remains in 1280, with every circumstance of pomp, in the presence of Edward I and his Queen and their royal offspring, and an immense attendance of bishops and nobles.

What the original form of the east end of St. Hugh's church had been was entirely a matter of conjecture until the repaving of the choir and presbytery, in 1791, brought to light a portion of the foundations, which have been more completely developed during the past few months. At the time of the repaving the Rev. John Carter, then master of the Grammar School, an intelligent antiquary, and fair draughtsman, made a sketch and notes of the discovery.[4] The following year he made a drawing from memory, which is preserved among the Gough collections in the Bodleian Library. This rude drawing was discovered by the late Mr. Ross, a Lincoln antiquary, whose collections for the history of Lincoln, with copious illustrations from his accurate pencil, are in the possession of Viscount Oxenbridge (formerly Lord Monson), and was by him communicated to the late Mr. Ayliffe Poole, who had it lithographed and published as an illustration to his admirable paper on the architectural history of Lincoln Minster, in the volume of the "Associated Societies' Reports" for 1857, p. 21. The late Mr. E. J. Willson also made notes and drawings which his son Mr T. J. Willson, has kindly communicated to me.[5] These earlier drawings, though somewhat rude,

[1] For fuller particulars of the architectural history of St. Hugh's choir, I may be permitted to refer to the papers in the *Archæological Journal*. Vol. xl, 1883, and to the chronologically shaded ground plan there given.

[2] License to remove the city wall to allow of the prolongation of the fabric was granted in 1255, and in 1280 the building was ready for the solemn translation of the relics of St. Hugh to the new shrine erected behind the High Altar.

[3] For the extension of the chapel, which was dedicated to St. John the Baptist, see the ground plan already referred to, *Archæological Journal*, vol. xl.

[4] This drawing has been erroneously assigned, by myself, among others, to the celebrated John Carter, the well-known correspondent of the *Gentleman's Magazine*.

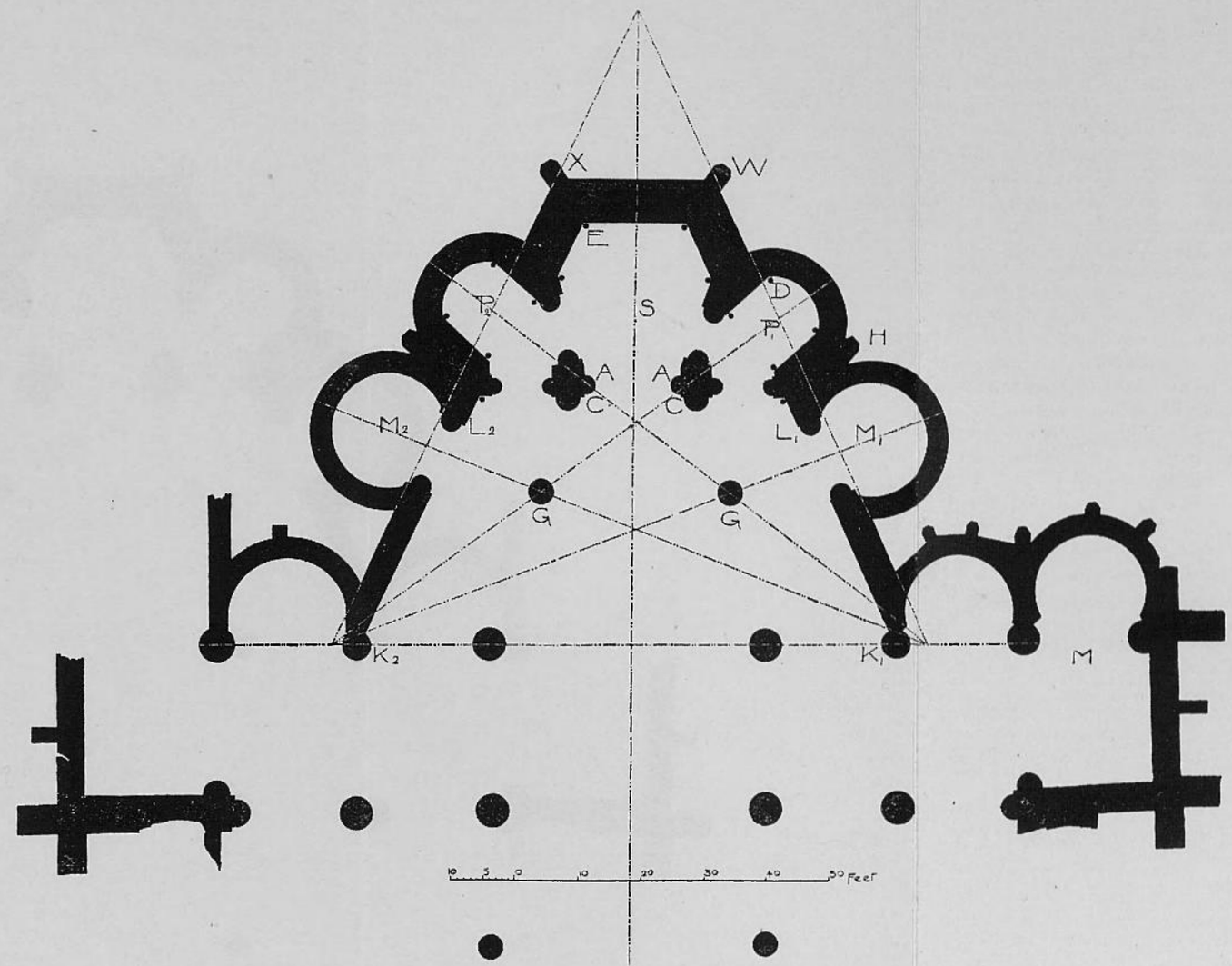
[5] Mr. Willson writes: "The foundations discovered in the sides of the high altar, when the old pavement was taken up A.D. 1791, undoubtedly belonged to those parts of the church which had been erected by St. Hugh, of which the choir and the upper transept, with the four chapels attached to it, are yet remaining, These foundations indicated that the eastern extremity of the building as then finished, had been of a polygonal form.

sufficiently indicated the original form and arrangement of St. Hugh's apse. It was seen to have been a semi-hexagon, extending no further than the second bay of the existing angel choir, with two sloping side walls and one straight wall at the east end, and to have had semi-circular chapels, similar to those of the adjacent transepts, appended to the two sloping sides. Smaller circular projections beyond these chapels at the eastern angles of the semi-hexagon are given in the plan. These, it was thought, might indicate stair-turrets for a "vice" or newel, which would have occupied a similar position to the turrets which so effectively flank the apse at Peterborough. This idea our recent investigations have proved to be incorrect. Small as these projections are, they appear to have been chapels, which must have greatly increased the singular external effect of this remarkable east end. Of the recently discovered hexagonal chapel at the extreme east ends the earlier excavations afforded no hint.[1]

I now come to the recent investigations. At the end of November of last year our excellent clerk of the works, Mr. J. J. Smith—to whose zeal, and that of his staff, especially our master mason, Mr. Hague, in carrying on the search and their accuracy in measuring and planning every fresh feature as it was discovered, cannot be too highly commended—mentioned to me that a portion of the pavement at the south-west end of the south aisle of the Presbytery (K_1 in plans II and III) needed repair, and asked my permission to have it taken up and relaid. This request afforded the very opportunity I had been long eagerly wishing for. I knew what probably lay beneath that pavement, and gladly gave the desired permission, adding that if Mr. Smith allowed the workmen to dig a little deeper and extend their work a little further than was absolutely requisite I should not call him to account. The work began on November 23, and had not proceeded far before the foundation of the south wall of St.

with semi-circular chapels attached to the sides. The addition of the five arches beyond the upper transept, with all the rich architecture of the presbytery, was made about a century after the erection of St, Hugh's buildings," [the interval was little more than half a century] "of which the eastern extremity was taken down to make room for the new erection. When a grave was made for the Rev. Henry Best near to the middle of the presbytery, some very solid foundations were found, which were taken up with great difficulty. These were supposed to be remains of the Roman wall of the city" [this was a manifest error], "but more probably had belonged to the eastern extremity of the church erected by St. Hugh, or to a wall built for the protection of that part of the town in the time of St. Hugh, and which was removed afterwards when the close was enlarged by grants from Hen. III and Edward I. Foundations were also found near to the same place, when a grave was intended to be made there for Sir Richard Kaye, the Dean, and a fresh place was chosen on account of the difficulty of digging through these foundations." Mr. Wild also remarks in a note to his work on Lincoln Cathedral, p. 8. "When this part of the church was new paved, in 1791, some foundations were discovered, by which it appeared that St. Hugh's church terminated in a half hexagon, of which the sides extended from the angles of the east transept to a line somewhat within the present altar screen."

[1] Mr. Ayliffe Poole writes thus respecting Carter's drawing: "Here we have a semi-hexagon most oddly combined with semi-circular chambers at the two diagonal sides, without apparent access, either from the church or from the exterior"—it must be remembered that only the foundations exist. It is very usual to carry a wall below the surface, across an opening in the main walls of a fabric, to bind the whole together and strengthen it—"We have no similar chapel or chamber to the east"—one such of a hexagonal form has now been discovered—"but at the angles of the east side we have nearly perfect circular appendages of ten foot radius accessible from within, and, I suppose, to be considered stair turrets."



PLAN III.

The arrangement of St. Hugh's Apse, Lincoln Minster, as restored by J. L. Pearson, Esq., R.A.

Hugh's polygonal apse K_1 L_1 was discovered, together with the springing of the segmental chapel, M_1 annexed to it. The search now grew hot, as children say, and the interest of our energetic Dean was roused, and without any regard to the repair of the pavement it was determined to carry on the investigation, and once for all determine, as far as was possible, the form of the termination of St. Hugh's Church. The foundations of the southern chapel were traced as far as the walls of Bishop Longlands Chantry (O), which had partly been built upon its site, permitted. It was found to correspond exactly, both in form and dimensions, with the southern of the two chapels annexed to the south transept, St. Peter's Chapel (N_1) Its walls formed an arc considerably exceeding a semi-circle, with an internal diameter of 18 feet. We then came to the smaller circular appendage already referred to (P_1) of which the void was not more than 10 feet in diameter. Our preconceived notion, as I have said, was that it was the foundation of a newel staircase This idea, however, was disproved by the discovery of a small fragment of two dressed walls on the eastern side meeting at an angle with the footing of a small wall-shaft still "in situ" at the junction (D). This at once dispelled the idea of a newel stair. But to make the matter still more certain I desired the master mason to dig in the centre of the void for any trace of the foundation of a newel. None such, however, was found. When we proceeded to the north side with our investigation we found foundations of an exactly similar character (P_2); but again no trace of a newel. It is a cause of regret that the delicacy of the health of our distinguished consulting architect, J. L. Pearson, Esq., R.A., prevented his undertaking a journey in the middle of winter to examine the discovery personally, but he has devoted much time and thought to the drawings which have been submitted to him, and I have the happiness of being able to lay before you the conclusions he has arrived at as to the original form and arrangement of St. Hugh's choir (Plan III). He has no doubt that these small projections (P_1 P_2) were actual chapels, vaulted from four wall shafts, the existing fragment (at D) being a portion of one of them, and approached from the aisle or procession path by a triangular vaulted sevory, such as we may see at Ely in the spaces between the diagonal arches of the lantern, and the nave and choir aisles. Between this small chapel and the larger segmental chapel the lower portion of an angular buttress was found still standing, (H). Other similar buttresses doubtless strengthened the other angles of the building. Proceeding in our search we were rewarded with an entirely unexpected discovery. Mr. Carter's drawing represented the east end terminating in a straight wall from north to south (A A.) This wall was found, as shewn on the ground plan (No. II): but it was not as had been supposed, a terminal wall, but either a screen wall, or simply a binding wall, tying the two easternmost angles of the apse together for the sake of strength, and it was with no little interest that, as our digging went on, we found ourselves developing the foundations of an hexagonal chapel of 23 feet internal diameter (S), occupying the same position relatively to our cathedral that the well known chapel, known as "Becket's Crown," occupies at Canterbury, the existence of which had been hitherto entirely unsuspected. This additional building would make the internal length of St. Hugh's Church about 48 feet short of the existing cathedral. The planning of this chapel was singularly unsymmetrical. It will be

seen from the plan that the transverse axis of the hexagon (R_1 R_2) is not at right angles with the main axis of the cathedral, but shews a considerable deflection to the south. The foundations shewed that there had been projecting buttresses at the angles of the chapel (W, X). The ground plan on the north side of the choir proved to be identical with that on the south. We discovered foundations of the same sloping wall (K_2 L_2) large segmental chapel (M_2) and smaller chapel (P_2) with its circular external wall and internal foundations.

The ground plan, as finally developed by Mr. Pearson (Plan III), is of very remarkable interest. In England the group of apsidal chapels has parallels more or less exact at Norwich and at Tewkesbury, and Mr. St. John Hope's investigations shew a somewhat similar group in the great Cluniac Church at Lewes. But the parallels presented by continental churches are much nearer. The ground plans of French churches, given by Viollet le Duc, in the first volume of his "Dictionnaire," offer several curious points of resemblance in the alternation of larger and smaller apsidal chapels surrounding the chevet, and the churches of Germany present other similarities.[1] One point of very singular interest is pointed out by Mr. Pearson, and becomes very apparent on his ground plan (Plan III). To quote a communication with which he has favoured me: "You will observe," he says, "how a triangle curiously gives the lines on which much of the work is set out; the base of this triangle being a line drawn through the centre of the columns on a line with the east wall of the south transept—those just east of the crossing. Oddly enough the centres of the little chapels are almost in the centre of the sides of the triangle. It is curious that there are some German churches with triangular terminations to chancels and chapels, as well as some with an hexagonal chapel added on, and of early date, I think early in the thirteenth century."[2] Was there, he adds, "any connection between this country and that of Bohemia at that time, which could have influenced this or that country?" I am not aware of any such connection. The matter, however, deserves enquiry.

Returning to the recent discoveries it should be stated that through the larger extent of the excavations, only the rude concrete foundations were found remaining, the upper surface being about 16 or 17 inches below the existing pavement. The places where the walling above the original floor line remained entire are distinguished in Plan II by a darker shading. The wall here reaches to within about 8 feet of the

[1] At Vignory Sur Marne, a small and very early church, we find three chapels, the plan of which, like those at Lincoln, exceeds a semi-circle, set round the apsidal aisle (Viollet le Duc, *Dictionnaire*, vol. i, p. 109). Fontevraud of the 12th century (p. 171), Rouen (p. 237) and St. Etienne de Nevers (p. 173) also exhibit three apsidal chapels attached to the chief apse. The central chapel at Rouen has been subsquently lengthened, as was the case with St. Hugh's place of interment. The plans of Chartres (p. 235) and St. Ouen at Rouen (p. 239) offer examples of smaller chapels of semi-circular or segmental plan, wedged in as it were between two larger chapels, like those recently discovered at Lincoln.

[2] Grueber's *Kunst des Mittelalters in Bohmen* gives some of these curious and exceptional ground plans. We find chapels with a triangular termination—a two-sided apse, if we may call it so—at Hohenfurt (p. 62, fig. 139), and the choir itself, so ending at Strakonde (p. 67, fig. 159), There is an hexagonal chapel beyond the apse, like that the foundations of which have just been discovered at Lincoln, at Humpolec (p, 43, fig, 75), and an octagonal chapel in the same position at Frauenthal (p, 44, fig. 77),

present floor. The most considerable fragments found were the south diagonal wall of the great chevet (K_1 L_1), and the springing of the curved wall of the appended chapel (M_1), together with a considerable portion of the eastern and southern wall of the eastern hexagon (W X), and the commencement of the curved wall of the small chapel (P_1). A most valuable bit of wall at the north east angle of the hexagonal chapel (at E) enabled us to determine, with exactitude, its form and dimensions. The small portion of wall with the footing of a small shaft discovered (at D), was still more valuable in demonstrating, as has been already stated, that these foundations were not those, as had been at first supposed, of a newel staircase, but of a small radiating chapel, with a curved termination, probably covered with a quadripartite vault, springing from four corner shafts. The circular form of the centre void was at first rather perplexing. But it proved to be due to the curve of the outer contour of the chapel being continued through the whole of the foundation to give unity and strength to the fabric. A portion of what appeared to be the original flooring, constructed of concrete, was found across the line where the hexagonal chapel joined the aisle (AA BB).

In the course of our investigation it became necessary to violate the sanctity of the tomb in which, according to a post restoration inscription on a renaissance monument erected in the retro-choir by Bishop Fuller, Bishop Sanderson's successor (1667-1675) the remains of St. Hugh were supposed to be reposing. The shrine of the saint, to receive which the Angel choir was built, doubtless stood like all such shrines[1] in the centre of the mid-alley at the back of the reredos. At the Reformation this shrine, in common with all "monuments of superstition," would be destroyed, and the remains of the saint re-interred in some convenient spot near. The spot in this case, if we may trust Bishop Fuller's epitaph, was a little to the north of the site of the shrine, corresponding to the north-east angle of Hugh's hexagonal chapel (T). On this spot Fuller's pious care erected a black marble slab, supported on four renaissance legs of Ionic character, and inscribed with a set of Elegiac verses of much elegance, recording the fact.[2] When the investigation

[1] We may instance as examples the shrines of St. Thomas, at Canterbury; St. Alban, at St. Albans; St. Etheldreda, at Ely; St. Erkenwald, at St. Paul's; St. William, at York, &c.

[2] The inscription engraved on the monument erected by Bishop Fuller, runs thus :—

Texerat hos cineres aurum non marmora, præda
Altera sacrilegis ni metuenda foret.
Quod fuit argentum nunc marmoris esse dolemus,
Degeneri ætati convenit iste lapis.
Ingenium pietatis hoc est frugalis, Hugonis
Qui condit tumulum condit et ipse suum,

The allusion in the earlier lines of the epitaph is to the original shrine at St. Hugh, which was covered with plates of silver gilt, and which, with all the other rich treasures of the Minster in gold and jewels—the whole of which are recorded in the pages of Dugdale—were appropriated by Henry VIII and his sacrilegious crew. The mention of the "frugal piety" of the builder of the monument, and the reference to one common tomb serving for him and his sainted predecessor, points to Bishop Fuller's intention to make St. Hugh's memorial his own memorial also. This is strengthened by the fact that the lines above quoted only occupy the upper part of the black marble slab, leaving abundant room for the bishop's epitaph below it. If such was his purpose it was not carried into effect. A ponderous altar tomb stands over his grave by the side of St. Hugh's, a little to the south, bearing an inscription, which records his munificence in restoring the tomb of his predecessors in the see, and his purpose to have done more in that way if death had not cut his intentions short.

reached this place it became a matter of much interest to learn whether there was a grave there, and what it contained. On removing the marble memorial and opening the ground beneath it, a stone coffin was discovered, within which was another coffin of lead, rather rudely put together, and unsoldered. On opening this it proved to contain no human remains of any kind, not even a fragment of bone. There was nothing more than a decaying mass of linen and silken vestments, so arranged as roughly to simulate the shape of a human body. Microscopic and chemical investigation discovered threads of flax and silk, with some fine threads of gold, but nothing of an animal nature.[1] It was evident from the stains on the sides of the leaden coffin that a corpse had once reposed in it. What had become of that corpse? And was it that of St. Hugh? Who could tell? Had it been scattered to the winds by the fiery zeal of some puritan fanatic, or had it rather, as we would fain hope, been rescued from desecration by the pious care of some to whom the memory of one of the holiest of England's saints, and the most intrepid of England's patriots, was dear? Was it with Hugh of Avalon, as the story goes, it was with Cuthbert, of Durham, at the same great religious convulsion of the sixteenth century

His relics are in secret laid,
But none may know the place
Save of his holiest servants three,
Deep sworn to solemn secrecy,
Who share that wondrous grace?

[1] The following is the report of T. Sympson, Esq., M.R.C.S., who kindly undertook the task :—"A careful examination under the microscope of materials obtained from a tomb, reported to be that of St. Hugh, disclosed some of them to be portions of a tissue composed of flax, and others of one of silk, and intermingled with these were fine gold threads. Both the woody fibres of the linen, and the fibres of the silk, came out quite distinctly after the dust in which they were enveloped had been cleaned off by means of acid." In another communication Mr. Sympson reported that there was no trace of animal matter found, nor any particle of bone.