

lobed foot, which, as we have noted, replaces the Gothic angles in 1500 or thereabouts, whilst at Leominster we find the bowl of the coming hemispherical form, but the foot of the earlier and angular fashion. These prepare us for our third group, which we will call the Tudor, for they exactly cover the reign of Henry VIII.

C.—CHALICES OF TUDOR TYPE, WITH SIX-LOBED AND FLOWING FEET.

This brings us to our third and last type of Pre-Reformation Chalice. It is the full development of the Gothic type, adding to the plainer ornamentation of the earlier vessels a complicated foot with flowing outline and a highly elaborated stem, in the details of which nearly all the Gothic feeling is lost, and showing with these features a nearly hemispherical bowl, with an engraved inscription on a band running round its centre, decorative details which would not have been permissible in purer Gothic Times. The common inscription would be *Calicem Salutaris* or the same words with the addition of *Accipiam* in Tudor capitals or in black letter, as the taste of the engraver dictated, for either

lettering might be found in the first quarter of the sixteenth century. The ten examples remaining of this class carry us from 1507 to 1536; our best illustration of it being that at Trinity College, Oxford, of 1527, and a very similar Chalice at Wylve, Wilts, of two years' earlier date. Of this last the illustration gives an excellent idea, and of the general features of the class it is chosen here to represent. We have now said something about all the three periods into which we have divided Pre-Reformation Chalices; and in lamenting that many more have not been preserved—and it is not very likely that many more exist after the exhaustive inquiries that have been made within the last year or two throughout a large number of dioceses—we must remember that in the Elizabethan communion cups which succeeded to the Chalices on the change of ritual, we must often have the very metal itself of the Chalices they individually replaced. In the records of these changes, which may be found in Churchwardens' accounts of the reign of Edward VI. and of the earlier years of Queen Elizabeth, many an entry shows up that the communion cup was made out of the very silver of the Chalice and its cover, with perhaps a little added by the silversmith to make the larger vessel that would be required now that it was to be used by the lay people. It is not part of our present inquiry to trace the destruction of the Chalice and its transmutation into the communion cup of Post-Reformation times. These later vessels have an interest of their own, though they may not have the artistic merit nor the historical associations of the more ancient and more beautiful vessels they replaced; but the consideration that the Elizabethan cup, which many and many an English Church still preserves and uses from week to week or even day to day in the Holy Communion, is the very Chalice in an altered shape used there by the village priest for ages before the unfortunate outburst of Puritanical feeling which destroyed it, may lend the present cup even an additional interest in the minds of those who use it now, and whose forefathers have used it for much more than three centuries. It seems more convenient to say a few words about the paten which accompanied the Chalice of Pre-Reformation days, after the Chalices themselves have been spoken of, although the two pieces seem to have been almost considered as one in medieval times. They would often be described in Church inventories as "the Chalice with his paten," and in one case "a pair of Chalice" seems to mean rather a Chalice with a paten belonging to it than two, or a pair of cups.

Each of the groups we have mentioned for Chalices had its own appropriate paten; but for some reason or other, more of the patens have been preserved than of the Chalices to which they belonged. Whilst some thirty-three Chalices only are known to be in existence, the patens are nearly three times as numerous, and, curiously enough, no less than thirty out of the known ninety or more are to be found in the county of Norfolk alone. An excellent illustrated

monograph dealing with these has been compiled by a zealous and able Norfolk antiquary, Rev. C. R. Manning, of Diss, and Rural Dean of Redenhall, in that county, whose researches have had a not unimportant bearing upon similar later publications, some of which we owe not indirectly to the interest excited by his own investigations. The hall-marked patens are all of comparatively late dates ranging from 1479, which is the date of the paten belonging to the Nettlecombe Chalice, to a paten at the Church of St. Edmund in Salisbury, which corresponds in its details of workmanship with such Chalices as those at Trinity College, Oxford, and Wylve, and is of the year 1533. By that year troubles were almost beginning, and it is not likely that anything later than that, nor that a Chalice later than one at Sturminster Marshall, in Dorsetshire, which is of 1536, will be discovered.

Of the patens which belong to our earliest group one of the most beautiful is at Wyke, in Hampshire; whilst a very similar one, especially as regards the lettering of the inscription upon it, was found with its Chalice, which has been already mentioned, in the tomb of Archbishop Hubert Walter at Canterbury. The date of this, 1205, may be taken to date approximately its fellow at Wyke.

Our illustration is taken from the paten found in the coffin of Bishop Cantelupe, and is preserved at Worcester, over which See the Bishop presided till the year 1266, the date attributable, therefore, to the paten. It enables us to point out that the earliest patens have central depressions of varying form, some being four-lobed, as our example, some octofol or even ten-fol, whilst the device contained in the central boss or space was usually the *Manus Dei* or the

*Agnus Dei*. When we come to the second or Gothic period, a more settled form of paten succeeds. Instead of the plain plate or the multi-fol depression, a six-fol depression corresponding to the hexagonal foot of the Gothic Chalice is almost invariable, and the *Manus* or *Agnus* of the earlier period is replaced by the *Vernicle*, or face of the Saviour, often very rudely engraved, in the middle of the depressed centre. The engraving is so rude in many cases as to be almost grotesque, and yet there is something in the rudely-engraved vernicle which appeals to the imagination more deeply than would a far more elaborately executed device of conventional design. Let us take as our example of the Nettlecombe paten of 1479, which exhibits every feature we have mentioned, especially the rudely-engraved vernicle which was so nearly universal at that period.

Then we come lastly to the Tudor time, of which the fine paten at Trinity College, Oxford, may supply us with an excellent illustration. This is, like its Chalice, of 1527, and brings before us in as striking a manner as the Chalice to which it belongs, the elaboration of detail which characterises the vessels of the Tudor or florid group. Just as an inscription around the bowl of the Chalice had become a common feature, so an inscription about the rim of the paten is now usually found, and it would be engraved in lettering to match that of the Chalice for which the paten was made; and with this lettering will be noticed an elaborate system of rays surrounding the central *vernicle* as with a halo, and spreading entirely over the whole surface of the six-lobed space left round the device in the middle. It is not certain that this development is in as good taste as the plain and simple architectural ornamentation of the Gothic time, and it is doubtful whether any single Chalice or paten is as pleasing as a matter of form or finish as the Chalice which, with its paten, is preserved at Nettlecombe, a parish treasure doubtless valued by its fortunate possessors, as it deserves.

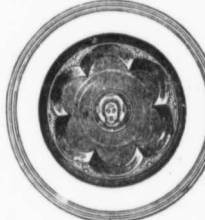
The present writer is very strongly of opinion that too much attention can hardly be drawn to the beautiful examples which Gothic art has left for the study and guidance of the modern artist and craftsman. Well would it be if their functions were still united as of old, and the modern craftsman were artist himself, and the modern artist a skilled craftsman! In the matters of Church-plate, at all events, a better knowledge of our remaining Pre-Reformation examples has resulted of late years in a growing appreciation of the beautiful models they afford us, and a corresponding distaste for the wretched and conventional work which has been popular only too long.

If this article should direct the attention of a single buyer or maker of modern church-plate to the beautiful work of the artists and craftsmen of the fifteenth century, it will not have been written entirely in vain.

WILFRED J. CRIPPS.



CHALICE (1525) AT WYLVE, WILTS.



PATEN (1479) AT NETTLECOMBE, SOMERSET.



COFFIN PATEN OF Bp. CANTELUPE (D. 1266) AT WORCESTER CATHEDRAL.



PATEN (1527) AT TRINITY COLLEGE, OXFORD.