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DEPARTMENT OF METALWORK

CATALOGUE OF CHALICES
& OTHER COMMUNION VESSELS



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BY W. W. WATTS, F.S.A.

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PREFATORY NOTES

OUR thanks are due to the following gentlemen for information kindly supplied by them :—the Rev. Dr. R. H. Charles, Canon of Westminster ; the Rev. Dr. W. H. Frere, of the Community of the Resurrection, Mirfield ; the Rev. George Horner ; and Norman McLean, Esq., of Christ's College, Cambridge.

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CECIL H. SMITH.

THE paucity of information in English about the Chalice and Paten has suggested the advisability of treating the subject, at least in outline, from the beginning, and not merely so far as it is represented in the Museum. A number of illustrations have therefore been given of forms of vessels not to be found in the Museum collections.

The group of Chalices and other Communion Plate includes original examples dating from the thirteenth to the eighteenth century, together with a few reproductions. The greater number of these are exhibited together in Room 39, but the examples forming part of the Murray Bequest, and two or three belonging to the Sibthorp Collection, are, in accordance with the terms of these gifts, placed with the remainder of their respective collections. The single example of a Greek Chalice is placed with a small group of Russo-Greek work ; the Abyssinian Chalice is with other objects of that country. The few pewter vessels are to be seen in Room 16A, and the two "Sheffield Plate" examples in Room 34. The electrotype reproductions of Chalices are for the most part to be found in Room 35.

The Museum collection makes no claim to illustrate the history and development of the Chalice, but is intended to place before students, craftsmen, and others, examples of fine form, design and decoration, as applied to this object.

W. W. WATTS,
Keeper of the Department of Metalwork.

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CHALICES

AND OTHER COMMUNION VESSELS

INTRODUCTION. I.—THE CHALICE.

IN tracing the history of the chalice, the two main points for consideration are the substance of which it was made and the form of the vessel and its evolution through the centuries. And, as in the study of almost every other branch of art, it is essential to bear continually in mind any historical facts which affected either the form of the vessel or the material of which it was made. Two such historical facts stand forth in clear outline: the recognition of Christianity by the Emperor Constantine in the early years of the fourth century, and the withdrawal of the cup from the laity—a practice already introduced before the close of the twelfth century, and finally confirmed by the Council of Constance in 1415. The less important event of the Reformation in the English Church during the sixteenth century brought about a marked change in the form and decoration of the chalice in this country.

THE vessel used by our Lord at the institution of the Eucharist may reasonably be supposed to have been one of the ordinary two-handled cups in use at the time; its material, whether precious or otherwise, there is no means of finally determining. The cathedral of Valencia in Eastern Spain claims to possess as its greatest treasure this identical cup. According to Sir J. C. Robinson,¹ who had the opportunity of examining it some fifty years since, “the chalice consists of a circular cup, nearly four inches in diameter, hollowed out from a single splendid hair-brown sardonyx. A plain but taste-

¹ See *Archæological Journal*, Vol. xxxiv, pp. 316, 317.

ful moulding wrought in the stone, round the lip, in addition to the evidence of the precious material itself, shows it to be of antique Roman origin therefore, however improbable, it is not actually impossible that it should have been used at the Last Supper." In describing the mounting of this cup he states that the base is also of sardonyx, probably of the eighth or ninth century, and that the original jewelled gold mountings were also of this period, but were renewed in the fifteenth and sixteenth centuries. Canon Jose Sanchio y Sivera in his work "La Catedral de Valencia," which contains a photograph of this vessel, states at length the traditional history of the "sacred chalice," which was always considered sufficient guarantee of its authenticity, but he admits that the evidence does not satisfy all the requirements of historic criticism.

The Scottish monk Adamnan, Abbot of Hy (Iona) from 679 to 704, writing at the end of the seventh century,¹ thus describes a chalice of which he had heard from the French bishop Arculphe, who visited the Holy Land about the year 640, "calix Domini, quem a se benedictum propria manu in Coena, pridie quam pateretur, ipse conviva apostolis tradidit convivantibus: qui argenteus calix sextarii gallici mensuram habens, quasque ansulas in se utraque altrinsecus continens compositas." The Venerable Bede, in his "De locis sanctis," follows the same story. This chalice, then, was of silver, and provided with two handles. The Spanish writer already quoted finds no difficulty in this statement, as St. Jerome affirms that our Lord on that memorable night made use of two cups. Other places besides Valencia have laid claim to the possession of this sacred object; and "le calice ou Nostre Seigneur but a la cenne" appears in an inventory of the duc de Berry as late as 1416.

Prior to the withdrawal of the cup from the laity, two kinds of chalices were in common use in the Western Church for the Eucharist—the chalice used for consecration, and the ministerial chalice used for the communion of the faithful. The latter, following the probable shape of the original vessel, was frequently

¹ See *De locis Terræ sanctæ* (reproduced in Migne's *Patrologia Latina*, lxxxviii).

furnished with two handles for convenience in carrying when administering communion. It was filled with wine into which a few drops were poured from the consecrated chalice. Dr. Wickham Legg,¹ speaking of the instructions laid down in "Ordo Romanus I," says "When the lay folk are to be communicated the arch-deacon pours a little of the consecrated chalice into the ministerial chalice, the contents of which were supplied by the offerings of the faithful. It was a current opinion at that early time that the addition of a small quantity of the consecrated species to another chalice was enough to extend the virtue of consecration to the whole of the contents of the second chalice" (vinum etiam non consecratum, sed Sanguine Domini commixtum, sanctificatur per omnem modum). It is reasonable therefore to infer that the consecration chalice was comparatively small, while the ministerial chalice would be of considerable size and capacity. It might also be thought that the ministerial chalice would invariably be provided with handles, and the consecration chalice would have none: but the facts do not confirm this suggestion. Existing chalices of the ministerial type are sometimes with handles, sometimes without, apparently following no invariable rule. After the tenth century few handled chalices are found, and from the time when the denial of the Cup to the laity was introduced at the end of the twelfth century they disappeared in the Western Church, which no longer needed them.

The careful student of early chalices cannot fail to be struck by the fact that after abandoning the classical form the craftsman by a happy inspiration at once arrived at the most useful and convenient form for these vessels, a form which in its constituent parts, though with necessary variations, has persisted until the present day: the foot is circular, splayed out widely from the stem, so as to preclude any possibility of the chalice being overturned, the knop between the foot and the bowl is clearly defined, obviously for convenience in handling; the bowl is generally deep. These three parts—foot, knop and bowl—remain through the centuries more or less developed; the chalice comes down to us from the earliest times as an example

¹ See *Ecclesiological Essays*

of a truly artistic object, the form of which is the best possible for the purpose for which the object is intended.

Chalices in precious metals and other costly substances were not uncommon in the early days of the Church; in fact, the tendency from the first was towards the use of precious substances and metals for the vessels destined for use in the highest act of Christian worship. But it is quite clear from the evidence of early writers, as well as from the number of prohibitions against the use of commoner substances, that for one reason or other the use of precious material was by no means universal. The peace of the Church under Constantine early in the fourth century, and its consequent popularity, gave a great impetus towards the use of gold and silver and precious stones; nevertheless chalices in common substances continued to be made as late as, or even later than, the tenth century in spite of many regulations forbidding their use.

According to Honorius of Autun, the Apostles and their successors used to celebrate with wooden chalices, "*apostoli et eorum successores in quotidianis vestibus et ligneis calicibus celebrabant.*"¹ The well-known words attributed to St. Boniface, the English missionary to Germany in the eighth century, at least suggest that he was acquainted with the use of wooden chalices: when asked if it was permissible to use wooden chalices—"conficere sacramenta in vasis ligneis"—he replied "*Quondam sacerdotes aurei ligneis calicibus utebantur, nunc e contra lignei sacerdotes aureis utuntur calicibus.*" Incidentally, his words seem to prove that he was not disposed to favour very warmly the use of precious metals. Glass was frequently used, and later horn, brass, and bronze. Pope Zephyrinus at the beginning of the third century is said to have ordered that chalices should no longer be made of wood; the reference is, however, uncertain. Pope Urban I a few years later required the use of silver. The eighth and ninth centuries were marked by the pronouncement of further prohibitions. The Council of Calchyth in the year 787 forbade the use of horn; others pro-

¹ It should however be remembered that this statement only dates from the early years of the twelfth century.

nounced against the use of brass and copper, and ordered that gold, or at least silver, should be employed, but permitted the use of less costly materials in poor churches. Leo IV in 847 issued a prohibition against the use of wood and glass. In 897 the Council of Tribur issued a similar prohibition. The laws of Edgar in 967 forbade the use of wooden chalices in England.¹ In 1175 Richard, Archbishop of Canterbury, wrote thus “Ne stanneum calicem aliquis episcopus anmodo benedicat interdicimus :” and this constitution was adopted as part of the canon law in England.² In Spain a Council at Compostella about the year 1056 ordered that crosses, reliquaries and chalices should be made of silver.³

There appear also to have been considerations other than poverty which account for the persistence of chalices in common substances during the first ten centuries of the Christian era. Among the more ascetic members of the Christian community objections were raised even to the appearance of luxury in connection with worship. St. Clement of Alexandria in the third century vigorously opposed the use of gold, silver, or precious stones, and St. John Chrysostom more than a century later condemned the donors of jewelled gold chalices. St. Ambrose in the fourth century pronounced against the necessity of having chalices of gold : he recalls that St. Lawrence sold his chalices and distributed the proceeds to the poor, and he himself did not hesitate to convert the treasures of Milan into money for the purpose of ransoming captives.⁴ St. Jerome refers

¹ “Now in the Primitive Church, the Sacrifice was offered in vessels of wood, and common vests : for then were Chalices of wood, and Priests of gold : whereof the contrary is now. But Severinus, Pope, decreed that it should be offered in glass : but because such vessels were easily broken, therefore Urban, Pope, and the Council of Rheims, decreed that gold or silver vessels should be used : or on account of poverty, tin, which rusteth not : but not in wood nor in brass. Therefore it might not be in glass on account of the danger of effusion : nor of wood since being porous and spongy, it absorbeth the Blood : nor of brass nor of bronze, the rust of which is unseemly.” Durandus—*Rationale Divinorum Officiorum*. (Translation by Rev. J. M. Neale and Rev. B. Webb, 1843).

See also A. Way—*The Chalice*, in *Archæological Journal*, Vol. iii, p. 133.

² See *Alcuin Club Collections*, Vol. vi. Introduction, p. xiii.

³ See Florez—*España Sagrada*, Vol. xix, p. 398.

⁴ St. Augustine, St. Gregory the Great, St. Hilary of Arles, and others are said to have melted down their sacred vessels for the same purpose.

approvingly to the example of St. Exupere, Bishop of Toulouse, who sold his church vessels in order to assist the poor.

Among the few survivals of chalices in common substances reference may be made to two blue glass vases of the fifth century in the British Museum which resemble the form of chalice represented on Early Christian and Byzantine monuments, and were possibly used as chalices. One, found near Amiens, has both its handles, the other is mutilated. Of similar form was the glass vessel formerly preserved in the treasury of St. Servais at Maestricht, and reputed to have been used by that saint in the fourth century; unfortunately it has since disappeared. Glass, indeed, seems to have been more in use than any other material except the precious metals: records exist of many such vessels, but their fragile nature has precluded their preservation.

The church of St. Michael, Pavia, possesses a chalice of wood said to date from the fifth century. Pewter chalices are not infrequently found which have been buried with priests in mediæval times, and the number which have survived from later periods proves that pewter continued in use in poor churches.

But there is no doubt as to the tendency in very early times towards the use of precious metals for altar vessels. Chalices of gold and silver are said to have been in use in the days of Diocletian. After the conversion of the Emperor Constantine to the Christian Faith early in the fourth century the use of gold and silver is the rule. He signalled his acceptance and recognition of Christianity—if the statements in the *Liber Pontificalis* are to be relied upon—by magnificent gifts to many of the churches in Rome in the form of chalices of great weight, many being of gold enriched with precious stones, while others were of silver. The churches at Ostia, Albano, Capua and Naples received similar gifts.¹ There is little doubt that the sacking of Rome by Alaric in the year 410 must have involved the destruction of many of these treasures; in the later years of that century the popes endeavoured to make good the loss by generous gifts of chalices,

¹ See *Liber Pontificalis*, edit. Duchesne, 1884.

not however of the same magnificence as those of Constantine.

St. Gregory of Tours relates that the King Childebert on the return of his expedition from Spain in the year 531 brought with him sixty chalices of gold set with precious stones, which he handed over to the service of the Church. In the same century Queen Brunehilde, wife of Sigebert I, King of Austrasia, gave to the church at Auxerre a chalice of onyx mounted in gold.¹

The cathedral of Monza, built by order of the Queen Theodelinda in 595, formerly possessed magnificent treasures presented by her. References are made to these gifts in various inventories: that of 1275 enumerates amongst other vessels a gold chalice with two handles set with many gems; a silver-gilt chalice with two handles but without gems; a two-handled gold chalice with paten, with many precious ornaments, gems and pearls and precious stones; a great chalice of gold with two handles, decorated with precious stones and many pearls.² The form of these vessels may be gathered from a more or less faithful representation on several bas-reliefs of a later date still to be seen at the cathedral.

Magnificent gifts poured into the Church in the eighth century: Popes Gregory III, Adrian I and Leo III signalled their pontificates by presenting to St. Peter's and other churches in Rome gold and silver chalices of great weight, some enriched with precious stones. The Emperor Charlemagne at his coronation made an offering of gold chalices set with gems. Their great size and weight must have precluded their use either at the altar or for the communion; more probably they were votive offerings suspended near the altar for decoration—a not uncommon practice at the time³—or merely placed on the altar. In his will, dated 827, Count Everard, son-in-law of Louis le Debonnaire, mentions among the furniture of his chapel a chalice of ivory mounted in gold.

The use of semi-precious stones for chalices is amply illustrated

¹ See J. Labarte—*Histoire des arts industriels au moyen âge*, Vol. i., p. 424.

² See X. Barbier de Montault—*Inventaires de la basilique royale de Monza*, in *Bulletin Monumental*, Vols. xlvi., xlvii.

³ The *Liber Pontificalis* mentions chalices offered by Leo IV, which were placed “*in circuitu altaris*,” and others suspended between columns.



by the remarkable group of chalices in agate, rock-crystal, and jasper, mounted in gold, and enriched in some cases with gems, still existing in the Treasury of St. Mark's, Venice, and dating from the tenth century.¹ They were among the rich productions of Byzantium, whose goldsmiths had acquired a reputation throughout the whole of Europe; in all probability some of them still formed part of the treasure of that city when it was captured by the Crusaders in the year 1204. They vary considerably in shape, and many are furnished with handles; the outline of those without handles approximates more closely to the form which was gradually becoming orthodox (PLATE 2). Reference must also be made to the further enrichment of chalices by the Byzantine goldsmiths in the form of precious stones hung from the upper part of the bowl. Michael III, Emperor of Byzantium from 842 to 867, presented to Pope Benedict III a chalice decorated in this manner, "Calicem de auro et lapidibus circundatum, reticulo pendente de gemmis albis pretiosis mirae pulchritudinis decoratum"; and to his successor, Pope Nicholas I, "Calicem de auro, ex lapidibus circundatum et in circuitu pendentes hyacinthos in filo aureo."²

The use of precious materials could not fail to attract and excite the emulation of craftsmen in Western Europe; and so we find St. Bernward, the celebrated Bishop of Hildesheim in the early part of the eleventh century, causing chalices for his use to be made of gold and semi-precious stones. The Emperor Henry II presented the church of St. Vitou, Verdun, with a chalice of onyx mounted in gold. Nor was England behind the other nations of Europe in the production of fine goldsmiths' work for church use: both at Ely and St. Albans there were schools of able workers in the precious metals. At Ely, the centre of a district the last to submit to William the Conqueror, the monks in the year 1074 gave him as a peace-offering a large sum of money obtained by melting down chalices, statues, and other pieces of goldsmiths' work. Matthew

¹ See O. M. Dalton—*Byzantine Art and Archaeology*, p. 552

See A. Pasini—*Il tesoro di San Marco in Venezia*.

² See *Liber Pontificalis*, pp. 304, 311.

Paris refers with admiration to a chalice of gold set with precious stones made about the year 1170 by Baldewin, a celebrated goldsmith, for Simon, Abbot of St. Albans, "quo non videmus in regno Angliae nobiliorem"; also a small gold chalice for daily use, and two silver chalices "irreprehensibiliter compositos."¹ That the practice of enriching chalices with gems found considerable favour in this country is evidenced by the old inventories of St. Paul's, Lincoln, Canterbury, and other cathedrals, which include chalices set with pearls and precious stones.²

Turning to the form of the chalice,³ the earliest existing example of a two-handled chalice in precious metal is that found at Gourdon, Châlon-sur-Saône, in the year 1845, and now preserved among the treasures of the Cabinet des Médailles, in the Bibliothèque Nationale, Paris. It is a tiny vessel of gold, the bowl in the form of a thistle, the foot conical, the handles bearing a faint resemblance to dolphins; a band round the upper part has six leaves filled with turquoises and red stones. With it was an oblong dish also of gold, the border decorated with lozenges set with plaques of red glass in imitation of rubies, the centre with a cross of similar work. These objects date from the early part of the sixth century.⁴ An ivory carving, part of a diptych, in the Stadtbibliothek at Frankfort-on-the-Main, shows an altar with a two-handled chalice of similar form to the Gourdon example: the ivory dates from the close of the ninth century.⁵ The cathedral of Nancy still includes amongst its treasures the chalice and paten of St. Gauzelin, Bishop of Toul, who died in 962; the chalice has two handles, the bowl is hemispherical, the knob of the usual form, the foot of trumpet-mouth shape. Both chalice and paten are of gold, decorated with filigree work

¹ See L'abbé Texier—*Dictionnaire d'orfèvrerie chrétienne*, s.v. Baldewin.

² See W. H. St. John Hope, M.A., and T. M. Fallow, M.A.—*English mediæval Chalices and Patens*, in *Archaeological Journal*, Vol. xliii, pp. 137, 364.

³ An interesting representation occurs on a mosaic at S. Vitale, Ravenna, of the 6th century: a two-handled jewelled vessel stands on an altar flanked by figures of Abel and Melchisedek.

⁴ Illustrated in C. de Linas—*Les origines de l'orfèvrerie cloisonnée*, end of Vol. iii.

⁵ Illustrated in O. M. Dalton—*Fitzwilliam Museum, McClean Bequest*, Pl. vi.

enclosing precious stones *en cabochon*. His successor in the see of Toul possessed a two-handled chalice of somewhat similar form in silver-gilt, the bowl engraved with figures of our Lord, the Virgin Mary, and Apostles, beneath an arcading; the foot with the symbols of the Evangelists. At Wilten in the Tyrol is preserved a rich two-handled chalice of silver of the twelfth century: the bowl is of flattened hemispherical form, and the foot splayed out wide beyond the upper part. The decoration consists of medallions enclosed within strapwork and enriched with niello, those on the bowl depicting scenes from the life of our Lord, those on the foot representing Old Testament types of our Lord—the series corresponding the one to the other. The introduction of the four cardinal virtues immediately below the knop marks a departure from the traditional decoration of the chalice.¹ The monastery of St. Peter, Salzburg, possesses a two-handled chalice of about the year 1200, decorated on the foot and lower part of the bowl with figures of apostles and prophets in high relief: a fine example of the vigorous German work of the period.² The cathedral of Cividale del Friuli on the Austro-Italian frontier owns a beautiful example of a two-handled chalice with its paten, dating from about the same year. It has a trumpet-mouth foot engraved with figures and an inscription; the knop is of openwork; the bowl, which recalls the early form seen in the Monza vessels, is decorated beneath with gadroons and bears an inscription round the lip. It is furnished with two scrollwork handles with figures and foliage in openwork (PLATE I).

A noble example of a two-handled vessel exists in the Ardagh chalice belonging to the Royal Irish Academy.³ This magnificent

¹ See Karl Weiss—*Der Romanische Speisekelch des Stiftes Wilten in Tirol*, in *Jahrbuch der K.K. Central Commission zur Erforschung und Erhaltung der Baudenkmale*, Vol. iv, 1860, p. 24, Pl. i to v.

² Illustrated in H. Tietze—*Die Denkmale des Benediktinerstiftes St. Peter in Salzburg*, Pl. vi, vii.

³ A reproduction is exhibited in the Museum collection, No. 244-1881. See Earl of Dunraven—*On an ancient Chalice and Brooches lately found at Ardagh in the County of Limerick*—in *Transactions of the Royal Irish Academy*, Vol. xxiv. Also G. Coffey—*Guide to the Celtic antiquities of the Christian period in the National Museum, Dublin*, p. 37.

chalice, the only one of its kind found in the British Isles, was discovered in the village of Ardagh, County Limerick, in 1868; it is mainly of gold, silver, and bronze, with enrichments of enamel and amber, and is further decorated with bands of fine filigree work. It has been assigned to various periods between the eighth and eleventh centuries (PLATE 5). In his learned work "La Messe," Rohault de Fleury reproduces an eighteenth-century drawing of the chalice of the abbey of St. Josse-sur-Mer—a two-handled vessel of the eleventh century in silver-gilt, the bowl and the foot engraved with figures and inscriptions. "A large chalice with two handles" was noted among the possessions of Westminster Abbey in 1388.¹

A number of chalices without handles survive to illustrate this form of vessel and its material in early times. The remarkable group of pewter vessels found in 1897 at Appleshaw, Hampshire, and now in the British Museum, includes a cup, the form of which suggests the chalice of a later period: its date cannot be later than the fourth century.² Mention must also be made of a treasure discovered in the valley of the Orontes not far from Antioch in Syria in 1910, and now in the Kouchakji Collection at New York: it comprises two vessels considered to be chalices, three book covers, a large cross, and many crumpled fragments of silver. The most important piece is a cup nearly eight inches high: the bowl is of truncate-ovoid form, the knop and foot small in proportion and of solid silver. The bowl is encased in openwork decorated with vines and grapes, amid which are seated figures said to represent our Lord and ten apostles: the outer surface was originally gilt. Whether it is a chalice is at the least doubtful; it has been assigned to the end of the second, the beginning of the third, and the first half of the fourth century, but one authority suggests an even earlier period.³

¹ See J. Wickham Legg—*On an Inventory of the Vestry in Westminster Abbey taken in 1388*—in *Archæologia*, Vol. lii, Pt. 1, pp. 195-286.

² See *Archæologia*, Vol. lvi, Pt. 1, p. 11.

³ See L. Bréhier—*Les trésors d'argenterie syrienne*, in *Gazette des Beaux Arts*, Mars—Avril, 1920, pp. 173-196.

Also G. A. Eisen—*Preliminary report on the great chalice of Antioch*, in *American Journal of Archæology*, 2nd Series XX, pp. 426-437.

Also Charles Diehl—*L'école artistique d'Antioche et les trésors d'argenterie syrienne*, in *Syria*, Tome II, 2^{ème} Fascicule, pp. 81-95.

In 1911 another chalice was found in a tomb, presumed to be that of a bishop, at Riha on the right bank of the Orontes, some forty miles south-east of Antioch. It is now in the Tyler collection, Paris. Its height is about six and a half inches, the bowl is deep and incurved, the knop and foot bell-shaped; the only decoration consists of an inscription round the rim in Greek capitals taken from what is known as the Liturgy of St. John Chrysostom, which determines its sacred use. It is assigned to the first half of the sixth century (PLATE I).¹

The British Museum is fortunate in the possession of a chalice of this type, a noble vessel of capacious dimensions, the rim inscribed in Greek with the names of donors; it comes also from Syria. Closely allied to the form of the latter is the chalice still preserved at Zamon. It was found not far from Trento in the Italian Tyrol, and is of silver, the bowl semi-ovoid, the knop a flattened sphere, the foot splayed out in trumpet-mouth form; a votive inscription runs round the lip. It is considered by some authorities to be not later than the sixth century, others claim that it may even belong to the fifth.² The form is common to the handleless chalices of the sixth and two following centuries. Reference may be made here to a group of goblets somewhat approximating to this form, found in 1912 near Poltava in Southern Russia. They date from the sixth or the beginning of the seventh century, but whether they were used for sacred purposes we have no means of determining.³ The Lampsacus treasure at the British Museum includes a cylindrical vessel on a small foot which may also have been used as a chalice; it is Byzantine work of the sixth century.

Known to us only by the drawing made by André du Saussay in 1651 is the wonderful chalice formerly belonging to the Abbey of Chelles in the diocese of Paris, and traditionally believed to be the work of the celebrated goldsmith-bishop St. Eloi in the seventh

¹ See L. Bréhier and Charles Diehl, *as above*.

² See G. B. de Rossi—*Bulletino di archeologia cristiana*, 1878, pp. 159-162, Pl. xii.

³ See Alexis Bobrinskoy—*Le trésor de Poltava* in *Mémoires de la Société des Antiquaires de France*, Vol. lxxiii, 1913, p. 225.

century : a goblet-shaped vessel of gold with a check pattern in red, green, and white enamel, the lip decorated with a band of ornament in red and set with stones *en cabochon*.¹ This precious vessel, unhappily destroyed at the Revolution, appears to have been a consecration chalice for use by the bishop when the whole of the clergy present communicated at the episcopal Mass.

The Abbey of Kremsmünster in Upper Austria preserves the chalice made for Tassilo, Duke of Bavaria, in the latter part of the eighth century.² The bowl is semi-ovoid without handles, the knop large, the foot of trumpet-mouth form. It is of copper gilt and chased, and set with medallion plaques in nielloed silver : those on the bowl represent Christ and the symbols of the four evangelists, those on the foot represent saints. Each medallion is surrounded by a band also of nielloed silver, the intervening spaces being filled with engraved interlacing scrolls and grotesque beasts. The material of which it is made, and the general style of the decoration, bear so close a resemblance to Irish work that it may be reasonably assumed to have resulted from the influence of the Irish missionaries who, in an earlier century, were so zealous in preaching the Christian Faith in Bavaria (PLATE 2). Very similar in form is the chalice at Petrograd, said to have belonged formerly to St. Chrodegand,³ who died in 775—a bronze vessel enriched with silver, and bearing inscriptions round the foot and the rim of the bowl. A further chalice of this form is preserved at Werden,⁴ in the neighbourhood of Düsseldorf, its only decoration being an inscription on the foot and lip.

The British Museum possesses a silver chalice found at Trewhiddle, near St. Austell, Cornwall, nearly a hundred and fifty years ago ; it is a cup about five inches in height, without handles and devoid of ornament, approximating in form to the example

¹ See C. de Linas—*Orfèvrerie mérovingienne. Les œuvres de St. Eloi*. Illustration opposite p. 4. Also E. Rupin—*L'œuvre de Limoges*, pp. 32-35.

² Illustrated in G. Lehnert—*Geschichte des Kunstgewerbes*, Vol. i, p. 212.

See also Margaret Stokes—*Early Christian Art in Ireland*, pp. 67, 68.

³ Illustrated in C. Rohault de Fleury—*La Messe*, Vol. iv, Pl. ccxcii.

⁴ Illustrated in C. Rohault de Fleury—*Le Messe*, Vol. iv, Pl. ccxcv.

found at Zamon, referred to above, and dating from about the year 875: it is thus the oldest English chalice in existence (PLATE 3).¹

The absence of English chalices of earlier date than the thirteenth century may partly be explained by the fact that a large number of sacred vessels were sacrificed in the year 1193 for the ransom of Richard I, who, however, on his return from captivity, hastened to make good the loss.² In June, 1338, Edward III, in order to defray the expenses of his journeys abroad, received chalices, patens, and other treasures of specified weight and value from the abbeys of Thorney, Peterborough, Ramsey, Reading, Crowland and Hyde, together with a larger loan from Canterbury Cathedral; these he promised to restore or to pay for if not returned.³ The words of the Anglo-Saxon poet and scholar Alcuin may perhaps have reference to the productions of his native country as well as to the land of his adoption:

aureus atque calix gemmis fulgescit opertus,
ut caelum rutilat stellis ardentibus aptum,
sic lata argento constat fabricata patena.

At the church of St. Isidore, Leon, Spain, is a chalice, of the end of the eleventh century, in agate, mounted in precious metal set with pearls and other stones⁴: in general appearance it resembles some in the Treasury of St. Mark's, Venice, already referred to. The abbey of Silos possesses the chalice made between 1045 and 1074 to the order of Abbot Domingo, a vessel of silver with hemispherical bowl and foot, each elaborately decorated with an arcading and borders of filigree work, the knop similarly enriched.⁵ The chalice bearing the name of the Abbot Pelagius, now in the Louvre, belongs to the end of the following

¹ See *Proceedings of the Society of Antiquaries*, Vol. xx, p. 50.

² See Albert Way—*The chalice*, in *Archæological Journal*, Vol. iii, p. 140. Also *Sussex Archæological Collections*, Vol. ix, pp. 310, 311.

³ See Thomas Rymer—*Fœdera, Conventiones, Litteræ, &c.*, Vol. ii, Part ii, pp. 1040, 1041, 1045, 1046.

⁴ Illustrated in C. Rohault de Fleury—*La Messe*, Vol. iv, Pl. cccxii. Also L. Williams—*Arts and Crafts of Older Spain*, Vol. i, Pl. xviii.

⁵ Illustrated in Dom Eugène Roulin—*L'ancien trésor de l'abbaye de Silos*, Pl. v.

century (PLATE 6).¹ Portugal can show at Braga, Coimbra, Guimaraes and Lisbon, remarkable examples of form and decoration common to the period.² That at the cathedral of Braga is of archaic form, the bowl decorated with conventional lions; the knop is so slight as to be hardly perceptible, and the base is flat. It is considered to date from the eleventh century. The Coimbra example has a deep conical cup with figures of apostles beneath an arcading, a large knop of filigree work, and a widely splayed trumpet foot: an inscription gives the date corresponding to 1152. The three chalices at the Lisbon Museum, though less rich in decoration, closely resemble in form the Coimbra vessel, one of them having a similar filigree knop. The form of the chalice at Guimaraes anticipates that of the thirteenth century: the bowl is shallow, the knop flattened and ribbed, the foot flattened and decorated in relief with six medallions of rosettes and heraldic lions alternately. An inscription round the foot gives the date corresponding to 1187.

A silver chalice preserved in the Treasury of Bamberg Cathedral is said to have been found in the tomb of Eberhard, Bishop of Bamberg, who died in 1042. It is of archaic form, the bowl hemispherical, the knop flattened and merging into the trumpet-mouth foot.³ For sumptuous work there is little to be compared with such chalices as those preserved at Fritzlar and Hildesheim. At the latter town are two twelfth-century chalices. One was the gift of Bishop Bernard (d. 1153) to the abbey of St. Godehard⁴: the circular foot is decorated with medallions of scenes from the Old Testament typical of the work of Christ, each enclosed within a band bearing an inscription; the knop is decorated with foliage, and both knop and foot are further enriched with filigree work and

¹ See J. G. Dorregaray—*Museo Español de Antigüedades*, Vol. vii, p. 625. A reproduction is in the Museum Collection, No. Circ. 1913—569.

² Illustrated in Joaquim de Vasconcellos—*Arte religiosa em Portugal*.

³ Illustrated in E. Bassermann-Jordan und Wolfgang M. Schmid—*Der Bamberger Domschatz*, p. 27, where references are also given to other chalices of the eleventh century—those of Archbishop Poppo, 1047, Archbishop Udo at Trèves, 1078, Bishop Reginbald at Speyer, 1039, and Bishop Theoduin at Liège, 1075.

⁴ Illustrated in H. Lüer and M. Creutz—*Geschichte der Metallkunst*, Vol. ii, p. 170.

precious stones : the lower part of the bowl has medallions in relief depicting scenes from the life of Christ, and the rim has a deep band, covered except for the lip space with filigree work and precious stones. The second chalice, which belongs to the church of St. Maurice, is of the same form, and follows the same arrangement of ideas in its decoration : the circular foot has medallions of Old Testament scenes typifying the death of Christ, the intervening spaces being filled by figures of angels ; the knop is decorated with the symbols of the Evangelists, and round the bowl are engraved busts of the twelve apostles. Intercourse with the Eastern capital had resulted in the cities of the Rhine valley becoming centres of artistic energy from the end of the tenth century : the skill and inventiveness of the craftsman had been stimulated by Byzantine influence, producing not mere servile imitation but a rich originality of ideas of form and decoration peculiarly his own.

Of French chalices the most notable of the twelfth century is the chalice of St. Remi, preserved at Rheims Cathedral, a vessel of extreme beauty in gold decorated with filigree work, enamel and precious stones : the foot is circular and the bowl almost hemispherical (PLATE 2).¹ During the twelfth century the goldsmiths of France reached the highest point of perfection of craftsmanship : schools of goldsmiths existed at Metz, Rouen, Troyes, Paris, Limoges and elsewhere, the productions of whose ateliers rivalled those of the Byzantine artists.

The conclusions thus far arrived at may be briefly stated as follows. During the first twelve centuries two forms of eucharistic chalices were in use, one with handles, the other without ; and while poor materials were frequently used, the tendency from very early times was towards the use of the most precious and costly substances, further sumptuous effect being gained by the liberal use of precious stones. The form of the chalice gradually crystallised into a shape most convenient for the purpose for which it was intended, and the constituent parts of the shape have remained constant, with some slight variations, through the centuries. In the

¹ Illustrated in L'abbé Cerf—*Trésor de la cathédrale de Reims*, Pl. ii.

Western Church the two-handled form finally disappeared by the end of the twelfth century. The Byzantine goldsmiths were renowned for the magnificence of their productions, and their intercourse with Western Europe, especially the Rhine valley, in the time of Charlemagne and during the two following centuries roused the emulation of the western craftsman, the latter however retaining his individuality in design and workmanship.

THE thirteenth century produced a chalice of a form common throughout Western Europe; the vessel was now very broad in proportion to its height, the foot and bowl being of about equal diameter; the bowl was shallow, often with slightly out-turned lip, the knop somewhat flattened, the foot circular and widely splayed. In comparison with chalices of earlier centuries the thirteenth-century vessel was simple and plain, the sumptuous enrichment of precious stones was no longer prevalent, the bowl was usually without ornament.¹ English and French examples were less decorated than those from the Rhineland provinces where Byzantine influence still seemed to linger and affect the art of the goldsmith. The use of precious metal was universal, but it was not long before the injunctions for its use were considered to be complied with if the bowl of the chalice alone were of silver. A French chalice of this period, but with a bowl of later date, may be seen in the Museum collection, Cat. No. 1 (PLATE 8), the foot decorated with medallions in relief representing scenes from the life of our Lord. The chalices of Spain followed the orthodox form. A reproduction of a thirteenth-century Dutch chalice,² the original of which is in the Netherlands Museum, Amsterdam, shows a low vessel with a wide shallow bowl with out-turned lip; the knop is of openwork with medallions of Christ and angels and symbols of the Evangelists alternating with medallions of floral ornament; the stem is also of pierced work, and the circular foot repoussé in high relief with

¹ A notable exception, however, is to be found in the magnificent chalice at Borgå Church, Finland, the bowl of which, except for the lip-space, is entirely encased in rich and elaborate ornament. It is the work of one of the celebrated school of goldsmiths at Oignies, South Belgium, and dates from about 1230. See *The Burlington Magazine*, December, 1921.

² In the Museum Collection, No. 1881-41.

figures of the Evangelists. Closely resembling this chalice in form and decoration is the example in the Historical Museum, Basle, the gift of Count Gottfried von Eptinger to the cathedral of that city in the latter part of the thirteenth century. The outline of these chalices closely resembles that of the Dolgelly chalice to be referred to later.

That this form of chalice was prevalent also in northern Europe may be proved from examples in the National Historical Museum, Stockholm. The church of Sorö, Denmark, possesses the silver chalice found in 1827 in the grave of Absalon, Bishop of Lund, who died in 1201. It is of the orthodox form, but almost entirely without ornamentation; the bowl is nearly hemispherical, the knop flattened globular, the foot of wide trumpet-mouth shape with a bevelled margin and turned-out edge.¹ The thirteenth-century chalice from Grundt Church, Iceland, in the Museum collection, Cat. No. 2 (PLATE 8), is of remarkable beauty; the simplicity of outline and the enrichment of the knop and stem are reminiscent of an even earlier period.

In England the number of chalices found in bishops' tombs or still in use renders it possible to trace the variations of form during the thirteenth and early fourteenth century. Thirteenth-century examples have been found at York Minster and at St. Davids,² one from Berwick St. James, Wiltshire, is now preserved in the British Museum³ and a further example has recently been noticed at Ashprington, Devon, where it is still in use.⁴ All have broad shallow bowls and circular bases, those of the first half of the century have stem and knop circular, while in those of the succeeding quarter of the century the stem or knop, or sometimes both, are polygonal; the chalices are entirely without ornament. The later years of the century found the foot of the chalice decorated with a series of lobes or leaves springing from the lower part of the

¹ See *Burlington Magazine*, August, 1903.

² See *Archæologia*, Vol. lx, Part 2, pp. 489-491.

³ Illustrated in C. J. Jackson—*Illustrated History of English Plate*, Fig. 360.

⁴ See *Archæological Journal*, Second Series, Vol. xx, No. 4, pp. 551-2.

Also *Devonshire Association*, Vol. xlv, pp. 95, 96.

stem, the knop also is divided into lobes; the foot is further decorated with a cross.¹ The cathedrals of York,² Salisbury, and Chichester possess chalices of this type found in bishops' tombs. Canterbury possesses an unusually fine example taken from the tomb of Archbishop Hubert Walter, who died in the year 1205.³ A chalice of this form is numbered among the treasures of the cathedral of Troyes, France, and another is at St. Servais' church, Maestricht, Holland. The Convent of the Sœurs de Notre Dame at Namur possesses a well-known example by the goldsmith-monk Hugo of Oignies, with a shallow bowl, the foot decorated with leaves radiating from below the stem, one of them bearing a crucifix; the decoration is in the fine delicate style characteristic of that able craftsman.⁴ The striking similarity in the form of the French, English, and Netherlandish chalices referred to almost suggests a common place of origin.

Undoubtedly the noblest example of the English form of this period is the chalice found with its paten near Dolgelly in 1890 and now the property of the Crown (PLATE 7); it has a shallow bowl and a ribbed knop with an engraved band of foliage above and below; the foot is circular, and repoussé with trefoil lobes each engraved with foliage; beneath is the inscription NICOL'VS ME FECIT DE HERFORDIE.⁵ The form is closely allied to that of the chalice of Archbishop Hubert Walter at Canterbury. A second chalice evidently from the hand of this goldsmith exists at the church of

¹ The earliest existing English chalice decorated with a crucifix is at York Minster, found in the supposed grave of Archbishop de Melton (1317-1340); the crucifix is engraved on the spread of the foot. By the beginning of the fifteenth century this decoration had become general.

² For illustrations of the York Minster chalices, see T. M. Fallow and H. B. McCall—*Yorkshire Church Plate*, Vol. i, Pl. i, ii, iii: also W. H. St. John Hope, M.A., and T. M. Fallow, M.A.—*English Mediæval Chalices and Patens*, in *Archæological Journal*, Vol. xliii, p. 143.

³ Illustrated and described in *Vetusta Monumenta*, Vol. vii, Part I; by W. H. St. John Hope, M.A.

⁴ Illustrated in W. H. James Weale—*Album des objets d'art religieux du moyen âge et de la Renaissance exposés à Malines en 1864*, No. 41.

⁵ A reproduction is in the Museum collection, No. M. 1911-2. See *Proceedings of the Society of Antiquaries*, 2nd Series, Vol. xiv, pp. 104-5.

Dragesmark in the province of Bohuslän, Western Sweden.¹ It bears a striking resemblance to the Dolgelly example; the dimensions are almost the same, the bowl is identical in form, the circular foot has two tiers of lobes engraved with foliage, the knop however is twisted. This chalice formerly belonged to a monastery founded at Dragesmark by the Norwegian King Haakon Haakonssön, who reigned from 1217 to 1263, Dragesmark being at that time in the kingdom of Norway; it may possibly have been the gift of the founder.² Other chalices of this type, probably of English workmanship, are to be found in the neighbourhood of Trondhjem and also in Southern Norway.³ The presence of English chalices in Sweden and Norway is not surprising, when it is remembered how great and constant was the influence of England upon these countries in matters ecclesiastical throughout the mediæval period and especially during the twelfth and thirteenth centuries.

Mention should also be made of a chalice of somewhat similar form found in 1840 in a grave on the site of Rusper Priory, Sussex⁴; it is of gilt copper, the foot and the outside of the bowl enriched with champlevé enamel: on the bowl are half-figures of our Lord and three angels, on the foot similar figures with books, probably representing the four Evangelists. The remarkable feature is the enamelling, which suggests that it dates from the end of the twelfth or the beginning of the thirteenth century; it appears to be Limoges work.

Few examples of the round-footed chalice are to be found dating from the fourteenth century, and such as still exist are mostly of German origin. One may be seen in the Museum

¹ See Carl R. af Ugglas—*Un calice inconnu de Nicolas d'Héreford*, with illustration, in *Revue de l'art chrétien*, Vol. lxii, pp. 135, 136.

² For note on this chalice, and an illuminating account of the intercourse between England and Norway and Sweden in early times, see Andreas Lindblom—*La peinture Gothique en Suède et en Norvège*. Stockholm, 1916.

³ See Harry Fett—*Et Norsk-Engelsk Guldsmedverkstad*, in Kristiania, Forenigen til Norske Fortidsmindesmaekers Bevaring, Aarsberetning for 1920, p. 216.

Also Thor Kielland—*Middelaldersk Guldsmedkunst i Norge*.

⁴ See Albert Way—*Notices of an enamelled chalice and of other ancient reliques, found on the site of Rusper Priory*, in *Sussex Archæological Collections*, Vol. ix, pp. 303-311.

collection, Cat. No. 4, bearing the name of Conrad of Ratisbon; its conical bowl and elongated form, however, mark the transition from the broad, low chalice of the previous century. Sweden possesses one at Täby church.¹

In Italy the opening years of the fourteenth century witnessed a vigorous departure in the form and decoration of the chalice. The vessel was taller than before, the bowl was smaller and of semi-ovoid or conical form, set in a calyx; the stem was polygonal, generally hexagonal, and sometimes engraved or enriched with champlevé enamel; the knop was bossed and set with medallions in niello, or more frequently in translucent enamel on silver, representing our Lord and Saints, the intervening spaces being filled with beaten foliage; the foot was cusped and lobed, and divided by ribs into compartments decorated with foliage amid which were medallions in translucent enamel with scriptural subjects or figures of saints; beneath was a flange of moulded or pierced work. The use of precious stones for enrichment was almost entirely abandoned; the vessel was usually of gilt copper with the exception of the silver medallions and of the bowl, which was of silver-gilt.² This type of vessel seems to have originated at Florence or Siena.³ Pope Nicholas IV (1288-92) presented to the monastery of Assisi a chalice of Sienese work enriched with translucent enamels. The church of Santa Reparata, Florence, possesses an unusually rich example signed by the celebrated silversmith Andrea Arditi, who worked in the early years of the century. Gian Galeazzo Visconti, Duke of Milan, presented a similar chalice to the church of S. Giovanni Battista at Monza⁴ at the end of the fourteenth century. The Museum collection is rich in chalices of

¹ See S. Curman and J. Roosval—*Sveriges Kyrkor—Uppland*, Bd. I, H. I, p. 112.

² San Carlo Borromeo at a later date (1573) considered that the chalice should be made of gold or silver; but he adds “pes ex aurichalco inaurato permitti potest, si prae inopia ex auro argentove fieri non potest.”

³ For an interesting note on the goldsmiths' corporations at Siena, Perugia, Pisa and elsewhere, see A. Venturi—*Storia dell' arte italiana*, Vol. iv, pp. 901-5.

For Sienese chalices, see also U. Gnoli—*L'arte Umbra alla mostra di Perugia* (1907).

⁴ Illustrated in L. Beltrami—*L'arte negli arredi sacri della Lombardia*: Milan Exhibition, 1895, Pl. xvi.

this kind (PLATES 9, 10). Further south in the Abruzzi district, Sulmona and Aquila were centres of the goldsmith's art; the work however was coarser in execution than that of Florence or Siena, as may be seen from the chalice Cat. No. 13, which bears the mark of Aquila (PLATE 10).

This type of chalice predominated in Italy during the whole of the following century, and meanwhile the new form made its way, somewhat modified, into France and the Low Countries, and also into Germany. In the German examples the bowl tended towards greater width at the mouth and was not set in a calyx: the foot was sometimes lobed but not cusped, and in the districts of Westphalia and the Rhineland it was frequently of six or eight straight or incurved sides. The decoration was by no means so lavish or sumptuous as on the Italian examples, the use of enamel was avoided, the enrichment consisting for the most part of embossing, chasing, or engraving. Spanish chalices of the period exhibit a characteristic tendency towards elaboration: one at Toledo Cathedral has a foot with four tiers of twelve lobes, the lowest also cusped. Northern Europe followed the style of Western Christendom during the Gothic period, the few surviving early chalices exhibiting the same form and style as those of the West and South.¹

In England the fourteenth century witnessed the change from the round-footed chalice to one with a foot of six incurved sides, sometimes loosely termed "mullet-footed." Few have survived to the present day, but one at Hamstall Ridware, Staffordshire,² may be considered typical of this group. The bowl is deep and conical, the stem ribbed, the knop ribbed and twisted, the mullet foot plain with a bevelled edge, on the lower part of which is a beaded moulding. This vessel dates from about the middle of the fourteenth century.

The change from the circular-footed chalice of the thirteenth century to the hexagonal pointed-footed vessel was necessitated by

¹ See an article by Gustaf Upmark in *Utställningen af äldre Kyrklig Konst i Strängnäs*, 1910.

² Illustrated in C. J. Jackson—*Illustrated History of English Plate*, Fig. 146.

the custom, general over Western Europe in the fourteenth century, of laying the chalice on its side with the bowl on the paten to drain after the ablutions at Mass. The circular-footed chalice would tend to roll when lying on its side, whereas a polygonal foot would prevent any movement. The bowl of the chalice, formerly shallow and hemispherical, was now conical and deep in order to facilitate the draining of the vessel. The explanation seems to be that whereas the cleansing of the vessels hitherto was quite informal, a definite plan of ablutions was adopted at about the beginning of the fourteenth century. There was an ablution of wine and water for the cleansing of the chalice; when the priest had consumed this, he laid the chalice on its side on the paten to drain. A Sarum Missal of the early years of the fourteenth century, in the Library of the University of Bologna, gives the direction "Hic involvet sacerdos calicem super patenam."¹ The Sarum Customary, which is also of the early fourteenth century, has "accepto diaconus calice jacente super patenam, &c." The Carmelite Ordinal, written about 1312, gives a similar direction. The printed Hereford book (1502) is still more explicit: "Tunc ponat calicem jacentem super patenam."²

Monsieur Didron, in his article on "La Tapisserie de Montpezat" in *Annales Archéologiques*, Vol. III, illustrates a tapestry of the beginning of the sixteenth century depicting the mass of St. Martin. The chalice, a mullet-footed vessel, lies on its side on the altar with its bowl turned towards the saint: the moment is, however, the commencement of the Mass. Gherit vander Goude, in *Dat Boexken vander Missen*, 1507,³ gives an illustration of the chalice lying on the paten at the end of the Mass; the mouth of the chalice lies towards the front of the altar.

The fifteenth century brought a general tendency to elaboration in the chalice of almost every country in Western Europe. Throughout the whole century and well into the sixteenth, Italy retained

¹ See J. Wickham Legg—*The Sarum Missal*, p. 228.

² The information in this paragraph was communicated by the Rev. Dr. W. H. Frere, of the Community of the Resurrection, Mirfield.

³ See *Alcuin Club Collections*, Vol. V, Pl. xxxii: translation by Percy Dearmer, M.A.

the type of chalice associated with Florence and Siena, a vessel in which brilliant decoration rather than grace of form was the main feature. Judging by the magnificent Venetian chalice in the Museum collection, Cat. No. 21 (PLATE 13), that city must have been the home of goldsmiths whose work rivalled that of any city in Europe; while in the Abruzzi district the work of such brilliant craftsmen as Niccolò da Guardiagrele must have stimulated many of his contemporaries.¹ Spain and Portugal were reputed for their rich and perhaps over-elaborate goldsmiths' work. Apart from the bowl their chalices hardly show a square inch of plain surface, the foot is widely splayed and has an intricate shaped outline; the knop and stem are enriched with canopy work, and the bowl set in a rich calyx. Typical examples are in the Museum collection, Cat. Nos. 27 and 28 (PLATE 16). A further feature of ornamentation, probably peculiar to Peninsular work of that period, consisted of small bells hanging from the calyx of the bowl; a reproduction of a chalice of this kind may be seen in the Museum, Cat. No. 82.²

The chalices of Germany adhered for a time to the form and decoration of a previous century, occasionally retaining the circular foot. Cologne and Soest produced such chalices in large numbers, and their style influenced that of other towns in the Rhine valley and neighbourhood.³ Examples, however, are not wanting to show that the German craftsman was also attracted by rich and decorative effect. A silver-gilt chalice at St. Ulrich's Church, Brunswick,⁴ is completely covered, save for the lip-space, with trailing foliage and figures; and another at Osnabrück⁵ is as completely covered with ornament, and further enriched with a knop of architectural form and figures of apostles beneath canopy work. Both these objects date from the fifteenth century.

¹ See P. Piccirilli—*Oreficeria medievale abruzzese*, in *L'Arte*, Vol. vii, p. 67.

² For illustrations of others at Braga and Coimbra, see Joaquim de Vasconcellos—*Arte religiosa em Portugal*, Vol. i (1914). Rohault de Fleury (*La Messe*, Vol. IV, p. 122) refers to an example of the 12th century at the Abbey of Clairvaux.

³ A circular-footed chalice of the fifteenth century is preserved at Vaddö Church, Sweden. See S. Curman and J. Roosval—*Sveriges Kyrkor—Uppland*, Bd. II, H. 1, pp. 90, 91.

⁴ Illustrated in J. B. Obernetter—*Kunst und Kunstgewerbe Ausstellung, München*, 1876: Pl. 63.

⁵ Illustrated in H. Lüer and M. Creutz—*Geschichte der Metallkunst*, Vol. ii, p. 261.

The Flemish chalice of this century is particularly pleasing ; the foot has six or eight lobes, but is without cusping, the stem is hexagonal and frequently of architectural form, the knop is large and elaborate, the bosses often enamelled with the name IHESVS or MARIA, the bowl is conical and set in a calyx of cresting ; the severe outline of the vessel is emphasised by the paucity of decoration. The example in the Museum, Cat. No. 17 (PLATE 12), may be compared with the Venetian chalice mentioned above ; the former severe and dignified in outline with no decoration beyond the knop and the crucifix on the foot, the latter a mass of delicate ornament with figures of saints and angels in relief, the knop a network of architectural detail and canopy work, the bowl supported by a calyx formed of three tiers of angels—the whole a veritable tour-de-force of the goldsmith's art. Hungary, while following the orthodox form, lavished upon the chalice a wealth of decoration of barbaric richness ; it would almost appear that the geographical position of that country enabled it to combine the glowing decoration of the Near East with the forms of Europe. An example in the Museum, Cat. No. 19 (PLATE 17), is covered with a casing of oak leaves and acorns in openwork, a similar casing of vines and grapes forming the calyx to the bowl ; it anticipates the still more sumptuous production of the following century. A departure from the six-lobed foot may be seen in the chalice, Cat. No. 18, the foot of which is hexagonal with straight sides (PLATE 18).¹

In England the mullet-footed form prevailed during the whole of the fifteenth century, but in the latter half it received further enrichment, the result being the most beautiful Gothic chalice produced in this country. A fair number still survive, two of which are in the Museum, Cat. Nos. 31 and 32 (PLATE 14). The foot had six incurved sides with moulded edges ; at the points were toes of foliated work ; on one surface of the spread of the foot was engraved a crucifix or the sacred monogram ; the stem was plain and hexagonal, interrupted by a knop formed of six lobes ending in masks of lions or angels, or in lozenge-shaped bosses set with

¹ For a similar chalice at Djura, Sweden, see S. Curman and J. Roosval—*Sveriges Kyrkor—Dalarne*, Bd. 1, H. 1, p. 54.

flowers; the bowl was conical and usually plain, though occasionally engraved with a band bearing an inscription such as "Calicem salutaris accipiam et nomen Domini invocabo." Such chalices are to be found at Little Faringdon in Oxfordshire, Nettlecombe in Somerset, Brasenose College, Oxford, Leominster and Bacton in Herefordshire, Claughton and Hornby in Lancashire, and other places.¹

Reference must be made to an Irish chalice bearing the date 1494, belonging to Lord Swaythling.² It has a mullet-shaped foot of eight incurved sides, an octagonal stem and knop with lozenge-shaped bosses, and a conical bowl. It may be presumed to represent the type of chalice in use in Ireland at the time. In certain features it follows the English and Continental vessel, but presents the elongation of form which obtains in the existing examples of Irish chalices and differentiates them from others (PLATE 3). Of similar plan is the more elaborate chalice at Fernyhalgh, Lancashire,³ the foot of which bears an inscription to the effect that it was made in 1529 by order of Conosus Maguire, King of Fermanagh; it has much in common with the Flemish chalices of the period.

It will be convenient to describe here the last form of chalice in use in England before the Reformation. The mullet-footed type disappeared in the opening years of the sixteenth century, possibly the points of the foot had been found inconvenient. The new vessel had a foot of sexfoil form, the lowest part of which was flat, supporting a spread of circular form which passes into a hexagon to merge into the stem. The knop is the same as before, but the bowl is more shallow. Existing examples are at Highworth in Wiltshire and Sturminster Marshall in Dorsetshire. An example is in the Museum, Cat. No. 39 (PLATE 21). One of the most beautiful of this period is the gold chalice at Corpus Christi College, Oxford, associated with the name of Bishop Foxe; it dates from 1507 and retains the conical bowl and the ordinary

¹ See W. H. St. John Hope, M.A., and T. M. Fallow, M.A.—*English Mediæval Chalices and Patens*, in *Archæological Journal*, Vol. xliii.

² Illustrated in C. J. Jackson—*Illustrated History of English Plate*, Fig. 368.

³ Illustrated in C. J. Jackson—*Illustrated History of English Plate*, Fig. 370.

spread of the foot belonging to an earlier type ; the latter is richly enamelled with a crucifix, the Virgin and Child, and saints beneath canopies of cusped tracery.¹ Oxford possesses also at Trinity College a chalice of 1527 of singular beauty, the foot is of wavy hexagonal outline with a deep moulded edge, and is engraved with a crucifix and the words CALICEM SALVTARIS ACCIPIAM ; the stem of hexagonal form is pierced with quatrefoils and enriched below with a collar of pierced work with battlements and corner buttresses ; the knop is flattened, the bosses being ornamented with rosettes. The conical bowl is also engraved with an inscription.² A chalice of this type is at Wylye in Wiltshire, dating from 1525.

The Reformation brought to an abrupt termination the production of chalices of the orthodox form ; they were replaced by the "fayre" "decent" or "comely" Communion Cup, a vessel of German form lacking the beauty of outline as well as the convenience of the older vessel. Few chalices escaped the melting-pot, the many "enquiries" during the early part of Elizabeth's reign precluding the possibility of saving them.³

The history of the English post-Reformation Communion Cup will be traced in a later chapter. But reference should be made to an attempt made in the first half of the seventeenth century to revert to the English form of chalice of mediæval times. It is generally considered—and probably with much reason—to have been due to the influence of Archbishop Laud and his school, and affords an interesting instance of the effect of ecclesiastical policy on the craftsman. More than forty of these chalices are known, ranging in date from the early years of the reign of Charles I to the end of the seventeenth century ; they were the gifts of devoted Churchmen and Royalists. Two important groups of plate including chalices in mediæval style are at Rochester Cathedral and

¹ Illustrated in H. C. Moffatt—*Old Oxford Plate*, Pl. lxii.

² Illustrated in H. C. Moffatt—*Old Oxford Plate*, Pl. lxxv.

³ Some found their way out of the country. The English Chalice and Paten of 1527 in the Museum Collection (No. 1565-1903) was purchased from a dealer in Copenhagen, and had been in use at the church of Eyrarbakki, Iceland.

Staunton Harold, Leicestershire. At the latter place they date, with one exception, from the year 1654, and were the gift of Sir Robert Shirley, Bart.;¹ the magnificent group at Rochester² includes chalices by the same maker as those at Staunton Harold, and may therefore be ascribed to the same date; they were the gift of Sir J. Williamson by his will dated 1701. The same maker's mark, a hound sejant, appears also on chalices at the chapels of Pembroke and Jesus Colleges, Cambridge; and Fulham Palace. Chalices of this type were the gift of Alice, Duchess Dudley, to various churches in Warwickshire and elsewhere. This lady was the wife of Robert Dudley, son of the Earl of Leicester, the favourite courtier of Queen Elizabeth. He deserted her and went to Italy, where he died at Florence in 1649. She was created Duchess Dudley by Charles I in 1645 and died in 1669. Her gifts are still to be found at the churches of Ashow, Kenilworth, Ladbroke, Leek Wootton, and Monks Kirby in Warwickshire; those to Bidford, Mancetter, and Stoneleigh in that county have disappeared. Other churches similarly enriched by her were St. Peter's St. Albans, Acton, and Pateshall in Northamptonshire; St. Giles's in the Fields no longer possesses her gift. Her benefactions in Warwickshire date chiefly from 1638 and 1639, that at Acton from 1639; the other two date from the last few years of her life. Similar chalices were presented by her daughter, Lady Frances Kniveton in the reign of Charles I to the churches at Mugginton, Osmaston by Ashbourne, Kirk Langley, Bradley, and Kniveton, all in the county of Derby.

Laudian chalices may be found at St. John's College, Oxford; Peterhouse, Cambridge; Cottesbrook, Northamptonshire; Llanavan y Trawscoed, Cardiganshire; Llehcynfarwy, Anglesey; St. Mary Extra, Southampton; Lambeth Palace Chapel; St. Mary's, Lambeth; and elsewhere.

These chalices, of silver, or silver-gilt, are of greater size and capacity than their pre-Reformation prototypes; that at Pembroke College, Cambridge, is no less than ten and three-sixteenth inches

¹ Illustrated in Rev. A. Trollope—*Church Plate of Leicestershire*, Vol. ii, Pl. ii.

² See *Archæologia Cantiana*, Vol. xvi, p. 391: also Vol. xvii, p. 378 (for illustration).

in height. Most of them follow the fifteenth-century form ; the foot is of the mullet shape, hexagonal with incurved sides, sometimes with "toes" in the form of winged cherubs' heads ; the tall hexagonal stem is divided by a flattened ornamental knop ; the bowl is deep and conical, and in some instances engraved with a figure of Christ as the Good Shepherd. Others, including the two in Wales, have a six-lobed foot in the style of the early part of the sixteenth century. These chalices were usually provided with covers, some of which terminated in a flat disc, and were possibly used as patens ; others were surmounted by an orb and cross (PLATE 3).

Later examples of this revival may be seen in two vessels of about 1660 at St. George's Chapel, Windsor, and one of 1675 at Kingswood, Surrey, in which however the Gothic style is less pronounced. Ashby-de-la-Zouch, Leicestershire, possesses a remarkable variation of this type : the foot is mullet-shaped with eight incurved sides, a winged cherub's head at each point ; the stem is octagonal divided by a flattened globular knop ; the distinguishing feature is the calyx of the bowl which is pierced, repoussé, and chased with foliage and winged cherubs' heads ; similar work adorns the cover, which is surmounted by a cross. The chalice without its cover is ten inches high, and bears the hall-mark for 1676. A survival may be seen in the two chalices of about 1690 at the Chapel Royal, St. James's Palace, which have Gothic bases of the sexfoil form, and in a chalice of 1682 at Arksey Church, in the West Riding of Yorkshire. The latest known seems to be that at St. Mary's, Hampton, Middlesex, dating from 1704.

To return to the sixteenth century. The form and decoration of the Continental chalices were considerably affected by the liberal thought of the Renaissance period. In Italy, especially, conventional shapes and ornament were no longer rigidly adhered to : the chalice was of greater height, the bowl passed from a conical to a bell-shaped form, and enamel was sparingly used ; the foot was sexfoil or mullet-shaped, or occasionally of waved outline, decorated with arabesque or floral ornament instead of figures of saints as before ; the knop was vase-shaped, and gadrooned decoration was freely

used. In the Low Countries the tendency was to adhere to the traditional shapes, and the chalices of the period are remarkable for their fine form and workmanship. German examples frequently show a bowl without a calyx; the Hungarian chalice, on the other hand, was often provided with a deep calyx above which but a small part of the bowl was to be seen. A characteristic form of decoration on the latter consisted in covering the vessel with a network of delicate filigree, somewhat recalling French work of the thirteenth century (PLATE 17); further richness was imparted by the free use of enamel on foot, knop and calyx, and of pearls and precious stones—the latter a method of decoration hardly found elsewhere at that period.¹ The chalices of Spain still showed the same richness and elaboration as before: the knop and widely expanded foot tended to grow out of proportion to the size of the bowl; Gothic ornament was forsaken in favour of the plateresque style. In Scandinavia the Gothic tradition seems to have survived later than elsewhere, being frequently traceable in the sixteenth century. The few Irish chalices which have survived from the end of the sixteenth century exhibit a remarkable conservatism: the mullet foot, polygonal stem, globular knop, and conical bowl, all recall the fifteenth century vessel: the only differentiating feature is to be found in the greater lack of proportion between the various parts of the object. This type prevailed during the seventeenth century: the eighteenth century, however, brought a chalice strangely feeble in outline and construction.

It is impossible not to feel that from the sixteenth century the chalice assumes a decadent form, and its decoration is no longer directly appropriate to the vessel—it has become in a sense secularised and is merely one amongst many objects upon which the goldsmith can expend his energy and skill. Nor was it to be hoped that the succeeding centuries would restore the quiet dignity of form and ornament characteristic of the chalice of an earlier age. Here and there, as in England, an attempt was made to cling to

¹ For illustrations of Hungarian chalices, see *Exposition de Buda Pest*, 1884. Also E. Molinier—*Quelques calices en filigrane de fabrication hongroise*, in *Gazette Archéologique*, Vol. ix. Also Joseph Hampel—*Das mittelalterliche Drahtemail*, Pl. i, iv, viii, xiv to xvii, xix.

old forms and ornament which experience had shown to be the most fitting and appropriate for the sacred vessel ; but in the main the ecclesiastical goldsmith, departing from the tradition of earlier work, endeavoured to adapt the style of his own times, generally with disastrous results. Elaborate and ostentatious ornament, masses of repoussé work in high relief, weakness of outline, and a general lack of restraint and repose—these were the most noticeable features of the later periods. The climax was reached in the chalice of the Louis XV period ; the structure of the vessel was entirely lost sight of, foot passed imperceptibly into stem, knop, and calyx ; the outline was meaningless and without symmetry ; the decoration consisted of a mass of scroll and shellwork sometimes set with precious stones ; the bowl, of insignificant size, was of the most inconvenient shape.¹ An example in the Museum, Cat. No. 59, illustrates this type (PLATE 25). Little remained to show that the vessel was intended for an exclusive purpose—a consideration which the craftsman of earlier days constantly kept in mind, and which not only directed his skill but restrained him from indulging in shapes or ornamentation which might be inconvenient for the use of the vessel or inconsistent with its sacred purpose.

The solitary example of a Greek chalice in the Museum collection, Cat. No. 63 (PLATE 27), represents the more ordinary type in use during the last few centuries ; it is dated 1756, and is of greater dimensions than the chalices of the Western Church, though not differing materially in form.

The chalice from Abyssinia in the Museum, Cat. No. 64 (PLATE 28) is a vessel of pure gold. The foot is circular, rising by steps to the stem ; instead of a knop there are three bold decorated mouldings ; the bowl is wide and shallow and is beaten out into a flat rim, suggesting that a spoon was needed when in use ;² the bands of ornament round the stem have much in common with Byzantine decoration of the twelfth century. The inscription on the outside

¹ For illustrations of these later chalices, see G. E. Pazaurek—*Alte Goldschmiedearbeiten aus Schwäbischen Kirchenschätzen*. Stuttgart Exhibition, 1911.

² The use of a spoon for administration of the elements together is common to almost all the churches of the East : the Museum possesses an example from Abyssinia, No. 186-1869.

of the bowl, in Ethiopic, the liturgical language of the country, states that it was the gift of the King Joshua (who reigned from 1682 to 1706), and his queen, to the sanctuary of Quesquâm.

The British Museum possesses among its Abyssinian ecclesiastical objects a silver chalice and an example in bronze, the latter from a church at Baraka. They approximate in general outline to the gold chalice in the Museum.

Before closing the subject, mention must be made of an adjunct to the chalice frequently referred to in mediæval inventories, and known variously as the chalumeau, fistula, pipa, arundo, tuyau, and by other names. This was a slender pipe usually of gold or silver-gilt,¹ through which the element was received from the chalice by suction; it was provided with a handle, and the end which was placed in the chalice was button-shaped. Its use, general in the Western Church, though never in that of the East, seems to have originated in the desire to avoid any mishap with the chalice, and it retained its place as an altar implement so long as communion was administered in both kinds. Reference is made to it as early as the sixth century, and mention occurs in inventories of church treasures in many parts of Western Christendom from the ninth century onwards. In England it is noted among the gifts made by Aethelwold, Bishop of Winchester (963-984), to the monastery of Peterborough, and those of Leofric, Bishop of Exeter (1050-1072), to his own cathedral. Roger de Hoveden in the twelfth century enumerates "fistulas" among sacred vessels distributed to the principal churches and monasteries by William Rufus in pursuance of the last wishes of his father William the Conqueror.² An inventory of St. Paul's Cathedral of 1295 mentions two "calami" of silver-gilt.³ Theophilus devotes a chapter to the method to be followed in making the "fistula." Its use survived until

¹ Dom Cabrol refers to one of ivory of the ninth century. See *Dictionnaire d'Archéologie Chrétienne* under *Calamus*.

² See *Archæological Journal*, Vol. xx, p. 357; also Albert Way—*The Chalice*, in *Archæological Journal*, Vol. iii, p. 132.

³ Other references are given in V. Gay—*Glossaire archéologique du moyen âge et de la renaissance*.

comparatively modern times at certain places such as the abbeys of Cluny and St. Denis. A golden reed is still used by the Pope when he solemnly celebrates, and by the cardinal deacons who communicate with him under the two kinds.

Few examples remain ; the chalice at Wilten in the Tyrol already referred to is accompanied by a pipe with a heart-shaped handle ; the twelfth-century chalice and paten at one time in the Basilewsky collection at Petrograd are accompanied by a pair of pipes, each provided with a handle of filigree scrollwork.¹

¹ For illustrations see C. Rohault de Fleury—*La Messe*, Vol. iv, Pl. cccxxxviii.

II.—THE POST-REFORMATION CUP AND OTHER COMMUNION VESSELS.

THE Reformation in England was followed by the confiscation or destruction of almost the whole of the church plate and treasure in the country. It would even appear that, in anticipation of what was likely to happen, unscrupulous persons did not hesitate to plunder and appropriate for themselves anything they could lay their hands on. Strype in his *Memorials of Archbishop Cranmer* states that in 1548 it had become the practice "all the nation over, to sell or take away Chalices, Crosses of Silver, Bells and other ornaments," and an order against such spoliation was accordingly issued in the King's name. Not only were chalices doomed to disappear, but the name of the vessel was altered to "Communion Cup," which differentiated it from that of the earlier period. In Strype's *Life of Archbishop Parker* it is stated that in the year 1564 some of the clergy administered "with a chalice, some with a Communion Cup." Archbishop Grindal in 1571 mentions the "fayre and comely Communion Cup"—a description not likely to be endorsed enthusiastically by any who have appreciated the beauty of the mediæval chalice.

It was not until the momentous second year of the reign of Edward VI that a beginning was made with the conversion of chalices into Communion cups. For thirty years after that date, with the exception of Mary's reign, the work of transforming and remodelling was in progress. Edward's reign saw a few pieces produced. Seven Communion Cups of this period remain in the churches of the City of London, the oldest, dating from 1548, belonging to the church of St. Lawrence Jewry¹; two are at St. Margaret's, Westminster, and a few are to be found in the

¹ See E. Freshfield—*The Communion Plate of the Churches in the City of London*, p. xxv.

provinces.¹ Large numbers were made during Elizabeth's reign. The records exist in many places to show that the original chalices were melted down or hammered to the new form. At Wells Cathedral, which possesses two Communion cups of the year 1572, the records state: "The plate that beforetime were used to superstition shalbe defaced and of the greatest challaice shalbe made a fayer Communion cuppe." Occasionally the work on the old chalices has not been entirely obliterated, and traces are still visible on the new Communion cup.² The Rev. J. T. Evans in his *Church Plate of Gloucestershire* points out that the Elizabethan cups in given areas range round the same date. For example, those of Dorsetshire were produced between 1570 and 1574, Somersetshire 1573-4, Gloucestershire 1576-7, Northamptonshire 1568-70, Leicestershire and Suffolk 1567-71. Further investigation has revealed that groups of chalices from a given area were handed over to one silversmith for refashioning. John Ions of Exeter is responsible for a number in Devon and Cornwall³; many in the vicinity of Bury St. Edmunds are from the hands of one silversmith; those in the neighbourhood of Ipswich tell the same tale. In the extreme west the cups in the diocese of St. Davids are many of them the work of one craftsman, who, it may be remarked, adheres in every detail to a prescribed model.

The Edwardian cup stood on a circular base enriched with mouldings and sometimes with decoration in repoussé; the stem narrowed towards the bowl and was either plain or sometimes broken by a moulding to form a slight knop; the bowl usually

¹ At St. Mary's, Beddington, Surrey, 1551: see *Surrey Archæological Collections*, Vol. xii, p. 172.

At Battle, Sussex, 1552: see J. E. Couchman—*Sussex Church Plate*, p. 202.

At Totnes, Devon, 1551: see *Devonshire Association*, Vol. xlv, p. 114.

At St. Michael's, Southampton, 1551: St. Andrew's, Owslebury, Hampshire, 1552: see Rev. P. R. P. Braithwaite—*The Church Plate of Hampshire*, pp. 301, 343.

Also at Bridekirk, 1550; Hunstanton, 1551; and elsewhere.

² See Hon. B. S. Stanhope and H. C. Moffatt—*Church Plate of County of Hereford*: note on the paten cover of the Elizabethan cup at Little Birch, p. 111.

³ See Canon H. H. Mills—*The West Country Goldsmiths*, in the *Journal of the Royal Institution of Cornwall*, No. 68, 1921.

assumed the form of an inverted bell,¹ and is of course more capacious than that of the mediæval chalice, as Communion in both kinds was now restored to the laity. The Elizabethan cup retained these features, but almost invariably had a bold moulding at about the centre of the stem ; the bowl was frequently engraved with one or sometimes two bands of strapwork and arabesque foliage, or of broken lines. The cover of the cup, with a flanged and moulded edge, was similarly decorated ; it terminated in a flat disc on which the date was frequently engraved ; reversed, it served as a paten.

The form of the cup recalls the German vessels of the period, while the bands of engraved ornament might have been adapted in their entirety from the designs of contemporary German ornamentists such as Virgil Solis, Peter Flötner, or Balthasar Silvius. During the greater part of the sixteenth century, and especially in Elizabeth's reign, German design largely influenced the art of the silversmiths in England : it is probable that German craftsmen had followed Hans Holbein to England and were working in London ; and further, the designs from the schools of Nuremberg and South Germany were known throughout Europe, and had not failed to attract the silversmiths in England.

But, it will be asked, how does it happen that the Communion cups of Elizabeth's reign in all parts of the country are, except for slight local differences, alike in form and decoration ? It seems beyond doubt that there must have been a prescribed model ; but so far, although careful search has been made, no trace has been found of an order to follow an orthodox pattern. Had Archbishop Cranmer lived until the reign of Elizabeth, it would have been reasonable to assume that the new form of Communion cup was produced under his supervision, and that directions were issued under his authority. He was known to be very favourable towards the Germans ; he had been ambassador to Germany in 1531, and had subsequently married the niece of Osiander, pastor of Nuremberg ;

¹ The bowl of the St. Lawrence Jewry cup is, however, conical ; Elizabethan examples are also to be found with conical bowls

he made annual allowances to students in Germany, and brought foreigners to England to work for him. He was godfather to Edward VI, and it was he who in the first year of that monarch's reign drew up "a certain ordinance for the receiving of the Body of the Lord under both kinds, viz., of Bread and Wine"¹: this was read publicly at the Meeting of Convocation in 1547. It is therefore within the bounds of possibility that we owe to Cranmer the form of the post-Reformation Communion cup; but if so, his model remained in abeyance until Elizabeth's time, and meanwhile he was put to death.

During the two centuries succeeding the Reformation there were many variations of the form of the cup, some due to local influences and others to a desire to improve on the original. The cup produced during the reigns of Charles I and Charles II is remarkable for the strength and severity of its outline, the stem being devoid of the knop or moulding common to earlier examples. The Queen Anne cup was a deep capacious vessel with some pretension to good form; but in the course of the eighteenth century the vessel gradually lost what little dignity it possessed, and was marked by an uncouthness of form which proclaimed that little consideration was paid to the sacred purpose for which it was intended. No more skill was expended on it than on the most ordinary vessel for domestic use (PLATE 4).

The Reformed churches of the Netherlands used the beaker, typical examples of which are in the Museum collection, Nos. 1579-1904 and 1861-1898; and its use continued throughout the seventeenth century. It was introduced into England by Dutch refugees in the sixteenth century: examples are to be found in the City of London, at Norwich and other places; a remarkable set of four, now at Manchester Cathedral, formerly belonged to the Scottish congregation at Campvere, in the Netherlands: they bear the Middelburg mark and the date 1620.² The foreign Protestant bodies in England possess good examples: perhaps the most

¹ See John Strype—*Memorials of Archbishop Cranmer*, pp. 10, 11, 157, 194, 285, 297, 401.

² See J. Vinhuizen and G. A. Wumkes—*Het Avondmalszilver in de Provincie Groningen*.

remarkable are the four with covers, decorated with cut-card work, belonging to the Dutch Church, Austin Friars, London, dating from 1669.¹ "In Scotland Communion cups of this form are found principally in parishes in the north-eastern counties. Many of them bear the hall-mark of Amsterdam, Dantzic, and other foreign towns; but the larger proportion have been made in the burghs lying near the north-eastern sea-board of Scotland, such as Dundee, Aberdeen, Elgin and Banff. . . . More cups of this form were made in Aberdeen than in any other place in Scotland."² Other forms of cup were also in use in Scotland, and first must be mentioned the tazzas of German form and ornamentation dating from the latter years of the sixteenth to nearly the end of the seventeenth century: they were produced chiefly at Edinburgh, and are magnificent examples of the art of the silversmith, though the shallow bowl suggests that they were awkward for use (PLATE 3). Cups with bowls of goblet form and with baluster stems were also in use during the seventeenth century.³

In American churches there are yet to be found Communion cups of the form prevalent in England in contemporary times, many of them being royal gifts from William and Mary, Anne, and George I, II, and III, and some from the Society for the Propagation of the Gospel.⁴ But the commonest vessel in use is the beaker of the form described above; these may be found by the hundred, and are nearly all of American make, more than half of them being produced after the year 1750. Two-handled cups are also met with in considerable numbers, and some few cups originally intended for secular use and subsequently handed over to the service of the Church.⁵

¹ For illustration, see E. Alfred Jones—*The old silver Sacramental Vessels of foreign Protestant churches in England*, Pl. xii.

² See *Proceedings of the Society of Antiquaries of Scotland*. Vol. i. Third Series, 1890-1, pp. 166-173.

³ For illustrations, see Rev. Thomas Burns—*Old Scottish Communion Plate*.

⁴ See J. H. Buck—*Old Plate: its makers and marks*.

⁵ See E. Alfred Jones—*The old Silver of the American churches*. Also *American Church Silver of the seventeenth and eighteenth centuries with a few pieces of domestic plate*: exhibited at the Museum of Fine Arts, Boston, U.S.A., 1911.

III.—THE PATEN.

ACCORDING to tradition the church of San Lorenzo, Genoa, possesses the dish used by our Lord the night before His crucifixion. The *Sagro Catino*, as it is called, is a shallow glass bowl of hexagonal form furnished with two small handles ; from its deep green colour it was during the Middle Ages thought to be an emerald. St. Zephirinus, who in the third century is said to have prescribed the use of glass, possibly may have heard of this glass vessel, certainly St. Cesarius in the sixth century seems to refer to it when, in justification of the sale of his church vessels of precious metal, he urges that the Saviour was content with a dish of glass. As with the chalice so with the paten, it is more than likely that our Lord used an ordinary domestic vessel of the time.

During the centuries which followed the peace of the Church under Constantine early in the fourth century, emperors and popes vied with one another in their noble gifts of church vessels in silver and gold. Reference has already been made to Constantine's munificent donations to various churches in Rome ; among them, according to the *Liber Pontificalis*, were gold and silver patens, their borders set with pearls and precious stones, of great size and weight. Upon these had been lavished all the genius and skill of the goldsmiths of Byzantium whose work at that early date was the finest in Europe. The use of precious stones giving semi-barbaric splendour was much affected by these craftsmen, and wherever else it is found it has probably been suggested and inspired by their productions. An inventory of Troyes Cathedral leads to the inference that the paten used by St. Martin in the fourth century was of silver-gilt with the border enriched with sapphires, emeralds, amethysts and other precious stones ; in all probability it was Byzantine work.

The great size and weight of these patens would preclude their

use at the altar, and according to Bona (*Rerum Liturgicarum*) they were not used by the celebrating priest. Upon them were probably placed the offerings of bread made by the congregation. It is reasonable to suppose that smaller patens were used at the altar, and this inference is confirmed by the few objects of this kind which have survived from earlier than the ninth century. Reference has already been made to the chalice and oblong dish found at Gourdon, dating from the sixth century; the latter, it is generally supposed, may have served as a paten.

Among the most remarkable patens which have as yet come to light are two decorated in relief with a subject representing the Communion of the Apostles. One, now in the Museum at Constantinople, was discovered in 1908 in a field at Stûma in the district of Aleppo, Syria, together with two other patens engraved with a cross. The second, in private possession in Paris, was found in 1911 at Riha in the Orontes valley with the chalice already referred to (p. 12). The patens are about thirteen or fourteen inches in diameter, the treatment of the subject being slightly varied. In each the figure of Christ is duplicated, standing behind an altar, and communicating on the one side from the paten and on the other from the chalice. On the rim of each is a votive inscription in Greek; that on the Riha example records that the object is offered "for the repose of Sergia, daughter of John, and for that of Theodosius, as well as for the salvation of Megalos, Nonnos and their children"; that on the Stûma example "for a vow and the salvation of Sergius the silver-seller, and for the repose of Maria his wife, and their parents." The Riha paten is considered to date from the first half of the sixth century (PLATE I); the Stûma paten is somewhat inferior in style and probably dates from the beginning of the seventh century.¹

De Rossi² describes and illustrates a silver paten found at the

¹ See J. Ebersolt—*Le trésor de Stûma*, in *Revue Archéologique*, 4e Série, xvii, pp. 407-419.
Also Charles Diehl—*L'école artistique d'Antioche et les trésors d'argenterie syrienne*, in *Syria*, Tome II, 2^{ème} Fascicule, pp. 81-95.

² See G. B. de Rossi—*Bulletino di archeologia cristiana*, 1871, p. 153, Pl. ix.
Also Charles Diehl, *as above*.

Bérézovoy Islands, Siberia, in 1867. It is of circular form decorated in repoussé with a jewelled cross, on either side of which is an archangel holding a staff in his left hand, and with his right hand raised in adoration ; beneath are the four rivers of Paradise. The work is probably Syrian of about the seventh century.

It was not until the ninth century that the paten began to assume the shape and decoration common throughout the mediæval period. Henceforth it was usually of circular outline with a wide rim, and a lobed depression in the centre. Rohault de Fleury¹ with his usual imagination suggests that the lobing was designed to facilitate the arrangement of wafers, but there is little to justify such a conjecture, and it is certain that ultimately the lobes were merely part of the decoration ; they varied in number from four to thirteen, the commonest numbers being four and eight. Engraving now appeared upon the paten for the first time ; Gregory IV (827-844) presented to the church of St. Mark an octagonal paten "habentem in medio vultum Domini nostri et a duobus lateribus vultum ipsius beati Marci atque ejusdem Praesulis." This style of decoration was evidently highly valued. Gregory's successor gave a similar paten to the church of St. Silvester and St. Martin, and Leo IV a like paten to the oratory of St. Nicholas. The engraved centre remained a prominent feature of the paten for several centuries in England up till the period of the Reformation. The earliest surviving example of a lobed paten is that of St. Gauzelin in the cathedral of Nancy dating from the tenth century ; the centre has a five-lobed depression at the angles of which are precious stones ; the rim is decorated with filigree work, enamel and gems. Such an object must have been inspired by Byzantine work. The tenth century was indeed a rich period for goldsmiths' work at Byzantium ; the noble group of chalices and patens in the treasury of St. Mark's, Venice, most of them of this and the succeeding century remains to illustrate the high standard of beauty and skill attained in the chief city of Eastern Christendom. The most splendid of these patens is a circular plate of alabaster

¹ *La Messe*, Vol. iv, p. 162.

with a lobed depression, in the centre of which is an enamelled medallion with a half-figure of Christ surrounded by the Greek words "Labete phagete toutom estitos." The rim is of silver-gilt set with precious stones *en cabochon* between two rows of pearls. This paten may be of the eleventh century.¹ The gift from the Emperor Michael to Pope Nicholas I of a gold paten enriched with precious stones is typical of many such gifts on the part of the Byzantine monarchs.² A remarkable paten of Byzantine work in the cathedral at Halberstadt has an eight-lobed depression enclosing a crucifixion group in relief surrounded by the formula of consecration in Greek. On the rim are busts of saints. It is of silver-gilt, nearly sixteen inches in diameter.³

An elaborate paten accompanies the Wilten chalice (p. 10). It is entirely covered with decoration on both sides: the upper surface is engraved and nielloed in the centre with the three holy women at Sepulchre, on the rim with scenes from the Resurrection and Ascension of our Lord. The under side presents the unusual feature of a Crucifixion group in relief in the centre, similar to that on the Halberstadt example: the rim is engraved with groups of figures typifying the Synagogue and the Church.⁴

Intercourse between Byzantium and Western Germany, especially the Rhineland, as has been already stated, accounts for the richness of the church vessels in those parts. Reference has been made to the emulation by western goldsmiths of the work of the near East.⁵ A rich paten accompanied the chalice presented to the abbey of St. Godehard, Hildesheim⁶: the central depression is eight-lobed, enclosing an engraved figure of Christ in majesty; the border is richly decorated with filigree work and set with precious stones. This paten dates from the twelfth century.

¹ Illustrated in A. Pasini—*Il Tesoro di San Marco in Venezia*. Tav. xlvi.

² Compare with these the paten of Suger, in the Louvre, of serpentine with eight fish incrustated in gold, the rim set with precious stones: ninth century work. Illustrated in F. Cabrol—*Dictionnaire d'archéologie chrétienne*, Fig. 1915.

³ A reproduction is in the Museum, No. 1889-7.

⁴ See Karl Weiss—*Der Romanische Speisekelch des Stiftes Wilten in Tirol*.

⁵ See p. 8.

⁶ See p. 15.

As a rule the patens of Germany are more elaborate than those of other countries; two at Fritzlar and Salzburg show the whole surface covered with engraving.¹ The Fritzlar example has in the centre Christ in majesty surrounded by inscriptions, and twelve half-figures of angels beneath the lobes; on the rim are engraved the symbols of the Evangelists with foliated scrollwork. The Salzburg paten has the unusual feature of a depression of thirteen lobes, within which are engraved half-figures of our Lord and His apostles; the centre is occupied by an Agnus Dei within two bands of inscriptions; on the rim are four busts of angels with ornament resembling Cufic characters; an inner inscription divides the rim from the lobing.² These two patens date from the end of the twelfth century.

For reasons of convenience the decoration of patens was by this time confined to engraving, enamelling or niello work; in addition to the devices already mentioned the Manus Dei, the Trinity, or a Crucifixion group are more rarely found on Continental examples. The paten which accompanies the Pelagius chalice in the Louvre has an eight-foiled depression, in the centre of which is an Agnus Dei; the rim is covered with an inscription (PLATE 6).³ A remarkable eleventh-century paten at Imola is engraved in the centre with a lamb slain upon an altar above which rises the Cross. The paten which accompanies the mediæval chalice in the cathedral of Cividale del Friuli has a narrow rim with the inscription + NON SITIES NON ESURIES SINE CRIMINE SVMENS; the inner part is slightly sunk below the rim, and in the centre is a boldly defined twelve-lobed depression, engraved with the Hand of God on a cruciform nimbus surrounded by the words DEXTERA DOMINI (PLATE I). Mediæval chalices exist in Sweden engraved with Christ rising from the tomb, the Virgin and Child, and a Pietà. The paten which accompanies the Dragesmark chalice already referred to⁴ is engraved with the Manus Dei between the sun and the moon.

¹ Illustrated in C. Rohault de Fleury—*La Messe*, Vol. iv, Pl. cccxviii, cccxx.

² Illustrated in H. Tietze—*Die Denkmale des Benediktinerstiftes St. Peter in Salzburg*, Pl. viii.

³ A reproduction is in the Museum Collection, No. Circ. 1913—569A.

⁴ See p. 20.

The tendency was, however, to make the paten as plain as possible for convenience of cleaning, and by the fifteenth century it was quite common to use discs of plain metal slightly depressed towards the centre. Occasionally the under side was decorated; a Spanish example in the Museum collection, Cat. No. 45, is engraved on the under side with a figure of St. John the Baptist within a wide rayed border (PLATE 22).

In England nearly a hundred pre-Reformation patens exist, forming a series ranging in date from about the year 1180 to nearly the middle of the sixteenth century. Each has a circular or multifoil depression or both; and in almost every instance the centre is engraved and sometimes enamelled with a device. Early examples have the Manus Dei, later ones the Vernicle with the head of the Saviour; less frequently other subjects are met with, such as the Holy Trinity, the Agnus Dei, the sacred monogram, Christ in majesty, or a saint. The older patens have quatrefoil depressions, later examples sexfoil or octofoil, the spandrels either plain or engraved with foliage; after the year 1500 the depression is sometimes circular. Some examples are engraved on the rim with inscriptions.

There is evidence of the use in this country, as elsewhere, of semi-precious stones: Westminster Abbey still possessed in 1388 two patens adorned with gold and stones, one of which was of beryl and the other of chalcedony: both were the gift of Henry III.¹

The earliest existing English paten was found in the year 1825 in the grave of a bishop of Chichester, and is now preserved in the cathedral of that city; the depression is four-lobed, and the centre is engraved with the Agnus Dei within the inscription AGNUS DEI QVI TOLLIS PECATA MVNDI MISERERE NOBIS. It dates from about 1180. Similar patens but of slightly later date have been found at Lincoln, York, and Worcester, and others of varying decoration at Salisbury and Exeter.² An unusually rich example of about 1280

¹ See J. Wickham Legg—*On an inventory of the Vestry in Westminster Abbey taken in 1388*—in *Archæologia*, Vol. lii, Pt. i, p. 195.

² A reproduction of the Worcester example is exhibited in the Museum collection, No. M 1916-1.

is at Wyke, near Winchester; it has both a circular and octofoil depression, and the centre is engraved with the Agnus Dei. Round the rim is the inscription + CVNTA: CREO: VVIRTUTE: REGO: PIE: TATE: REFORMO: On the paten found with the Dolgelly chalice the depression is six-lobed, and the spandrels are filled with the symbols of the four Evangelists or with scrollwork. In the centre is a beautifully engraved figure of our Lord in majesty; the encircling legend reads + INNOMINE: PATRIS: ET FILII: ET SPIRITVS SANCTI AM (PLATE 7). The Dolgelly chalice and paten are the largest mediæval examples known.¹ The Wyke and Dolgelly patens may be considered typical examples of the thirteenth and fourteenth centuries.

There appears to be no existing example of the latter part of the fourteenth century or the early years of the fifteenth, but a considerable number have survived which date from about 1430 to the time of the Reformation. One of the best known is at Nettlecombe, Somerset; the central device is the usual one for this period, the Vernicle, but it has the unusual feature of being enamelled. Norfolk, which is richer in early patens than any other county, possesses at Felbrigge a beautiful example, the centre of which bears an enamelled figure of the patron saint, St. Margaret. The gold paten belonging to Bishop Foxe's chalice at Corpus Christi College, Oxford, is engraved with the Vernicle, but otherwise is almost plain. Two late patens merit attention: the first, dating from 1527, is at Trinity College, Oxford; it has in the centre the Vernicle surrounded by rays within a six-lobed depression; on the rim is the inscription + CALICIM SALVTARIS ACCIPIAM ET NOMINE DOMINE IN VOCABO. The second is at St. Edmund's, Salisbury, and dates from 1533. Within the centre of the circular depression is the Vernicle surrounded by rays; on the rim is engraved: + Benedicamus patrem et filium cum sancto.

The cover of the post-Reformation Communion Cup served as a paten when reversed. It was usually surmounted by a disc on which the date was frequently engraved, and the ornamentation,

¹ Reproductions are exhibited in the Museum collection, Nos. M 1911-2, 2A.

if any, followed that of the cup. The cover of the Laudian chalice was used for the same purpose, but when it was surmounted by an orb and cross, which obviously rendered it awkward for use as a paten, recourse was had to a ciborium, sometimes called the bread bowl. Towards the end of the seventeenth century the paten took the form of a flat dish of considerable size on a raised foot, the decoration of which was frequently confined to the arms of the donor.

CATALOGUE.

1. CHALICE. Silver-gilt, the circular foot with applied decoration stamped, chased and repoussé. *Plate 8.*
 FRENCH ; early 13th century. (The bowl 14th century.)
4903-1859.

The foot with four circular medallions representing the Annunciation, the Nativity, the Scourging, and the Crucifixion : the spandrels between filled with vine-leaves and grapes. Flattened knop with ten bosses, a lozenge-shaped plaque with a human head applied to each. The stem plain ; the bowl wide cone-shaped. H. 6.7 in.

2. CHALICE AND PATEN. Silver parcel-gilt, the chalice engraved ; the knop cast and chased in openwork ; circular foot. Round the lip is the inscription + SVMMITVR (sumitur) HINC NVNDA (munda) DIVINI SANGVINIS VNDA. From Grundt Church, Iceland. *Plate 8.*
 ICELANDIC ; 13th century. (The paten of later date.)
639, 639A-1902.

The trumpet-shaped foot engraved on the edge with a fret pattern and enriched below the knop with an applied band of leaves. The knop of bulbous form decorated with four panels of foliage within curving bands. Short stem with indented necking : hemispherical bowl, the engraving executed in zigzag lines. Paten plain with depressed centre. H. 4.8 in. Diam. of paten 5.1 in.

See *Burlington Magazine*, June, 1903.

3. CHALICE. Copper-gilt, repoussé ; circular foot.
 NORTH ITALIAN (?) ; 14th century.
 Murray Bequest. M.1086-1910.

Foot with six-lobed spread. Hexagonal stem ; melon-shaped knop ; conical bowl. H. 6.5 in.

4. CHALICE AND PATEN. Silver-gilt, the chalice with circular foot with enriched edge, and stamped medallions. The foot inscribed + chunradus de ratispona hunc calicem (com)parauit civis wiennencis. The knop enamelled with the inscription + Ora + pronobis + virgo + maria + et + sancte + geori ; and the stem with + AVE MARIA and + GRACIA PLENA, in Lombardic characters.
 AUSTRIAN ; 14th century. 4523, 4523A-1858.

The four applied medallions on the foot represent the Annunciation, the Nativity, the

Presentation in the Temple, and the Crucifixion. Circular stem and bulbous knob, the inscriptions on bands with corded edges. Conical bowl. The paten with depressed centre, a cross engraved on the rim. H. 6.9 in. Diam. of paten 6.1 in.

The inscription states that it was provided by Conrad of Ratisbon, citizen of Vienna.

5. CHALICE. Copper-gilt, chased and engraved ; six-lobed and cusped foot with corded edge ; enamelled silver mounts ; silver parcel-gilt bowl.
ITALIAN ; 14th century. 4633-1858.

The panels of the foot engraved with cusping and foliage. Hexagonal stem enriched with quatrefoils in champlevé enamel. The knob decorated with leaves, and with medallions in enamelled silver of our Lord in the Tomb and half-length figures of saints. Conical bowl set in a cusped calyx chased with rosettes and rays. H. 8.8 in.

6. CHALICE. Copper-gilt, chased and repoussé ; six-lobed and cusped foot with enriched edge and flange ; enamelled silver mounts ; silver-gilt bowl. On the foot are the arms of Rocchi of Siena, and another, unknown. Round the lower part of the stem is the inscription, in Lombardic characters, + FRATE IACHOMO MONDUSI + DE SENA + ME FECIT.
ITALIAN (SIENESE) ; second half of 14th century. 237-1874.

The sixfoil silver plaques on the foot enamelled with a crucifix and half-length figures of the Virgin Mary, St. John, St. Nicholas, St. Laurence (?) and St. Martin : the remainder of the foot decorated with foliage in repoussé or set with enamelled plaques of conventional flowers and leaves. The stem enriched with quatrefoils in champlevé enamel. The knob decorated with leaves, and with medallions in enamelled silver of our Lord, St. Peter, St. Paul, St. Francis of Assisi, St. Stephen (?) and a bishop-saint. Conical bowl set in a cusped calyx enamelled with six-winged cherub-heads. H. 8.5 in.

The unidentified shield of arms bears a double head of wheat in pairle.

From the Webb collection.

7. CHALICE. Copper-gilt, engraved and repoussé ; six-lobed and cusped foot ; enamelled silver mounts ; silver-gilt bowl. Round the lower part of the stem is the inscription, + ANO : D 1365-iste calix - ē - Societatis - s̄ci - michaelis - angeli (?) joh̄is - buci - prioris-in tenpore svis.
ITALIAN ; dated 1365. 527-1893.

The lobes of the foot slightly engraved with cusping and a diaper ; the stem enriched with champlevé enamel. The knob decorated with leaves, and with medallions in enamelled silver of our Lord in the tomb, the Virgin Mary, St. John, the archangel Michael, St. James the Great, and a monastic saint. Conical bowl set in a cusped calyx engraved with a diaper. H. 8 in.

The inscription appears to state that the chalice belonged to a guild of St. Michael, the prior being Giovanni Buzzi.

8. CHALICE. Copper-gilt, chased and repoussé ; six-lobed and cusped foot ; enamelled silver mounts ; silver parcel-gilt bowl (renewed). Round the lower part of the stem is the inscription, + QVESTO CHALICE E DI SAN PAOLO A RIPA DARNO DI PISA. *Plate 10.*

ITALIAN ; late 14th century.

235-1874.

The sixfoil silver plaques on the foot enamelled with half-figures of the Virgin Mary and saints, the remainder of the foot decorated with foliage in relief or set with enamelled plaques of cherubs' heads. The stem enriched with quatrefoils in champlevé enamel. The knop decorated with leaves and with medallions in enamelled silver of our Lord in the tomb, the Virgin Mary, St. John, and three other saints. Conical bowl set in a calyx decorated with leaves. H. 10.2 in.

The inscription shows the chalice to have belonged to the church of San Paolo at Pisa.

From the Webb collection.

Calyx repaired, several enamelled plaques restored.

9. CHALICE AND PATEN. Chalice of copper-gilt, engraved and chased ; six-lobed foot with pearled edge ; enamelled silver mounts ; silver-gilt bowl. Paten of copper-gilt.

ITALIAN ; late 14th century.

473, 473A-1907.

The six-lobed foot engraved at the angles with fleurs-de-lis. Hexagonal stem engraved with birds on a ground of dark blue champlevé enamel. The knop decorated with leaves, and with medallions in enamelled silver of our Lord in the Tomb, the Virgin Mary, St. John, St. Peter, St. Paul, and a bishop-saint. Conical bowl set in a scalloped calyx engraved with a diaper. The paten plain with depressed centre. H. of chalice 6.6 in. Diam. of paten 7 in.

10. CHALICE. Copper-gilt, engraved and chased ; six-lobed and cusped foot with moulded edge ; silver mounts, originally enamelled ; silver parcel-gilt bowl. The stem bears the arms of the Florentine families, Alberti di Lippo and Del Pugliese.

ITALIAN (Florentine) ; early 15th century.

M.1083-1910.

Murray Bequest.

The panels of the foot engraved with cusping and foliage. Hexagonal stem enriched with rosettes in champlevé enamel. Bulbous knop decorated with leaves and with silver medallions, formerly enamelled, of our Lord in the Tomb, The Virgin Mary, St. Romuald (founder of the Camaldolite Order), another monastic saint, and the arms of the Alberti di Lippo family, Bendy or and gules, a fesse azure ; and the Del Pugliese, or, three bars and a demi-lion issuant in chief gules. Conical bowl (the calyx wanting). H. 8.2 in.

11. CHALICE. Copper-gilt, engraved and chased ; six-lobed and cusped foot with moulded edge ; enamelled silver mounts ; silver-gilt

bowl. The lower part of the stem bears the inscription in Lombardic characters, 'AVE MAR·IA GRACI·A GR·ACIA.

ITALIAN ; early 15th century.

M.1085-1910.

Murray Bequest.

The panels of the foot engraved with cusping and foliage. Hexagonal stem enriched with rosettes in champlevé enamel. Bulbous knob decorated with leaves and medallions, in enamelled silver, of our Lord in the Tomb, the Virgin Mary, St. John, another apostle (?) and two monastic saints. Conical bowl set in a cusped calyx engraved with rosettes in medallions. H. 9 in.

12. CHALICE. Copper-gilt, engraved and chased ; six-lobed and cusped foot with moulded edge ; enamelled mounts ; parcel-gilt bowl. Round the lower part of the stem, + CALIS·EGLESIE·MONTIS·OLIVARVM, in Lombardic characters.

ITALIAN ; early 15th century.

M.1090-1910.

Murray Bequest.

The panels of the foot engraved with cusping and foliage. Hexagonal stem enriched with lozenges in champlevé enamel. Bulbous knob decorated with leaves and with settings for medallions (now wanting). Conical bowl (calyx wanting). H. 8·2 in.

The church referred to is perhaps that of Monte Oliveto, near Siena.

13. CHALICE. Silver parcel-gilt, chased and repoussé ; six-lobed and cusped foot with pierced edge ; enamelled silver mounts. Round the lower part of the stem is the inscription in Lombardic characters AVE MARIA GRATIA PLENA DOMI. Mark AQL, for Aquila in the Abruzzi. Plate 10.

ITALIAN ; first half of the 15th century.

705-1884.

The sixfoil silver plaques on the foot enamelled with our Lord in the Tomb, St. Peter, St. Catherine of Bologna (?), St. Paul, the Virgin Mary, and St. Bernardino of Siena ; the remainder of the foot decorated with foliage in repoussé on a punched ground. Hexagonal stem enriched with enamelled rosettes. The knob decorated with six rayed bosses enclosing enamelled medallions of busts of saints. Conical bowl set in a calyx engraved with half-length figures of angels, formerly enamelled. H. 10·4 in.

From the Castellani Collection.

See P. Piccirilli—(*Oreficeria medievale aquilana*)—in *l'Arte*, Anno. viii, Fasc. vi.

14. CHALICE. Silver-gilt, engraved, with cast details and enamelled mounts ; six-lobed foot with enriched moulded edge and narrow flange. Plate 11.

FLEMISH ; 15th century.

234-1874.

The foot engraved with a cross enriched with foliage. The hexagonal stem engraved with tracery, rising from a battlemented collar with pierced tracery. Flattened knob

decorated with circular bosses bearing the letters of the name IHESVS on a blue enamelled ground, and pierced with tracery above and below. Conical bowl set in a calyx of open-work cresting. H. 6.8 in.

From the Webb collection.

Stamped with a modern French import mark.

15. CHALICE. Silver-gilt, engraved, with cast details ; six-lobed foot with openwork edge and wide flange. *Plate 11.*

FLEMISH ; 15th century.

236-1874.

The foot plain (an applied crucifix wanting). The hexagonal stem enriched with floral devices. Flattened knop with lozenge-shaped bosses each bearing a rosette, and engraved with tracery above and below. Wide conical bowl set in a calyx engraved with rays, openwork cresting. H. 6.6 in.

From the Webb collection.

Stamped with modern French import marks.

16. CHALICE. Silver-gilt repoussé and engraved, with cast details; eight-lobed foot with enriched pierced edge and moulded flange.

Marks : a head (?) in a beaded circle, and o.

Plate 15.

FLEMISH ; 15th century.

550-1874.

The foot engraved with a cross: to the left a shield of arms, per pale (a) two fish addorsed, heads in chief, (b) a diaper (?), with the inscription "Mytuelt"; to the right a shield of arms, per pale (a) three coupéd saltires, 2 and 1, (b) two bars, with the inscription "Weyborch." Octagonal stem rising from a battlemented collar with pierced tracery. The knop decorated with eight rosettes, and pierced with tracery above and below. Conical bowl set in a calyx of foliated cresting. H. 8 in.

From the Bond collection.

Also stamped with a modern Belgian récence mark.

17. CHALICE. Silver-gilt engraved ; six-lobed foot with enriched moulded edge and wide flange. *Plate 12.*

FLEMISH ; 15th century.

709-1884.

A crucifix with the Virgin Mary and St. John, cast in openwork, applied to the foot. The hexagonal stem engraved with zig-zag lines and enriched with mouldings. Flattened knop with lozenge-shaped bosses bearing the letters of the name Ihesvs in Gothic characters, and engraved with tracery above and below. Conical bowl. H. 7.9 in.

From the Castellani collection.

18. CHALICE. Silver-gilt engraved ; straight-sided hexagonal foot with enriched moulded and stamped edge and a turret at each angle. *Plate 18.*

GERMAN (?) ; 15th century.

2102-1855.

A crucifix applied to one side of the foot, and seven shields of arms (the eighth missing)

four of which are party per pale, two others—four bars—the second and fourth indented below (?) and the seventh a wolf (?) passant. Hexagonal stem engraved with the names IHESVS and O MARIA. Bulbous knop with quatrefoil bosses, and engraved with tracery above and below. Wide conical bowl. H. 7.6 in.
From the Bernal collection.

19. CHALICE AND PATEN. Silver-gilt, the Chalice decorated with applied openwork, cast and chased ; six-lobed foot with pierced edge and moulded flange. *Plate 17.*

HUNGARIAN ; 15th century.

1437, 1437A-1882.

Each panel of the sixfoil foot cased with branches of oak leaves and acorns. Hexagonal stem, the lower part decorated with open tracery, the upper part with leaves. The knop pierced with Gothic tracery and enriched with six lozenge-shaped bosses of pierced floral design ; between the bosses stones and coloured pastes set in foliage. Bell-shaped bowl set in an openwork calyx consisting of a band of vine leaves and grapes between two rows of cresting : beneath the lip an inscription engraved in Gothic characters, "hūc (hunc) cabcē (calicem) copauic (comparavit) dns (dominus) albert'd'kosmyn pro altari suo in pysdry." Paten with slightly depressed centre, the rim engraved with a cross. H. 8.2 in. Diam. of paten 5.6 in.

20. CHALICE AND PATEN. Copper-gilt, the Chalice engraved ; six-lobed foot with enriched edge and moulded flange ; silver-gilt bowl (renewed). *Plate 19.*

ITALIAN ; 15th century.

6971, 6971A-1861.

The foot engraved with medallions of the Entombment and Resurrection of our Lord, and the four Doctors of the Church. Hexagonal stem engraved with foliage. The lenticular knop grooved with intersecting arcs and engraved with sprays of foliage. Conical bowl set in a cusped calyx decorated with acanthus leaves on a hatched ground. Paten plain, with depressed centre. H. 6.8 in. Diam. of paten 6.8 in.

21. CHALICE. Silver parcel-gilt, decorated with applied openwork and figures cast and chased ; six-lobed foot with pierced edge and moulded flange. Marks : a winged lion, zc with a castle between, and a third undecipherable. *Plate 13.*

ITALIAN (Venetian) ; 15th century.

631-1868.

The foot decorated with applied foliated quatrefoils enclosing half-figures of our Lord in the Tomb, St. Peter Martyr, St. Dominic, a bishop with crosier and book, St. Antonino of Florence, and St. Elmo ; between the figures are lilies supporting half-figures of angels set round the hexagonal stem which is encased in open tracery. The knop decorated with rich canopy work with half-figures of our Lord in Majesty, the Virgin and Child, St. Peter, an angel reading a book, St. Paul, and St. Catherine (?). Bell-shaped bowl set in a calyx formed of three tiers of angels, the upper tier alternately with and without wings, the centre flying and holding scrolls, and the bottom tier holding

books and with faces turned in towards the bowl; the background of blue and green translucent enamel powdered with gold stars. H. 10.7 in.

Three figures of the lowest tier of angels restored, and one missing.

A pair of Altar Candlesticks of very similar workmanship, presented by the Doge Cristoforo Moro (d.1471), is in the Treasure of St. Mark's, Venice. See A. Pasini, *Il Tesoro di San Marco in Venezia*, 1885. Pl. lix, lixa.

22. CHALICE. Copper-gilt, engraved; the foot hexagonal with incurved sides; silver-gilt bowl.

ITALIAN; 15th century.

1603-1888.

The foot engraved with our Lord in the Tomb, the Virgin Mary, the Annunciation, St. Anthony, and St. Francis of Assisi (?). Hexagonal stem. The knop of melon shape, the lobes engraved. Conical bowl. H. 7.7 in.

23. CHALICE. Copper-gilt; six-lobed and cusped foot with moulded edge; nielloed silver mounts; parcel-gilt bowl.

ITALIAN; 15th century.

M.1087-1910.

Murray Bequest.

Hexagonal stem enriched with enamel. Bulbous knop chased with leaves, and set with rosettes and the inscription ·PL· in niello. Conical bowl set in a plain cusped calyx. H. 7.1 in.

24. CHALICE. Copper-gilt, engraved and chased; six-lobed foot with moulded edge; champlévé enamel mounts; silver-gilt bowl. On the foot the arms of Suzzara of Mantua with initials NS.

ITALIAN; 15th century.

M.1088-1910.

Murray Bequest.

The panels of the foot engraved with cusping and foliage, and the shield of arms, Per fess embattled (azure and argent). Hexagonal stem engraved with quatrefoils. Bulbous knop decorated with leaves and with enamelled medallions of our Lord in the Tomb, the Virgin Mary, St. John the Evangelist, St. John the Baptist, St. Peter and St. Paul, on a dark blue ground. Conical bowl, set in a cusped calyx engraved with rosettes in medallions. H. 7.9 in.

25. CHALICE. Copper-gilt, engraved and chased; six-lobed and cusped foot with moulded edge; silver mounts, originally enamelled; silver-gilt bowl.

ITALIAN; 15th century.

M.1089-1910.

Murray Bequest.

The panels of the foot engraved with cusping and foliage. Hexagonal stem enriched with quatrefoils in champlévé enamel. Bulbous knop decorated with leaves and with

silver medallions, formerly enamelled, of our Lord in the Tomb, the Virgin Mary, St. Peter, St. Paul, and St. Thomas, (the sixth wanting). Conical bowl set in a cusped calyx engraved with lozenges in medallions. H. 7.9 in.

26. CHALICE. Silvered copper, chased and engraved; eight-lobed foot with moulded edge; nielloed silver mounts; silvered brass calyx; silver parcel-gilt bowl. The foot engraved, "beRnaRdus. de. chamia. fecit. fieRi. istu. chalce."

NORTH ITALIAN (?); 15th century (the bowl and calyx of later date).
Murray Bequest. M.1097-1910.

The lobes of the foot engraved with flowers and the inscription. Octagonal stem. Flattened knop chased with flowers and set with four lozenge-shaped plaques nielloed on silver with the sacred monogram yhs (repeated), an angel, and a quatrefoil. Bell-shaped bowl set in a calyx engraved with rays. H. 7.1 in.

27. CHALICE. Silver-gilt, chased and repoussé; foot of wavy outline with moulded edge. On the panels of the foot are the arms of Davila of Villafranca and Las Navas, Bracamonte of Avila, and Alvarez de Toledo (Dukes of Alba). Probably from the *capilla mayor* of the Church of S. Francisco, Avila. Mark: a tower rising from a castle wall, probably for Avila. Plate 16.

SPANISH; second half of 15th century. 132-1879.

The foot divided into six large panels separated by smaller ones; three of the former decorated with the instruments of the Passion, St. John the Baptist, and St. James at the battle of Clavijo; the other three containing the shields of arms—thirteen roundels (bezants), 3, 3, 3, 3, and 1; crest, a dexter arm in armour holding a banner of the arms, for Davila of Villafranca and Las Navas; a chevron and in dexter chief a mallet; crest, a swan, for Bracamonte of Avila; checky of fifteen, the shield surrounded by a trophy of nine banners, for Alvarez de Toledo. The small panels filled with foliage. Hexagonal stem of openwork tracery. The knop decorated with foliage and a hexagonal band of pierced quatrefoils with cresting above and below. Slightly conical bowl set in a calyx decorated with three tiers of leaves. H. 9.8 in.

From the Robinson Collection.

The chalice was probably the gift of Pedro Davila, lord of Villafranca and las Navas, whose wife Maria was daughter of Alvaro Davila, Marshal to John II of Aragon.


The *capilla mayor* of San Francisco, Avila, was built in 1430 by Alvaro Davila for his and the Bracamonte's burial place. His wife, Juana, was daughter of Rubin de Bracamonte, Admiral of France, who married as his second wife Leonora Alvarez de Toledo.

See L. Ariz. *Historia de las grandezas de la ciudad de Avila*, 1609. Part iv, p. 48.

A. Lopez de Haro. *Nobiliario Genealogico*, 1622. I. 219 (Alvarez de Toledo); ii. 92 (Davila).

J. M. Quadrado. *España: Salamanca, Avila, etc.* P. 416.

For another chalice from S. Francisco, Avila, see No. 143-1882.

28. CHALICE. Silver-gilt, chased and repoussé with cast details ; foot of serrated outline bound by a ring, set with two silver shields, formerly enamelled, bearing the arms of Gonzalo Davila, of Avila, and his second wife Maria de Saavedra. Probably from the *capilla mayor* of the Church of S. Francisco, Avila, where the family had sepulture. Marks : PEDRO, surmounted by a tower rising from a castle wall, probably for Avila ; and  Plate 16.
SPANISH ; second half of 15th century. 143-1882.

The foot divided into panels decorated with thistles and other flowers and foliage. Octagonal stem, the knop formed of two tiers of openwork tracery with buttresses and canopy work. Conical bowl set in a calyx decorated with two tiers of thistle leaves. H. 9.5 in.

The arms are : (a) on a pile between six hurts a lion rampant crowned, for Gonzalo Davila, of Avila, Maestresala to Ferdinand and Isabella, Governor of the territory of Calatrava ; the shield is charged upon a representation of the banner of Gibraltar, captured by him at the fall of that place (1462 ?) ; he is said to have been the first to bear this particular version of the coat of Davila of Navamorcuende and Velada ; (b) three bars checky, for Maria de Saavedra, of the lords of Castellar.

Lopez de Haro in *Nobiliario genealogico*, 1622, part ii, p. 467, states that the banner taken by Gonzalo Davila was preserved in the capilla de San Francisco ; it is also specially mentioned as the banner with the crescent and the Arabic inscriptions by V. G. Gonzalez, *Guia . . . de la M.N. y M.L. ciudad de Avila*, 1863, p. 122, and L. Ariz, *Historia de las grandezas de la ciudad de Avila*, 1609, part iv, f. 9.

See also J. M. Quadrada, *España, Salamanca, Avila, etc.*, 1884, p. 451.

For the builder of the *capilla mayor* of S. Francisco, Avila, see note on No. 132-1879.

29. STEM OF A CHALICE. Copper-gilt, chased and engraved ; with mounts in painted enamel.
ITALIAN ; late 15th century. M.1093-1910.
Murray Bequest.

Hexagonal stem engraved with rosettes. Bulbous knop chased with flowers, and set with enamelled medallions of heads of saints. Attached is the iron lining of the foot of the chalice. H. 4.1 in.

30. CHALICE. Copper-gilt, chased and engraved ; six-lobed and cusped foot with moulded edge and wide flange ; silver mounts, originally enamelled ; silver-gilt bowl.
ITALIAN ; late 15th century. M.1101-1910.
Murray Bequest.

The foot chased with foliage. Hexagonal stem (upper part restored). Bulbous knop decorated with leaves, and with silver medallions (one restored), formerly enamelled, of our Lord, the Virgin Mary, St. John, St. Peter, St. Peter Martyr (?), and another saint. Conical bowl set in a cusped calyx engraved with rosettes in medallions. H. 8.4 in.

31. CHALICE. Copper-gilt ; hexagonal foot with incurved sides. Said to have been dug up near the Tower of London in 1887.

ENGLISH ; late 15th century.

945-1904.

The foot with a rounded toe on each point and a crucifix engraved on one of the faces of the spread. Hexagonal stem. Twisted knob engraved on the six lozenge-shaped bosses with the letters of the name Ihesvs in Gothic characters, and pierced with tracery above and below. Bowl nearly hemispherical.

Two toes of the foot restored.

32. CHALICE AND PATEN. Silver parcel-gilt ; the foot of the Chalice hexagonal with incurved sides and enriched edge. The Paten with six-lobed depression. *Plate 14.*

ENGLISH ; late 15th century.

M. 488, 488A-1911.

The foot engraved on one of the faces of the spread with a crucifix amid foliage. Hexagonal stem. Flattened knob with masks on the six bosses and pierced tracery above and below. Wide shallow bowl. The paten engraved in the centre with the head of Christ surrounded by rays ; the spandrels engraved with leaves. H. 5 in. Diam. of Paten, 4.6 in.

Base of the bowl restored ; a flange with ornamental toes lost from the foot.

33. CHALICE. Copper-gilt, chased, repoussé and engraved ; six-lobed and cusped foot with pierced edge ; nielloed silver mounts ; silver parcel-gilt bowl. On the foot are the arms of the Pasini family, of Padua.

ITALIAN (Paduan) ; about 1500.

M. 1092-1910.

Murray Bequest.

The foot decorated with foliage and set with two quatrefoil plaques in niello of our Lord in the Tomb and the Virgin Mary ; the third plaque, originally enamelled, bears the shield of arms, Azure five mullets of six points in saltire argent. Hexagonal stem, roughly chased. Bulbous knob decorated with foliage, and with niello medallions of St. Peter, St. Paul, St. Thomas, St. James the Great, St. John, and St. Andrew. Bell-shaped bowl set in a calyx engraved with foliage. H. 8.6 in.

34. CHALICE. Copper-gilt, chased and repoussé ; six-lobed foot with pierced edge ; nielloed silver mounts. On the foot are the arms of Poli (?). *Plate 19.*

ITALIAN ; about 1500 (the bowl modern).

M. 1110-1913.

Given by George Jorck, Esq.

The foot chased with foliage enclosing medallions with half-length figures of our Lord in the Tomb, St. Eligius (?), St. John the Baptist, St. Paul, St. Peter (?) and the shield of arms. Hexagonal stem engraved with rosettes. The knob chased with scale pattern,

foliage, and six rosettes, the centres of which are formed by granulated silver bosses (one wanting). Bell-shaped bowl set in a calyx chased with scale pattern. H. 8.2 in.
Two bosses restored.

35. CHALICE. Silver parcel-gilt, chased and repoussé, with cast details; six-lobed foot with enriched edge. Marks: O.-CR, and M(?), with Cordova hall-mark.

SPANISH; beginning of 16th century.

27-1881.

The panels of the foot decorated with a cross, and with roses and foliage alternately. Hexagonal stem with corded edges rising from a buttressed collar pierced with tracery; bulbous knop with panels of foliage above and below. Conical bowl set in a calyx of thistle flowers and leaves. H. 8.7 in.

36. CHALICE. Silver-gilt, repoussé and engraved; six-lobed foot with moulded edge and flange. The bosses of the knop engraved ADM710; on the lower part of the bowl the inscription, CAPER IVRGE FABELIANVS ANANISABTA DEI MISERER^E MEI.

Plate 18.

FLEMISH; early 16th century.

4635-1858.

Plain foot. Hexagonal stem engraved with the letters of the name IHESVS and MARIA. The flattened knop with lozenge-shaped bosses, and pointed panels above and below. Bell-shaped bowl engraved below with rays. H. 7.2 in.

The letters on the knop in Roman and Arabic notation appear to give the date A.D. 1510; similarly a painting of the Madonna and Child with six Saints, by Perugino, in the church of Sta. Maria Nuova, Fano, is dated MCCCC97, i.e., 1497. For other examples, see G. F. Hill—*The Development of Arabic Numerals in Europe*, pp. 19, 20.

The charm-word *Ananisabta*, the use of which on a chalice must be extremely rare, occurs on a ring in the Museum, No. 703-1871, and on several rings in the British Museum.¹ It was usually a charm against epilepsy or falling sickness; see an article by George Stephens—*Extracts in Prose and Verse from an Old English Medical Manuscript, preserved in the Royal Library at Stockholm*, in *Archæologia*, Vol. xxx, p. 399, where it is stated that the word has to be said in the ear of the sufferer.

C. W. King—*Talismans and Amulets*, in *Archæological Journal*, Vol. xxvi, pp. 230, 231, says: "The most notable of all prophylactics for this disease (epilepsy) was the letter T with the legend ANANIZAPTA. DEI. EMANUEL. No charm was of greater force according to the saying:

Est mala mors capta cum dicitur Ananazapta,
Ananazapta ferit illum qui laedere quaerit."

On p. viii among the "Errata" he gives a suggested explanation of the word. Another explanation had been given as early as 1491 by Guarinus in his *Vocabularium*.

¹ See O. M. Dalton—*Franks Bequest. Catalogue of the Finger Rings, &c.*; Nos. 718, 719, 870, 875, 876 and 909: a note on the word is given under No. 870.

37. CHALICE. Copper-gilt, chased and repoussé; six-lobed and cusped foot with pierced edge; nielloed silver mounts; silver-gilt

bowl. Round the lower part of the stem is the inscription, in niello on silver, LEGATO . D . NICOLAI MARCHESII CIVIS . TE CANONICI . FAVEN . 1512.

ITALIAN ; dated 1512. (The bowl from an earlier Chalice.)

3237-1856.

The foot decorated with panels of grotesque ornament, the alternate panels containing niello medallions of our Lord in the Tomb, the Virgin and Child, and a shield of arms, argent, three rams passant, 2 and 1. Hexagonal stem. The knop decorated with foliage and nielloed medallions of the instruments of the Passion. Conical bowl set in a lobed and cusped calyx chased. H. 8.5 in.

The inscription states that the chalice was bequeathed by Nicholas Marchesini (?), citizen and canon of Faenza, 1512.

38. CHALICE. Silver-gilt, decorated with engraving and applied openwork ; six-lobed foot with foliated openwork edge and moulded flange ; enamelled silver mounts. The foot is inscribed, ARNOLD' . ZWOLL . CORAT' (Arnold of Zwolle, judge) ANNA . DNI . M . CCCCC . XXIII. Plate 20.

DUTCH ; dated 1524.

354-1907.

Given by J. B. Carrington, Esq.

The foot engraved with figures of St. Peter, St. Paul, and St. Augustine beneath tracery, and further enriched with applied groups of St. George, St. James the Great, St. Anne with the Virgin and Child, and others, beneath applied canopy work. Hexagonal stem with two openwork bands of quatrefoils rising from a band of architectural design. The knop with lozenge-shaped bosses bearing the letters of the name IHESVS on a blue enamelled ground, Conical bowl set in a calyx of openwork foliage. H. 9.25 in.

39. CHALICE AND PATEN. Silver parcel-gilt ; the foot of the Chalice six-lobed with moulded edge. The Paten with six-lobed depression. From Eyrarbakki, Iceland. Maker's mark : T charged with three pellets. Plate 21.

ENGLISH ; London hall-mark for 1527-8.

1565, 1565A-1903.

The foot of the chalice engraved on one of the faces of the spread with a crucifix amid foliage. Hexagonal stem. Flattened knop with six bosses each bearing an angel's head, and pointed panels above and below. Bowl nearly hemispherical. The paten engraved in the centre with the head of Christ, in the spandrels with leaves. H. 5.05 in. Diam. of paten, 4.1 in.

See *Archæological Journal*, LXI, 1905, p. 181.

40. CHALICE. Silver parcel-gilt and enamelled ; eight-lobed foot with enriched edge and wide moulded flange. On the foot are the

arms, repeated, of the Fugger family of Augsburg. Round the lip is the inscription + HIC. EST. ENIM. CALIX. SANGVNIS. MEI. *Plate 23.*

SOUTH GERMAN (Augsburg) ; 16th century. 133-1879.

The lobes of the foot enamelled with the shields of arms, two crosses (one restored) and floral ornament. The stem circular, with bands of enamelled foliage and collars of leaves. Flattened gadrooned knop and pearled necking. Conical bowl set in a calyx enamelled with festoons of foliage suspended from masks, and engraved with the four Evangelists, H. 8.3 in.

From the Robinson collection,

41. CHALICE. Gilt brass, chased and engraved ; foot of wavy outline with moulded and enriched edge ; mounts of painted enamel ; silver parcel-gilt bowl. *Plate 24.*

ITALIAN ; 16th century.

M.1098-1910.

Murray Bequest.

Three panels of the foot engraved with foliated scrollwork ; the other three decorated with applied plaques representing our Lord in the tomb, the Virgin and Child, and St. John the Baptist. Vase-shaped knop, fluted and gadrooned. Bell-shaped bowl set in a gadrooned calyx. H. 8 in.

42. CHALICE AND PATEN. Gilt brass, chased and engraved ; the Chalice has a hexagonal foot with incurved sides and moulded edge, and is mounted with nielloed silver plaques and medallions ; silver parcel-gilt bowl. Paten with circular depression ; gilt above ; silvered below.

ITALIAN ; 16th century.

M.1099, 1099A-1910.

Murray Bequest.

Three panels of the foot engraved with foliage ; the other three decorated with applied plaques representing our Lord in the Tomb, St. Dominic, and St. Catherine of Siena. Hexagonal stem, engraved. Bulbous knop set with medallions of heads of saints. Bell-shaped bowl set in a calyx chased with floral ornament. The paten plain. H, 7.7 in. Diam. of paten 6.1 in.

43. CHALICE. Silvered brass, chased ; six-lobed foot with enriched moulded edge ; silver parcel-gilt bowl.

ITALIAN ; 16th century.

M.1105-1910.

Murray Bequest.

The panels of the foot decorated alternately with foliage and guilloche ornament. Hexagonal stem. Bulbous knop decorated with gadroons. Bell-shaped bowl set in a gadrooned calyx. H, 7.4 in.

44. CHALICE. Copper, silvered and parcel-gilt, chased and engraved ; hexagonal foot with incurved sides and moulded edge.

ITALIAN ; 16th century.

M.1107-1910.

Murray Bequest.

Hexagonal stem with a gilt moulding at its base. Flattened knop decorated with gadroons above and below a plain band. Bell-shaped bowl set in cusped calyx engraved with rosettes. Beneath the foot is engraved S L J in monogram. H. 8 in.

45. CHALICE AND PATEN. Silver-gilt, the Chalice chased and repoussé, with cast details ; eight-lobed foot with moulded edge. Bowl inscribed + SANGVIS MEVS VERE EST POTVS ; beneath the foot the inscription, S I DE SALINAS. The Paten engraved, and inscribed, + ÆCCE AGNVS DEI QVITOLLIT PECCATA M and + SANT IVAN DE SALINAS CVRA ME OFRECIO-A-1549. *Plate 22.*

SPANISH ; dated 1549.

132, 133-1873.

The lobes of the foot of the chalice decorated with grotesques : to one is applied a cross in blue and green enamel : the opposite one is decorated with the shield of the Five Wounds, having a bordure charged with seven Roman Fs and in centre chief a cross patty. Above are two circular bands, the lower decorated with festoons, masks and harpies, the upper with an applied band of shields and cherubs' heads cast in openwork. The stem in form of a gadrooned vase set round with brackets and crystals. Conical bowl set in a calyx of cherubs' heads and shields engraved with the instruments of the Passion, cast in openwork. The paten engraved underneath with a figure of St. John the Baptist surrounded by the two bands of inscriptions, the whole within a rayed border. H. 10 in. Diam. of paten 6.6 in.

The outer inscription records the gift of the paten by the parish priest of S. Juan de Salinas.

46. CHALICE. Copper-gilt, chased and engraved ; ten-lobed foot ; silver-gilt bowl (modern). The foot bears the arms of a French abbot.

Plate 23.

FRENCH ; middle of 16th century.

474-1907.

The foot engraved with a rich design of strapwork and arabesque foliage ; it rises from a plinth with moulded edge enriched with a repeating pattern of the monogram of the name Maria with flowers ; one of the lobes contains the arms of the abbot (a fess and in chief a lion passant) ensigned with a crozier, three others are scratched with crosses. The circular stem decorated in relief with a diaper of fleurs-de-lis. The knop decorated with foliage and with ten bosses ; one of these is set with a foiled paste, eight with enamelled silver-gilt medallions of rosettes, and one with a coat of arms (azure a bunch of grapes between three bird's claws or). H. 8.75 in.

47. CHALICE. Copper-gilt ; six-lobed foot, lightly chased and engraved with foliage. *Plate 15.*

FLEMISH ; middle of 16th century.

M.9-1917.

Given by R. W. M. Walker, Esq.

The spread of the foot decorated with arabesque foliage, one of its six faces with the Crucifixion, and the wide concave flange with a laurel wreath. Hexagonal stem; the knop decorated with fruits and six lozenge-shaped bosses, each bearing the sacred monogram *ih̄s*. Conical bowl set in a six-pointed calyx. H. 8 in.

Formerly in Lord Grimthorpe's collection, and afterwards in the Wiltshire Archæological and Natural History Society's Museum at Devizes.

48. FOOT AND STEM OF A CHALICE. Copper-gilt, chased and engraved ; six-sided foot of wavy outline with enriched edge ; enamelled mounts. Round the lower part of the stem is the inscription, *HOC OPVS · F · E · D · PHILIPPVS DE CALLIO · 1555*.

ITALIAN ; dated 1555.

M.1096-1910.

Murray Bequest.

The panels of the foot engraved with foliated fleurs-de-lis. Hexagonal stem enriched with trellis pattern. Bulbous knop decorated with guilloche pattern and with medallions of *champlevé* enamel representing the Crucifixion, the Virgin Mary, St. John, two other apostles, and a bishop saint, all on a dark-blue ground. H. 4·6 in.

The inscription gives the name of the maker and donor, Filippo da Cagli—perhaps the small town south of Urbino.

49. CHALICE. Copper-gilt, chased and repoussé, the calyx engraved ; six-lobed foot with moulded flange ; silver parcel-gilt bowl. Beneath the foot is engraved the inscription, *SANTA MARIA DE BOVEGNO D · PLA · FECIT FIERI BERNARDINI DE BVSII 1567*. *Plate 24.*

ITALIAN ; dated 1567.

6960-1860.

The lobes of the foot chased with foliage, the spread vertically gadrooned. Hexagonal stem banded with mouldings. Bulbous knop decorated with gadroons and flowers above and below a moulded belt. Bell-shaped bowl set in a calyx chased with conventional foliage within arcading. H. 7·6 in.

The inscription states that the chalice was made for the church of Sta. Maria at Bovegno, a small town north of Brescia.

50. COMMUNION CUP AND PATEN COVER. Copper-gilt, engraved. Beaker-shaped on foot. *Plate 26.*

ENGLISH ; about 1570.

M.300-1920.

Circular foot with chased border of scalloped ornament, engraved with a band of arabesque foliage. Stem of baluster form. Under the bowl a border of scalloped ornament ; upper part engraved with a band of engraved foliage ; cover similarly engraved and surmounted by a disc. H. (with cover) 9 in.

51. COMMUNION CUP. Silver, engraved. Beaker-shaped on foot.
ENGLISH ; 1570-80. 1876-1898.

Given by Colonel F. R. Waldo-Sibthorp.

Circular foot, engraved with a band of arabesque foliage between narrow borders. The stem encircled with a moulded band. The upper part of the bowl engraved with a band of arabesque foliage between narrow borders, the lower part with a band of broken lines. H. 7.2 in.

52. COMMUNION CUP AND PATEN COVER. Silver, engraved and stamped. The Cup beaker-shaped on foot ; the Cover with flattened knop. Marks : 1, IONS (John Ions). *Plate 26.*

ENGLISH (Exeter) ; about 1575. 4636-1858.

The circular moulded foot stamped with two bands of ovolo ornament ; the stem enriched with a moulded knop. Bowl engraved round the centre with a band of strapwork and arabesque foliage ; the lip slightly concave. The rim of the paten-cover similarly engraved ; its knop with a Tudor rose. The inside gilt, a modern addition. H. 7.8. in.

53. CHALICE. Silver-gilt, chased and repoussé, with cast details ; eight-lobed foot ; enamelled silver mounts. Mark : a crowned key (Louvain ?).

FLEMISH ; second half of 16th century. 481-1875.

The lobes of the foot each decorated with a winged cherub's head ; the circular spread with the Crucifixion, medallions of the Evangelists, and an applied shield bearing a heart within a crown of thorns and the letters L B P ; between are masks and groups of fruit. Polygonal stem enriched with mouldings and collars bearing rosettes, strapwork and children's heads. The knop ten-sided divided by columns into compartments each containing a figure of an apostle in relief on a background of blue enamel, surmounted by a cresting. Bell-shaped bowl set in a deep crested calyx divided into five compartments decorated in relief with the instruments of the Passion and scroll-work. H. 10.6 in.
From the Bond Collection.

54. CHALICE. Copper-gilt, chased and repoussé ; hexagonal foot with incurved sides, moulded edge and enriched flange ; silver-gilt bowl.

ITALIAN ; late 16th century. M.1094-1910.

Murray Bequest.

The panels of the foot decorated alternately with a cherub's head and foliage. Hexagonal stem engraved. Bowl-shaped knop decorated with foliage and fluting. Conical bowl set in a calyx decorated with cherub-heads. H. 7.9 in.

55. COMMUNION CUP AND PATEN COVER. Silver, engraved.

The Cup, beaker-shaped on foot ; the Cover, with flattened knop, engraved, "*Ex dono Henrici Gnalteri.*"

ENGLISH ; early 17th century.

1875, 1875A-1898.

Given by Colonel F. R. Waldo-Sibthorp.

Circular moulded foot, The stem encircled with a moulded band, The bowl decorated with a band of dots between zigzag-borders. The paten-cover engraved with a laurel wreath. H. 7.9 in.

56. CHALICE. Gilt bronze, cast and chased ; circular foot ; silver parcel-gilt bowl.

ITALIAN ; early 17th century.

M.1100-1910.

Murray Bequest.

The foot decorated with three cherub-heads and scrolls, The stem enriched with mouldings. Bulbous knop decorated with angels holding the instruments of the Passion, separated by trophies of musical instruments, cherub-heads, and episcopal insignia. Cone-shaped bowl set in a calyx decorated with cherub-heads and palmette ornament. H. 9.4 in.

57. CHALICE. Gilt brass, cast and chased ; six-lobed foot.

ITALIAN ; 17th century.

M.1095-1910.

Murray Bequest.

The foot chased with strapwork, cherub-heads, bunches of fruit, and medallions enclosing the instruments of the Passion. Baluster stem. The knop chased with cherub-heads, strapwork and bunches of fruit. Bell-shaped bowl set in a calyx chased with foliage and strapwork, with pierced edge. H. 8.5 in.

58. CHALICE. Silver chased and repoussé ; circular foot ; parcel-gilt bowl.

ITALIAN ; late 17th century.

1890-1898.

Given by Colonel F. R. Waldo-Sibthorp.

The foot, pear-shaped knop, and calyx decorated in relief with masses of fruit enclosed within scrollwork. Bell-shaped bowl. H. 9.5 in.

59. CHALICE. Silver-gilt, chased and repoussé ; foot of wavy outline, with moulded edge. Maker's mark : a tree ; Rome hall-mark.

Plate 25.

ITALIAN ; early 18th century.

162-1866.

The foot divided into three panels, separated by consoles, with scrollwork frames enclosing the Sacred Vernicle, the seamless coat, and the pitcher of vinegar (?). The knop of triangular section decorated with mouldings. Bell-shaped bowl set in a calyx decorated with cherub-heads, scrolls, and medallions enclosing instruments of the Passion.

60. CHALICE. Silver, repoussé ; eight-sided foot of wavy outline ; parcel-gilt bowl. Maker's mark : M.M. (?) ; Venice hall-mark. *Plate 25.*
 ITALIAN ; 18th century. M.1106-1910.
 Murray Bequest.

The spread of the foot divided into eight bulging sides, the same form being continued through the baluster stem and the calyx. Bell-shaped bowl. H. 8.9 in.

61. CHALICE. Silver, repoussé ; foot of scalloped outline ; parcel-gilt bowl. Maker's mark : A.R ; Venice hall-mark.
 ITALIAN ; 18th century. M.1108-1910.
 Murray Bequest.

The spread of the foot decorated with vertical flutings, the same ornament being continued through the baluster stem and the calyx. Bell-shaped bowl. H. 8.9 in.

62. CHALICE. Chased silver ; circular foot ; parcel-gilt bowl.
 ITALIAN ; late 18th century. M.1109-1910.
 Murray Bequest.

The foot decorated with acanthus leaves and pearled borders. The baluster stem and the calyx similarly enriched. Bell-shaped bowl. H. 6.9 in.

63. CHALICE. Silver, chased and repoussé ; circular foot ; parcel-gilt bowl. An inscription in Greek engraved round the foot, "*Thou art indeed the cup of salvation. Thou containest within thyself, thrice blessed one, the Master's blood and the Master Himself. To Whom I Gabriel of Nicomedia offer thee. 1 October 1756.*" *Plate 27.*
 RUSSO-GREEK ; dated 1756. 208-1892.

Foot rising in two scalloped tiers with pierced edges, the lower one decorated with rococo scrollwork, and the upper with half-length figures of the Evangelists alternating with six-winged cherubs' heads ; above are panels of scrollwork. Gourd-shaped knop decorated with cherubs' heads, scrollwork and foliage. Bell-shaped bowl set in a calyx of similar work with pierced edge. H. 12.9 in.

Nicomedia, the modern Ismid, is in Asia Minor, situated on an arm of the Sea of Marmora.

64. CHALICE. Gold, hammered, with details cast and chased ; circular foot and stem, the latter with bold mouldings ; shallow bowl with flat rim. Beneath the lip and on the foot are rudely incised inscriptions in Ethiopic, the former to the effect that the Chalice was given by King Joshua (1682-1706) and his Queen to the Sanctuary of Quesquâm. *Plate 28.*

ABYSSINIAN ; from Magdala.

Deposited by H.M. Treasury.

The foot rises in steps towards the stem which is ringed with three well-defined mouldings serving as a knop, and enriched with bands of scroll ornament in low relief. The bowl is unusually wide and shallow. The ornamentation recalls Byzantine work of a much earlier period. H. 8.2 in.

PEWTER

65. CHALICE. Pewter ; circular foot and knop ; conical bowl. A "coffin chalice" found in 1832 at Verdun (Meuse) in the tomb of Etienne Bourgeois (d. 24th March, 1452), Abbot of the Monastery of St. Vanne in that city.

FRENCH ; about 1450.

72-1904.

Given by J. H. Fitzhenry, Esq.

The chalice is plain except for incised lines round the foot, the knop and the upper part of the stem. In the bottom is the impression of a coin bearing a cross flory within a quatrefoil, surrounded by an inscription. H. 6 in.

66. PAIR OF COMMUNION CUPS. Pewter ; circular foot, no knop, cylindrical bowl. From Midhurst Church, Sussex.

ENGLISH ; about 1670.

781A, 781B-1896.

The stem and foot are decorated with simple mouldings ; round the lip is an incised line. The date 1670 is scratched on the under side of one of the cups. H. 6.4 in.

67. PAIR OF PATENS. Pewter ; with circular depression. From a church in Yorkshire.

ENGLISH ; 17th century.

717, 717A-1904.

The rims are decorated with mouldings. Diam. 4.6 in.

68. PAIR OF COMMUNION CUPS. Pewter ; circular foot, slight knop, bell-shaped bowl.

ENGLISH ; early 18th century.

M.11, 11A-1922.

Given by R. W. M. Walker, Esq.

The foot, stem and knop are decorated with mouldings ; on the bowl is engraved the word SACRAMENT within a leafy border ; round the lip is an incised line. H. 7.8 in.

69. CHALICE AND PATEN. Pewter ; chalice with circular foot, baluster stem and conical bowl. Paten with circular depression. From Krisuvik Church, Iceland.

Mark : an angel holding a flowering branch and a hammer, with initials SMS and date 1739.

SCANDINAVIAN (?) ; dated 1739.

1452, 1452A-1903.

The foot and stem of the chalice, and the rim of the paten, are slightly moulded.
H. 6 in. Diam. of paten 4.75 in.

SHEFFIELD PLATE

70. COMMUNION CUP. Copper, plated with silver, "Sheffield Plate." Circular foot, stem without knop, ovoid bowl.

Made by the Soho Plate Company, Birmingham.

ENGLISH ; early 19th century.

M.415A-1911.

The bowl has two lines incised round the lower part and is gilt inside. H. 5.8 in.

71. PATEN. Copper, plated with silver, "Sheffield Plate." On low moulded foot.

Mark of the Soho Plate Company, Birmingham.

ENGLISH ; early 19th century.

M.415B-1911.

Strongly moulded rim ; in the centre is engraved IHS within a circle of rays. Diam. 8.3 in.

REPRODUCTIONS

72. TWO-HANDLED CHALICE. Circular foot ; short stem, and large deep bowl. The original, of silver with enrichments in enamel, gold, bronze and other metals, was found at Ardagh, County Limerick, in 1868, and is now in the National Museum, Dublin. *Plate 5.*

IRISH ; 8th-11th century.

224-1881.

The rim of the foot is set with plaques of open or filigree work and enamel bosses. The stem, of gilt bronze, is decorated with interlaced and knotted designs. Round the upper part of the bowl is a band of gold filigree interlaced work set with enamelled bosses : beneath are engraved the names of the twelve Apostles. The handles are decorated with enamels and gold filigree, similar work appearing on the two circular ornaments on the side of the bowl. Beneath the foot is a crystal boss set in bands of gold filigree : the outer edge is set with plaques and enamel bosses similar to those on the upper surface of the foot. H. 6.1 in. Diam. of bowl 7.3 in.

73. PATEN. With eight-lobed depression, a Crucifixion group in the centre. The original, of silver-gilt, is in the Cathedral of Halberstadt. BYZANTINE ; 11th century. 1889-7.

The group is in relief and shows our Lord between the Virgin Mary and St. John, and half-figures of the Archangels Michael and Gabriel: around it is the inscription in Greek "Take, eat, this is my Body, etc." The rest of the surface is covered with foliated scrollwork in relief, amid which are medallions containing busts of saints. Diam. 15.75 in.

74. CHALICE AND PATEN. The chalice with circular foot on which is engraved the inscription + PELAGIVS : ABBAS : ME : FECIT : ADHONOREM : S̄CI : IACOBI : AP̄LI ; globular knop cast in open-work with scrolls and the symbols of the four Evangelists ; hemispherical bowl. The paten with eight-lobed depression. The originals, of silver parcel-gilt, are in the Louvre, Paris. *Plate 6.*
SPANISH ; end of 12th century. Circ. 1913-569, 569A.

The lip of the bowl of the chalice is slightly curved outwards: the foot is moulded. The centre of the paten is engraved with the Agnus Dei; on the rim is the inscription in leonine verse + CARNEM : QVM : GVSTAS : NON : ADTERIT : VLLA : VETVSTAS : PERPETVVS : CIBVS : ET : REGAT HOC REVSAMEN. H. 5.3 in. Diam. of paten, 5.3 in.

75. CHALICE AND PATEN. The chalice with circular foot repoussé and engraved ; flattened ribbed knop ; wide shallow bowl. Engraved beneath NICOL'VS · ME FECIT DE HERFORDIE. The paten with six-lobed depression. The originals, of silver-gilt, were found in 1890 near Dolgelly, Wales, and are the property of the Crown. *Plate 7.*
ENGLISH ; 13th century. M. 1911-2, 2A.

The circular stem is engraved above and below the knop with a band of foliage. The foot is repoussé with twelve trefoil lobes each engraved with foliage; the spaces between are similarly engraved: above is a tier of plain trefoil lobes passing upwards into the stem. The lip of the bowl is slightly curved outwards. The paten is engraved with Christ in Majesty surrounded by the inscription + INNOMINE : PATRIS : ET FILII : ET SPIRITVS : SANCTI AM. The spandrels are engraved with foliage and the symbols of the four Evangelists. H. 7.2 in. Diam. of paten, 7.25 in.

76. PATEN. With circular and quatrefoil depressions. The original, of silver-gilt, found in the grave of Walter de Cantelupe, Bishop of Worcester 1237-1266, is in Worcester Cathedral. ENGLISH ; first half of 13th century. M. 1916-1.

The centre is engraved with the Manus Dei within a cruciform nimbus; the spandrels are engraved with foliage. Diam. 4.6 in.

77. CHALICE. Circular foot repoussé and chased ; flattened globular knop ; wide shallow bowl. The original, of silver-gilt, is in the Netherlands Museum, Amsterdam.

DUTCH ; 13th century.

1881-41.

The foot is repoussé in high relief with cherub-heads and seated figures of the Evangelists, the name engraved below each. The circular stem has bands of rosettes in openwork above and below the knop. The latter is also of openwork, the lower half with medallions of foliage alternating with figures of angels and Christ in Majesty, the upper half with similar medallions of foliage alternating with symbols of three of the Evangelists. The lip of the bowl is slightly curved outwards. H. 6.1 in.

78. CHALICE. Silver-gilt, stamped and repoussé ; circular foot and stem ; flattened globular knop ; conical bowl. The original, of silver-gilt, is in the church at Eltenberg (now Hochelten), near Wesel on the Lower Rhine.

GERMAN (RHENISH) ; 13th century.

233-1874.

The foot is set with five medallions stamped with a crucifix and the symbols of the Evangelists ; the spandrels are filled with filigree work ; the knop is lobed and engraved ; a slight calyx is formed of a double row of leaves. H. 8.65 in.

(A hand-made copy, produced probably about 1850-60).

79. CHALICE. Circular foot with enriched moulded edge ; flattened hexagonal knop ; conical bowl without calyx. The original, of silver-gilt, is in the Monastery of Troitsa, Russia.

HUNGARIAN ; 14th century.

1884-174.

On the foot is a crucifix in relief, and a band with an inscription on which are four medallions engraved with symbols of the Evangelists : the remainder of the surface is covered with beaded ornament. The knop is decorated with tracery and with lozenge-shaped bosses engraved with the letters **ave mar.** H. 5.35 in.

80. CHALICE. Hexagonal foot with incurved sides and enriched edge ; hexagonal stem and flattened knop ; hemispherical bowl. The original, of silver parcel-gilt, is in Goathland Church, Yorkshire.

ENGLISH ; 15th century.

1908-21.

On one side of the foot are engraved the letters **ihc** in Gothic characters ; the stem is strengthened with mouldings ; a narrow band round the lip is gilt. H. 5.8 in.

81. CHALICE. Six-lobed and flanged foot ; flattened twisted knop ; hexagonal stem and conical bowl. The original, of silver-gilt, is in the church of Brassó, Transylvania.

GERMAN ; 15th century.

1886-148.

The foot is engraved with conventional foliage : the stem has inscriptions above and below the knop ; the latter is ribbed and partly engraved with tracery. Around the bowl is engraved the angelic salutation. H. 7.5 in.

82. CHALICE. Six-lobed and cusped foot ; hexagonal stem and knop ; conical bowl set in a calyx hung with bells and pear-shaped drops. The original, of silver-gilt, is in the Academy of Fine Arts, Lisbon.

PORTUGUESE ; late 15th century.

1882-46.

The foot is divided into panels repoussé alternately with foliage and figures of the Virgin and Child, St. Paul, St. Peter, St. James, St. John and a bishop. The stem has a moulded collar above and below ; the knop has male busts within niches of open tracery from which hang pear-shaped drops ; the calyx is repoussé with angel-heads and foliage, and is enriched with three hanging bells and three drops. Round the bowl is the inscription "Hoc facite in meam comemoracioez." H. 13 in.

83. CHALICE. Six-lobed and widely flanged foot ; hexagonal stem ; flattened globular knop ; conical bowl set in a calyx, and engraved in Gothic letters "groe hanns de bella 1515." The original, of silver-gilt, is in the church of Szepesbela, Hungary.

HUNGARIAN ; dated 1515.

1891-24.

With the exception of the bowl, the whole of the object is decorated with foliated scroll ornament in openwork. H. 8.2 in.

84. CHALICE. Six-lobed foot with flange and pierced edge ; flattened globular knop ; conical bowl. The original, of silver-gilt, is in a private collection in Hungary. *Plate 17.*

HUNGARIAN ; early 16th century.

1887-19.

The whole of the surface is divided into lobes and covered with a network of filigree and beaded ornament. The bowl is set in a deep calyx surmounted by a cresting. H. 8.3 in.

85. CHALICE. Six-lobed foot with flange and pierced edge ; hexagonal stem with enamelled projecting collar on lower part ; flattened globular knop ; conical bowl set in a calyx. The original, of silver-gilt, is in the cathedral of Györ, Hungary.

HUNGARIAN ; 16th century.

1887-28.

The base is plain ; the stem bears the name Jesus in Gothic letters on an enamelled ground above and below the knop ; the latter is repoussé with foliage and set with six bosses enamelled with a crest (repeated three times) and figures of saints ; the calyx is engraved with foliage and is surmounted by a cresting. H. 9.5 in.

86. CHALICE. Six-lobed and widely flanged foot ; hexagonal stem ; flattened globular knop with enamelled bosses ; bell-shaped bowl set in a deep calyx. The original, of silver-gilt, is in the church of Egyhazas-Hetye, Hungary.

HUNGARIAN ; dated 1588.

1887-31.

The base is engraved with the symbols of the Evangelists and two shields of arms, an inscription and the date ; the knop is lobed and has six projecting lozenge-shaped bosses with the letters + IESVS on an enamelled ground ; the calyx is engraved with strapwork, cherub-heads and fruit, and is surmounted by a cresting. H. 7.75 in.

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a.



b.



c.



d.

a, b. SYRIAN CHALICE AND PATEN ; 6th century.

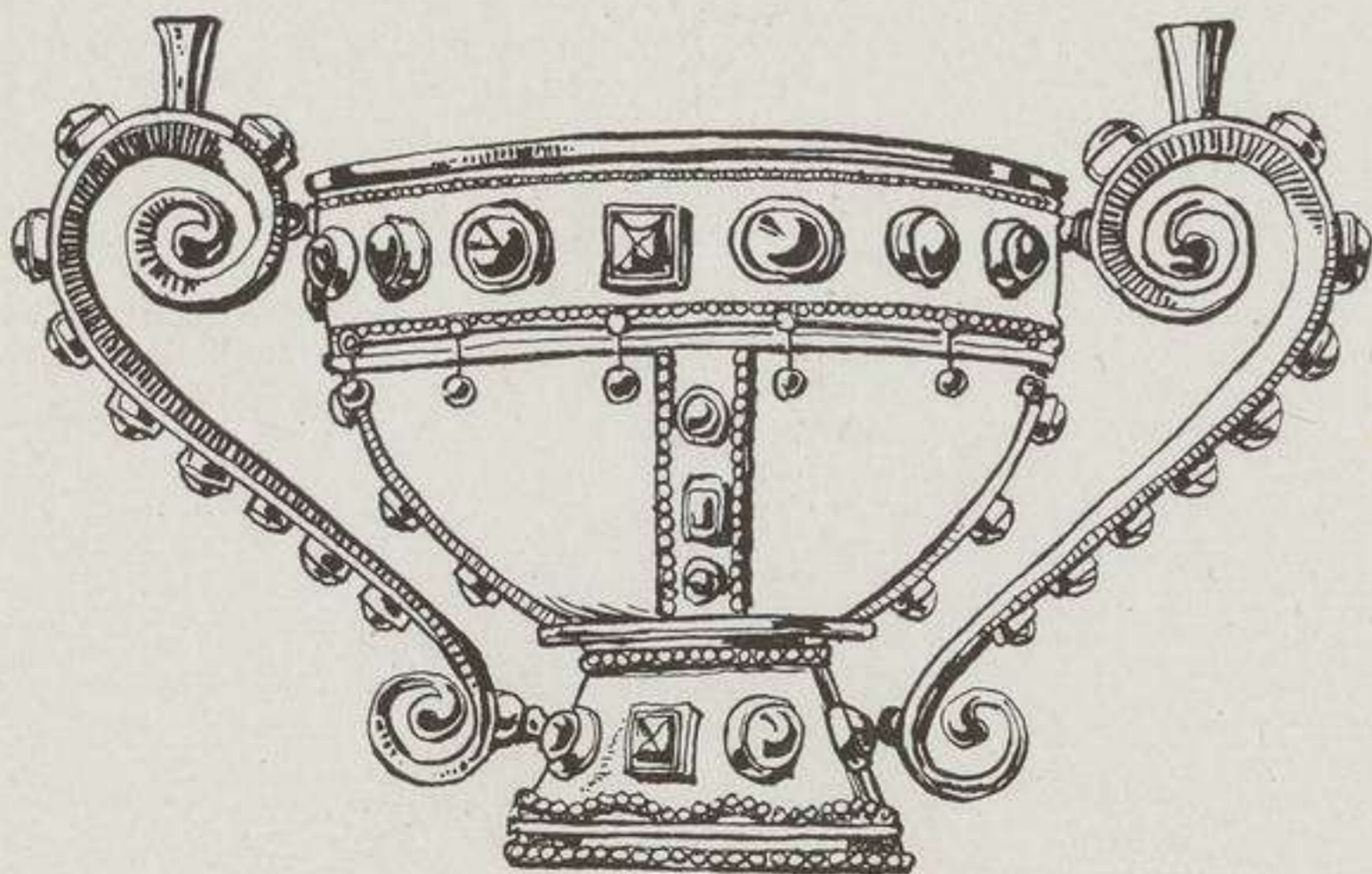
c, d. CHALICE AND PATEN, CIVIDALE DEL FRIULI ; about 1200.



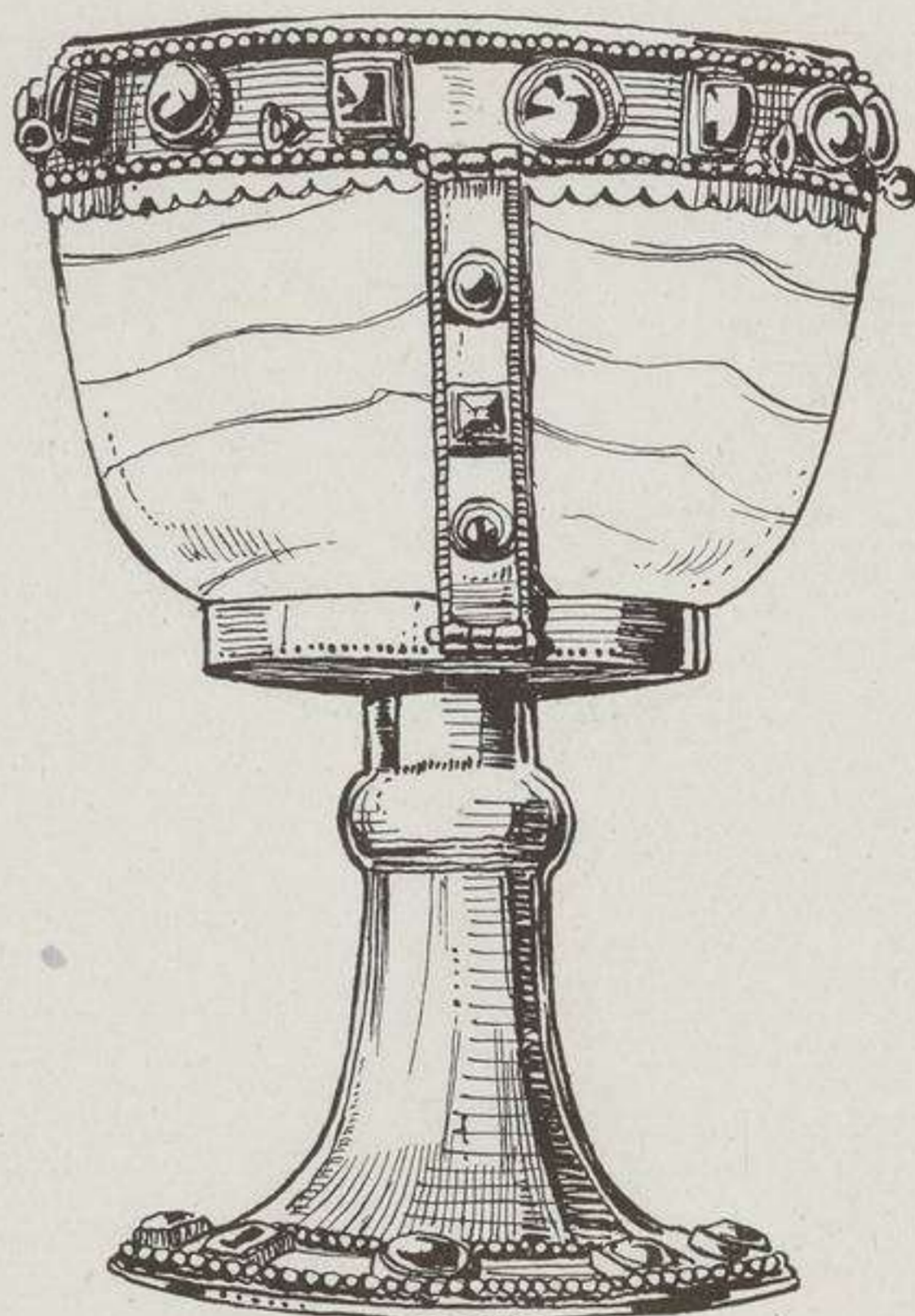
a.



b.



c.

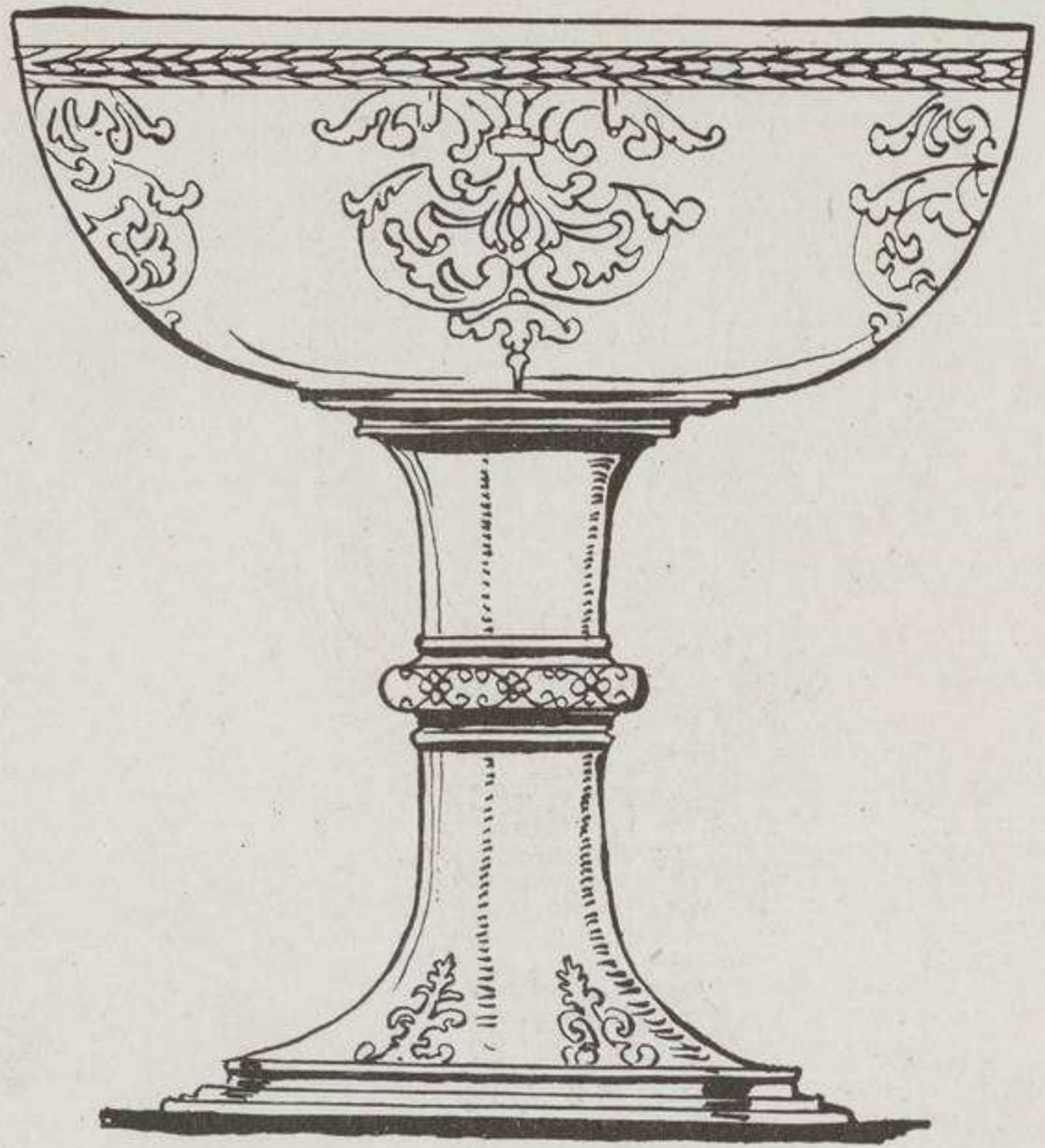


d.

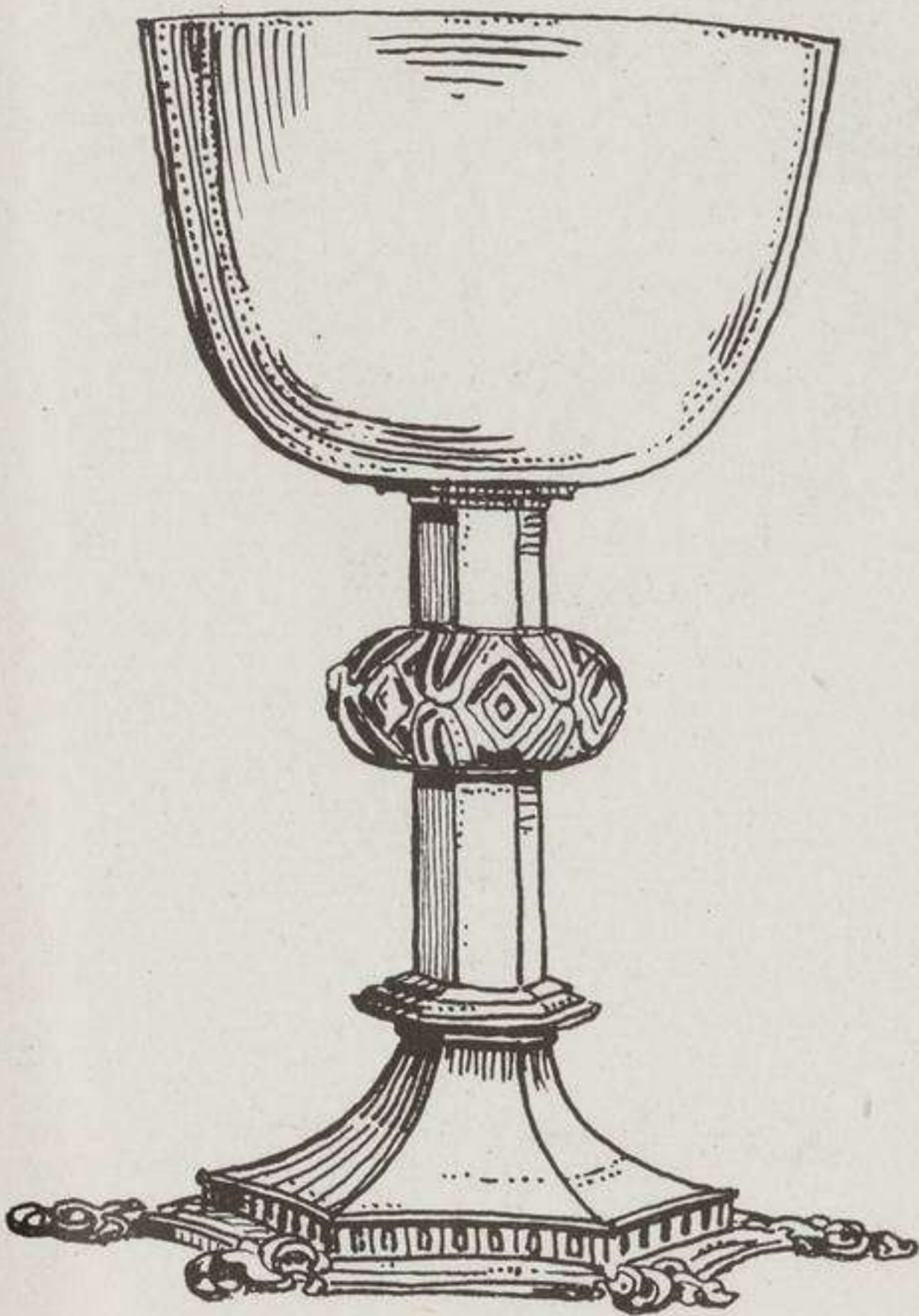
- a. THE TASSILO CHALICE, KREMSMÜNSTER ; 8th century.
b. THE CHALICE OF ST. REMI, RHEIMS CATHEDRAL ; 12th century.
c, d. CHALICES AT ST. MARK'S, VENICE ; 10th century.



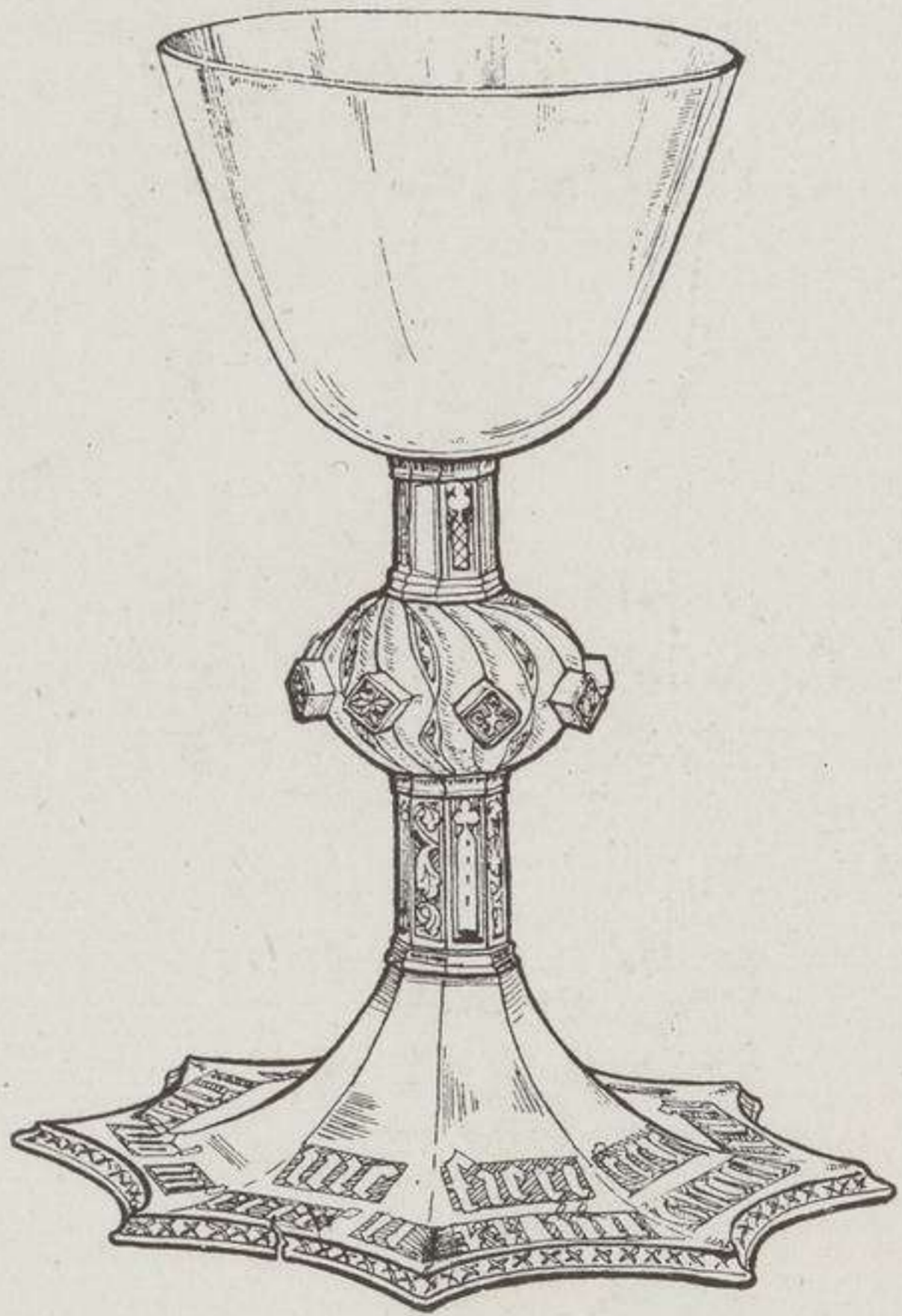
a.



b.

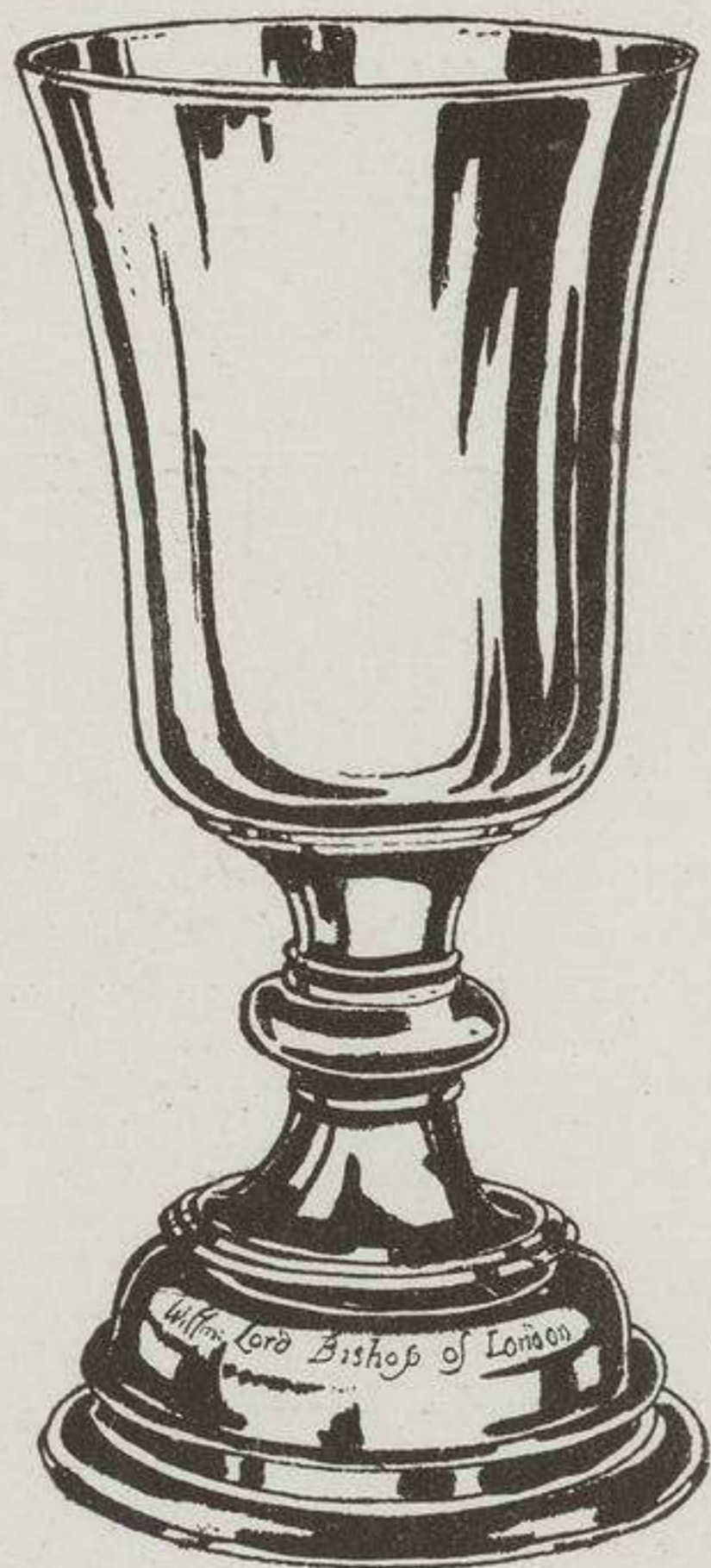


c.

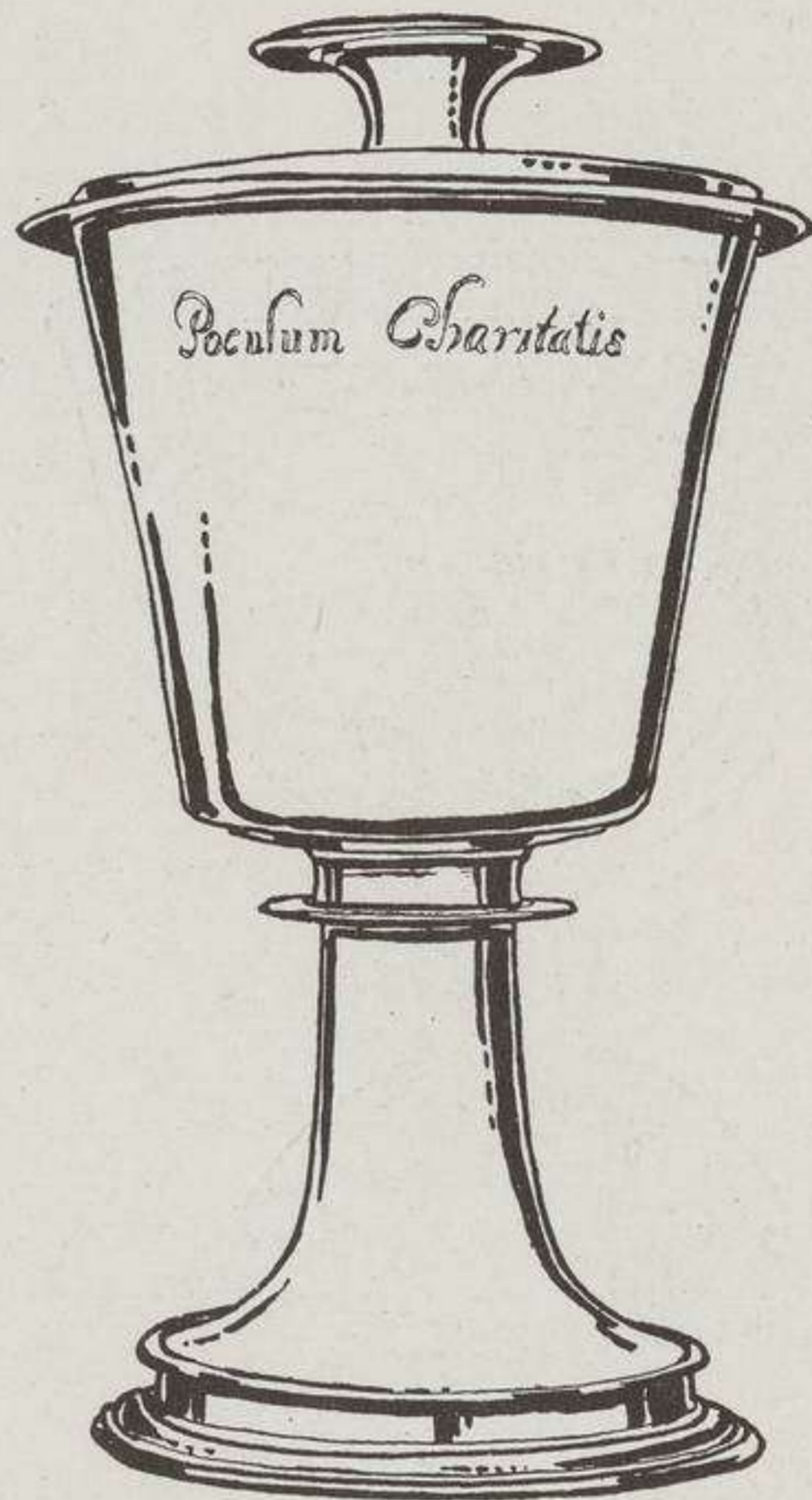


d.

- a. THE TREWHIDDLE CHALICE. English ; about 875.
 b. COMMUNION CUP AT OLD GREYFRIARS, EDINBURGH. Scottish ; 1663. (From *Old Scottish Communion Plate* ; by permission of the Rev. T. Burns.)
 c. LAUDIAN CHALICE AT ST. MARY EXTRA, SOUTHAMPTON. English ; 1630-40.
 d. CHALICE. Irish ; 1494. *The property of Lord Swaythling.*



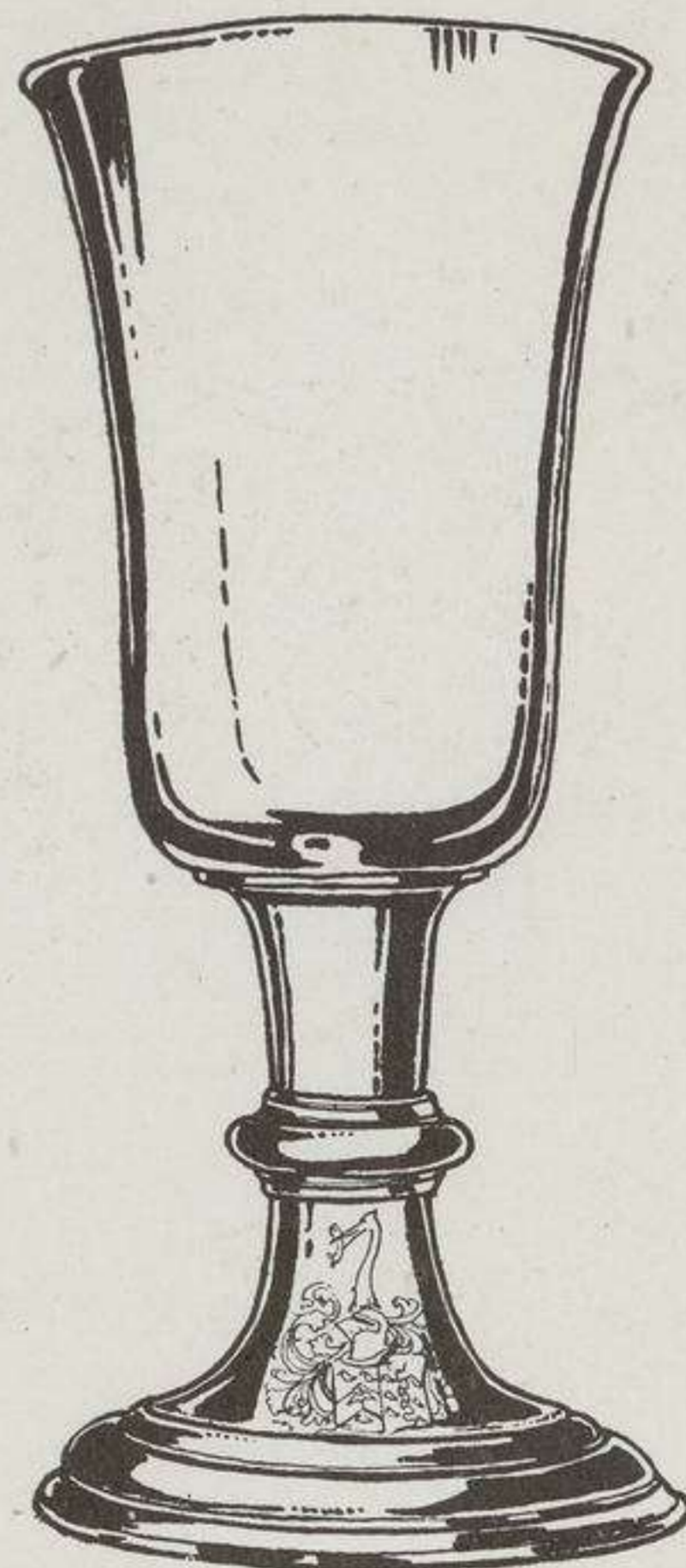
a.



b.



c.

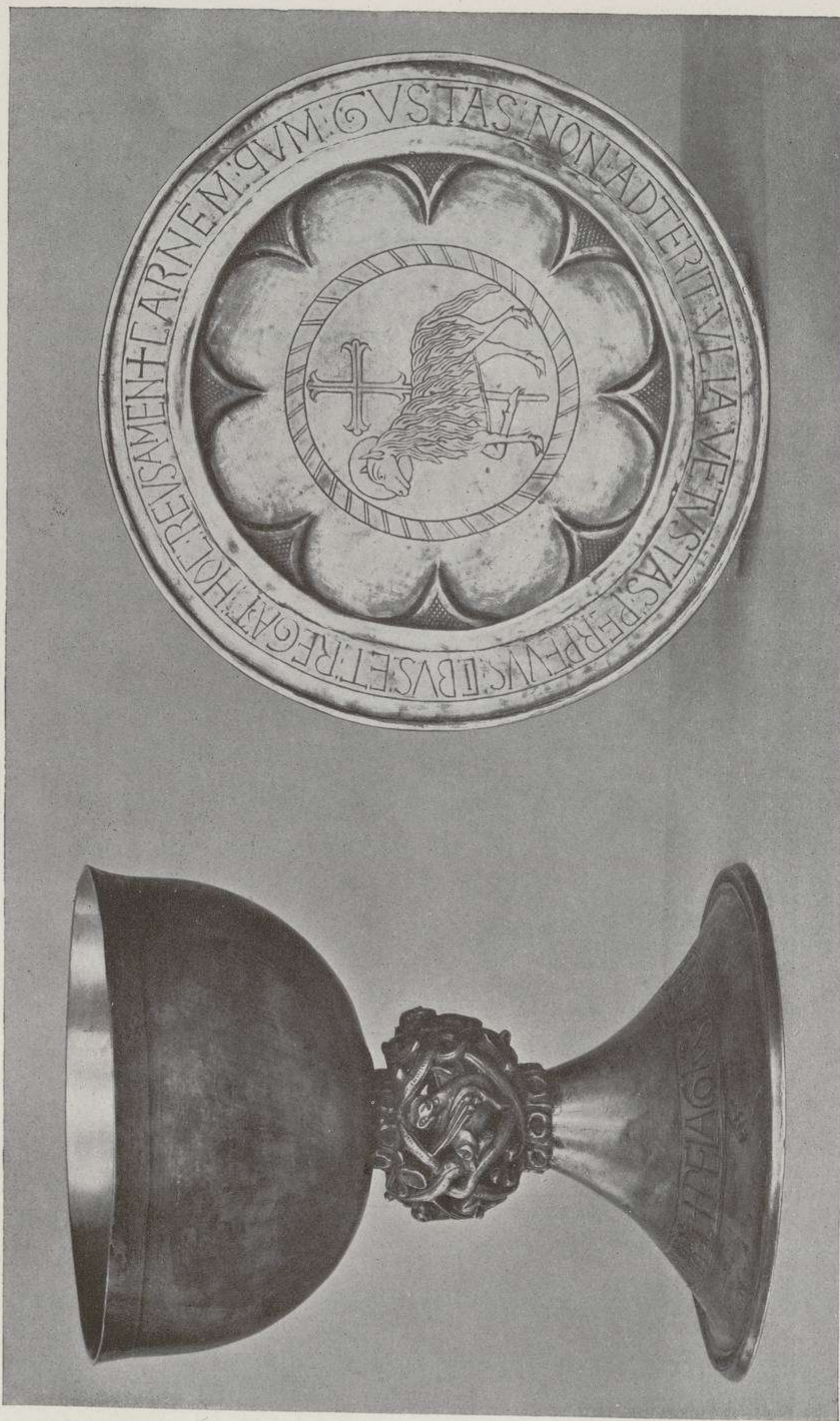


d.

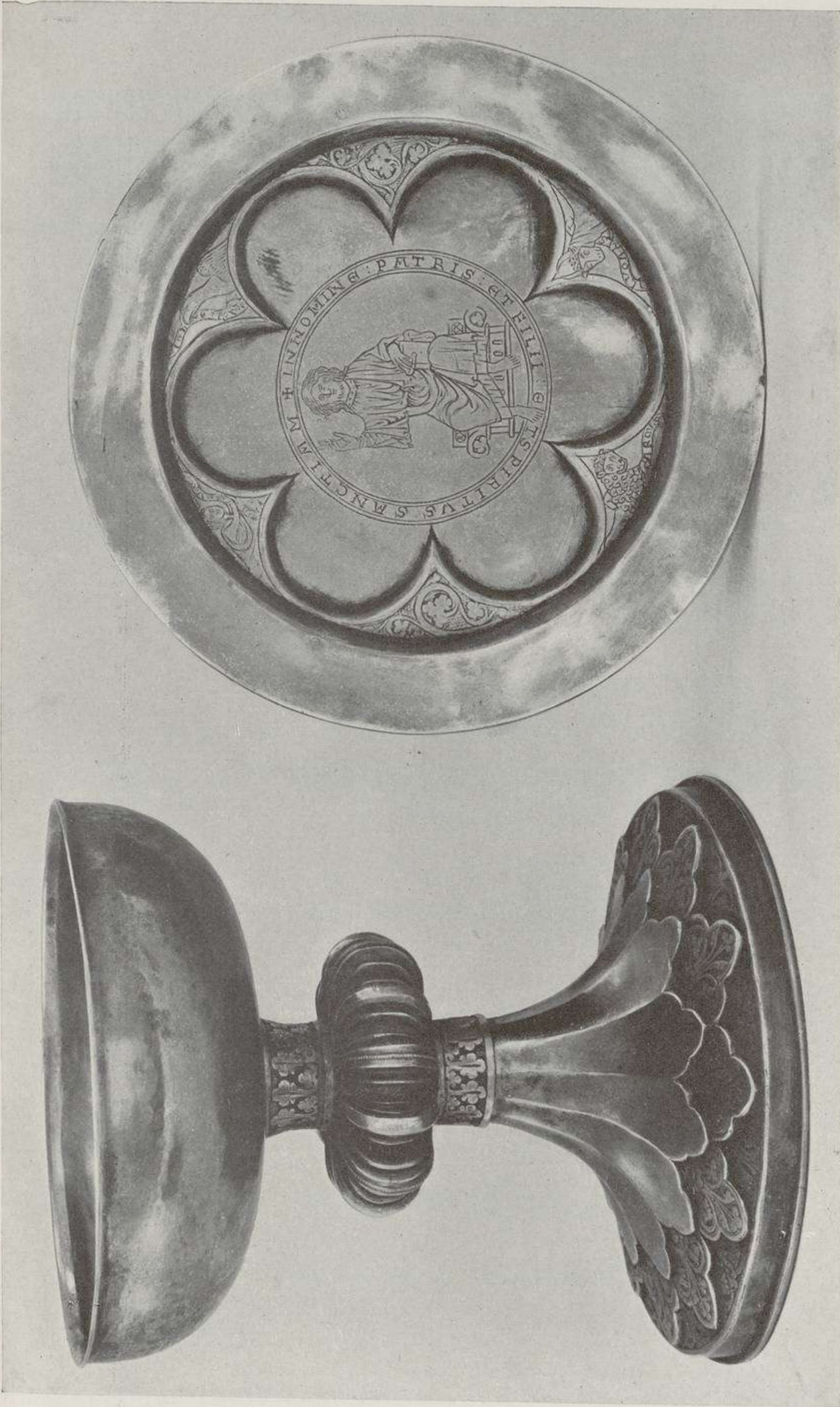
- a. COMMUNION CUP. English ; 1629. Holy Trinity, Kensington.
 b. " " WITH PATEN COVER. English ; 1635.
 c. " " English ; 1664. St. Augustine with St. Faith,
 City of London.
 d. " " English ; 1715.



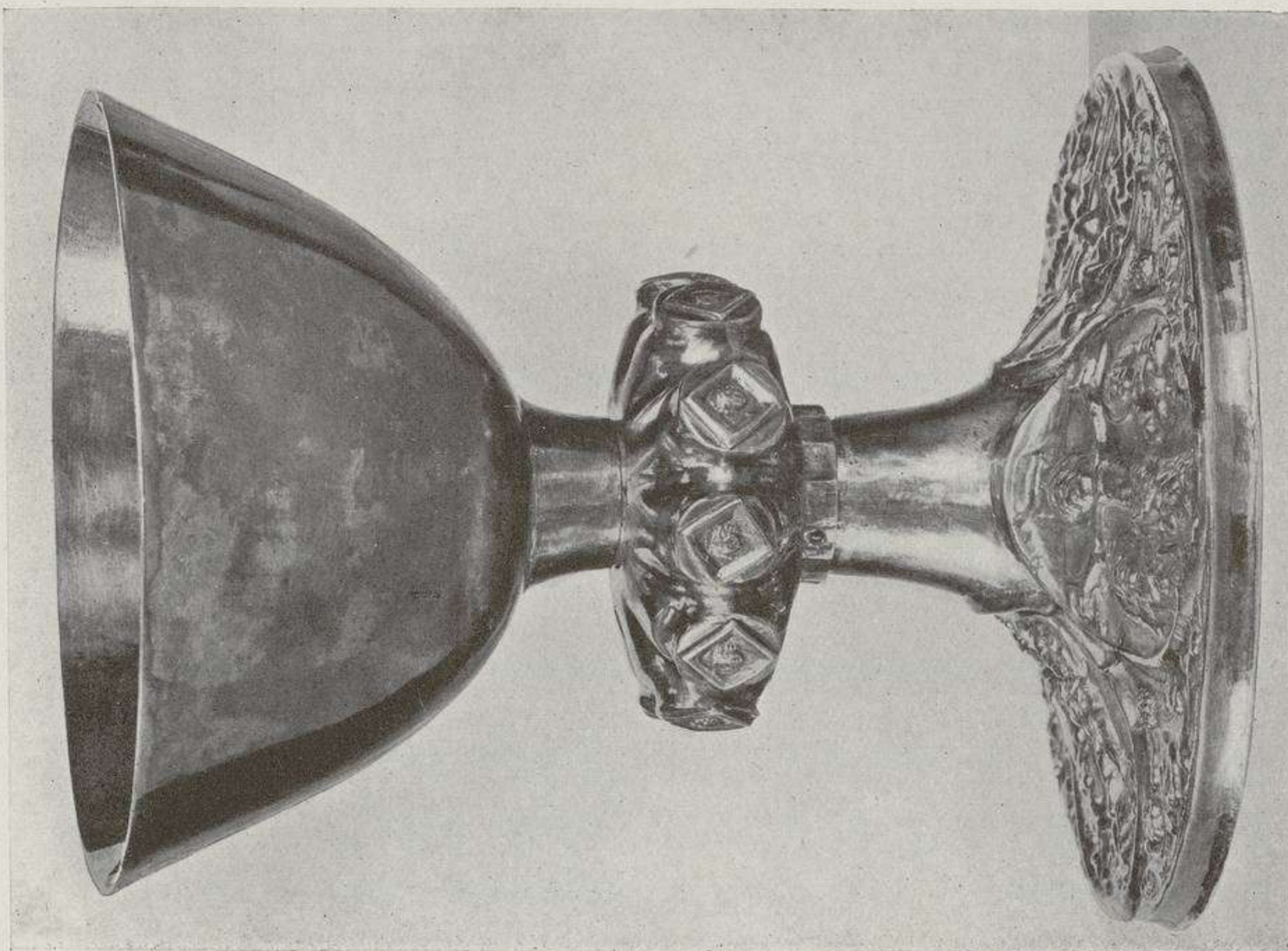
72. THE ARDAGH CHALICE. Ancient Irish.
In the National Museum, Dublin.



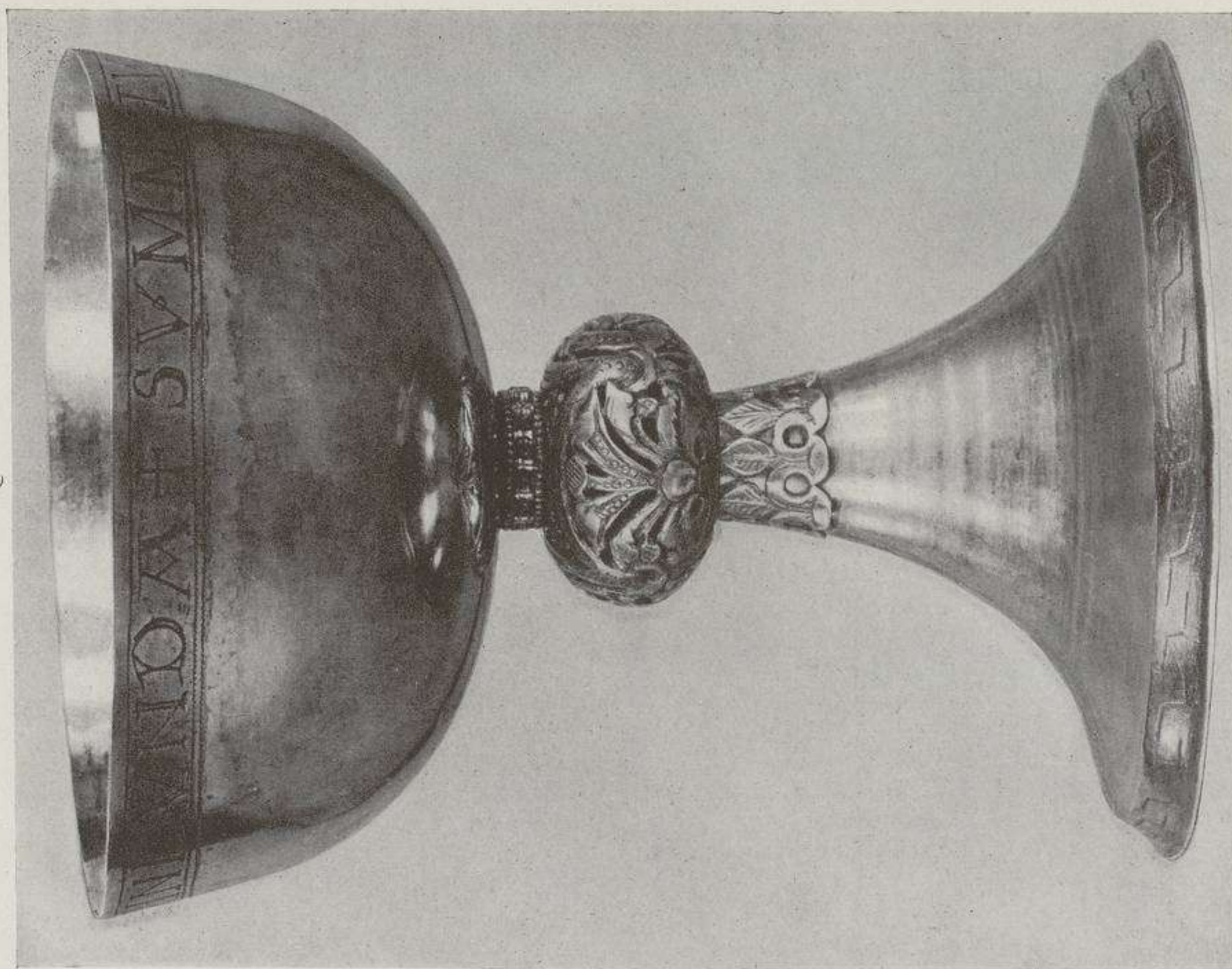
74. THE PELAGIUS CHALICE AND PATEN. Spanish; end of 12th century. In the Louvre, Paris.
(From reproductions in the Victoria and Albert Museum.)



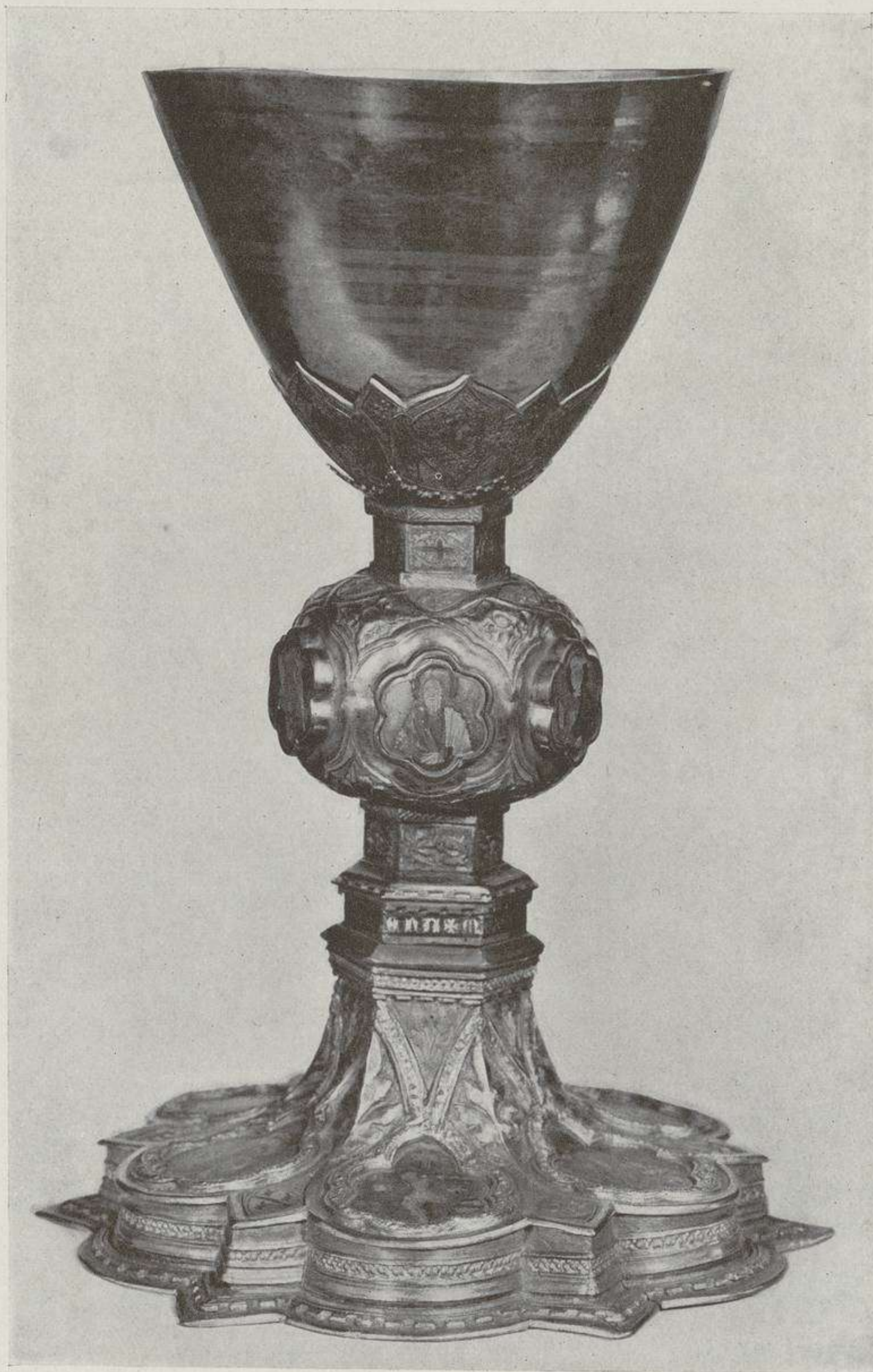
75. THE DOLGELLY CHALICE AND PATEN. English; 13th century.
(From reproductions in the Victoria and Albert Museum.)



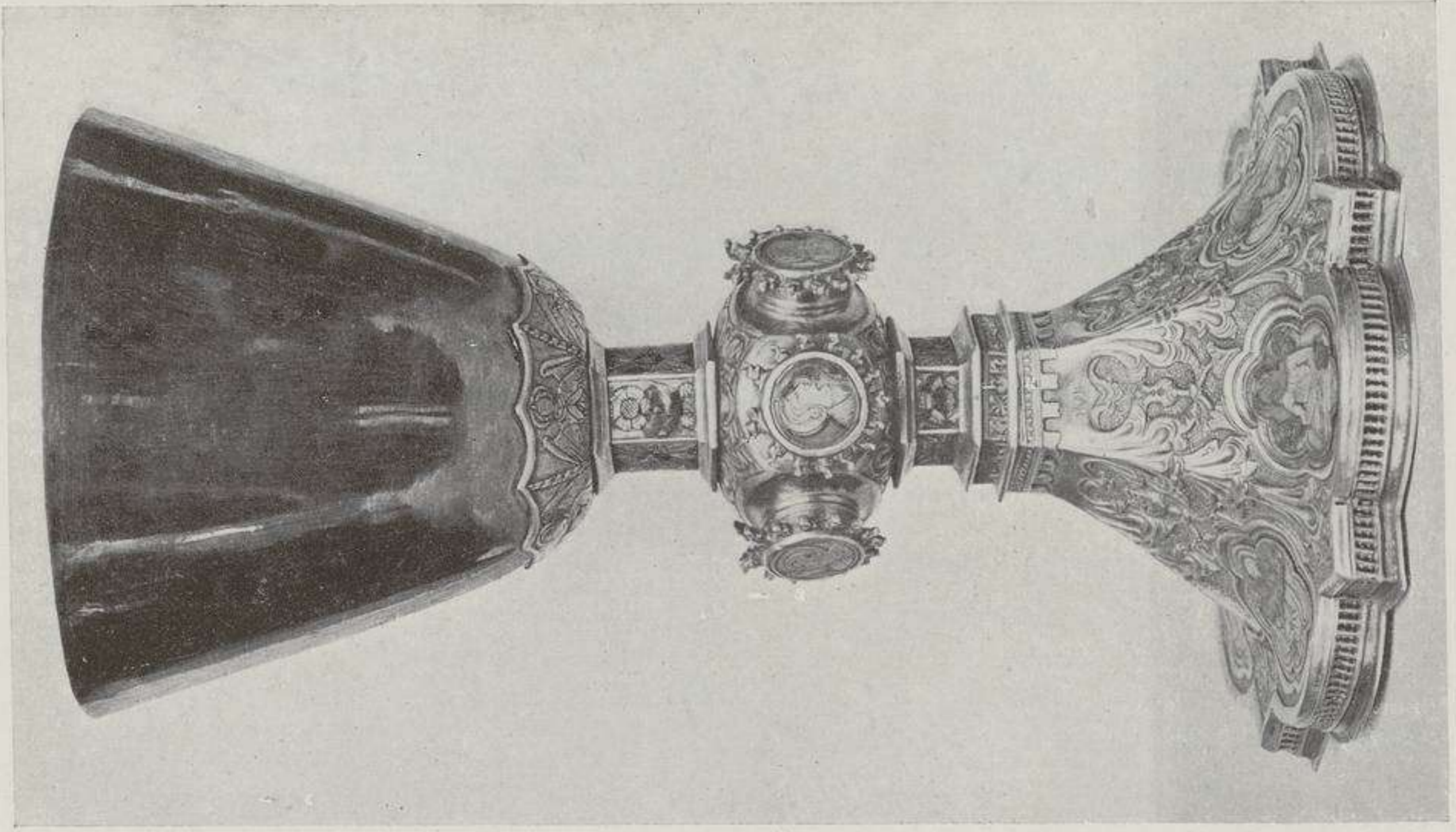
1. CHALICE. French; early 13th century.



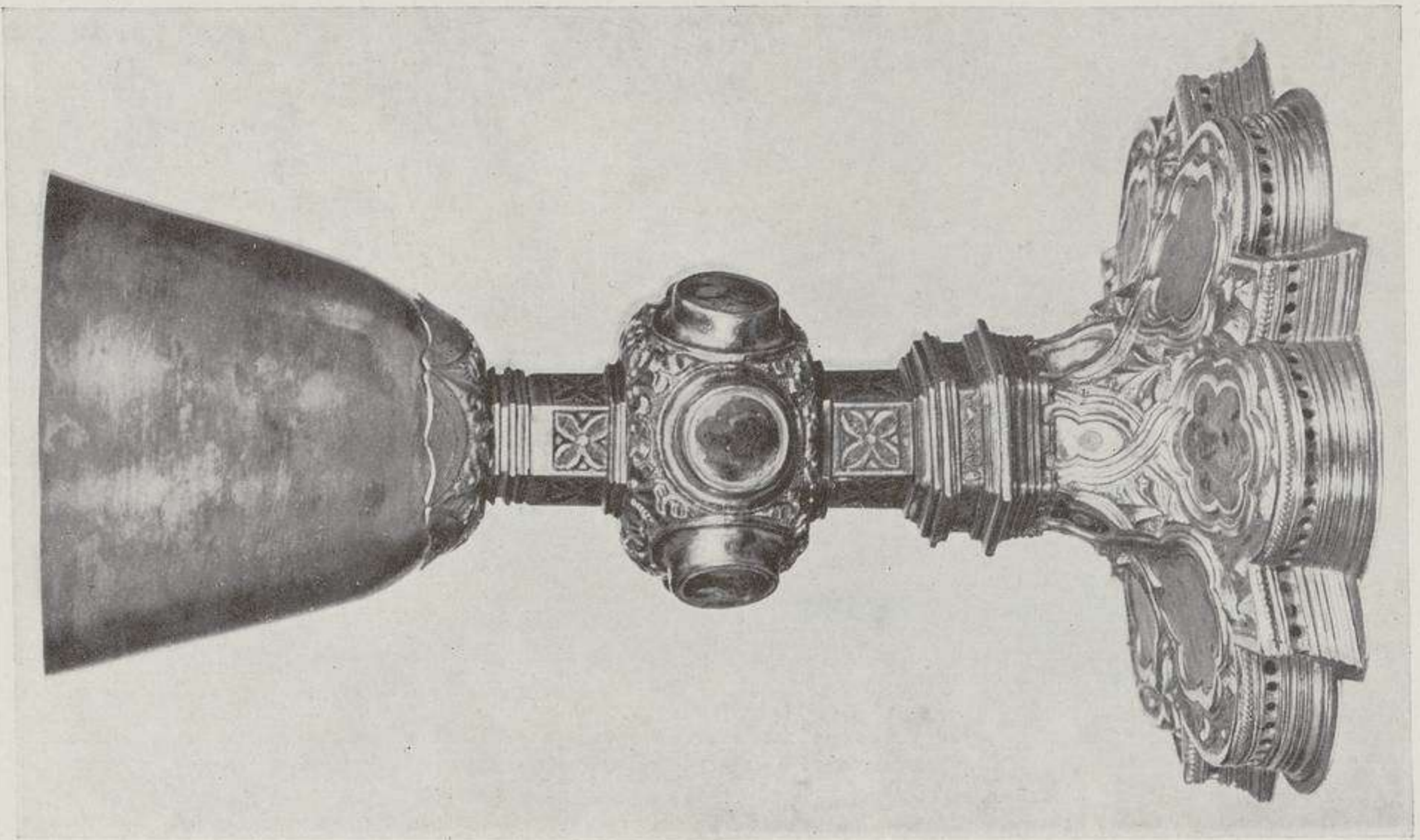
2. CHALICE. Icelandic; 13th century.



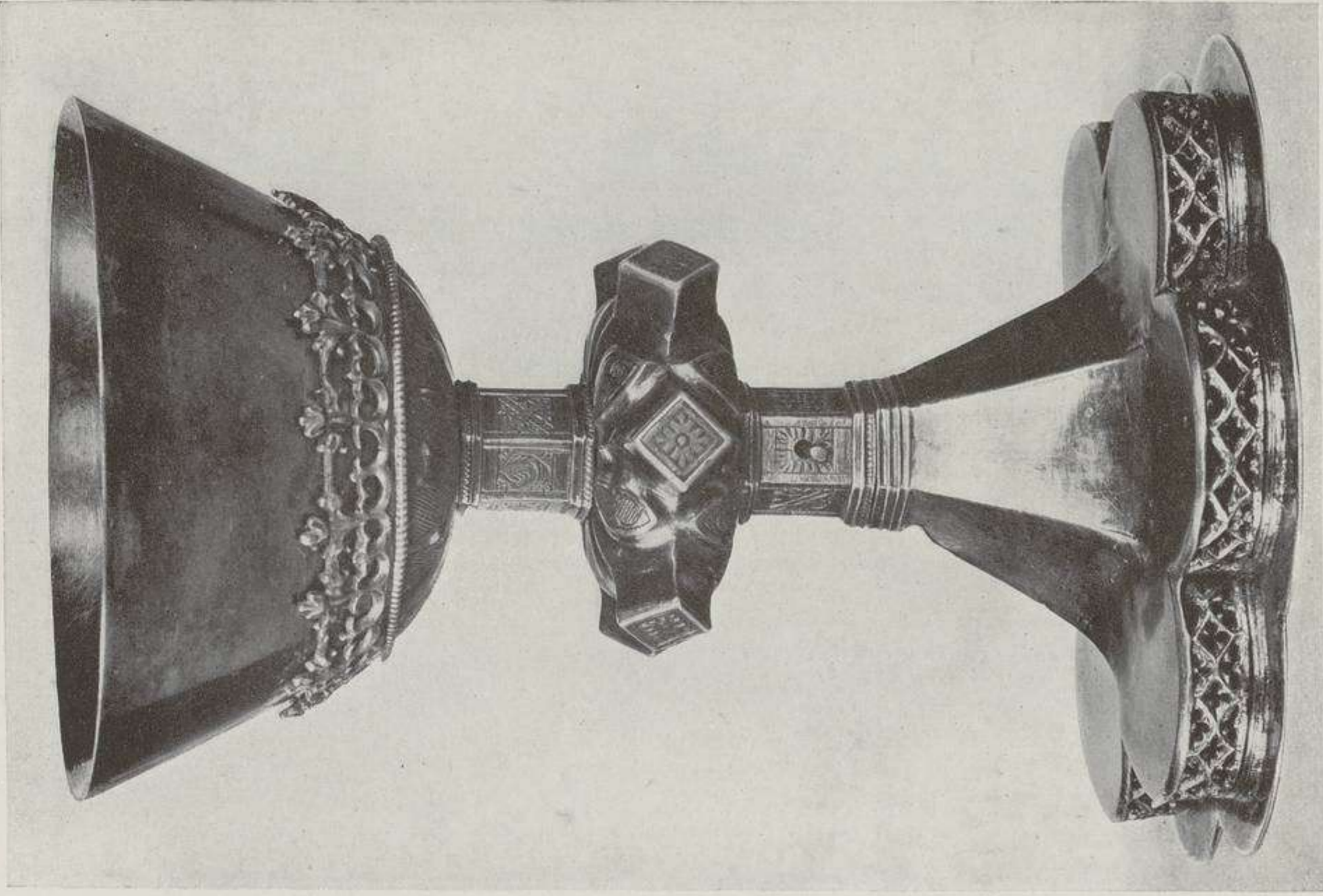
6. CHALICE. Italian (Siena) ; second half of 14th century.



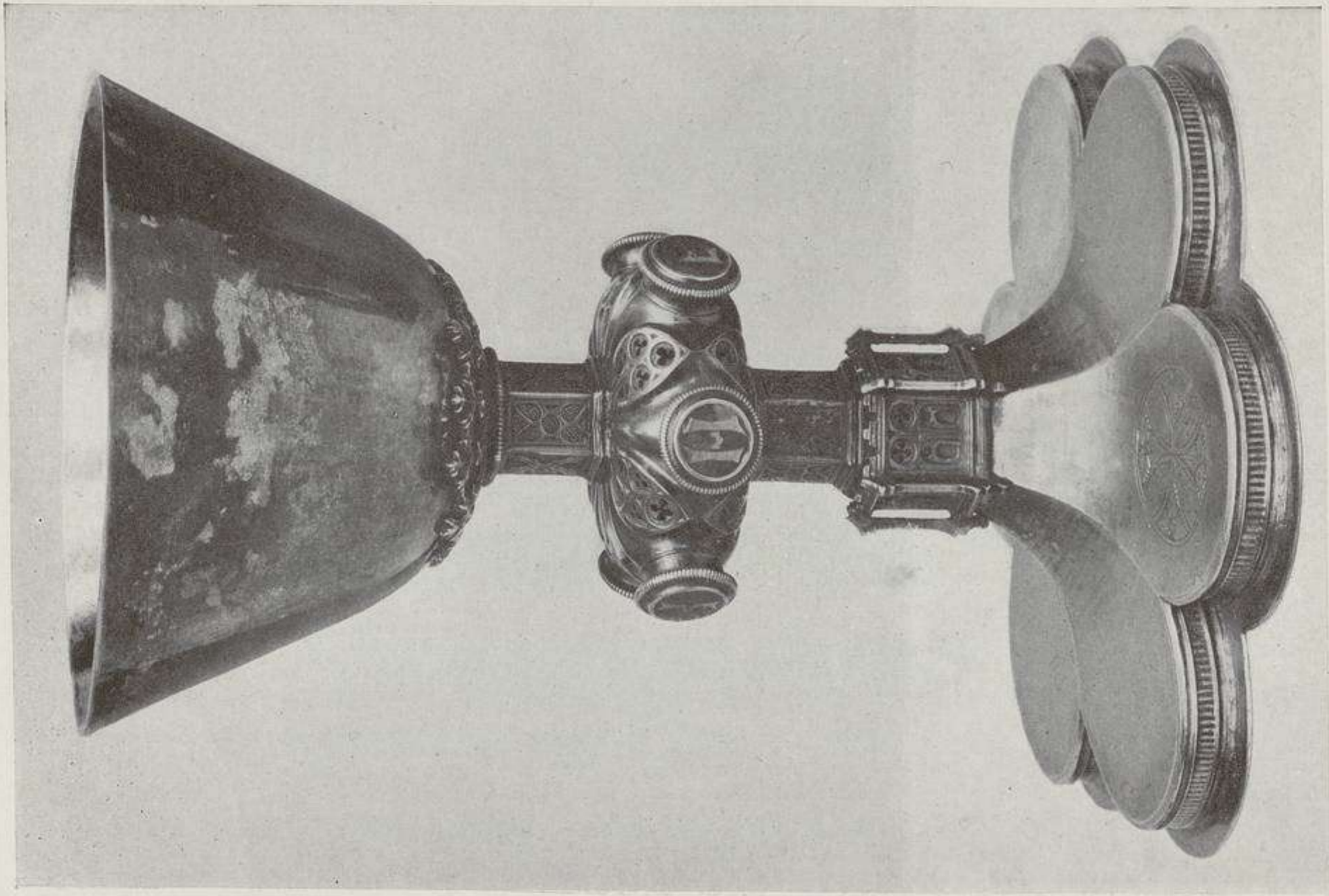
13. CHALICE. Italian (Aquila);
first half of 15th century.



8. CHALICE. Italian (Siena);
late 14th century.



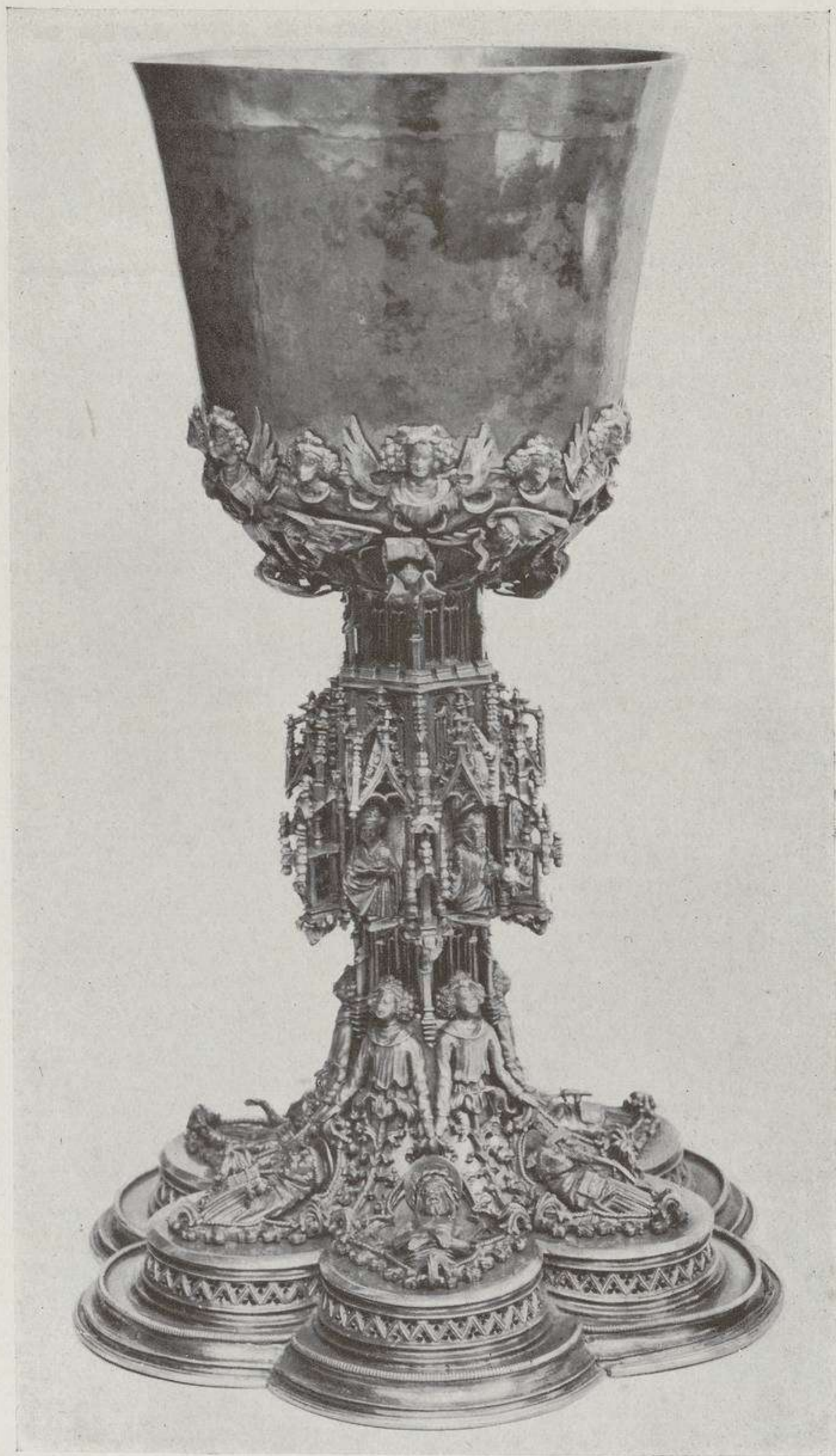
15. CHALICE. Flemish; 15th century.



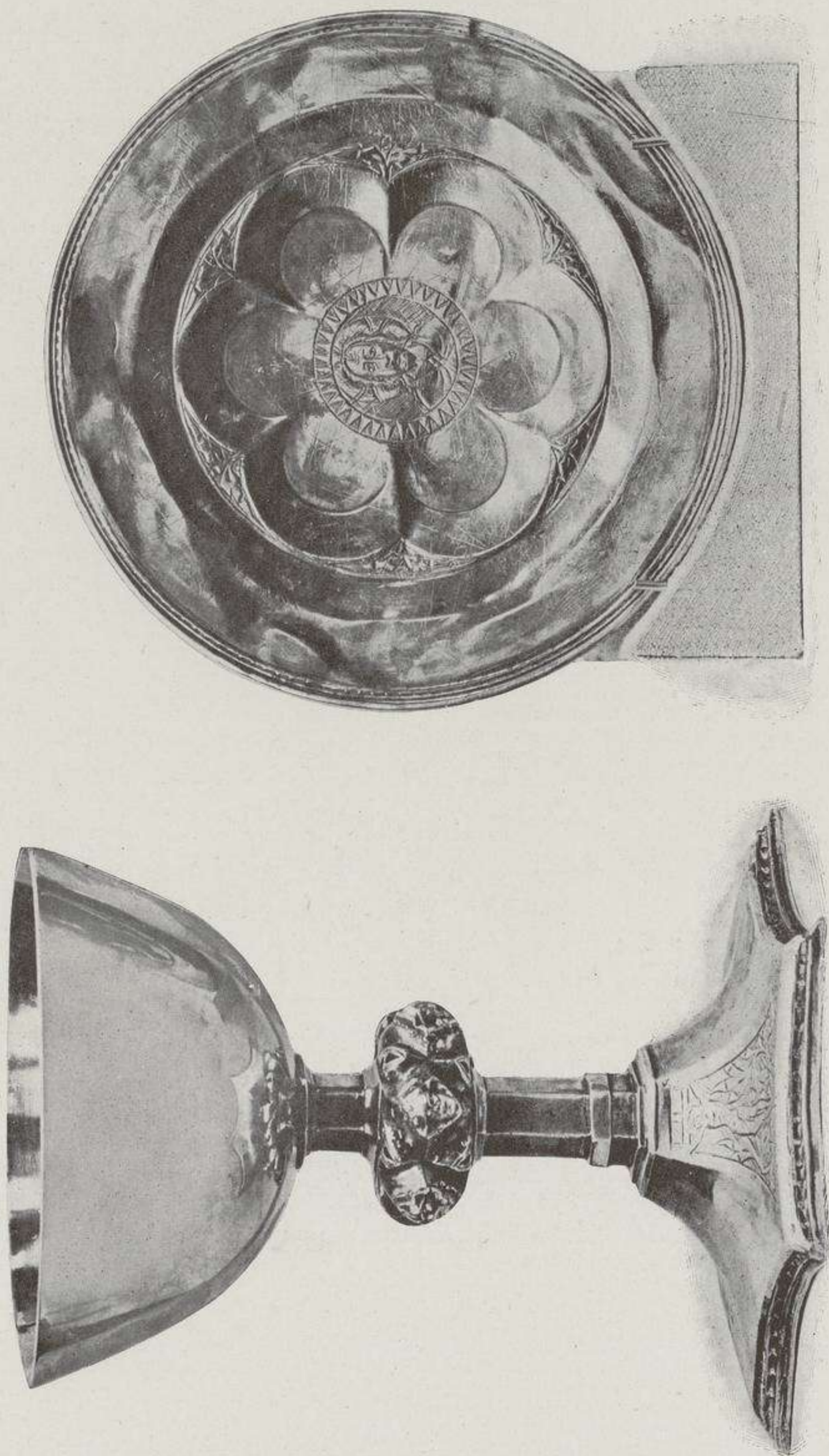
14. CHALICE. Flemish; 15th century.



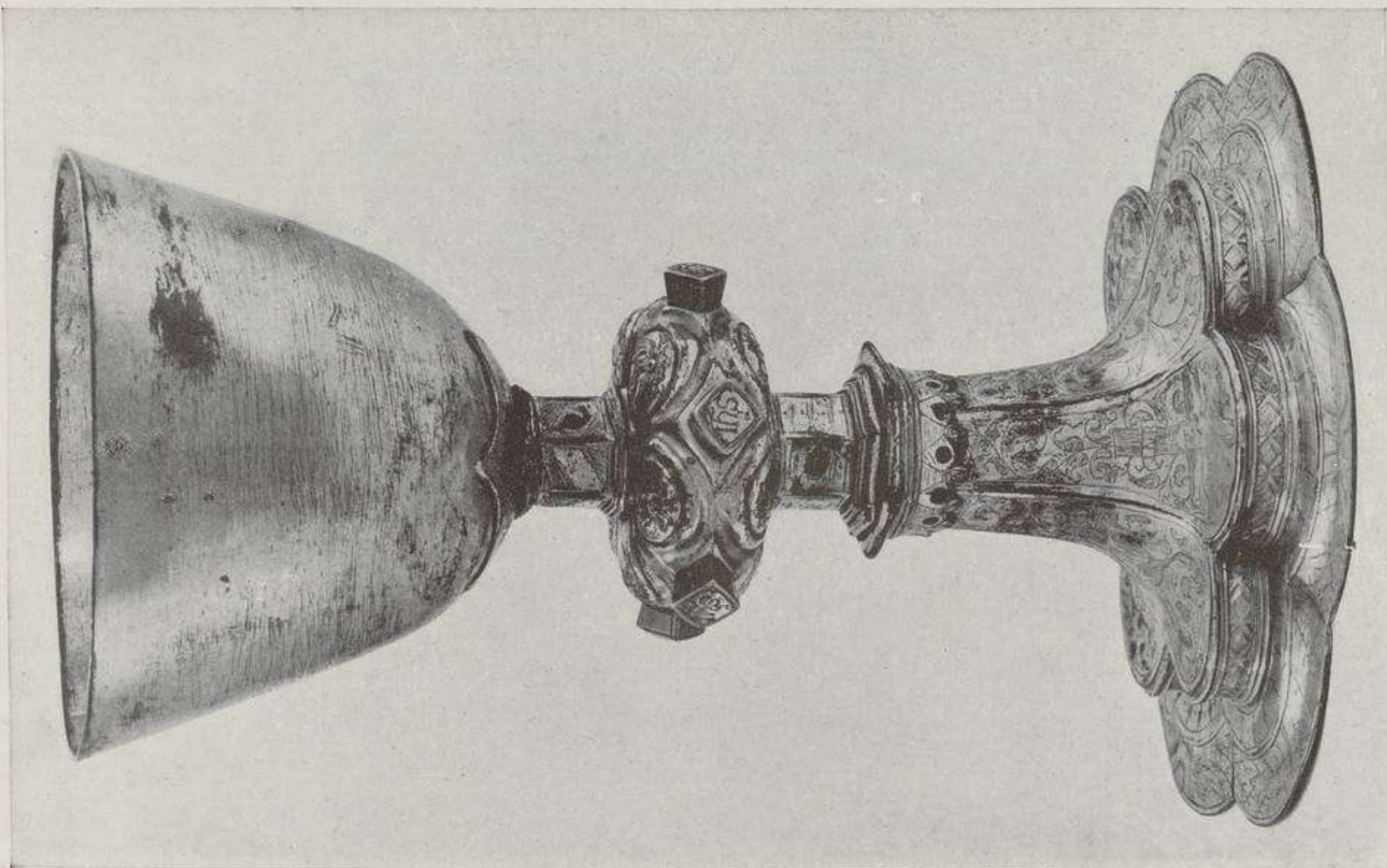
17. CHALICE. Flemish ; 15th century.



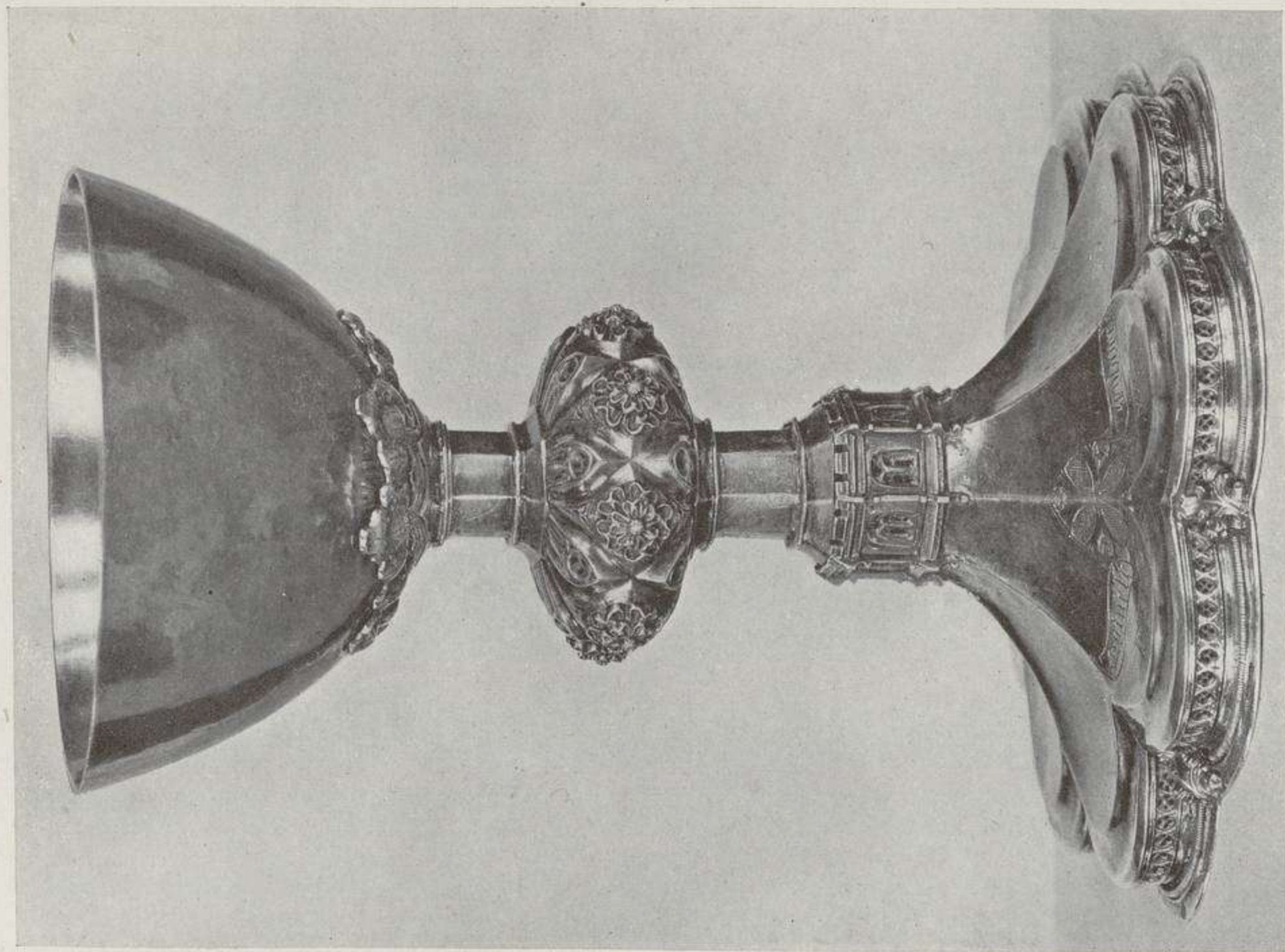
21. CHALICE. Italian (Venice) ; 15th century.



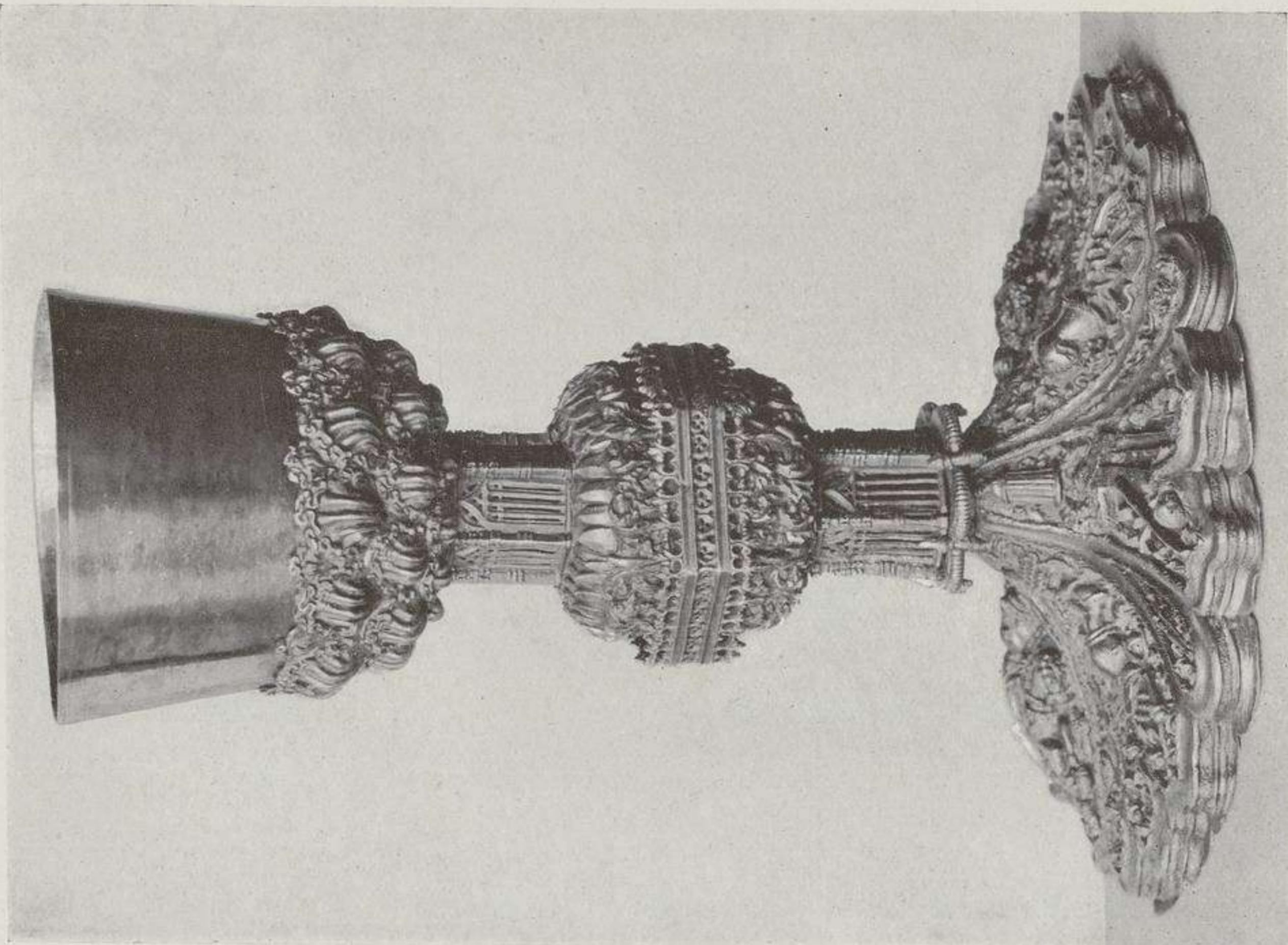
32. CHALICE AND PATEN. English; late 15th century.



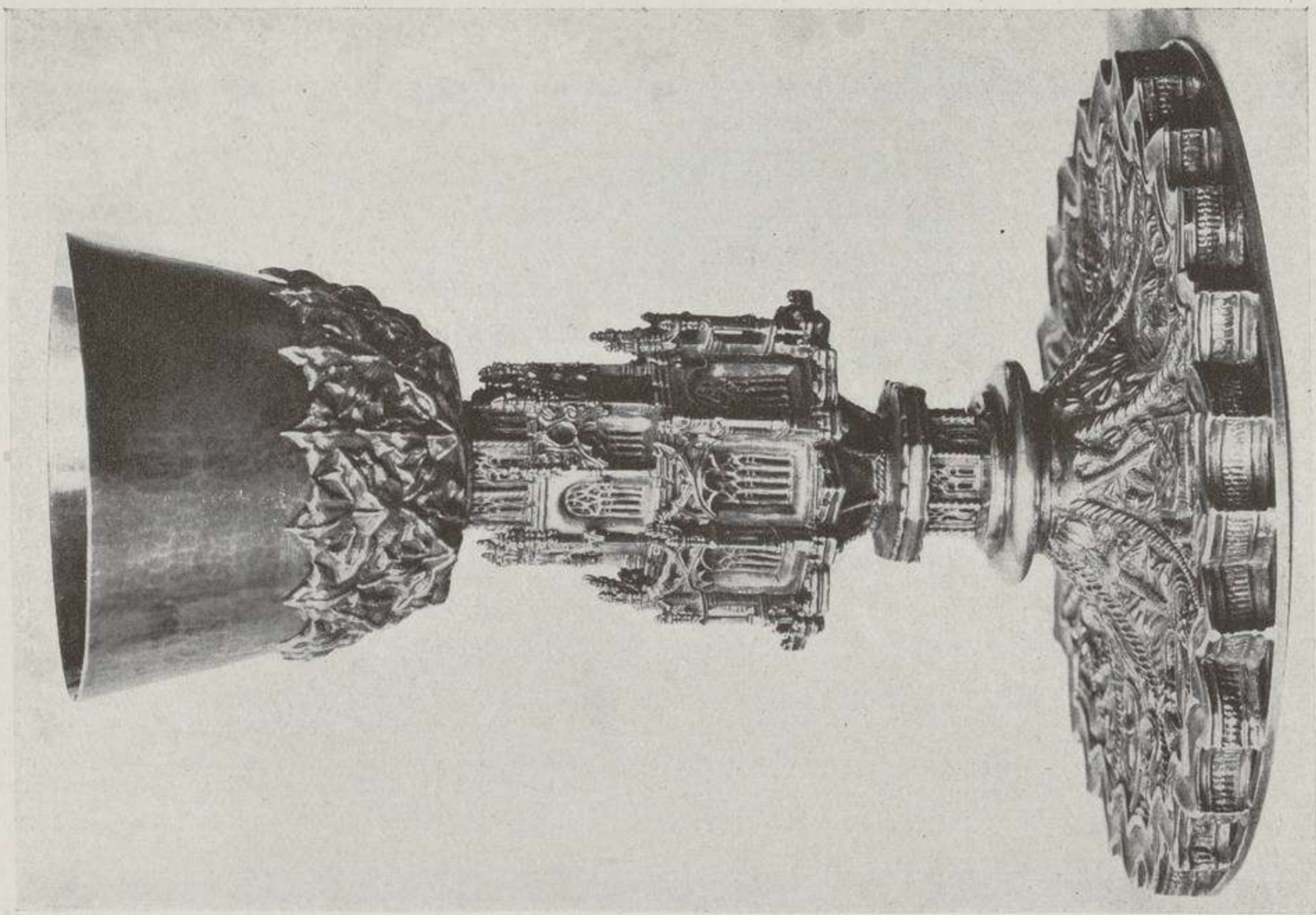
47. CHALICE. Flemish; middle of 16th century.
Given by R. W. M. Walker, Esq.



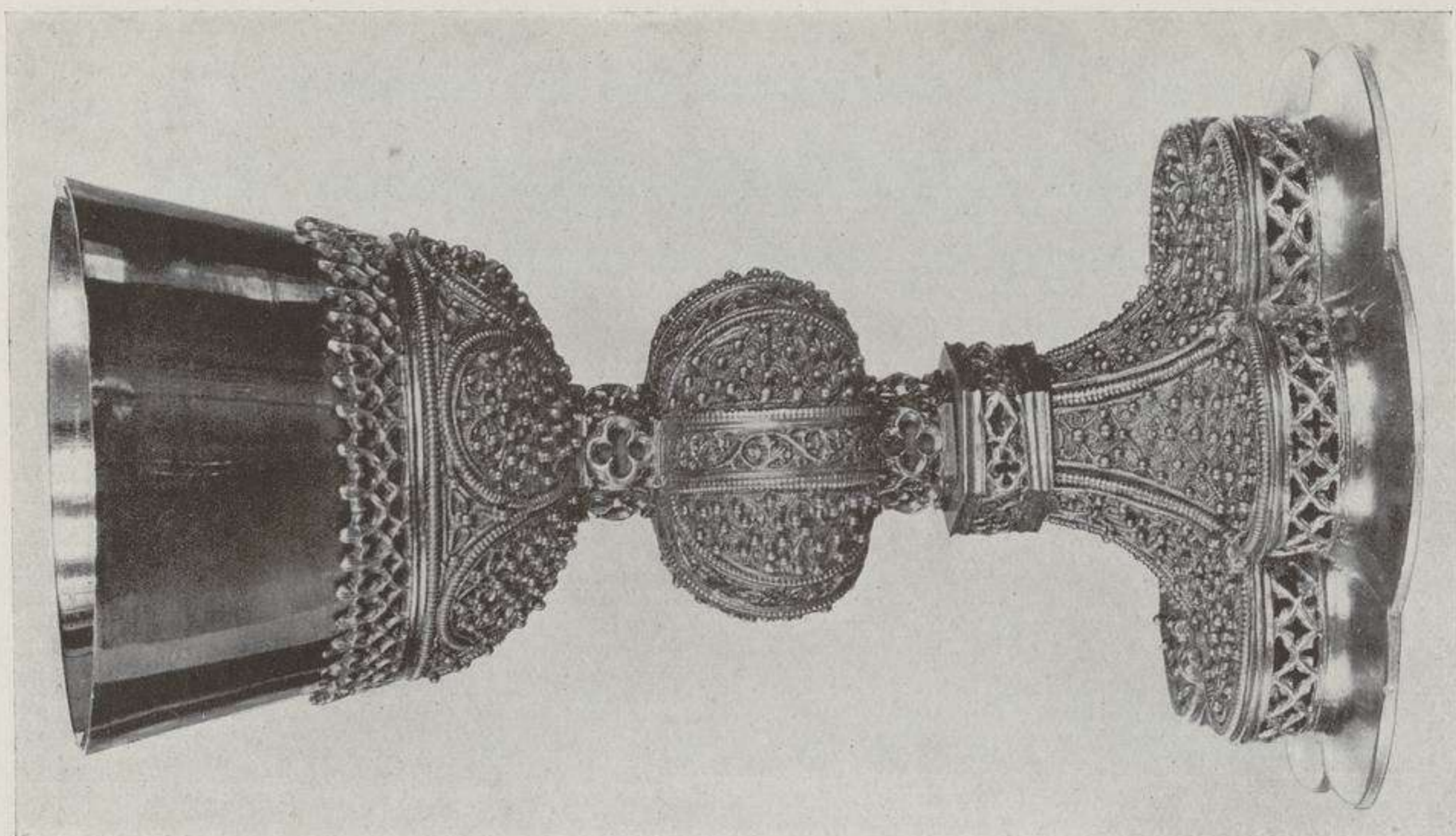
16. CHALICE. Flemish; 15th century.



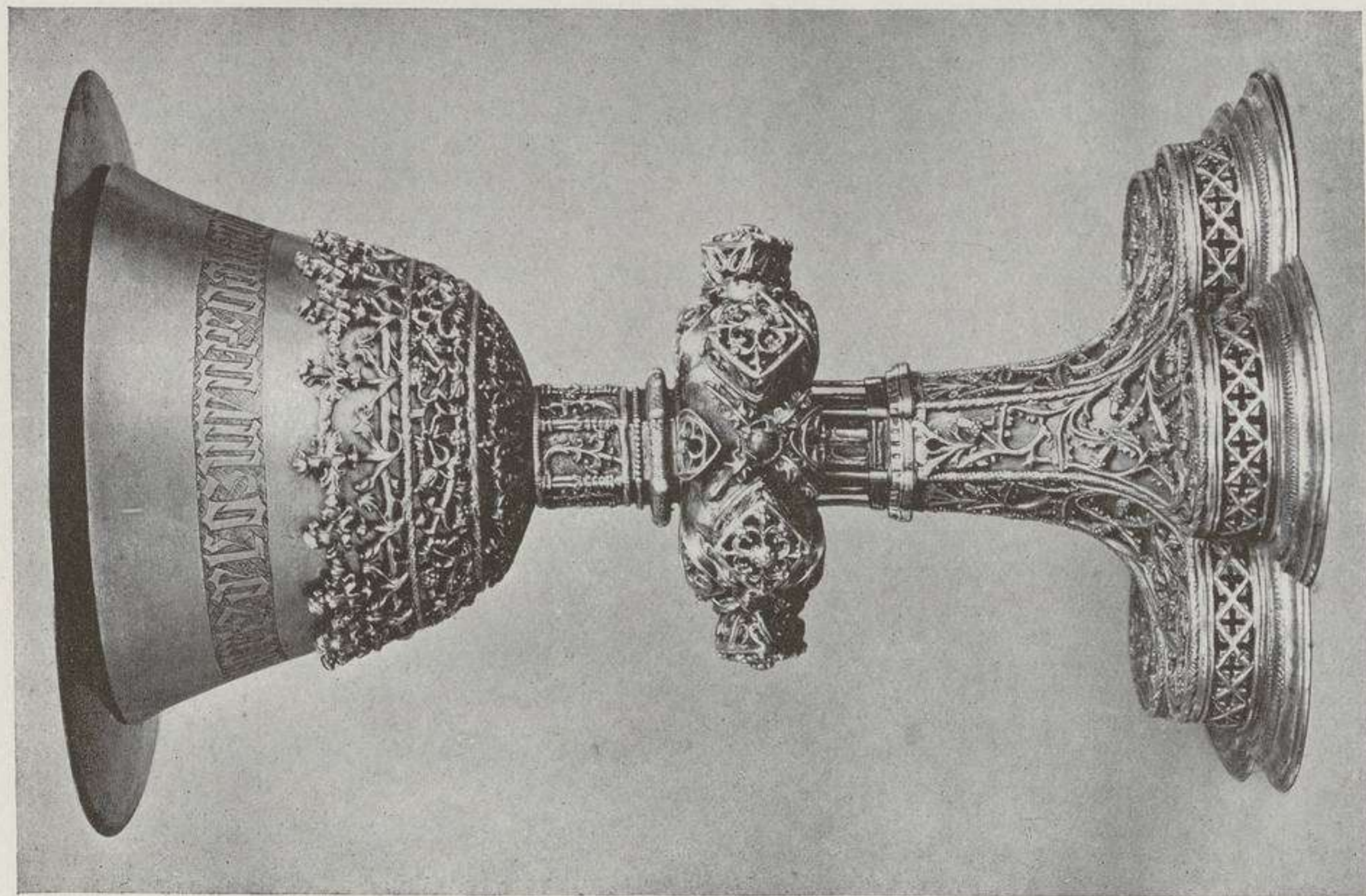
27. CHALICE. Spanish ; second half of
15th century.



28. CHALICE. Spanish ; second half of
15th century.



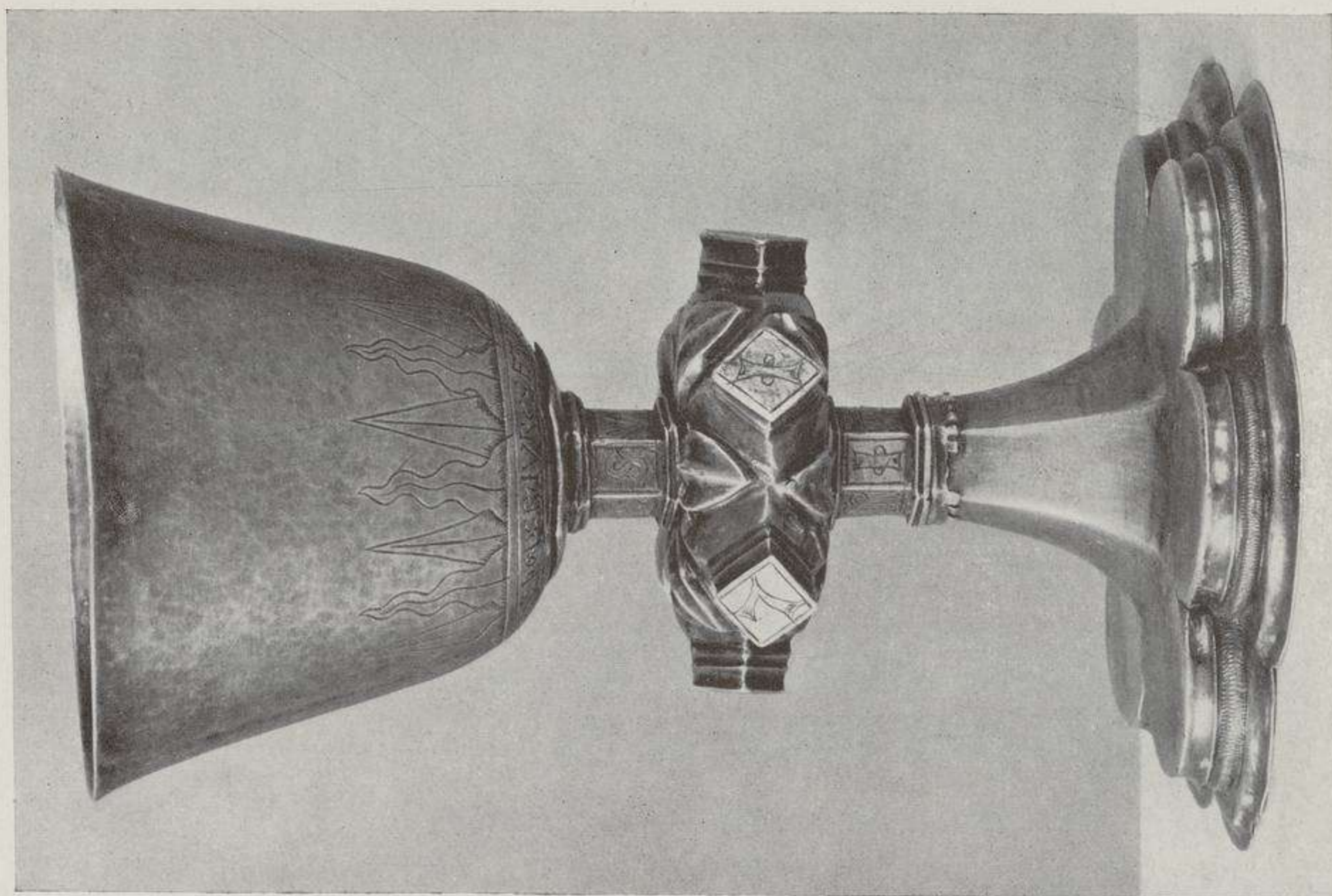
84. CHALICE. Hungarian ;
early 16th century.
*(From a reproduction in the Victoria
and Albert Museum.)*



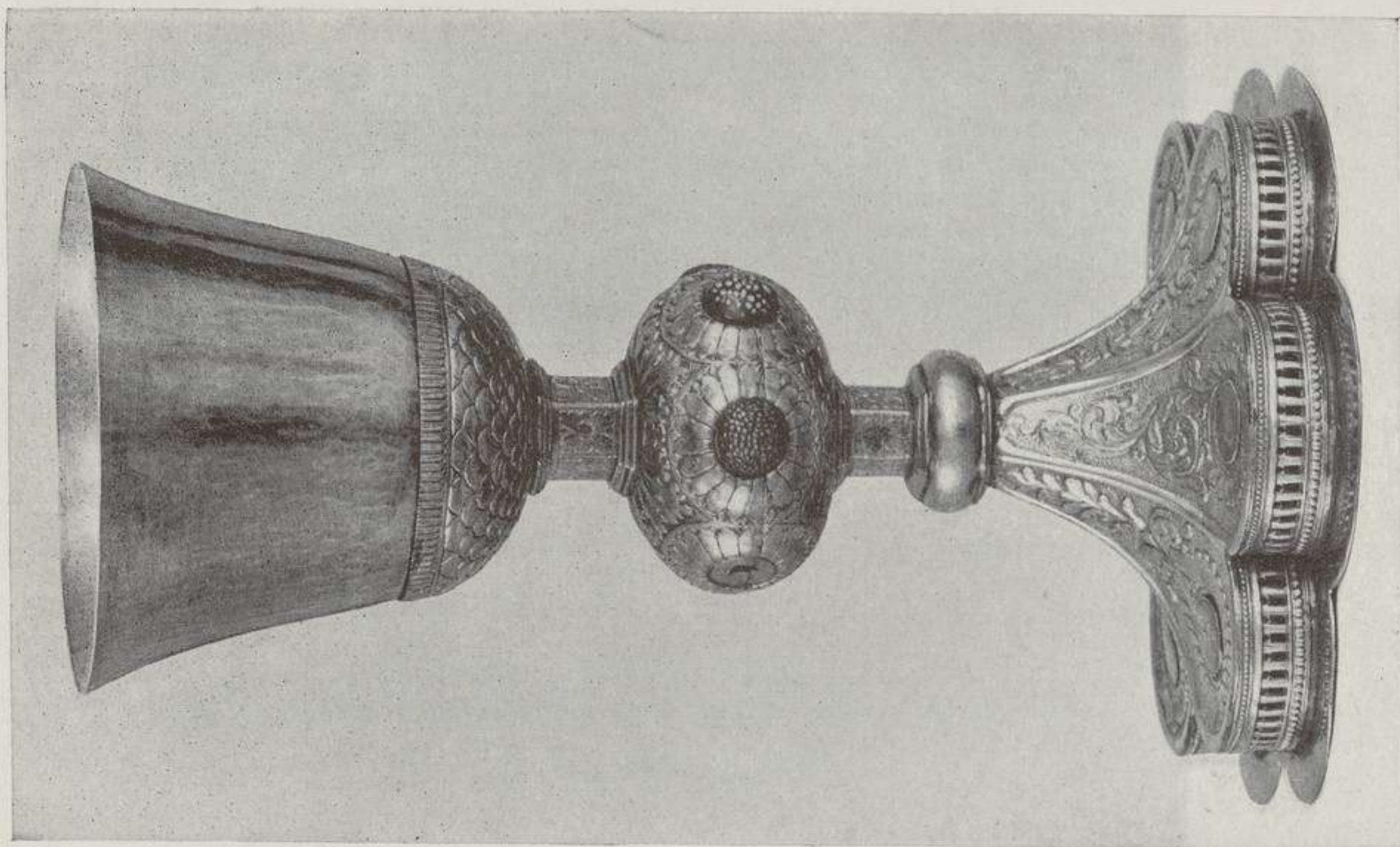
19. CHALICE AND PATEN. Hungarian ;
15th century.



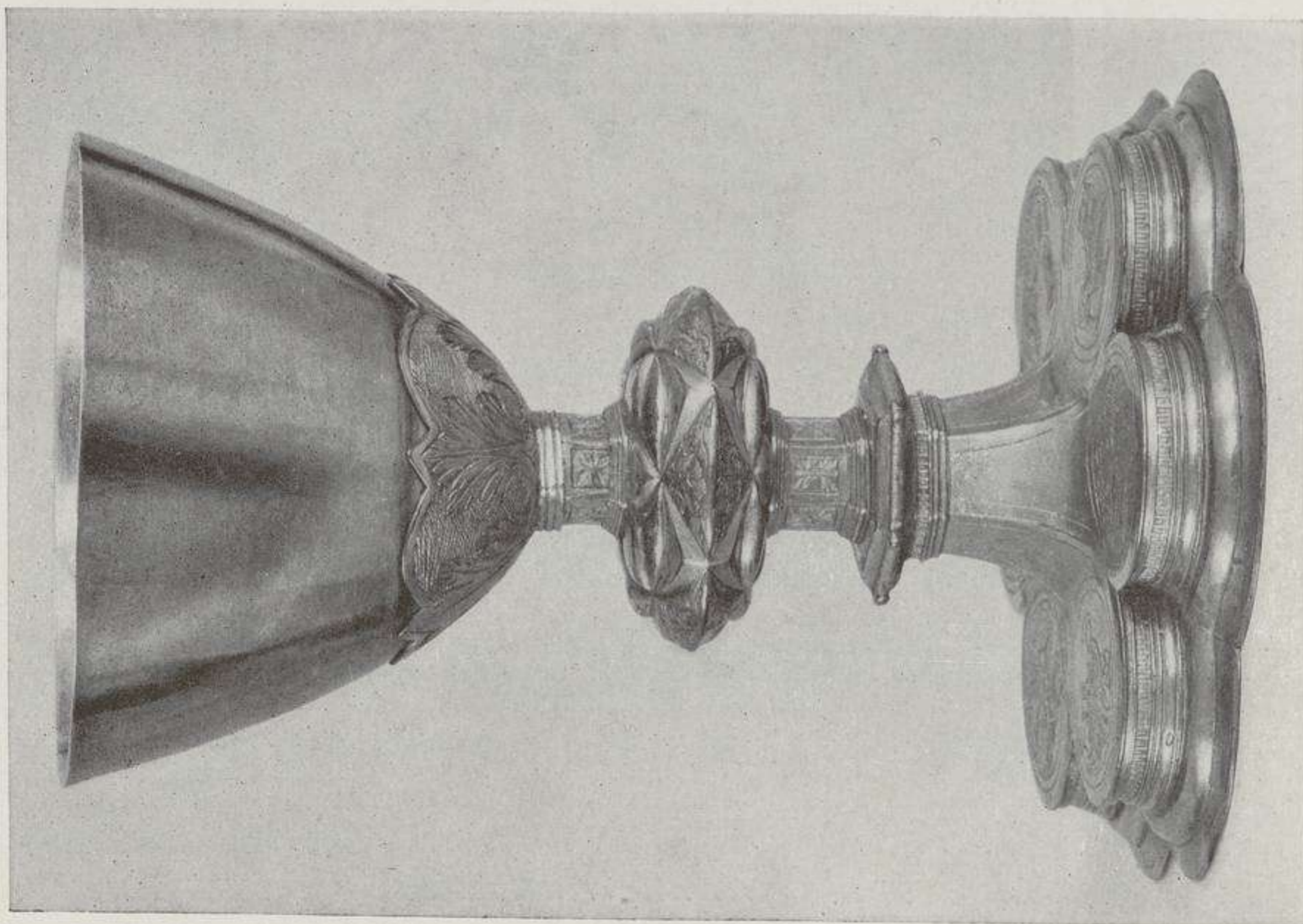
18 CHALICE. German (?); 15th century.



36. CHALICE. Flemish; early 16th century.



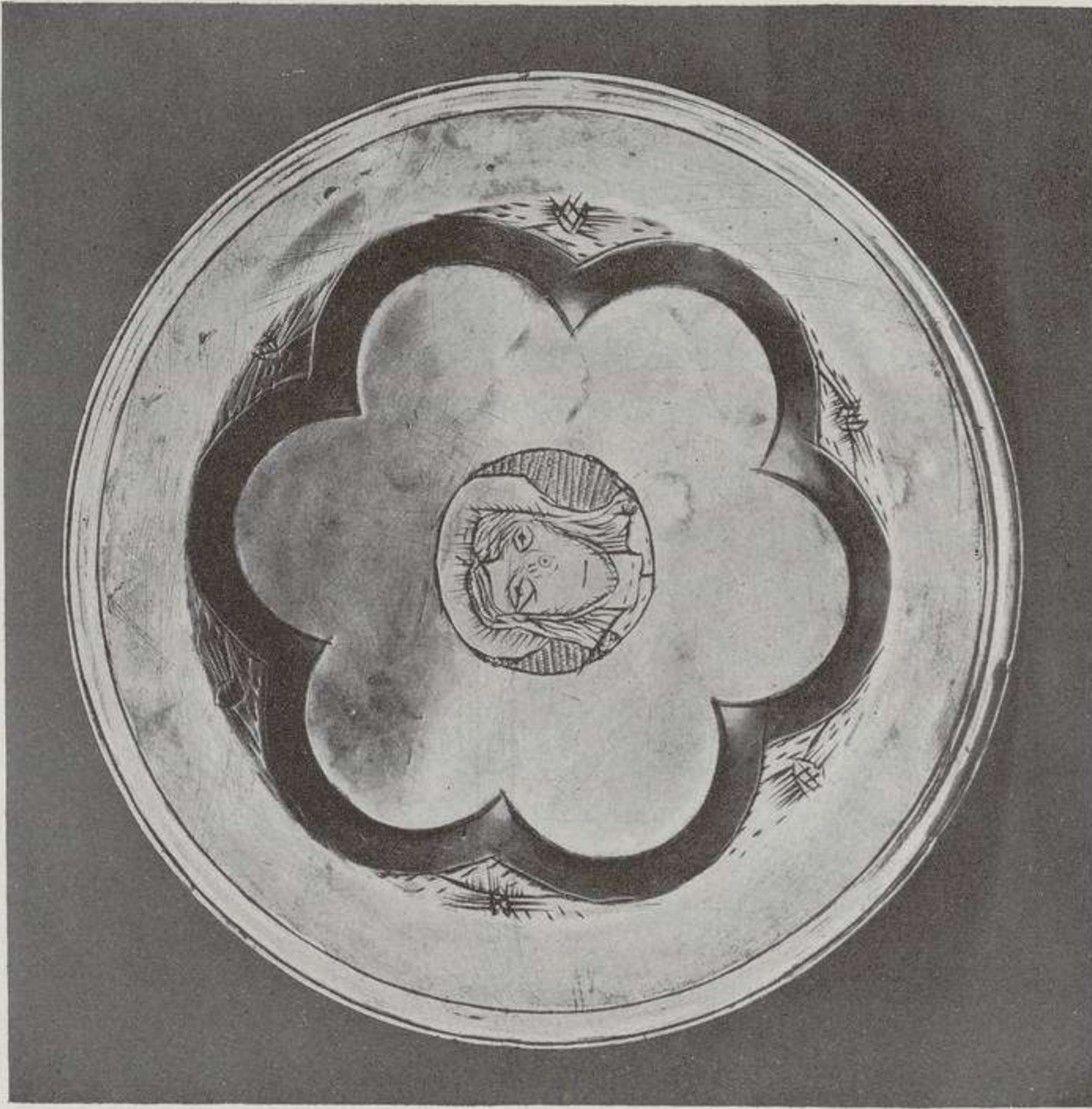
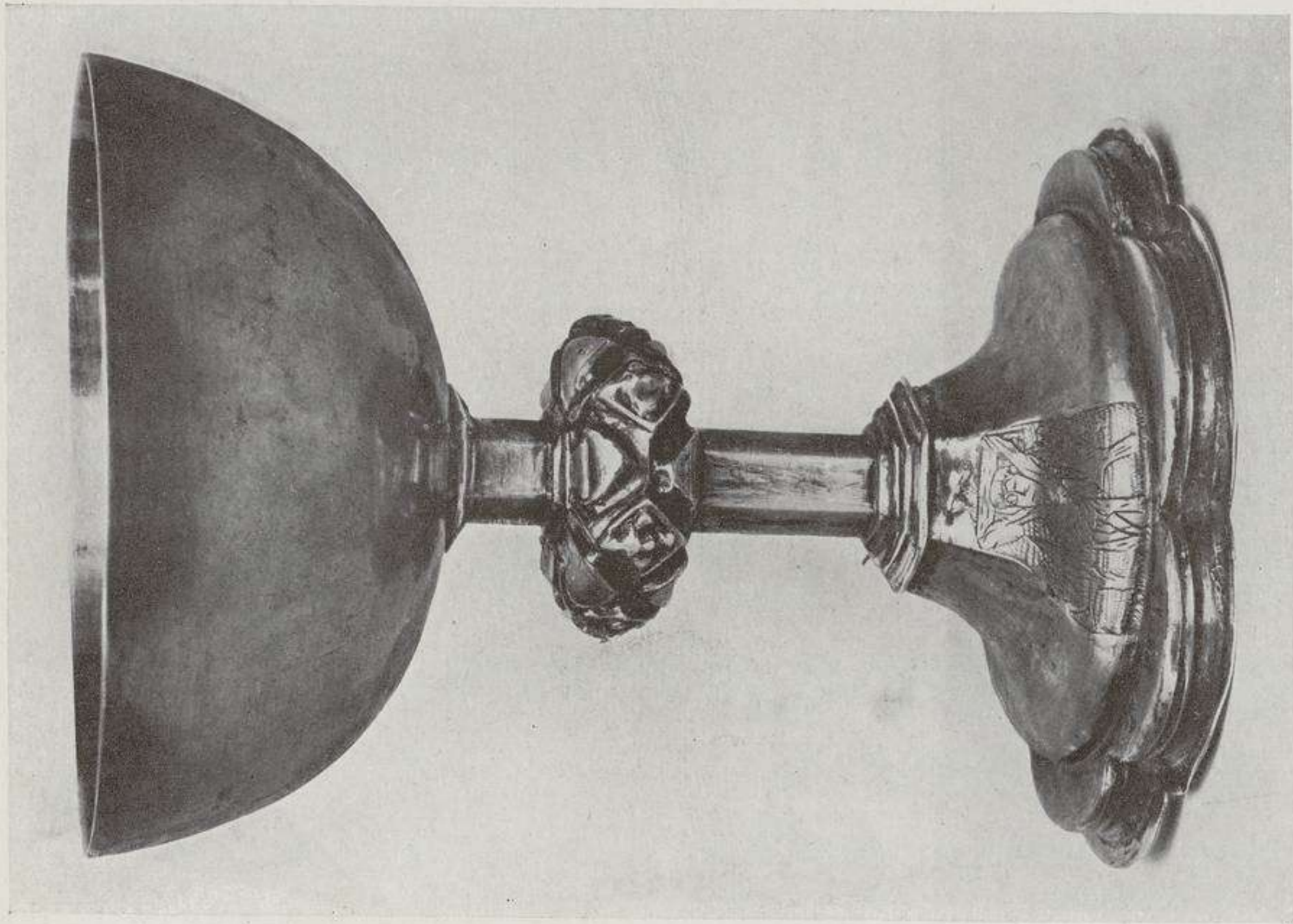
34. CHALICE. Italian; about 1500.
Given by G. Forck, Esq.



20. CHALICE. Italian; 15th century.

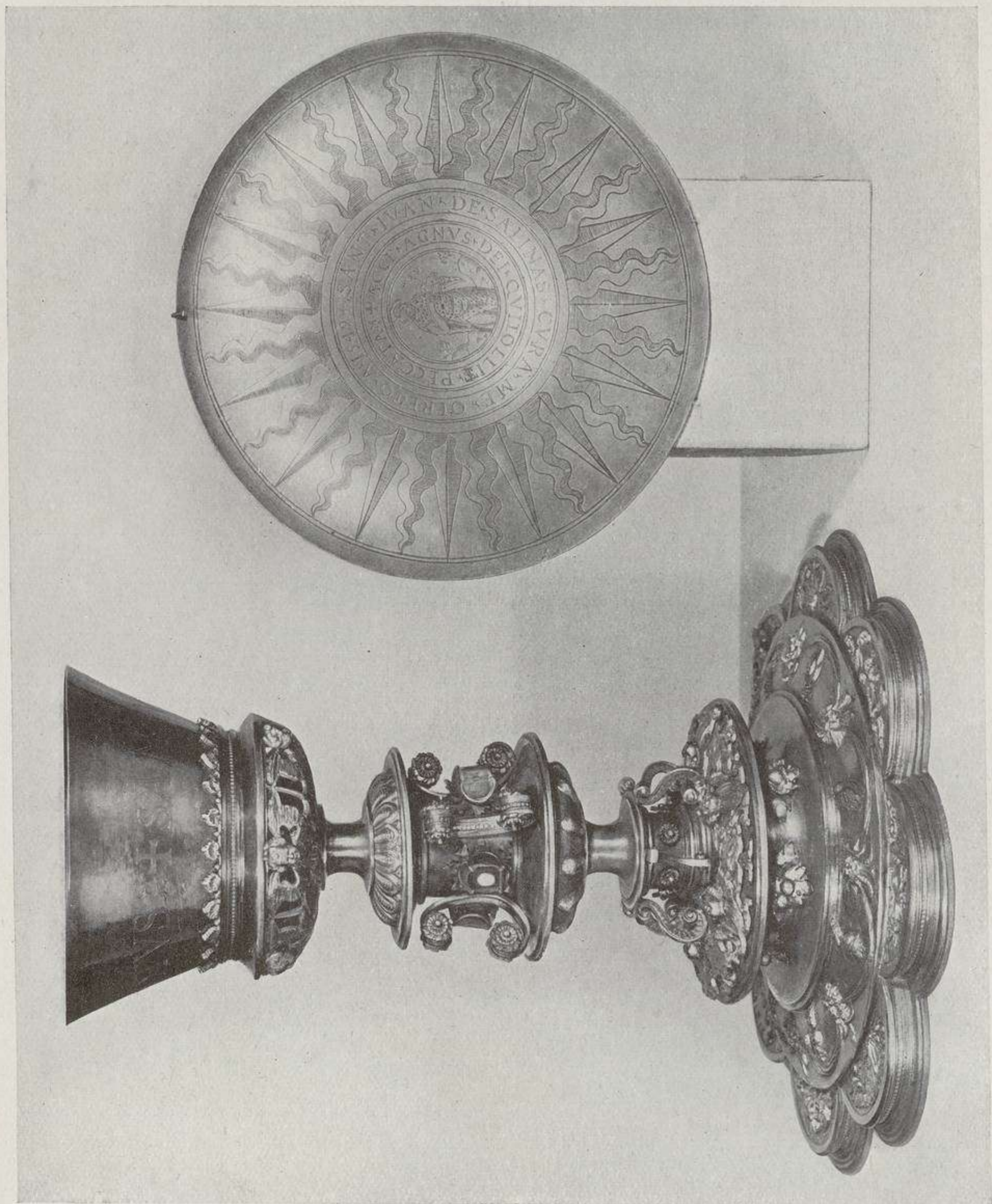


38. CHALICE. Dutch ; dated 1524.
Given by J. B. Carrington, Esq.

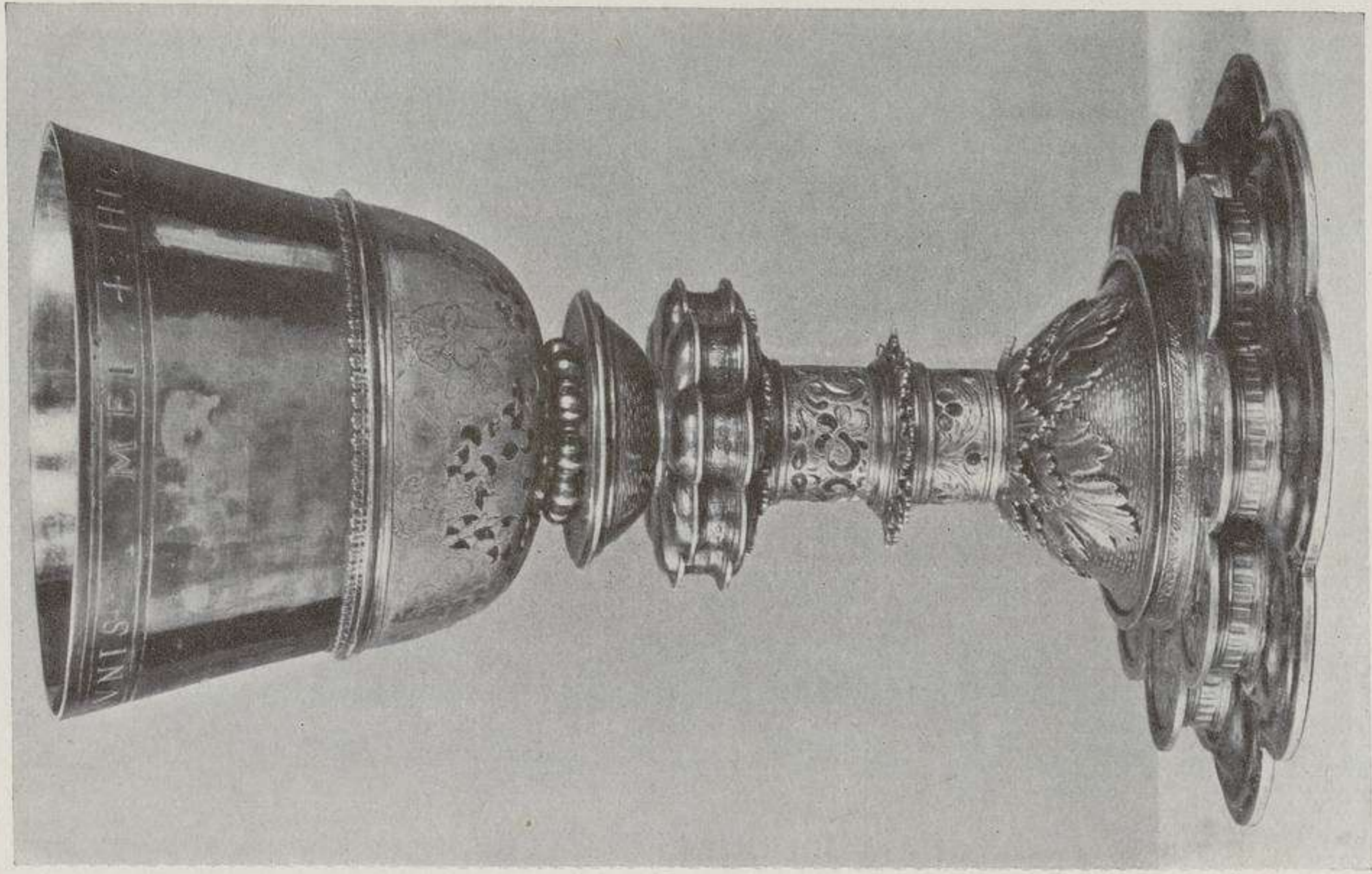


39. CHALICE AND PATEN. English; London hall-mark for 1527-8.

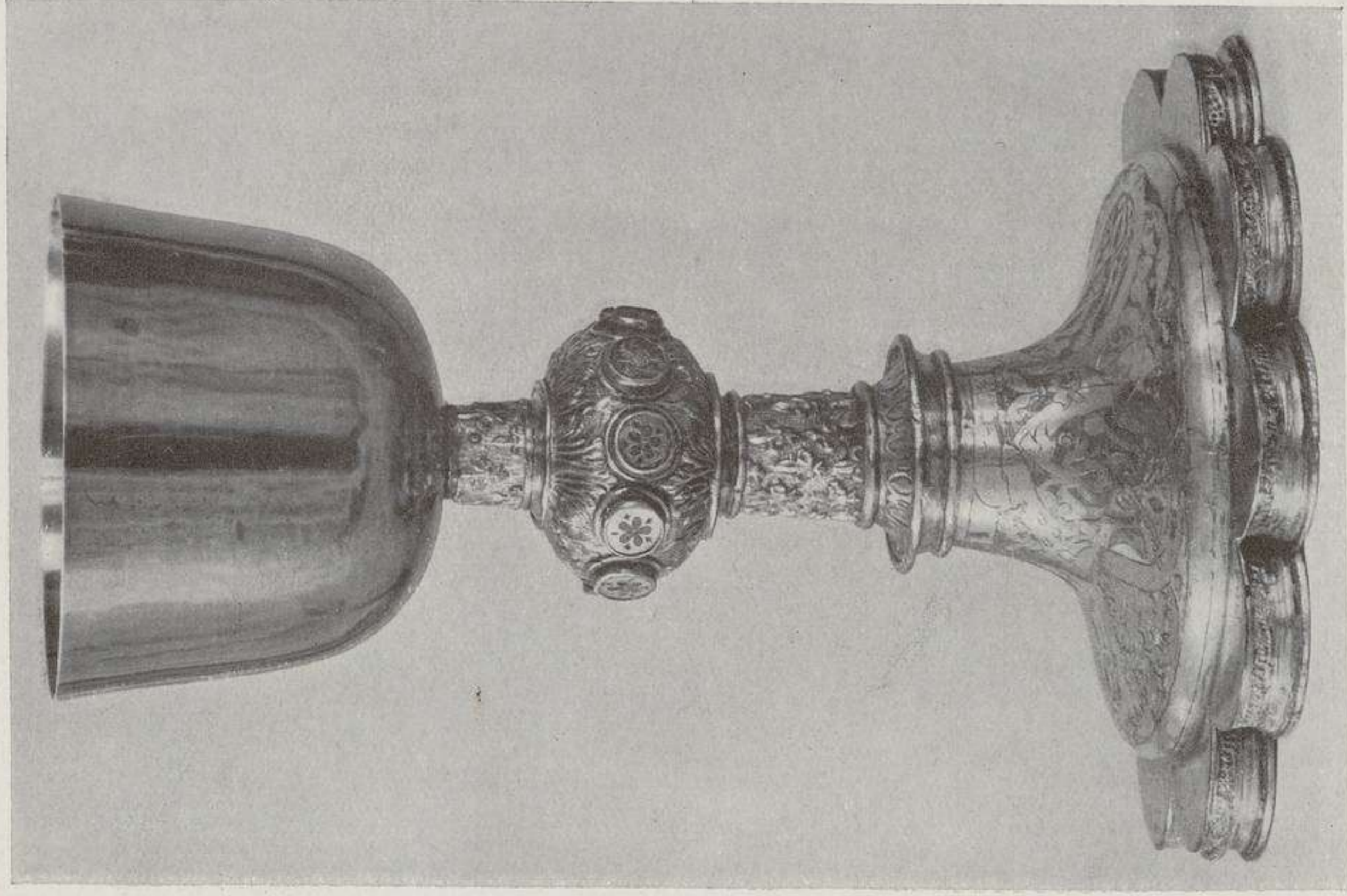
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45. CHALICE AND PATEN. Spanish; dated 1549.



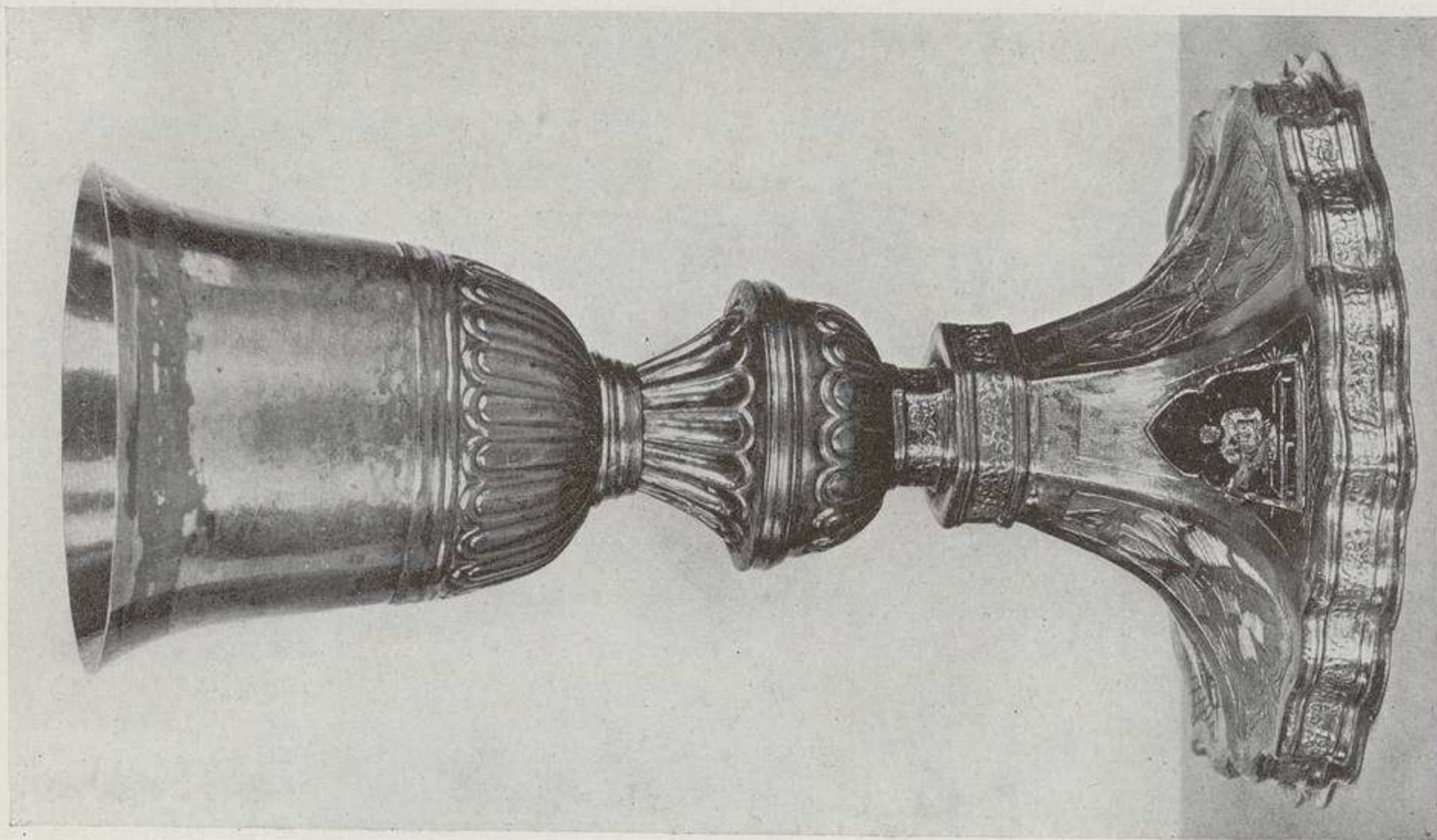
40. CHALICE. South German (Augsburg);
16th century.



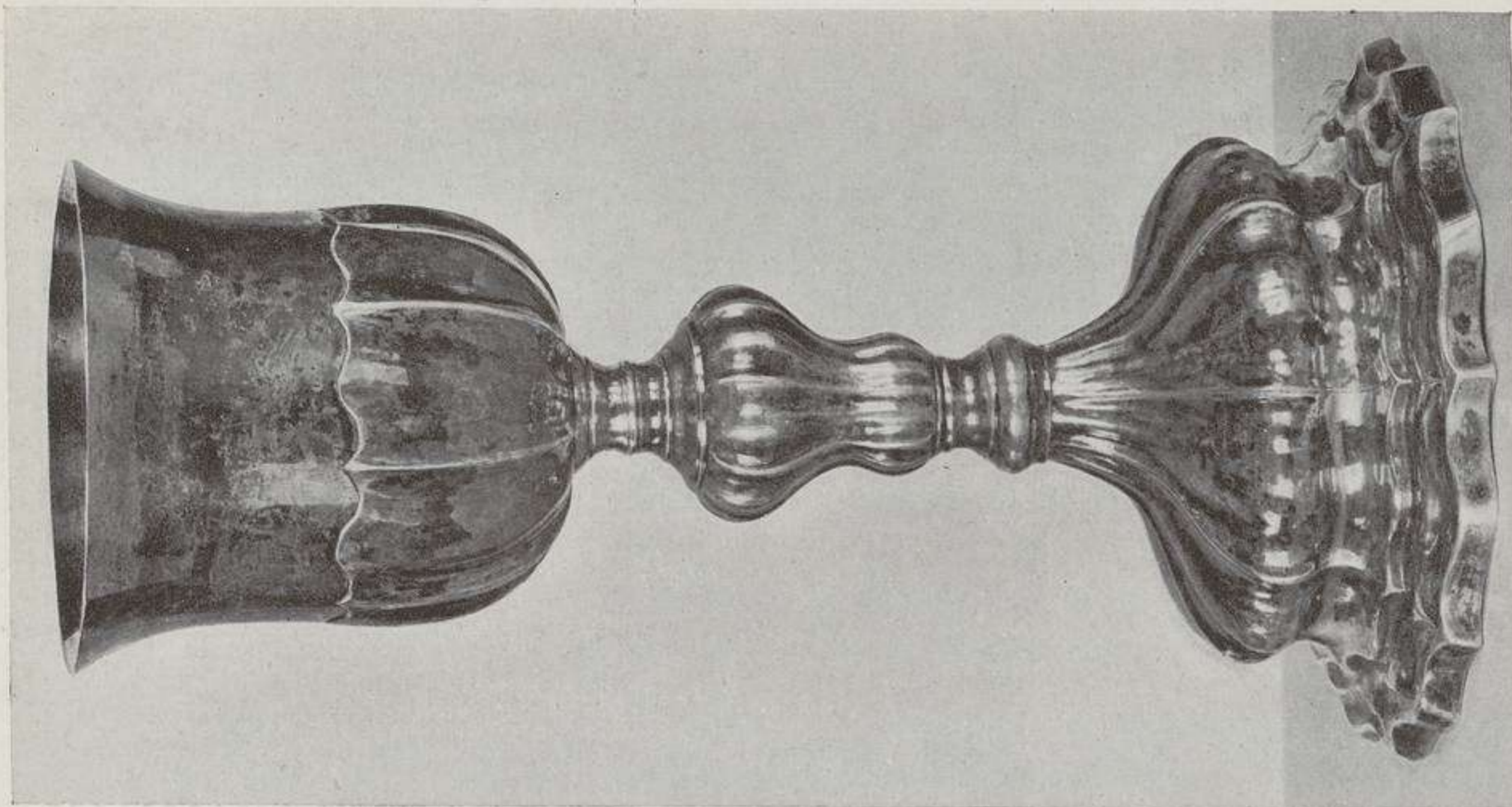
46. CHALICE. French; middle of
16th century.



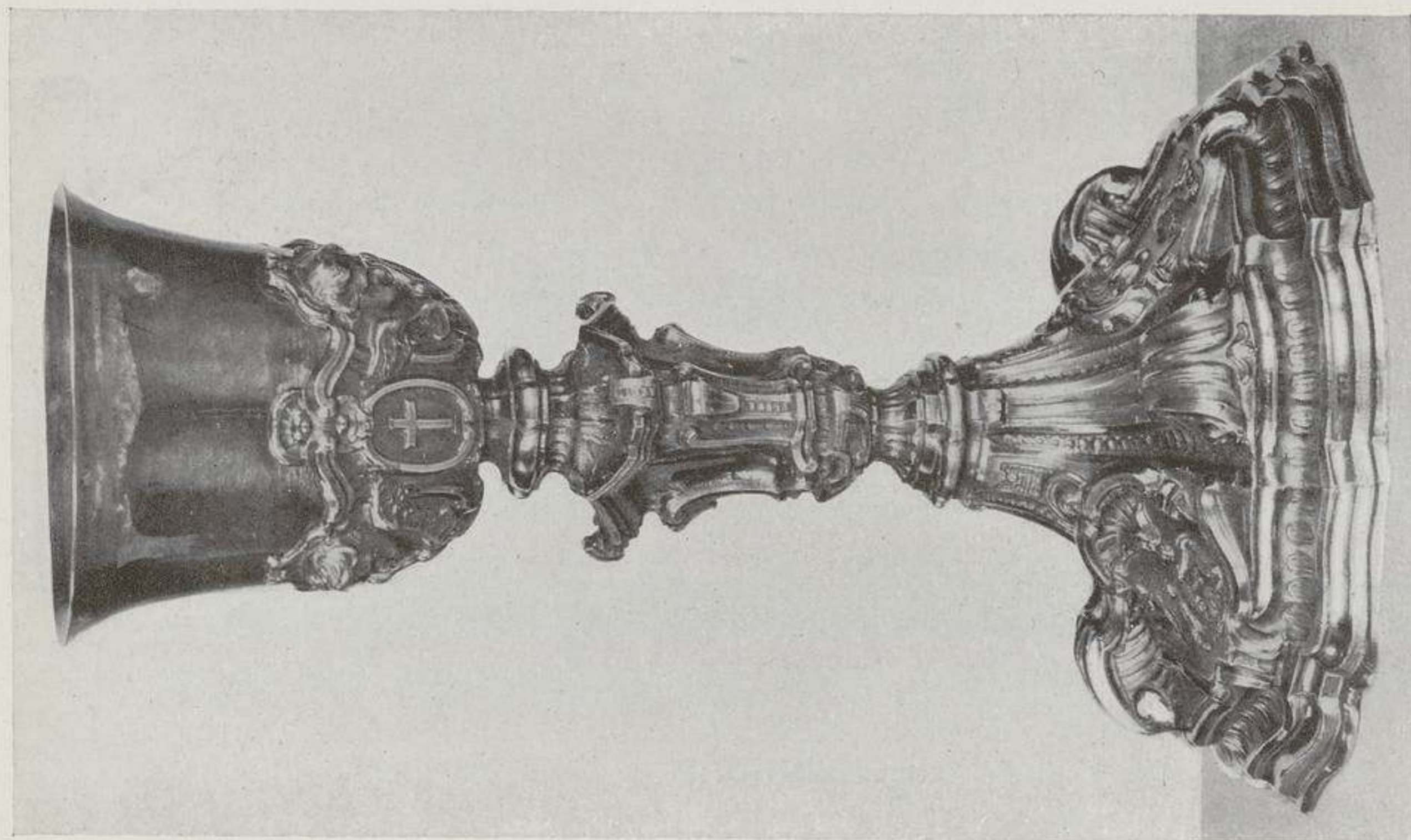
49. CHALICE. Italian; dated 1567.



41. CHALICE. Italian; 16th century.



60. CHALICE. Italian (Venice);
18th century.



59. CHALICE. Italian (Rome);
early 18th century.



52. COMMUNION CUP AND COVER.
English (Exeter); about 1575.



50. COMMUNION CUP AND COVER.
English; about 1570c.

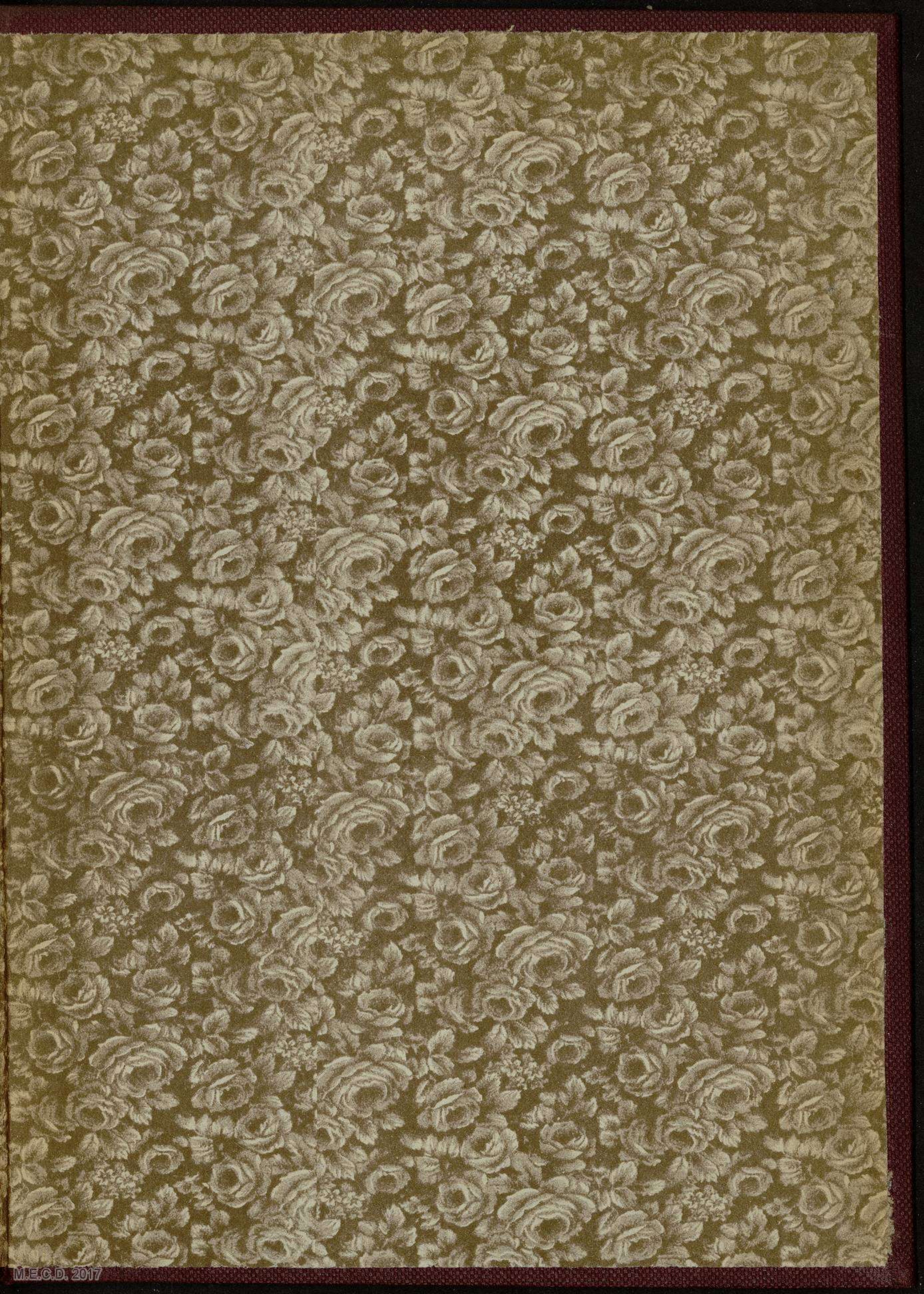


63. CHALICE. Russo-Greek ; dated 1756.



64. CHALICE. Abyssinian, from Magdala ; about 1700.





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