

SEVEN-SACRAMENT FONTS IN GERMANY

By ERIC P. BAKER

Dr. A. C. Fryer has recently concluded the series of articles,¹ in which he has illustrated and exhaustively discussed the group of octagonal fonts adorned with carvings of the Seven Sacraments, that are to be found in the churches of East Anglia. In number they amount in all to forty-two, of which only two exist outside the counties of Norfolk and Suffolk, viz., one at Farningham in Kent, and another at Nettlecombe in Somerset, for which Dr. Fryer has at length succeeded in establishing a link with the East Anglian series.²

As a form of decoration for a font the subject of the Seven Sacraments is clearly appropriate, and we might expect to find it employed in other countries than our own. So far, however, no English antiquary appears to have produced any foreign analogies to our Sacrament fonts, and the existence in central Germany of three fonts of this type has prompted the compilation of this paper.

At this point I should mention that I have failed to discover in Germany any additional examples to these three isolated instances, though Dr. H. Mayer has had the kindness to tell me of a font-cover with paintings of the Seven Sacraments, dated 1602, at Frauenchiemsee, an island in one of the lakes visible from the train between Munich and Salzburg.³ That a number of font-covers of this type may survive in southern Bavaria is suggested by Benjamin Webb's note on the church at Mittenwald, near the frontier

¹ *Archaeological Journal*, lix, 17 ff; lxiii, 102; lxx, 171; lxxvii, 1-7; lxxxvii, 24-59; xc, 98-105; also H. S. Squirrell in *Norfolk Archaeology*, xxv, pt. 1 (1933), pp. 83-94. I am indebted to both Dr. Fryer and Mr. G. McN. Rushforth for their unstinted counsel and encouragement in the preparation of this paper.

² *Proceedings of the Somerset Archaeological Society*, lxxxvii (1931), pp. 48-58.

³ G. von Bezold and B. Riehl, *Die Kunstdenkmale des Königreichs Bayern, Regierungsbezirkes Oberbayern*, i Theil 2 (1902), p. 1771.

north of Innsbruck :—' The great rood stands against the wall in the north aisle and the font is in the south aisle. A tub was standing by it. The cover was painted with the twelve Apostles and the Seven Sacraments.'¹ Whether this example survives to-day I have no evidence.²

We may now confine our attention to the three singular fonts, which offer parallels to our English series. Each one of them differs from the others to a marked degree, both in design and execution, and while none of them can rival some of the English fonts in their stateliness of contour, their carved panels are far more perfectly preserved, and two of them present peculiar interest for the minute and detailed accuracy of their Sacrament scenes.

We will first examine a font in the old imperial city of Bamberg, that seems to stand in a category of its own³ (Pl. i A). Bamberg, like Rome, is a city built on hills, and those who have visited it will recall the late Gothic Obere Pfarrkirche, that crowns the rise above the ravine on the south side of the cathedral. The font, with which we are concerned, stands at the west end of the north aisle (where it was transferred from the south aisle in 1711), near to a celebrated carved triptych by Veit Stoss. So close does it lie to the wall that one of its eight sides is rendered almost invisible.⁴

A moulded base bears a short octagonal pedestal, of which the compartments are carved deeply with rough tracery patterns. There is a plain stone octagonal bowl, which has been encased all round with wooden panels, on which are carved the Sacrament scenes. This singular arrangement, with the disparity of workmanship between stone and wood, suggests that the font was embellished some time after its construction, perhaps by an individual donor, who

¹ B. Webb, *Continental Ecclesiology* (1848), p. 175.

² There is no mention of it in the description of the church in Bezold and Riehl, *op. cit.* i Theil 1, pp. 632-6.

³ Dr. Mayer, who is intimately

acquainted with the churches of Franconia, can adduce no parallel.

⁴ There is a short account of the font in H. Mayer, *Die Obere Pfarrkirche zu Bamberg (Bamberger Hefte für fränkische Kunst und Geschichte, Heft 10/11, 1929)*, pp. 44 f.



A. BAMBERG, OBERE PFARRKIRCHE



B. BAPTISM
BAMBERG, OBERE PFARRKIRCHE

Photos : Kunstgesch. Seminar, Marburg



A. EUCHARIST
BAMBERG, OBERE PFARRKIRCHE



B. UNCTION
BAMBERG, OBERE PFARRKIRCHE

Photos : Kunstgesch. Seminar, Marburg

perceived how unworthy it was of the splendid church which housed it. Along the top of the panelling runs an indented metal edging,¹ which I take to be a continuation of the tin lining of the bowl. Above all is a flat wooden cover in two pieces, which hinge at the centre and are secured by a lock.

The carving of the wooden panels is of a remarkably high character. The artist has executed the scenes with a masterly dexterity and his meticulous accuracy adds enormously to their interest. We may date the work as early in the sixteenth century, a time when the ateliers of Nuremberg and Würzburg were pouring out productions of superb quality. As we shall see below, there is evidence that the carving was of local origin, but Bamberg would also have its school of artists in close relations with Nuremberg, only forty miles away. Considering its exposure so near to the ground, it is remarkable that the work has been so happily preserved, and what damage it has received seems largely to have been inflicted within recent years.

In turning to examine the Sacraments in detail, we may first observe that this is one of the rare instances in which the Sacraments are arranged in their correct conventional order. The eighth panel, as on nine of the English fonts, contains the appropriate representation of the Baptism of Christ, though it would be more accurate to call it the second panel, as it is inserted between Baptism and Confirmation.

BAPTISM (Pl. i B)

Raised on two steps in the centre of the picture is an hexagonal font, built in three tiers of slightly varying depth. The font cover has been hauled up above it, and in the background a clerk faces us holding an open book for the benefit of the priest. On

¹ Somewhere on this rim is engraved a later inscription, as follows :
Chryssdus sprycht zu seynnen yungern ghet hyn und daufet alle volcker yn namen des vaters und des suns und des heylygen geyst waen wer glaubt und

dauft wyrdt der wyrdt selig werden wer aber nicht gelaubt der wyrdt verdammt und verloren yn ewygkeydt werden anno domyny 1573.' Mayer, *op. cit.*, p. 45.

the right are two men, probably sponsors, of whom the more elderly has a noble bearded face. The end of his ample robe is caught up over his arm, and on his head is an example of the low-crowned 'Barett' in fashion at the time. Corresponding with these on the left are two women, of whom the more prominent raises her arms, as if to receive the child after it has been baptised, when the priest will proceed to anoint it. She wears a cloak with a broad turn-over collar, the prerogative of a married woman, and the slashed sleeves of her under garment can be seen. When they reached the font after the preliminary ceremony at the church door, the godparent took the child from the cushion held by the nurse, who stands on the extreme left. The priest then inquired of the nurse whether the child had been already baptized: 'Ist das Kindlein getaufft?' (1587).¹ The priest stands on the right of the font in cassock, alb, stole and 'winged' rochet, with a slit at the side to admit the arm, and a broad strip of material hanging down free to cover the slit.²

The crucial moment of the Sacrament is represented, with the priest in the act of baptizing. In England the primitive practice of immersion was still prevailing, but on the Continent it had by now been generally superseded by the custom of affusion. In Germany, and elsewhere, it was often the duty of the sponsors to hold the infant over the font, but in some places, as here, this action was performed by the priest himself.³ With his left hand beneath it he extends the child face downwards over the font, while the right pours water over its back. The usual custom, of course, was to sprinkle the head, but the artist is strictly accurate in illustrating the Bamberg rubric, which directs the affusion of both head and body.⁴ Perhaps we may

¹ I have consulted the Bamberg *Agenda* of 1491, and *Agenda Bamberg* (Ingolstadt, 1587).

² J. Braun, *Die liturgische Gewandung* (Munich, 1907), p. 145. This type of rochet is still in use in parts of southern Europe, and has been revived for servers in some Anglican churches.

³ J. W. F. Höfling, *Das Sakrament der Taufe*, ii (Erlangen, 1848), p. 17.

⁴ 'caput et corpus pueri' (1587). I do not know how widely this was practised, but have also found 'caput et scapulas' in the *Agenda Spirensis* (1512).

interpret it as an attempt to compromise with immersion.

On the edge of the font can be seen a trilobed vessel for containing the three holy oils.¹ The other object depending from the font, though a little clumsily represented, can be none other than the 'cappam sive album' (1587) or 'mitram' (1491), with which the child's head is to be covered after the anointing.² It appears to be a baptismal robe or 'chrisom,' with a small hood attached to it. In some places the hood alone survived, becoming transformed into a little cap or bands, for protecting the oil received in the anointing.³

BAPTISM OF CHRIST

Comment is superfluous. The Baptist in his camel skin, with the lamb as emblem at his feet, is baptising Christ, who stands knee-deep in the river. On the other bank an angel, in alb and crossed stole, holds the Lord's raiment.⁴ The Father and the Dove can be seen in the sky, and in the background the Heavenly Jerusalem, recalling medieval Bamberg.

CONFIRMATION (Pl. i A)

The bishop, wearing a cope, is seated in a chair, with his back to the altar. On his left knee can be observed the chrismatory, and his right hand is administering the 'alapa,' or tap on the cheek, to the small boy, who is being presented by his father. This ceremony still survives in the Roman rite, and, though it made its first appearance in the early Middle Ages, its origin remains obscure. Even Durandus felt

¹ Several of these chrismatories, dating from the fifteenth to the seventeenth centuries, are illustrated in F. Witte, *Die liturgischen Geräte . . . in der Sammlung Schnütgen in Köln* (Berlin, 1913), Taf. 67.

² This conjecture has been confirmed by Father Josef Braun, for whose opinion I am indebted to my friend Dr. Otto Herborn.

³ J. Corblet, *Histoire du Sacrament du Baptême*, ii (Paris, 1882), pp. 422 ff.

⁴ The angel is a very frequent attendant in scenes of the Baptism of Christ, and is said to have supplanted a personification of the Jordan in early Christian art. In the more primitive examples two angels are represented, but after the eleventh century these are reduced to one. J. Strzygowski, *Iconographie der Taufe Christi* (Munich, 1885), pp. 11, 16 and 52.

unable to account for it, and propounded some half dozen theories for its significance, such as the imprinting of the sacrament on the child's memory, or the scaring away of devils.¹ The accompanying words, 'Pax tecum,' suggest with some probability that it was a substitute for the 'kiss of peace,' adopted for the reason that many of the candidates would be girls.² In the right-hand corner a clerk in round cap and gown is sitting on a stool, engaged in tying a fillet round the forehead of a child, who has just been confirmed.³ Another in the background, possibly the parish priest, holds a closed ritual in his right hand, and in his left grasps the bishop's staff with the vexillum, which was attached to prevent the hand from slipping, or else to save the metal staff from tarnish. The crook has evidently been broken off.

Women are shown bringing up their children, whose age appears to agree with the Continental practice of confirming at seven or thereabouts, for the custom of early confirmation at three or under is said to have been confined to England.⁴ The infant in its mother's arms must be a spectator.⁵ A statue of the Virgin and Child is bracketed behind the altar, and one of the riddels can be distinguished at the further end. There are two candlesticks, one of which has been snapped off near the base, and in the centre a veiled pyx containing the Blessed Sacrament.⁶ I have found no evidence for its use in the Confirmation service. At this period the first communion was normally administered at Bamberg between the ages of eleven and thirteen.⁷

¹ Durandus, *Rationale Officiorum Divinorum*, Book. vi, ch. 84, sec. 6. One of the earliest records of its use may be in a story of Hugh of Lincoln (c. 1200), cf. Giraldus Cambrensis, *Opera*, vii, p. 95.

² F. J. Dolger, *Das Sakrament der Firmung* (Vienna, 1906), p. 155; W. Maskell, *Monumenta Ritualia Ecclesiae Anglicanae*, i, p. 40.

³ A detail frequently included in Confirmation scenes, e.g. in Roger van der Weyden's well-known triptych at Antwerp.

⁴ Dolger, *op. cit.*, p. 152.

⁵ There is an interesting Confirmation scene portrayed in *graffito* on the pavement in front of the Baptistry at Siena. It is attributed to Antonio Federighi (c. 1451). Here women are carrying small children in their arms to the bishop, who once again is shown conferring the 'alapa.' V. Lusini, *Il San Giovanni di Siena* (Florence, 1902), p. 26.

⁶ Father Braun identifies it thus.

⁷ Hartzheim, *Concilia Germaniae*, v, p. 615. (Synod of Bamberg in 1491).

EUCCHARIST (Pl. ii A)

On the English fonts we are usually presented with the Elevation of the Host, as the crucial moment of the service, but the act of Communion is more frequent in foreign examples of this Sacrament. Here we may observe a Communion that is being administered apart from the service of Mass itself. In the centre of the altar is a large rectangular box, evidently a pyx for preserving the Holy Bread.¹ At its side lies an object resembling a corporas, that may possibly have served to keep the wafers in position within the pyx. Riddels and candlesticks are similar to those we saw in the previous scene. Upon the halpas is the beaded base of a cross or monstrance, which is further suggested by the gash in the wood behind.²

The priest, vested in his chasuble and long alb, has turned to communicate from the paten in his left hand a man who kneels on the altar step, clad in an ample cloak and deep turned-back collar. Behind the latter stands a woman dangling from her clasped hands a rosary with large beads. In the background can be seen a clerk in a gown extending a cup to one of the communicants, who guides it to his lips by touching the base with his hand.

We have here an interesting example of the 'houseling cup' or 'Spülkelch,' as it was known in Germany.³ The withdrawal of the chalice from the laity set in during the thirteenth century, perhaps for fear of irreverence through spilling the consecrated wine, and by the fifteenth century the process was

¹ This is a most unusual type of pyx. Something of the kind is mentioned in Visitation articles of the diocese of Grenoble in 1457. J. Braun, *Das christliche Altargerät* (Munich, 1932), p. 307.

² It is worth noticing in passing that the practice of exposing the Blessed Sacrament upon the altar has been traced to the fifteenth century in northern and central Germany. It was exhibited in a monstrance on certain occasions, such as Corpus Christi. E. Bishop, *Liturgica Historica* (1918), p. 450; H. Thurston in

The Month, vol. xcvi (1901), pp. 58-69.

³ The fullest account of this subject is in J. Smend, *Kelchspendung und Kelchversagung in der abendländischen Kirche* (Göttingen, 1898). There are briefer references in H. Bergner, *Handbuch der kirchlichen Kunstertümer in Deutschland* (Leipzig, 1905), p. 320; J. Corblet, *Histoire de l'Eucharistie*, i (Paris, 1885), pp. 614-20; Scudamore, *Notitia Eucharistica* (1872), pp. 621-7; Rock, *The Church of our Fathers*, iv (ed. Hart and Frere, 1905), pp. 197 ff.

completed, when it was regularised in 1415 by the Council of Constance. In its stead there had grown up a fairly universal custom of proffering a cup of unconsecrated wine after communion with the Host. At an early period we have evidence for consuming both food and drink at the end of Mass, so that the communicants might clear their mouths of all particles of the consecrated elements. From this, and the habit of using fresh wine for the cleansing of the chalice, the houseling cup took its origin, and, when the chalice was withdrawn from the laity, its place was taken by a cup of unconsecrated wine to assist the communicants to swallow the Host.¹ It must have powerfully facilitated the surrender of the chalice, which, on its theological side, was justified by the doctrine of Concomitance. The Constitutions of Archbishop Peckham in 1281² are regarded as the earliest official recognition of the practice, where priests are enjoined to explain to simple folk that the wine they are offered is not the consecrated Blood of the Lord. However, a decree passed at the Synod of Exeter six years later³ shows that the custom had not yet been generally accepted, though we have evidence here of the offering to sick communicants the water used for the ablutions. In order to minimise popular misunderstanding the unconsecrated wine was usually administered from a special cup of different size from the chalice, such as Mr. Cuthbert Atchley has transcribed from the inventories of St. Nicholas, Bristol: 'a little cup to give people huseling wine.'⁴

PENANCE

The priest is sitting in a high-backed chair, on the

¹ An interesting description of this practice is provided in John Myrc, *Instructions for Parish Priests*, ed. by Edward Peacock (Early English Text Society, 1868, revised, 1902), p. 8.

Teche hem penne, never þe later,
That in þe chalys ys but wine and
water

That þey receyveth for to drynke
After that holy hoselynge;
Therefore warne them þou schal

That þey ne chewe þat ost to small,
Lest to smale þey done hyt breke,
And in here teth hyt to steke;
There-fore þey schule wyth water
and wyn
Clanse here mowþ, that noȝt leve
þer-In.

² Wilkins, *Concilia*, ii, p. 53.

³ *Ibidem*, p. 139.

⁴ *Transactions of the St. Paul's Ecclesiological Society*, ix, pt. 1 (1922), pp. 37 f.

arm of which he rests his elbow, while the hand is raised to support his head and around it is twisted the 'wing' of his rochet. His left hand lies upon a book which rests upon the chair between his knees, and on his head he wears a cap that suggests the ancestry of the modern biretta.¹ A man in a girdled tunic, tight breeches, hose and low boots, kneels at the side of the chair, whispering his confession into the priest's ear, while another stands with folded hands and a long dagger suspended from his belt. On either side in the background is a woman, one of them in an attitude of grief.

UNCTION (Pl. ii B)

The priest, in round cap, rochet and stole, extends an open book, while anointing the left hand of the sick man. The latter lies prone upon a substantial bed, his head propped upon the pillow and his chest bare. A woman, possibly a nurse or daughter, kneels at the bedside and turns back the coverlet to expose his feet. She wears a skirt and bodice, with elbow sleeves and large collar turned over the back and shoulders, and a purse and knife hang from her waist. Under the bed can be seen a pot and a pair of shoes. To the right is a table, and on it a small chrismatory and a dish with the five pledgets of wool for wiping away the oil from the anointed limbs. The larger object appears to be a standing pyx covered with a veil, which is held down by the lid. Communion will be administered after the anointing has been completed, but it is remarkable that there is no lighted candle in the presence of the Host. Can one have been held by the clerk in the background? As it is, there is a sinister suggestion that he is picking the pocket of the sick man's wife, who is drying her eyes with her veil. However, I am inclined to think that the hand we can see is the woman's, and, as the dark object immediately above the clerk's left hand is actually an incision in

¹ The priest's cap began to develop in shape in the middle of the fifteenth century. See the illustrations in J. Braun, *Die liturgische*

Gewandung, p. 512, among which there is an example similar to this from Wurzburg, dated 1521.

the wood, it is possible that some slight disfigurement has been incurred.

ORDERS (Pl. iii A)

The bishop in his cope stands with his back to the altar, and grasps with his left hand the crozier, of which both the staff and the crook have disappeared. Before him kneel four ordinands, and it is curious to note that two are clad in chasubles and two in dalmatics, so that ordination to both priesthood and diaconate is indicated. The combination is unusual and it may be intended to represent the final blessing at the end of the service, which is suggested by the fact that they are now fully vested. It is possible that at this point both priests and deacons knelt together. On either side of the altar stands a clerk with a book, and behind them priests with well-delineated middle-aged faces. The archdeacon in a cope holds an open ritual for the benefit of the bishop.

The reredos is remarkable as representing a model of Bamberg cathedral¹ between its two founders, the Emperor Henry II and his wife Kunigunde.² This subject can be frequently seen in Bamberg to-day, and we may therefore regard it as a kind of hall-mark of Bamberg art.³ Perhaps a reredos of this type was actually existing in the cathedral at the time the font was carved.

MARRIAGE

We are given the usual scene of the priest joining the hands of the bridal couple at the church door, which is suggested by the background. The bride wears a tight-fitting gown, cut low and caught up under the arm to show the kirtle beneath. On her head is a crown,⁴ and a rosary in her left hand. Relatives stand on either side.

¹ The model is accurate even to the central spire, which, though it can no longer be seen to-day, existed down to 1763.

² In 1004.

³ It served as the seal of the cathedral chapter, and can be seen on a carved boss in the Obere Pfarrkirche itself. Mayer, *op. cit.*, p. 16.

⁴ Rock, *op. cit.*, iv., pp. 201 f.



A. ORDERS

BAMBERG, OBERE PFARRKIRCHE

Photo : Kunstgesch. Seminar, Marburg

To face page 230.



B. REUTLINGEN

PLATE III.



A. BAPTISM
REUTLINGEN



B. EUCHARIST
REUTLINGEN

Quite different in character from the Bamberg font is our second example, which is to be found in the former imperial free town of Reutlingen.¹ One of those little historic places that add so much to the charm of rambling through southern Germany, it lies some eight miles to the east of Tübingen at the foot of the wooded slopes of the Swabian Alp. In the centre of the town rises up the handsome Gothic Marienkirche, and the font we are to examine now stands at the east end of the south aisle (Pl. iii B). Unfortunately, the nineteenth-century stained windows are of a heavy, disagreeable tone, so that the effect of the interior of the church is seriously marred. The noble font is shrouded in deep gloom, and is practically invisible without the aid of an electric lamp.

Of our three fonts this is the only one we can date with certainty, for the figure 1499 is inscribed upon the rim, and there can be little doubt that it is the earliest of the three. The design, for which I have found no analogy, is indeed remarkable, and its appearance is enhanced by the two broad octagonal steps on which it stands. The bowl is supported by eight clustered shafts with foliated capitals and bases adorned with patterns and spurs, such as are common in work of the period. These in their turn rest upon angular pedestals protruding from the shallow octagonal base of the font itself. The spaces

¹ The fullest treatment this font has yet received is given in L. Bohling, *Die spätgotische Plastik im Württembergischen Neckargebiet (Tübinger Forschungen zur Archäologie und Kunstgeschichte, Band X; Reutlingen, 1932), pp. 134-151, Abb. 152-156*, but the Sacrament scenes are virtually ignored. (Abb. 156 represents Confirmation, but it is denoted as 'Kommunionsszene'.)

Brief references, and occasional illustrations may be found in K. Kunstle, *Ikongraphie der christlichen Kunst* (Freiburg-im-Breisgau, 1928), p. 191; Gradmann, *Die Marienkirche in Reutlingen* (Stuttgart, 1903), p. 42; E. Paulus, *Die Kunst und Altertumsdenkmale im Königreich Württemberg* (Stuttgart, 1887), pp. 253 f.; Gertrud Otto, *Die Ulmer Plastik der Spätgotik*

(Reutlingen, 1927), p. 65; Julius Baum, *Niederschwäbische Plastik des Ausgehenden Mittelalter* (Tübingen, 1925), pp. 17-22; K. Grober, *Schwabische Skulptur der Spätgotik* (Munich, 1922), Abb. 44.

An article of a general nature on the Reutlingen and Magstadt fonts is that by A. Pfeffer, in *Die christliche Kunst*, xiv (1917), pp. 29-36. There is also O. Krimmel, 'Der Taufstein und das Heiliggrab in der Marienkirche in Reutlingen,' in *Reutlinger Geschichtsblätter*, Jahrg. iii (1892), pp. 17 ff. (a publication to which I have not had access).

Kunstle admits that the font has hitherto received inadequate attention. I am indebted to Dekan Fritz of Reutlingen for kind permission to have it photographed.

between the shafts are occupied by niches, running back into the pedestal of the font, their walls carved with tracery designs, and within them are set the Sacrament scenes. On the abacus of each shaft stands the figure of an Apostle, backed by a flat patterned slab and crowned with a canopy. Between each pair of Apostles the rectangular moulded panel of one of the font's eight sides can be barely detected beneath a kind of heart-shaped grid of small mullions. Imposed upon this again is a twisted festoon of tendrils that come curling up from the abacus of the shafts. From shaft to shaft spring little arches filled with tracery of geometrical patterns. A floriated moulding runs all round under the rim of the bowl.

The whole effect is one of surpassing richness, a rare example of an elaborate and naturalistic art. It was the product of a Reutlingen school that flourished in the first years of the sixteenth century, continuing a tradition derived from earlier work at Tübingen and Blaubeuren.¹ Close affinity with these ateliers is evidenced by the figures of the Apostles, with their long heads, thick lips and prominent eyes and the disposition of their garments. The figures in the niches and the carved tracery on their walls can be paralleled by some stone reliefs of the Master Anton of Blaubeuren, now in the church at Oberdischingen,² In the Marienkirche itself similar figures of the Apostles survive upon the buttresses, and the rich decorative designs are repeated in a magnificent Easter Sepulchre,³ possibly a few years later than the font, and now removed to the centre of the east wall of the chancel. A triangular stone tabernacle at Hailfingen must have emerged from the same school, as it resembles the font in some of its smallest details.⁴ The splendour of the font and the Easter Sepulchre was recognised by John Fizion, the seventeenth-

¹ This school is associated with Martin Schmidt, who is recorded to have worked in Reutlingen for over forty years. H. Rott, *Quellen und Forschungen zur südwestdeutschen und schweizerischen Kunstgeschichte im xv*

und xvi Jahrhundert ii (Stuttgart, 1934), pp. lvii f. and 245 f.

² Baum, *op. cit.*, Abb. 47.

³ References in the authorities quoted above.

⁴ Bohling, *op. cit.*, pp. 146 f., Abb. 159.

century chronicler of Reutlingen, and he extolled them in the following lines :—

Insonderheit zu sehen ist|dz steinerne grab des
herren christ
mit sampt dem tauf ebnermassen|derffen sich gar
wol sehen lassen ;
zway rechte kunststück, mich vermerck,|von
schenem stain und bilder werck,
wirst nit bald finden ihrs gleichen,|so ihn an kunst
wär zu vergleichen.¹

We may now turn to the iconography. The scheme is the reverse of that presented by some of the East Anglian fonts; where the Sacraments are carved upon the bowl and figures of saints are set in shallow niches on the stem.² Here, in addition, at the foot of each niche is displayed a grotesque animal, which we can only attribute to the fancy of the artist.³ It may be well at this point to set out the order in which the various figures and Sacraments are arranged. The Apostles are all easily identified by their emblems.

St. Peter ..	..	Baptism of Christ	Lion recumbent.
St. Paul ..	..	Baptism ..	Lion sitting.
St. John ..	..	Confirmation ..	Unicorn sitting, facing right.
St. Andrew ..	..	Orders ..	Unicorn sitting, facing left.
St. Bartholomew		Marriage ..	Hairy dog gnawing bone.
St. Philip ..		Penance ..	Bull dog with bird in its paws.
St. James the Less		Eucharist ..	Bull dog with bird in its mouth.
St. James the Great		Unction ..	Dog scratching its ear with its hind leg.

The figures in the Sacrament groups are many of them carved practically in the round, and there has been a consequent liability for heads and arms to get

¹ Joh. Fizion, *Cronica . . . das hail. rom. reichs statt Reutlichen* (ed. A. Baumeister, 1862), p. 47, quoted in H. Rott, *op. cit.*, p. lviii.

² The Apostles are associated with the Sacraments on the font-cover at

Mittenwald, to which I have referred above.

³ Mr. G. C. Druce gave me his opinion that a symbolical interpretation of these animals is impossible. The tabernacle at Hailfingen is ornamented in a similar way.

knocked off. Modern restorations can be detected by the whiteness of the stone. There is the same attempt at realism and attention to minutiae of detail that we observed on the Bamberg font, but the suppleness and vitality of carving are not quite so evident.

BAPTISM OF CHRIST

The subject is the same as the second panel at Bamberg. Our Lord is wading in the stream, while the Baptist pours water on his head from a shell. St. John's head is boldly executed, and the veins stand out on his bare arm. A loose garment is flung over his camel's skin, from which the camel's head can be seen protruding between his feet. An angel in alb, amice, crossed stole, and with a diadem round his head holds the Lord's raiment. The Dove is attached to the back wall of the niche.

BAPTISM (Pl. iv A)

A richly-moulded octagonal font, of similar style to our font itself, occupies the centre of the niche. On the left is the priest, who wears a winged rochet and tall round cap,¹ and at his side is a clerk with a round chrismatory. Like laymen they grow their hair long down to the shoulders. There are three godparents, two men in long fur-trimmed gowns with fur collars open in front where the undergarment is seen, and one woman with a mantle clasped loosely over the breast, and a hood under her chin. The priest is holding the child over the font, while the sponsors lay their right hands upon its head. That this represents the actual naming of the child is proved by reference to the Bamberg *Agenda* (1587):—'Post haec ponat Patrinus digitas dextrae manus super caput infantis, quem supra Baptisterium tenens Sacerdos iterum de nomine infantis quaerat . . .'²

¹ In shape a little dissimilar from the priest's cap on the Bamberg font. Braun, *op. cit.*, p. 512, illustrates an example like this from Regensburg (1470).

² Just the same action is illustrated in glass, described by Mr. Rushforth, at Doddiscombsleigh (Devon) and Leicester, cf. *Antiquaries Journal* ix

(1929), p. 88, and *Archaeological Journal*, lxxv (1918), p. 59, Plate v. Though the godparents are not actually touching the child's head, a similar action is suggested by a picture in the Kunstgewerbe Museum, Cologne. G. de Tervarent, *La Légende de Sainte Ursule* ii (Paris, 1931), pl. 12.

CONFIRMATION

The same moment is represented as on the Bamberg font. Here it is the bishop's left hand that is conferring the 'alapa'; his right hand has been 'restored' and we cannot be sure that the original gesture has been preserved. He is wearing an alb, crossed stole and cope, and is sitting in a fine chair with crocketed arms and back. At his side is a clerk with a chrismatory, and another beyond holding the crozier, of which the vexillum is wrapped round the shaft. The object in his left hand is not quite evident, unless, indeed, it be the cover of the chrismatory, which appears to be open. A third head in the background is masked by an attractive figure of a godparent. He wears a tunic, girt with a belt, and a loose mantle, and carries a book,¹ while his left hand fondles the head of his little godson, whom he will present to the bishop. The children are clearly not the infants of three, who were required in England to be confirmed.

ORDERS

In the background is an altar with two candles, and before it stands the bishop, vested as before, probably in the act of pronouncing the Accipe Spiritum Sanctum, the crucial moment of the Sacrament. The two ordinands are priests in chasubles, and their stoles can be seen hanging down at the side. The clerk with the chrismatory and crozier wears a cap and cloak resembling a layman's. The arch-deacon, as at Bamberg, holds an open book for the bishop, and he seems to wear a fillet round his head.

MARRIAGE (Pl. iii B)

We have the usual scene of the joining of the hands, but this is the only instance I can recall where the bridal couple kneel. That a bishop should officiate here seems quite illogical, for the other examples in which this occurs may form a part of sets where

¹ The purpose of the book is not quite clear. It would hardly be appropriate for the schoolmaster to present the child; cf. a drawing in

the Ashmolean Museum, where he appears in the background with his birch (Vasari Society, part viii, 15).

bishops are employed to dignify all seven of the Sacraments. The bride, as often, holds a rosary, while the bridegroom fingers a cap. He wears a tunic cut V-shaped at the neck, long hose and a sword at his side. Behind him his father is dressed alike, also with a sword, while the bride's father, both in dress and appearance, bears a strong resemblance to the clerk, who stands in just the same position in the preceding scene. The heads of three women peer up in the background.

PENANCE (Pl. iii B)

The priest sits in a square-backed chair. He wears a round cap and a gown, open in front to show surplice and alb below, a corner of which he holds up to his face on the side that his woman penitent is confessing.¹ There are three women with rosaries, long cloaks with the hood thrown over the head, and kerchiefs round the head and neck. A man's bearded face looks over the top of the chair.

EUCCHARIST (Pl. iv B)

On the left is a vested altar and above it a reredos, divided into three compartments with cusped heads. These contain three figures that cannot be identified, but the vernicle is carved in the centre of the predella. On the altar are two candles, a book on a stand, the chalice and a Host upon a veil. The priest has turned round with the paten in his left hand, while the right, which has been inanely 'restored' in recent years, should be administering the Sacrament.² The three communicants are clad in the usual gown with fur collar, but the two who stand appear to be wearing scarves around their shoulders.

¹ 'Sacerdos . . . in loco sacro et conspicuo sedeat, atque a confitentibus maxime mulieribus faciem aversam habeat.' Bamberg *Agenda* (1587). cf. also John Myrc, *op. cit.*, p. 24.

Teche hym to knele downe on hys kne
Pore oþer ryche wheþer he be
Then ouer þyn yen pulle þyn hod,
And here hys schryfte wyþ mylde mod.

But when a womman cometh to þe
Loke hyre face þat þou ne se,
But teche hyre to knele downe þe
by,
And sum-what þy face from hyre
þou wry,
Stylle as stone þer þow sytte,
And kepe þe welle þat þou ne
sytte.

² The correct position is shown in the photograph in E. Paulus, *op. cit.*, p. 256.

UNCTION (Pl. v A)

The sick man lies propped upon his pillow, with an expression of pain upon his face. His feet project beyond the coverlet, and his breast is being anointed by the priest. Under the bed is a sort of moveable step, which very often forms part of the bed itself, though here it is entirely detached. His shoes and boots and a small pot are strewn about the floor. In the background is a table covered with a cloth, and on it are the chrismatory, two candles, and a pyx for the Communion. A woman and two men are grouped upon the left.

For our last example we must look to the small village of Magstadt, that lies about twenty miles to the S.W. of Stuttgart, not far from the aerodrome at Böblingen. The church of St. John Baptist is still surrounded by a fortified wall, and, though dating back to an earlier period, is to-day substantially a building erected about the year 1511. To this approximate date we can safely attribute the font¹ (Pl. v B), that is, about a dozen years later than the one at Reutlingen. In spite of the complete dissimilarity in style and workmanship, we can reasonably assume that the mere idea of adorning the font with the Seven Sacraments was inspired by Reutlingen, which is scarcely more than thirty miles away. The connection, indeed, may be rather closer than this, for in 1395 the advowson of Magstadt was ceded to the abbey of Bebenhausen,² just outside Tübingen and only eight miles from Reutlingen, and in 1491 the living was held by Kaspar Rockenbauch, who was related to Bernhard Rockenbauch, the abbot of Bebenhausen at that time.³

The font now stands at the foot of the chancel steps. Its crude and homely reliefs are in marked contrast to the rather cold precision of the elaborately

¹ E. Paulus, *Die Kunst und Altertumsdenkmale im Königreich Württemberg*, i Neckarkreis (Stuttgart, 1889), p. 101; A. Pfeffer, *op. cit.*; Merz in *Schorns Kunstblatt* (1845), p. 378 (to which I have not had access).

² Bebenhausen is now the residence of the Royal Family of Württemberg.

³ This information, as well as permission to photograph, I owe to the kindness of Dekan Haug of Magstadt.

carved monument at Reutlingen. There is a plain chamfered octagonal base and a stem arranged in two tiers, the smaller upon the larger. Each of these is designed as two intersecting square blocks, their corners projecting as triangular spurs around the font. The bowl is divided into a number of slightly concave compartments, wider at the top than at the bottom. Of these there are two rows of eight each, the lower filled with stone tracery, while on the plain surface of the remainder are carved the Sacrament groups. Above these runs a line of mouldings and then the plain rim of the font.

The eighth side (Pl. v B) is here occupied by an angel supporting a shield of arms.¹ He wears amice and alb, caught in at the wrist and above and below the elbow. The arms are those of the duchy of Württemberg, granted in 1495, so that we have a definite 'terminus a quo' for the date of the font.² The quarterings are: 1. Württemberg. 2. Teck. 3. Imperial Standard. 4. Mömpelgard (Montbéliard).³

The Sacrament scenes themselves need not long detain us, for they are the work of a simple craftsman, and there are few details in need of comment. We may first observe that the officiant in every scene is a bishop,⁴ and that in all cases, except Marriage, he is shown wearing a cope. Somewhat unaccountably the first in the series is

ORDERS

The bishop is seated in a chair and lays his right hand upon the head of the kneeling candidate, behind whom stands, presumably, the archdeacon. Had Confirmation been missing, this scene might well have been mistaken for it.

¹ Angels are frequently represented carrying shields in late medieval art. An example very similar in size and appearance (dated 1510) is on a tomb at St. Martin in the Palatinate. R. Schnellbach, *Spätgotische Plastik in unteren Neckargebiet* (Heidelberg, 1931), p. 70, Abb. 61 and 63.

² J. Siebmacher, *Wappenbuch* i, Abt. I (Nuremberg, 1856), p. 24 and Taf. 41.

³ Montbéliard, in the Franche Comte, was an isolated possession of Württemberg from 1397 to 1793.

⁴ For some other instances see *Antiquaries Journal*, as cited, pp. 90 f.



A. UNCTION
REUTLINGEN

To face page 238.



B. MAGSTADT

PLATE V.

BAPTISM

This is distinctly unusual. The font is in shape not unlike a chalice, and over it the child is being held by the godmother, while on the right the godfather associates himself with the action by grasping the child's left hand. The bishop stands on the left with an open book in his hand. This may quite possibly represent the godparents lifting the child from the font after baptism, as they are directed to do in the rituals. The anointing should immediately follow. The godfather wears a long coat with wide collar turned over the shoulders, and conspicuous 'sack-sleeves.' This type of sleeve has made no appearance on the other fonts, and we may, perhaps, surmise that it is an earlier fashion, surviving in country districts.

CONFIRMATION

The bishop is anointing the head of the kneeling child, while the godparents are about to impose upon it an object resembling an inverted bowl. I can only conjecture that this must represent some sort of head-dress that took the place of the usual fillet.

PENANCE

A woman kneels at the feet of the bishop, who holds his hand to his face. Behind her stands a man in a peasant's smock cut square over the chest, showing the undergarment beneath, and in his left hand he holds a cap. In the left-hand corner of the following scene a curious little head peeps round the broad shoulders of the peasant, and I take it to represent another waiting penitent.

MARRIAGE

We have the usual scene, but the bishop is shown in his dalmatic, perhaps on the same principle that, when the officiant is a priest, he appears in alb and crossed stole, the chasuble being only assumed later for the nuptial mass. It may perhaps be a mere conjecture on the part of the artist, as on the Reutlingen font we saw the bishop in alb and crossed stole. The bride again carries a rosary, and has long

hair trailing down her back, with a fillet around her head.¹

EUCCHARIST

The bishop is communicating a man, behind whom stands a woman with her hands clasped. On the altar we can see a candle, and another object is indicated.

UNCTION (Pl. v B)

The bishop is anointing the ear of the sick man, who reclines, supported by pillows, on a bed with four posts adorned with knobs. Over the back of the bed a woman holds a rosary. One side of the bishop's cope is being held back by an attendant in a dalmatic to give his arm greater freedom.

¹ cf. Rock, *op. cit.*, iv, pp. 201 f.