

ENGLISH MEDIEVAL CHURCH PLATE

By C. C. OMAN

Public attention was first directed to English medieval church plate in 1845, when J. H. Parker published a volume entitled *Specimens of Ancient Church Plate*, consisting of lithographs of a number of pieces most of which were English. In its primary aim of encouraging the manufacture of church plate of medieval form, it was only too successful, but it seems to have done practically nothing to awaken a really serious interest in the subject, except from the strictly ritualistic aspect. The deplorable mock-Gothic church plate of the middle of last century was the inevitable consequence of allowing enthusiasm to outrun knowledge. It is well to read the very elementary remarks by Octavius Morgan on the development of the chalice in *Archaeologia* xlii (1869), pp. 412-4, or the appropriate section of Wilfred Cripps's *Old English Plate* (1878), to appreciate properly our debt to Sir William St. John Hope and T. M. Fallow. The article by these last on chalices and patens in this *Journal* xliii (1886), pp. 137-161 and 364-402 (reprinted in the *Transactions of the St. Paul's Ecclesiological Society* ii (1887), pp. 81-100), put the subject on an intelligible basis and provided a framework into which subsequent discoveries could be fitted. Since the appearance of Hope and Fallow's article (henceforth referred to as H. & F.) a host of workers have been cataloguing church plate, with the result that whereas in 1886 only 34 chalices and 79 patens were known, we are now able to list 63 of the former and 135 of the latter. Though the editor of the later editions of Cripps attempted to give a complete list of chalices, he contented himself with recording only the hall-marked patens. Other writers have merely guessed the number of surviving pieces since recorded.

In trying to satisfy the want of an up-to-date

inventory of English medieval church plate I have taken the opportunity of reviewing the subject as a whole, instead of merely trying to fit subsequent discoveries into the previous arrangement. This was really inevitable, as the latter omitted the Trewiddle chalice (1) whilst Archbishop Walter's chalice (2) was not yet discovered, making it necessary to allow for two types earlier than the old Type A. I have preferred to make my own arrangement of the later types, differing in some particulars from the old one, as in some cases I have come to the conclusion that it laid too much stress on certain details and not enough on others. I have not thought it necessary to illustrate this article or to give a bibliography to the section dealing with the chalices and patens. Of the chalices only Nos. 22 and 45, and of the patens only No. 97, have not been adequately published. The rest have generally been described either in a volume on the church plate of the appropriate county or diocese, or else in the catalogue of a local exhibition. In most cases a complete description can be found without very much trouble at a good library. It is probable that I have overlooked some of the published examples, and even if I have succeeded in producing a list complete at the time of writing (Christmas, 1939), it should be realised that discoveries are still being made almost every year. In the case of altar-plate other than chalices and patens, I have given a reference to a reliable illustration. These pieces do not follow standard patterns like chalices and patens, and some are very little known. After the name of the present owner of each piece I have placed the names of the previous owners in brackets, with dates wherever possible. In the case of patens accompanying chalices, the reader is expected to refer to the chalice for the pedigree.

It is perhaps well to emphasise that we are concerned here only with work in the precious metals, and not with those in pewter, copper-gilt, etc. All the pieces are of silver or silver-gilt, except the gold chalice (48) and paten (84) of Bishop Foxe at Corpus Christi College, Oxford.

CHALICES

INSCRIPTIONS AND ABBREVIATIONS

(excluding informal inscriptions scratched on the foot)

* Denotes accompanied by contemporary paten.

Bowl

- A = + *Calicem salutaris accipiam et nomen Domini invocabo*
(variously abbreviated and misspelt).
 B = *Pater de celis miserere nobis.*
 C = *Vere pcepto Corporis et Sanguinis dñi jesu xpe.*
 D = *Beate qui audiuñt verbum dei ut custodiuñt illud.*

Knot

The abbreviations for the various types of knot used in Groups VIII-XI are given with the general description of Group VIII.

Foot

- a = With engraved or applied Crucifix.
 b = " " Crucifixion.
 c = " " **IBC.**
 d = " " **IBC ꝥDC.**
 e = " " Man of Sorrows.
 f = " " Virgin and Child, SS. Augustine, Jerome, Margaret and Mary Magdalene.
 g = + *Calicem salutaris (ut supra).*
 h = *Ihu xpe fili dei vivi miserere nobis.*
 i = *Orate p aiab; Jobis porpyll a Johanne uxor' ei'*
 j = *Sancta maria ora pro nobis.*
 k = *In Domino Confido.*
 l = *Crux xpi Salva nos Crux ꝥpi protige nos.*

NINTH CENTURY

Though Pater Braun (*Christliche Altargerät*, 1932, p. 72) prefers to regard the cup found at Trewhiddle, Cornwall, as secular; the resemblance which it bears to the other early handle-less chalices which he illustrated in his work, seems only to confirm the traditional view that it was intended for a sacred use.

GROUP I

Bowl shaped like the lower half of an egg, slight knot, domed circular foot.

1. British Museum (Trewhiddle find, 1774).

TWELFTH CENTURY

The only chalice which can be claimed for this century was discovered in 1890. Though Pater Braun

(*op. cit.*, p. 90) places it in the thirteenth century, the engraved ornament seems to indicate a date about 1180. It may be admitted, however, that its form is more advanced than most foreign chalices of this date.

GROUP II

Bowl broad and shallow with pronounced lip, no stem, knot with twelve vertical ribs between two bands of beading, round foot embossed with twelve lobes.

- * 2. Canterbury Cathedral (Archbishop Walter, d. 1205).

THIRTEENTH CENTURY

H. & F. divided the chalices of this century into three types (A, B, C) which they were inclined to date consecutively, whilst admitting that some might be merely ornate varieties of others. A close analysis of the pieces forming their types A and B shows that they merge into each other so much, that they are best treated as a single group (III). The pieces of Group IV are placed late in the century because of their decoration, but this does not necessarily imply that all are of later date than those of Group III.

GROUP III (1200-1300)

Bowl broad and shallow with a pronounced lip; foot circular. The knots of 3-7, 9, 10 and 12 are round, that of 13 eight-sided, those of 8 and 11 eight-lobed. The stems of 4, 8-10, 12 are jointed on the foot (a rare feature in chalices of this date). In the other examples the foot is socketed into the stem which in most cases appears as hardly more than a ring above and below the knot. The stems of 3 and 7 are eight-sided, 13 is fluted, the remainder are round.

- 3. Ashprington, Devon.
- 4. British Museum (Berwick St. James church, Wilts., till 1879).
- 5. Chichester Cathedral I.
- *6. St. Davids Cathedral I.
- 7. St. Davids Cathedral II.
- *8. Exeter Cathedral (Bishop Bitton, d. 1307).
- *9. Hereford Cathedral (Bishop Swinfield, d. 1316).
- *10. Lincoln Cathedral (Bishop Grostete, d. 1253).
- *11. Lincoln Cathedral (Bishop Gravesend, d. 1279).
- *12. Lincoln Cathedral (Bishop Sutton, d. 1299).
- *13. York Minster I.

GROUP IV (1275-1300)

Bowl as in last, stem circular (except 15 which is partly fluted); knot plain (15), eight- (16, 17) or twelve-lobed (14); foot round and embossed with a series of radiating lobes. These last are either

a single, pointed row (16) or a double row of eight (15) or twelve (14, 17) rounded or trefoil-headed ones.

*14. Cardiff, National Museum (Dolgelly find, 1890).

*15. Chichester Cathedral II.

16. Salisbury Cathedral (Bishop Longespee, d. 1297).

*17. York Minster II.

The number of English chalices of this group cannot be exactly determined. At this period English influence was very important in Scandinavia, particularly in Norway. This type of chalice certainly became naturalised in Norway and it is quite possible that some of the examples surviving there may either have been imported from England or else made by emigrant English silversmiths. The pieces in question are :—

a. Arendal, Jarlsberg.

*b. Dragsmark, Bohuslan.

c. Oslo, Kunstindustrimuseum (Børsa church, Trondelagen).

*d. Tingvall, Nordmør.

*e. Tonjum, Sogne Fjord.

Of these pieces *b* and *c* have been definitely claimed as English, but there is no general agreement on the matter (Thor Kielland, *Norsk Guldsmedkunst i Middelalderen*, 1927, pp. 130–6, pl. 106–113, and Carl af Ugglas in *Revue de l'art chretien* lxii, 1912, pp. 135–6).

FOURTEENTH CENTURY

There are only two chalices which can definitely be attributed to England. They differ in pattern and formed Types D and E *a* of H. & F. No details are recorded of a chalice found in about 1770 in a fourteenth-century tomb in Bushbury church and now missing (S. Shaw, *History of Staffordshire*, 1801, ii, p. 178).

GROUP V (1300–1350)

Bowl deeper and of conical form, eight-lobed knot, and round foot.

*18. York Minster (Archbishop Melton, d. 1340).

A chalice with paten, considerably corroded by burial, which appeared in London in 1914, should perhaps be added to this group. It differs from 18 in having a rather more domed foot decorated with a band of wriggle ornament, and a border of diamond-pattern round the edge. It was acquired by the late H. D. Ellis and now belongs to Lord Lee of Fareham (W. W. Watts, *Catalogue of Silver-work, etc.*, Lee Collection, 1936, no. 1). It may readily be admitted

that this chalice fits admirably into the English series and would appear to date a little earlier than 18. No sort of history is attached to it, however, and it should be realised that it might be fitted equally well into the Scandinavian series. A chalice from an unknown Swedish church, closely resembling 18, is in the Statens Historiska Museum, Stockholm (Carl af Ugglas, *Kyrkligt guld- och silversmide*, 1933, no. 2).

GROUP VII (1350-1400)

Bowl deep and conical, writhen knot between two ribbed rings, foot with six incurved sides.

*19. Hamstall Ridware, Staffs.

FIFTEENTH AND SIXTEENTH CENTURIES

As the year 1500 forms no landmark in the history of English church plate, it is best to treat the Pre-Reformation part of the sixteenth century as a continuation of the previous one. One piece survives to represent the first half of the fifteenth century (H. & F., E b), but there is no lack of examples belonging to the latter part of the period.

GROUP VII (1400-1450)

Bowl conical, well-developed hexagonal stem, plain hexagonal knot, and foot with six incurved sides.

20. Goathland, Yorks.

GROUP VIII (1450-1500)

Bowl deeper and less conical, tending to become hemispherical; well-developed hexagonal stem; six-lobed knot with bosses decorated with crowned angel heads, α ; leopard heads, β ; IHC or IHS, γ ; IHESVS or variants, δ ; or a conventional floral motif, ϵ ; between the lobes are traceried compartments usually pierced; foot with six incurved sides.

This group corresponds to H. & F. F a. The first two pieces appear rather earlier than the others. We now reach a period when the introduction of hall-marking with year-letters begins to provide us with accurate means of dating.

1450-1475

*21. Heirs of Sir John Noble, Bart., γ , a.

22. West Grinstead R.C. church, Suss., ϵ , a.

1475-1500

Hall-marked

*23. Nettlecombe, Som., 1479, β , a.

*24. Brasenose College, Oxford, 1498, α , a.

*25. Brasenose College, Oxford, 1498, α , a.

Without hall-marks

*26. Hinderwell, Yorks., ϵ , b.

27. Manningford Abbas, Wilts., ε, b.
 *28. Dom. E. H. Willson (Selim Dean & Co. in 1845; Bishop R. G. Willson), ε, a.
 *29. Victoria and Albert Museum (Christie's 6.iv.1911), α, a.

GROUP IX (1490-1510)

This differs from the preceding group only in having leaf- or crescent-shaped ornaments at the angles of the foot. In many cases these 'knops' are now wanting. This corresponds to the Type F b of H. & F.

Hall-marked

- *30. Clifford Chambers, 1494, δ, a.
 31. Mr. Lionel F. C. Darby (Dean Darby in 1886), 1496, α, a.
 *32. West Drayton Middx., 1507, β, a, i.

Without hall-marks

- *33. Bacton, Heref., α, a.
 *34. Beswick, Yorks., ε, a.
 35. Blaston St. Giles, Leics., ε, a.
 *36. Claughton R.C. church, Lancs. (Hesketh and Brockholes families), ε, b, d.
 37. Codford St. Mary, Wilts., α, a.
 *38. Combpyne, Devon, -, c.
 39. Coombe Keynes, Dors., α, a.
 40. Hornby R.C. church, Lancs. (Caton till c. 1558), A, ε, b.
 *41. Leominster, Heref., A, ε, d.
 42. Little Faringdon, Oxon, β, a.
 43. Llandudwen, Caern., ε, a.
 44. Llanelian-yn-Rhos, Denbigh, ε, a.
 45. Mr. J. Lowsley-Williams (Mrs. Munday), ε, a.
 46. Old Hutton, Westmorland, ε, a.
 47. Preston-on-Stour, Glos., δ, b.

GROUP X (1500-1540)

This differs from Groups VIII and IX in the form of the foot which is six-lobed with a domed centre. In some examples the bowl is more square than heretofore. This group corresponds to G of H. & F., except that it includes 54 which they, stressing the ornament of the stem, preferred to put in the next.

Hall-marked

- *48. Corpus Christi College, Oxford, 1507, ε, a, f.
 49. Leyland R.C. church, Lancs., 1517, α, a.
 *50. Princess Bamba Sutherland and the Princesses Duleep Singh (Bedingfield family till 1905, Lord Swaythling till 1924, Prince Duleep Singh till 1926), 1518, α, d.
 51. Jurby, Man, 1521, α, a.
 *52. Victoria and Albert Museum (Eyrarbakki church, Iceland, till c. 1903), 1527, α, a.
 53. Westminster Cathedral, 1529, C, β, a.
 *54. Highworth, Wilts., 1534, D, ε, e, h.

55. Melbourne, National Museum (Sotheby's 19.iv.1920), 1537, ε.
 56. Sturminster Marshall, Dors., -, b.

Without hall-marks

57. Ebbesbourne Wake, Wilts, α, c.
 *58. Lord Hatherton (Pillaton Hall find, 1750), B, ε, j.
 *59. Heirs of Sir Charles Jackson, ε, a.
 60. Magdalen College, Oxford (a church in Hants before 1906,
 Sir John Noble, Bart., till 1936), -, a.
 61. St. Sampson's, Guernsey, γ, a.

GROUP XI (1500-1540)

This group is similar to the last except for its characteristic which is a foot in the form of a wavy-sided hexagon. The junction of the foot with the stem is masked by a pierced balustrade which H. & F. took as the distinguishing feature of their Type H, in which they placed 54 (though not 56 which certainly had it originally).

Hall-marked

62. Wylde, Wilts., 1525, A, α, a, g.
 *63. Trinity College, Oxford, A, ε, a, g.

PATENS

As H. & F. pointed out, only two forms were used for medieval patens. In one the central part is sunk into a single depression, either circular or multifoil. In the other there is a double depression, the first being circular and the second multifoil. The same authors then divided the examples into seven types but were forced to admit that these were not of much use as an aid for dating. I have preferred a purely iconographical division, though open to the same objection.

After a careful survey I have come to the conclusion that most writers on church plate have attempted to date examples much too closely. This temptation has been strongest when dealing with the work of the last hundred years before the Reformation, when the material is most plentiful. As a deterrent it is only necessary to compare the Vernicle on the Nettlecombe paten (61), of 1479, with that on the example belonging to Princess Bamba Sutherland and the Princesses Duleep Singh (91), of 1518, which though separated by thirty-nine years are disconcertingly alike. I have divided the patens chronologically as follows:—1200-1300, 1300-1350, 1350-1400, 1400-1450, 1450-1475, 1475-1500, and 1500-

1540, so as to correspond as nearly as possible with the chalice groups. I must admit that I have sometimes been forced to decisions which I am not prepared to maintain with much conviction whilst sorting the examples into different groups.

In the reign of Elizabeth, when chalices and patens were being changed for communion cups and covers, some goldsmiths did not trouble to melt down more of the plate which they received, than was absolutely necessary. A number of the covers of Elizabethan communion cups are indubitably medieval patens hammered into the new shape, and with a knob added at the back. The cover of the cup at Westley Waterless, Cambs., is a paten of the period 1500-1540, with the usual sexfoil depression, engraved cusps, and Vernicle in the centre. Most of the rim has been cut off and has probably been used to make the knob dated 1569. Usually the original design is almost obliterated, though in some examples like the cover at Gosberton, Lincs., everything is still visible except the central plaque which has been cut out. I have not included any of these mutilated examples in my list.

Lastly, no one can examine the whole range of surviving patens and retain the belief, so fervently held by the ecclesiologists of last century, that the medieval craftsman reserved his best work for the service of religion. A number of really fine patens do still survive and make a very handsome display when they put in an appearance at exhibitions, but the truth is that the majority of the examples which have come down to us are shockingly crude.

INSCRIPTIONS AND ABBREVIATIONS

- A = + accipite ex hoc omnes hoc est enim corpus meum quod pro vobis tradetur.
- B = + AGNVS DEI QVI TOLLIS PECCATA MVNDI MISERERE NOB' (variously spelt and contracted, e rounded.)
- C = + ARA CRVCIS TVMVLIQ. CALIX LAPIDISQ. PATENA SINDONIS OFFICIVM CANDIDA BISSVS HABET (e rounded).
- D = + BENEΔICTVS DOMINVS DEVS ISRAEL QVIA.
- E = + Benedicamus patrem et filium cum spiritu sancto (or contracted).

- F = + CALICIM SALVTARIS ACCIPIAM ET NOMINE
DOMINE IN VOCABO.
G = + CVNTA CREO WIRTUTE REGO PIETATE
REFORMO (e rounded).
H = + DEXTERA DEI (e rounded).
I = + ECCE AGNVS DEI IESVS (e rounded).
J = + IN NOMINE PATRIS ET FILII ET SPIRITVS
SANCTI AM (e rounded).
K = 3D (monogram) orate pro bono statu j dier vicarius biut loci.
L = Saluum me fac Deus in nomine tuo. (not Dome e as in H. & F.)
M = Sancta trinitas unus deus miserere nobis.
N = Sancte lupe ora pro nobis.

* Denotes accompanied by contemporary chalice.

I = Single depression.

II = Double depression.

4, 6, 7, 8 = Number of lobes to the depression.

44 = Depression in the form of a quartrefoil combined with a square.

e = Cusps engraved.

p = Cusps plain.

w = Central plaque now wanting.

GROUP I. AGNUS DEI

c. 1180

- *1. Canterbury Cathedral (Archbishop Walter, d. 1205), A, B, I.

1200-1300

- *2. Chichester Cathedral I, B, II, 4, p.

3. Wyke, Hants, G, II, 8, e.

1350-1400

4. Chewton Mendip, Som., I, II, 6, e.

1450-1475

5. Merton, Norf., II, 6, e.

1475-1500

6. Cold Ashton, Glos., II, 6, e.

7. Hinderwell, Yorks, I.

8. Kirkby Laythorpe, Lincs., II, 6, e.

9. Waterfall, Staffs., II, 6, e.

1500-1540

- *10. Melbourne, National Museum, II, 6, e.

(Also 1200-1300, showing English influence and possibly of English origin (cf. p. 163), Ulstein, Nordmør, II, 4, e; and Tingvoll, Nordmør, II, 6, e.)

GROUP II. BISHOP

1200-1300

- *11. Lincoln Cathedral (Bishop Grostete, d. 1253), II, 4, p.

GROUP III. CHRIST ENTHRONED IN MAJESTY

1200-1300

- *12. Cardiff, National Museum (Dolgelly find, 1890), J, II, 6, e.

GROUP IV. CHRIST OF THE DOOM
(seated on a rainbow showing His wounds)

- 1500-1540
- *13. Claughton R.C. church, Lancs., L, II, 6, e.
14. London, St. Magnus, II, 6, e.

GROUP V. CHRIST STANDING

- 1500-1535
15. Earl's Colne, Essex, II, 6, e.

GROUP VI. CROSS

- 1450-1475
- *16. Heirs of Sir John Noble, Bart., II, 4, e.
17. Ringland, Norf., II, 6, e.
- 1500-1540
18. Magdalen College, Oxford (Sir John Noble, Bart., till 1936),
1527, I.
19. Pentrobin, Flint, I.
(Also perhaps 1300-1350, in Lord Lee's collection, cf. p. 163-4.)

GROUP VII. HOLY DOVE

- 1200-1300
- *20. York Minster II, 4, p, w.

GROUP VIII. IHC OR IHS

- 1400-1450
21. Bishop's Sutton, Hants, II, 6, p.
22. Wield, Hants, II, 6, p.
23. Wood Dalling, Norf., II, 6, e.
- 1450-1475
24. Tuttington, Norf., II, 6, e.
- 1475-1500
25. Beswick, Yorks., I.
26. Buckhorn Weston, Dors., II, 6, e.
27. Challow, Berks., I.
28. Ratcliffe, Leics., I.
29. Runton, Norf., II, 6, e.
30. Sall, Norf., I.
31. Teffont Magna, Wilts., I.
32. Walmer, Kent, I.
- 1500-1540
33. Beeston-next-Mileham, Norf., II, 6, e.
34. British Museum (Berwick St. James church, Wilts., till 1879). I.
35. Bristol, All Saints, II, 7, e.
36. Corsley, Wilts, II, 6, e.
37. Dronfield, Yorks., D, 88, 6, e.
38. Farcet, Hunts., II, 6, e.
*39. Lord Hatherton, M, II, 6, e.

GROUP IX. MANUS DEI

1200-1300

- *40. Chichester Cathedral II, I, 8.
- *41. Exeter Cathedral (Bishop Bitton, d. 1307), II, 6, p.
- *42. Hereford Cathedral (Bishop Swinfield, d. 1316), H, I, 8.
- *43. Lincoln Cathedral (Bishop Gravesend, d. 1279), I, 44.
- *44. Lincoln Cathedral (Bishop Sutton, d. 1299), I.
- *45. Salisbury Cathedral (Bishop Longespee, d. 1279), II, 8, p.

1300-1350

- 46. Foxley, Norf., II, 6, p.
- 47. Welford St. Mary, Northants, II, 6, p.
- 48. York Minster (Archbishop Melton, d. 1340), II, 6, p.

1350-1400

- *49. Hamstall Ridware, Staffs., II, 6, p.
- 50. Beighton, Norf., II, 6, p.

1475-1500

- 51. Castle Bromwich, Warw., II, 6, e.
- 52. Cromer, Norf., II, 6, e.
- 53. Paston, Norf., I.
- 54. Preston, Rutl., I.
- *55. Dom. E. H. Willson, II, 6, p.

(Also 1200-1300, showing English influence and possibly of English origin (cf. p. 163), *Tonjum, Sogne Fjord, II, 44, e; and *Dragsmark, Bohuslan, II, 4, e.)

GROUP X. ST. MARGARET

1475-1500

- 56. Felbrigg, Norf., II, 6, e.

GROUP XI. TRINITY

1500-1540

- 57. Cliffe-at-Hoo, Kent, E, II, 6, e.

GROUP XII. VERNICLE

1450-1475

- 58. Beeston Regis, Norf., II, 6, e.
- 59. Hanworth, Norf., II, 6, e.
- 60. Lyng, Norf., II, 6, e.

1475-1500

Hall-marked

- *61. Nettlecombe, Som., 1479, II, 6, e.
- 62. Stow Longa, Hunts., 1491, II, 6, e.
- 63. Shirley, Derby, 1493, II, 6, e.
- *64. Clifford Chambers, Glos., 1494, II, 6, e.
- 65. Childrey, Berks., 1496, II, 6, e.
- 66. Cossey, Norf., 1496, II, 6, e.

Without Hall-marks

- *67. Bacton, Heref., II, 6, e.

- 68. Barnetby-le-Wold, Lincs., II, 6, e.
- *69. Brasenose College, Oxford, II, 6, e.
- *70. Brasenose College, Oxford, II, 6, e.
- 71. Brushford, Devon, II, 6, e.
- *72. Combpyne, Devon, II, 6, e.
- 73. Donnington, Suss., II, 6, e.
- 74. Fawley, Hants., II, 6, e.
- 75. Great Easton, Leics., II, 8, p.
- *76. Leominster, Heref., II, 6, e.
- 77. Melksham Forest, Wilts., II, 6, e.
- 78. Norton Canon, Heref., II, 6, e.
- 79. Parsons Drove, Cambs., II, 6, e.
- 80. Shernebourne, Norf., II, 6, e.
- *81. Victoria and Albert Museum, II, 6, e.

1500-1540

Hall-marked

- 82. Happisburgh, Norf., 1504, A, II, e.
- 83. Orcheston St. Mary, Wilts., 1506, II, 6, e.
- *84. Corpus Christi College, Oxford, 1507, I.
- *85. West Drayton, Middx., 1507, II, 6, e.
- 86. Hockham, Norf., 1509, II, 6, e.
- 87. Scremby, Lincs., 1512, II, 6, e.
- 88. Gissing, Norf., 1514, II, 6, e.
- 89. Heworth, Durh., 1514, II, 6, e.
- 90. Kirk Hammerton, Yorks. (Rev. Thos. Staniforth in 1886),
1517, II, 6, e (also IHS).
- *91. Princess Bamba Sutherland and the Princesses Duleep Singh,
1518, II, 6, e.
- 92. Hamsterley, Durh., 1519, II, 6, e.
- 93. Great Waltham, Essex, 1521, E, II, 6, e.
- 94. Beachamwell, Norf., 1523, II, 6, e.
- *95. Trinity College, Oxford, 1527, F, II, 6, e.
- *96. Victoria and Albert Museum, 1523, II, 6, e.
- 97. Morval, Cornw., 1528, II, 6, e.
- 98. Midgham, Berks., 1531, II, 6, e.
- 99. Cofton Hackett, Worcs., 1532 (?), II, 6, e.
- 100. Moorlynch, Som., 1532, II, 6, e.
- 101. Salisbury, St. Edmund, 1533, E, 6, e.
- 102. Llanmaes, Glam., 1535, II, 6, e.

Without hall-marks

- 103. Banningham, Norf., II, 6, e.
- 104. Bedingfield, Suff., II, 6, e.
- 105. Brancaster, Norf., II, 6, e.
- 106. Caston, Norf., II, 6, e.
- 107. Colby, Norf., II, 6, e.
- 108. Hartshorne, Derby, II, 6, e.
- 109. Hockering, Norf., II, 6, e.
- 110. Holkham, Norf., II, 6, e.
- *111. Heirs of Sir Charles Jackson, II, 6, e.

- 112. Kirk Malew, Man, N, II, 6, e.
- 113. Lessingham, Norf., II, 6, e.
- 114. Mundham, Norf., II, 6, e.
- 115. Narford, Norf., II, 6, e.
- 116. Oulton, Norf., II, 6, e.
- 117. Pilton, Som., K, II, 6, e.
- 118. Saham Tony, Norf., II, 6, e.
- 119. Suffield, Norf., II, 6, e.
- 120. Thurgarton, Norf., II, 6, e.
- 121. Tittleshall, Norf., II, 6, e.
- 122. N. Tuddenham, Norf., II, 6, e.
- 123. Tugby, Leics., II, 6, e.
- 124. Wooton, Berks., II, 6, e.
- 125. Wymondham, Norf., II, 6, e.

(The Vernicle paten at Garford, Berks., II, 4, e, would seem to be either a plain medieval example engraved in the eighteenth century or else an entirely eighteenth-century production.)

GROUP XIII. PLAIN

(including examples now lacking a central plaque)

- 1200-1300
- *126. St. Davids Cathedral I, I, 44.
- *127. York Minster I, II, 4.
- 1300-1350
- 128. Bushbury, Staffs., I.
- 1475-1500
- 129. Wrexham, Denbigh, I.
- 1500-1540
- 130. Barsham, Suff., II, 6, e, w.
- 131. W. Grimstead, Wilts., I.
- *132. Highworth, Wilts, I.
- 133. Knook, Wilts, I.
- 134. Llandeussant, Carm., I.
- 135. Syston, Leics., I.

CENSER AND INCENSE-BOAT

The only silver examples were found together during the draining of Whittlesea Mere, Hunts., in 1850. The rebus of a ram emerging from waves, which appears on the boat (or ship as it was usually called in the Middle Ages), was used by the neighbouring abbey of Ramsey. After their recovery they came into the possession of Mr. W. Wells, of Holme Wood House; later they were acquired by Lord Carysfort, and finally were bought for the Victoria and Albert Museum from Colonel D. J. Proby in 1923.

1325-1350

Censer.—Round bowl with spreading foot ; cover in the form of a six-sided building with traceried windows and pointed roof ; with four chains attached to a cap shaped as a triangle combined with a trefoil.

Boat.—The rebus serves as a figure-head at each end ; the top is engraved with heraldic roses ; the foot has six incurved sides.

CRUETS

1450-1500

Present owner unknown (Mr. William Ball in 1887). Bulbous body with a long neck and spreading foot ; domed cover set with a medallion engraved with an A (Sir C. Jackson, *History of English Plate*, 1911, i, p. 356).

1500-1540

St. Peter Port, Guernsey (Chapel of St. Apolline). Rounded body with central band inscribed : SANCTE PAVLE PORA PRO NOBIS, from which issues a curved spout which is attached to the long narrow neck by a small monster ; domed cover engraved with an A and trumpet-shaped foot (Victoria and Albert Museum—*Exhibition of English Medieval Art*, 1930, *Illustrations*, Pl. 72).

MONSTRANCES OR STANDING PYXES

The exact purpose for which the following two fragments were intended cannot be decided.

1490-1510

Dublin, Royal Irish Academy. Hexagonal stem with cable moulding along the edges, six-lobed knot with bosses engraved with floral motifs and traceried compartments between ; foot with six incurved sides having leaf-shaped ornaments at the angles. The junction of the foot and stem is masked by a band of pierced port-cullises, the sides of the foot are engraved alternately IHC XPC except one side from which a plaque is wanting.

Hall-marked. 1507

London, St. Martin Ludgate. Hexagonal stem with cable moulding along the edges ; knot spirally gadrooned and encircled by a band ; foot in the form of a wavy-sided hexagon. The junction of the foot and stem is masked by a band of tracery.

It will be noted that the first resembles the chalices of Group IX and more particularly C 36, the foot of which is similarly decorated. It was found amongst the ruins of Mellifont Abbey, Co. Louth, but is of purely English design (*Reliquary* xxxi, 1896, p. 119). The second has much in common with the chalices of Group XI and this suggests that this type of foot

came into use at an earlier date than would seem to be indicated by the extant examples. It was converted into a communion cup in 1559 (*Proc. Soc. Ant.*, 2nd S., xviii, p. 331).

PAXES

Whilst a considerable number of base metal paxes are known, only two silver ones have so far been recognised.

1400-1450

Lord Lee of Fareham. Rectangular frame with cresting of conventional foliage; depressed centre engraved with the Crucifixion (W. W. Watts, *op. cit.*, no. 2a.).

1475-1500

New College, Oxford. Rectangular frame engraved with birds and foliage; with cresting of conventional foliage; depressed centre with cast figures of the Crucifixion (Sir Charles Jackson, *op. cit.*, i, p. 160).

CONCLUSION

A few general observations on the surviving examples of medieval church plate may now be permitted.

It will have been noted that out of the eight pieces of miscellaneous altar-plate one owes its preservation to its having been adapted to a Protestant use, three to having been excavated, two to having been overlooked by their successive owners, whilst two have no known provenances.

If we make a table of the probable distribution of chalices (c) and patens (p), [excluding grave finds and treasure trove], in use in about 1800, when it had not yet been affected by collecting, we obtain the following results:—

Berks. . . 3p.	Kent . . 2p.	Staffs. . . 1p.
Camb. . . 1p.	Lancs. . . 3c, 2p.	Suff. . . 2p.
Cornw. . . 1 p.	Leics. . . 1c, 1p.	Suss. . . 1c, 1p.
Derby . . 2p.	Lincs. . . 3p.	Warw. . . 1p.
Devon . . 2c, 2p.	London . . 1p.	Westm. . . 1c.
Dors. . . 2c, 1p.	Middx. . . 1c, 1p.	Wilts. . . 5c, 7p.
Durh. . . 2p.	Norf. . . 1c, 36p.	Worcs. . . 1p.
Essex . . 2p.	Northants. . . 1p.	Yorks. . . 3c, 3p.
Glos. . . 3c, 3p.	Oxon . . 1c.	Wales . . 2c, 4p.
Hants. . . 1c, 4p.	Oxf. Univ. . . 4c, 4p.	Guernsey . . 1c.
Heref. . . 2c, 3p.	Rutl. . . 1p.	Man . . 1c, 1p.
Hunts. . . 2p.	Som. . . 1c, 4p.	

Eight counties seem to have been left without a vestige of medieval plate (unless some of the unattributed pieces came from them). Generally speaking the surviving chalices and patens were scattered fairly evenly over the country. The only real abnormality is the presence of 36 patens in Norfolk, a phenomenon usually explained by the supposition that in the time of Elizabeth, when churches were being encouraged to equip themselves with a communion cup, an archidiaconal ruling must have decided that it was not necessary to do away with the old patens, as was happening everywhere else. All the pieces surviving in Lancashire owe their preservation to the strong Roman Catholic community in that county. Elsewhere all that can be said is that some districts fared better than others, but that there is not much rhyme nor reason for it.

It should be noted that with very few exceptions the chalices and patens which have come down to us (other than grave finds and treasure trove) belong to unimportant country parishes where obscurity and sparing use have been mainly responsible for their preservation. The scarcity of examples dating earlier than the fifteenth century is not peculiar to this country, but is noticeable in a greater or less degree in every other land, Catholic or Protestant alike. Church plate cannot be expected to withstand centuries of use without requiring to be mended occasionally, and the idea that it is preferable to repair a piece made a couple of centuries ago, rather than replace it by a new one, is of comparatively recent growth.

As the chalices and patens which have been preserved come mainly from obscure country churches, or are such as could be spared for burial with a bishop, it is unfair to treat them as great works of art. They are in fact the class of goods which was kept in stock by the goldsmiths of Cheapside from four to six hundred years ago, and not what they would have made to suit the taste of a fastidious client. Our medieval goldsmiths seem, however, to have succeeded almost invariably in evolving very pleasing and individual versions of the shapes in favour at the time in Western

Europe, but if the forms are unexceptionable, the decoration frequently leaves much to be desired. Unfortunately, it is only too clear that the medieval goldsmith could not be trusted to engrave the foot of a chalice with a Crucifix which was not grotesque, whilst more than one modern cataloguer of church plate has been forced to admit uncertainty as to whether the heads on the bosses of the knot are of angels or leopards! Of course, the blame must be shared by those who purchased such goods and did not insist that the decoration and inscriptions were rendered satisfactorily. It must not be thought, however, that all the plate from these rural parishes falls under this condemnation. Small churches like Caton (chalice 40) and Nettlecombe (chalice 23, paten 61) possessed plate which is admirable for the manner in which it shows inexpensive designs carefully executed.

We have practically no information regarding the plate of urban parishes. They were, of course, more plentifully supplied than their rural neighbours and their sacred vessels are likely to have varied considerably in quality. The Leominster chalice (41) and the St. Edmond's, Salisbury paten (111) leave us with the impression that they tended to be more showy but not particularly finely executed.

It is well to remember that the plate of the cathedrals and abbeys was not composed entirely of rich and elaborate pieces. Most of what has come down to us has served as grave furniture and is generally simple enough, though there are some pieces like the two later York chalices (17, 18) which we would commend as being especially carefully made.

Of the best work of the period we only obtain occasional glimpses. The chalice (14) and paten (11) found at Dolgelly, and bearing the signature of Nicholas of Hereford, are pieces which any goldsmith might be proud to claim. If we were to search the whole of Europe it is doubtful whether we could find a finer fourteenth-century censer and incense-boat than those made for Ramsey Abbey and dredged up from Whittlesea Mere. The Cliffe-at-Hoo paten (57)

and Bishop Foxe's gold chalice (48) and paten (84) bear witness to the high standard to which English medieval church plate could attain in its last phase.

Lastly, I should like to thank all those who have helped me in the compilation of this list—mainly incumbents and owners who have provided me with information, or who have allowed me to examine the pieces in their charge. Special mention must be made in this connection of Mr. E. Alfred Jones and also of Mr. Charles Brocklehurst who allowed me to make use of some manuscript notes by the late Mr. Thomas Taylor, of Chipchase Castle.