



FIG. 1.—BROOKE, NORFOLK.



FIG. 2.—CLEY, NORFOLK.

## ON FONTS WITH REPRESENTATIONS OF THE SEVEN SACRAMENTS.

By ALFRED C. FRYER, Ph.D., F.S.A.

The Picture Gallery at Antwerp contains a painting ascribed to Roger van der Weyden. Some critics, however, believe it is the handiwork of Robert Campin. At any rate it was painted between the years 1437 and 1460. The picture represents the interior of a large Gothic church. In the foreground we have the Crucifixion; the dead Christ hangs on the Cross, and the Blessed Virgin Mary falls fainting in the arms of St. John, while the Maries are weeping. "This is the historic event symbolized and commemorated by the various sacraments which derived their power from it."<sup>1</sup> In the chancel of the great church a priest is celebrating the Holy Eucharist and is in the act of elevating the Sacred Host. On the left are the sacraments of baptism, confirmation, and penance, and on the right those of holy orders, matrimony, and extreme unction. An angel holding a scroll hovers over the figures engaged in the celebration of a sacrament, and each angel is portrayed in the following symbolical colours. Thus we find the angel of baptism is white; the angel of confirmation, yellow; the angel of the Holy Eucharist, green; penance, scarlet; extreme unction, black; holy orders, purple; and matrimony, blue.

About the date when this beautiful Flemish picture was being painted, a series of baptismal fonts were carved in England and ornamented with sculptures depicting the Seven Sacraments of the Church. All these fonts had octagonal bowls, and the sacraments are represented on seven panels, while the eighth compartment has either the Crucifixion of the Saviour or some other appropriate subject. "It is easy to picture," says the Very Rev. Dr. Husenbeth, "the reason for preferring

<sup>1</sup> See *Early Flemish Artists*, by W. M. Conway.

the subject of the Seven Sacraments for the decoration of fountains in churches. The fountain was set apart for the administration of baptism, the first of the sacraments, for which reason it was invariably placed near the entrance of the church. As baptism was thus the foundation of the other sacraments, it was appropriate to represent the sacraments on its several compartments."<sup>1</sup>

There are at present existing as many as twenty-nine examples of this type of fountain in England; sixteen are in Norfolk,<sup>2</sup> eleven in Suffolk,<sup>3</sup> one in Kent,<sup>4</sup> and one in Somersetshire.<sup>5</sup> Some are badly mutilated, but a few have escaped the hands of the iconoclast. It is a remarkable fact that this type of fountain is chiefly met with in Norfolk and Suffolk. They were carved at a time when there was much intercourse between these counties and the great Flemish cities. We know that the artists who painted the beautiful rood-screens and parclose of Norfolk and Suffolk were influenced by Flemish art. May not this type of fountain have had a similar history?

The church accounts at East Dereham<sup>6</sup> inform us that their fountain was erected A.D. 1468 at a cost of £12 18s. 9d.; the fountain at Walsoken was a gift to that church in the year 1544; and the fountain at Badingham must have been carved about 1485,<sup>7</sup> for the panel depicting the sacrament of matrimony shows a man holding in his hand the round turban hat worn at that date.<sup>8</sup> The fountains at Great Glenham and Woodbridge (Pl. III, 2) portray the ladies in butterfly head-dresses,<sup>9</sup> so these two fountains were erected about the year 1483. The horned head-dress<sup>10</sup> of the period of Edward IV. is met with on several of the fountains,

<sup>1</sup> See *Jour. Brit. Arch. Ass.*, XIV, 51.

<sup>2</sup> Binham Abbey, Brooke, Burgh-next-to-Aylesham, Cley, East Dereham, Great Witchingham, Gresham, Little Walsingham, Loddon, Marsham, Martham, Norwich Cathedral, Sall, Sloley, Walsoken, and West Lynn.

<sup>3</sup> Badingham, Blythburgh, Cratfield, Gorleston, Great Glenham, Laxfield, Melton, Southwold, Westhall, Weston, and Woodbridge.

<sup>4</sup> Farningham.

<sup>5</sup> Nettlecombe.

<sup>6</sup> See *Archaeologia*, X, 196.

<sup>7</sup> See "Badingham," by V. B. Redstone, *Proceedings of the Suffolk Institute of Archaeology*, X, Part 3. This paper also contains an illustration of this fountain.

<sup>8</sup> Gardiner's *Hist.*, I, 339.

<sup>9</sup> See sculpture for the sacraments of the Holy Eucharist, penance, and matrimony.

<sup>10</sup> East Dereham, Farningham, Gorleston, Marsham, Martham, Nettlecombe, and West Lynn.



FIG. 1.—GREAT WITCHINGHAM, NORFOLK.

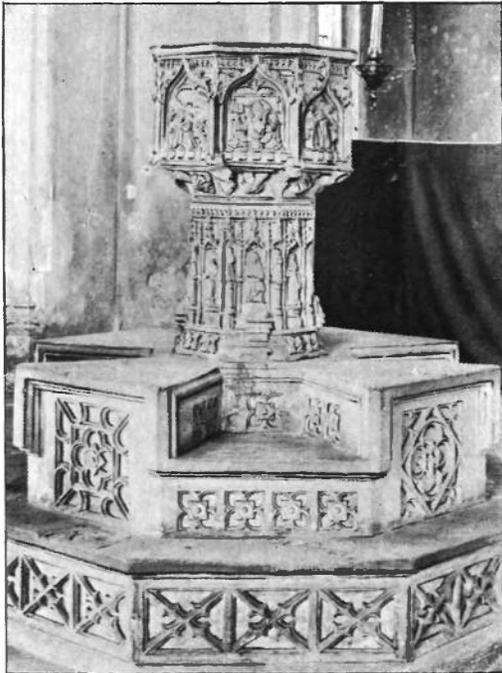


FIG. 2.—LITTLE WALSHINGHAM, NORFOLK.



FIG. 1.—NORWICH CATHEDRAL, NORFOLK.



FIG. 2.—WOODBRIDGE, SUFFOLK.

and consequently we may date them about the year 1467. The architectural details of the Southwold font are so similar to the one at Badingham that we may place it about the year 1485; while the ladies' three-cornered coiffures might perhaps give the period of Henry VII. for the Gresham font. The font at Melton<sup>1</sup> may be dated A.D. 1510 to 1520, for the eighth panel has two soldiers represented upon it, and their armour is evidently of this period.

The steps upon which these fonts stand are in several instances both elaborate and beautiful. At Little Walsingham (Pl. II, 2) the two steps are ornamented on their exterior faces with panels and tracery, and each step is subdivided into two more steps, while the upper surface is formed into a cross. The same pleasing effect, but not quite so elaborate in detail, may be seen at Burgh-next-to-Aylesham, Laxfield,<sup>2</sup> Loddon, and Weston. At Sall, Melton, Great Glenham, and other places the exterior faces of the steps are carved and decorated, while at Walsoken the two steps support an unusually wide platform which has a striking and noble appearance.

The pedestals are usually adorned with eight statues standing in niches, and the bases are enriched with seated figures of the Evangelists holding books, with alternate representations of their well-known emblems.

The pedestal at Little Walsingham is one of the most elaborate in detail and is ornamented with canopied niches, pinnacles, buttresses, pediments, and statues. Representations of the four Evangelists, the four Living Creatures, and the four Latin Fathers of the Church are on the shaft, while a niche is placed at each corner containing an angel on a tall pedestal. At Brooke (Pl. I, 1) the stem is adorned with eight statues in niches, which represent—St. Thomas the Martyr; St. John<sup>3</sup> with a

<sup>1</sup> Melton font is illustrated in *Archæologia*, X, Plate XXVIII. This paper states that there is a seven sacrament font at Grantham, which is a mistake.

<sup>2</sup> See *Archæologia*, X, where "Laxfield" is erroneously called "Laxford."

<sup>3</sup> The Very Rev. Dr. Husenbeth, in a paper printed in the *Jour. Brit. Arch.*

*Ass.* for 1858, says:—"The angel above him holds what looks like a cup with a palm branch rising out of it, but which from its similarity to an emblem on another font I take it (*sic*) to be meant for a candlestick with a candle. It can hardly be the usual cup and serpent, as the upper part appears to be too straight."

clasped book in one hand and a roll of paper in the other ; St. Edward the Martyr with a cup in his left hand, the emblem in his right is defaced, and it may have been a dagger ; St. Mark<sup>1</sup> with a scroll ; St. Peter with one key ; St. Matthew ; St. Edmund, King and Martyr, holding an arrow and a bunch of cords ; and St. Luke with a scroll, while the angel above him holds a model of the house of the Holy Family at Nazareth.

Besides the above-named saints, statues on some of the pedestals may still be seen representing Sts. Paul, Jude, Simon, James the Great, James the Less, Philip, Giles, Ambrose, Augustine, Jerome, Gregory, and St. Michael the archangel, as well as Sts. Mary Magdalen, Catherine, Agnes, and Barbara.

At Great Glenham and Woodbridge<sup>2</sup> (Pl. III, 2) the pedestals are decorated with four lilies standing in two-handled jars. The church at Woodbridge is dedicated to St. Mary the Virgin, and consequently the emblem is specially appropriate.

The base of the font at Laxfield has four grotesque animals carved upon it.

It has already been mentioned that all the bowls of this type of font are octagonal, and seven of the compartments are filled with sculptures representing the Seven Sacraments, while the eighth panel has the Crucifixion, the baptism of Christ, or some other suitable subject.

At Badingham, Laxfield, and Southwold the sculptures have been placed under canopies, and the angles between the panels have ended in pendants. We find that the angles at Cratfield,<sup>3</sup> East Dereham, and Norwich Cathedral (Pl. III, 1) have statues on pedestals placed under canopies. On the beautiful font in Norwich Cathedral, which stood in the church of St. Mary in the Marsh before it was demolished, are eight of the nine orders of the celestial hierarchy. Between the panels representing penance and confirmation is an archangel with a sun or star on his breast ; the next three are too much defaced to make out ; between the Crucifixion and extreme unction an

<sup>1</sup> An angel above holds a round dish, and in 1858 the Very Rev. Dr. Husenbeth was of opinion that the fragment left upon it was the head of St. John the Baptist.

<sup>2</sup> *Arch. Jour.*, LVI, 392.

<sup>3</sup> Cratfield font is illustrated in Suckling's *History of Suffolk*.



FIG. 1.—NETTLECOMBE, SOMERSET.



FIG. 2.—BAPTISM.  
GREAT WITCHINGHAM, NORFOLK.

angel is scourging a devil held in a chain, which represents the angelic order of the powers; an angel comes next with a thurible to represent the Cherubim; and lastly one holding organ pipes, for the order of angels. The same arrangement may have existed at East Dereham, but the angels have been hopelessly mutilated, and only vestiges of their wings remain.

The chamfer at Melton is a beautiful specimen of foliage work in excellent preservation. Most of the bowls, however, are supported with angels having outspread wings. Some carry blank shields and plain scrolls, but occasionally they bear emblems. At Brooke these emblems appear to refer to the statues on the pedestal, but at Burgh-next-to-Aylesham, Norwich Cathedral, and Sall the emblems indicate the sacraments depicted above. At Sall the emblem for *baptism* is a casket for the holy oil; *confirmation*, a mitre; *Holy Eucharist*, an altar stone; *penance*, a rod; *extreme unction*, a soul represented by a little figure rising up from a corpse-cloth; *holy orders*, a chalice; *matrimony*, a guitar; *the Crucifixion* (the eighth panel), an angel in the attitude of adoration.

Under each panel on the font at Great Witchingham (Pl. II, 1) an angel is placed alternately with one of the Living Creatures. The angels hold the names of the Latin Doctors of the Church, and the Living Creatures the names of the four Evangelists. At each angle and in a line with the angels and Living Creatures are busts of crowned kings in ermine robes.

Many of the fonts were richly painted, and at Badingham, East Dereham, Nettlecombe, West Lynn, and other places traces of colour still remain; but at Great Witchingham and Westhall the gilding is still brilliant and the red, blue, green, and black paint is quite fresh.

The fonts at Norwich Cathedral (Pl. III, 1) and Little Walsingham<sup>1</sup> (Pl. II, 2) are the most elaborate and are very beautiful works of art even in their mutilated condition. However, the fonts at Gresham and Sloley are the

<sup>1</sup> The font at Little Walsingham is illustrated in Britton's *Architectural Antiquities*, Vol. IV; also in *Early*

*Fonts of England* (No. 1), by G. R. Lewis. There is a cast of this font in the Crystal Palace.

most perfect and have suffered very little at the hands of the iconoclasts. All the others have been more or less injured. At Blythburgh William Dowsing performed his work so thoroughly that not a vestige of carving remains on the bowl, while at Southwold<sup>1</sup> only traces of the positions once occupied by the sculptures can be discerned. Gorleston font suffered severely about the same date (A.D. 1643) at the hands of one Francis Jessup,<sup>2</sup> who in his *Journal* remarks, "We did deface the font and a cross thereon." He actually cut away every trace of carving upon the chamfer. The sculpture at Loddon has been so defaced that we can scarcely make out the number of figures that once existed in each of the panels. In the churchwarden's books for A.D. 1642 is the name of the barbarian employed to deface this font and the price of his labours:—

	<i>s.</i>	<i>d.</i>
Laide out to Rochester, the glaser, defasinge		
of the images of the church .. ..	6	0
Thomas Randandall for writing Covenant	1	0
	7	0

The proper order of the sacraments is:—Baptism, confirmation, Holy Eucharist, penance, extreme unction, holy orders, and matrimony. It is curious, however, to observe that this order is rarely followed, and what is more, the same arrangement is scarcely ever carried out on any two fonts. So that we are led to the conclusion that the artists who designed the sculptures placed them where they thought good. In some cases holy orders and confirmation are on opposite sides, each requiring the introduction of a bishop.<sup>3</sup> In other cases the sacraments of baptism and extreme unction are placed

<sup>1</sup> William Dowsing was appointed by the Earl of Manchester as "Visitor of the Suffolk Churches" December, 1643, for the purpose of destroying and demolishing altars, candlesticks, pictures, and images. His *Diary* contains most interesting particulars as to the way in which he carried out this mission. The following entry in his *Diary* relates to Southwold:—"April 8th. We brake down one hundred and thirty superstitious pictures, St. Andrew, and four

crosses on the four corners of the vestry; and gave orders to take down thirteen cherubims, and to take down twenty angels, and to take down the cover of the font."

<sup>2</sup> It is interesting to note that Francis Jessup laments in his *Journal* that he could not destroy the stained glass in the upper windows, as no one in Gorleston would lend him a ladder.

<sup>3</sup> This arrangement is found at Loddon.



FIG. 1.—BAPTISM.  
GRESHAM, NORFOLK.



FIG. 2.—BAPTISM.  
SLOLEY, NORFOLK.



FIG. 1.—CONFIRMATION.  
GREAT WITCHINGHAM, NORFOLK.



FIG. 2.—CONFIRMATION.  
EAST DEREHAM, NORFOLK.

on opposite sides, as if to indicate that they were respectively the first and last received.<sup>1</sup> The panel for the Holy Eucharist is appropriately placed in many cases on the east face of the font, nearest to the altars in the church,<sup>2</sup> but, as the Very Rev. Dr. Husenbeth remarked, "we are hardly warranted in attributing even these arrangements to any regular design or purpose."<sup>3</sup> There is also no fixed rule for the place of the eighth panel; however, in several examples it is found facing west, which appears to have been the situation most preferred.

### *Baptism.*

The mode of representing the administration of the sacrament of baptism does not admit of great variation. The priest, vested in surplice and stole, is depicted in the act of immersing a nude infant in an octagonal font. Two acolytes, in long surplices, carry the open book of the ritual and the chrismatory. Frequently a woman is shown with the chrism-cloth<sup>4</sup> and other figures are introduced.

At Woodbridge the font depicted in the sculpture is hexagonal, and both here and at Great Glenham the priest is portrayed as reciting the office while a god-mother holds the child. At Sloley (Pl. V, 2) the priest is only vested in a surplice, at Farningham and West Lynn his stole is crossed on his breast, and at Great Witchingham it is coloured red. At Brooke the remains of the words "*baptizo te in nomine Patris*" are still visible on the open book of the ritual.

### *Confirmation.*

The bishop is usually depicted in these fifteenth century fonts as vested in a long rochet and tippet, when giving confirmation. The Synod of Exeter,

<sup>1</sup> For examples see Binham Abbey, Brooke, Loddon, Great Witchingham, etc.

<sup>2</sup> See Brooke Loddon Marsham, etc.

<sup>3</sup> "Sacramental Fonts in Norfolk," *Jour. Brit. Arch. Ass.*, XIV, 51.

<sup>4</sup> The chrism-cloth is well depicted at Little Walsingham, Marsham, and Nettlecombe.

A.D. 1287, decreed "that children receive the sacrament of confirmation within three years of their birth, if they have the opportunity of being brought to their own or some other bishop; otherwise their parents shall fast on bread and water every Friday until they are confirmed." Hence in this panel we find infants presented to the bishop, and the child is held by the godfather or the godmother according as it is a boy or a girl. The bishop used sometimes to give confirmation on horseback as he passed through a village. St. Hugh of Lincoln,<sup>1</sup> we are told, however, dismounted with great reverence as if he had been in his cathedral. Other bishops do not seem to have been so particular.

At Sloley (Pl. VII, 1) the bishop is only vested in his long rochet, and he holds an open book in one hand, while he is confirming a child with the other. At West Lynn he is depicted in rochet and mitre, and at Great Glenham in cope and mitre; but at Farningham, Nettlecombe, Walsoken, and Woodbridge he is vested in alb, dalmatic, chasuble, and mitre, and he holds his pastoral staff in his left hand. At Westhall he is shown robed in an appressed alb, stole crossed over his breast, and a cope of cloth of gold lined with a green material. The attendant priest in this sculpture is vested in surplice and cope and holds a golden casket containing the holy oil.<sup>2</sup>

It is interesting to note the various alterations which the sculptor has been obliged to make use of when the order of ritual prescribed by the Pontifical does not permit him to delineate the position of the attendants. For example, the infant at confirmation should be held on the right arm, as seen on the Great Witchingham (Pl. VI, 1), East Dereham (Pl. VI, 2), and other fonts; but

<sup>1</sup> The following extract illustrates infant confirmation and is taken from Thurston's *Life of St. Hugh*, p. 197:—"I once saw myself a little infant of six months old, whom the bishop had just confirmed, manifest such joy in his presence, that he might have been taken for another St. John the Baptist—leaping with gladness. He laughed with such real enjoyment and evident intention, that all were astonished to hear such sounds from the little mouth,

which had hitherto only uttered the wailing cries of babyhood. He stretched out his little arms, as though he would fly to heaven," etc.

<sup>2</sup> The servitor on the panel at Marsham is not vested in serving garments, and the vessel he holds is more like the one used for pouring water at baptism than the usual casket for the chrism-oil. It resembles a large round flask and is unlike the receptacle depicted at Westhall and other places.



FIG. 1.—CONFIRMATION.  
SLOLEY, NORFOLK.



FIG. 2.—THE HOLY EUCHARIST.  
BROOKE, NORFOLK.



FIG. 1.—THE HOLY EUCHARIST.  
GREAT WITCHINGHAM, NORFOLK.



FIG. 2.—THE HOLY EUCHARIST.  
GREAT GLENHAM, SUFFOLK.

on the panel for confirmation at Marsham and some other representations of this sacrament the babe is on the left arm. The sculptor evidently studied the convenience of the positions occupied by the figures he introduced into his sculpture as much as the ritual arrangement.

### *The Holy Eucharist.*

In this panel the celebration of the Holy Eucharist is represented, and the sculptor has usually depicted the moment when the priest, standing before the altar, is elevating either the chalice or the Sacred Host. As an example we may take the panel at Brooke (Pl. VII, 2). Here we find a priest, vested in greenish alb, with gold apparels, and a red chasuble with gold orphrey, standing before the altar in the act of elevating the chalice. On his right an acolyte, kneeling, pulls the rope of a sanctus bell<sup>1</sup> with one hand and holds the priest's chasuble with the other. Another acolyte on the left holds the chasuble with one hand and extends the other in adoration.

In the early Church there was no elevation as is understood at the present time, nor was there in our Anglo-Saxon ritual. In the chapels in the Catacombs and in early Christian basilicas curtains were hung before the altar, which were drawn during the recital of the Canon of the Mass and drawn back at its completion. These curtains are frequently shown knotted round the pillars of the baldachins in some of the early wall-paintings and mosaics. Mr. Edmund Bishop and other liturgiologists believe that the elevation of the Host, properly so called, was introduced in the twelfth century for the purpose of adoration, and also as a protest against the teaching of Berengarius. It would appear that the practice did not spread rapidly, and the elevation of the chalice came in at a later date. At St. Alban's Abbey, for example, the chalice was not elevated until 1429, and the Carthusian monks, even at the present day, only make a slight elevation of the chalice, which is partly covered with the corporal. In

<sup>1</sup> Or holds a torch.

the sculptures representing the celebration of the Holy Eucharist on these fifteenth century fonts examples of the elevation of the chalice as well as of the Host are met with.

At Farningham the priest is shown as genuflecting immediately after the consecration, holding the Sacred Host in his hand, before the act of elevation. A kneeling acolyte holds the priest's chasuble in one hand and a tall torch in the other. The chalice stands upon the altar.

At Little Walsingham and Westhall the celebrant appears to wear a dalmatic as well as an alb and a chasuble, and is no doubt either a bishop or an abbot; while at Great Glenham (Pl. VIII, 2) and Woodbridge he is only vested in alb and crossed stole. At Brooke, Cley, and Marsham we find the sacring bell is introduced, and it is rung by means of a rope; while at Gorleston the heads of two cherubs, in frills, are inserted in the two upper corners of the panel.

The missal is usually placed on the altar, and in one instance it appears to rest on a cushion. Four of the sculptures<sup>1</sup> are too mutilated for study, but in the remaining twenty-four representations of the celebration of the Holy Eucharist fifteen<sup>2</sup> possess no candlesticks upon the altars or acolytes holding lighted torches. Candlesticks are found upon only four altars<sup>3</sup>; and tall flaming torches held by acolytes are depicted in six of the sculptures.<sup>4</sup>

At Sloley the priest is turning round to say the *Orate fratres* before he says the *Secreta* of the mass, the missal being on the Gospel side of the altar. Two servers, one with a torch, stand on a step behind the altar. There are two kneeling figures before the altar. The arrangement at East Dereham is very interesting. The crucifix, candles, etc. are removed so as to give a full view of the priest, with the chalice on the altar in front of

<sup>1</sup> Blythburgh, Cratfield, Loddon, and Southwold.

<sup>2</sup> Binham Abbey, Brooke, Burgh-next-to-Aylesham, East Dereham, Great Glenham, Gorleston, Laxfield, Melton, Marsham, Martham, Norwich Cathedral, Sall, Westhall, Weston, and Woodbridge.

<sup>3</sup> Badingham, Gresham, Little Walsingham, and Walsoken.

<sup>4</sup> Cley, Farningham, Great Witchingham, Nettlecombe, Sloley, and West Lynn.



FIG. 1.—PENANCE.  
GREAT GLENHAM, SUFFOLK.



FIG. 2 —PENANCE.  
NETTLECOMBE, SOMERSET.



FIG. 1.—PENANCE.  
WESTHALL, SUFFOLK.



FIG. 2.—EXTREME UNCTION.  
EAST DEREHAM, NORFOLK.

him, apparently a little before the Consecration. The priest's hair gives him the appearance of having a nimbus, and a deacon and sub-deacon stand on either side of him. There are two kneeling figures at each end of the altar. We find the south end of the altar portrayed at Nettlecombe and West Lynn, and in both instances the chalice is placed upon the altar and covered by a veil; while at Great Witchingham (Pl. VIII, 1) we see the north end of the altar, which is overshadowed by a canopy. At Great Glenham and Woodbridge the priest has left the chalice on the altar and has turned towards a man and a woman in order to communicate them. In both instances the priest is simply vested in alb and crossed stole, while the communicants hold a houseling-cloth before them. In these two panels the ladies are represented as wearing the butterfly head-dress; so these sculptures may have been executed about the year 1483, when this head-dress was in fashion and betokened a lady of rank.

### *Penance.*

The sacrament of penance is depicted by a priest seated in a chair shriving a kneeling penitent, who is presented by an angel with wings spread widely over both confessor and penitent. The evil spirit, with horned head and dragon wings, is departing with his tail between his legs, cast down and confounded.

The designs on these panels are in many cases extremely beautiful and well preserved. At Great Witchingham the priest is seated in a chair with railed sides, the penitent kneels at a low desk before him, resting her hands on a green cushion laid upon it. An angel presents the penitent, and his spreading wings are over her and partly over the priest. The evil spirit, coloured dark brown, with horns and a tail, is departing through a small doorway.

In twelve sculptures an angel<sup>1</sup> is introduced, and he is

<sup>1</sup> Binham Abbey, Burgh-next-to-Aylesham, East Dereham, Farningham, Great Witchingham, Gorleston, Little

Walsingham, Loddon, Marsham, Mart-  
ham, Sloley, and Westhall.

either presenting the penitent, as at Martham, or he is thrusting the evil spirit away, as at Sloley. The evil spirit is portrayed in fifteen panels<sup>1</sup> representing this sacrament, and frequently with a sly touch of humour. At Martham and Walsoken he stands on the head of the penitent and is about to take his departure the moment the penitent receives absolution; at Woodbridge an ecclesiastic, in a red robe, prevents him approaching a woman who is in the confessional; at Westhall (Pl. X, 1) he is slinking away with his tail between his legs; and at Great Glenham (Pl. IX, 1) he has sprung on the back of a man and is preventing him going to confession. When the plaster was removed from the font at Gresham the evil spirit is said to have presented so horrible an appearance that it was thought desirable to remove him from the sculpture.

The priest is seated either on an elaborately carved chair, as is depicted in Norwich Cathedral, or on a low bench, as at Nettlecombe (Pl. IX, 2). His head is uncovered in all instances, except at Great Glenham, West Lynn, and Woodbridge, where we find him wearing a hood.

We see the penitent at Gresham undergoing the punishment of flagellation, and at Nettlecombe one of the kneeling penitents holds a scourge in his hand.

The confessional at Sall is represented in a church with three arcades; at Great Glenham and Woodbridge in a panelled pew; while at Marsham and Martham the confessional is a small chapel with a steep roof and a window in the gable. Little Walsingham shows the confessional as a portion of the church partitioned off by a curtain hung on rods. Above the curtain three figures are looking over. It is quite possible that the sculptor did not intend them to assume this most inquisitive attitude, and that their appearance merely represented some ceremony being performed in the church, as all three appear to be vested in surplices, and one is a priest in a stole, while another holds an open book.

<sup>1</sup> Binham Abbey, Burgh-next-to-Aylesham, East Dereham, Farningham, Great Glenham, Great Witchingham,

Gresham, Little Walsingham, Loddon, Marsham, Martham, Sloley, Walsoken, Westhall, and Woodbridge.



FIG. 1.—EXTREME UNCTION.  
GREAT WIVICHAM, NORFOLK.



FIG. 2.—EXTREME UNCTION.  
WEST LYNN, NORFOLK.



FIG. 1.—EXTREME UNCTION.  
GREAT GLENHAM, SUFFOLK.



FIG. 2.—EXTREME UNCTION.  
NETTLECOMBE, SOMERSET.

*Extreme Unction.*

The sacrament of extreme unction is administered by the priest to the dying person, by dipping his thumb in the holy oil, and anointing the sick person in the form of a cross, upon the eyes, ears, nose, mouth, feet, etc.<sup>1</sup>; and at each anointing using the appointed prayer.<sup>2</sup> In these sculptures the priest is vested in cassock, surplice, and stole, and he is usually attended by two acolytes. One holds the open book of the ritual, and the other carries the casket containing the holy oil, which forms the "matter" of this sacrament and is always blessed by the bishop on Maundy Thursday. In the Western Church there were three ceremonial oils blessed on Maundy Thursday, the oil for the catechumens, the oil for the sick, and the chrism or scented unguent for baptism, confirmation, ordaining of priests, and consecration of bishops. The first two of these were of pure oil of olives, but the third was a compound of oil and balm.<sup>3</sup> Subsequently various aromatic spices were mingled in the composition.

The sculpture at Gresham shows the dying man in his bed, propped up with pillows. The priest is anointing him with his right hand, and his left hand is laid on the open manual held by an acolyte. A woman kneels at the foot of the bed, and two men and a woman stand behind. A circular object is placed on the bed, which is doubtless the dish on which four lumps of cotton wool are placed in the form of a cross, with which the priest wipes the places he has anointed. In the Sarum ritual and other pre-Reformation rituals it is ordered that after the unction the priest shall wash his hands in the vessel ("vase") in which the wool has been placed. The wool has to be burned, or buried in the churchyard.

At Nettlecombe (Pl. XII, 2) the priest is seated on a low bench and is anointing a dying man on his ear. An acolyte, vested in cassock and surplice, stands behind the priest and holds the open manual. The open casket is laid

<sup>1</sup> The old York Ritual ordered the heart to be anointed. See Maskell, *Mon. Ritualia*.

<sup>2</sup> See Sarum ritual and other pre-Reformation rituals.

<sup>3</sup> Balm was brought from the Holy Land as early as the sixth century.

on a three-legged stool, and there are three other persons present, one being a woman, who is seated on a three-legged stool near the head of the bed.

The ingenuity of the sculptor has frequently been taxed to no small extent in arranging the details for this panel. At Gorleston<sup>1</sup> and other places<sup>2</sup> the dying man has a bed placed at such an angle that the wonder is he is not precipitated out of it, and at Cley we find the priest apparently floating in the air in a horizontal position and parallel to the bed of the sick man.

The coverlet is frequently turned down, and at Marsham the feet of the dying man are exposed ready for the anointing. At Badingham and Melton we notice that the sick man's shoes are placed under his bed.

### *Holy Orders.*

The sacrament of holy orders is portrayed by the ordination of either a deacon or a priest. The bishop, vested in alb, tunicle, dalmatic, chasuble, and mitre, holding his crozier in his left hand, lays his right hand on the head of the kneeling candidate. If a sub-deacon is being ordained a deacon he is vested in a dalmatic, but if a deacon is being raised to the priesthood he is robed in a chasuble. Several ecclesiastics accompany the bishop; one holds the open book, another the chrismatory, and another is doubtless intended to represent the archdeacon, whose duty it was to present the candidates for ordination.

At Brooke this sacrament is depicted by a bishop vested in tunicle, dalmatic, and cope, wearing his mitre, and holding his crozier in his left hand, while he lays his right hand on the head of the deacon whom he ordains priest, and who wears an alb and red chasuble. A sub-deacon vested in a dalmatic kneels on the left, and he is to be ordained deacon. Two ecclesiastics stand in the background. One is vested in alb and almuze, and he is probably the archdeacon.

At Nettlecombe (Pl. XIII, 2) the bishop is ordaining a

<sup>1</sup> At Gorleston the bed is placed at right angles to the floor of the room.      <sup>2</sup> Cley, Great Glenham, Marsham and Woodbridge.

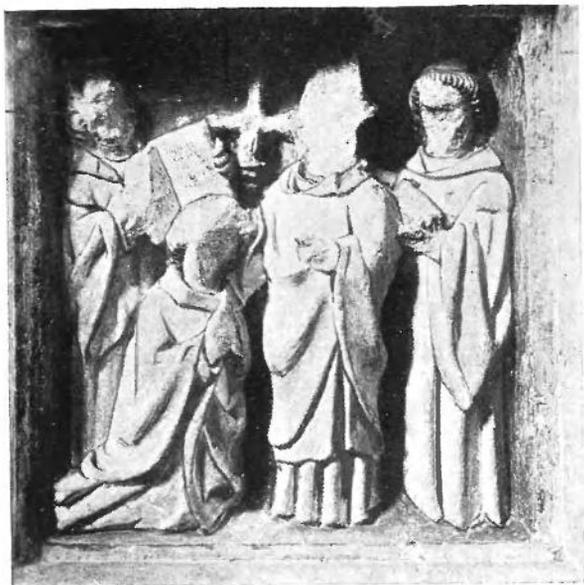


FIG. 1.—HOLY ORDERS.  
GREAT WITCHINGHAM, NORFOLK.



FIG. 2.—HOLY ORDERS.  
NETTLECOMBE, SOMERSET.



FIG. 1.—HOLY ORDERS.  
WEST LYNN, NORFOLK.



FIG. 2.—HOLY MATRIMONY.  
FARNINGHAM, KENT.

candidate, and in the same panel a barber, dressed in a short tunic, hosen, boots, and round turban hat, is shaving a tonsure on the head of a figure seated on a low bench.

At Farningham we find the compartment which ought to represent holy orders filled in with the sculpture of a bishop or archbishop, vested in alb, chasuble, and mitre, and holding a cross<sup>1</sup> in his left hand. He has either placed his right hand on the head of a priest standing near him, or else is raising his hand in the act of blessing, and in that case the figure near him is not a candidate for holy orders, but an assistant priest. The sculpture on the font at Farningham is more archaic than any other representation in this series. In two of the panels the kneeling figures which are introduced show that the sculptor had a great difficulty in carving them. It has been suggested by the Rev. H. B. Pim that this may be the reason why the candidate is standing and not kneeling.

The sculpture at Gresham depicts a clerk standing behind the bishop, who is ordaining candidates for the sacred ministry. This clerk holds a thurible in his hand, and it is the only use of incense that has been noticed on any of the sculptures representing the Seven Sacraments.

In one or two instances the bishop is vested in a long rochet and mitre and accompanied by an ecclesiastic robed in alb and almuce. At Westhall we find him robed in an appavelled alb and a cloth-of-gold cope lined with a red material.

### *Matrimony.*

The sacrament of matrimony is usually depicted at that crucial point in the ceremony when the priest is joining the hands of the couple, or when the bridegroom finally leaves the ring on the third finger of the bride. The priest is vested in alb and stole, and his acolyte, in a long surplice, holds open the book of the ritual.

<sup>1</sup> At Great Witchingham we also find that the bishop, or perhaps the archbishop, is represented with a cross.

In ten instances<sup>1</sup> the priest's stole is crossed, and at Great Witchingham we find it is not only crossed, but it is coloured green. At Badingham, Gresham, and West Lynn the priest is vested in alb, stole, and cope, while at Weston a bishop in alb, cope, and mitre performs the ceremony. It is not unlikely that this panel may portray a historical scene,<sup>2</sup> and perhaps represents the marriage of the donor of the font. A bishop or an abbot is joining the hands of a couple at Little Walsingham, and he is vested in a cope over a dalmatic; a central orphrey is seen at the opening of the cope, the same exactly as in the case of the bishop in the ordination panel.

The bride's head is uncovered at Sloley (Pl. XV, 2) and Weston; at Farningham (Pl. XIV, 2) the bridegroom has not removed his hat; while at Badingham (Pl. XVI, 1) he holds in his hand the round turban cap, showing that this sculpture was executed about the year 1485.<sup>3</sup>

At Brooke we see a woman standing behind the bride, holding on her arm a red veil, probably intended for the care-cloth, which was held over the newly married pair from the *Sanctus* in the celebration of the Holy Eucharist until the conclusion of the nuptial benediction after the *Pater noster*.

The priest, acolyte, and bridegroom occupy the usual positions in the sculpture portraying matrimony on the font at Woodbridge, but the bride has been removed, and only her hand and the top of her butterfly head-dress remain. At the back of the panel are a number of radiating lines, and as these are carved where the figure of the bride has been, it would therefore appear that the rays were made first and the figure placed in

<sup>1</sup> Binham Abbey, Great Witchingham, Gresham, Burgh-next-to-Aylesham, Marsham, Martham, Norwich Cathedral, Sloley, Melton, and Westhall.

<sup>2</sup> In Buckland Church, Gloucestershire, the glass is evidently of the time of Edward IV., and three lights represent confirmation, marriage, and extreme unction, and in each light the officiating minister is a bishop. It is unlikely that a bishop would marry a couple unless the scene were historic and the

figures were portraits. It has been conjectured that these windows were the gift of the Rector, William Grafton (1466-1510), and represent the marriage of his parents, his baptism, and the death of his mother. See Lysons's *Gloucestershire Antiquities*, Plate XXXIX. It therefore seems more than probable that the panel for matrimony at Weston depicts the marriage of the donor of the font or of his parents.

<sup>3</sup> Gardiner's *Hist.*, I, 339.



FIG. 1.—HOLY MATRIMONY.  
EAST DEREHAM, NORFOLK.



FIG. 2.—HOLY MATRIMONY.  
SOLEY, NORFOLK.



FIG. 1.— HOLY MATRIMONY.  
BADINGHAM, SUFFOLK.



FIG. 2.—ST. FRANCIS OF ASSISI (?); *or*. THE DONOR OF THE FONT (?).  
BURGH-NEXT-TO-AYLESHAM, NORFOLK.

position afterwards with cement. It would seem that the sculptor has depicted the moment when the bridegroom places the ring on the thumb, fore-finger, middle finger, and finally leaves it on the third finger of the bride, saying the words, "With this ring I thee wed, etc. In the name of the Father, and of the Son, and of the Holy Ghost. Amen." He would hold her hand with his left hand, and have the ring in his right. It used to be put on the bride's right hand until the sixteenth century. The acolyte seems to have partially closed the book, because the priest would say the words for the bridegroom to repeat in English.<sup>1</sup>

One of the figures on the panel at Westhall depicts a man dressed in a tunic, with a green *gypcière*, or purse, fastened to his girdle. At Badingham the bridegroom appears in a long gown with wide open sleeves, under which can be seen his tight-fitting doublet.

After examining the various panels depicting the Seven Sacraments, it is interesting to note how the sculptors, in nearly all cases, have seized upon the most striking features in each ceremonial and have carefully portrayed them. In most cases they have shown considerable ability in their treatment of these subjects, for the size of the panels limited them to the introduction of comparatively few figures.

In Eastern art the superiority of certain figures is frequently shown by their increased stature over those around them. In the same manner some of the sculptors have introduced a similar method in their carvings upon these fifteenth century fonts; and a striking example may be seen in the stature of the priest in the panel depicting matrimony on the Sloley font (Pl. XV, 2). In fact the height of this ecclesiastic is such that the laity around him become so diminutive that it would appear that he is uniting the hands of a boy and a girl instead of a man and a woman.

<sup>1</sup> The late Right Rev. Bishop Brownlow, D.D., has kindly helped me in the study of this panel, and other diffi-

culties connected with the ceremonial used in the fifteenth century.

*The Eighth Panel.*

The eighth compartment was frequently filled in with a representation of our Saviour on the Cross,<sup>1</sup> but in seven instances<sup>2</sup> we find the Baptism of Christ by St. John the Baptist. This subject is specially appropriate, and it is remarkable that the institution of the Holy Eucharist is in no case represented. At Gresham (Pl. XVII, 2) our Lord stands in the river Jordan up to His knees in the stream, while St. John the Baptist kneels upon a rock and is depicted in the act of pouring water out of a large jug upon the head of Christ. On the opposite bank of the river a figure stands holding our Lord's clothes,<sup>3</sup> while in the upper part of the panel we see the First Person of the Holy Trinity and also the Holy Spirit descending in the form of a dove.

At Gorleston, Marsham (Pl. XVIII, 1), and Martham the eighth panel represents the Last Judgment, where men must render an account for their good and evil reception of the sacraments. At Martham our Lord is seated on a throne, an archangel blowing a trumpet on either side, their crowns surmounted by crosses, and at His feet the dead are rising from their tombs. At Marsham the same subject is depicted, and there are figures on either side of our Lord which may be intended for the Blessed Virgin and St. Peter. The panel at Gorleston has been sadly mutilated. Our Lord, who is represented with a wound in His side, is seated on a rainbow, and two angels are assisting the dead to rise. The front of the panel has been sadly mutilated and the coffins quite defaced. Owing to this destruction of the sculpture previous writers have fallen into some error in describing this panel. This compartment is given in a full-page coloured plate in Suckling's *History of Suffolk*,<sup>4</sup> and in the letter-press is the following description:—"The

<sup>1</sup> The Crucifixion is depicted at Brooke, Cratfield, East Dereham, Great Glenham, Little Walsingham, Norwich Cathedral, Sall, Walsoken, and Woodbridge. The Blessed Virgin and St. John usually stand on either side of the Cross, but other figures are occasionally introduced.

Badingham, Binham Abbey, Gres-

ham, Laxfield, Sloley, Westhall, and Weston. The church at Badingham is dedicated to St. John the Baptist, so this subject on the eighth panel of the font is specially appropriate.

<sup>3</sup> At Gresham this figure has no wings, but in several instances he is represented as being an angel.

<sup>4</sup> Vol. I, p. 375.

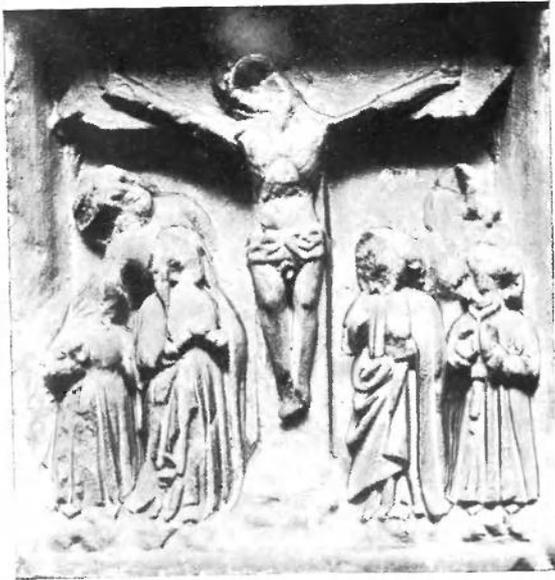


FIG. 1.—THE CRUCIFIXION.  
EAST DEREHAM, NORFOLK.



FIG. 2.—THE BAPTISM OF OUR LORD.  
GRESHAM, NORFOLK.



FIG. 1.—THE LAST JUDGMENT.  
MARSHAM, NORFOLK.



FIG. 2.—THE HOLY TRINITY.  
WEST LYNN, NORFOLK.

Judge of all mankind seated on a rainbow and surrounded by cherubim is calling on the dead to rise. On the lower panel are seen figures emerging from the water and hiding behind the hills; fulfilling the sublime declaration that 'the sea shall give up the dead and the wicked shall call on the mountains and the rocks to cover them.'" The legend above is decayed and rather obscure and is doubtless the words of St. Jerome, "*Surgite mortui venite ad iudicium.*"

At Blythburgh, Cley, and Southwold this panel is completely defaced, or perhaps in the case of Cley it has never been executed. At Great Witchingham we see the Blessed Virgin in all the glory of her Assumption, and at Loddon she is represented with the Holy Child. The martyrdom of St. Andrew is depicted on the eighth panel at Melton<sup>1</sup> with a soldier standing on either side of the crucified saint. At Burgh-next-to-Aylesham<sup>2</sup> (Pl. XVI, 2) St. Francis of Assisi is kneeling before a crucifix, and at Farningham the subject is the communion of the people. A priest is shown holding in one hand a paten with three consecrated wafers upon it, while with the other he is in the act of communicating a man who is kneeling before him. An acolyte holds a tall torch, and there is a second communicant.

At West Lynn (Pl. XVIII, 2) we find a representation of the Holy Trinity. God the Father is seated on a throne and holds the figure of the crucified Christ. It is much mutilated, and it is difficult to know if the Holy Spirit was ever depicted upon it in the form of a dove. At Nettlecombe we have our Lord in glory, with the Blessed Virgin on His right hand and St. John the Baptist on His left, with the symbol of the *Agnus Dei* at His feet.

<sup>1</sup> The old church at Melton was dedicated to St. Andrew; the font is placed in the modern church. An illustration of this font will be found in *Archæologia*, Vol. X.

<sup>2</sup> The Very Rev. Dr. Husenbeth was

of opinion that this figure represented St. Francis of Assisi (see *Jour. Brit. Arch. Ass.*, 1858). It has been suggested by the Rev. H. B. Pim that the representation may depict the donor of the font in the attitude of prayer.

## APPENDIX.

## FONTS WITH REPRESENTATIONS OF THE SEVEN SACRAMENTS.

TABLE No. I.—PEDESTAL AND BASE.

	Height of pedestal and base.	Number of steps.	REMARKS.
	Ins.	No.	
KENT.			
Farningham, Sts. Peter and Paul.	26	1	The font stands on a low plinth (31 inches × 7 inches). The base is ornamented with 8 quatrefoils (6 inches × 6 inches). The pedestal is octagonal and quite plain.
NORFOLK.			
Binham Abbey ....	26	1	Each face of octagonal step = 25 inches × 10 inches and is adorned with quatrefoils and niches. The pedestal has eight 7-inch statues standing in niches, believed to represent eight of the apostles.
Brooke, St. Peter ....	22	2	The font stands on two octagonal steps. The pedestal is adorned with eight statues in niches—(1) St. Thomas the Martyr (?); (2) St. John with clasped book and a roll of paper; (3) St. Edward the Martyr holding a cup and perhaps a dagger which is now defaced; (4) St. Mark with a scroll; (5) St. Peter holding one key; (6) St. Matthew; (7) St. Edmund, king and martyr, holding an arrow and a bunch of cords; (8) St. Luke with a scroll, and an angel above holding a model of the House of the Holy Family at Nazareth. (Pl. I, 1.)

Burgh-next-to-Aylesham, St. Mary.	24	2	The upper step is formed into a cross, and the lower is an octagon. The pedestal is ornamented with two plain shields, two rosettes, and the four Evangelists, while the base has the four Living Creatures.
Cley, St. Margaret ...	23	1	Each face of the octagonal step = 27 inches × 11 inches, and two faces are adorned with quatrefoils and niches. The pedestal is ornamented with eight niches containing mutilated statues, 7 inches in height. (Pl. I, 2.)
East Dereham, St. Nicholas	39	3	The stem has eight 13-inch figures standing on tall pedestals. They represent St. Jude, St. Simon, St. Philip, and other saints. Seated figures of St. Matthew, St. Mark, and St. John with their emblems adorn the base. The steps are ornamented with quatrefoils and niches.
Great Witchingham; St. Mary.	30	—	The pedestal is adorned with statues representing (1) St. James the Great; (2) St. Thomas the Martyr; (3) St. Peter; (4) St. Catherine; (5) St. Agnes (or St. Barbara); (6) St. Mary Magdalen; another (7) without an emblem; and (8) a crucifixion—probably intended for the martyrdom of St. Andrew. The statues are 10 inches in height. (Pl. II, 1.)
Gresham, All Saints ...	24	1	Panelled pedestal standing on one step.
Little Walsingham, St. Mary and All Saints.	24	4	The two steps are ornamented on the exterior faces with panels and tracery, and each is again subdivided with two more steps and the upper surface formed into a cross. From the centre springs the shaft adorned with canopied niches, pinnacles, buttresses, pediments, and statues. The pedestal is adorned with the four Evangelists, their emblems, and the four Latin Fathers of the Church, while a niche is placed at each angle containing an angel on a tall pedestal. (Pl. II, 2.)
Loddon, Holy Trinity ...	25½	3	The lower step is octagonal, and the upper step is subdivided so as to form a cross. The steps are adorned with tracery. The pedestal has sixteen mutilated figures.
Marsham, All Saints ...	26	1	The pedestal is adorned with seated figures of the four Evangelists and the four Living Creatures.
Martham, St. Mary ...	25	1	The font stands on plain octagonal step and low octagonal plinth. The pedestal has eight mutilated figures standing in niches.
Norwich Cathedral, St. Luke's Chapel.	29	1	Pedestal adorned with 10-inch figures standing in niches, representing St. Giles, St. Leonard, St. Thomas the Martyr, and an abbot and four bishops without emblems. At the angles of the base are the four Living Creatures alternately with seated figures of the Evangelists holding books. (Pl. III, 1.)
Sull, Sts. Peter and Paul...	25	2	The upper step is ornamented with quatrefoils. Each face of the lower step = 57 inches × 12 inches, and the upper step = 28 inches × 11 inches. The pedestal has empty niches, the four Evangelists, and the four Living Creatures.
Sloley, St. Bartholomew ...	24	1	Pedestal adorned with four-leaf flowers and four figures—two are bishops.

TABLE NO. I.—PEDESTAL AND BASE—*continued.*

	Height of pedestal and base.	Number of steps.	REMARKS.
Walsoken, All Saints ...	25	2	Two plain octagonal steps. The pedestal is adorned with eight statues, 11 inches in height, representing St. Philip, St. Mary Magdalen, St. John, St. Catherine, St. Margaret, St. Peter with one key, and two other saints.
West Lynn, St. Peter ...	21	3	The three octagonal steps have faces (1) 29 inches × 6 inches, (2) 23 inches × 7 inches, (3) 16 inches × 7 inches. The pedestal is a plain octagonal shaft.
SOMERSET.			
Nettlecombe, St. Mary ...	25	1	Panelled pedestal standing on one step. (Pl. IV, 1.)
SUFFOLK.			
Badingham, St. John the Baptist.	30	1	Font stands on one octagonal step, each face = 32 inches × 13 inches. The pedestal has eight figures; two represent St. Michael, one is St. Edmund, king and martyr, two are bishops, one is a figure with a staff and another with a scroll.
Blythburgh, Holy Trinity	28	2	Font rests on two octagonal steps having faces (1) 44 inches × 10 inches, (2) 36 inches × 12 inches. The pedestal was once adorned with eight figures, but they are badly mutilated. The four Evangelists and their symbols are on the base.

Cratfield, St. Mary	...	32	2	Upper step ornamented with quatrefoil; the lower step is plain. The pedestal is adorned with eight figures representing St. Paul, St. John, St. James, and five other saints, while the base has the four Evangelists and the four Living Creatures.
Gorleston, St. Andrew	....	24	1	The octagonal step is original, and each face = 5; inches × 2 inches. The pedestal has eight 10-inch figures badly mutilated.
Great Glenham, All Saints		25	1	This font stands on one step adorned with plain shields and tracery. Each face = 17 inches × 16 inches. The pedestal is ornamented with four buttresses, and four lilies placed in tall two-handled jars standing in niches.
Laxfield, All Saints	....	32	3	The steps are ornamented with tracery and quatrefoils. The lower step is octagonal, while the upper step is subdivided so as to form a cross. The base is adorned with four grotesque animals.
Melton, St. Andrew	....	29	1	Each face of the octagonal step = 20 inches × 10 inches. The sides are ornamented with tracery. The pedestal is decorated with two birds holding scrolls and books, four bishops, and two seated figures having wings.
Southwold, St. Edmund	...	24	1	The eight figures which once adorned the pedestal were cut away by William Dowsing on 8th April, 1644.
Westhall, St. Andrew	....	24	2	The font rests on two plain octagonal steps having faces (1) 34 inches × 11½ inches, (2) 30 inches × 11 inches. The pedestal has eight plain niches.
Weston, St. Peter....	....	22	3	The lower step is octagonal, and each face = 32 inches × 11 inches. The upper step is subdivided into a cross. The pedestal is the original stone, but in recent years it has been carved into panels; doubtless it possessed eight statues when it was constructed.
Woodbridge, St. Mary	....	30	—	The pedestal is adorned with four buttresses and four lilies placed in two-handled jars emblematic of the Blessed Virgin, to whom the church is dedicated. (Pl. III, 2.)

TABLE No. II.—BOWLS.

	Diameter across the top of bowl.	Diameter of the interior of bowl.	Depth of bowl with chamfer, outside measurement.	Depth of bowl inside measurement.	Dimensions of sculpture on panel.	REMARKS.
	Ins.	Ins.	Ins.	Ins.	Ins.	
<b>KENT.</b>						
Farningham, Sts. Peter and Paul.	29	20	18	9	8 × 7 $\frac{3}{4}$	The panels are enclosed in plain roll moulding.
<b>NORFOLK.</b>						
Binham Abbey ....	32	23	20	11	11 × 11	This font has been sadly mutilated, and on the top are four holes 2 inches in diameter.
Brooke, St. Peter ....	28	21	20	10	9 × 10	Half angels on the chamfer hold emblems over the eight statues on the pedestal. (Pl. I, 1.)
Burgh-next-to-Aylesham, St. Mary.	28	23	21	10	9 × 8	The chamfer is adorned with half angels holding emblems of the sacraments depicted in the panels above.
Cley, St. Margaret....	36	21	22	11	11 × 11	The carving on the chamfer has all been cut away. The eighth panel is empty, and the sculpture has either been cut away or perhaps it was never executed. (Pl. I, 2.)

East Dereham, St. Nicholas	35½	25	19	14	12 × 10
Great Witchingham ...	32	22½	20	11	11 × 11
Gresham, All Saints ...	29	20	20	10	12 × 12
Little Walsingham, St. Mary and All Saints.	31	22	22	11	12 × 10
Loddon, Holy Trinity	30½	22	21	10	9 × 8
Marsham, All Saints ...	29	22½	21	11	10 × 10
Martham, St. Mary ...	33	22	22	13	13 × 11
Norwich Cathedral, St. Luke's Chapel.	30	20	20	12	10 × 8
Sall, Sts. Peter and Paul ...	32	20	20	11	12 × 10
Sloley, St. Bartholomew ...	30½	21	20	11	12 × 11

Eight half angels support the bowl. The font has been painted, and traces of colour still remain. Above the sculpture in the panels is fan-vaulting and at the angles stood angels under canopies—now mutilated.

The font is badly mutilated, but the panels still retain traces of colour. Under each compartment is an angel alternately with one of the four Living Creatures. All bear scrolls, the angels holding the names of the four Latin Doctors of the Church, and the Living Creatures the names of the Evangelists. At each angle, and on a line with the angels and Living Creatures, are busts of crowned kings in ermine robes. (Pl. II, 1.)

This bowl is in a very perfect condition, only a few figures being damaged. It has a plain chamfer.

This is one of the most highly decorated bowls in the whole series, and the sculptor has spent great care on every detail. The chamfer has been richly ornamented, but the figures have been mutilated. (Pl. II, 2.)

The chamfer is decorated with eight half angels and foliage. The carvings on the panels were sadly mutilated in the year 1642.

The bowl is supported by eight angels with outspread wings, and the carvings on the panels are carefully executed.

The bowl is supported by eight archangels with outspread wings. The font has been coloured, and traces of gold, blue, green, and red may still be seen.

The sculptor has spent much labour over every detail on this bowl, and even in its mutilated condition it is very beautiful. At the angles between the panels are eight out of the nine orders of the celestial hierarchy, while under each compartment is an angel holding some emblem of the subject represented above. This font originally stood in the church of St. Mary-in-the-Marsh, now demolished. (Pl. III, 1.)

The panels are separated by pillars with two Maltese crosses carved on each. Eight angels support the bowl and carry emblems of the sacraments depicted above.

The chamfer is adorned with eight angels holding plain shields. This font is in excellent condition and underwent some restoration about fifty years ago.

TABLE NO. II.—

	Diameter across the top of bowl.	Diameter of the interior of bowl.	Depth of bowl with chamfer, outside measurement.	Depth of bowl, inside measurement.	Dimensions of sculpture on panel.
Walsoken, All Saints ...	33	24	27	13	10 × 12
West Lynn, St. Peter ...	28½	22	17	11	9 × 9
SOMERSET.					
Nettlecombe, St. Mary ....	28	19	19	11	11 × 11
SUFFOLK.					
Badingham, St. John the Baptist.	32	23	22	10	11 × 11

BOWLS—*continued.*

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REMARKS.

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This font was erected in 1544. Angels support the eight angles of the bowl, and the chamfer is richly ornamented. The chamfer is adorned with roll mouldings, and the font has been coloured and traces of red and black still remain.

This font is made from Ham stone and was once painted. At the date of its disfigurement it may have stood in a corner of the church, as the panels depicting Matrimony, Holy Orders, and Extreme Unction are very perfect. The costumes of the figures are those which prevailed in the reign of Edward IV. The bowl is supported by angels with expanded wings, holding books. (Pl. IV, 1.)

Above the carvings depicting the sacraments are beautiful canopies, and the pillars between the panels end in deep pendants. The font was made about 1485.

Blythburgh, Holy Trinity	35	23	24	12	8 × 12
Cratfield, St. Mary ....	32	23	32	11	11 × 12
Gorleston, St. Andrew ...	33	23	24	18	15 × 11½
Great Glenham, All Saints	28½	23	25	14	11 × 10
Laxfield, All Saints ....	36	25	32	13	10 × 10
Melton, St. Andrew ....	25½	18	19	8	8 × 11
Southwold, St. Edmund ...	36	26	28	13	10 × 10
Westhall, St. Andrew ....	29½	20	19	10	11 × 10
Weston, St. Peter ....	26	21	22	10	8 × 9
Woodbridge, St. Mary ...	30	22	20	10	10½ × 10½

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William Dowsing removed the whole of the sculpture representing the Seven Sacraments in 1644.

The angels supporting the bowl bear plain shields and scrolls, and at the angles are eight mutilated statues under canopies. Above the carvings representing the sacraments are small quatrefoils. The panels for the Holy Eucharist and Penance are empty. They may have been cut away or perhaps were never executed.

Francis Jessup, acting under a commission from the Earl of Manchester, mutilated the carving on this font in 1644. All trace of carving on the chamfer has been cut away.

The chamfer is adorned with eight half angels supporting the bowl. The panels behind the sculpture are decorated with rays like the font at Woodbridge. The font was made about 1483.

The sculpture representing the sacraments is placed under canopies, and the angles between the panels have ended in pendants.

The chamfer is ornamented with beautiful foliage, and the font was made between the years 1510 and 1520.

The buttresses between the panels have ended in pendants, and the chamfer is decorated with tracery. Canopies overhung the sculpture on the panels, but the whole of these carvings were removed by William Dowsing under a commission from the Earl of Manchester on 8th April, 1644.

The bowl is supported by angels with extended wings. The heads of the figures are sadly mutilated, but the font still retains much of its original colouring of gold, green, blue, and black.

The chamfer is adorned with eight angels bearing shields. The font is sadly mutilated, and the remains of nine-men-Morris games scratched by a detachment of Parliamentary soldiers may still be seen on the upper step. A road near the church is still called Cromwell's Lane.

The bowl is supported by eight angels, and the panels behind the sculpture are decorated with rays. The date of the font is about 1483. (Pl. III, 2.)

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TABLE No. III.—BAPTISM.

This sacrament is usually represented by the priest immersing a nude infant in an octagonal font. One acolyte holds the book of the ritual while another carries the chrismatory. Frequently a woman is depicted with the chrim-cloth, and other figures are introduced. The priest is vested in surplice and stole and the acolytes in surplices.

	Number of figures.	REMARKS.
KENT.		
Farningham, Sts. Peter and Paul.	4	Priest in crossed stole immersing infant. Man and woman on either side.
NORFOLK.		
Binham Abbey ....	?	This panel is badly mutilated.
Brooke, St. Peter ....	6	Priest immersing infant, acolyte with book, woman holding chrim-cloth, and two other figures. The book of the ritual still retains some remains of the words " <i>baptizo te in nomine Patris.</i> "
Burgh-next-to-Aylesham, St. Mary.	6	Priest immersing infant, and four other figures.
Cley, St. Margaret....	8	Priest immersing infant, two acolytes (one with book and one with chrismatory), one man, and three women.
East Dereham, St. Nicholas	8	Priest immersing infant, two acolytes (one holding open book and one carrying chrismatory), and four other figures. The heads are mutilated.
Great Witchingham, St. Mary.	8	Priest in red stole immersing infant. The figures are somewhat defaced, but one acolyte appears to hold the open book and another the chrismatory, a woman has something in her hand which may be the chrim-cloth, and there are three other figures. (Pl. IV, 2.)
Gresham, All Saints ....	9	The font in which the priest is immersing the infant stands on two steps. Acolyte holds open book. There are five women and one man standing with hands folded. (Pl. V, 1.)
Little Walsingham, St. Mary and All Saints.	5	Priest immersing infant, two acolytes with open book and casket, and a woman holding the chrim-cloth.
Loddon, Holy Trinity ....	?	This panel is badly mutilated.
Marsham, All Saints ....	8	Priest immersing infant and acolytes and four figures grouped around.
Martham, St. Mary ....	6	Priest immersing infant, acolyte with book, a man, a woman, and a boy holding the chrismatory.

Norwich Cathedral, Chapel of St. Luke.	6	Priest immersing infant, acolytes, and three other figures.
Sall, Sts. Peter and Paul ....	8	Priest immersing infant, acolytes with open book and chrismatory, two men, and two women.
Sloye, St. Bartholomew ....	6	Priest immersing infant, acolyte with open book, a woman, a boy, and a girl. (Pl. V, 2.)
Walsoken, All Saints ....	6	The font in which the priest is immersing the infant stands on three steps. The acolyte stands with open book, and there are three other figures.
West Lynn, St. Peter ....	4	A priest in a crossed stole is immersing an infant. A man and woman stand on either side of the font.
SOMERSET.		
Nettlecombe, St. Mary ....	6	Priest immersing infant, acolyte, woman with chrism-cloth, and two other figures.
SUFFOLK.		
Badingham, St. John the Baptist.	7	Priest immersing infant, acolyte with book, woman holding chrism-cloth, two men, and a woman.
Blythburgh, Holy Trinity	?	Sculpture on panel quite defaced.
Cratfield, St. Mary ....	5	Priest immersing infant, acolyte and two other figures.
Gorleston, St. Andrew ....	7	Priest, infant, acolyte with open book, a woman, and three other figures. The sculpture is badly mutilated.
Great Glenham, All Saints	5	The octagonal font is raised on two steps, and the bowl is adorned with Tudor roses. The priest holds his right hand to his breast, while the left is placed on the open book of the ritual held by an acolyte vested in cassock and surplice and standing on a very tall pedestal. A woman in a hood holds the infant, and a child stands in the foreground.
Laxfield, All Saints ...	5	Priest immersing infant, and three other figures.
Melton, St. Andrew ...	6	The font in which the priest is immersing an infant stands on two steps. Grouped around are two men and two women. The letters I.B.M. are on the panels of the font.
Southwold, St. Edmund	?	The sculpture has been completely defaced.
Westhall, St. Andrew ....	5	Priest immersing an infant, acolyte with open book, a woman, and a man.
Weston, St. Peter ... ..	7	Priest immersing an infant, acolyte with book, and four other figures. The sculpture is badly mutilated.
Woodbridge, St. Mary ...	5	The priest places his left hand on the rim of a hexagonal font ornamented with quatrefoils, while his right hand is laid on the open book of the ritual held by an acolyte. A woman in a butterfly-head-dress holds the infant, and a man is with her.

TABLE No. IV.—CONFIRMATION.

The bishop is depicted in his long rochet with tippet over it, or else he is vested in alb, dalmatic, chasuble, and mitre. The infants are presented by the godparents, the boys by the godfathers and the girls by the godmothers. An attendant priest or acolyte carries the casket of holy oils.

	Number of figures.	REMARKS.
KENT.		
Farningham, Sts. Peter and Paul.	4	Bishop in alb, chasuble, and mitre with crozier is confirming an infant held by a man in a long gown. An attendant priest holds the casket.
NORFOLK.		
Binham Abbey ....	4	This panel is badly mutilated.
Brooke, St. Peter ....	6	Bishop in rochet and tippet is confirming an infant presented by a man. There is one woman and two other figures.
Burgh-next-to-Aylesham, St. Mary.	6	Bishop in rochet is confirming an infant presented by a man dressed in a tunic. Attendant priest and two other figures.
Cley, St. Margaret ....	8	Bishop in rochet and tippet is confirming an infant presented by a woman. Another infant is waiting to receive the rite, and there is an attendant priest, and two other figures.
East Dereham, St. Nicholas	6	Bishop in rochet and tippet is confirming an infant presented by a woman. Attendant priest with casket and two other figures. (Pl. VI, 2.)
Great Witchingham, St. Mary.	6	Bishop in long white rochet and tippet confirming an infant. Another infant is awaiting the rite, attendant priest in long surplice holds the casket. (Pl. VI, 1.)
Gresham, All Saints ....	13	Beside the bishop in rochet and tippet, this panel depicts five men and two women, and as many as five infants are to be presented to the bishop.
Little Walsingham, St. Mary and All Saints.	6	Bishop in rochet and tippet is confirming an infant presented by a man kneeling on one knee. A woman is retiring with an infant that has received the rite, and the attendant priest stands behind.
Loddon, Holy Trinity ....	5 ?	This panel is sadly mutilated.

Marsham, All Saints ....	6	Bishop in rochet and tippet confirming an infant held by a woman. The attendant is not vested in serving garments, and the vessel he holds is more like one for pouring water at baptism than the usual form of casket depicted in other representations for the chrism-oil. A woman stands in the horned head-dress of the time of Edward IV., and there is a man in a long tunic reaching to his knees.
Martham, St. Mary ...	6	Bishop in rochet, tippet, and mitre is confirming an infant presented by a woman; attendant priest with casket and two other figures.
Norwich Cathedral, St. Luke's Chapel.	6	Bishop confirming an infant. The panel is sadly mutilated.
Sall, Sts. Peter and Paul....	7	Bishop in rochet and tippet confirming an infant presented by a woman. There are four other figures.
Sloley, St. Bartholomew ....	10	Bishop in rochet confirming with his right hand an infant presented by a woman and holding an open book with his left hand; two other women are bringing infants, and there are three other figures—one being a child. (Pl. VII, 1.)
Walsoken, All Saints ...	10	Bishop invested in alb, dalmatic, chasuble, and mitre with crozier is confirming an infant presented by a woman. A man and another woman are each carrying an infant. Attendant priest with the casket and two other figures.
West Lynn, St. Peter ....	6	Bishop in rochet and mitre confirming an infant presented by a man. A woman is bringing another infant, and there is an attendant priest.
SOMERSET.		
Nettlecombe, St. Mary ...	5	Bishop in alb, dalmatic, chasuble, and mitre (?) confirming an infant presented by a man; attendant priest with casket, and one other figure. The sculpture is badly mutilated.
SUFFOLK.		
Badingham, St. John the Baptist.	7	This sculpture is somewhat mutilated. An infant is presented to the bishop for confirmation, a figure kneels in the foreground, priest holds the casket, and there are two other figures.
Blythburgh, Holy Trinity	?	This panel is completely defaced.
Cratfield, St. Mary ...	6	A man is presenting an infant to be confirmed by the bishop; an attendant priest holds a book, and there is also a man and a woman.
Gorleston, St. Andrew ....	6?	The sculpture is badly mutilated. The bishop is attended by two priests, and there are one man and two women. The sculptures representing the infants presented to the bishop have been defaced.

TABLE NO. IV.—CONFIRMATION—*continued.*

	Number of figures.	REMARKS.
Great Glenham, All Saints	4	Bishop in cope and mitre and holding crozier in left hand confirms an infant with the right hand. The infant is presented by a man with long hair and dressed in a tunic. Attendant priest in cassock and surplice stands on a pedestal and holds the casket with both hands.
Laxfield, All Saints ...	5 ?	Panel is somewhat mutilated. The bishop is confirming an infant, and there are several other figures.
Melton, St. Andrew ...	5	The bishop is confirming an infant presented by a man, and there are two other figures.
Southwold, St. Edmund ...	?	This panel is completely defaced.
Westhall, St. Andrew ..	6	Bishop vested in apparelled alb with stole crossed over the breast, cope of cloth of gold lined with green, and mitre is confirming two infants presented by a man and a woman. The attendant priest is vested in surplice and cope and holds a golden casket.
Weston, St. Peter ... ..	6	This panel is sadly mutilated. The bishop in rochet and tippet is evidently confirming an infant presented by a kneeling figure now defaced. Priest in surplice holds the casket, and a woman is bringing another infant.
Woodbridge, St. Mary ...	4	Bishop vested in alb, dalmatic, chasuble, and mitre holds crozier in left hand and confirms an infant with his right hand. The infant is presented by a man dressed in hosen, short tunic, and cloak. A priest in a long surplice holds the open casket.

TABLE No. V.—THE HOLY EUCHARIST.

The representation of the Holy Eucharist is spirited and remarkable. The priest usually stands before the altar in the act of elevating the chalice or the Host, and acolytes, sometimes holding tall torches, kneel behind him. He is usually vested in alb, amice, and chasuble, and the acolytes in long surplices.

	Number of figures.	REMARKS.
KENT.		
Farningham, Sts. Peter and Paul.	2	The priest genuflects immediately after the Consecration and before elevating the Sacred Host; a kneeling acolyte holds the priest's chasuble in one hand and a tall torch in the other. The chalice stands upon the altar.

NORFOLK.

Binham Abbey ....	3	Priest standing before altar and a figure on either side. The sculpture is somewhat mutilated.
Brooke, St. Peter ....	3	A priest is elevating a chalice and stands before the altar; he is vested in a red chasuble with gold orphrey, and a greenish alb with gold apparel. On his right an acolyte, kneeling, pulls the rope of the sacring bell (or holds a torch) with one hand, and holds the priest's chasuble with the other. Another acolyte, on his left, holds the chasuble with one hand and extends the other in adoration. No candlesticks stand on the altar, but the missal lies open upon it. (Pl. VII, 2.)
Burgh-next-to-Aylesham, St. Mary.	1	Priest in eucharistic vestments stands before the altar elevating the Host. The missal is on the altar, but no candlesticks are placed on the altar.
Cley, St. Margaret....	5	Priest in alb and chasuble stands before the altar and is elevating the chalice. Two acolytes kneel on either side holding tall torches—one is in a tunic and the other in a surplice. A man is ringing the sanctus bell, and there is one other figure. No candlesticks are placed on the altar.
East Dereham, St. Nicholas	6	The priest, deacon, and sub-deacon stand behind the altar, and there are three kneeling figures. The missal lies open on the altar, and the chalice is placed in front of the priest. There are no candlesticks or torches. The deacon's maniple is clearly visible. The moment portrayed is a little before the Consecration.
Great Witchingham, St. Mary.	4	The priest, vested in alb, amice, and chasuble, is elevating the Host. An acolyte kneels and is holding a tall torch, while two other figures kneel behind him. This sculpture shows the north end of the altar, which has a canopy over it but no candlesticks upon it. The altar-cloth is red, and the fair linen cloth is on the top of it. (Pl. VIII, 1.)
Gresham, All Saints ....	3	Priest in eucharistic vestments stands before an altar elevating the chalice, and there are two kneeling figures. The open missal and two tall candlesticks are placed on the altar.
Little Walsingham, St. Mary and All Saints.	3	Celebrant in appressed alb, dalmatic, and chasuble stands before altar elevating the chalice (mutilated). The deacon and sub-deacon kneel on either side. The open missal leans against a low reredos, and there are two candlesticks upon the altar. The details on the vestments are beautifully executed, and the celebrant is no doubt a bishop or an abbot, as he wears a dalmatic under the chasuble. The chasuble is of a full pattern, and all the sacred ministers have appressed albs.
Loddon, Holy Trinity ....	3 P	This panel is sadly mutilated.
Marsham, All Saints ....	5	Priest in eucharistic vestments stands before altar in the act of elevating the Host, while four kneeling figures are grouped around. The missal lies open on the altar, but there are no candlesticks or torches. There is a sacring bell which can be rung by means of a rope.
Martham, St. Mary ...	5	Priest in eucharistic vestments stands before the altar in the act of elevating the Host, four kneeling figures are grouped around, and two are holding tall torches. The missal lies open on the altar. There are no candlesticks.

TABLE NO. V.—THE HOLY EUCHARIST—*continued.*

	Number of figures.	REMARKS.
Norwich Cathedral, St. Luke's Chapel.	5 ?	This panel is somewhat mutilated, but a priest in eucharistic vestments stands before the altar in the act of elevating the Host. The missal lies open on the altar, and there are no candlesticks nor torches. Four kneeling figures are grouped around.
Sall, Sts. Peter and Paul.	3	Priest in eucharistic vestments stands before the altar elevating the chalice, two figures kneel on either side, and there are no candlesticks or torches.
Sloley, St. Bartholomew	5	Priest vested in alb and chasuble is turning round to say the <i>Orate fratres</i> before he says the <i>Secreta</i> of the mass; the missal is on the Gospel side. The two servers, one with a torch, stand on a step behind the altar. There are also two kneeling figures in front of the altar.
Walsoken, All Saints	5	Priest in eucharistic vestments stands before altar elevating the chalice. Four kneeling figures are grouped around. The reredos is ornamented. The open missal leans against it, and two candlesticks stand on the altar, which does not appear to have a cloth spread over it.
West Lynn, St. Peter	4	Priest in eucharistic vestments is elevating the Host, a kneeling acolyte holds a tall torch, and a man and woman are standing. The chalice is placed on the altar and is covered with a veil. No candlesticks are placed on the altar. The sculpture shows the south end of the altar.
SOMERSET.		
Nettlecombe, St. Mary	3	Priest in eucharistic vestments elevates the Host. Two kneeling acolytes hold tall square torches. The chalice is placed on the altar and covered with a veil. There are no candlesticks upon the altar.
SUFFOLK.		
Badingham, St. John the Baptist.	3	Priest in eucharistic vestments is elevating the chalice, and on either side is a kneeling figure—one has a gypciere or purse hung at his girdle. Two tall candlesticks stand on the altar.
Blythburgh, Holy Trinity	?	This panel is completely mutilated.
Cratfield, St. Mary	?	This panel has either been mutilated or perhaps never carved. There is now no sculpture upon it.
Gorleston, St. Andrew	3	This panel is badly mutilated; but the priest was doubtless standing before the altar elevating the chalice. There is a kneeling figure on either side, and in the upper corners are two cherub faces in frills. The missal is on the altar, but there are no candlesticks.

Great Glenham, All Saints	4	Priest in alb and stole crossed is giving the Communion to a man and woman who are kneeling together and holding a houseling cloth before them. An acolyte kneels with hands clasped in adoration, and the chalice is placed on the altar. There are no candlesticks or torches. The woman has the butterfly head-dress (A.D. 1483). (Pl. VIII, 2.)
Laxfield, All Saints	5	Priest before altar elevating the chalice. The missal lies open on the altar; there is a low reredos, but no candlesticks. Two figures are kneeling, and a man and woman are standing.
Melton, St. Andrew	3	Priest stands before the altar elevating the chalice. He is robed in eucharistic vestments, and a deacon and an acolyte kneel on either side. No candlesticks stand upon the altar.
Southwold, St. Edmund	?	This panel is completely defaced.
Westhall, St. Andrew	3	Celebrant in alb, dalmatic, and chasuble stands before altar elevating the chalice. A man and woman kneel on either side. Neither missal nor candlesticks are placed on the altar. The celebrant is no doubt either a bishop or an abbot, as he wears a dalmatic under the chasuble.
Weston, St. Peter	3	Priest in eucharistic vestments stands before altar elevating the chalice. A man in tunic and hose kneels on one side, and an acolyte in a long surplice on the other. The missal is open on the altar, but there are no candlesticks or torches.
Woodbridge, St. Mary	4	Priest in alb and stole crossed is giving the Communion to a man and a woman who hold a houseling-cloth. The woman has the butterfly head-dress of A.D. 1483. An acolyte in a long surplice is kneeling. The chalice stands on the altar, and the low reredos is richly adorned with panel-work. There are no candlesticks or torches.

TABLE No. VI.—PENANCE.

The Sacrament of Penance is depicted by a priest seated in a chair shriving a kneeling penitent. An angel presents the penitent, frequently spreading his wings over priest and penitent. An evil spirit is often introduced, and sometimes he is skulking away with his tail between his legs.

	Number of figures.	REMARKS.
KENT.		
Farningham, Sts. Peter and Paul.	4	Priest is seated and is shriving a kneeling penitent. An angel hovers above, and the evil spirit with a horned head is clutching the back of the penitent with his claw.

TABLE NO. VI.—PENANCE—*continued.*

	Number of figures.	REMARKS.
NORFOLK.		
Binham Abbey .... ..	5	Priest seated in a round arm-chair is shriving a kneeling penitent. A second penitent is approaching. The angel has taken hold of one arm, but the evil spirit has caught hold of the other.
Brooke, St. Peter .... ..	2	Priest seated in round-backed chair shriving a kneeling penitent. The sculpture also shows two other figures.
Burgh-next-to-Aylesham, St. Mary.	4	Priest is seated, and the penitent kneels before a low desk. The evil spirit is skulking away, while the angel's outspread wings overshadow confessor and penitent.
Cley, St. Margaret.... ..	2	This sculpture is somewhat mutilated, but a priest is seated and is shriving a penitent.
East Dereham, St. Nicholas	5	A priest is seated shriving a kneeling penitent. A second penitent kneels behind at a low desk. The angel is near the first penitent and the evil spirit near the second.
Great Witchingham, St. Mary.	4	The priest is seated in a chair with railed sides; the penitent kneels at a low desk, resting her hands on a green cushion laid upon it. An angel presents her, spreading his wings widely over her. The evil spirit, coloured a dark brown, with horns and a long tail, is taking his departure through a small door.
Gresham, All Saints ....	4	Priest seated, and penitent is receiving a flagellation from another figure standing behind. Some years ago when the plaster was taken off this font the figure of the devil was so horrible that it was removed.
Little Walsingham, St. Mary and All Saints.	8	Priest is seated, and penitent kneels at a low desk. One angel stands behind the priest, and a second angel is thrusting the evil spirit away. The confessional is made by a curtain hung from rods. Three heads are looking over this curtain. It is possible that the artist did not intend them to assume this inquisitive position, and their presence only indicated persons in the church. They appear to be vested in surplices, and one is a priest having a stole, and another holds an open book.
Loddon, Holy Trinity ....	4?	This panel is badly mutilated. The priest and the kneeling penitent can be made out. The other figures are doubtless the angel and the evil spirit.
Marshall, All Saints ...	4	The confessional is a small chapel, having a steep roof and a window in the gable. The priest is seated in an elaborately carved chair, and the penitent kneels before him. An angel with outspread wings places his hand on the head of the penitent, and the evil spirit is skulking away with his tail between his legs.

Martham, St. Mary ....	4	The confessional is represented as a small chapel with a steep roof. The priest is seated, and the penitent kneels at a low desk. An angel is near the penitent, and the evil spirit, with horns and dragon-wings, stands at the door of the confessional.
Norwich Cathedral, St. Luke's Chapel.	4	Priest seated in an elaborately carved arm-chair, and penitent kneeling. There are also two other figures, but the sculpturo has been mutilated to some extent.
Sall, Sts. Peter and Paul ....	2	The confessional is within a church having three arcades, and the priest is shriving a kneeling penitent.
Sloley, St. Bartholomew ....	7	Priest in round arm-chair is shriving a kneeling penitent. The evil spirit, represented as a dragon, is being thrust away by an angel. Three figures stand in the background.
Walsoken, All Saints ....	6	Priest seated in a high-backed arm-chair is shriving a man who kneels before him. The evil spirit stands on the penitent's head and is about to take his departure. Two women and a man are waiting to make their confessions.
West Lynn, St. Peter ....	4	Priest with hood over his head is seated and shriving a young man who kneels before him. Two figures are standing, and one has the hands folded in the attitude of prayer.
SOMERSET.		
Nettlecombe, St. Mary ...	5	Priest seated on a low wooden stool is shriving a kneeling man. At his back are two kneeling penitents waiting to make their confessions. One holds a scourge in his hand. A third figure stands in the background. (Pl. IX, 2.)
SUFFOLK.		
Badingham, St. John the Baptist.	3	Priest seated and shriving a kneeling penitent. A man with a sword at his side is waiting to make his confession.
Blythburgh, Holy Trinity	?	This sculpture is completely defaced.
Cratfield, St. Mary....	?	The sculpture on this panel has been cut away, or perhaps it has never been executed.
Gorleston, St. Andrew ....	4	This panel is badly mutilated. The priest is seated, penitent kneels at a low desk, and a second penitent kneels behind. An angel with outspread wings rests one hand on the priest's chair.
Great Glenham, All Saints	4	Priest with hood on his head is seated in an arcaded pew shriving a woman. A man who is approaching the confessional is seized by the evil spirit, represented with horns, dragon-wings and claws, and holding a spear or staff. (Pl. IX, 1.)
Laxfield, All Saints ....	4	Priest seated shriving a kneeling penitent presented by an angel. The evil spirit is departing.
Melton, St. Andrew ....	4	The priest is seated and shriving a kneeling penitent. An angel places his hand on the head of the penitent, and the evil spirit stands in the background.

TABLE NO. VI.—PENANCE—*continued.*

	Number of figures.	REMARKS.
Southwold, St. Edmund ....	?	This panel is completely mutilated.
Westhall, St. Andrew ....	4	Priest is seated and is shriving a man who kneels on a low footstool and presented by an angel. The evil spirit is departing, cast out and confounded, with his tail between his legs. (Pl. X, 1.)
Weston, St. Peter ....	4	This sculpture is somewhat mutilated. The priest is seated and is shriving a kneeling man dressed in tunic and hose. The good angel presents the penitent, and the evil spirit is departing.
Woodbridge, St. Mary ...	4	The priest with a hood on his head is seated in a kind of pew and is shriving a kneeling woman in a butterfly head-dress. An ecclesiastic in a red robe is preventing the evil spirit from approaching. The confessional is made of arcaded panel-work.

TABLE No. VII.—EXTREME UNCTION.

This sacrament is shown by the dying person being anointed with oil. The priest who administers the sacrament is vested in surplice and stole, and two acolytes in surplices accompany him holding the open manual and the chrismatory. Relations of the sick person are frequently introduced standing, or sometimes kneeling, at the bedside.

	Number of figures.	REMARKS.
KENT.		
Farningham, Sts. Peter and Paul.	3	Priest anoints the dying person and an acolyte holds the chrismatory.

NORFOLK.

Binham Abbey ....	?	The sculpture is badly mutilated, but it is evident that a priest is anointing a dying person.
Brooke, St. Peter ....	4	Priest is anointing the sick man with his right hand, and the acolyte holds the vessel containing the holy oil. The manual lies open upon the bed, and the head of another figure appears above the upper part of the bed.
Burgh-next-to-Aylesham, St. Mary.	?	This panel is somewhat mutilated, but it would appear that the priest is anointing the sick person and other figures have been depicted.
Cley, St. Margaret....	5	The priest in a horizontal position and parallel to the bed is anointing the sick man. Two acolytes—one with the open manual and one with the chrismatory—and a woman stand in the background.
East Dereham, St. Nicholas	6	The priest is anointing the dying man, an acolyte holds the open manual, a man stands behind, and two women with hands clasped in prayer kneel at the foot and head of the bed. (Pl. X, 2.)
Great Witchingham, St. Mary.	5	The priest, vested in surplice and red stole, is anointing the sick man, and reading the office from a manual placed on the edge of the bed. The acolyte holds the chrismatory, and there are two women present. (Pl. XI, 1.)
Gresham, All Saints ....	8	The sick man is propped up on pillows and the priest is anointing with his right hand and pointing to his place in the open manual held by an acolyte; another acolyte holds the chrismatory; a woman kneels at the foot of the bed, and two men and one woman stand behind. A circular object is laid on the bed, and it is doubtless the dish upon which four lumps of cotton-wool are placed in the form of a cross, with which the priest wipes the places he has anointed.
Little Walsingham, St. Mary and All Saints.	6	The dying man is in a high bed and the priest is anointing him; two acolytes are in attendance and two women kneel weeping at the foot of the bed.
Loddon, Holy Trinity ....	4?	The panel has been sadly mutilated; but the sick man is being anointed by the priest and there have been other figures.
Marsham, All Saints ....	6	The priest has come to anoint the sick man, who reclines in a bed placed at an uncomfortable angle. His feet protrude under the coverlet at the bottom of the bed; a woman is turning down the coverlet at the top so that the priest may anoint him. There are three other figures.
Martham, St. Mary ....	6	The priest holds the chrismatory and is anointing the dying man while an acolyte holds the open manual. There are three other figures.
Norwich Cathedral, St. Luke's Chapel.	4?	This sculpture is somewhat mutilated, but the sick man is being anointed by the priest and there are other figures.
Sall, Sts. Peter and Paul ...	5	The dying man is being anointed by a priest attended by an acolyte. There is another figure and also a woman.
Soley, St. Bartholomew ...	8	The priest is anointing a sick person; an acolyte holds the open manual and there are five other figures grouped around the bed. The sculpture is quite perfect.

TABLE NO. VII.—EXTREME UNCTION—*continued.*

	Number of figures.	REMARKS.
Walsoken, All Saints ....	6	The priest is anointing a sick man, who reclines on a low bed; an acolyte holds the open manual, and there are three other figures.
West Lynn, St. Peter ....	5	The sick man reclines on a low bed; priest recites the office from the open manual held by an acolyte, and there are a man and a woman who stand with hands folded in an attitude of devotion. (Pl. XI, 2.)
SOMERSET.		
Nettlecombe, St. Mary ...	6	The priest is seated on a low bench and is anointing the dying man. The acolyte stands behind the priest with the open manual and is vested in cassock and surplice. The chrismatory stands open and is placed on a three-legged stool. There are three other persons present, one is a woman who is seated on a three-legged stool at the head of the bed. (Pl. XII, 2.)
SUFFOLK.		
Badingham, St. John the Baptist.	5	The priest is anointing the sick man attended by an acolyte. There are two women present, and the sick man's boots are under his bed.
Blythburgh, Holy Trinity	?	This sculpture is completely defaced.
Cratfield, St. Mary ....	5	The priest is anointing the dying man, attended by an acolyte who holds the chrismatory, and a man and a woman are present.
Gorleston, St. Andrew ...	4	The sick man reclines in a bed at an angle of 90°. The priest takes hold of the chrismatory with his right hand and the open manual is in his left. A man and a woman stand near the bed and the woman has her hands crossed. The dying man and his bed have been sadly mutilated.
Great Glenham, All Saints	3	The priest holds the open chrismatory in his left hand and anoints an ear of the dying person. A figure stands at the side of the bed. (Pl. XII, 1.)
Laxfield, All Saints ....	6	The dying man is being anointed by a priest who is accompanied by an acolyte, and there are three other figures.

Melton, St. Andrew ....	4	The priest, attended by an acolyte, is anointing the dying man. A woman is present and the sick man's shoes are placed under the bed.
Southwold, St. Edmund ....	?	This panel is completely defaced.
Westhall, St. Andrew ..	5	The dying man is being anointed by a priest vested in cassock, surplice, and stole. An acolyte holds the open manual, and a man and a woman are present.
Weston, St. Peter ....	5	This sculpture is somewhat mutilated; but a dying person is being anointed by a priest attended by an acolyte. A man and a woman are also present.
Woodbridge, St. Mary ...	3	A priest is anointing the breast of a dying man whose bed is placed at an angle of 45°. An acolyte is in attendance and holds the open chrismatory.

## TABLE No. VIII.—HOLY ORDERS.

The sacrament of Holy Orders is portrayed by the ordination of either a priest or a deacon. The bishop is vested in alb, tunicle, dalmatic, chasuble, and mitre, and holds his crozier in his left hand while he lays his right hand on the head of the kneeling candidate. Attendant ecclesiastics hold the book of the ritual and the casket. Other ecclesiastics are represented and probably one is the archdeacon whose duty it was to present the candidates for ordination. If a sub-deacon is ordained a deacon he wears alb and dalmatic, but if a deacon is raised to the priesthood he is vested in alb and chasuble.

	Number of figures.	REMARKS.
KENT. Farningham, Sts. Peter and Paul	2	The bishop, or archbishop, is vested in alb, chasuble, and mitre, and holds a cross in his left hand. His right hand rests on the head of a priest who is standing—not kneeling—and is vested in alb, stole, and maniple. The sculpture has the appearance of an archbishop giving his blessing and an assistant priest standing beside him.

TABLE NO. VIII.—HOLY ORDERS—*continued.*

	Number of figures.	REMARKS.
NORFOLK.		
Binham Abbey ....	4	This sculpture is somewhat mutilated; but the bishop, the candidate, an ecclesiastic with the ritual and one with the casket, can be made out.
Brooke, St. Peter ....	5	The bishop, vested in tunicle, dalmatic, and cope, wearing his mitre and holding his crozier, lays his right hand on a deacon, whom he ordains priest, and who wears an alb and a red chasuble. A sub-deacon kneels on the left who is to be ordained deacon and wears an alb and a red dalmatic. One ecclesiastic holds the open ritual, and another is vested in alb and almuce, and is probably the archdeacon who presents the candidates for ordination.
Burgh-next-to-Aylesham, St. Mary.	6	This sculpture is somewhat mutilated; but the bishop holding his crozier, two candidates and three other figures can be made out.
Cley, St. Margaret....	4	The bishop, two kneeling candidates and an ecclesiastic holding the open ritual.
East Derham, St. Nicholas	5	Bishop vested in alb, cope, and mitre, is ordaining a priest. An ecclesiastic holds the crozier, and there are two other kneeling candidates for ordination.
Great Witchingham, St. Mary.	4	Archbishop vested in alb, dalmatic, chasuble and mitre is ordaining a priest. Two attendant ecclesiastics vested in surplices hold the open ritual and the casket. The archbishop's cross is behind him. (Pl. XIII, 1.)
Gresham, All Saints ...	9	Bishop in rochet and mitre is ordaining a priest. There are two candidates for the priesthood and six other figures. One holds the ritual and another the casket, a clerk behind the bishop holds a thurible in his hands.
Little Walsingham, St. Mary and All Saints.	5	Bishop vested in apparelled alb, dalmatic, cope, and mitre is ordaining a deacon who is vested in alb and dalmatic. There are three other figures, and one is vested in surplice and cope and holds the casket. The bishop holds his crozier in his left hand.
Loddon, Holy Trinity ...	5	This panel is sadly mutilated, it appears to represent a bishop ordaining a candidate, and three other figures.
Marsham, All Saints ....	6	Bishop vested in alb, dalmatic, chasuble, and mitre is ordaining three candidates who kneel before him; two ecclesiastics accompany the bishop.

Martham, St. Mary ....	7	Bishop vested in alb, chasuble, and mitre is ordaining two priests. There are four other figures and one is vested in cassock and surplice.
Norwich Cathedral, St. Luke's Chapel.	7	This sculpture is somewhat mutilated but it shows the bishop, two candidates for ordination, and four other figures.
Sall, Sts. Peter and Paul ....	4	The bishop is ordaining one candidate and there are two other figures.
Sloley, St. Bartholomew ....	7	The bishop is vested in alb, chasuble, and mitre. One ecclesiastic holds the crozier and another the open ritual. There are two candidates for the priesthood and two other figures.
Walsoken, All Saints ....	6	Bishop in alb, dalmatic, cope, and mitre, and holding crozier in left hand, is about to ordain a priest. There are four other figures.
West Lynn, St. Peter ...	4	Bishop vested in alb, dalmatic, chasuble, and mitre, holds his crozier in his left hand, and the candidate is a deacon who is going to be raised to the priesthood. The bishop is accompanied by two ecclesiastics each holding a closed book. (Pl. XIV, 1.)
SOMERSET.		
Nettlecombe, St. Mary ....	5	The bishop is vested in alb, chasuble, and mitre, and holding his crozier, is ordaining a candidate who is kneeling before him. An ecclesiastic holds the open ritual. A barber dressed in short tunic, hosen, boots, and round turban cap, is shaving a tonsure on a figure seated on a low bench. (Pl. XIII, 2.)
SUFFOLK.		
Badingham, St. John the Baptist.	6	Bishop in alb and cope is ordaining a priest. The bishop's head is so mutilated that it is impossible to say if he wore his mitre. There are four other figures. The ritual appears to be held on a cushion, and the candidate has not turned his face towards the bishop as he ought to do.
Blythburgh, Holy Trinity	?	This sculpture is quite defaced.
Cratfield, St. Mary ....	4	The sculpture is somewhat mutilated; but the bishop is ordaining a candidate who is kneeling before him, and there are two other figures.
Gorleston, St. Andrew ...	7	This panel is sadly mutilated; but the bishop has two candidates for ordination kneeling before him. The iconoclast, Francis Jessup, who defaced this sculpture, has left the crozier uninjured and the figures of four ecclesiastics standing in the background vested in cassocks and surplices.
Great Glenham, All Saints	3	The bishop is vested in alb, dalmatic, and chasuble, and he holds his crozier in his left hand. A candidate for the priesthood kneels before him and an ecclesiastic in cassock and surplice holds the open casket.

TABLE NO. VIII.—HOLY ORDERS—*continued.*

	Number of figures.	REMARKS.
Laxfield, All Saints ....	5	This panel is badly mutilated. One candidate kneels before the bishop, who holds his crozier. The bishop is accompanied by three ecclesiastics. One is vested in cassock and surplice and another in alb and dalmatic. It may be that this last mentioned ecclesiastic is one of the newly ordained deacons.
Melton, St. Andrew ....	4	A candidate for ordination kneels before the bishop, who is vested in an alb and chasuble. Two ecclesiastics accompany him and one holds the open ritual.
Southwold, St. Edmund ...	?	The sculpture is completely defaced.
Westhall, St. Andrew ...	4	A candidate for ordination kneels before the bishop, who is vested in an appalled alb and a cloth of gold cope lined with a red material. One ecclesiastic holds the open ritual, and another, vested in an appalled alb, holds the crozier and a mutilated object which may have been the casket.
Weston, St. Peter ....	4	Bishop, vested in alb, dalmatic, chasuble, and mitre, is holding his crozier while he is ordaining a deacon. Two ecclesiastics in long surplices accompany the bishop.
Woodbridge, St. Mary ...	3	A candidate for the priesthood in alb and chasuble kneels before the bishop, who is vested in alb, chasuble, and mitre, and holds his crozier in one hand. An ecclesiastic in a long surplice holds the open ritual.

TABLE No. IX.—HOLY MATRIMONY.

The sacrament of Holy Matrimony is usually depicted at that crucial point in the ceremony when the priest is joining the hands of the couple and blessing them. The priest is vested in alb and stole, and his acolyte in a long surplice holds open the manual.

	Number of figures.	REMARKS.
KENT.		
Farningham, Sts. Peter and Paul.	3	Priest vested in apparelled alb and stole unites hands of the couple. The bridegroom does not remove his hat and is dressed in a long gown. The woman has the horned head-dress of Edward IV.'s reign. (Pl. XIV, 2.)
NORFOLK.		
Binham Abbey ....	9	Priest vested in alb and crossed stole is uniting hands of couple. There are two women and four other figures.
Brooke, St. Peter ....	7	Priest, acolyte with open book, bride, bridegroom, and three other figures. One woman stands behind the bride, holding on her arm a red veil, probably intended for the care-cloth which was held over the newly married couple from the <i>Sanctus</i> in the Mass until the conclusion of the nuptial benediction after the <i>Pater noster</i> .
Burgh-next-to-Aylesham, St. Mary.	6	Priest in alb and crossed stole, bride, bridegroom, acolyte with open book, and two other figures. The priest is uniting the hands of the couple, but the sculpture is badly mutilated.
Cley, St. Margaret....	6	Priest unites hands of bride and bridegroom, acolyte with book, and two other figures.
East Dereham, St. Nicholas	5	The bride and bridegroom stand on the left of the priest, who recites the office from the open manual held by an acolyte vested in cassock and surplice. The bridegroom is dressed in a long gown with a belt, and the bride has a horned head-dress. There is one other figure standing in the background. (Pl. XV, 1.)
Great Witchingham, St. Mary.	4	Priest vested in white alb and crossed green stole reads the office from the manual held by an acolyte. The bride and bridegroom have joined their hands.

TABLE NO. IX.—HOLY MATRIMONY—*continued.*

	Number of figures.	REMARKS.
Gresham, All Saints ...	8	The priest vested in alb, crossed stole, and cope, unites hands of the couple; an acolyte with open manual; three women and a man.
Little Walsingham, St. Mary and All Saints.	7	Bishop or abbot vested in alb, dalmatic, and cope is depicted in the act of uniting the hands of the couple. The bride has a long train and a tight-fitting bodice; the bridegroom is dressed in gown with girdle and wide open sleeves. A youth stands behind the bridegroom, and he is represented in doublet and tight-fitting hosen. This panel is very well executed. Beside the above-mentioned there are three other figures.
Loddon, Holy Trinity ....	?	This panel is sadly mutilated. The priest, however, is evidently uniting the hands of the couple.
Marsham, All Saints ....	7	Priest vested in alb and crossed stole unites hands of the couple, a woman stands behind the bride, an acolyte with the open manual, and two men.
Martham, St. Mary ...	6	An acolyte holds the manual while the priest, vested in alb and crossed stole, recites the office. The other figures consist of the couple and a man and a woman. The women have the horned head-dress of Edward IV.'s reign.
Norwich Cathedral, St Luke's Chapel.	8	Priest vested in alb and crossed stole unites the hands of the couple. Acolyte with manual, and four other figures.
Sall, Sts. Peter and Paul ....	6	Priest uniting the hands of the couple, two other figures, and a boy in a tunic reaching to his knees.
Sloley, St. Bartholomew ....	5	Priest in alb and crossed stole unites hands of bride and bridegroom. He is represented as one-third taller than the couple he is marrying. The bridegroom has a long gown with a belt and the bride is uncovered, but has a long rosary at her side. She is accompanied by a woman and a girl. (Pl. XV, 2.)
Walsoken, All Saints ....	6	Priest uniting hands of couple, acolyte with open manual, a man and a woman. The bridegroom is in a long gown.
West Lynn, St. Peter ....	7	Priest uniting hands of bride and bridegroom, two men and two women. The men are dressed in long gowns, and the priest is vested in alb and cope.
SOMERSET.		
Nettlecombe, St. Mary ...	4	Priest is reciting office out of open manual held by an acolyte in surplice. Bridegroom is dressed in gown reaching to ankles, and the bride is arrayed in the horned head-dress of Edward IV.'s reign.

SUFFOLK.

Badingham, St. John the Baptist.	7	Priest, vested in alb and cope, joining hands of the couple, acolyte with open book, a woman and two other figures. The bridegroom is dressed in a long gown with wide open sleeves, under which can be seen his tight-fitting doublet; he holds in his hand a round turban cap worn about A.D. 1485. (Pl. XVI, 1.)
Blythburgh, Holy Trinity	?	Sculpture quite defaced.
Cratfield, St. Mary....	6	Priest uniting hands of the couple, acolyte, and two other figures.
Gorleston, St. Andrew ...	3	This sculpture is sadly mutilated, but the priest, bride, and bridegroom can be made out.
Laxfield, All Saints ...	6	Priest uniting hands of couple, acolyte, and two other figures.
Melton, St. Andrew ...	5	Priest vested in alb and crossed stole is uniting the hands of bride and bridegroom. There is also the figure of a man and a woman.
Southwold, St. Edmund ...	?	The sculpture is completely defaced.
Westhall, St. Andrew ...	5	Priest vested in alb and crossed stole is joining the hands of the couple; acolyte stands holding the open book; and a man in a tunic reaching below his knees has a green gypciere or purse fastened to his girdle.
Weston, St. Peter ....	7	Here we find a bishop in alb, cope, and mitre uniting the hands of a couple. The bride has long hair hanging down her back, and the bridegroom is dressed in a long gown with a girdle. Acolyte and three other figures.
Woodbridge, St. Mary ...	4	The priest, the bridegroom, and the acolyte with his book occupy the usual positions; but the bride has been removed, and only her hand and the top of her butterfly head-dress remain. At the back of the panel are a number of radiating lines, and as these are carved where the figure of the bride has been, it would, therefore, appear that the rays were made first and the figure placed afterwards in position with cement. The sculptor has depicted the moment when the bridegroom places the ring on the thumb, fore-finger, middle finger, and finally leaves it on the third finger of the bride, saying the words, "With this ring I thee wed, etc. In the name of the Father, and of the Son, and of the Holy Ghost. Amen." He would hold her hand with his left hand, and have the ring in his right. It used to be put on the bride's right hand until the sixteenth century. The acolyte seems to have partially closed the book, because the priest would say the words for the bridegroom to repeat in English.

## TABLE No. X.—THE EIGHTH PANEL.

The eighth compartment is filled in with sculpture representing our Saviour on the Cross, the Baptism of our Lord by St. John, the Last Judgment, the Assumption of the Blessed Virgin Mary, or some other subject.

KENT.	
Farningham, Sts. Peter and Paul.	This panel depicts the communion of the people. The priest holds a paten in one hand with three consecrated wafers upon it, and with the other hand he is communicating a man. There is also a second communicant and an acolyte with a tall torch.
NORFOLK.	
Binham Abbey ....	The Baptism of our Lord is shown in this compartment, but the sculpture is badly mutilated. Christ stands in the river Jordan, and the water is above His knees. St. John the Baptist is pouring water upon our Lord's head, and a figure stands on the other bank of the stream.
Brooke, St. Peter ....	This sculpture represents the Crucifixion, with the figures of the Blessed Virgin Mary and St. John standing on either side the Cross.
Burgh-next-to-Aylesham, St. Mary.	The Very Rev. Dr. Husenbeth believed that this panel represented St. Francis of Assisi kneeling before an altar upon which is a mutilated figure of the crucified Saviour. It has been suggested, however, that this figure may have been intended for the donor of the font represented in the attitude of prayer. (Pl. XVI, 2.)
Cley, St. Margaret....	There is no sculpture on this panel, and it is impossible to say if it has been completely defaced or never executed.
East Dereham, St. Nicholas	This panel depicts the Crucifixion of the Saviour, and three figures are grouped on each side of the Cross. (Pl. XVII, 1.)
Great Witchingham, St. Mary.	The Assumption of the Blessed Virgin Mary, with four adoring angels. The sculpture is somewhat mutilated.

- Gresham, All Saints .... This compartment represents the Baptism of our Lord in the river Jordan. St. John the Baptist kneels upon a rock and pours water out of a jug upon the head of Christ, who stands in the river up to His knees in the water. On the opposite bank a figure stands holding our Lord's clothes. In the upper part of the panel the First Person of the Holy Trinity is depicted and also the Holy Spirit in the form of a dove. The sculpture is quite perfect. (Pl. XVII, 2.)
- Little Walsingham, St. Mary and All Saints. The sculpture depicts the Crucifixion of the Saviour, with the Blessed Virgin Mary and St. John standing on either side of the Cross.
- Loddon, Holy Trinity ... The panel is sadly mutilated; but it represented the Blessed Virgin Mary with the Holy Infant.
- Marsham, All Saints ... This sculpture portrays the Last Judgment. Our Lord is seated upon a throne, His head is crowned and His hand upraised. On either side are two figures, possibly the Blessed Virgin and St. Peter. Two angels are assisting two corpses to rise from open coffins. (Pl. XVIII, 1.)
- Martham, St. Mary ... The Last Judgment is depicted in this panel. Our Lord is throned, and on either side is an archangel with trumpets. The dead are rising from three open coffins.
- Norwich Cathedral, St. Luke's Chapel. This panel is sadly mutilated, but the sculpture represents the Crucifixion.
- Sall, Sts. Peter and Paul ... The Crucifixion is represented, with seven figures grouped around the Cross.
- Sloley, St. Bartholomew ... This sculpture shows St. John the Baptist baptizing our Lord. Christ stands in the river Jordan up to His knees in the stream, and St. John is pouring water upon His head out of a round bowl. A figure stands on the opposite bank.
- Walsoken, All Saints ... The Crucifixion, with the Blessed Virgin and St. John standing on either side of the Cross.
- West Lynn, St. Peter ... This sculpture is a representation of the Holy Trinity. The First Person of the Holy Trinity is seated on a throne and holds the figure of Christ upon the Cross. It is much mutilated, and it is difficult to say if the Holy Spirit, in the form of a dove, was depicted. (Pl. XVIII, 2.)

## SOMERSET.

- Nettlecombe, St. Mary ... This panel represents our Lord in glory, with the Blessed Virgin on His right hand and St. John the Baptist on His left, with the symbol of the Agnus Dei at His feet.

## SUFFOLK.

- Badingham, St. John the Baptist. St. John pours water on our Lord's head out of a jug. Christ stands up to His knees in the river Jordan, and an angel stands on the opposite bank.

TABLE NO. X.—THE EIGHTH PANEL—*continued.*

Blythburgh, Holy Trinity	This sculpture is defaced.
Cratfield, St. Mary ....	This panel is sadly mutilated, but it depicts the Crucifixion. The Cross stands on the top of a flight of steps, and there are five figures grouped around.
Gorleston, St. Andrew ....	This sculpture shows the Last Judgment. Our Lord is throned on a rainbow, and two angels are assisting the dead to rise from open coffins, which are now defaced. The legend painted above is obscure, but it is doubtless the words of St. Jerome, "Surgite mortui venite ad iudicium."
Great Glenham, All Saints	This sculpture is sadly mutilated, but the Blessed Virgin and St. John stand on either side of the crucified Lord.
Laxfield, All Saints ....	St. John pours water out of a large jug upon our Lord's head. Christ stands up to His knees in the river Jordan, and an angel on the opposite bank holds our Lord's clothes.
Melton, St. Andrew ...	This panel portrays the martyrdom of St. Andrew. A soldier stands on either side of the crucified saint, in armour which appears to date from 1510-1520.
Southwold, St. Edmund	The sculpture is completely defaced.
Westhall, St. Andrew ....	This panel is mutilated, but it depicts the Baptism of our Lord in the river Jordan. St. John stands on one bank of the stream and is pouring water out of a jug upon our Lord's head, and an angel stands on the other bank.
Weston, St. Peter ....	This sculpture is mutilated, but it represents the Baptism of Christ. St. John stands on one bank of the river Jordan and an angel on the other.
Woodbridge, St. Mary ....	This panel is mutilated, but it portrays the Crucifixion, with the Blessed Virgin and St. John standing on either side of the Cross.