



FIG. 1.—BAPTISM OF CHRIST.
BRIDEKIRK, CUMBERLAND.



FIG. 2.—BAPTISM OF CHRIST.
CASTLE FROOME, HEREFORDSHIRE.

ON FONTS WITH REPRESENTATIONS OF BAPTISM AND THE HOLY EUCHARIST.

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The Baptism of our Lord and the Last Supper are depicted on several English fonts, while the rite of Baptism as a sacrament of the Church and the celebration of the Holy Eucharist, or the emblems connected with it, are found on many others. The sculptures for our consideration in this paper will therefore fall under these four heads, (i) the Baptism of Christ, (ii) the rite of Baptism, (iii) the Lord's Supper, (iv) the Holy Eucharist.

The Baptism of Christ.

With the exception of one doubtful example¹ the Baptism of Christ is not found among the paintings in the catacombs of Rome, although it is met with in the famous mosaics of the baptisteries of St. John and Sta. Maria in Cosmedin at Ravenna. It is also found on ivories² which were carved about the middle of the sixth century, at the period when the great mosaics were executed; while the eighth century³ gives us a beautiful example carved on the wooden doors of the church of Sitt Miriam at Cairo.⁴ The treatment of the scene follows the account given in the Gospels, although it has been pointed out that the succession of events are depicted as all occurring at the same moment. Thus we find the Holy Spirit is descending as the Dove while our Lord is being baptized by St. John the Baptist instead of after He has come out of the river Jordan.⁵ "Accessories not mentioned in Holy Scripture are added, such as angels holding the tunic of Christ;"⁶ says Mr. J. Romilly Allen;⁷

¹ Northcote and Brownlow's *Roma Sotteranea*, III, 132.

² Westwood's *Catalogue of Fictile Ivories*, 39 and 43.

³ There is an inscribed ivory of the tenth century in the British Museum.

⁴ These are now preserved in the British Museum.

⁵ St. Matthew iii, 16.

⁶ Allen's *Christian Symbolism*, 287.

⁷ See Martigny's *Dict.*, art. "Aubes baptismales."

trees, perhaps in reference to the words of the Baptist (St. Matthew iii, 10)¹; and the river-god, leaning on an urn, and holding a reed, to personify the Jordan (or in some cases two river-gods, in accordance with the legendary belief that our Lord was baptized at the meeting of the Jor and the Danus as shown on the broken cross-shaft at Kells, co. Meath.²

On the rune-inscribed font at Bridekirk,³ Cumberland, an interesting example of the Baptism of Christ may be found (Pl. I, 1). The river Jordan is rising up in a heap,⁴ which some authorities believe was intended to symbolize the water going forward to meet our Lord, while others consider it is thus depicted in order to give the idea of perspective. Our Lord has the cruciferous nimbus,⁵ and He is undraped and immersed in the water up to His waist, while St. John the Baptist with moustache and in his garment of camel's hair,⁶ places both hands on the shoulders of the Saviour, and not on His head as is more frequently represented. The Holy Spirit is descending as the Dove "but the size of the bird is quite out of proportion to the other figures, and is more like a swan than a dove."⁷ Trees with interlaced branches and large bunches of fruit are introduced on either side.

¹ A withered and fruitful tree appears on a sculpture at Aquileja (Twining's *Symbols and Emblems*, pl. 65). Mr. J. Romilly Allen points out that a palm-branch occurs in the scene of the Baptism of Christ on the doors of Pisa Cathedral.

² *Martigny's Dict.*, art. "Jourdain," p. 401; Mrs. Jameson's *Life of our Lord*, I, 204; Didron, *Guide de la Peinture*, 164.

³ Some authorities consider that this font was made between the years A.D. 700 and A.D. 800 for the original church of St. Bridget; others, however, believe it was executed during the twelfth century and that runes were employed long after their supposed disuse. Professor Warsaw of Copenhagen, however, is of opinion that the sculpture on this font dates from the thirteenth century. The runes read:—"Richard he me wrought and to this beauty he diligently me brought." On the east face of the font a man is seen kneeling on one knee with upraised mallet, and it is thought that this figure represents the sculptor in the act of carving his font.

Mr. Henry Howard stated in a paper read before the Society of Antiquaries on May 14th, 1801, that there was a tradition that this font was removed from Papcastle to Bridekirk.

See Bloxam's *Gothic Ecclesiastical Architecture*, I, 130; Lysons's *History of Cumberland*; Calverley's *Early Sculptured Crosses, Shrines and Monuments in the diocese of Carlisle*, 68; Stephens's *Old Northern Runic Monuments*; paper read before the Society of Antiquaries by Mr. Henry Howard, May 14th, 1801; Cote's *Archaeology of Baptism*, 245. Allen's *Christian Symbolism*, 287-289.

⁴ This peculiarity may be seen on the representations of the river Jordan on the fonts in St. Nicholas, Brighton; Lenton, Nottinghamshire; and Wansford, Northamptonshire.

⁵ The cruciferous nimbus is also depicted on the Lenton font, and we see it round the heads of the Doves portrayed on the fonts at Southfleet and Shorne, in Kent.

⁶ St. Matthew iii, 4.

⁷ Allen's *Christian Symbolism*, 289.

Adam and Eve with the story of the fall are sculptured on this font as well as the Baptism of Christ, and the lesson is the obvious one. As in Adam all die so in Baptism the new life is given. On the opposite side to the panel of the Baptism of Christ is an orb supported by a griffin and a sea-monster. It may be that these monsters and the orb have a symbolical meaning. Although the griffin is said to signify the devil in the bestiary, yet elsewhere he is conveying souls to heaven. The late Rev. W. S. Calverley points out that in Dante's vision (*Purgatorio*, xxix) a griffin draws the heavenly chariot. Didron considers it represents the Pope, but others interpret it as Christ. Ruskin, in his fine passage on the Griffin of Verona (*Modern Painters*, III, chap. 8) shows that it means the Divine Spirit in regenerate man, which here upholds the Sun of life. Mr. Calverley further adds: "So also does Cetus, Leviathan, the nature-power of water; but in spite of itself. See it writhing into knots, gnawing fiercely at the fire it would extinguish and yet compelled into service! For what says the Gospel? 'Except a man be born of Water, and of the Spirit'"

That was an age when symbols were used and, what is more, were understood. It is no straining of interpretation, and this sculptor Richard who carved this font was a real poet as well as a thoughtful artist, and he may very well have intended to depict something of this sort.

Father Haigh and Professor Stephens agreed in the main in the reading of the runes on the Bridekirk font.

+ RIKARTH HE ME IWROKT (E)
AND TO THIS MERTHE GERNR ME BROKTE.

This inscription, Professor Stephens says, is a mixture of Scandinavian runes and early English, and points to a strong Scandinavian element in the population. The dialect and style would lead us to believe that this font was carved in the twelfth century. Professor Stephens notes that a certain Richard of Durham was a famous architect and sculptor, living about 1120–1180. Of him Reginald of Durham tells the story that he owned a relic, a bit of St. Cuthbert's chasuble, and carried it about with him in a silken bag. One day while he was working at

Norham Castle, a French priest stole the bag, and opening it was disgusted to find nothing but a scrap of rag. He threw it on a fire, but it would not burn; and when Richard came back after two hours, there it was! Richard was a man of substance, and the most famous artist of his time in the North of England. Professor Stephens was therefore inclined to believe that it was he who carved the Bridekirk font, and wrote the runes upon it somewhere about the year A.D. 1160. When we consider the period to which this beautiful piece of sculpture belongs, and the rarity of highly artistic work executed at this date in Cumberland, we are inclined to grant that Professor Stephens's suggestion is not at all an unlikely one.

Mr. W. N. Cote in his work on *The Archaeology of Baptism*, writing on, this sculpture, says:—"In the baptism of Christ, He is represented standing naked in a kind of font or vase, with a nimbus, almost defaced, round the head, and over Him is a dove. By the side of the font stands John the Baptist, with his left hand behind the shoulders of the Saviour, and his right on His side." Both Mr. Cote and also Bishop Nicholson in his letter addressed to Sir William Dugdale have fallen into the error of not understanding the conventional representation of the river Jordan as portrayed on the Bridekirk font. Each writer believes the artist intended some "kind of font or vase," and it is so depicted in the illustration given on page 244 in *The Archaeology of Baptism*.

The font at Castle Froome,¹ Herefordshire, has an exceptional arrangement (Pl. I, 2). Here the river Jordan is represented by circular lines, and Christ, who is undraped with His hands placed on His breast, stands up to His waist in the water; while the artist has depicted four fish swimming about—two on either side of our Lord. St. John the Baptist with a maniple on his right arm stands on one side of the stream and places his hand on the head of the Saviour. The First Person of the Blessed Trinity is shown as the Hand, or *Dexteræ Dei*, giving the benediction, and the Third as the Dove. Thus all three Persons of the Blessed Trinity are represented on the sculpture of the

¹ This fine font has a circumference of 10 feet 9 inches, and three grotesques project some 18 inches from the base.

The font was doubtless constructed in the latter half of the eleventh century.



FIG. 1.—BAPTISM OF CHRIST.
SHORNE, KENT.



FIG. 2.—BAPTISM OF CHRIST.
SOUTHFLEET, KENT.

Castle Froome¹ font as being present at the Baptism of Christ. This is a most unusual arrangement, as in art we do not often find more than two portrayed. One of the exceptions is on the font at Gresham, Norfolk (Pl. III, 1), where all three Persons are depicted by the artist who sculptured it; while another exception is met with on the font at Southfleet in Kent (Pl. II, 2).

The eastern face of the celebrated font at Lenton,² Nottinghamshire, is divided into two compartments. The upper one contains six arcades³ each containing an angel, while below are five other arcades. The central one⁴ is larger and contains a representation of the Baptism of Christ (Pl. IV, 1). Our Lord having the cruciferous nimbus round His head stands up to His waist in the conventional water with both hands upraised in the ancient attitude of prayer. St. John the Baptist has his hand round our Lord's waist, and the First Person of the Blessed Trinity is depicted by the Hand symbol. The two arcades on either side of this sculpture each contain an angel below and a demi-angel above.⁵ An angel on one side of the sculpture representing the Baptism of Christ holds our Lord's clothes.⁶ Some writers have fallen into considerable error when describing this carving. For example Mr. Godfrey in his work on the Parish of Lenton⁷ remarks that this central arcade "contains a group considered to represent Christ's descent from the Cross." Those who study this panel, however, will see that Mr. Godfrey describes the sculpture erroneously, and that the artist who originally carved it most certainly intended the scene to represent the Baptism of Christ.⁸

¹ This font is illustrated in Allen's *Christian Symbolism*, 395.

² This font is said to have belonged to the Cluniac Priory of Lenton which was founded in the reign of Henry I. by William, son of William Peverel, the natural son of William the Conqueror. For several years it found a home in Lieutenant-Colonel Stretton's garden. The new church at Lenton was built A.D. 1842, and Lieutenant-Colonel Stretton most kindly restored the font to the church at the request of the Vicar.

³ Each arcade measures 11 inches by 5 inches; and the eastern face of the

font is 2 feet 10 inches high and 2 feet 6 inches wide.

⁴ This sculpture measures 1 foot by 9 inches.

⁵ The carving contains ten angels and the same number of demi-angels.

⁶ An early example in the baptistery at Ravenna shows the baptismal garment held by the river god. See Martigny's *Dict.*, art. "Aubes baptismales."

⁷ See *History of the Parish and Priory of Lenton*, by J. G. Godfrey, 269.

⁸ See descriptions and illustrations of the Lenton font in Allen's *Christian Symbolism*, 289; Paley's *Baptismal*

The Saviour is always represented undraped and standing in the river Jordan up to His waist. His hands are at His side at Bridekirk in Cumberland, Wansford¹ in Northamptonshire, and in other representations. Sometimes, however, His hands are crossed on His breast as at Grantham, Lincolnshire. On the font at St. Nicholas, Brighton² (Pl. IV, 2), the right hand is raised in benediction, while at Lenton, Nottinghamshire, both hands are upraised in the ancient attitude of prayer. In several representations our Lord has the cruciferous nimbus, as at Bridekirk in Cumberland and at Lenton in Nottinghamshire, but in most cases a plain nimbus, as at Southfleet and Shorne in Kent, surrounds His head. St. John the Baptist is generally portrayed in his raiment of camel's hair, and at Southfleet, Kent (Pl. II, 2), we find the head of the camel is actually adorning the lower part of the garment, while the upper portion may possibly be intended for a cloak blown back by the wind or else for a pair of wings. At Shorne, Kent (Pl. II, 1), he has a long gown with sleeves, at Wansford, Northamptonshire, he is vested like the other figures on the same font, at Castle Froome, Herefordshire, he has a maniple on his right arm, while at St. Nicholas, Brighton, we find him vested in alb and girdle and holding a round-shaped vessel which is doubtless a chrismatory, and a napkin or a sudary. "The sudary was a scarf of silk or linen," says Mr. Micklethwaite in one of the Alcuin Club Tracts, "which was cast about the shoulders, and in the ends of which the hands of those who carried certain objects ceremonially were muffled.

Fonth; Godfrey's History of the Parish and Priory of Lenton, 269.

¹ The carving upon this font is very rude, and a scroll of foliage runs round the top. The bowl is adorned with eight arcades, and the Baptism of Christ occupies two of them. St. John the Baptist stands in one arcade, and in the other Christ is half immersed in the conventional water. Above the head of our Lord and passing before the pillar of the arcade is a scroll which has now no inscription upon it. The arcades vary in size, but those representing the Baptism of Christ measure 1 foot 1 inch by 7 inches wide. This font is illustrated

and described in Simpson's *Baptismal Fonts*, but the author has quite failed to discover that two of the arcades contain a representation of the Baptism of Christ. Mr. Gough in his paper in *Archaeologia*, X, 187, erroneously calls this a leaden font. The date of the font is the twelfth century.

² The sculpture on the Brighton font representing the Baptism of Christ occupies three arcades and measures 1 foot 10 inches wide by 1 foot 4 inches high. For descriptions and illustrations of this font see Allen's *Christian Symbolism*, 289; *Antiquarian Reporter*, III, 185; Cote's *Archaeology of Baptism*, 249.



FIG. 1.—BAPTISM OF CHRIST.
GRESHAM, NORFOLK.



FIG. 2.—BAPTISM OF CHRIST.
WEST HADDON, NORTHANTS.

In quires it was used by the patener or third minister, when he brought in the chalice and when he held up the paten. But in parish churches its chief use was to carry the chrismatory at the solemn procession to the font at Easter. When not of linen, it seems to have been made of some old stuff of little worth."¹ At Shorne, Kent, and in six other instances² St. John the Baptist pours water on the head of Christ out of a jug, while at Soley, Norfolk, a bowl is made use of. St. John the Baptist places his hands on the head of Christ at Wansford, Northamptonshire, and in other instances ; at Bridekirk, Cumberland, they are laid on our Lord's shoulders ; while at Lenton, Nottinghamshire, they are round His waist. St. John the Baptist kneels upon a rock on the bank of the river Jordan on the fonts at Grantham, Lincolnshire ; Gresham, Norfolk ; West Haddon, Northamptonshire (Pl. III, 2) ; and some other representations, while in all the other sculptures of the Baptism of Christ he is depicted as standing on the bank of the stream. The Baptist is portrayed at West Haddon, Northamptonshire, with an open book in his left hand ; this is the only instance when he holds a book with the exception of the sculpture on Kirkburn font, and in this case it is more than doubtful if the figure is intended for St. John the Baptist as he is represented with the cruciferous nimbus.³ The river Jordan is treated in the conventional fashion of rising up in a heap in the sculptures at St. Nicholas, Brighton, Bridekirk (Cumberland), Lenton (Nottinghamshire), and Wansford (Northamptonshire), while at West Haddon⁴ the conventional water takes the form of a square font ornamented with the pellet pattern. We find an angel holding our Lord's

¹ Mickletonwaite, *The Ornaments of the Rubric*, 54. Alcuin Club Tracts I.

In the South Kensington Museum is an offertory veil, 7792, of the fifteenth century, made of gold thread and velvet ; it measures 14 feet 4 inches in length, by 1 foot 10 inches in width. Another, 7799, of later date, is of crimson velvet, measuring 11 feet 4 inches in length, by 1 foot 10 inches in width. Each of these offertory veils has a fringe of gold at the ends. *Vide Chambers, Divine Worship in England*, 274. See pp. 209, 210,

note ³ later in this essay. See Staley's *Studies in Ceremonial*, 202.

² Badingham (Suffolk). Binham Abbey (Norfolk) Gresham (Norfolk), Laxfield (Suffolk), Southfleet (Kent), and Westhall (Suffolk).

³ See description of the sculpture on Kirkburn font under the heading of "Rite of Baptism."

⁴ This sculpture is 1 foot 11 inches long and 1 foot wide. It is illustrated in Paley's *Baptismal Fonts*, Allen's *Christian Symbolism*, 294.

clothes at Grantham, Lincolnshire, and on nine¹ other representations of this subject. The First Person of the Blessed Trinity is portrayed on the sculpture of the Gresham font (Norfolk), while the Hand symbol or *Dextera Dei* is met with on the fonts at Lenton (Nottinghamshire), Castle Froome (Herefordshire), and Southfleet (Kent). In this last instance we find rays of glory surrounding the Hand. The Holy Spirit is represented as the Dove in the sculpture at Kirkbride, Cumberland, and at Gresham, Norfolk; while at Southfleet and Shorne, in Kent, the Dove has the cruciferous nimbus with rays of glory emanating from it.

Mr. W. N. Cote in his work on *The Archaeology of Baptism* writing on the sculpture of the font in St. Nicholas' Church, Brighton, says on page 249:—"The compartment to the left contains the figure of a man standing in the water up to his waist. One on the right is holding his clothes, and another on the left dressed in a conventional habit, like that of a priest, is presenting two rolls of linen. This sculpture represents the baptism of some great man converted to Christianity. These figures are shown as if standing under arches, probably meant for those of a baptistery." The writer of the above description is quite mistaken in his interpretation of this sculpture. The artist never intended to represent the baptism of a convert to Christianity, but of Christ Himself. The figure on the left is an angel holding our Lord's clothes, and the baptizer is St. John the Baptist, who is vested in alb and girdle and holds a round vessel which is doubtless intended for a chrismatory and a napkin or possibly the *sudarium*.

The Rite of Baptism.

The rite of Baptism is usually represented by a priest immersing either an infant or a grown-up person in a font. One of the early representations in England is found

¹ Badingham (Suffolk), St. Nicholas Brighton, Gresham (Norfolk), Laxfield (Suffolk), Lenton (Nottinghamshire),

Soley (Norfolk), West Haddon (Northamptonshire), Westhall (Suffolk), and Weston (Suffolk).



FIG. 1.—BAPTISM OF CHRIST.
LENTON, NOTTS.



FIG. 2.—BAPTISM OF CHRIST.
ST. NICHOLAS, BRIGHTON.

on the font at Darenth,¹ Kent (Pl. V, 1). Here we find a priest baptizing an infant in a font with a round bowl having a tall pedestal approached by two steps. A woman with long hair hanging down her back stands on the other side of the font.

The font at Fincham, Norfolk (Pl. V, 2), belonged originally to St. Michael's Church, but on the destruction of that edifice in 1744 it was brought to St. Martin's Church.² This font is square and each face is divided into three Norman arcades having cushion capitals each surmounted by a square abacus. The top and bottom edges are adorned with a band of ornamentation somewhat resembling the dog tooth pattern. The five supporting pillars are all of them modern. Some authorities believe that the west face of this font depicts the Baptism of Christ. For example the Rev. W. Blyth, M.A., in his notes on this font says:—"On the west is St. John the Baptist pointing to our Saviour, in the next division the Lord is coming up out of a pool within stonework, the Dove descending upon Him. The last of all is the figure of a bishop holding a crozier."³ The Rev. H. Bedford Pim in a recent article on this font⁴ says of this panel that it contains "(1) a bishop; (2) the Baptism of Christ (very singular); (3) an evangelist (?)," and he adds, "this font is quite unlike any

¹ This sculpture representing the rite of Baptism is depicted within one of the eight arcades which adorn the bowl, and it measures 1 foot 4½ inches high by 1 foot 1 inch wide. The figures are each 1 foot 1 inch high; and the font depicted in this sculpture has a round bowl 1¼ inches deep, while the pedestal and steps measure 7 inches.

This font is illustrated in Thorpe's *Custumale Roffense*, 94; Allen's *Christian Symbolism*, 292; Bagshaw's *History of Kent*; Bloxam's *Gothic Ecclesiastic Architecture*, I, 129; Cote's *Archaeology of Baptism*, 248.

From Bagshaw's *History of Kent* we learn that "this font was removed from an old chapel dedicated to Hilles St. Margaret, about a mile south-east of Darenth church, the chapel having fallen to decay. The ruins of the chapel are still seen in a field a little south-east of the manor house."

³ See Blyth's *Historical Notes on the Village and Parish of Fincham*, 64.

There is an incorrect account of the

Fincham font in *Archaeologia*, X, 190. This account was written under the disadvantage of the font being covered with daub and whitewash. An old parish book gives the dauber's bill in 1766 at twelve shillings. There is, however, a better account of this font in the British Museum, but far from satisfactory. This was probably written under the same disadvantages. See MSS. 23,030 being Mr. Turner's *Bloomfield* illustrated, Vol. VII. The Fincham font is illustrated in Paley's *Baptismal Fonts*.

In Cote's *Archaeology of Baptism* there is a short description of this font which erroneously states that the panel representing the rite of Baptism is intended for the Baptism of Christ.

⁴ See *Norman fonts in Norfolk* in the *Reliquary and Illustrated Archaeologist*, IX, 53. Two illustrations of this font are given in this article by the Rev. H. Bedford Pim showing the north, east and south faces of the Fincham font.

other I have seen, though it is approached in character by the two fonts at Burnham Deepdale and Warham All Saints.' It is much more likely that the figure of the man half immersed in the square font with the Dove above him represents the Sacrament of the Church and not the Baptism of Christ. The figure which Mr. Blyth considers to be St. John the Baptist is doubtless intended for the priest who is baptizing the candidate for Baptism. His right hand is upraised and his left holds a book.¹

The bowl of the Norman font at Thorpe Salvin, Yorkshire, has a representation of the rite of Baptism sculptured in two arcades² (Pl. VIII, 2). The round font depicted in the sculpture is placed against the pillar between the two arcades and the priest who is vested in alb and stole is about to immerse a nude infant in it. The priest occupies one arcade and four other figures are placed in the other. One holds the open ritual and one has the chrism cloth on her arm. The four sponsors are stretching out their hands in token of their vow. The four seasons are sculptured on the Thorpe Salvin font, and some writers believe that the sculptor's design was to intimate that the baptismal rite might be administered at all times of the year; in contradistinction to that of marriage, which was not allowed but at particular seasons. In Saxon times, baptism was required to be administered within nine, or sometimes within thirty days, under a penalty. In the early period of Christianity the rite was only performed at Easter and Whitsuntide, a practice which continued in France until after the year 1200, as appears from several councils.

The sculpture on the font at Kirkburn, Yorkshire (Pl. VIII, 1), presents several difficulties. A candidate for Baptism is immersed up to his neck in a tub-shaped font, and the baptizer holds a book in his left hand and places his right hand on the head of the candidate. It is a curious

¹ The west face of this font measures 2 feet 7½ inches by 1 foot 7 inches; and each of the three arcades is 1 foot by 7½ inches. The font represented in the sculpture is 5 inches high by 4½ inches wide.

² This font was possibly carved in the twelfth century or it may date from the early years of the thirteenth. The date

given by Mr. Holden in his letter to the Duke of Leeds (see *Archaeologia*, XII) is too early and it cannot be placed in the Saxon period.

See Cote's *Archaeology of Baptism*, 250.

This sculpture is 1 foot 11 inches by 1 foot 4 inches; and is quite free from any mutilation.



FIG. 1.—BAPTISM.
DARENTH, KENT.



FIG. 2.—BAPTISM.
FINCHAM, NORFOLK.



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



FIG. 2.—BAPTISM.
GRESHAM, NORFOLK.

feature that he is represented with the cruciferous nimbus,¹ while there is no nimbus of any kind round the head of the figure in the font. On the opposite side of the font is a figure holding a book and a floriated branch, the meaning of which has given rise to a considerable amount of speculation. Mr. J. Romilly Allen in his work on *Early Christian Symbolism*² remarks :—“A crowned figure holding a somewhat similar branch is to be seen at Adel, and in this case perhaps it is intended for the personification of the river Jordan. The cruciferous nimbus is hardly ever applied to any other personage besides the Saviour, so that it is possible that the scene represented at Kirkburn is not the Baptism of Christ, but the rite of Baptism.” Miss Twining in her *Christian Symbols and Emblems*³ gives a representation of the three Persons of the Blessed Trinity, two with the cruciferous nimbus and the third as the Dove, officiating at the rite of Baptism. Over the figure in the font at Kirkburn is the Holy Spirit in the form of the Dove.

Around the octagonal pedestal of the fourteenth century font at Upton, Norfolk (Pl. VII, 2), are eight figures representing the Sacraments of Baptism and the Holy Eucharist. They are one foot high and stand under exquisitely carved canopies. Baptism is symbolized by three sponsors —two women and one man—dressed in the lay costume of the fourteenth century. The godfather and one godmother hold rosaries in their hands, while the other godmother carries the infant in swaddling bands. The date of the font is most likely about A.D. 1380, and it was doubtless erected by the contemporary Lord of the Manor of Upton, John Batetourt or Butteturte, as a memorial of the baptism of his only daughter and heiress Jocosa, who is doubtless the infant represented in her godmother’s arms.⁴

Sculpture depicting the rite of Baptism may still be seen on the panel for Baptism on twenty-nine octagonal fonts⁵

¹ Allen’s *Christian Symbolism*, 288.

² See page 291.

³ See pl. 65, fig. 7. From a history of the Bible, containing subjects of the Old and New Testaments placed together; thirteenth century (British Museum).

⁴ In the year A.D. 1399 she was the

wife of Sir Hugh Burnell, and she inherited the manor in her own right.

⁵ Kent. Farningham; Norfolk, Binham Abbey, Brooke, Burgh-next-to-Aylesham, Cley, East Dereham, Great Witchingham, Gresham, Little Walsingham, Loddon, Marsham, Martham, Norwich Cathedral (St. Luke’s chapel), Sall,

possessing representations of the Seven Sacraments.¹ These carvings show the priest vested in surplice and stole, 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 and other figures are introduced. At Brooke the remains of the words *baptizo te in nomine Patris* are still visible on the open book of the ritual (Pl. VI, 1, 2, Pl. VII, 1).

The Last Supper.

It is very doubtful if any of the Catacomb paintings were intended for the Last Supper.² However, there is a seventh century Gospel preserved in Corpus Christi College, Cambridge.³ Here a horseshoe table is represented with a chalice and six loaves placed upon it. Our Lord is seated in the centre and holds a loaf in His left hand while He is giving the benediction with His right, and five Apostles are placed on one side and three on the other. On an example in Egypt,⁴ which is supposed to be a century later than the Gospel in Corpus Christi College, Cambridge, we also find a horseshoe-shaped table depicted, and upon it are placed twelve circular loaves and one fish. In this representation it has been pointed out that our Lord is seated at one end of the table and is taking up the fish with His right hand.⁵

We have in England two representations of the Last Supper as ornamentations on two fonts dating from the twelfth century. In both cases a long straight table is employed with Christ seated in the centre and the Apostles arranged symmetrically on either side. At North Grims-

Sloley, Walsoken, West Lynn; *Somerset*, Nettlecombe; *Suffolk*, Badingham, Blyburgh (the sculpture on this panel is completely mutilated), Cratfield, Gorleston, Great Glenham, Laxfield, Melton, Southwold (the sculpture on this panel is completely mutilated), Westhall, Weston, Woodbridge.

¹ For a description of these fonts having representations of the Seven Sacraments sculptured upon them, see *Arch. Jour.*, LIX, 17 to 66.

² Tyrwhitt's *Art Teaching of the Primitive Church*; and Article "Eucharistie," in Martigny's *Dictionnaire des Ant. Christ.*

³ Palaeog. Soc. Publ., pl. 34.

⁴ This representation of the Last Supper is on the carved wooden panels in the Church of Abu Sargah, Old Cairo, Egypt.

⁵ Butler's *Coptic Churches in Egypt*, I, 191.



FIG. 1.—BAPTISM.
SLOLEY, NORFOLK.



FIG. 2.—BAPTISM.
UPTON, NORFOLK.



FIG. 1.—BAPTISM.
KIRKBY, YORKSHIRE.



FIG. 2.—BAPTISM.
THORPE SALVIN, YORKSHIRE.

ton,¹ Yorkshire (Pl. IX, 2), the circumference of the bowl is 10 feet 2 inches, while the size of the sculpture depicting the Last Supper is 7 feet 6 inches in length and 2 feet 3 inches in depth. Here we find Christ seated in the centre of a long straight table extending across the whole length of the sculpture with six Apostles on one side and six on the other. Our Lord is represented with the cruciferous nimbus round His head, and both hands are raised, but the right is in the act of giving the benediction. The lower portions of the robes of the Apostles are variously ornamented and they appear to be standing,² while our Lord is seated, His feet resting on a stool. Nine Apostles hold books in their hands, six have knives in their right hands, while the remaining six have their right hands resting upon the table. One has his right hand, another his left, placed on his breast, while a third has hidden his left hand under the table. A dish with a fish upon it, a knife, a vessel which may be intended for the wine, and a round object which is doubtless the bread, are placed before our Lord. On the other portion of the table are six dishes, each containing one fish, six vessels most likely for wine or water, two loaves each marked by a cross, and five objects which may perhaps represent pieces of bread, or possibly some may be intended for cups or vessels of one kind or another.

Considering the Last Supper from an artistic point of view, Mrs. Jameson reminds us that there is great difficulty in dealing with this subject in consequence of the "number of figures, and the monotonous and commonplace character, materially speaking, of their occupation."³ When a horseshoe or quadrant-shaped table was employed there was, comparatively speaking, little difficulty in arranging the figures in an artistic manner, and consequently the Apostles might be grouped in a more natural way; but the twelfth century representations generally show a long straight table extending across the sculpture.⁴

¹ The sculpture of the Last Supper on the North Grimston font is illustrated in Allen's *Christian Symbolism*, 303.

² In all probability the artist intended them to be represented as seated.

³ See *Sacred and Legendary Art*.

⁴ Besides the representations of the Last Supper on the fonts at North

Grimston and St. Nicholas, Brighton, the subject occurs on Norman sculpture in Southwell Cathedral. It is carved in bas-relief at the entrance to the Cathedral of Lodi, and dated 1163; and also on the lintel of the doorway of the Church of St. Gilles, Departement du Gard in France. For representations on

The difficulty of portraying an artistic picture evidently presented itself to the artist employed on the Norman font in St. Nicholas' Church, Brighton (Pl. IX, 1), and consequently he only reproduced our Lord and six of the Apostles. Like the sculpture on the North Grimston font the Saviour occupies the central position with three Apostles on one side and three on the other. Christ has the cruciferous nimbus round His head, His chin is shaven and He has a moustache, His right hand is upraised in benediction over the cup, and His left is placed on the bread which is depicted as a circular loaf. Each Apostle has a cowl over his head, and the six have their right hands upraised with the palms spread outwards. All six Apostles are represented with moustaches; two have their chins shaven and four have beards. The folds of the table-cloth are very elaborate, and besides the cup and the bread placed before our Lord there are two other circular loaves, a large round dish, a basin and a jug upon the table. The Apostle who is seated to the right of the Saviour has a square nimbus, or perhaps it may be the back of the chair seen above his head. This same Apostle holds in his left hand an object which, it has been suggested, may be a napkin rolled up, or possibly a roll of the Gospels. This font has a circumference of 8 feet 5 inches, and the sculpture representing the Last Supper measures 2 feet 9 inches in length and 1 foot 4 inches in depth.

The Holy Eucharist.

On twenty-one fifteenth century fonts¹ the celebration of the Holy Eucharist is represented at the moment when

ivories see Westwood's Catal. No. 350; a plaque of a casket at Salerno Cathedral, Italy, has this subject; and there is a representation of the Last Supper in a twelfth century Lombardic copy of Lessons from the Gospels (Westwood's *Palaeographia Pictoria Sacra*); also see Allen's *Christian Symbolism*, 304.

¹ Norfolk, Binham Abbey, Brooke, Burgh-next-to-Aylesham, Cley, Great Witchingham, Gresham, Little Walsingham, Loddon, Marsham, Martham, Norwich Cathedral (St. Luke's chapel), Sall, Walsoken, West Lynn; Somerset, Nettle-

combe; Suffolk, Badingham, Gorleston, Laxfield, Melton, Westhall, Weston.

At Blyburgh, Cratfield and Southwold (Suffolk) the panel depicting the celebration of the Holy Eucharist has been completely mutilated. At Blyburgh William Dowsing performed his work so thoroughly that not a vestige of carving remains on the bowl; at Southwold, only traces of the positions once occupied by the sculptures can be discerned, while at Cratfield the barbarian who defaced this panel has cut it away so completely that it now appears as if



FIG. 1.—THE LAST SUPPER.
ST. NICHOLAS, BRIGHTON.



FIG. 2.—THE LAST SUPPER.
NORTH GRIMSTON, YORKSHIRE.

the priest, robed in Eucharistic vestments, stands before the altar and is in the act of elevating either the chalice or the Sacred Host. In four instances candles stand on the altar,¹ and in six representations² we find acolytes holding flaming torches. In three examples³ the sacring-bell is introduced and is rung by means of a rope.

At Farningham,⁴ Kent, the priest is shown as genuflecting immediately after the consecration, holding the Sacred Host in his hand, before the elevation. At Soley,⁵ Norfolk, 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, while at East Dereham,⁶ Norfolk, 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 him, apparently a little before the Consecration. At Great Glemham and Woodbridge⁷ in Suffolk the priest has left the chalice on the altar and has turned towards a man and 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.

The two fifteenth century fonts of Shorne and Southfleet,⁸ in Kent, have the same idea represented on each depicting the Holy Eucharist with a slight difference in the detail. At Shorne we find a chalice ($5\frac{1}{2}$ inches high) (Pl. XI, 1) carved on one of the faces of the octagonal font. Resting upon it is the Sacred Host, surrounded by rays of glory, while the Saviour, with the cruciferous nimbus round His head and both hands upraised in benediction, is rising out of it.

no carving had ever been sculptured upon it.

For a description of the carvings representing the Holy Eucharist on these fifteenth century fonts see paper on *fonts with representations of the Seven Sacraments*, *Arch. Jour.*, LIX, 25.

¹ *Norfolk*, Gresham, Little Walsingham, Walsoken; *Suffolk*, Badingham.

² *Kent*, Farningham; *Norfolk*, Cley, Great Witchingham, Soley, West Lynn; *Somerset*, Nettlecombe.

³ Brooke, Cley, Marsham (Norfolk).

⁴ A kneeling acolyte holds the priest's chasuble in one hand and a tall torch in the other. The chalice stands upon the altar.

⁵ Two servers, one with a torch, stand on a step behind the altar. There are two kneeling figures before the altar.

⁶ A deacon and sub-deacon stand on either side of the priest, and a figure kneels at each end of the altar.

⁷ 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.

⁸ The fonts at Shorne and Southfleet are both figured in Thorpe's *Custumale Roffense*, 110.

At Southfleet the chalice (7 inches high) (Pl. X, 2) also occupies one face of the octagonal font. The Sacred Host surrounded by rays of glory rests upon the chalice, while our Lord, who is throned in majesty, rises out of it.

The font at Upton,¹ Norfolk (Pl. XII, 2; XIII, 1), has eight² figures round the pedestal standing under exquisitely carved canopies projecting 5 inches. Three figures symbolize the Sacrament of Baptism and five the Holy Eucharist. The last-named sacrament is represented by a bishop vested in alb, dalmatic, and chasuble. He holds his crozier in his left hand, his right is upraised in benediction, and his feet rest on a double dragon with but one head connecting two bodies. It has been suggested that this ecclesiastic is Henry de Spenser, the contemporary Bishop of Norwich whose distinguishing title was the "warlike bishop." The bishop is supported on his right and left by two angels, robed and girded, with circlets and crosses on their heads. Each angel holds a candle placed in a massive candlestick. It has been suggested that the graceful lines of the wings of these two angels indicate the probability that the artist who carved this beautiful font may have belonged to a Continental guild of stone carvers.³ Besides the bishop and the two angels there are two figures vested as deacon and sub-deacon or patener. One holds the open book of the Gospels and the other the chalice and pyx; one is vested in alb and dalmatic, and the other in alb and tunicle, and each has a maniple upon his left wrist. It has been thought that both the deacon and sub-deacon are in priest's orders, as the ends of their stoles can be seen on their albs under their dalmatics.

The pedestal of the font at Sutton,⁴ Suffolk (Pl. XIII, 2), is adorned with eight figures representing the celebrant and attendants at the celebration of the Holy Eucharist:—(i) Man in alb and amice carrying

¹ This font was carved about A.D. 1380. See *Ecclesiastical Curiosities*, 148-152, where an illustration is given.

² Each figure is 1 foot high.

³ See paper concerning *font-lore*, by the Rev. P. Oakley Hill, published in Andrews' *Ecclesiastical Curiosities*.

⁴ This is an octagonal font and it was sadly mutilated about 1644. It is inte-

resting to note that the church of Sutton belonged to the nuns of Brusyward, Suffolk, in A.D. 1380.

For a full description of the Sutton font, see *The Sandling*, by Vincent B. Redstone in the *Proceedings of the Suffolk Institute of Archaeology*, X, 68. This paper contains a good illustration of this font.

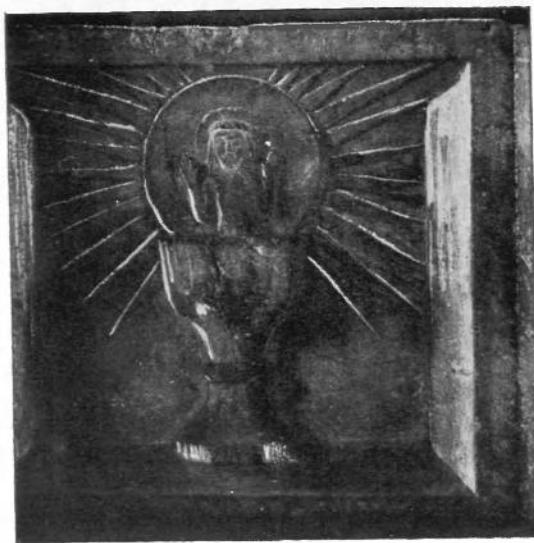


FIG. 1.—THE HOLY EUCHARIST.
SHORNE, KENT.



FIG. 2.—THE HOLY EUCHARIST.
SOUTHFLEET, KENT.



FIG. 1.—THE HOLY EUCHARIST.
BROOKE, NORFOLK.



FIG. 2.—THE HOLY EUCHARIST.
GREAT WITCHINGHAM, NORFOLK.

a processional cross. (ii) Master of ceremonies vested in alb and crossed stole. (iii) Acolyte in cassock and surplice. (iv) Boy in surplice and amice with the censer. (v) Acolyte in cassock and surplice. (vi) Deacon in dalmatic having two cross bars, and holding an open missal. (vii) Priest in Eucharistic vestments. (viii) Sub-deacon in tunicle with one cross bar. On the chamfer are the following eight utensils placed under the eight compartments of the octagonal bowl:—(i) The chalice. (ii) The censer. (iii) The paten. (iv) A vessel for holding the wine. (v) The closed Gospels with strap and clasp. (vi) The holy water “vat.” (vii) The dispenser “ship.” (viii) The corporal, or perhaps it is intended for the *sudarium* or *offertorium*.

A somewhat similar arrangement is met with at Tuddenham St. Martin in the same county. The utensils are not placed on the chamfer like the Sutton font, and the eight effigies which adorn the pedestal have at one period been seriously mutilated.¹ However, at a later date they have been restored and it is difficult to know if the original design has been quite correctly carried out. The larger figures are 15 inches in height, and they represent the celebrant with his attendant at a celebration of the Holy Eucharist. (i) A man vested in alb carrying the processional cross. (ii) The celebrant vested in alb, crossed stole, and cope fastened with an ornamented morse holds an open service book.² (iii and iv) Two priests vested in albs. One has a crossed stole and holds a closed book, doubtless intended for the Book of the Gospels, and he has a large cloth over his arm which is possibly the *sudarium*,³ patener’s veil, *offertorium*, or humeral veil; the

¹ Most likely about the year 1644. 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.

² It is interesting to observe that the celebrant is vested in a cope and not a chasuble.

³ The sudary was a long scarf of silk or linen, and the ends enveloped the hands of those who carried certain objects

ceremonially. For example, the sub-deacon or patener used it when he brought in the chalice or when he held up the paten. See Micklethwaite, *The Ornaments of the Rubric*, 34. Alcuin Club Tracts I.

The *sudarium* was intended to protect the chalice and paten from the moisture of the hands of the person carrying them, and Mr. Cuthbert Atchley, who possesses an extensive knowledge of ceremonial matters, remarks that the sudary “was not used by the priest.”

“The Sarum directions were, that the *offertorium*, or offertory veil, and the

other priest has a maniple over the left wrist. (v, vi, vii, viii) Four acolytes vested in cassocks and surplices. One carries a bowl doubtless for water, another a closed service book, the third a paten with bread upon it, and the fourth has a vessel which may be for the wine. This font was erected in A.D. 1443, at the expense of Richard and Agnes Silvester, as recorded on the base.¹

corporasses be placed on the chalice, and be carried in by the colet vested in alb and silk mantle. Later on in the Service, the paten wrapped in the *offertorium* is to be giren to the collet to hold" (*vide The Use of Sarum*, Frere, I, 69, 79.) At Lincoln, the epistoler brought in the chalice, holding it with a sudary. The gospelier and his fellow-deacons, after the *Sanctus*, carried in the paten wrapped in a sudary, and gave it to the epistoler to hold during the canon. (*Vide Statutes of Lincoln Cathedral*, H. Bradshaw and Chr. Wordsworth, I, 378, 380.) The *sudarium* and the *offertorium* were evidently identical, having no connection with the linen corporas. . . . In the Inventory of the Vestry in Westminster Abbey, taken in 1388, occurs, "Item unus casus de panno rubio aureo cum duobus sudarijs de panno albo vocato tartaryn pro oblacione facienda et pro patena tenenda per predictum R.T. ad utramque missam assignatus," *Archaeologia*, 1888, LII, i, 270. Amongst the Lent stuff at the Dissolution, were, "Oon corporas case with corporaces, ij white sydarycs" (In-

vent. 1540, *Ibid.*) Here the distinction between the corporas and the sudary is marked. The difference is again proved by consulting Dugdale's Inventory of St. Paul's Cathedral, A.D. 1295, pp. 216, 217, in which Corporal and Offertoria are given under different headings. Staley, *Studies of Ceremonial*, 202.

¹ The panels of the bowl are adorned with angels, the evangelists, and the donor of the font (Agnes Silvester). She is represented at her devotions with a cherub looking down upon her. The church at Tuddenham is dedicated to St. Martin, and the raising of the unbaptized disciple to life by this saint is here depicted by the representation of the dead woman lying in bed. The custom of the period (A.D. 1443) of sleeping in bed not wearing a night garment is shown, and it is said that this custom is still prevalent among the Suffolk peasants. The cloak of St. Martin is represented near the dead woman; and it is probable that the scrolls and labels which are to be seen once bore legends or inscriptions.



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

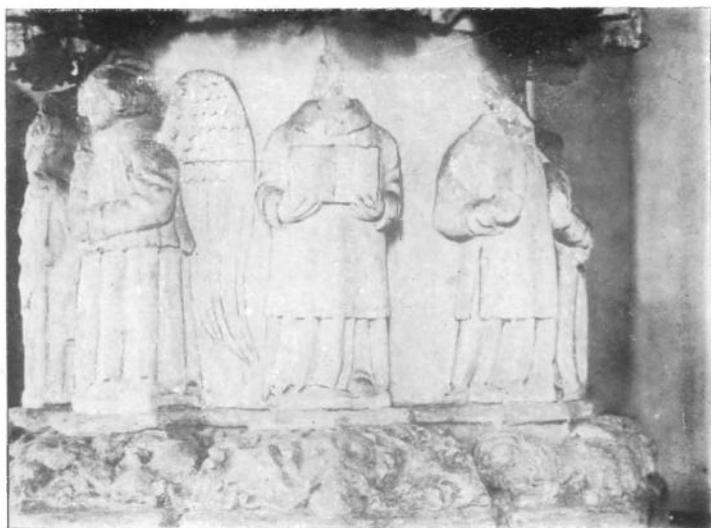


FIG. 2.—THE HOLY EUCHARIST.
UPTON, NORFOLK.

PLATE XIII.



FIG. 1.—UPTON, NORFOLK.



FIG. 2.—SUTTON, SUFFOLK.

APPENDIX.

FONTS WITH REPRESENTATIONS OF BAPTISM AND THE HOLY EUCHARIST.

TABLE No. I.—THE BAPTISM OF CHRIST.

	Dimensions of sculpture on panel.	Number of figures.	REMARKS.
	Ins.	No.	
CUMBERLAND. Bridgskirk, St. Bridget	16 x 11	3	St. John the Baptist clothed in a garment of camel's hair (Matt. iii, 4), places each hand on the shoulders of Christ, who is half immersed in the river Jordan. The Holy Spirit descends in the form of a Dove, which, however, is more like a swan; while on either side are conventional trees bearing fruit and having interlaced branches. Our Lord has the cruciform nimbus. (Pl. I, 1.)
HEREFORD. Castle Froome, St. Michael and All Angels.	17 x 17	4	The Three Persons of the Holy Trinity are represented in this sculpture, the First as the Hand or <i>Dextera Dei</i> giving the benediction, the Second as our Lord being baptized in the river Jordan, and the Third as the Dove. St. John the Baptist has a maniple on his right arm and four fishes are swimming in the water. (Pl. I, 2.)

TABLE No. I.—THE BAPTISM OF CHRIST—*continued.*

	Dimensions of sculpture on panel.	Number of figures.	REMARKS.
	Ins.	No.	
KENT.			
Shorne, Sts. Peter and Paul.	15 x 11	3	St. John the Baptist pours water out of a jug upon the head of Christ, who is half immersed in the river Jordan. The Holy Ghost is represented in the form of a Dove having a cruciform nimbus with rays of glory emanating from it. (Pl. II, 1.)
Southfleet, St. Nicholas ...	13 x 12	4	St. John the Baptist clothed in a garment of camel's hair, showing the head of the camel, is pouring water out of a jug upon our Lord's head. Our Lord is half immersed in the river Jordan. The Holy Spirit is depicted in the form of a Dove having a cruciform nimbus, from which rays of glory emanate, while the First Person of the Blessed Trinity is shown as the Hand with rays of glory around it. St. John is represented as having wings, or a cape blown about by the wind. (Pl. II, 2.)
LINCOLNSHIRE.			
Grantham, St. Wulfram ...	13 x 12½	4	St. John the Baptist, clothed in a garment of camel's hair, kneels while he is baptizing our Lord, who has His hands crossed upon His breast and is half immersed in the river Jordan. The Holy Spirit is represented as a Dove and a figure holds our Lord's clothes with both hands. The sculpture is sadly mutilated.
NORFOLK.			
Binham Abbey	11 x 11	3	See <i>Arch. Jour.</i> , LIX, 64.
Gresham, All Saints ...	12 x 12	5	" " " 65. (Pl. III, 1.)
Soley, St. Bartholomew ...	12 x 11	3	" " " " "

NORTHAMPTONSHIRE.

Wansford, St. Mary	13 x 12	2	St. John the Baptist pours water on the head of Christ, who is half immersed in the river Jordan. Near the head of our Lord is a scroll which has now no inscription upon it.
West Haddon, All Saints	23 x 12	3	St. John the Baptist holds an open book in one hand and baptizes our Lord with the other. An angel holds our Lord's clothes, and on this panel the conventional water has the appearance of a square font. (Pl. III, 2.)

NOTTINGHAMSHIRE.

Lenton, Holy Trinity	12 x 9	4	Our Lord is half immersed in the river Jordan with the water treated after the conventional fashion, <i>i.e.</i> rising up in a heap. He has the cruciform nimbus and both hands are upraised in the ancient attitude of prayer. St. John the Baptist holds our Lord round the waist, and the First Person of the Blessed Trinity is shown as the Hand or <i>Dextera Dei</i> giving the benediction. An angel holds our Lord's clothes, and nineteen other angels are represented in the various arcades of which the Baptism of Christ forms the central group. (Pl. IV, 1.)
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SUFFOLK.

Badingham, St. John the Baptist.	11 x 11	3	See <i>Arch. Jour.</i> , LIX, 65.
Laxfield, All Saints	10 x 10	3	" " "
Westhall, St. Andrew	11 x 10	3	" " "
Weston, St. Peter	8 x 9	3	" " "

SUSSEX.

Brighton, St. Nicholas ...	22 x 16	3	Christ stands up to His waist in the conventional water which rises in a heap around Him. An angel holds our Lord's clothes, and St. John the Baptist is robed in alb and girdle and holds a round vessel and a napkin. (Pl. IV, 2.)
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TABLE No. II.—THE SACRAMENT OF BAPTISM.

		Dimensions of sculpture on panel.	Number of figures.	REMARKS.
	Ins.	No.		
KENT.				
Darenth, St. Margaret ...	16½ × 13	3		A priest is immersing a nude infant in a bowl on a tall pedestal placed on two steps. A woman with hair reaching to her shoulders stands on the other side of the font. (Pl. V, 1.)
Farningham, Sts. Peter and Paul.	8 × 7¾	4		See <i>Arch. Jour.</i> , LIX, 44.
NORFOLK.				
Bingham Abbey	11 × 11	?	" " "	
Brooke, St. Peter ...	9 × 10	6	" " "	
Burgh-next-to-Aylesham, St. Mary.	9 × 8	6	" " "	
Cley, St. Margaret ...	11 × 11	8	" " "	
East Dereham, St. Nicholas	12 × 10	8	" " "	
Fincham, St. Martin ...	13 × 7½	2		A man is half immersed in a square stone font, and the Holy Spirit in the form of a Dove is descending upon him. (Pl. V, 2.)

Great Witchingham, St. Mary.	11 × 11	8	See <i>Arch. Jour.</i> , LIX, 44. (Pl. VI, 1.)
Gresham, All Saints	12 × 12	9	" " "
Little Walsingham, St. Mary and All Saints.	12 × 10	5	" " "
Loddon, Holy Trinity	9 × 8	2	" " "
Marsham, All Saints	10 × 10	8	" " "
Martham, St. Mary	13 × 11	6	" " "
Norwich Cathedral, Chapel of St. Luke.	10 × 8	6	" " LIX, 45.
Sall, Ss. Peter and Paul	12 × 10	8	" " "
Sleley, St. Bartholomew	12 × 11	6	" " " (Pl. VII, 1.)
Upton, St. Margaret	4	Baptism is symbolized by the sponsors—two women and one man dressed in the lay costume of the date 1380. The godfather and one godmother have rosaries in their hands, while the other godmother holds the infant in swaddling bands. These figures are one foot in height and adorn the stem of the font and stand under projecting canopies, five inches in depth. (Pl. VII, 2.)
Walsoken, All Saints	10 × 12	6	See <i>Arch. Jour.</i> , LIX, 45.
West Lynn, St. Peter	9 × 9	4	" " "
SOMERSET.			
Nettlecombe, St. Mary	11 × 11	6	" " "
SUFFOLK.			
Badingham, St. John the Baptist.	11 × 11	7	" " "
Blyburgh, Holy Trinity	8 × 12	9	" " "
Cratfield, St. Mary	11 × 12	5	" " "
Gorleston, St. Andrew	15 × 11½	7	" " "
Great Glemham, All Saints	11 × 10	5	" " "
Laxfield, All Saints	10 × 10	5	" " "
Melton, St. Andrew	8 × 11	6	" " "

TABLE NO. II.—THE SACRAMENT OF BAPTISM—*continued.*

	Dimensions of font on panel.	Number of figures	REMARKS.
	Ins.	No.	
Southwold, St. Edmund ...	10 x 10	?	See <i>Arch. Jour.</i> , LIX, 45.
Westhall, St. Andrew ...	11 x 10	5	" " "
Weston, St. Peter ...	8 x 9	7	" " "
Woodbridge, St. Mary ...	10½ x 10½	5	" " "
YORKSHIRE.			
Kirkburn, St. Mary	18 x 13	3	This sculpture is rude in execution and possesses some curious features. It has been thought that it was intended to represent the Baptism of Christ. However, the Saviour is not in the river, but in a font and has no nimbus, while St. John the Baptist has the cruciferous nimbus. A figure on the opposite side of the font holds a book and a floriated branch. It seems more probable that this scene is not the Baptism of Christ, but the Rite of Baptism. The Holy Spirit is represented as the Dove. (Pl. VIII, 1.)
Thorpe Salvin, St. Peter ...	23 x 16	6	Priest in alb and stole is about to immerse an infant in a plain round font. The priest occupies one arcade and four figures on pedestals fill the other; one holds the chrism cloth and each is extending the right arm. The font in the sculpture is placed against the pillar between the two arcades, and the carving most likely dates from the early part of the thirteenth century. (Pl. VIII, 2.)

TABLE No. III.—THE LAST SUPPER.

	Dimensions of the sculpture.	Number of figures.	REMARKS.
SUSSEX.	In.	No.	
Brighton, St. Nicholas ...	33 x 16	7	Our Lord is seated at a long straight table, extending across the whole panel. He occupies the central position and on each side are three of the Apostles. Christ is depicted with the cruciferous nimbus round His head, and He is represented with His chin shaven and having a moustache. His right hand is upraised in blessing the cup, while His left is placed on the bread. Each of the Apostles has his right hand upraised with the open palm spread outwards. The Apostles have cowls over their heads. The six are represented with moustaches, two have their chins shaven, and four have beards. The folds of the linen cloth covering the table are very elaborate, and besides the cup and bread before our Lord, there are two other circular loaves, a round dish or basin, a jug and a round vessel which an Apostle to the right of our Lord holds in his left hand. (Pl. IX, 1.)

TABLE No. III.—THE LAST SUPPER—*continued.*

	Dimensions of the sculpture.	Ins.	No.	Number of figures.	REMARKS.
YORKSHIRE.					
North Grimston, St. Nicholas.	90 x 27		13	Our Lord is seated in the centre of a long table, and six of the Apostles are on His right and six on His left. He is shown with the cruciferous nimbus round His head, and both hands are upraised, but the right is in the attitude of blessing. The lower portions of the robes of the Apostles are variously ornamented and they appear to be standing, while our Lord is seated, His feet resting upon a stool. Nine Apostles hold books in their left hands, six have knives in their right hands, and the remaining six have their right hands resting upon the table. One has his right, another his left hand on his breast, while a third has hidden his left hand under the table. Four objects are placed before our Lord, the centre one is a dish with a fish on it, a vessel which may be intended for one containing the wine, a round object which is doubtless the bread, and a knife. On the other portion of the table are six dishes each containing one fish, six vessels doubtless filled with wine or water, two loaves each marked with a cross, and five objects which may perhaps represent pieces of bread, or possibly some are intended for cups or vessels. (Pl. IX, 2.)	

TABLE No. IV.—THE HOLY EUCHARIST.

	Dimensions of sculpture.	No.	Number of figures	REMARKS.
KENT.	Ins.	No.		
Farningham, Sts. Peter and Paul.	8 × 7½	2		See <i>Arch. Jour.</i> , LIX, 48.
Shorne, Sts. Peter and Paul.	15 × 11	1		The Holy Eucharist is represented by a chalice (5½ ins.), with the Sacred Host above it. The Lord is rising out of the chalice, and is depicted with the cruciform nimbus and both hands upraised in blessing. Rays of glory encircle the Sacred Host. (Pl. X, 1.)
Southfleet, St. Nicholas ...	13 × 12	1		The Holy Eucharist is depicted by a chalice (7 ins.) with the Sacred Host above it. The Saviour rises out of the chalice enthroned in majesty, and rays of glory surround the Sacred Host. (Pl. X, 2.)
NORFOLK.				
Binham Abbey	11 × 11	3		See <i>Arch. Jour.</i> , LIX, 49.
Brooke, St. Peter	9 × 10	3	" " "	(Pl. XI, 1.)
Burgh-next-to-Aylesham, St. Mary.	9 × 8	1	" " "	
Cley, St. Margaret.... ..	11 × 11	5	" " "	
East Dereham, St. Nicholas	12 × 10	6	" " "	
Great Witchingham, St. Mary.	11 × 11	4	" " "	(Pl. XI, 2.)
Gresham, All Saints	12 × 12	3	" " "	

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

	Dimensions of the sculpture.	Number of figures.	REMARKS.		
			Ins.	No.	
Little Walsingham, St. Mary and All Saints.	12 × 10	4			See <i>Arch. Jour.</i> , LIX, 49.
Loddon, Holy Trinity	9 × 8	3?		"	" "
Marsham, All Saints	10 × 10	5			
Marham, St. Mary	13 × 11	5		"	" "
Norwich Cathedral, St. Luke's Chapel.	10 × 8	5?		"	LIX, 50.
Sall, Sts. Peter and Paul	12 × 10	3		"	" "
Soley, St. Bartholomew	12 × 11	5		"	
Upton, St. Margaret	5			The Holy Eucharist is depicted by a bishop in eucharistic vestments holding his crozier in his left hand and is supported on his right and left by two angels each holding a candlestick. The wings of the angels are carved in graceful lines. A priest holds the missal and another priest the chalice and pyx. These figures stand round the octagonal base under exquisitely carved canopies, with three other effigies representing Baptism. The date of the font is 1380. (Pl. XII, 2; XIII, 1.)
Walsoken, All Saints	10 × 12	5			See <i>Arch. Jour.</i> , LIX, 50.
West Lynn, St. Peter	9 × 9	4		"	" "
SOMERSET.					
Nettlecombe, St. Mary	11 × 11	3	"	" "

SUFFOLK.

Badingham, St. John the
Baptist.

11 x 11

3

" " "

Blythburgh, Holy Trinity

8 x 12

?

" " "

Cratfield, St. Mary

11 x 12

?

" " "

Gorleston, St. Andrew

15 x 11 $\frac{1}{2}$

3

" " "

Great Grimham, All Saints

11 x 10

4

" " "

Laxfield, All Saints

10 x 10

5

" " "

Melton, St. Andrew

8 x 11

3

" " "

Southwold, St. Edmund

10 x 10

?

" " "

Sutton, All Saints....

....

8

Eight figures (13 ins. high) round the base of the font represent the various ministrants at the celebration of the Holy Eucharist. Several are badly mutilated, but they appear to be (1) man in alb and amice holding processional cross; (2) master of ceremonies vested in alb and crossed stole; (3) acolyte in cassock and surplice; (4) boy in surplice and amice with censer; (5) acolyte in cassock and surplice; (6) deacon in dalmatic, having two cross bars, holds the open Gospel; (7) priest in eucharistic vestments; (8) sub-deacon vested in tunicle having one cross-bar. On the chamfer are the utensils consisting of (1) the chalice; (2) the paten; (3) the censer; (4) a vessel for water or wine; (5) the closed missal; (6) holy water "vat"; (7) dispenser "ship"; (8) the corporal. (Pl. XIIII, 2.)

Tuddenham, St. Martin

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8

The pedestal is adorned with eight figures (15 ins. in height) representing the celebrant and attendants at the celebration of the Holy Eucharist. These figures were seriously mutilated; they have now been restored, and it is difficult to know if the original design is correctly carried out. The effigies are: (i) man in alb carrying a processional cross; (ii) celebrant vested in alb, crossed stole, and cope fastened with an ornamented morsel holds an open service book; (iii) priest vested in alb with a maniple over the left wrist; (iv) priest in alb and crossed stole holds a closed book with a cloth over his arm; (v) acolyte in cassock and surplice has a bowl, doubtless for water; (vi) acolyte in cassock and surplice with a book; (vii) acolyte with paten and bread, vested in cassock and surplice; (viii) acolyte in cassock and surplice with a vessel doubtless intended for the wine. This font was erected in 1443, at the expense of Richard and Agnes Silvester, as recorded on the base.

See *Arch. Jour.*, LIX, 51.

Westhull, St. Andrew

11 x 10

3

" " "

Weston, St. Peter

8 x 9

3

" " "

Woodbridge, St. Mary

10 $\frac{1}{2}$ x 10 $\frac{1}{2}$

4

" " "