

FONTS WITH REPRESENTATIONS OF THE SEVEN SACRAMENTS

Part II.¹

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The Schoolmen² first formulated the idea of the Seven Sacraments in the thirteenth century and it seems probable that Peter Lombard, who died in 1164, first enumerated them.³ One of the chief features of the religious art of the twelfth and thirteenth centuries was its symbolic significance, which largely dominated the art of the fourteenth century.⁴ In the fifteenth century, however, the symbolic treatment became, to a great extent, didactic. Both before and after the Constitutions of the Synod of Lambeth (1281)⁵ were issued, episcopal instructions respecting the medieval catechism of the Church were promulgated, and thus the articles of Christian faith and practice assumed a pictorial form in frescoes on the walls of churches, in painted windows and also executed in sculpture. These instructions were: The Ten Commandments, The Creed, the Lord's Prayer, the Hail Mary, the Seven Works of Mercy, the Seven Deadly Sins, The Seven Principal Virtues, and the Seven Sacraments.

In a recent paper on *Seven Sacraments Compositions in English Medieval Art*,⁶ Mr. G. McN. Rushforth, F.S.A., gives us an instance of those subjects which Thomas Habington (1560-1647) saw in the fifteenth-century painted windows of the north quire aisle of Great Malvern Priory church, and passing over 'the North Ile sydeling the Quyer, there are set forth the Pater Noster, Ave Maria, the Creede, the Command-

¹ The first part of this paper appeared in this *Journal*, lix (1902), 17 ff.

² Kraus, *Gesch. der Chr. Kunst*, ii, 393.

³ *Catholic Encyclopaedia*, xiii, 300.

⁴ See *L'Art religieux de la fin du*

moyen âge en France, Emile Male (3rd ed. Paris, 1925).

⁵ Wilkins *Concilia* ii, 54 (Constitutions of Peckham); Cf. i, 704 (Directions of Walter de Kirkham, bishop of Durham in 1255).

⁶ *Antiquaries Journal*, ix, 84.



CRUCIFIXION, BY ROGER VAN DER WEYDEN, ANTWERP



EARSHAM, NORFOLK

ments, the Masse, the Sacraments issuing out from the wounds of our Saviour ; my memory fainteth. But to conclude all in one, there is the whole Christian doctrine and the fower doctors of the Lataine Church.'¹ Much of this is lost ; but there still remains some valuable fragments. It was towards the close of the fourteenth century that these subjects appear as illustrations in Psalters and Primers.

It was, however, in Italy that the earliest representations of the Seven Sacraments are met with, and Mr. Rushforth reminds us in his valuable paper² that some follower of Simone Martini (1283-1344) painted elaborate compositions on the vault of the church of the Incoronata at Naples.³

It is, probably, these or other similar works in Italy which Roger Van der Weyden may have seen when he visited that country (C. 1450) that inspired him to paint his well-known painting now in the Picture Gallery at Antwerp,⁴ where the Sacraments are depicted in connexion with the Crucifixion (Pl. i). It is interesting to note that although the Flemish artist's sacramental scenes are dissimilar from those at Naples, yet they have one feature in common and both the Italian and the Flemish artist portrays an angel hovering over the figures engaged in the celebration of a Sacrament.

In our earlier paper⁵ attention was drawn to Roger Van der Weyden's painting and we are now able to give an illustration as a frontispiece to this Supplement. The work of a theologian is not always easy of reproduction by an artist as a painting, yet Roger Van der Weyden produced a remarkable picture for Jean Chevrot, bishop of Tournai (1437-1460). As in a vision he shows us the interior of a large Flemish

¹ *Survey of Worcestershire* (Worc. Hist. Soc.), ii, 177.

² *Antiquaries Journal*, ix, 98-99.

³ Crow and Cavalcaselle, *History of Painting in Italy* (1903), ii, 55-57. These frescoes were for a long period wrongly assigned to Giotto ; but the artist was probably influenced by Giotto. There are also reliefs on the Campanile of the Duomo at Florence, of the second half of the fourteenth

century which have been attributed to a Pisan sculptor (*Storia dell' Arte Italiana*, iii, 522 and Figs. 424-30).

⁴ It is thought that Roger painted the picture after his visit to Italy. See Michel, *Histoire de l'Art*, iii, Pl. i, 226. In that case the painting was probably, made between 1450 and 1460.

⁵ *Arch. Journ.* lix, 17.

church and in the foreground is a full-sized, realistic Crucifixion ; the dead Christ hangs on the cross and the Blessed Virgin falls fainting in the arms of St. John, while the Maries are weeping. This great Crucifixion not only rivets the eye of the spectator, but dominates the whole composition, creating unity for the subject selected, being the historic event from which all the Sacraments derive their power. In the background we see an altar facing the nave at which a priest is celebrating Mass. In the side chapels on either side of the great nave six sacraments are being administered—on the north Baptism, Confirmation and Penance ; on the south, 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 in white ; the angel of Confirmation, yellow ; the angel of the Holy Eucharist, green ; Penance, scarlet ; Extreme Unction, black ; Holy Orders, purple, and Matrimony, blue.

Within a few years of the painting of this beautiful Flemish picture a series of baptismal fonts were carved in England depicting the crucial point in each of the seven sacraments of the Church. These carvings occupy seven sides of octagonal fonts, while the eighth compartment has either The Crucifixion, the Baptism of Our Lord or some other appropriate subject sculptured upon it.

The correct order for the Sacraments is Baptism, Confirmation, the Holy Eucharist, Penance, Extreme Unction, Holy Orders and Matrimony. This, however, is rarely adhered to, yet we find that in a few cases Holy Orders and Confirmation are placed on opposite sides, as each requires the introduction of a bishop ; then, again, Baptism and Extreme Unction are sometimes portrayed on opposite panels, as if to indicate that they were the first and last received. On several fonts the panel for the Holy Eucharist is on the east, so as to face the altars in the church. With regard to the eighth panel we find no fixed arrangement, although it is frequently placed facing west.

Some years after the publication of our original paper



CRATFIELD, SUFFOLK



NO. 1. WENHASTON, SUFFOLK.



in the *Archaeological Journal*,¹ Mr. V. B. Redstone, F.S.A., informed the Author that the Church of St. Nicholas, Denston² (Suffolk) (Pl. ix, no. 1), possessed a font belonging to this series. Seven years elapsed (1913) when Mr. George C. Druce, F.S.A., sent word that he had seen a font in the Church of All Saints, Earsham (Norfolk)³ (Pl. ii), which was a variant of the fine font at Cratfield (Pl. iii). Again, another seven years passed (1920) and Mr. F. T. S. Houghton, F.S.A., drew our attention to the interesting fonts at Gayton Thorpe (Pl. ix, no. 2) and Seething (Norfolk) (Pl. vii, no. 1), which are members of this class, while at a later date he came across the font at Wendling (Norfolk) (Pl. xii, nos. 1, 2), which is a somewhat weak example of a Seven Sacrament font and is sadly mutilated. At a still more recent date Mr. F. E. Howard drew attention to the fonts at Alderford (Pl. vi, no. 2), Monks' Soham (Pl. vi, no. 1), Croxton (Pl. v, no. 1) and South Creak, and we are indebted to Mr. Claude Morley for information respecting the Wenhamston (Suffolk) font (Pl. iv, no. 1), and all these fonts are now incorporated in this paper. We have reason to believe that the list is now complete with a total of thirty-nine fonts,⁴ twenty-three being in Norfolk, fourteen in Suffolk, one in Kent and one in Somerset. This total includes the fonts at Croxton, Norfolk, and at Blythburgh, Southwold and Wenhamston in Suffolk, which are now completely defaced. There is little doubt that the representations of the Seven Sacraments on these four fonts were so effaced by the hand of the iconoclast that no traces remain, yet the architectural features of these fonts are so similar to others in the same neighbourhood where the sculptural panels still exist that we are justified in considering they once belonged to this type of font. For example, a band of small quatrefoils above each panel on the fonts at Cratfield,

¹ lix (1902), 17-66, Pl. i-xviii.

² lxiii (1906), 102-104, Pl. iv.

³ lxx, 141-145, Pl. i and ii.

⁴ Mr. Claude Morley has studied all the medieval churches of Suffolk, Mr. F. E. Howard has recorded details

of over 200 churches in the same county and more than 300 in Norfolk, while Mr. F. T. S. Houghton and myself have visited many churches in East Anglia, so we feel fairly certain that the total is now complete with 39 fonts.

Earsham¹ and Croxton are so similar that they were evidently made about the same date and possibly by the same craftsmen. The panels of the bowls at Cratfield and Earsham still retain mutilated representations of the seven Sacraments, but those at Croxton have been most carefully removed (Pl. v, no. 1).

Wenhaston (Pl. iv, no. 1) and Westhall (Pl. iv, no. 2) are less than three miles apart as the crow flies, and the beautiful fonts in both churches have been carved evidently by the same craftsman. Each bowl has moulded panels, containing obtuse arches with spandrels filled with conventional foliage. Buttresses separate the panels on both bowls, and the pedestals are adorned with shallow niches and corner buttresses. The mutilated sculpture on the panels of the bowl still remain at Westhall although it has been tooled off on the Wenhaston font and colour subsequently painted over the new surface. The chamfer of the bowl still exists with angels at each corner at Westhall. These have been removed from the Wenhaston font and only a fragment of the top of the heads can now be seen. All colour has been scraped from the pedestal at Westhall, but the cinquefoiled-headed niches at Wenhaston have been originally coloured red and green, on which has been painted flowers and patterns in gold. Both fonts still retain some of their original decoration in black, red, blue, green, and vestiges of gold.

This mutilation took place probably in 1644, by an Ordinance of the 28th August, 1643, of Parliament, directing the general demolition of altars, the removal of candlesticks, and the defacement of pictures and images. For this purpose the Earl of Manchester, as general of certain associated counties, selected fanatics to carry out this decree, such as William Dowsing² and his chief deputy, Francis Jessup³ of Beccles, who

¹ See illustration of fonts at Earsham and Cratfield in lxx, Pl. i, ii, pp. 142-144.

² William Dowsing left a *Journal* of the ravages he wrought in each church he visited.

³ Francis Jessup also left a *Journal*, and the account of his work at

Lowestoft and Gorleston probably surpasses anything of the kind on record. This shameless iconoclast laments in his *Journal* that he could not destroy the painted glass in the upper windows at Gorleston as no one would lend him the use of a ladder.



NO. 1. CROXTON, NORFOLK



NO. 2. SOUTH CREAK, NORFOLK



NO. 1. MONKS' SOHAM, SUFFOLK



NO. 2. ALDERFORD, NORFOLK

ruthlessly destroyed and shamefully mutilated untold treasures of English Art.

The costumes of the figures sculptured on medieval monuments is a great aid in dating them, and the horned head-dress of the bridesmaids on the panel for *Matrimony* at Monks' Soham indicates that this font was made in the reign of Edward IV, and we consider the date 1465, which Mr. Claude Morley has assigned¹ to it, is very near, if, indeed, it is not the exact year of its dedication.² The costume of all the lay figures on these panels harmonise with this date, and the various ladies in their long gowns, tight-fitting bodices, cut V shape in front, edged with fur and showing the chemisette of silk or linen, are characteristic of this period.

The font at Hoxne, on the river Waveney, although it is not a Seven Sacrament font, is so similar in every essential detail to the one at Monks' Soham (Pl. vi, no. 1), that there can be no doubt that the same imager carved both fonts. Now the font at Hoxne, Mr. Morley, reminds us, can be dated within a few years by the heraldry upon it. The coat of arms of bishop Lyhart of Norwich shows that it must have been made during his episcopate (1446-1472) and the coat of John de la Pole, created second duke of Suffolk in 1463, was carved before he was made a knight of the Garter in 1472, as there is no evidence of the Garter being associated in any way with his armorial bearings.³ Thus it is certain that the Monks' Soham font was carved between 1463 and 1472. Now Mr. Morley draws our attention to the fact that Lawrence Cokkys, Prebendary of Lichfield,⁴ who was instituted to the living of Monks' Soham early in 1465⁴ probably gave this font to his church. *His parichens devoutly wolde*

¹ *Proc. Suffolk Inst. of Archaeology*, xvii, p. 18.

² In the earlier paper on this class of fonts in *The Archaeological Journal* for 1902 it is pointed out that the horned head-dresses of the ladies on the fonts at East Dereham, Farningham, Gorleston, Marsham, Martham Nettlecombe and West Lynn indicate some date about the year 1467 when they were probably sculptured. The

fashion once set at Monks' Soham must have spread very rapidly and it is remarkable that such early examples should be found at Farningham (Kent) and at Nettlecombe (Somerset), lix, 18 f.n. 10, 19, far removed from East Anglia.

³ *Proc. Suff. Arch. Inst.* 1889, p. xxx.

⁴ Harwood's *History of Lichfield* p. 240.

he teche, and Mr. Morley says, 'he became very popular among them, no doubt by his personal attentions, through the time of the *sudor anglicus*, the terrible sweating sickness of 1485, if we may judge from the number of local children bearing his Christian name in the next century.'

It is a remarkable fact that few antiquaries knew of the font until Mr. Claude Morley wrote his paper. However, Davy (C. 1828) remarks that 'the panels seem to have been intended to represent the sacraments,' yet twenty-seven years later Parker¹ describes the font 'as groups of figures representing scenes in the life of the Saviour,' which statement we find is copied as late as 1912.

The disfiguration of this font has been put down to the Commission of 1552,² and not to the iconoclastic zeal of men like William Dowsing and Francis Jessup and many others, who acted under an Ordinance of the Long Parliament of 1643.

If we consider the date 1465 as the possible date of the introduction of the representation of the Seven Sacraments on fonts in English churches, we must not forget that this subject formed the theme for painted glass windows before the middle of the fifteenth century. All Saints' Church, Bristol, was presented with such a window by its Vicar, Thomas Marshall, who died in 1434; the celebrated 'Seven Sacrament' glass in Malvern Priory church was made before 1450, and the window in Crudwell church (Wiltshire) may also have been inserted before the middle of the fifteenth century.

Three of the most beautiful fonts recorded in our later Supplements are those at Earsham (Pl. ii), Seething (Pl. vii, no. 1; Pl. viii, nos. 1, 2) and Monks' Soham (Pl. vi, no. 1). The Earsham font³ is a variant of those at Cratfield (Pl. iii) and Croxton (Pl. v, no. 1), but it has, alas! suffered much disfigurement, and the eight figures at the base and the sculptured chamfer of the bowl is sadly mutilated. The font at Seething⁴ (Pl. vii,

¹ *Ecclesiastical Topography of Suffolk.*

² *Proc. Suffolk Inst. of Arch.* xvii (1921), p. 19.

³ lxx, 141, 144, Pl. i. in the same vol. the Cratfield font is illustrated on Pl. ii.

⁴ lxxvii, 1-7. Pl. i, Fig. 2.



NO. 1. SEETHING, NORFOLK

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PLATE VII.



NO. 2. SLOLEY, NORFOLK



NO. 1. SEETHING, NORFOLK



NO. 2. SEETHING, NORFOLK

no. 1; Pl. viii, nos. 1, 2) must have escaped the hand of the iconoclast, unless it has undergone considerable restoration. It is an interesting study; but the font of Monks' Soham (Pl. vi, no. 1), which is probably the earliest of the series, is a particularly fine example, and the four seated figures in monastic habit, holding books, with the well-sculptured emblems of the Evangelists between them, is a fine product of East Anglian craftsmanship. At Denston¹ (Pl. ix, no. 1) we have a variant of those at Great Glemham and Woodbridge in the same county and all three possess rays of glory, behind the sculpture representing the Sacraments, emanating from the centre of each panel. The font at Alderford² (Pl. vi, no. 2) is a pleasing example of the imager's craft, and five out of the eight standing figures round the shaft can be identified, namely, (a) The Blessed Virgin crowned, standing with the Holy Child in her arms. (b) St. James the Greater (Pl. vi, no. 2) with pilgrim hat, staff and wallet. (c) St. Anne (an excellent figure) in kirtle, veil over her head, holding the distaff in one hand and a book in the other. (d) St. Thomas with spear and (e) St. John the Evangelist, holding the poisoned chalice with the serpent issuing from it.

The imagers who sculptured the various panels on the series of fonts representing the Seven Sacraments have seized on the most striking features in each ceremonial and have carefully depicted them. In most cases considerable ability has been shown in the treatment of the various rites, and the size of the panels has necessitated the limitation of the figures.

Baptismus is represented on these fifteenth-century fonts by the priest standing behind the font immersing the nude infant-candidate. He has his attendants, and the godparents and other figures are depicted. At Alderford the godmother is in a green gown, with tight-fitting sleeves; at Wendling the gown is pleated; while at Monks' Soham she is a grand lady with a tight-fitting bodice cut V shape in front, edged with fur and showing the chemisette of

¹ lxiii, 102-105. Pl. iv.

² See Pl. vi, no. 2.

silk or linen. This lady holds the chrism cloth and so does the godmother at Gayton Thorpe.¹ The godmother at Denston² is depicted in the butterfly head-dress which was fashionable from 1470 to 1490 ; but this church was rebuilt in 1475 and, probably, that was the date of this font. This panel on the Monks' Soham font is overcrowded and has as many as eight figures. It is interesting, however, from the fact that the godfather, who is presenting a large, heavy infant as the candidate, is in a monastic habit. This manor belonged to the Abbey of Bury St. Edmund from the tenth century until the Reformation in 1539.

The next Sacrament is *Confirmacio*, and the bishop is frequently depicted on these fifteenth-century fonts as vested in a long rochet and tippet when giving confirmation ; but on some representations he is seen in a cope and a tall mitre, holding his pastoral staff. The Synod of Exeter 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.' In this panel we find infants are, therefore, brought to the bishop and presented to him by the godfather or the godmother according as it is a boy or a girl.

At Earsham³ (Pl. xi, no. 2) the bishop is simply vested in his rocket ; at Wendling in rochet and tippet, and at Seething⁴ we find him depicted bearded with long hair and vested in a rochet. At Alderford the bishop is in rochet, tippet and mitre, with his pastoral staff in his hand, at Gayton Thorpe⁵ in rochet, cope and tall mitre, while at Denston⁶ he is in cope and mitre, holding a book. On the panel for Confirmation at Monks' Soham the bishop is vested in an alb, but an ecclesiastic accompanies him vested in alb and dalmatic, while a godfather is dressed in hose and a short pleated tunic, and the ladies on the panel in the

¹ lxxvii, 2.

² lxiii, 104.

³ lxx, 142.

⁴ lxxvii, 4.

⁵ Ibid.

⁶ lxiii, 104.

characteristic fashion of the middle of the fifteenth century.

The *Eukaristia* is generally represented at the solemn moment of the elevation of the Sacred Host by the celebrant, as he stands before the altar vested in amice, alb, stole and chasuble. In our earlier paper two instances of the Communion of the people are recorded on the fonts at Great Glemham¹ and Woodbridge,² and in this Supplement we have two other examples. At Denston³ we find the priest, vested in alb and stole, has left the altar with the chalice placed on it and is communicating a man and a woman. The man is dressed in a long gown and the woman wears the butterfly head-dress. An acolyte in a surplice kneels near the altar. At Gayton Thorpe⁴ we find the celebrant, vested in alb and crossed stole, communicating a man and a woman who kneel at the altar rail, over which is spread the houseling-cloth. The man is dressed in hose and tunic and the woman has a veil over her head. This subject on the Alderford font (Pl. vi, no. 2) has presented some difficulty to the imager and he has bent the top of the tall torch, held by an acolyte, at a right angle so as to force it into the panel, instead of simply making the torch a little shorter. The imager, who has executed somewhat crude and feeble work on the Wembling font, represents the west view of the Elevation (Pl. xii, no. 1), with the priest standing on the far side of the altar. It is possible, however, that he has seen this subject treated in this way in some painted glass window and has endeavoured to reproduce it in stone. The wafer used at the Elevation on the Seething⁵ (Pl. viii, no. 1) font is oval in shape and has a cross stamped on it, while on a step behind the crucifer, who holds the processional cross, is an acolyte with his lighted torch. At Monks' Soham we find the priest is vested in a green apparelled alb and a red chasuble. In this particular panel the altar appears out of proportion, being somewhat too high and a little bare ;

¹ lix, 51. Pl. viii, no. 2.

² lix, 51.

³ lxiii, 104-105.

⁴ lxxvii, 2 n. 2.

⁵ lxxvii, 4 n. 1.

but, probably, the reredos, the chalice and the ornaments may have been painted in colour, seeing the imager has not carved them in relief.

The once richly sculptured and stately font in the fine perpendicular church of St. Mary the Virgin, South Creake, Norfolk (Pl. v, no. 2), has suffered severely at the hands of the iconoclast. The eight statues in canopied niches adorning the octagonal pedestal are so mutilated that it is now impossible to assign names to them, while the sculptured panels of the bowl representing the Seven Sacraments have been ruthlessly defaced. The figure of the priest, elevating the Sacred Host, and his attendants have been hacked away. The altar, however, remains and it is long and well proportioned and the artist has depicted a green reredos in a carved rectangular frame, while on the mensa stand two well-proportioned candlesticks. Acolytes holding tall flaming torches are more frequently represented.¹ However, on four other altars we find candlesticks,² but there are nineteen representations possessing no candlesticks or torches,³ while six are too mutilated or defaced to be tabulated.

The Sacrament of *Paenitentia* is depicted by a priest, vested in surplice and stole, seated in a chair, shriving a kneeling penitent. Sometimes an angel is portrayed spreading his wings over priest and penitent. An evil spirit is often introduced, and occasionally he is skulking away with his tail between his legs.

At Alderford the panel depicting Penance (Pl. vi, no. 2) is very dramatic and shows a priest seated in a chair adorned with a quatrefoil and possessing a carved canopy. One penitent kneels before the confessor, while the evil spirit, winged and feathered, drives a second penitent away. At Gayton Thorpe,⁴ a woman penitent kneels at a faldstool, being presented by an angel with wings spread widely over both confessor and penitent.

¹ Alderford, Cley, Earsham, Farningham, Great Witchingham, Nettlecombe, Seething, Sloley and West Lynn.

² Badingham, Gresham, Little Walsingham, Walsoken, and South Creake will make the fifth.

³ Binham Abbey, Brooke, Burgh-

next-to-Aylesham, Denston, East Dereham, Gayton Thorpe, Great Glenham, Gorleston, Laxfield, Melton, Marsham, Martham, Monks' Soham, Norwich Cathedral, Sall, Seething, Westhall, Weston and Woodbridge.

⁴ lxxvii, 2.



NO. 1. DENSTON, SUFFOLK



NO. 2. GAYTON THORPE, NORFOLK



NO. 1. PENANCE

LITTLE WALSINGHAM, NORFOLK



NO. 2. PENANCE

SLOLEY, NORFOLK

The evil spirit, with horned head and dragon wings, is departing crestfallen and confounded. There is a somewhat similar arrangement at Seething¹ (Pl. viii, no. 1) ; but at the back of the panel are three ecclesiastical figures : two are tonsured and one is bearded and has long hair. At Sloley (Pl. x, no. 2) three large figures stand in the background ; all three are vested in albs, and two in crossed stoles. Figures are depicted somewhat in the same position on the sculpture representing this Sacrament at Little Walsingham,² but in this case the three heads are seen over a curtain hung from rods (Pl. x, no. 1). It is probable their appearance merely represented some ceremony being performed in the church, the late Bishop Brownlow surmised, as all three appear to be vested in surplices, and one is a priest in a stole, while another holds an open book. The angel thrusting the evil spirit away, probably, was intended to represent St. Michael, the archangel, contending with the devil. Considering that in the representation of the sacrament of penance as depicted on three Norfolk fonts—Little Walsingham, Sloley and Seething—we find three large figures of unusual stature standing in the background, we may, therefore, search for a spiritual interpretation of their presence above the confessional. Our member, Mrs. H. D. Bardswell, has suggested an explanation which is possibly the correct solution. Is it not probable, Mrs. Bardswell says, that the medieval imager intended these figures to represent St. John the Baptist and the apostles St. Peter and St. Paul, and in all these cases where these figures are introduced there exists also St. Michael throwing out the devil or contending with him ? Thus we find ' Blessed Michael, the archangel, Blessed John the Baptist, and the Holy Apostles Peter and Paul ' as invoked in the prayer *Confiteor*.

At Denston³ the priest, vested in surplice and stole, is seated in a panelled pew hearing confessions, while at Monks' Soham (Pl. vi, no. 1) he is vested in an apparelled alb and is seated in a carved armless chair.

¹ Ibid. 4.

² lix, 52.

³ lxiii, 104.

The panel for *Extrema Uncio* always portrays the dying person in bed, usually with the coverlet turned down, exposing the breast. The priest who administers the Sacrament, vested in surplice and stole, is attended by two acolytes, holding the open ritual and the chrismatory. Relations of the sick person are frequently introduced standing or kneeling at the bedside.

At Gayton Thorpe we see the dying man in his bed and the priest anointing him with holy oil in the form of a cross upon the eyes, ears, nose, mouth, etc. and at each anointing using the appointed prayer. One acolyte holds the book of ritual open and the other a mutilated object, which was probably the chrismatory containing the holy oil which forms the 'matter' of the Sacrament and is always blessed by the bishop on Maundy Thursday. Above the bed is a mutilated figure, which may possibly represent an angel awaiting the soul of the dying man, while a woman kneeling at the bedside may be intended for his wife.¹

On the panel for Extreme Unction on the font at Monks' Soham we find a rectangular tray, or dish, on the lower part of the bed as a receptacle for the wool used after wiping the places that have been anointed. The only other examples are found on the fonts at Badingham, Melton and Greshams.² In this latter case it is a circular dish on which four lumps of wool are placed in the form of a cross. 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 that has been used in the anointing has to be burnt, or buried in the churchyard.

The bed of the dying man on the Earsham³ font has presented some difficulty to the sculptor, who has depicted it raised up and placed at an angle of some 45 degrees. The imager has found a similar trouble

¹ lxxvii, 2-3, n. 1.

² lix, 29, 55. Dr. Percy Flemming, F.S.A., has pointed out that the vessels used for the wool in the anointing at Badingham and Melton are placed under the bed and not set on it as is the case at Monks' Soham and Gresham. At Badingham the circular

shallow dish is depicted with a pair of shoes on one side of it, while at Melton it is placed between two pairs of shoes. At Melton there are four lumps of wool in the dish, while at Badingham the bowl is full of them.

³ lxx, 143.

in the position of the bed on the Denston panel,¹ while at Gorleston² the bed is actually placed at right angles to the floor of the room and the marvel is that the occupant is not precipitated out of it. At Cley,³ the priest is apparently floating in the air in a horizontal position and parallel to the bed of the sick man. At Seething we find the bed is a very high structure, while at Monks' Soham it is particularly low, and at Alderford the bed possesses a red coverlet, while at Wendling (Pl. xii, no. 2) the coverlet is not turned down and the dying woman is being anointed on her ear.

On the panel depicting Holy Orders (*Ordo*) the bishop is vested in alb, tunical, dalmatic, chasuble and mitre, and holds his pastoral staff in his left hand while he 'lays his right hand on the head of the kneeling candidate when administering this Sacrament. The crucial moment selected represents the final imposition of hands, accompanied by the solemn words *Accipe Spiritum Sanctum*, etc. Attendant ecclesiastics hold the book of the ritual and the casket. Other ecclesiastics are represented, and one of them is always the archdeacon, whose duty it was to present the candidates for ordination. If a sub-deacon is ordained a deacon he wears an alb and dalmatic, but if a deacon is raised to the priesthood he is vested in alb and chasuble.

At Gayton Thorpe⁴ we find the bishop, vested in his pontificals, ordaining three ordinands and the archdeacon with closed hands is presenting them to the bishop. It is, however, probable that few of the imagers who carved these panels had ever seen an Ordination and, consequently, the ritual arrangements and a bishop's pontificals were unfamiliar to them. They vest him correctly in many panels for Holy Orders, but in others they show some ignorance. For example, at Alderford and Earsham⁵ we find him vested in rochet and cope, while at Seething⁶ he appears in alb and a cope, fastened with a large morse.

¹ lxiii, 105.

² lix, 31, n. 1, 56.

³ Ibid. 30, n. 2, 55.

⁴ lxxvii, 3.

⁵ lxx, 143.

⁶ lxxvii, 3, Pl. i, no. 2.

The most unique of these panels representing Holy Orders is found at Nettlecombe,¹ Somerset. On one side of the sculpture is the Bishop conferring the Sacrament of Holy Orders in the usual way, while on the other is a barber in a short tunic, hosen and round turban cap, shaving a tonsure on an ordinand seated on a low bench. It seems remarkable such an unusual subject should appear on the panel of a font so far removed from East Anglia, and, yet, the horned-head-dress of the ladies on this font and on the one at Monks' Soham, considered to be the earliest of this series, indicate that there could be no long interval between the date of these two fonts.

The panel representing *Matrimonium* is usually portrayed at the crucial point in the ceremony, when the priest, vested in alb and crossed stole, has united the hands of the couple and is blessing them.

At Seething² the priest wears a beard and long hair, and, as usual in this subject, is uniting the hands of the bride and bridegroom, but at the back of the panel our Lord is represented emblematic of His blessing marriage at Cana of Galilee (Pl. viii, no. 1). The traditional face of Christ is well portrayed; the hair is long, there is a circular nimbus, and His vesture consists of an alb and crossed stole. At Monks' Soham the priest has raised his left hand in benediction on the bride and bridegroom, and the horned head-dresses of the bridesmaids inform us that the imager carved the panel in the reign of Edward IV. On some of the sculptures representing Matrimony the imager has depicted the moment when the bridegroom places the ring on the thumb, forefinger, middle finger, and finally leaves it on the third finger of the bride, saying these 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. In one case the acolyte seems to have

¹ lix, 30-31, 59. Pl. xiii, no. 2. This is the only example of the introduction of a barber into any

representation of the Sacrament of Holy Orders in this series of fonts.

² lxxvii, 5, Pl. i, no. 2.



NO. I. HOLY ORDERS
EARSHAM, NORFOLK



NO. 2. CONFIRMATION
EARSHAM, NORFOLK



NO. 1. WENDLING, NORFOLK.



NO. 2. WENDLING, NORFOLK

partially closed the book, because the priest would say the words for the bridegroom to repeat in English.¹

In Byzantine 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, in fact, on the Monks' Soham font, as well as on other fonts, the priest is so tall in the panel depicting Matrimony and the laity around him become so diminutive that it would appear he is uniting the hands of a boy and girl instead of a man and a woman.²

The Crucifixion forms the centre of the representations for the Seven Sacraments as depicted on fifteenth-century painted glass windows in English churches.³ The Sacraments are grouped around the Crucified Saviour or streams of blood from the hands, feet and side of the Redeemer are directed in channels to the various groups where the Sacraments are celebrated, suggesting that they derived their virtue from His precious blood. The English Seven Sacrament fonts are all octagonal in shape and as there are eight panels and only seven sacraments it would seem appropriate, therefore, that the Crucifixion (Pl. vi, no. 1) should have formed the subject for this panel. This, however, was not always the case, and, although fourteen representations of the Crucifixion still exist, we find that the imager was permitted great freedom in his choice of a subject, and nine panels have the Baptism of Christ⁴ carved upon them, which is very appropriate for a font (Pl. vii, no. 1). In addition to the Crucifixion and the Baptism of Christ we have eleven more panels with

¹ See lix, 33.

² See lix, 33, 62. Pl. xv, No. 2. This panel on the font at Soley, Norfolk, shows the priest as one-third taller than the couple he is marrying.

³ *The Crucifixion*: Alderford; Brook, lix, 64; Cratfield, Ibid, 66; Denston, lxx, 144; Earsham, lxiii, 104; East Dereham, lix, 64, Pl. xviii, no. 1; Great Glenham, Ibid. 66; Little Walsingham, Ibid.

65; Monks' Soham, Pl. vi, no. 1; Norwich Cathedral, lix, 65; Sall, Ibid. 65; South Creak, Walsoken, lix, 65; Woodbridge, lix, 66.

⁴ *Baptism of our Lord*: Badingham, lix, 65; Bingham Abbey, Ibid. 64; Gresham, Ibid. 34, 65, Pl. xvii, no. 2; Laxfield, Ibid. 66; Seething, lxxvii, 5, Pl. vii, no. 1; Soley, lix, 65; Wendling, Pl. xii, no. 2; Westhall, lix, 66; Weston, Ibid. 66.

eight different subjects sculptured on them. Three¹ portray the Last Judgment, two the Blessed Virgin and the Holy Child (Pl. ix, no. 2) and the Assumption,² and one each for the Communion of the people,³ the Holy Trinity⁴, the Martyrdom of St. Andrew,⁵ the Assumption of the Blessed Virgin,⁶ St. Francis of Assisi,⁷ or it has been suggested that this kneeling man in a monastic habit might be the donor of the font, and Christ in Glory.⁸ This last representation is on the Nettlecombe font, and although Nettlecombe is so far removed from East Anglia, yet their choice of this subject was a most suitable one for a seven sacrament font.

In these Supplements we find mutilated examples of the Crucifixion at Alderford, Denston,⁹ Earsham¹⁰ Monks' Soham (Pl. vi, no. 1) and South Creake, with the Blessed Virgin and St. John the Divine standing on either side of the cross. At Seething¹¹ the Baptism of our Lord shows St. John Baptist on a rock pouring water out of a shell on the head of Christ (Pl. vii, no. 1), who is standing in the river Jordon, while an angel on the opposite bank of the stream holds His clothes. At Wendling (Pl. xii, no. 2) the river is portrayed heaped up in a mass around the figure of our Lord. This is a conventional treatment found as early as Norman times on English fonts as may be seen on such well-known examples as the one in the Church of St. Nicholas, Brighton,¹² at Bridekirk, Cumberland,¹³ and at Lenton,¹⁴ near Nottingham. At Lodden¹⁵ there is a much mutilated example of the Blessed Virgin and the Holy Child, and we have now to record that the subject selected for the eighth

¹ *The Last Judgment* : Gorleston, lix, 34, 66; Marsham, Ibid. 34; 65, Pl. xviii, no. 1; Martham, Ibid. 34, 65.

² *The Blessed Virgin and the Holy Child* : Gayton Thorpe, lxxvii, 1-2, Pl. i, no. 1; Loddon, *The Assumption*, lix, 35, 65.

³ *Communion of the People* : Farningham, lix, 35, 64.

⁴ *The Holy Trinity* : West Lynn, lix, 35, 65, Pl. xviii, no. 2.

⁵ *Martyrdom of St. Andrew* : Melton, lix, 35, 66.

⁶ *Assumption of the Blessed Virgin* : Great Witchingham, lix, 35, 64.

⁷ *St. Francis of Assisi* : Burgh—nest-to-Aylesham, lix, 35, 64, Pl. xvi, no. 2.

⁸ *Christ in Glory* : Nettlecombe, lix, 35, 65.

⁹ lxxiii, 104.

¹⁰ lxx, 144.

¹¹ lxxvii, 5, Pl. i, no. 2.

¹² lx, 21, Pl. iv, no. 2.

¹³ lx, 19, Pl. i, no. 1.

¹⁴ lx, 20, Pl. iv, no. 1.

¹⁵ lix, 35, 65.

panel at Gayton Thorpe¹ portrays the Holy Mother seated on a carved throne holding her Divine Son on her knee.

Although we are not aware of any stone font of medieval date possessing panels of sculpture representing the Seven Sacraments still existing on the continent, yet our member, Mr. Eric P. Baker, informs us he has seen such carvings in wood on the sides of an octagonal font in the Obere Pfarrkirche in Bamberg. These representations differ in some respects from those on English fonts and the sculpture on the panel for the Holy Eucharist depicts the communion of the people, not only with the consecrated bread, but also with the chalice.

The date of this font is said to be 1510; a period of more than three quarters of a century after the more moderate of the Hussites, known as Calixtines (*calix*, a chalice) or Utraquists (from their claiming communion *sub utraque specie*), united with the Catholics by The Compact of Prague in 1433, acknowledged Sigismund as king and received certain concessions, especially the use of the cup for the laity, made to them by the Council of Basel. As this is the work of an artist who sculptured in wood it is, therefore, just possible that hidden away in Franconia or districts where Tilman Riemenschneider and other gifted men executed wonderful and delicate designs in 'holzschnetzerei' representations of the Seven Sacraments may still be found.

In a previous volume² we have suggested that it requires all our powers of imagination to picture the beauty of these fifteenth-century fonts when they were rich in their adornment of colour. Many of these East Anglian fonts still possess vestiges of colour and at Wenhamston some of the gilding is still brilliant, and the red, blue, green and black paint is quite fresh in spite of the cruel treatment this fine font has received at the hands of the iconoclast. Colour decoration in East Anglia has always been noted for its excellence and, when these fonts were originally decorated, they

¹ lxxvii, Pl. i, no. 2.

² lxxvii, 6.

must have presented a most beautiful design in colour adornment. The medieval system of colour designs more or less followed the rules of heraldry; thus, fillets of gold or white would separate red mouldings from green ones, coloured grounds were powdered over with white devices, and gilded carvings would possess backgrounds of blue. There was greater liberality in the use of gold in East Anglian decoration than in the schemes of colour employed either in the West of England or the Midlands. These bowls with their eight panels of sculpture, each less than a square foot in area and containing several figures, would be highly decorative. The use of clear bright colours carefully divided and mixed would blend in a most harmonious composition, while the chamfers with their sculptured angels and shields, and pedestals adorned with painted figures under gilded canopies, with seated figures of the Evangelists or their emblems at the corners of the bases, would be wonderfully effective.

We are indebted to Mr. F. T. S. Houghton, M.A., F.S.A., for photographs of the Wendling font which are reproduced as two illustrations in this paper, Pl. xii, nos. 1, 2, and for a similar kindness from Mr. F. E. Howard for his photograph of the Croxton font so that it may be seen (Pl. v, no. 1) how seriously the hand of the iconoclast has dealt with the Seven Sacrament sculptures when he has been able to do so.

APPENDIX.

TABLE NO. I.—PEDESTAL AND BASE.

c = Circumference. H = Height. D = Depth. R = Rim.
Diam. = Diameter. Ext. = Exterior. Int. = Interior.

NORFOLK.

Alderford (St. John Baptist).

Octagonal shaft (each face = 1 ft. 6 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in.) with corner pilasters having a plain niche on each face holding a statue (10 in.) representing (a) The Blessed Virgin, crowned, standing with Holy Child in her arms, (b) St. James the Greater with pilgrim hat, staff and wallet, (c) St. Anne (an excellent figure) in kirtle and veil over head, holds distaff in one hand and closed book in the other,

(d) St. Thomas with spear, (e) St. John the Evangelist holding poisoned chalice with serpent emerging from it, and three other statues too mutilated to assign names. High moulded base and font raised on two steps (bottom = 2 ft. 1 in. by 1 ft. 8½ in. by 11 in.; top = 2 ft. 2 in. by 11 in. by 1 ft. 2 in.). East side cut away for bench, low rectangular elevation for priest to stand on. See Pl. vi, no. 2.

Croxton (All Saints).

The octagonal pedestal has each face adorned with shallow ogee-headed niches and two semicircular bands. Circular attached corner shafts having circular moulded capitals and bases. The font stands on an octagonal moulded base. No steps now exist; but this font probably stood originally on two steps, the upper one adorned with open quatrefoils like those at Cratfield and Earsham. Pl. v, no. 1.

Earsham (All Saints).

Octagonal stem (H = 1 ft. 9 in.) adorned with 8 statues (now completely mutilated) standing in niches. Octagonal base (H = 9 in.) with seated figures (mutilated) at corners probably the 4 Evangelists (defaced) with alternate representations of their emblems (defaced). Font raised on two steps ornamented with quatrefoils. See lxx, 141-2. Pl. i.

Gayton Thorpe (St. Mary the Virgin).

Each face is (1 ft. 4½ in. by 7 in.) adorned with a shallow niche (1 ft. ½ in. by 3½ in.) placed in a rectangular panel. The plain mouldings of the panels on the bowl are carried through the chamfer and pillar ending in an octagonal base inserted in the moulded plinth (7 in. by 10 in. by 3 in.). See lxxvii, 1-2. Pl. i, no. 1.

Seething (St. Margaret).

A remarkably fine example of this class of font with several interesting details. Like the Gayton Thorpe font the corner mouldings of panels of octagonal bowl are extended through the chamfer and the pedestal (each face = 1 ft. 2 in. by 7 in.) ending in a tall base inserted in the plinth (each face = 11 in. by 7½ in.) and at the four corners are the emblems of the Evangelists. The pedestal is decorated with statues of the four Latin Fathers of the Church standing on pedestal under crocketed canopies. One holds an open book, the second, closed volume, the third has his hands folded in prayer and the fourth has a scroll. See lxxvii, 3. Pl. i, no. 2.

South Creak (St. Mary the Virgin).

Font badly damaged. The circular attached shaft at corners of bowl is carried down at the corners of pedestal (1 ft. 4½ in. by 7 in.) ending in a deep moulded base (8 in. by 10 in. by 9 in.) resting on low chamfered plinth. Font stands on 2 steps; upper (face = 2 ft. 6 in. by 11 in.) adorned with two shallow trefoil-headed niches with a quatrefoil on each side, lower (face = 3 ft. 3 in. by 1 ft. 2 in.) plain resting on low chamfered plinth. Pl. vi, no. 2.

Wendling (S.S. Peter and Paul).

The pedestal and base are modern.

SUFFOLK.

Denston (St. Nicholas).

The octagonal pedestal (H = 1 ft. 1 in.) is decorated with 8 shallow niches and a moulded base (H = 7½ in.) standing on a modern plinth (2 ft. 4 in. by 3 in.). See *Arch. Journ.* lxxiii, 103. Pl. iv.

Monks' Soham (St. Peter).

Each face (1 ft. 2½ in. by 6½ in.) has seated figures of the 4 Evangelists in monastic habit holding books, 2 open (N.E. and S.E.), 1 raised (S.W. lost), 1 bound and clasped (N.W.). On the alternate faces are their emblems, E. (St. Matthew) seated winged-angel in amice and alb, left hand (lost) holds scroll and right hand index finger points to some word on the scroll. S. (St. Mark) winged lion. W. (St. John) the eagle. N. (St. Luke) winged ox. Figures (1 ft. 2½ in.) are now headless. Chamfered capital (8½ in. by 6½ in. by 5 in.) is adorned with a large rose (3½ in. by 3½ in.) in centre of each face. Font raised on 2 octagonal steps (H of each step = 9 in.). Fragments of green painting still exist. Pl. vi, no. 1.

Wenhaston (St. Peter).

Each face (1 ft. ¾ in. by 6¼ in.) adorned with a shallow cinquefoil-headed niche within rectangular moulding with corner buttresses. The backgrounds of the niches have been painted green and red with gold flowers and patterns. Moulded base = 6¼ in. by 9 in. by 8 in. Step. (Each face = 1 ft. 3½ in. by 6 in.) Pl. iv, no. 1.

TABLE NO. II.—BOWLS.

NORFOLK.

Alderford (St. John Baptist).

Octagonal bowl with plain moulded panels (each = 1 ft. ½ in. by 1 ft. 1 in.) containing sculpture well-executed (10 in. by 10 in.) although somewhat crowded. Chamfer (Each face = 4½ in. by 1 ft. 1 in. by 7½ in.) adorned with demi angels holding scrolls and emblems of the Evangelists. Vestiges of green, red, black and white still remain. The Sacraments depicted on this font are in their correct sequence. Pl. vi, no. 2.

Croxton (All Saints).

This bowl belonged to the same series as those at Cratfield and Earsham and all three possessed chamfered rims adorned with bands of small quatrefoils. The sculptures on the panels and chamfer of the bowl are completely removed. The latter was probably adorned with demi angels holding uncharged shields and scrolls. The bowl

attached corner shafts with pendants of conventional foliage Pl. v, no. 1. See (Cratfield font), lix, 39, 43, 45, 47, 50, 53, 56, 59, 63, 66, and illustrations of Cratfield and Earsham fonts, lxx, Pl. i, ii.

Earsham (All Saints).

This octagonal bowl belongs to the series of which Cratfield and Croxton (now completely defaced) are members. On the chamfer of the rim above each panel is a band of small quatrefoils, similar to the fonts at Cratfield and Croxton. The 8 corner niches once contained statues under canopies like those at Croxton, but they are defaced and so are the 8 demi angels holding shields on the chamfers. Each panel = 1 ft. by $8\frac{1}{2}$ in.; D. Ext. of bowl and chamfer = 1 ft. 9 in.; D. Int. = 1 ft. 1 in.; Diam. Int. = 1 ft. 9 in. See lxx, 141-144. Pl. i.

Gayton Thorpe (St. Mary the Virgin).

This bowl has plain moulded panels (1 ft. 2 in. by 1 ft.). D. Ext. = 1 ft. 4 in.; D. Ext. chamfer = 6 in. R = $4\frac{1}{2}$ in. to 5 in.; D. Int. = 10 in. Diam. Int. = 1 ft. 9 in. Each face of chamfer adorned with one plain heater-shaped shield ($6\frac{1}{2}$ in. by 5 in.). lxxvii, 1, 2, Pl. i, no. 2.

Seething (St. Mararet).

This octagonal bowl has a plain moulding round each panel. H = 1 ft. 3 in.; R = 4 in. to 6 in.; D. Int. = 11 in.; Diam. Int. = 1 ft. 9 in. Each panel = 1 ft. 1 in. by 1 ft. 1 in. The chamfer (H = 6 in.) is adorned with 8 angels, 4 of whom hold heater-shaped shields and 4 have scrolls. Some are intended for archangels as the letters *Geb. Mi. and Ur* (Gabriel, Michael and Uriel) can still be deciphered. lxxvii, 3-7, Pl. i, no. 2.

South Creake (St. Mary the Virgin).

Circular attached shafts with moulded octagonal capitals end in pendant of conventional foliage separating panels. The figure-sculpture on all panels is sadly mutilated. Diam. Int. = 1 ft. 11 in.; D. Int. = 1 ft. $\frac{1}{2}$ in.; R = 5 to 7 in.; face of each panel = 1 ft. 2 in. by 1 ft. 1 in. Pl. v, no. 2.

Wendling (S.S. Peter and Paul).

A poor example and the heads and other portions are mutilated. D. Int. = $5\frac{1}{4}$ in.; Diam. Int. = 1 ft. 10 in. Each face = 1 ft. $4\frac{1}{2}$ in. by 1 ft. 6 in. Sculpture in panels = 1 ft. by $9\frac{1}{2}$ in.; Diam. Int. = 1 ft. 8 in. Moulded chamfer. Each face = 3 in. by 1 ft. by $8\frac{1}{2}$ in. Pl. xii, nos. 1, 2,

SUFFOLK.

Denston (St. Nicholas).

The octagonal bowl has moulded panels with rays of glory emanating from centre of panels behind the sculpture similar to Great Glenham and Woodbridge. The chamfer is adorned with

8 demi angels. H (bowl = 1 ft. $2\frac{1}{2}$ in., chamfer = $8\frac{1}{2}$ in.); R = 4 in.; D. Int. = 1 ft. 2 in.; Diam. Int. = 1 ft. 11 in. Each panel = $10\frac{1}{2}$ in. by 8 in. Pl. , no. .

Monks' Soham (St. Peter).

A fine octagonal font with moulded panels and crocheted canopies over the sculpture. D. Int. = 1 ft. $\frac{1}{2}$ in.; Diam. Int. = 1 ft. 10 in.; R = $3\frac{1}{4}$ to $4\frac{1}{2}$ in. Each panel = $11\frac{1}{2}$ in. by 1 ft. $2\frac{1}{2}$ in. The chamfer is in two divisions. (a) Upper part. Heads of demi angels in albs at the corners with outspread wings overlapping ($11\frac{1}{2}$ in. by $8\frac{1}{2}$ in. by 5 in.). (b) Lower part. One rose ($3\frac{1}{2}$ in. by $3\frac{1}{2}$ in.) in the centre of each face ($8\frac{1}{2}$ in. by $6\frac{1}{2}$ in. by 5 in.).

Font-cover probably removed during restoration in 1860. Font most likely made about 1465 (see text) by the same sculptor who carved font at Hoxne (Suffolk) and mutilated in 1552. Font raised on two octagonal steps. (a) = 2 ft. 2 in. by 11 in. by $8\frac{1}{2}$ in. (b) = 1 ft. 8 in. by 1 ft. 2 in. by $9\frac{1}{4}$ in. Pl. vi, no. 1.

Wenhaston (St. Peter).

Each face ($12\frac{1}{2}$ in. by 12 in.) contains shallow niche having spandrels ornamented with carved conventional foliage with corner buttresses. Niches still contain some original paint, but all details have been destroyed. Diam. Int. = 1 ft. $8\frac{1}{4}$ in.; D. Int. = 1 ft. 3 in. R = $4\frac{1}{2}$ in. to $5\frac{1}{2}$ in. Chamfer = 1 ft. by $7\frac{1}{4}$ in. by 9 in. All colour removed from upper part. Red, green, black, blue and gold can be seen on band at bottom of chamfer. The Davy MS. (Brit. Museum). C. 1828 records 'Roman Sacraments carved on the faces, but much disfigured.' Pl. iv, no. 1.

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 chrism-cloth, and other figures such as the godparents are introduced. The priest is usually vested in surplice and stole, and the acolytes in surplices.

NORFOLK.

Alderford (St. John Baptist).

Priest in surplice and crossed stole is immersing infant in octagonal font. Two acolytes, one holds the open ritual and the other what looks like a torch. The godmother in green gown and tight-fitting bodice and the godfather are present. Heads of figures mutilated.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints)

Priest vested in surplice and stole, immersing a nude infant in octagonal font. Two acolytes in long surplices hold the open ritual and an object (mutilated), probably the chrismatory. See lxx. 142.

Gayton Thorpe (St. Mary the Virgin).

Priest vested in surplice and crossed stole about to immerse infant in octagonal font having a particularly high plinth. Two acolytes in long surplices, one holds open ritual and godmother with chrism cloth in her hands. See lxxvii, 2.

Seething (St. Margaret).

Priest vested in surplice and stole immersing infant in font, copy of fourteenth-century work possibly representing earlier font. Panel somewhat crowded with figures—three ecclesiastics (two probably being intended for acolytes), three laymen and a godmother in bodice with tight-fitting sleeves. See lxxvii, 3, 4.

South Creak (St. Mary the Virgin).

Figures badly mutilated and priest immersing infant, and attendants and godparents only visible in outline. The base of octagonal font still remains.

Wendling (S.S. Peter and Paul).

Priest immersing infant in octagonal font. The godmother in V-shaped bodice and pleated gown, presents the child. There is an attendant acolyte and two other figures.

Wenhaston (St. Peter).

Panel defaced.

SUFFOLK.

Denston (St. Nicholas).

Heads sadly mutilated. Priest vested in surplice with long sleeves and stole, stands behind a fifteenth-century font placed on two steps and adorned with quatrefoils, the godfather in long gown, holds a round cap in one hand and the godmother carries the infant candidate for baptism. The butterfly head-dress of the godmother indicates that the font dates back to the latter years of the fifteenth century. See lxiii, 104. Pl. iv.

Monks' Soham (St. Peter).

Priest stands behind octagonal font (sadly mutilated). One acolyte holds open ritual and the other in short surplice holds a candle. The nude infant (back legs and trunk visible), somewhat larger than usual, is presented for baptism by a man in monastic habit. Godmother in long gown to feet, tight fitting bodice cut V-shape in front, edged with fur, showing chemisette (silk or linen), has one hand on breast and the other holds the chrism cloth. A man,

probably the godfather, in long gown to ankles, stands near. Eight figures (including infant-candidate). All heads are mutilated. N.E. Panel.

Wenhaston.

Defaced.

TABLE NO. IV.—CONFIRMATION.

The Bishop is usually depicted in his long rochet with tippet over it, or else he is vested in amice, alb, dalmatic 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.

NORFOLK.

Alderford (St. John Baptist).

The Bishop in rochet and tippet and mitre holds pastoral staff and is confirming an infant girl presented by the godmother. The godfather, in short red tunic to knees and cloak, holds some object which may be a book or the casket of oil? There are two attendant ecclesiastics with the bishop.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints).

Bishop in rochet, confirming infant held by godfather dressed in gown. Two ecclesiastics vested in surplices accompanying the bishop, while a woman (godmother) holding an infant ready to present it to the bishop. lxx. 142.

Gayton Thorpe (St. Mary the Virgin).

Bishop, vested in rochet, cope and tall mitre, confirming infant presented by a woman. Another figure, probably the godfather. lxxvii, 2.

Seething (St. Margaret).

Bearded bishop with long hair, vested in rochet and mitre, holding pastoral staff, is confirming infants. A priest stands near him, and acolyte holds the open ritual. One infant is presented by a man and two by women. lxxvii, 4.

South Creak (St. Mary the Virgin).

Figures of bishop, godparents and infant-candidates are seriously disfigured.

Wendling (S.S. Peter and Paul).

Bishop in rochet and tippet confirming infant held by a woman. The godfather stands behind.

SUFFOLK.

Denston (St. Nicholas).

Bishop vested in cope and mitre, holding book, while woman in gown with long sleeves presents infant candidate. lxiii, 104.

Monks' Soham (St. Peter).

Four figures and infant candidate presented by godfather, in hose and short pleated tunic, to bishop, vested in alb, who is confirming the child. An ecclesiastic in alb and dalmatic and the god-mother in long gown to feet with tight-fitting bodice, cut V-shape in front, edged with fur, showing chemisette (silk or linen) stands near. S.W. Panel.

Wenhaston.

Panel defaced.

TABLE 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 amice, alb, stole and chasuble, and the acolytes in long surplices.

NORFOLK.

Alderford (St. John Baptist).

Priest in amice, alb and chasuble, is elevating the Host, and two acolytes in long surplices kneel on rectangular cushions holding torches. One torch is curiously bent at a right angle, so as to get within the panel. Had the imagers made a shorter torch there was no need to do this. Behind is a woman in a tight-fitting bodice with a turned-up collar. Pl. vi, no. 2.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints).

Priest vested in amice, alb and chasuble (head mutilated) stands before altar elevating the Host. Five other figures depicted and the two kneeling behind the priest were, probably, acolytes and one holds what was intended, most likely, for a tall candle or torch. See lxx, 142, Pl. i.

Gayton Thorpe (St. Mary the Virgin).

Priest in alb and crossed stole, is communicating a man in hose and tunic, and a woman with a veil on head. Both are kneeling and the altar rail has a housling-cloth on it. See lxxvii, 2.

Seething (St. Margaret).

Priest vested in amice, alb and chasuble, having a Latin cross on the back, stands before altar elevating the Sacred Host (the wafer

being represented as oval in shape with a Latin cross stamped on it). On a step behind is the crucifer holding processional cross, and an acolyte with a lighted torch. See lxxvii, 4.

South Creak (St. Mary the Virgin).

The priest elevating the Sacred Host and attendant figures, all badly damaged. The long altar has a green reredos in a frame, and standing on the altar are two tall candlesticks.

Wendling (SS. Peter and Paul).

Priest vested in amice, alb and chasuble stands behind the altar elevating the Sacred Host and the acolyte is kneeling. The position of the priest facing west is unusual, but the imager may have been wishful to depict this panel as portrayed in some painted window. The altar is small and very low. Pl. xii, nos. 1, 2.

SUFFOLK.

Denston (St. Nicholas).

Altar with chalice placed on it; but no candlesticks or cross. The priest vested in alb and stole is communicating a man and a woman. The man is dressed in a long gown, and the woman has the butterfly head-dress. A server, vested in surplice, kneels near the altar. lxiii, 104.

Monks' Soham (St. Peter).

Three figures. Priest in green appressed alb and red chasuble stands on low mat before altar and is, probably, elevating the Host (mutilated), two acolytes (damaged) kneel on either side and one has his hand raised to his breast in adoration. Altar somewhat too high and now appears bare, but, probably, there would be a painted reredos and the chalice and ornaments may have also been depicted in colour, seeing the imager did not carve them in relief. E. Panel.

Wenhaston (St. Peter).

Panel defaced.

TABLE VI.—PENANCE.

The Sacrament of Penance is depicted by a priest in alb, seated in a chair shriving a kneeling penitent. An angel presents the penitent who is 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.

NORFOLK.

Alderford (St. John the Baptist).

Priest seated in chair adorned with a quatrefoil and possessing a carved canopy. One penitent kneels before the priest while an evil spirit, winged and feathered, drives a second penitent away. The sculpture is very dramatic. Pl. vi, no. 2.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints).

Priest vested in surplice, seated in an arm-chair, has placed right hand on head of kneeling penitent and left rests on his knee. There are three standing figures and another kneeling penitent. See lxx, 142-3, Pl. i.

Gayton Thorpe (St. Mary the Virgin).

Priest vested in surplice and crossed stole, seated in carved chair. A woman kneels at the faldstool, being presented by an angel with wings spread widely over both confessor and penitent. The evil spirit, with horned head and dragon wings, is departing cast down and confounded. See lxxvii, 2, Pl. i, no. 1.

Seething (St. Margaret).

Priest seated in high-backed chair shriving a kneeling woman, shielded by angel with outspread wings, and evil spirit departing crestfallen. At back of panel are three ecclesiastical figures—two tonsured and one bearded, with long hair. It may be they are not inquisitive, but only represent persons in the church other than priest and penitent. At Little Walsingham there are three heads seen over a curtain which may also represent people in the church (see lxxvii, 4), or possibly the apostles Peter and Paul and St. John Baptist.

South Creak (St. Mary the Virgin).

Figures of priest seated in canopied chair and two penitents (defaced).

Wendling (S.S. Peter and Paul).

Priest seated in large chair is shriving kneeling penitent (sculpture badly damaged).

SUFFOLK.

Denston (St. Nicholas).

Priest vested in surplice and stole seated in paralleled pew. A woman kneels before him, and two other penitents—a man and woman—approach the confessional. The woman is dressed in gown with bodice and tight-fitting sleeves. See lxiii, 104.

Monks' Soham.

Priest in appressed alb seated in carved armless seat, shriving a penitent kneeling on a rectangular mat. Heads destroyed. S.E. Panel. Pl. vi, no. 1.

Wenhaston.

Panels completely defaced.

TABLE NO. VII.—EXTREME UNCTION.

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

NORFOLK.

Alderford (St. John Baptist).

The dying man is in a bed and the red coverlet is drawn down for the anointing of the heart (The old York Ritual ordered the heart to be anointed. See Maskell *Mon. Ritualia*). The priest is accompanied by two acolytes in long surplices, one holds the open ritual and the other the chrismatory.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints).

Dying man in bed, coverlet turned down, and priest, vested in surplice and stole, is anointing his breast. Two acolytes, vested in long surplices, hold mutilated objects intended, probably, for the open ritual and the casket of oils. The bed of the dying man has presented some difficulty to the sculptor, who has depicted it raised and placed at an angle of some 45 degrees. One figure kneels near the bed, while a woman, probably intended for the wife of the dying man, stands behind it. She has long hair and her hand rests on her breast. See lxx, 143

Gayton Thorpe (St. Mary the Virgin).

Dying man in bed and priest anointing him with holy oil in form of cross, upon the eyes, ears, nose, mouth, etc., and at each anointing using the appointed prayer. Two acolytes stand near priest—one holds open ritual and the other probably held the casket containing the holy oil which forms the matter of the Sacrament and is always blessed by the bishop on Maundy Thursday. Above the bed is a mutilated figure which may possibly represent an angel awaiting the soul of the dying person, while a woman kneeling near bed may be intended for wife of the dying man. See lxxvii, 4.

Seething (St. Margaret).

Priest vested in alb and crossed stole, anointing sick person lying on a particularly high bed; here are two acolytes—one holds open ritual, the other probably held casket of holy oils. Four other figures. The three figures in background may, possibly, represent SS. Peter, Paul and John Baptist. See invocation to them and S. Michael in the prayer *Confiteor*. lxxvii, 4.

South Creak (St. Mary the Virgin).

Figure of priest, dying person in bed, attendants, etc., seriously disfigured.

Wendling (SS. Peter and Paul).

Priest vested in surplice and crossed stole with two attendants in surplices—one holds the open ritual and the other the casket of oils (defaced). The priest is anointing the dying person on the eyes or ears. A figure kneels at head of bed, somewhat mutilated. Pl. xii, no. 2.

SUFFOLK.

Denston (St. Nicholas).

A dying man lies in bed with coverlet turned down, and priest vested in surplice and stole is anointing him. An acolyte vested in long surplice holds some mutilated object which may be the open ritual or the casket of oil. The bed of the dying man has presented some difficulty to the imager, who has depicted it raised up and placed at an angle of 45 degrees. See lxiii, 105.

Monks' Soham (St. Peter).

Dying person in low bed on four legs with pleated coverlet turned back exposing breast. Priest vested in alb (probably member of monastic community, figures seriously damaged) stands on far side of bed anointing the eyes or ears of the dying person, while one acolyte holds the open ritual and the other carries the casket of oils. Near the foot of the bed placed on the coverlet is a rectangular dish for the cotton wool used for wiping the parts anointed. On the Gresham font it is a circular dish upon which four lumps of cotton wool are placed in the form of a cross. W. Panel.

Wenhaston.

Panel completely defaced.

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 amice, alb, tunicle, dalmatic, chasuble and mitre, and holds his pastoral staff in his left hand while he lays his right 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 is to present the candidate 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.

NORFOLK.

Alderford (St. John Baptist).

Bishop in alb, chasuble and mitre stands before three kneeling ordinands. Two attendant ecclesiastics are present and one would be the archdeacon.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints).

Bishop vested in rochet and cope, holding pastoral staff in his left hand, ordaining a kneeling candidate with his right hand. There are two other candidates for the sacred ministry, and two other ecclesiastics vested in surplices accompany the bishop. One is probably intended for the archdeacon, who presents the candidate to the bishop. See lxx, 143.

Gayton Thorpe (St. Mary the Virgin).

Bishop vested in alb, dalmatic, chasuble and tall mitre is ordaining three candidates. Archdeacon with clasped hands presents the three ordinands. One vested in alb and chasuble is to be raised to the priesthood, the other two in albs and crossed stoles to be subdeacons. See lxxvii, 3.

Seething (St. Margaret).

Bishop vested in alb, cope fastened with large morse, and tall mitre with beard and long hair, holding pastoral staff in left hand, ordains candidate for priesthood vested in alb and chasuble and those for the diaconate in albs and dalmatics. The archdeacon and other ecclesiastics are present. See lxxvii, 4.

South Creak (St. Mary the Virgin).

Figures of bishop, archdeacon, ordinands and others, all sadly mutilated.

Wendling (SS. Peter and Paul).

Bishop vested in appressed alb and chasuble and two kneeling ordinands vested in albs and dalmatics. The archdeacon stands behind. Pl. xii, no. 1.

SUFFOLK.

Denston (St. Nicholas).

Bishop ordaining a candidate for the sacred ministry. Sculpture somewhat disfigured and heads are mutilated. See lxxiii, 105.

Monks' Soham (St. Peter).

Bishop in Eucharistic vestments with mitre and pastoral staff (now defaced) is ordaining a candidate, vested in a dalmatic, for the diaconate. Two ecclesiastics are assisting and one is holding up the bishop's chasuble, and the other is, probably, intended for the archdeacon. Owing to disfigurement this panel is more difficult to interpret than the others on this font. This panel contains four figures and faces W.

Wenhaston.

Panel completely defaced.

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 ritual.

NORFOLK.

Alderford (St. John Baptist).

Priest vested in alb and crossed stole unites the hands of diminutive man and woman—attendants stand behind.

Croxton.

This panel is completely defaced.

Earsham (All Saints).

Priest, vested in amice, alb and crossed stole uniting hands of a man and woman. Priest accompanied by two acolytes and there is a kneeling figure in foreground. See lxx, 143.

Gayton Thorpe (St. Mary the Virgin).

Priest, vested in alb and crossed stole, is uniting hands of diminutive man and woman. Bride's bodice has tight-fitting sleeves and bridegroom wears a long gown. Two other figures stand behind. See lxxvii, 3, Pl. i, no. 2.

Seething (St. Margaret).

Priest, vested in alb and crossed stole wears a beard and long hair, unites hands of man and woman. Two acolytes in long surplices and one holds the open ritual. There are two other figures. Our Lord is represented at the back of the panel emblematic of His blessing marriage at Cana of Galilee. The traditional face of Christ is well portrayed; the hair is long, there is a circular nimbus, and his vesture consists of an alb and crossed stole. See lxxvii, 5, Pl. i, no. 2.

South Creak (St. Mary the Virgin).

Priest uniting hands of bride and bridegroom and other figures, all seriously mutilated.

Wendling (SS. Peter and Paul).

Priest in alb and crossed stole uniting hands of man and woman. Figures somewhat mutilated.

SUFFOLK.

Denston (St. Nicholas).

Priest in alb and crossed stole uniting hands of man and woman. The woman is dressed in gown and tight-fitting bodice and man in long gown. See lxiii, 105.

Monks' Soham (St. Peter).

The large central figure is a priest, vested in alb and crossed stole, having united the hands of a diminutive man and woman, has raised his left hand in benediction. An acolyte holds the open ritual (lost). Two ladies (bridesmaids) in the horned head-dress of the reign of Edward IV, dressed in long gowns with tight-fitting bodices cut V shape in front, edged with fur, showing chemisette (silk or linen), stand on one side, and the men in gowns falling to ankles (lost from waist upwards) stand on the other side. One man appears to have a gypciere or purse suspended from his waist-belt. The hands of the bridegroom are lost, and the heads are all more or less mutilated. Panel faces N.W.

Wenhaston (St. Peter).

Panel completely mutilated.

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 Baptist, the Last Judgment, the Assumption of the Blessed Virgin, or some other subject.

NORFOLK.

Aldershot (St. John Baptist).

This panel represents the Crucifixion. The figure of our Lord is crucified on a green cross and the figure of Christ is hacked away and the heads of the Blessed Virgin and St. John who stand on either side are mutilated.

Croxton (All Saints).

This panel is completely defaced.

Earsham (All Saints).

The Crucifixion. On either side of the mutilated figure of the crucified Saviour stand figures representing the Blessed Virgin and St. John the Evangelist. See lxx, 144.

Gayton Thorpe (St. Mary the Virgin).

This panel depicts the Blessed Virgin, crowned and seated on a carved throne, holding the Holy Child on her knee. See lxxvii, 1-2, Pl. i, no. 1.

Seething (St. Margaret).

This panel represents the Baptism of our Lord, and St. John stands on a rock, pouring water out of a shell on the head of Christ, who is in the Jordan, while the angel on the opposite bank of the river holds His clothes. See lxxvii, 5, Pl. i, no. 2.

South Creake (St. Mary the Virgin).

The Crucifixion. The figure of our Lord crucified and the Blessed Virgin and St. John are seriously mutilated.

Wendling (SS. Peter and Paul).

St. John the Baptist is represented in this panel baptising our Lord in the river Jordan, and the water is depicted in the form of a heap. The work is somewhat crude and poor, and is badly mutilated. Pl. xii, no. 2.

SUFFOLK.

Denston (St. Nicholas).

The Crucifixion. The figure of the crucified Saviour is sadly mutilated and on either side stand the Blessed Virgin and St. John the Evangelist. See lxiii, 104.

Monks' Soham (St. Peter).

This panel represents the Crucifixion and the Christ is crucified on a green cross, and on either side stand the figures of the Blessed Virgin and St. John the Evangelist. The heads of the figures and the crucified Saviour are defaced. Pl. vi, no. 1.

Wenhaston (St. Peter).

This panel is completely defaced.

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¹ This list includes all fonts in vol. lix, 17-66, and the Supplements in vols. lxiii, 102-105, lxx, 141-144, lxxvii, 1-7 and the six additional fonts in this vol. The representations of

the Sacraments at Croxton, Blyth-bridge, Southwold and Wenhaston have been defaced as completely as no. viii panel at Cley.

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<i>Croxton</i> (All Saints). Completely defaced	lxxxvii; Pl. v, no. 1.
<i>Earsham</i> (All Saints)	lxx, 141-144; Pl. i.
<i>East Dereham</i> (St. Nicholas)	lix, 18, 20, 21, 24, 37-64; Pl. vi, no. 2; Pl. x, no. 2; Pl. xv, no. 1; Pl. xvii, no. 1.
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