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NOTES ON SOME NORFOLK FONTS

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NORFOLK Churches contain many most interesting Fonts dating from Norman times and continuing on to the Reformation, after which with few exceptions they are not of great merit. The Norman fonts, to be found mainly in the north-west corner of the county, have been fully dealt with in the Rev. Astley's paper in *Norfolk Archaeology*, Vol. 16, and in his "Memorials of Old Norfolk" (1908), both articles being fully illustrated. These fonts are distinguished by their intricate and elaborate carving of interlacing work, while three of them—at Sculthorpe, Fincham and Burnham Deepdale—have fascinating but crude carvings of human beings. That there were many more of them is fairly certain, but one can well imagine that when the fifteenth-century carvers were doing such marvellous work in stone, fonts with these crude figures would be ruthlessly swept away.

These elaborately carved fonts were succeeded in the thirteenth and fourteenth centuries by the Purbeck marble fonts, mainly octagonal, the panels usually having simple arcading in low relief. As so often happens, the pendulum swung from one extreme to the other—over-elaboration to puritanical plainness. They look somewhat dull and uninteresting to us to-day, but at the time of their erection they were regarded as beautiful—no doubt they were very costly!—and probably age has taken away some of the sheen which was evident when they were new.

It is towards the end of the fourteenth century that what has been called by writers "the traditional East Anglian font" came into fashion, continuing throughout the fifteenth and early years of the sixteenth century. Before passing to them, however, brief reference must be made to the Seven Sacrament fonts, all of which, with one exception, are to be found in Norfolk and Suffolk, twenty-five being in Norfolk. They date from the latter part of the fifteenth century to the middle part of the sixteenth century—the latest and most beautiful is probably that at Walsoken, 1544. These fonts have been fully described and illustrated by Mgr. Squirrell in *Norfolk Archaeology*, Vol. 25 and in Fryer's paper in Vol. 59 of the *Archaeological Journal*.

Turning now to other fonts of the fourteenth, fifteenth and sixteenth centuries, the vast majority of these have octagonal bowls. Many of them are quite plain. It may be mentioned that during the past hundred years a number of fonts, the panels of which were plastered or stuccoed over for protection in the sixteenth century, have been uncovered, and there may yet be some other discoveries to be made.

We now pass to those which have been called the "traditional East Anglian" type. Cautley has defined these typical East Anglian fonts as consisting "of

an octagonal shaft, buttressed generally by lions sejant, and often with buttresses or woodhouses . . . in between, though occasionally figures of the Apostles replace the lions. . . . The corbel course generally has angels with outspread wings. The bowl is invariably and definitely divided up with a separate panel to each face, and the panel is filled in a great variety of manners." Except for a most interesting article by H. Tomlinson in *A Supplement to Blomefield's Norfolk*, 1929 (fully illustrated and including information as to the stone used, the masons employed, etc.) little has been written about these fonts, and one has to search through reference books dealing with churches in general, or to Bond's standard book on *Fonts and Font Covers*, or to pamphlets to be found in a particular church, to obtain any information. Moreover, even excellent works dealing only with Norfolk churches often omit any reference to most interesting fonts.

At first these fonts were comparatively simple in design. A good example may be seen at Saxlingham Nethergate (see Plate I) with its bold carving of lions, both supporting the pedestal and in the panels, the latter alternating with demi-angels bearing shields of the Trinity, East Anglia, the Passion and the Eucharist, and with angels' heads attached to outspread wings supporting the bowl. A very similar one is to be seen at Shotesham All Saints. Gradually, however, these fonts became more elaborate: the lions disappeared to be replaced on the pedestal by figures of the Evangelists and/or the Latin Doctors, and in panels by figures of the Evangelists or other Saints—at Stalham six of the eight panels have each two figures. The early traditional East Anglian font has now almost lost its characteristics as defined by Cautley.

Before dealing with details relating to particular fonts, a few general questions may be considered. As stated above, at first a large proportion of these fonts had lions sejant supporting the pedestal, whence they are often referred to as "Lion Fonts," while a fair number have lions in their panels. One at once asks "Why?" It has been suggested that the lion represents Christ as the "Lion of Judah," or again that there is a reference to the old myth that the young lion is born dead, and only brought to life after three days by the licking (or roaring) of its parent, and is, therefore, a symbol of the Resurrection. It seems more probable, however, that the reference is to the strength and courage implanted in the newly baptized by the Sacrament of Baptism. One has to be careful about symbolism, which is often read into something which originally had no special meaning. The lion is a "jolly" thing to carve—even on the Norman font at Burnham Deepdale one finds lions—and is also most decorative. Furthermore it was used more often than any other symbol in heraldry, which was at its zenith in the fourteenth and fifteenth centuries.

An example of the fantastic lengths to which the search for symbolism led some of the medieval writers may be found in their seeing in the octagonal bowl a representation of the completion of Creation in seven days, followed by the Kingdom of Grace represented by the eighth side. There is little doubt that the octagon was chosen as being not only a pleasing shape but also because it was easier to draw and shape than any other polygon.

Then we have the "woodhouses," or wild men, on the shafts. These occur with lions at Acle, New Buckenham, Dickleburgh, Happisburgh, Ludham and on the font at Ludham we have both male and female. Woodhouses may often be found elsewhere in a church—spandrels of arches, misereres, etc.—where they may have other meanings, but here surely on the font they represent unregenerate man before baptism. This perhaps lends colour to the suggestion that the lion represents the fortitude and courage imparted by the Sacrament.

The next query arises in connection with the very large number of panels decorated with blank shields, often held by angels. It is probable that many of these were intended (when "funds permit" as we often say to-day) to be carved or painted with heraldic or other devices. This is almost certainly the case when one finds shields in the other panels either carved or painted, and only one or two left blank. In the case of painting, the blank shields may have lost their colour during the course of time; thus at Ormesby St. Margaret, the Clere shield has lost the eagles originally painted on the fesse. It seems likely, however, that many of these blank shields are in the nature of architectural ornament, such as is to be found in many places in perpendicular buildings.

The symbols most frequently to be found on these earlier fonts (usually on the panels) are the Evangelistic emblems—the winged man of St. Matthew, the winged lion of St. Mark, the winged ox of St. Luke and the eagle of St. John, derived from the Book of Revelation, which in turn took them from the four Living Creatures of Ezekiel, who was probably influenced by the winged creatures of Assyrian art. In medieval times the emblems were said to represent the Incarnation (St. Matthew), the royalty of Christ (St. Mark), His sacerdotal office (St. Luke) and the fire of the Holy Spirit (St. John). It may be noted, however, that in the early centuries of the Christian era the emblems were often assigned differently, but long before the fourteenth century when these fonts were coming into fashion the order as given above had been established.

Emblems of the Passion take the next place in number, and the well-known shield of the Trinity (the circle with three arms meeting in the centre—see Plate No. II) is often found. In one or two cases, e.g. at Blo Norton, we find the emblem given as two interlaced triangles. On a few fonts—Acle, Bridgham, Stalham are examples, the Trinity is represented by the Father, holding the Cross from which the Son hangs, and the Holy Spirit is represented by a Dove—Plate No. II. The eighth panel of the Seven Sacrament font at West Lynn also has this representation of the Trinity.

As mentioned above the supporting lions are soon replaced by figures. When these have no special emblems it may usually be assumed that they represent the four Evangelists, particularly if their emblems are also on the font. If the number of figures is eight it is likely that the other four represent the four Latin Doctors, SS. Gregory, Augustine, Ambrose and Jerome.

Secular heraldry on fonts soon became popular, whether carved or only painted, and usually has reference either to the donor of the font, or to the lord or lords of the Manors. One shield, however, which is often found is that with three open crowns, and this is usually regarded as representing East Anglia. Medieval heralds invented arms for the Saxon kings and kingdoms—the most

famous perhaps being the arms assigned to the Confessor, to be found in many parts of Westminster Abbey, and also used by Richard II—and for the East Anglian kingdom they assigned a blue shield with three gold crowns. The same arms, however, were sometimes used for St. Edmund, King and Martyr, and in early days for the great Abbey of St. Edmundsbury—later arrows were introduced for both. Also the same arms with the field red were assigned to St. Etheldreda, and are now the recognised arms of the See of Ely. It may, therefore, be that the arms given as those of East Anglia may sometimes have reference either to St. Edmund, St. Etheldreda, the Abbey of St. Edmundsbury or to the See of Ely.

A few of the fonts have faces on the panels, or under the bowl, as may be seen at East Harling, Langley and Tasburgh, and the headdresses sometimes give a clue to date. Also it may be noted that even on fonts the medieval craftsmen could not resist the temptation to carve grotesques—they may be seen at Hindringham, Kirby Cane, Bacton (at base of pedestal), Old Buckenham, Ludham and elsewhere. In some cases they may have reference to devils exorcised by the Sacrament of Baptism.

The Tudor rose so often used in perpendicular ornament is found on the panels or pedestals, and angels playing musical instruments may be seen at Haddiscoe, Bedingham and Happisburgh.

Traces of colouring can sometimes be detected, and also modern re-colouring—not always successful—and occasionally inscriptions.

Many fonts have been raised upon steps, the risers to which are often elaborately carved, and the top step sometimes takes the form of a Maltese cross.

The notes below draw attention to only a few of the fonts of special interest, but in a paper such as this it is not possible to deal in detail with the very large number of fonts worthy of study. It is hoped that these notes may result in other members of the Society contributing further information and particulars of fonts in Norfolk Churches.

Some examples of interesting Fonts :—

ACLE—ST. EDMUND. A lovely font, well preserved, with traces of eighteenth-century re-colouring and with inscription asking for the prayers of those who gave it in 1410. The panels have representation of the Trinity (the Dove is modern), the Evangelistic emblems, Our Lady of Pity, and demi-angels with shields of the Trinity and of the Passion. Angels with outspread wings support the bowl. The pedestal has lions and woodhouses, and there is an upper corbel of Tudor flowers—see Plate No. II.

ALDEBY—ST. MARY. The panels have Tudor roses alternating with blank shields. There are curious faces beneath the bowl.

AYLSHAM—ST. MICHAEL. Another interesting font, well restored. The panels have the Evangelistic emblems, alternating with Passion shields. Angels with outspread wings, alternating with winged hearts, support the bowl. The pedestal has the arms of the Duchy of Lancaster, Erpingham, Morley and Roos.



Plate I. Font at Saxlingham, Nethergate.



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Plate II

1. Trinity Emblem, Saxlingham Nethergate.

2. Trinity, Acle.

3. Head of Christ, Irstead.

4. Woodhouse (on pedestal) Acle.

Mr. Tomlinson in his article referred to earlier, draws attention to the fact that the John of Gaunt shield has France modern—three fleurs de lys—and not France ancient—semee de lys—quartered with England. The change in the Royal Arms did not take place until 1411 so that the shield was not carved until after the death of John of Gaunt who died in 1399. No doubt originally the label on the shield bore ermine spots. Aylsham was within the Duchy of Lancaster and Blomefield states that the church was rebuilt by John of Gaunt. Sir Thomas Erpingham held a manor here and probably the Roos and Morley families were benefactors.

BARNEY—ST. MARY. The panels have somewhat unusual emblems: a crowned "M," crowned "IHS," a lamb holding a staff and standing on a book for the Baptist, a Pelican in her piety, two keys in saltire and a staff with double cross in pale for St. Peter, the arms of Valoines, lords in Norman times—the charges on this shield have been reversed by the carver—a shield of the Passion and a saltire coupé, possibly for St. Andrew.

BERGH APTON—SS. PETER AND PAUL. The panels bear the Evangelistic emblems, finely carved, and angels; one holds the Crown of Thorns and another a thurible. The bowl is supported by angels holding blank shields and mitres. The pedestal has four lions and four male figures, one of whom appears to be wearing a hair garment, possibly the Baptist.

BILLINGFORD—ST. PETER. The panels bear the Evangelistic emblems alternating with demi-angels bearing shields of the Trinity, St. Edmund, St. George and arms consisting of a chevron and a chief.

BLAKENEY—ST. NICHOLAS. The panels have figures of the four Evangelists alternating with their emblems. The pedestal has four shields of the Passion, one of these is probably unique as it shows the ear of Malchus sticking to St. Peter's sword—see Plate III.

BLOFIELD—ST. ANDREW. Unfortunately the panels have been much damaged—they are unique for Norfolk, representing scenes from the life of Christ, the Nativity, the Flight to Egypt, (probably) Christ before Pilate, the Mocking, the Scourging, the Crucifixion, the Resurrection and the Ascension. Beneath the bowl are eight mutilated heads, alternating with blank shields, and the pedestal is ornamented with Tudor roses. There are traces of colour and probably the blank shields were once painted.

BLO NORTON—ST. ANDREW. The panels bear blank shields, the saltire of St. Andrew, quatrefoils, arcading and as an emblem of the Passion two interlaced triangles with a roundel in the centre. The pedestal has a long cross staff.

BRIDGHAM—ST. MARY. Another most interesting font—the panels have the Trinity (the Dove however has gone)—very similar to the panel at Acle—demi-angels with shields (1) defaced (2) See of Ely (3) See of Canterbury (probably intended, but the field is given as red) (4) of the Trinity; a damaged seated figure, possibly an Abbess, if so, St. Etheldreda, a seated Bishop, and a representation

of the Assumption of the Virgin. One rarely finds this last in an almost undamaged condition—another representation may be found at Gt. Witchingham. Bridgham was long part of the demesne of the Bishops of Ely.

BURSTON—ST. MARY. The bowl is plain. There are eight large figures, all now headless, round the pedestal. Some of these are Apostles, as the cross saltire of St. Andrew, can be distinguished, and another with a club or staff, possibly St. James the Less.

CAISTORST. EDMUND. The panels bear the Evangelistic emblems alternating with demi-angels bearing shields of the Passion, the Trinity, East Anglia (or possibly for St. Edmund) and the Confessor. Angels with outspread wings support the bowl and round the pedestal are four lions. Round the base is a mutilated inscription in Latin asking for prayers for “. . . de Castre.”

CLAXTON—ST. ANDREW. The panels bear shields of the Passion and of the Trinity, a lion rampant, two lions sejant and two Tudor roses, and a shield of the arms of Kerdiston—lords in the thirteenth and fourteenth centuries. The pedestal is supported by lions.

COCKTHORPE—ALL SAINTS. The panels have shields bearing, emblem of the Trinity, cross keys of St. Peter, crossed swords of St. Paul, plain cross, cross saltire of St. Andrew, three scallop shells for St. James the Great, emblem of the Passion, and one blank.

COLBY—ST. GILES. The panels bear a representation of the Virgin and Child, of St. Giles with axe and hind, the Evangelistic emblems, and of two kneeling figures (probably for the Donors) and one blank shield. Below the bowl are lions' heads and foliage.

COLNEY—ST. ANDREW. The panels have the Evangelistic emblems, Tudor roses, the Crucifixion and in the eighth panel facing west the figure of a man having only a loin cloth, wavy hair, his hands tied behind his back and his ankles also bound together. On his left is a woman kneeling (? on a rock). This fine panel is somewhat damaged but there are remains of what might be arrows protruding from the man's body, if so this is probably a representation of St. Sebastian tied to a stake, and of St. Irene, the Benedictine nun, who removed the arrows from the body. Beneath the bowl is a grape vine design.

CROSTWICK—ST. PETER. A most interesting font and extremely well preserved or restored. The panels have seated figures :

1. St. Peter with a church in his right hand and a key in left.
2. St. Andrew with cross saltire.
3. St. Bartholomew with flaying knife and chained book.
4. St. James the Great wearing pilgrim's hat with staff and wallet.
5. Christ with uplifted hand.
6. St. Thomas with spear and book.
7. St. Matthew with hatchet and book.
8. St. Paul with sword and book.

The pedestal has standing figures holding :

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| 1. Pincers. | 5. Three nails. |
| 2. ? Whipping post. | 6. Scourge. |
| 3. Tau cross. | 7. ? A flaming torch. |
| 4. Reed and sponge. | 8. A hammer. |

FIELD DALLING—ST. ANDREW. Unusual, as one of the panels has the Sacred Name in Hebrew, others the sacred monogram "IHS" crowned, the centre letter formed to represent a cross, shields of the Passion, the Trinity and three escallops for St. James the Great—one shield blank. Under the bowl are large flowers.

DOCKING—ST. MARY. This must have been a glorious piece of carving, now terribly mutilated. The panels have seated figures, now all headless, holding open books—some appear to be priests in chasubles—possibly to represent the Evangelists and the four Latin Doctors.

Supporting the bowl are finely cut representations of the Evangelistic emblems, floral designs between and demi-angels with flowing hair at the angles.

Round the pedestal are eight standing figures of females :

1. With book.
2. With possibly pincers for St. Apollonia or St. Agatha.
3. Spearing dragon, St. Margaret.
4. With sword and wheel, St. Katherine.
5. Clasping standing boy, possibly St. Emeria and St. Servatius.
- 6 & 7. Holding child, possibly for St. Anne and the Virgin and for St. Elizabeth and John the Baptist.
8. With ? casket, St. Mary Magdalen.

St. Emeria is reputed to be the sister of St. Anne (mother of the Virgin) and supposed to be the ancestress of St. Servatius of Maestricht, a fourth-century Bishop. It has been suggested that she is represented on the Screen at Houghton-le-Dale.

At the base only the feet remain of animals once round the pedestal.

DOWNHAM MARKET—ST. EDMUND. The panels have angels holding shields with emblems of SS. Paul, Andrew, Peter, James, a plain cross possibly for St. George, St. Edmund and two Passion shields, one with cross, crown of thorns and two spears in saltire, and the other with three nails.

DUNSTON—ST. REMIGIUS. Very well preserved, with lions, roses and angels holding blank shields in the panels and with lions round the pedestal.

GELDESTON—ST. MICHAEL. Also well preserved or re-cut. The panels have roses and flowers alternating with shields : 1. Gurney impaling Bigot, 2. The Trinity, 3. A plain cross, 4. A cross flory, possibly for St. Michael—the use of the cross flory suggests re-cutting.

The Bigots were lords until the early fifteenth century, when the lordship passed by the marriage of Elizabeth Bigot to the Gurneys.

There are lions round the pedestal, and a Latin inscription praying for the souls of William Gurney and his wife Elizabeth (Bigot). William Gurney died *c.* 1420.

GUNTHORPE—ST. MARY. Another interesting font with excellent representations of the Evangelistic emblems, alternating with heraldic shields with the arms of the Swathing, Sefoule, Wilby and Davy families, all early holders of fees.

Below the bowl are demi-angels with interlacing wings. On the pedestal are four seated figures, probably representing the Evangelists, and at the base were beasts but only the feet remain.

HADDISCOE—ST. MARY. This font is of interest as the panels have angels playing medieval instruments. They alternate with the Evangelistic emblems. Lions support the pedestal—see Plate III.

HAPPISBURGH—ST. MARY. Another lovely font, again the panels have angels playing musical instruments, alternating with the Evangelistic emblems. Round the pedestal are lions and woodhouses.

EAST HARLING—SS. PETER AND PAUL. The panels have quatrefoil tracery, and the alternate panels have a head in the centre showing types of fifteenth-century headdress.

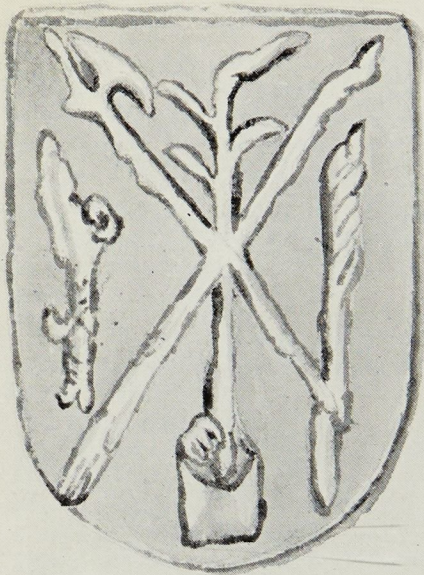
HEMBLINGTON—ALL SAINTS. One of the most interesting fonts in the county, well preserved and re-coloured in 1937 by Prof. Tristram. The panels have eight seated figures :

1. The Trinity.
2. Possibly St. Augustine of Hippo.
3. Possibly Edward the Confessor, crowned and with sceptre.
4. St. George standing on a dragon.
5. Probably St. Thomas of Canterbury as Bishop.
6. St. Barbara with tower and palm.
7. Female with right hand raised and ? a sword piercing her breast, possibly St. Agatha.
8. Possibly an Apostle, bare feet but no emblem.

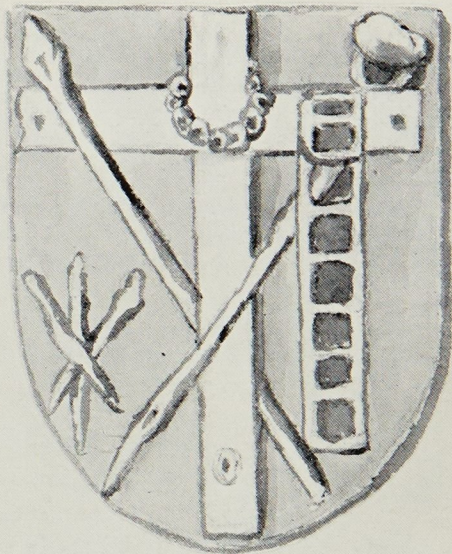
Round the pedestal are eight figures :

1. An Abbess with pastoral staff and chain, possibly St. Radegund of Poitiers (see Norwich, St. James).
2. St. Katherine with sword and wheel.
3. St. Stephen as deacon, with palm and stones.
4. A female with long plaits of hair and ? box of ointment, if so, St. Mary Magdalen.
5. St. Laurence as deacon, holding gridiron.
6. St. Margaret with spear in the form of a cross spearing a dragon.
7. An Abbot with pastoral staff.
8. A figure in a red gown holding what looks like a club.

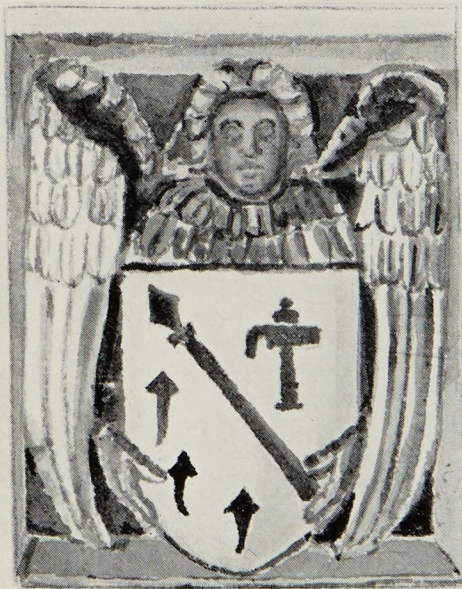
There were formerly altars in the Church to Holy Cross, St. Katherine and St. Margaret.



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Plate III.

1. and 2. Passion Shields, Blakeney.

3. Modern Passion Shield, Pulham St. Mary.

4. Angel with Harp, Haddiscoe.

HEMPSTEAD—ALL SAINTS. Simple but well preserved, the panels have alternately roses and plain shields. Round the pedestal are fine lions.

HEMSBY—ST. MARY. Another simple well preserved font with good carving. The panels have the Evangelistic emblems alternating with plain shields, and lions support the pedestal.

HINDRINGHAM—ST. MARTIN. The panels have the Evangelistic emblems, the Crucifixion, emblems of the Passion and the arms of France (modern) and England quarterly. Beneath the bowl are grotesque heads. The pedestal has crowned "Ms" and "Ts."

HOCKERING—ST. MICHAEL. The font has been carefully restored—the panels have foliage and tracery, and beneath the bowl are angels. The pedestal has figures of—

1. St. Michael and the dragon.
2. St. John the Baptist with book and ? lamb thereon.
3. St. Peter with key.
4. St. Andrew with cross saltire.
5. St. Katherine with sword and wheel.
6. St. Margaret, crowned, with cross staff piercing dragon.
7. The Virgin and Child.
8. St. Christopher with staff, fording stream and bearing the Holy Child.

IRSTEAD—ST. MICHAEL. The panels have foliage alternating with—

1. The Face of Christ.
2. The Angus Dei.
3. The Manus Dei.
4. The Head of the Baptist,
all within conventional clouds. The bowl is supported by human heads, and round the pedestal are lions and figures in long gowns—a fine font—see Plate II.

KELLING—ST. MARY. Round the rim of the bowl is a much mutilated inscription to a De Kelling and Beatrice, his wife, donors of the font. The panels have shields—

1. The cross keys of St. Peter.
2. Cross swords of St. Paul.
3. Three mitres and a crozier ? for the See of Norwich.
4. France (modern) and England quarterly, with a label.
5. Almost obliterated.
6. Passion emblems—an unusual feature is the representation of a cock standing on the left arm of the cross.
7. Trinity emblem.
8. The Agnus Dei.

KIRBY CANE—ALL SAINTS. The panels have blank shields and grotesque faces within tracery. The bowl is supported by heads in fourteenth-century headdress.

LUDHAM—ST. KATHERINE. The panels have lions alternating with the Evangelistic emblems, and under the bowl are grotesque faces and angels with musical instruments. The pedestal has two lions and two woodhouses, male and female.

NORWICH—ALL SAINTS. There has clearly been some restoration of the figures and bases of pedestals, but it would seem that the font must have been plastered over at one time—it has been marvellously preserved.

Each of the panels has two figures :

1. (a) St. John the Baptist, with lamb on book.
(b) ? , with palm and book.
2. (a) St. James Major, in hair shirt, with large shell and book.
(b) St. Simon—with saw and book.
3. (a) St. Andrew—with cross saltire and book.
(b) St. John—with cup and serpent and book.
4. (a) St. Thomas—with spear and book.
(b) St. Bartholomew—with large scimitar and book.
5. (a) St. Jude—with bow of boat and book.
(b) St. James Minor—with fuller's club and book.
6. (a) St. Matthew—with tee square and book.
(b) St. Matthias—with halbert and book.
7. (a) St. Michael—in armour, outspread wings, sword and shield, trampling on dragon.
(b) St. George—in armour, cloak and spear piercing dragon.
8. (a) St. Peter—with key and book.
(b) St. Paul—with sword and book.

The under-part of the bowl is richly decorated with foliage.

Round the pedestal are standing figures in long robes with scalloped cloaks and holding :—

1. pyx ; 2. upright dagger ; 3. closed book ; 4. gridiron (St. Laurence) ;
5. sheathed sword ; 6. lily (? St. Joseph) ; 7. anchor (St. Clement) ;
8. 3 ears of wheat.

NORWICH—ST. JAMES. Another marvellously preserved font, clearly some restoration—the heads of the figures in the panels have been renewed.

Again each panel has two standing figures :—

1. (a) St. Thomas—with spear and book.
(b) St. Bartholomew—with flaying knife and book.
2. (a) St. Matthew—with sword and book.
(b) St. Matthias—with halbert and book.
3. (a) St. Leonard—with chain and book.
(b) ? —with dagger.
4. (a) St. Andrew—with cross saltire and book.
(b) St. Philip—with tau cross and book.
5. (a) St. John the Baptist—with lamb on book.
(b) St. John—with palm.

6. (a) St. James Major—with escallop, book, and wearing camel hair dress.
- (b) St. James Minor—with fuller's club and book.
7. (a) St. Peter—with large key and book.
- (b) St. Paul—with sword and book.
8. (a) St. Simon—with fish and book.
- (b) St. Jude—with small boat and book.

Round the pedestal are eight crowned females, all with long hair and bearing symbols :—

1. The Virgin and Child.
2. St. Katherine—with sword piercing prostrate crowned man on whom she is standing—the Emperor Maximin.
3. St. Helena—with cross and book.
4. St. Mary Magdalene—with box of ointment.
5. ? with chain and book (see below).
6. St. Barbara—with tower.
7. St. Etheldreda—as Abbess with crozier and book.
8. St. Margaret—with book, piercing dragon with cross staff.

At one time there was a card in the church giving the names of some of the figures, and No. 5 on the pedestal was given as St. Balbina. This saint is very rarely met with. She is commemorated in the Roman Calendar on 31st March as a Virgin Martyr A.D. 130, and was invoked against scrofula. Another and somewhat better known female who sometimes has a chain as her symbol is St. Radegund, Queen of Clotaine I, and venerated by the Order of the Trinitarians, died 587—(see also Hemblington).

PULHAM ST. MARY THE VIRGIN. This is an interesting example of modern work. Fragments of the Evangelistic emblems were found last century, and these have been restored and Passion emblems added. The bowl is supported by angels with outspread wings and round the pedestal are modern figures :—

1. St. Ambrose as Bishop, with flaming heart.
2. St. John with book and eagle.
3. St. Gregory as Bishop with book and dove.
4. St. Mark with book and lion.
5. St. Augustine with book and scourge.
6. St. Matthew with angel.
7. St. Jerome, as Cardinal.
8. St. Luke, with book and ox.

See Plate III.

RACKHEATH—ALL SAINTS. A fine font, the panels having the Evangelistic emblems and four figures in ecclesiastical costume sitting in carved chairs, possibly the four Latin Doctors. The pedestal is supported by lions.

REYMERSTON—ST. PETER. Well preserved—possibly recut—the panels have the Evangelistic emblems and four seated figures holding books, possibly the four Evangelists.

SHELFANGER—ALL SAINTS. A fine font with panels showing (1) the arms of Bosville, (2) a crowned "A," (3) a crowned "B"—Adam de Bosville was lord in the fourteenth century, (4) a grotesque. The other panels have flowers and tracery. Below the bowl are heads showing fourteenth-century headdress.

SHELTON—ST. MARY. The panels have lions alternating with angels bearing shields of the Passion, St. Edmund, the Trinity, and the Sacrament (three chalices and wafers). Below the bowl are angels heads and outspread wings and below these Tudor flowers. The pedestal is supported by lions.

SHIMPLING—ST. GEORGE. The panels have the Evangelistic emblems alternating with angels holding Passion emblems. The pedestal is supported by lions.

SHOTESHAM—ALL SAINTS. The panels have well carved lions alternating with demi-angels holding shields of East Anglia, the Sacrament, the Passion and the Trinity. Beneath the bowl are angels with outspread wings and the pedestal is supported by lions.

STALHAM—ST. MARY. A magnificent font, well restored in 1864. One panel has a good representation of the Trinity, another the Baptism of Christ, and each of the other panels has two standing figures holding scrolls, now blank :—

1. With short sword, St. Paul ; with oar, St. Jude.
2. With fish, St. Simon ; with long staff, St. Philip.
3. With tee square, St. Matthew ; with flaying knife, St. Bartholomew.
4. With fuller's club, St. James the Less ; with spear, St. Thomas.
5. With palm, St. John ; with scallop, St. James the Great.
6. ? St. Andrew ; with key, St. Peter.

Round the pedestal are standing figures :—

1. The Virgin and Child, heads gone.
2. A king holding a wreath with stick through it.
3. A king with battle-axe, possibly St. Olaf.
4. A king with a short sceptre.
5. A king with an arrow, St. Edmund.
6. A king with sceptre.
7. A king with a short mace or sceptre.
8. A king with an orb or covered cup.

These probably represent some of the royal martyrs of the ninth and tenth centuries and may include SS. Kenelm of Mercia, Edwin and Oswald of Northumbria, Edward of Wessex and Ethelbert of East Anglia.

The riser of one of the steps is ornamented with Katherine wheels. Bond suggests that there was probably an important altar or light in her honour, and draws attention to the fact that a public house in the village is called "The Catherine Wheel." He thinks it may even mean that the original dedication of the church was to St. Katherine and was changed when the vogue of St. Mary became so widespread.

STRATTON—ST. MICHAEL. The font is probably the work of a local stone mason : large and crudely cut winged figures jutting out from four of the panels—one might be intended for the winged ox of St. Mark—tracery on the other panels. The pedestal has been cut down.

SUFFIELD—ST. MARGARET. The panels are plain, but below the bowl are angels bearing shields :—

1. The Sacrament, chalice and wafer.
2. A sword of unusual shape.
3. ? A hammer of unusual shape.
4. A plain cross.
5. A " W " formed of nails with one nail above.
6. A heart.
7. Three nails, and
8. A crown or chaplet.

John Winter was Rector about 1440 and it is likely that No. 5 shield bears his initials.

SUSTEAD—SS. PETER AND PAUL. The panels have shields of the Trinity, the Duchy of Lancaster, Paston, Felbrigg, Gresham, Browne and Damme.

Sustead was within the Duchy of Lancaster, the Pastons, Greshams and Brownes were neighbouring families, and the Felbriggs, Bigots and Dammes held fees here. No doubt all were benefactors.

TASBURGH—ST. MARY. The panels are decorated with finely carved foliage, vines, etc. and some of these have heads in the centre showing fifteenth-century headdress.

TAVERHAM—ST. EDMUND. The panels and figures must have been recut in recent years. The former contain large blank shields, and below the bowl are the Evangelistic emblems alternating with more blank shields. The pedestal has standing figures :—

1. St. Edmund, crowned, holding large arrow and sceptre.
2. St. Lambert in chasuble, with palm and book (suggested by Cautley).
3. St. Giles, with book, shepherd's staff and hind.
4. St. Margaret, crowned, piercing dragon with cross staff.
5. St. Anne, teaching the Virgin to read.
6. St. James the Less, with book and fuller's club.
7. St. Agnus, crowned, holding book with lamb on it.
8. St. Leonard with crozier, book and chain.

THELVETON—ST. ANDREW. An interesting and well preserved font. The panels have lions, Tudor roses and angels with shields of the Sacrament, a plain cross and a cross moline.

The pedestal has unusual figures of bishops, winged men, some bearded, and a figure in a round hat.

TROWSE—ST. ANDREW. The panels have lions alternating with demi angels bearing shields of the Sacrament, East Anglia, the Trinity and a plain cross.

The pedestal has four seated figures, now headless, possibly the four Doctors, and the Evangelistic emblems, also damaged.

UPTON—ST. MARGARET. Another lovely font ; the panels have the Evangelistic symbols alternating with seated angels, some with blank shields and others with musical instruments. Beneath the bowl are demi-angels some also holding musical instruments.

Round the pedestal under fine canopies are figures representing the two Sacraments of Holy Baptism and the Eucharist. For the former there is a woman, head gone, carrying infant in swaddling clothes, a woman with rosary, and a man with rosary. For the latter there is a bishop supported on either side by an angel bearing a candlestick and candle, a deacon, head gone, holding an open missal, and a deacon, headless, with the elements (mutilated).

The civilians are in late fourteenth or early fifteenth-century costume.

The pedestal rises from a circle of foliage and grotesques : two lions joined by their tails, two dogs united by their heads and a monster with one head and two bodies.

The font stands on three steps, the top one divided from the second by open quatrefoils supported at intervals by dogs in a sitting position.

It is thought that the font may have been given by the lord of the manor, John de Botetourt at the time of the baptism of his daughter and heiress, Jocosia. In about 1400 she was the wife of Sir Hugh Burnel.

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