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Gloucestershire Fonts

by A. C. Fryer
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GLOUCESTERSHIRE FONTS.

PART III.

(a) NORMAN.

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WE may, indeed, be thankful that in spite of all the troubles and vicissitudes through which the English Church has passed she has handed down to us a large number of Norman fonts, both plain and richly ornamented. Buckinghamshire possesses more than seventy, Devonshire can still count ninety-three, and it will be found from these papers that Gloucestershire still contains a considerable number. It is probable that most of the highly-ornamented Norman fonts survived in the same way as the beautiful Norman doorways, being admired by churchmen of a later age, and incorporated in their new buildings. Large numbers of the plainer Norman fonts were, however, destroyed in the fifteenth century, when the fashion for making new fonts was in vogue. The city of Gloucester does not now possess a single Norman font, while Bristol has only one.¹ Yet we may be thankful that many of the country churches still retain their twelfth-century fonts.

The classification of fonts is no easy matter, and Viollet-le-Duc did not think it was possible to institute any real classification. They are best considered, however, under their external design, and the character of their supports if they possess any. As the prevalence of infant baptism increased the font took the place of the earlier *piscina* or

¹ St. Philip's.



tank, and for a time the font was in form a survival of the piscina, for many of the Norman stone and leaden fonts are of the unmounted tub-shaped pattern. So we may divide the fonts into those that are unmounted and those that are mounted on supports. Many of these unmounted fonts were large and low, this being necessary as long as adult baptism was largely practised, whereby the priest would have no difficulty in pouring water on the head of the neophyte. Many of these fonts which were originally placed on the floor were mounted on pedestals or shafts at a later period. In some cases this was done during the Middle Ages, but more frequently in modern times. It is quite probable that such fonts as those at Rendcombe, Ampney Crucis and Coates never had supports when they were originally made, while such a font as the tall cylinder at Siddington never required a pedestal.

Some fonts exist which may be looked upon as transitional in form between the unmounted and the mounted bowls. They must, however, be classed as monopods, for the support or pedestal is low. For such an example we turn at once to the remarkable font at Cherington. Here we find a tub-shaped bowl with a circular pedestal only twelve inches in height, standing on a low, massive, circular base, possessing a circumference of nearly ten and a half feet.

Mounted fonts on legs must be classified into those that have several legs and those that possess only one. In the twelfth and thirteenth centuries the poly pod font is of frequent occurrence, but in our county the Norman fonts are usually of the monopod type.

In the history of fonts it is interesting to note the change by which the unmounted font gradually developed in the twelfth century into the monopod type. At first we find a simple stone, tub-shaped bowl with possibly one or two roll or cable mouldings encircling it midway.¹ Then the waist of the tub is contracted slightly, and we find a waist-

¹ Such fonts as Polimore (Devon) and Congresbury (Somerset).

band ornamented with interlacings¹ dividing the font into two parts, and thus we obtain a bipartite font.² The next stage may be seen in the Eastington font, where, though the waist-band is retained in the abnormal form of a shelf, scalloped below, a double base is added, so that at last the font consists of the three divisions—base, pedestal and bowl. Nearly all monopod fonts possess this tripartite form, and as a rule a column is imitated, and a roll moulding is found at the bottom and at the necking. Some fonts are imperfect, and either the roll moulding is absent or the necking is not defined. At Cherington we find the short form of pillar has no roll moulding at the bottom, but the one at the top is particularly large and heavy. Some of the beautiful rectangular bowls rest on circular pedestals with cables at the bottom and necking, and spreading circular bases resting on square or circular plinths. The Norman font at Dryham is unusual in appearance, for the attached shaft has been chamfered into an octagonal form at some later date, while the deep rectangular base has mouldings forming a triangular pattern connecting it to the faces of the octagon.

There are also two other methods of classification. The first divides mounted fonts into tabular and cup fonts. *Tabular* fonts are those where the bowl is hollowed out of a block of stone, and the under portion is flat, while *cup* fonts are those in which the form of the bowl appears in the under surface of the upper part of the font.³ This latter is a peculiarity found chiefly in the Tournai series of fonts,⁴

¹ See Duckeswell (Devon) font. On the stoup at Kilpeck (Herefordshire) the waist is still more constricted, and we find the coil of a snake inserted like a heavy roll moulding. The head and tail hang down, and are carved on the base.

² The archaic font at Bere Regis (Dorset) and the one at Mevagissey (Cornwall) are bipartite fonts.

³ See Bond's *Fonts and Font Covers*, p. 51.

⁴ Winchester Cathedral; St. Michael's, Southampton; East Meon; St. Mary Bourne; Lincoln Minster; Thornton Curtis; St. Peter's, Ipswich.

and some in Cornwall.¹ The other method is based on the plan adopted for the upper slab in Norman bowls, which is found to be either rectangular like Westerleigh and Alveston, or circular like Bagendon and Ampney Crucis.

In considering the detail of the ornament on Norman fonts, Mr. Francis Bond observes that "in estimating the dates of such work, it must always be borne in mind that many of the motifs are taken from the ornament of the constructional members of the church, *i.e.* the capitals, doorways, piers, arches, etc., *but not till* those members have been in position for some considerable time; in fact, not till the design of them has had time to become thoroughly familiar to the eye and acceptable."² The string courses, the arcading of the aisle wall, whether internal or external, and the pier with its capital, base, plinth and "spur" are all reproduced as decorations of Norman fonts.

The string courses are usually semicircular rolls, like those on the fonts of St. Philip's (Bristol) and Westerleigh; but frequently the roll is carved with the torsades or cable ornament, as at Bisley and Siddington.

Arcading is frequently met with, and the artist found it was a beautiful enrichment of the bowl. It also enshrined statues of the apostles and saints. An instance of such an ornamented bowl is met with at Rendcombe. The cylindrical shafts of the arcade are grooved like the piers in the nave of Durham Cathedral, and this font is, therefore, not likely to be earlier than the twelfth century.

The scalloped caps or subdivided cushions form the whole of the bowls at Alveston, St. Philip's (Bristol), Dyrham and Almondsbury. The first two bowls have three scallops, the third has two scallops, and the fourth has four scallops. Before the middle of the twelfth century scallops had become so numerous that a whole capital frequently became a fringe of small cones. The spaces between the cones were filled

¹ Bodmin, St. Austell, etc.

² *Fonts and Font Covers*, p. 147.



Page 290. WESTERLEIGH FONT.



SIDDINGTON FONT.

up with inverted cones, and a very elaborate ornamentation was evolved out of the simple cushion. A beautiful example of this coniferous capital is found on the Westerleigh bowl, where five cones spring from the necking on each face.

Norman ornamentation is very beautiful, rich and diversified. *Interlacings* are found both in Normandy and in England in the eleventh and twelfth centuries. On fonts they are used in considerable profusion. Simple diagonal tripartite interlacings, such as we find on the fine cylinder font at Siddington, is probably a derivative from Normandy, but the elaborate design on the bowl at Bisley may be regarded as traditional survivals of Anglo-Saxon or Celtic ornamentation. Similar patterns are found on fonts at Stone (Buckinghamshire), Stoke Canon (Devon), Preston (Suffolk), Toftrees (Norfolk), and other places. The *fret* or key ornament is rare, but it is seen on the band round the top of the bowl at Rendcombe.¹ The *pearl*² is found on bands and scrolls, and good examples are on the Bisley bowl, while the *pellet* or stud, and also the saw tooth, occur at Siddington and Westerleigh. Roses and rosettes are carved on the Westerleigh bowl,³ and the beautiful symmetrical Greek *palmette*, *honeysuckle* or *anthemion*⁴ is found in profusion on the Rendcombe font. *Scrolls or rinceaux*⁵ were largely used in Norman decorative work, and are importations of Roman leaf scrolls, chiefly acanthus through Normandy. An example may be seen on a band

¹ The fret is also found on the band round the top of the bowl in Hereford Cathedral. It is a very ancient ornament common in Arabia, China, South America and also found in Greek, Roman and Byzantine work.

² The *pearl* is said to be reminiscent of the ornament (dots of ink) in the Irish missals. It is common in Berri, Burgundy and Poitou. It is also found in Scandinavian wood-carving.

³ Roses are frequently found in the "lacunaria" or Roman ceilings, and in Corinthian capitals.

⁴ Common in Greek and Roman work, especially in Corinthian and composite capitals.

⁵ Common in Greek, Roman and Byzantine work.

above the diagonal interlacings on the cylindrical font at Siddington. Although the *chevron*¹ or zigzag ornamentation is found sparingly in the eleventh century, it is, however, used in great profusion as a decoration on outer doorways and windows in the twelfth century. It is a remarkable fact that it is rarely met with on Norman fonts, but we find it cut on the bowl at Westerleigh, and on one of the ornamented shafts of the arcading round the bowl at Rendcombe. The *saw-tooth*² is also found on the Westerleigh font and the *diamond* at Rendcombe.

The ornamentation on the Westerleigh font is partly incised and partly in very low relief. Some of the ornament resembles oak leaves and possibly curved twigs, while others may have been copied from scroll patterns such as may still be seen on rare specimens of twelfth-century work.³ A remarkable feature on this font is a well-developed *ball-flower*⁴ found in the centre of a large and beautiful rose, which adorns one of the faces. This ornament is usually found in the first part of the fourteenth century, but occasionally it is met with in late Norman work side by side with the pellet, as on the Westerleigh font. The *ball-flower* is supposed by some to be the trollius or globe-flower; others derive it from the hawk's bell, and even the horse-bell has been suggested, in that the thong as well as the bell is sometimes represented.⁵

The figure-sculpture on the Norman fonts of the twelfth century is rich and diversified, although frequently it is somewhat archaic in character. It shows how churchmen of that age were fond of adorning their fonts with subjects

¹ The *chevron* is almost an exact reproduction of devices found on ancient Roman stones.

² At first the teeth are obtuse, later they form an acute angle.

³ An example may be seen on a twelfth-century coffer at Brampton, Northamptonshire.

⁴ The *ball-flower* is a globular flower half opened, and showing within a small round ball.

⁵ See Bonl's *Gothic Architecture in England*, p. 83.

which are largely biblical. On the bowl at Rendcombe are twelve figures, 1 ft. 4 in. in height. Each is represented with a beard, bare-headed, and clad in a mantle fastened with a morse. Seven hold closed books, and two carry open books, while all are rudely sculptured in relief of about one inch in depth. The pedestal of the beautiful and highly-decorated font at Bisley is encircled at the top with a broad band of basket-work, and beneath it are sculptured two scenes. The first represents our Lord as the Good Shepherd. He is dressed in a long gown, a halo encircles His head, His right hand holds a staff, and He carries a lamb in His left. The Good Shepherd is leading His flock, and behind is a spreading tree. The other depicts three figures hauling in their net. Each has a halo, two are clothed, and one is nearly nude. A large fish is swimming in the water. It is evident that the figures represent the apostles drawing in the net. Christ had said to His apostles after the miraculous draught of fishes, "Follow Me, and I will make you fishers of men," and He had spoken of the Church under the figure of the draw-net full of fish, good and bad.¹ In the earliest Christian hymn² known to us Christ is addressed as:—

"Fisher of men, the Blest,
 Out of the world's unrest,
 Out of sin's troubled sea,
 Taking us, Lord, to Thee.
 * * * *
 With choicest fish good store
 Drawing the net to shore."

In classical art hardly any subject was more common than scenes of fishing, which were employed in a purely decorative manner. Similar scenes repeated in Christian art were undoubtedly regarded as symbolical. The common fisherman stood for the apostolic fisher of men, for the fish

¹ St. Matt. xiii. 48, *cf.* Jer. xvi. 16; Martigny, *Pêcheur*, and *Dict. of Christian Antiquities*, i. 674.

² Given by Clement of Alexandria at the end of his *Pædagogus*.

represented not only Christ, but His disciples as well.¹ Tertullian says: "We little fish, after the image of our Ichthus Jesus Christ, are born in the water, nor otherwise than swimming in the water are we safe."²

Two fishes are carved on the bottom of the bowl of this remarkable font.³ The fish was sculptured at an early date on Christian monuments, and is emblematic of Christ. From the quotation we have taken from the writings of Tertullian we have seen that the fish also symbolised baptism, and we have to read this meaning into the sculpture of the fishermen and the fish at the bottom of the bowl of the Bisley font.

Speaking of the multitude who were fed with the five loaves and the two fishes, Paulinus of Nola says of Christ that "He Himself is the true bread and the fish of living water."⁴ The fish as a symbol of the Sacrament of Baptism has not the warrant of Holy Scripture, but we have the testimony that the early Christian Church regarded it as such, for Orientius, writing in A.D. 450 says: "*Piscis natus aquis, auctor baptismatis ipse est.*"⁵ The miracle of the fish with the tribute money mentioned by St. Matthew was made the type of Christ offering Himself a sacrifice to pay for the sins of the world, while in the story of the fish caught by Tobias in the Tigris to deliver Sara from the demon,⁶ and to give light to his father, was seen Christ, who conquered the devil, and was the Light of the World.

The emblem of a fish on English fonts⁷ is so rare that we

¹ See Lowrie's *Christian Art and Archæology*, p. 233.

² It is certain that the symbol owed its popularity chiefly to the famous acrostic which formed the Greek word for fish. The first writer who points out this fact is Optatus of Milevis, about A.D. 384.

³ One is 16 inches and the other 10 inches in length.

⁴ *Panis ipse verus et aquæ vivæ piscis Christus.*

⁵ See Martigny's *Dict.*, p. 656.

⁶ Tobit, vi.

⁷ The Norman font at Castle Froome, Herefordshire, shows four fish swimming in the water.

have ventured to refer to the symbolism at some length, and it is therefore a matter for thankfulness that the carving on the Bisley font has been so well preserved, for there is a tradition that the font was removed from the church about 1770, and for some seventy years it was placed as a lid to the so-called "bone-house" in the churchyard. It is quite probable that this tradition is correct, as a comparatively modern font was discovered in the summer of 1909 under the floor of the church, which may have done duty while the ancient font was outside.

Many churches have had more than one font, and with a little trouble some of these neglected and discarded bowls may be discovered. At first they may have found a home in the churchyard, but later on they would be turned to a domestic use, for the men of each age cared little for the work of their predecessors if it were rude in character or did not suit their taste. The case of Ampney Crucis is therefore of some interest. The cylindrical Norman bowl now rests on the inverted octagonal bowl made fifty years ago, which was an exact *replica* of a former octagonal bowl. This earlier bowl has now been recovered and is preserved in the church, for the bottom has been removed, and it has done duty as a cover for a draw-well for more than half a century. It is probable that if the rockeries and gardens of the neighbouring houses and the farms and cottages around were carefully searched, many of our ancient and discarded fonts might be again recovered and placed in our country churches.

The origin of the font-cover is well known. It was the custom in English churches to allow the hallowed water to remain in the font for a considerable time. This water was of value for black magic, and was consequently stolen. To prevent this Edmund Rich, Archbishop of Canterbury, in 1236 ordered that the fonts were to be kept locked under seal because the hallowed water was used in magic.¹

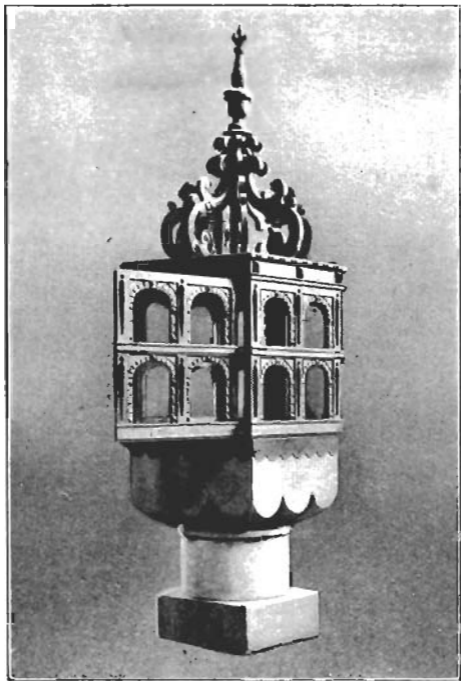
¹ It was ordered that the font "*decenter co-operiator*"; also that "*fontes baptismales sub sera clausi teneantur propter sortilegia.*" Peacock's *English Church Furniture* quotes the direction *in extenso*.

Sixteen years earlier the Bishop of Durham had given the same directions. The parish had to provide both font and cover, and *fontem cum secura* is included among the furniture which the parishioners must provide in 1305 in the Diocese of Winchester. In a few cases the cover, bar and staples remain,¹ but far more frequently we see the holes where they have been inserted or new stonework filling up the damage done by their removal. Long after the Reformation inquiries were frequently made to the churchwardens as to whether their font had "a decent covering."² Bishop Cosin asks, "Whether have you a font of stone, *with a comely cover*, set in the ancient usual place." Examples of some of these Jacobean font-covers remain, and in 1623 Andrew Townsend gave one to the Church of St. Philip, Bristol. This fine cover is arranged in two openwork tiers, composed of two round-headed arches in each tier, with an ornamented cornice.³ Eight scrolls are placed on the roof, and these are attached to a central shaft holding an urn with a lid composed of foliage surmounted by a finial. The cover is attached to the top of the rectangular bowl, and one side forms a door whereby access is obtained when it is required to administer the rite of baptism.

¹ At Wickenby, Lincolnshire, the original fastenings remain, and the staples may be found at Hunmanby (Yorkshire), West Stoke (Sussex), and other places, while the bar remains at Farcett (Huntingdonshire).

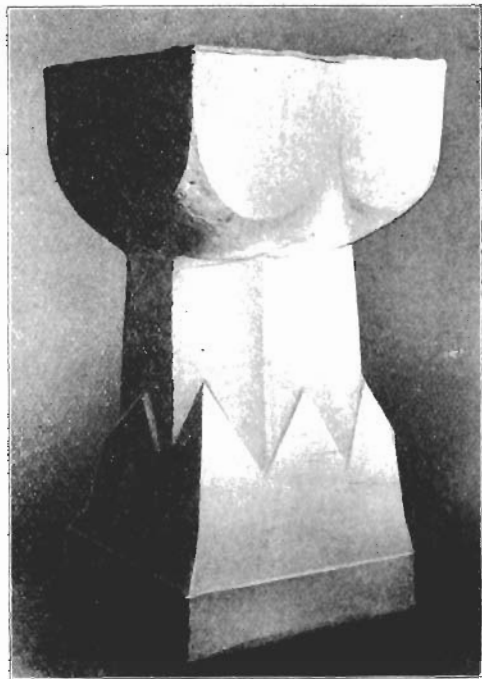
² Articles to be inquired of within the Diocese of Norwich, 1618; ditto in the archdeaconry of Norwich, 1638; ditto in the Diocese of Exeter, 1638; ditto in the Diocese of Durham, 1662. The churchwardens of Stratton, Cornwall, paid "for a loke to the vonte vjd," in 1558; while in 1608 "a covering to the font" is given among other requisities at Alnwick.

³ The lower arches are 10 in. by 8 in, the upper ones are 9 in. by 8 in. The height is 2 ft. 7½ in. to the top of the cornice, and it is more than double that elevation to the summit of the finial surmounting the central shaft on the roof.



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ST. PHILIP'S FONT, BRISTOL.



GLOUCESTERSHIRE FONTS.

(a) NORMAN.

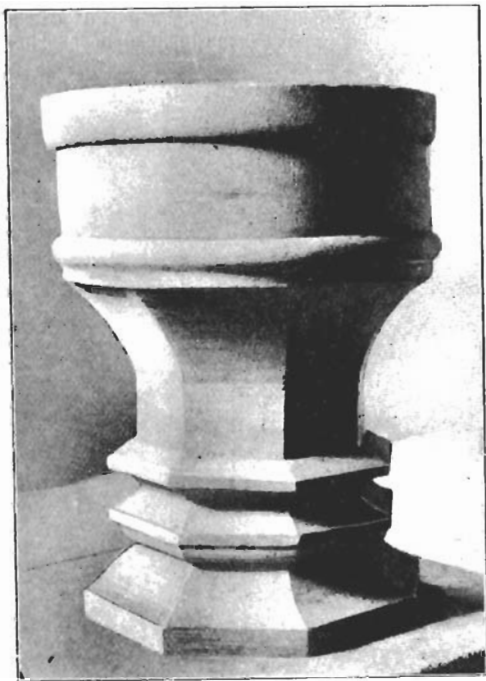
Rectangular Bowls.

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

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
ALMONDSBURY (St. Mary the Virgin).	Plain scalloped capital (4 scallops each face), 1 ft. 9½ in. by 1 ft. 9½ in. R=2 in. D. Ext.=12¾ in., Int.= 9¼ in.	Cylinder: H=13 in., C=4 ft. 3 in. Circular base: H=4 in., C= 5 ft. 6 in. Rectangu- lar plinth, 1 ft. 9½ in. by 1 ft. 9½ in. by 5¼ in.	The holes made by the removal of the lock and hinge have been care- fully repaired. Font placed in west end of north aisle.
ALVESTON (St. Helen).	Plain scalloped capital (3 scallops each face), 2 ft. 3 in. by 2 ft. 3 in. R=4 in. D. Ext.= 1 ft. 4 in., Int.=11 in.	Cylinder: H=1 ft. 2 in., C=4 ft. 11 in. Circular base (moulded): C=6 ft. D=6 in. Rectangular plinth, 2 ft. 2 in. by 2 ft. 2 in. by 3½ in.	Lyson's <i>Glouc. Ant.</i> (illustrated) Plate lxii.; Bond's <i>Fountains</i> , p. 151.	Font removed from old church in 1885, and placed at west end of nave in new church.

Rectangular Bowls (continued).

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
BRISTOL. (St. Philip).	Plain scalloped capital (3 scallops each face), 2 ft. 3½ in. by 2 ft. 3½ in. R=4 in. D. 3½ in. Ext.=1 ft. 2 in., Int.=11 in. Narrow quirk at corners between the scallops.	Cylinder: H=11 in., C=5 ft. 2 in., roll at necking. Rectangular plinth, 1 ft. 9½ in. by 1 ft 9½ in. by 8½ in.	Taylor's <i>Bristol Past and Present</i> , ii. 234; Willis's <i>Ecclesia Bristoliana</i> ; Harvey's <i>Bristol</i> , p. 207; Paley's <i>Fonts</i> (illustrated); Bond's <i>Fonts</i> , pp. 151, 289 (illustrated), 311.	The paint has been scraped off the font, and it now presents a very modern appearance. The fine Jacobean cover dates from 1623, and was given by Andrew Townsend.
DYRHAM (St. Peter).	Plain scalloped capital (2 scallops each face), 2 ft. 2 in. by 2 ft. 2 in. R=3 in. D. Ext.=1 ft. 3½ in. Int.=10 in.	Octagon: each face 1 ft. 4 in. by 7 in. Rectangular base, 1 ft. 11 in. by 1 ft. 9 in. by 12½ in. The upper part of the attached shaft has been chamfered down at some later date into an octagonal form resting on a rectangular base with mouldings corresponding to the	Bond's <i>Fonts</i> , p. 151.	Font stands at west end of nave.



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COATES FONT.



AMPNEY CRUCIS FONT.

WESTERLEIGH
St. James the
Great).

Ornamented coniferous scalloped capital, 1 ft. 11½ in. by 1 ft. 11½ in. R=2½ in. D. Ext.=2 ft. 3 in., Int.=9 in. Ornament consists of low relief geometrical patterns, leaves, roses, fret, saw, pellet and chevron. The corners are cut away, leaving two scrolls at the top. In centre of one large rose is a single ball-flower.

Cylinder (modern)
with base.

Paley's *Fonts* (illustrated); Willis's *Ecclesia Bristoliana*.

This font is late Norman, as oak leaves and a ball-flower are found in the ornamentation. The ball-flower and the pellet are met with occasionally in late twelfth century work.

Cylindrical Bowls.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
AMPNEY CRUCIS (Holy Rood).	Plain cylinder with roll at top: C=6 ft. 7 in.; D. Ext.=1 ft. 4 in., Int.=10 in. Diam., 1 ft. 8 in.	Inverted plain octagonal bowl, made about 50 years ago: H=1 ft. 10 in. Each face=1 ft. 7 in. by 1 ft.	<i>Bristol and Glouc. Trans.</i> , ii 23.	The inverted bowl now used for pedestal replaced an earlier octagonal bowl which had the bottom removed, and was used as a well-cover. It has now been recovered, and is placed in the church for preservation.
BAGENDON (St. Margaret's).	Plain cylinder, with band round top and chamfered at bottom. C=5 ft. 11½ in.; D. Ext.=1 ft. 4 in. Int.=11 in.; Diam.—1 ft. 6½ in.	Cylinder: C=4 ft. 1½ in; H=1 ft. 4 in.; Base (moulded), H=8 in.	This bowl is very similar to the one at Ampney Crucis.

BISLEY
(All Saints').

Ornamented with geometrical patterns, basket-work on rim and cable at bottom. C (top)=7 ft. 6 in.; (bottom)=6 ft. 3½ in. D. Ext.=1 ft. 1 in. Int.=10 in.; diam.=1 ft. 9 in. Two fishes are carved in relief at the bottom of the bowl. One is 1 ft. 6 in., and the other 10 in. in length.

Cylinder: C=4 ft. 6 in.; H=1 ft. 5 in. Between a broad band of basket-work at top and a cable at bottom, is sculptured in relief the Saviour as the Good Shepherd (8 in.), carrying a lamb, and followed by the flock, and the apostles (8 in.) drawing in a net. The base is modern.

....

This font was removed from the church in the latter part of the eighteenth century, and for about 70 years it was placed on the top of the so-called "bone house" in the churchyard. The font, which is supposed to have done duty during this period was found under the floor of the church in the summer of 1909.

CHERINGTON
(St. Nicholas).

Tub with plain band (1½ in.) at top: C (top)=8 ft. 1 in., (bottom)=6 ft. 2 in., D Ext.=1 ft. 4 in., Int.=12¾ in.; Diam.=2 ft. 1 in.

Circular: C=7 ft. 10½ in., D=10½ in., roll at top (3½ in.). Circular plinth: C=10 ft. 4½ in., D=8 in.

....

This font may be considered as a tub-shaped bowl with base and plinth; or the base may be considered as a low pedestal with roll at necking placed in a circular base.

Cylindrical Bowls (continued),

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
COATES (St. Matthew's).	Cylinder with broad band ($3\frac{1}{2}$ in.) at top and roll at bottom. C= $7\text{ ft } 5\frac{1}{2}\text{ in.}$ D. Ext. = $1\text{ ft. } 10\text{ in.}$ to bottom of chamfer, Int. = $1\text{ ft. } 1\text{ in.}$ The lower part of bowl has an octagonal chamfer made at the later date. Diam. = $1\text{ ft. } 8\frac{1}{2}\text{ in.}$	Octagon: Each face = $5\text{ in. by } 7\text{ in.}$ Base, H= $12\frac{1}{2}\text{ in.}$, and possesses two deep octagonal mouldings. Chamfered octagonal plinth. Each face = $1\text{ ft. } 3\text{ in. by } 6\text{ in.}$	Lyson's <i>Glouc. Ant.</i> Plate lxii.; Bond's <i>Fonts</i> , p. 50.	Lower part of bowl probably chamfered down to an octagon to meet a new octagonal pedestal made at some later date. It is quite probable that the original bowl rested on the floor.
EASTINGTON (St. Michael and All Angels).	Plain tub with band ($2\frac{1}{2}$ in.) at top: C (top) = $7\text{ ft. } 9\frac{1}{2}\text{ in.}$, (bottom) = $5\text{ ft. } 11\frac{1}{2}\text{ in.}$, D. Ext. = $1\text{ ft. } 5\frac{1}{2}\text{ in.}$, Int. = $12\frac{1}{2}\text{ in.}$, Diam. = $1\text{ ft. } 10\frac{1}{2}\text{ in.}$	Cylinder with broad shelf (4 in.) of fifteen symmetrically carved scallops, having C = $7\text{ ft. } 7\text{ in.}$, H = $9\frac{3}{4}\text{ in.}$, C = $4\text{ ft. } 11\text{ in.}$, Circular base, $7\text{ ft. } 7\text{ in. by } 3\frac{1}{2}\text{ in.}$ Circular plinth, $9\text{ ft. } 8\frac{1}{2}\text{ in. by } 5\text{ in.}$	Bond's <i>Fonts</i> , p. 47; (illustrated p. 49).	This font is important in the development of the monopod font, as the waistband is retained in an abnormal form of a shelf, and a double base is added.

SIDDINGTON
(St. Peter).

honeysuckle band at bottom, and adorned with 12 arcades with ornamented shafts, capitals and bases, containing eleven figures of the apostles and an uncarved one in the place for Judas. C (top)=9 ft. 2½ in., (bottom)=7 ft. 6½ in. D. Ext.=1 ft. 11 in., Int.=11 in. Diam.=2 ft. 4 in.

A tall cylinder, slightly flattened on one side: H=3 ft. 7 in., C=6 ft. 11 in. R=2 in. D. Int.=13½ in. Between herring-bone band and acanthus scroll at top and a cable and saw pattern at bottom are diagonally interlaced tripartite bands, bearing raised cubes between the interlacings, forming a most effective adornment.

bevelled base (4 in.). Plinth (2 ft. 6 in. by 2 ft. 6 in. by 5 in.).

Circular base: C=7 ft. 4 in., H=7 in. Modern rectangular plinth.

Lyson's *Glouc. Ant.*, Plate lxii.

with on Norman fonts. It is found, however, on the font in Hereford Cathedral. This is not the same font which is illustrated in Lyson's *Glouc. Ant.*, Plate lxii.

The acanthus scroll on this font is an importation of Roman leaf scroll brought through Normandy. Lyson's illustration shows the font as too wide and not deep enough.