

LEADEN FONTS.

By ALFRED C. FRYER, PH.D., M.A.

There are twenty-seven leaden fonts situated in twelve counties in the south, east, and west of England.¹ Several of these date from the eleventh² and twelfth centuries. A few belong to the thirteenth, fourteenth, and fifteenth centuries, and the latest has the date 1689 impressed upon it. They are all tub-shaped, with the exception of two, namely, a hexagon and a cylindrical bowl. The older fonts all possessed covers, and several retain the markings to which the locks were attached. By the constitution of Edmund, Archbishop of Canterbury (A.D. 1236), fonts were required to be covered and locked. The deepest bowl (outside measurement) is 16 inches, and this depth of bowl is met with at Barnetby-le-Wold (Lincolnshire), Slimbridge (Gloucestershire), Brookland (Kent), and Long Wittenham (Berkshire). The most shallow bowl is at Parham, in Sussex, and it is only $8\frac{1}{2}$ inches in depth. The diameters also vary considerably; at Barnetby-le-Wold we find the bowl has a diameter of 32 inches, while at Down Hatherly, in Gloucestershire, it is only $18\frac{1}{2}$ inches.

The bowl at Long Wittenham and a few others have been constructed with only one seam. At Woolstone we find two seams have been employed, while at Walton-on-the-Hill three seams have been used in the manufacture of the bowl. The greater proportion of the leaden bowls, however, have been constructed in four sections.

In several instances the unrestrained hand of the restorer or the iconoclastic zeal of some churchwarden has led to the destruction of these ancient metal fonts. This was unfortunately the case at St. Nicholas-at-Wade,

¹ Eight in Gloucestershire, three in Berkshire, three in Kent, three in Sussex, two in Oxfordshire, two in Herefordshire, one in Derbyshire, one in Dorset, one in Hants, one in

Lincolnshire, one in Norfolk, one in Surrey.

² None of these leaden bowls can be dated earlier than the later half of the eleventh century.



FRAMPTON-ON-SEVERN, GLOUCESTERSHIRE.



ST. MARY'S PRIORY CHURCH, WAREHAM, DORSETSHIRE.

in Thanet, for the leaden bowl disappeared in 1878, at the time the church was restored. At Clifton Hampden, in Oxfordshire, the leaden bowl was melted down about the year 1840, for no better reason than it was said to be "unshapely." Chilham, in Kent, once possessed a leaden font, but this, too, disappeared about forty years ago during the restoration of the church. Somewhere about the same date the leaden font at Hasingham, Norfolk, was lost; while at Great Plumstead, in the same county, the church of St. Mary was destroyed by fire in 1891, when unfortunately the tub-shaped font was melted.

Mr. Gough¹ mentions, but erroneously, a leaden font at Walmsford, Northamptonshire; while various lists of leaden fonts which have appeared from time to time contain the names of Pitcombe (Somerset), Clewer (Berkshire), Cherrington and Avebury (Wiltshire). All these four fonts are of stone and date from Norman times. In one or two cases the lead lining is unusually heavy, and it is not altogether improbable that an earlier leaden font was used for the lining. At Cherrington the lining does not fit close to the stone, while the lining of the font at Clewer is unusually massive.

The octagonal bowl in St. James's Church, Swymbridge, Devonshire, should be removed from the list of leaden fonts. It is encased in Jacobean woodwork, and at present it is impossible to make an examination of it. However, Mr. Harvey Pridham informs me that he was able to investigate the matter at a time when one of the wooden panels was temporarily removed. Mr. Pridham asserts that the font is oak, and the mere fact that it has a lead lining does not entitle it to be called a leaden font.

There are six leaden tub-shaped fonts in Gloucestershire all made from the same mould. They belong to the churches of Frampton-on-Severn,² Siston, Oxenhall, Tidenham,³ Sandhurst, and Llancaut.³ The first four are about 25½ inches in diameter, 22 inches in depth, and 82 inches in circumference at the top and 75 inches

¹ See *Archæologia*, Vol. X, p. 187.

² This font is illustrated in *Jour. Brit. Arch. Ass.*, Vol. II (1847).

³ The fonts at Tidenham and Llancaut are illustrated in *Archæologia*, Vol. XXIX.

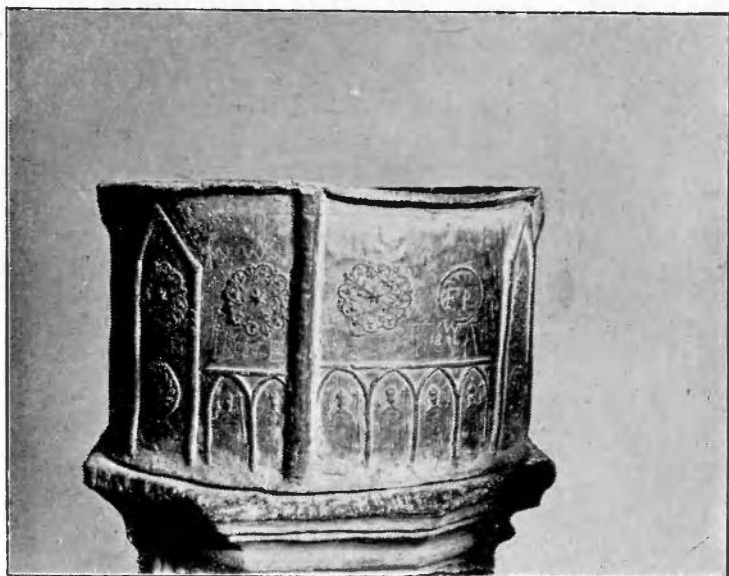
in circumference at the bottom. The decoration upon these fonts is in *alto rilievo* and consists of a band of foliage at the top (2 inches deep) and bottom ($2\frac{1}{2}$ inches deep). An arcade surrounds the bowl containing alternately figures and scrolls, being thrice repeated. The two figures are in richly ornamented robes and are seated on thrones. The first holds a sealed book in the right hand, and the left is upraised in benediction; the second figure also raises the left hand in the act of blessing, but the right grasps a book which has had the seal removed from it. The figures strongly resemble those found in Anglo-Saxon manuscripts. The late Dr. George Ormerod says¹:—"The dress, and particularly the beards, of the figures, the decoration of the thrones, the ornamental foliage, and the scrolls, will more probably be referred to the Saxon era. As far as the coarser execution will allow the comparison, they very much resemble the delineations given in the Benedictional of St. Æthelwold.¹ The figure with the sealed book in particular resembles the representation of the Trinitas in that volume, excepting a difference in the composition and adaptation of the nimbus." Dr. Ormerod was of opinion that these fonts² were constructed about the year 960 A.D. I venture to think that this is too early a date to ascribe to them, for on careful examination of the arcade³ it will be noticed that the shafts are richly adorned with chevron, cable, and sunk pellet mouldings, while the arches, capitals, bases, and spandrels are all adorned with ornamentation. The fonts at Sandhurst and Llancaut⁴ are smaller than the others, having only eleven and ten arcades respectively. Llancaut Church, which is situated on the banks of the Wye, is now a ruin; but the leaden bowl is carefully preserved by Sir William H. Marling, Bart., at Sedbury Park. As the bowl at Sandhurst has an uneven number of arcades, it will therefore be noticed that two of the scroll patterns come together.

¹ See *Archæologia*, Vol. XXIV, p. 87.

² Dr. Ormerod does not appear to have known of the fonts at Frampton-on-Severn, Siston, Oxenhall, and Sandhurst, which are all in the same county.

³ The arcades are $9\frac{1}{4}$ inches high and $5\frac{1}{4}$ inches wide.

⁴ The Sandhurst font has a circumference at the top of 74 inches, and 69 inches at the bottom. The circumference of the Llancaut font is $66\frac{1}{2}$ inches at the top and 62 inches at the bottom.



WAREBOROUGH, OXFORDSHIRE.



LONG WITTENHAM, BERKSHIRE.

The only leaden bowl in the form of a hexagon is the one in St. Mary's Church, Wareham. It stands on a fine octagonal base, and it has been thought that this bowl did not always rest upon this base, but has been removed from one of the other churches in Wareham. This, however, is only conjecture. Each face (16 inches \times 12 inches) is ornamented with two arcades. Three of the pillars are round, the others represent clustered shafts; the arches are round-headed, and the capitals are ornamented. Under each of the centre shafts is what appears to be a lion's head. Figures projecting about $1\frac{1}{2}$ inches stand on low pedestals in each of the twelve arcades. It is not unlikely that they represent the Apostles, although not one of them is depicted with a nimbus. Five of the figures hold long scrolls (7 inches) and two of them hold books as well as scrolls, while six are depicted with books alone. One is represented with a book in one hand and a square-headed key in the other. This is doubtless intended for St. Peter.

The fonts in the parish churches of Warborough (Oxfordshire)¹ and Long Wittenham (Berkshire)² are very similar in the ornamentation but not quite identical. The bowl in the church of St. Mary, Long Wittenham, has a plain border ($1\frac{1}{2}$ inches) round the centre, dividing the font into two parts. The upper portion has three panels,³ each adorned with three geometrical patterns and three wheels with curved spokes.⁴ The lower division has a series of pointed arcades,⁵ and a figure stands in each arch dressed in the Eucharistic vestments and a low mitre. The right hand holds a square-headed cross,⁶ and the left is upraised in benediction. The bowl at Warborough⁷ is decorated with four pointed arcades, 5 inches wide and the height of the bowl, and these are adorned with the same geometrical pattern and wheels as are found at Long Wittenham. Between these arcades the bowl is divided into two parts.⁸ The

¹ Diameter = $24\frac{1}{2}$ inches; depth (outside) = 15 inches. This font has been re-lined and is very thin. It once had a lock.

² Diameter = 24 inches; depth (outside) = 16 inches.

³ 12 inches by 7 inches.

⁴ Diameter of pattern = $3\frac{1}{2}$ inches, and of wheel = $2\frac{3}{4}$ inches.

⁵ 5 inches by $2\frac{1}{2}$ inches.

⁶ $3\frac{1}{4}$ inches high.

⁷ This font is illustrated in Paley's *Baptismal Fonts*.

The dimensions of the Warborough

upper part has geometrical patterns and wheels, while the lower is adorned with four pointed arcades containing figures like those on the font at Long Wittenham.

We will now consider three leaden bowls, the ornamentation consisting of round-headed arcades containing effigies.

The beautiful bowl in the abbey church at Dorchester, in Oxfordshire,¹ has eleven full-faced figures seated within round-headed arcades.² Each figure has a nimbus, and as the hair falls on either side the face, I am inclined to think that the artist intended to represent our Saviour in various attitudes. Two figures each hold a key in the left hand—one is round-headed, while one is square-headed; two have the right hand upraised in benediction, and the left holds a closed book resting upon the knee; two clasp open books; two rest the left hand placed upon the knee; two have both hands placed upon the breast; and one holds a book with one hand placed at the top and the other at the bottom. The arches rest on ornamented pillars, and there is also delicate work in the spandrels. Graceful bands of foliage-work encircle the bowl above and below the arches. The late Professor Freeman was of opinion that the ornamentation was Anglo-Saxon. The appearance of the effigies certainly resembles workmanship of this period, but the rich detail work found upon the arcades leads me to draw a conclusion that it was most likely constructed in Norman times.

John de Waltune is said to be the founder of the church at Walton-on-the-Hill, in Surrey. Probably he may have been only the rebuilder, for the parish is mentioned in Domesday Book, and the leaden bowl is certainly older than the date 1268. The bowl is not large, only having a diameter of 20 inches and a depth of $13\frac{3}{4}$ inches. The design has a series of arcades,³ with full-faced effigies seated in each of the arches. These

font are as follows:—Height = 38 inches; depth of bowl = 15 inches; depth of the interior = 14 inches; diameter across the top = 26 inches; diameter of the interior = 24 inches.

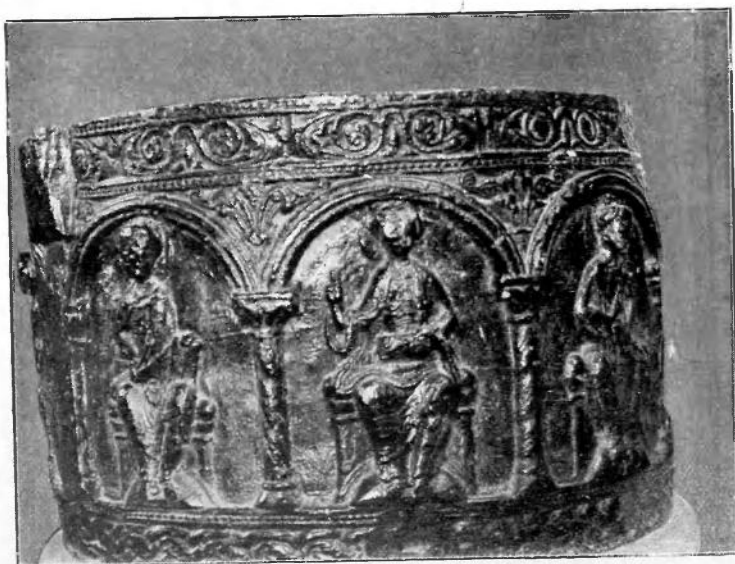
¹ Diameter = 23 inches; depth = 14 inches.

² Each arch = 11 inches high by 5 inches wide.

³ Each arch = $8\frac{1}{4}$ inches high by $6\frac{1}{4}$ inches wide; the pillars = 4 inches high, with 1 inch capital and $\frac{3}{4}$ inch base.



DORCHESTER, OXFORDSHIRE.



WALTON-ON-THE-HILL, SURREY.



ASHOVER, DERBYSHIRE.



BURGHILL, HEREFORDSHIRE.

figures are of three patterns equally represented. The first has the right hand upraised in benediction, while the left holds a book to the breast; the second has also the right hand uplifted in the act of blessing, but the left rests the book on the knee; while the third has the right hand placed on one knee, and the left rests on a book placed on the other knee. The general pose of these figures, with feet near together and knees wide apart, and also the disposition of the drapery, remind us of the finer work to be found in the illuminated manuscripts of Anglo-Saxon and Norman times. The bowl is encircled at the top and bottom with bands ($2\frac{1}{4}$ inches deep) containing delicate foliage work, and graceful patterns also adorn the spandrels.¹

The stone font at All Saints' Church, Ashover, Derbyshire,² has the bowl encased in a leaden covering dating from Norman times. The casing is $12\frac{1}{2}$ inches deep with a circumference of 6 feet 8 inches round the top, 7 feet 2 inches round the centre, and 6 feet $7\frac{1}{2}$ inches round the bottom. The design presents a series of twenty round-headed arches³ enclosing as many draped figures (8 inches high) standing on low pedestals. The effigies are in bold relief, projecting about $\frac{3}{4}$ inch, and are of two patterns. Neither of the figures possesses a nimbus. Each holds a book in the left hand, while one has the head turned to the right and the other to the left. The arches are supported on plain slender pillars with bases and capitals. The bottom of the bowl is encircled in a fine geometrical border, 3 inches in depth, and mutilated fragments of a narrow ornamented band may still be seen round the top.

The church of St. Mary the Virgin, Burghill, Herefordshire, possesses a leaden font having a circumference of $60\frac{1}{2}$ inches. In the year 1880 the top border ($4\frac{1}{2}$ inches in depth) was discovered in the coal cellar of the church. A simple leaden bowl⁴ was constructed, and this border

¹ See *Surrey Archæol. Coll.*, Vol. IX, p. 167; also *The Reliquary and Illustrated Archæologist*, Vol. III, New Series, p. 235.

² See *History of Derbyshire Churches*. Dr. Cox considers this font is Norman, although some authorities believe it to

be Anglo-Saxon workmanship. See also *Topograph* for 1790.

³ Each arch = $9\frac{1}{2}$ inches high by 4 inches wide.

⁴ Depth inside = $9\frac{1}{2}$ inches; outside, 13 inches.

of a flowing scroll pattern was placed upon it. Below the border are the top of thirteen arcades, which appear to have been cut off. The bowl has been placed upon an ancient stone pedestal,¹ which is doubtless of Norman workmanship. This pedestal has the same number of arches as the leaden bowl once possessed, and in each is a mutilated figure. One has a nimbus, so I am doubtless correct in stating that they represent our Lord and His twelve apostles.

One of the most interesting of the whole series of leaden bowls may be seen at All Saints' Church, Woolstone, Berkshire. It is not a large bowl, being only 20 inches in diameter and 14 inches in depth, but the ornamentation upon it is unique. Woolstone is a very ancient place, and there is little doubt that the artist who designed the adornment of this bowl desired to perpetuate the remembrance of some early wooden church built on the site where All Saints' Church now stands. Around the bowl are ten perpendicular bars of lead ($\frac{5}{8}$ inch) intended to represent upright beams of wood, an four thwarts sloping at an angle of about 45° in one direction and the same number in the opposite direction. The upper part of the bowl is separated from the lower by a narrow band and contains twelve pointed arches,² which are evidently intended for windows. Below are thirteen windows,³ similar to those above, only a little larger. In the lower portion of the bowl no windows are depicted, but there is one arch, which we may consider to be the door.⁴

The leaden bowl belonging to the church of Barnetby-le-Wold, in Lincolnshire, has been recently discovered in a coal cellar and had been used as a tub for whitewash. A stone font was placed in the church a few years ago, so the leaden bowl will be erected in a new church which is to be built in the same parish. The bowl is unusually large, having a depth of 16 inches and a diameter of 32 inches. It is ornamented with three bands ($5\frac{3}{4}$ inches in depth) of scroll pattern. The two lower bands are alike, but the upper one is different. The ornamentation may have been the work of some

¹ Circumference = 67 inches.

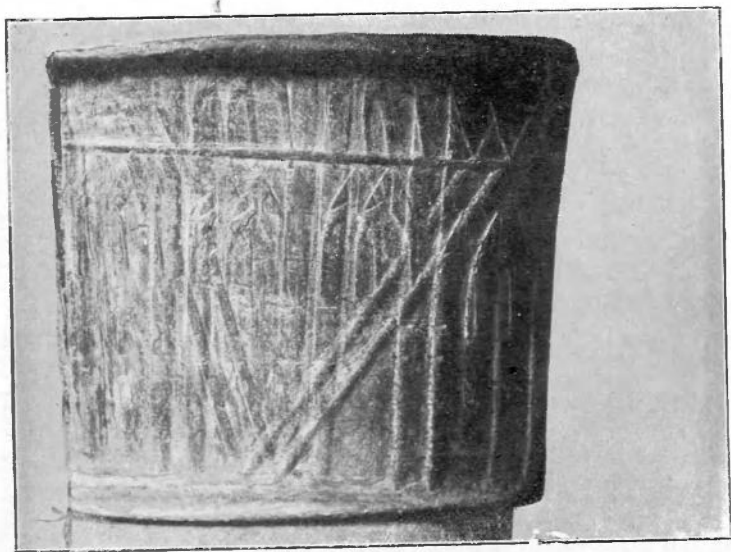
² 3 inches by $1\frac{1}{2}$ inches.

³ 4 inches by $1\frac{1}{2}$ inches.

⁴ 4 inches by $1\frac{1}{2}$ inches.



BURGHILL, HEREFORDSHIRE.



WOOLSTONE, BERKSHIRE.



BARNETBY-LE-WOLD, LINCOLNSHIRE.



EDBURTON, SUSSEX.



PYECOMBE, SUSSEX.



BROOKLAND, KENT.

Anglo-Saxon designer, or possibly the bowl was constructed in Norman times.

The sites upon which the churches of Edburton and Pycombe, in Sussex, are built have a great antiquity. Each church possesses a leaden font, the ornamentation of which indicates that they were constructed in the transitional Norman period and were doubtless made about the year 1180. The bowl at Pycombe is 6 feet in circumference and 15 inches in depth. The one at Edburton is smaller, being 1 foot less in circumference and $13\frac{1}{2}$ inches in depth. Both fonts have a fluted rim, being 2 inches in depth and projecting about 1 inch. Each bowl is adorned with three bands of ornamentation. The upper one has trefoil-headed arcades.¹ The middle band is a flowing scroll pattern, $2\frac{1}{2}$ inches in depth. The same artist has designed the work for both bowls. The two upper bands and the rims are the same pattern, but the lower bands of ornamentation are different. The one at Pycombe consists of fifteen arcades,² with scroll pattern within each arch; while the one at Edburton is 6 inches in depth, has no arcades, but is filled with a scroll pattern.

Brookland is a parish in Romney Marsh, in Kent, and the church of St. Augustine possesses a very remarkable leaden font, which was well described and illustrated in the *Archæological Journal* for 1849.³ The 6 feet of circumference is divided into twenty compartments,⁴ and these spaces have figures symbolical of the months of the year. Eight of the twenty spaces are repeated from March to October inclusive. The spaces are divided into two small arcades, and the titles of the subjects beneath are inscribed on the arches. Above is a line of hatched and two lines of cable mouldings. The font is furnished with a lip about an inch above the upper cable moulding. In two places, above the month of December and between the months of June and July, the mouldings are interrupted with a square space. These tablets are evidently representations of the Resurrection. The upper arcade has the signs of the zodiac with the names in Latin, and

¹ 4 inches by 3 inches; the Pycombe bowl has eighteen arcades, and the one at Edburton has sixteen.

² $7\frac{1}{2}$ inches high by $4\frac{1}{2}$ inches wide.

³ See p. 159.

⁴ 6 inches by $3\frac{1}{2}$ inches.

the lower contains occupations proper to the months, with the names in French. These have been so well described in the *Archæological Journal* fifty-one years ago that I will only venture to make a few passing remarks.

The signs of the zodiac contain some special interest. The Aquarius is depicted in a short tunic overturning the contents of his water-jar. There is nothing unusual in the brace of fishes, but for March we find Capricornus, which is evidently a mistake for Aries. The bull looks a little lean, and the twins are depicted as two naked children with the Roman petasus on their heads. The figure representing the crab has six legs, and the artist had evidently not a very clear conception what that creature was like. The lion looks more like a leopard, and the virgin has a spike of corn in one hand, and a vindemiatrix in the other. Justice, with bandaged eyes, holds the even scales. The scorpion is very like the crab, only we perceive it possesses a diminutive tail. Sagittarius discharges his arrow behind him, while for December we find a wonderful figure with a beast's head and horns, wings, two legs, and a curled tail. As the artist had given the goat for March, he evidently gave this marvellous creature for December.

The figure representing January is evidently intended for Janus, with a Saxon horn in one hand and what may perhaps be a goblet in the other. Janus is bidding farewell to the old year and welcoming the new. February shows us a hooded figure seated and warming his hands at a fire, of which we can see the projecting hood of the chimney. For March we find a comfortably clad rustic pruning a tree, most likely a vine. He wears a winter cloak closely belted, a hood is drawn over his head, his feet are encased in close-fitting boots, and he has cuffed gloves over his hands. The figure for April is bareheaded, and arrayed in a long robe. Each hand holds a sprouting branch. A knight on a palfrey with a hawk on each wrist is the symbol for May. The author of an interesting paper in the *Archæologia Cantiana*¹ draws attention to the fact that Alcuin called this the pleasure month, and that before his time it was named the milking month.

¹ "Some Observations on the Leaden Font of Brookland," by H. E. Smith. *Archæologia Cantiana*, Vol. IV, p. 87.

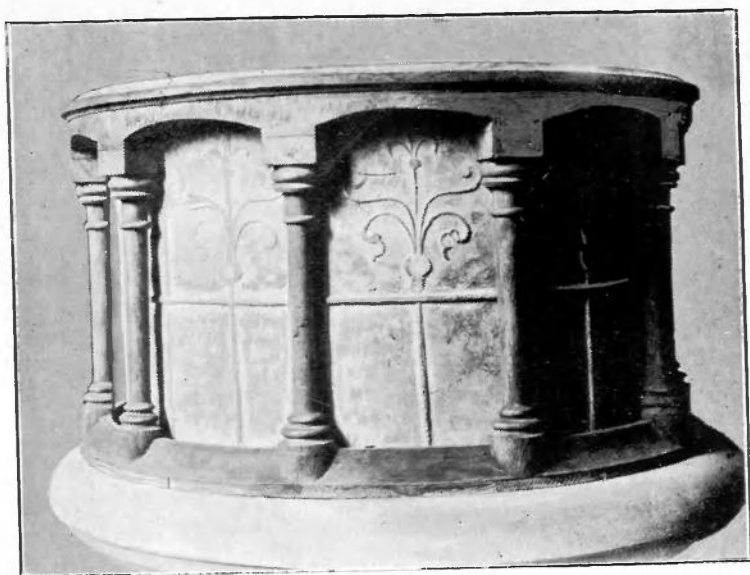


BROOKLAND, KENT.



BROOKLAND, KENT.

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WYCHLING, KENT.



PARHAM, SUSSEX.

A man mowing with a large scythe depicts the month of June. A whetstone hangs at his side, and his leg is protected by a guard. July gives us a draped figure in a broad-brimmed hat and high boots. He has a hay rake in his hand. August has the stooping reaper dressed like the mower. One hand cuts down the corn, and the other gathers up the ears. September shows us the thrasher wielding his flail over a sheaf of barley or wheat. He has a bare head and is clad in what appears to be short breeches. A figure standing in a wine-press represents October. It may, however, be intended for the manufacture of cider, for at the edge of the vat are a number of round objects which are perhaps apples. November has a swineherd dressed in cloak and hood, and holding a crooked staff. He is doubtless driving the swine to pannage in the woods, and the crooked staff is intended to beat down the acorns. A butcher with a cap turned up at the edges represents December. He is killing an animal with his upraised pole-axe.

The leaden bowl in the church at Wychling, in Kent, was dug up a few years ago from out of a mass of brickwork. The Rev. Thomas Norton, M.A., informs me that there were signs of a leaden lid which could not be found, although the ground was trenched in search of it. There is still a stone in the parish which was evidently at one time the base for this leaden bowl. The bowl has a diameter of 20 inches and is $11\frac{1}{2}$ inches in depth. The ornamentation consists of a geometrical pattern¹ which is repeated ten times. Some experts believe this font dates from Saxon times. I venture to suggest that this is far too early a date to assign to it, and I have little doubt that it was constructed about the end of the Early English or the beginning of the Decorated period.

The small tub-shaped font in Parham Church,² Sussex, is ornamented in an unusual manner. I h'c NAZAR' (Jesus Nazarene) in Lombardic characters, is impressed eight times upon the bowl, four times vertically, and the same number of times horizontally. This font dates from the middle of the fourteenth century, for it has impressed

¹ 10 inches high by $3\frac{1}{2}$ inches wide.

² Circumference = 61 inches ; depth (outside) = $8\frac{1}{2}$ inches.

upon it, in nine several instances, an escutcheon bearing the arms of Andrew Peverell, Knight of the Shire in 1351.¹

The only existing leaden font in the county of Norfolk is in the church of St. Lawrence, Brundall.² The font is believed to date from the thirteenth century, and Brundall possesses a list of rectors from the year 1293. At the top and bottom is a border ($2\frac{1}{4}$ inches in depth) with *fleur-de-lys* placed in nineteen lozenges ($3\frac{1}{2}$ inches by 2 inches). Ten representations of the Crucifixion are impressed upon the leaden bowl, and between each is an upright border similar to the one at the top and bottom. The bowl has only one seam. The outer case is very thin, and at some later date it has been fitted with an inside bowl.

The leaden bowl in the parish church of Childrey,³ Berkshire, is adorned with twelve full-faced figures, 10 inches in height, standing on low pedestals. These twelve effigies are dressed as bishops in alb and chasuble. Low mitres are on their heads, and a pastoral staff is held in the right hand and a book in the left.

The ornamentation on the tub-shaped leaden bowl⁴ at Tangley, in Hampshire, consists of two full-blown roses, two thistles with crowns above them, and three *fleur-de-lys*. Six small pilasters divide the font into compartments.

The fonts in the churches at Eythorne, in Kent, Slimbridge, in Gloucestershire, and Aston Ingham, in Herefordshire, are seventeenth-century workmanship and are dated. The leaden bowl in the church of SS. Peter and Paul, Eythorne,⁵ has the date 1628 upon it. It is decorated with eleven rectangular panels. Four are occupied with the date, and the remaining seven have each a naked figure of a man holding what appears to be a torch in his left hand. This figure is perhaps intended

¹ "Gyronny argent and gules within a bordure sable bezante."

² Circumference = 68 inches; depth (outside) = 11 inches. Figures project about $\frac{1}{2}$ inch.

³ Diameter (top) = 22 inches; depth (outside) = 12 inches.

⁴ Circumference = 67 inches; depth (outside) $15\frac{1}{2}$ inches; top border = $1\frac{1}{2}$ inches; bottom border = $1\frac{1}{4}$ inches.

Roses = 6 inches by 4 inches; thistles = $4\frac{1}{2}$ inches by $5\frac{1}{4}$ inches; crowns = 3 inches by 2 inches; *fleur-de-lys* = $4\frac{1}{2}$ inches by $3\frac{1}{2}$ inches; pilasters = $7\frac{1}{2}$ inches by $\frac{3}{8}$ inch.

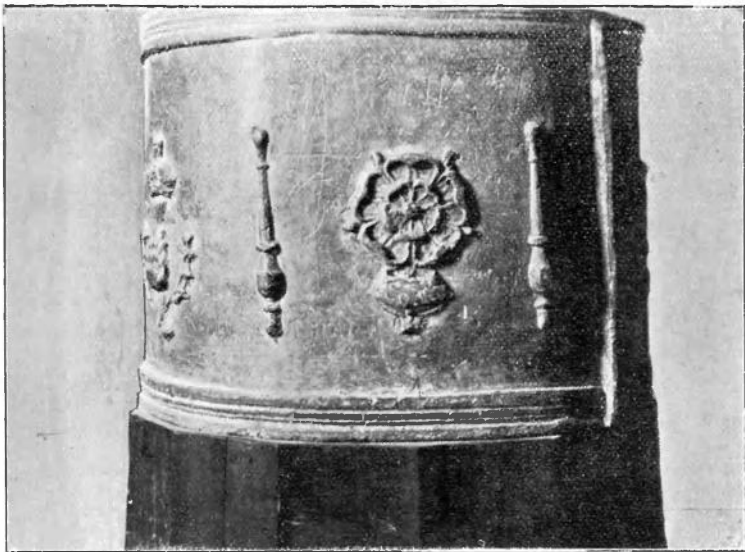
⁵ Diameter = 21 inches; depth (outside) = 10 inches. This bowl is in a battered condition and has been replaced by a stone one, which is now in use.



BRUNDALL, NORFOLK.



CHILDEY, BERKSHIRE.



TANGLEY, HAMPSHIRE.



TANGLEY, HAMPSHIRE.

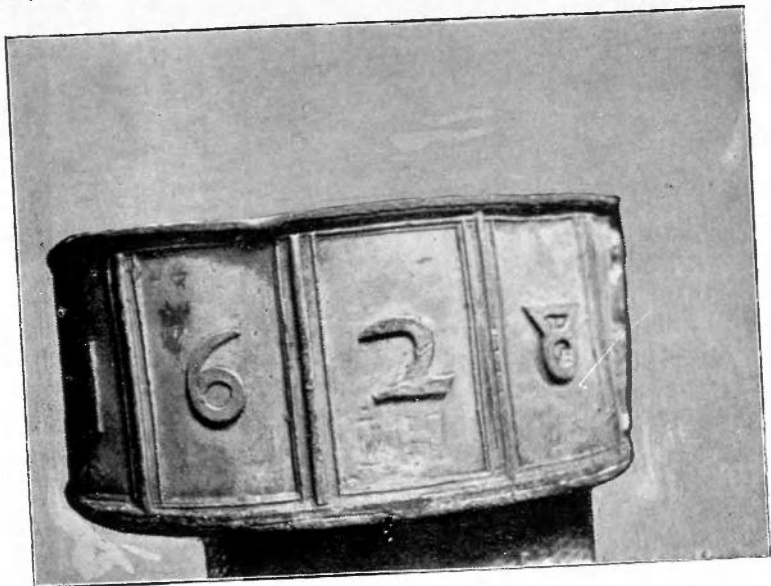


TANGLEY, HAMPSHIRE.



RYTHORNE, KENT.

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EYTHORNE, KENT.



SLIMBRIDGE, GLOUCESTERSHIRE.

To face page 51.



ASTON INGHAM, HEREFORDSHIRE.



DOWN HATHERLEY, GLOUCESTERSHIRE.

to represent Adam. The bowl is not in use, but is preserved in the church.

The ornamentation on the circular leaden bowl at Slimbridge¹ is divided into four compartments by small pilasters. Two cherubs with five-petalled rosettes above and pear-shaped ornamentation below adorn the eastern face. The western face has two cherubs, rosettes, the date 1664, and the initials I. T. and W. S. There is a fluted moulding at the top and bottom.

The leaden bowl in the church of St. John Baptist, Aston Ingham,² has a one-inch moulding at the top and bottom. The date 1689 is twice repeated upon the bowl, and the ornamentation consists of four cherubs, rosettes, scroll pattern, and well defined acanthus leaves. On one side are the initials W. M. and on the other W. R.

In St. Mary's Church, Down Hatherley, Gloucestershire, is a small leaden tub-shaped bowl. It is only $18\frac{1}{2}$ inches in diameter and 12 inches in depth. It was constructed with two seams and is decorated with two branches of foliage of the Renaissance type³ in shallow relief, several stars and lozenges,⁴ and three Tudor rosettes.⁵ At the bottom is a band known as Tudor cresting.

¹ Diameter = 27 inches; depth (outside) = 16 inches. The stone base has the date 1634, with the initials R. B. and A. P.

² Diameter = $23\frac{1}{2}$ inches; circum-

ference (top) = 75 inches; bottom = 74 inches; depth (outside) = 13 inches.

³ 8 inches by 6 inches.

⁴ 5 inches by $3\frac{1}{2}$ inches.

⁵ 8 inches by $5\frac{1}{2}$ inches.