@a2 Chapter VIII

@a3 Fonts of Bronze and Lead

Metal fonts are found mainly in bronze and lead. England and France are noted for lead castings, while the bronze fonts are mainly products of the bell-founding tradition of northern Germany. Perhaps the most beautiful and the most famous metal font of all, though, is of neither of these two metals, but of brass, the vessel now in St Barthélémy, Liège, formerly in Notre Dame des Fonts of the same city, which was attached to the cathedral as its baptistery It has been long held that the font was ordered for Notre Dame by Hellinus, Archdeacon of Liège, between 1107 and 1118, and it has been ascribed to Reiner of Huy, a goldsmith active in the first half of the twelfth century, though this is no longer accepted as certain. Certainly there is good evidence for this being a piece of the first half of the twelfth century, despite the classicising manner in which many of the figures are portrayed. The lettering of the inscriptions and the soldier's equipment strongly support a date in the first half of the century.[1]

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The bowl of St Barthélémy [360] is shaped just like a napkin
ring, a cylindrical central section between two profiled
rims; the cover, on which were depicted prophets and
apostles, was destroyed in the French Revolution.[2] The bowl
is supported on four radiating stone beams placed upon a
two-stage circular plinth. Between the beams four groups of
three oxen look outwards, that is to say there were
originally twelve but only ten of them remain. The oxen
supporters remind us of those beneath the vessel
representing the Brazen Sea in the courtyard of the temple
of Solomon and have been held to represent both the twelve
tribes of Israel and the apostles.[3] Developing the theme of
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[1] For a detailed consideration of the arguments regarding the date and the identity of the craftsman, see M. Laurent, 'La Question des fonts de St Barthélémy de Liège', *Bulletin monumental,* LXXXIII, 1924, pp. 327–48.

[2] A. Reinle, *Die Ausstattung deutscher Kirchen*, Darmstadt, 1988, p. 36.

[3] An article in the *Revue de l'art chrétien*, 1904, p. 434, reveals that the oxen are by the same workshop as the bowl. When the font was dismantled it was discovered that the underedge of the bowl had been cast precisely `for the oxen to fit beneath it.`

the history of baptism, the decoration on the vertical
surface of the bowl is disposed in five scenes, quite
distinct from each other and standing out in high relief
from the background which is plain except for incised
inscriptions explaining the events depicted. The preaching
of John the Baptist leads to the first baptisms in the
Jordan, the Baptism of Christ Himself and the spreading of
the word to the Roman and Greek worlds. In the first scene
the Baptist preaches to a group of four figures, one of whom
is a soldier in full chain mail, a sword on a sling over his
shoulder, his shield hanging down his back. In the next
scene, framed by two trees like poplars, John baptises two
small figures in the swirling waters of the Jordan while two
others look on at the right. The Baptism of Christ is also
framed by trees **[361]**. The Baptist, his robe caught up by
his left hand at the waist, out of the water which covers
his feet, reaches across to place his right hand on the head
of Christ. The Saviour is *en face*, up to His waist in the
Jordan, hands *orantes*. Directly above, the dove of the Holy
Spirit flies down, watched by God the Father, head inclined
from a cloud out of which radiate beams of light. At the
right stand two angels, their hands veiled or holding
cloths. The following two scenes are together but distinct
in that the figures flanking the font in each case look
inwards. In the first St Peter baptises the Roman centurion
Cornelius and in the last is shown the legendary baptism of
the Greek philosopher, Craton, by the Evangelist, John. The
two neophytes add to the balance of the composition in the
way that they are shown, both immersed to the waist in
similar large tubs decorated with blind arcading, but turned
away from each other.

@c Bronze Fonts

The majority of bronze fonts were made in the Low Countries and northern Germany,

where most are still found today, though exports may be found in the south of the latter

country and as far afield as Asmundtorp in Sweden. Most date from the thirteenth century

and later and, by the time they were widely introduced, infant baptism was already well

established so that fonts no longer needed to be as large as before. Mundt tells us that

virtually all these fonts were made by established bell-founders, as can be ascertained from

the signatures upon their products.[4] The same lost-wax technique was used as for the

casting of bells, and various common decorative techniques were in use, including wooden

matrices for designs and motifs which were to be repeated. There is some evidence that the

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[4] Albert Mundt, *Die Erztaufen Norddeutschlands von der Mitte des 13ten bis zur Mitte des 14ten Jahrhunderts*, Leipzig, 1908. p. 3.

models for the supporting figures were passed down from master to follower, because identical figures may be identified carrying bowls of different periods. The same holds true of small ornamental motifs such as rosettes and medallions which were often made by metalworkers rather than the founders. While there were variations in the outline of the bowls, the chief differentiating feature between the works of the Romanesque and Transitional periods, compared with the Gothic, was the form of the support. In the Romanesque examples this was sometimes based on the form of the goblet, as at Halberstadt Cathedral, where there is even a large moulding in the centre of the single shaft, reflecting the chalice of the Eucharist.[5] More common was the basic design of the tripod, chosen because it would stand securely almost irrespective of the evenness of the floor. The concept is derived from domestic metal vessels such as cooking pots, on which feet were cast integral with the bowl itself, but on the fonts they were separate and of a length to bring the bowl well clear of the ground. Later the legs were extended so as to bring the rim of the bowl to a convenient height without the need to place it upon a stone pedestal.[6] These supports were at first no more than simple legs, as at Heiligenstedt, but more often they end in animals' feet, sometimes rudimentary as at Osnabrück Cathedral and Ösede [362], but more often complete with claws, as at Twistringen and at Trier (St Gangolf).[7] A later development saw the placing of the feet on a circular base ring which

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[5] An even more chalice-like font, with base and shaft sweeping up to the bowl in a single curve, is at St Gotthard, Brandenburg, though A. Mundt says (p. 6) that this may be as late as the first quarter of the thirteenth century. Although not needed for support, the bottom of the bowl rests on the necks of four figures of clerics. They must be an afterthought as their feet only meet the base through `the means of extension pieces.`

[6] A small group of this form on both sides of the lower reaches of the Elbe seem mostly to have been made by founders working in the Lüneburg area in the late twelfth and early thirteenth century. They include Eddelak, Nienstedten (now in the church at Hamburg-Blankenese), Oberndorf, `Osterbruch and Tellingstedt.`

[7] The examples at Nienstetten, Oberndorf and Tellingstedt are plain, while the font from Nordleda, now in the Provincial Museum, Hannover, has dragons' heads for feet. A. Mundt says, p. 8, that the form of the lettering of the inscription on this last example must date it to the second half of the thirteenth century.

stood directly on the floor; examples are found at Delve, Hittfeld and Schneverdingen. The rings are cast like a succession of tiered concentric mouldings and bring a greater feeling of solidity to the whole font, being cast in one with the feet; the transitional font at Wittenburg shows that these base rings may also underpin figures as well as plain legs. The final stage of development was to replace the legs with figures standing directly on the floor, the bottom of the bowl resting upon their shoulders, as at Osterwieck **[363]**. Here the four figure supporters are cast in the strangest of poses, apparently sitting with hands on knees, but with no seats; they are strongly reminiscent of the supporters of the sandstone Bentheim fonts. The most common figure-supporters are angels or clerics and are much later, as the fonts in the cathedral and in the Marienkirche at Lübeck, but there is a transitional example at Mölln.

The decoration of the earlier fonts tends to be quite simple and may consist of no more than bands of inscription encircling the bottom rim and the centre of the bowl, as at Norleda and Trier (St Gangolf). At Ösede there are small figures, Christ in Majesty and, on either side, His apostles, all placed in a row about one third of the height below the rim. They are individual castings, framed in cartouches of varying shape. Halberstadt (St John) **[364]**, has bands of conventional continuous tendril at top and bottom, while Osterwieck recalls the decoration found on many stone fonts, bands of enclosed palmettes at top and bottom and a band of sideways foliate ornament around the centre, though these are far narrower than would be found on a stone bowl. Osnabrück Cathedral has bands of inscription around the top rim and slightly above the mid-point, and between the two are inscribed demilunes, the diameters on the upper band, containing figures representing the Baptism of Christ. A combination of figures and bands of inscriptions, which often divide the bowl into two registers, remained the most common form of decoration for bronze fonts throughout their period of manufacture. In the earlier years, when decorative techniques were still relatively unrefined, the fonts were recognisably the work of the bell-founder, from the outline of the bowl and the moulding of the rim. At this time they were all simple, whether in parish church or cathedral, but with the increase of wealth to pay for them, baptismal vessels of the utmost sophistication were commissioned for the cathedrals and great city churches.
Probably the finest of the earlier examples stands in the cathedral at Bremen **[365].** Its relatively shallow bowl flares to the top and is supported on the shoulders of four male figures which appear to ride on the backs of crouching lions but in fact stand astride them. Two, bearded, stand

with hands on hips and the others, clean-shaven, grasp the lions by the ears.[8] All four lions have detailed manes and their hindquarters are set back as if they are about to spring forward. The bowl is encircled top and bottom by highly decorated bands of formal ornament and a third girdles the centre, dividing it into two tiers. In the upper register is an arcade of round-headed arches, each containing a single standing figure, all different. In the lower tier, except for the two arches either side of each 'lion rider', which are empty, identical figures are shown as head and shoulders only, holding phylacteries which reach across the arches in swags and seem to support their bodies. All the figures are nimbed. A font very similar in shape to Bremen, though considerably later, is in the cathedral at Salzburg. The bowl is of the same proportions and is borne on the backs of four crouching lions but here without riders. There are bands of inscription at top and bottom of the bowl, both directly related to the sacramental purpose of the vessel, and the upper wording includes the name of the craftsman, Master Heinrich, and the date, 1321. Between is a single arcade of sixteen round-headed arches, each containing the figure of a saintly archbishop or bishop. Their names are displayed around the arches and research shows that all either held office at Salzburg or had some close connection with the diocese.[9]

The font from Tirlemont[10] **[366]** is shaped quite differently from most bronze bowls, being rounded at the bottom and thus actually more like a bell. At the top it flares slightly to a strongly salient plain rim 'supported' like an architrave on arches rising from a series of fourteen barley-twist columns, complete with capitals and bases, which intrude on

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[8] A. Mundt, pp. 13–15 comments that there is a link between the dress of the supporters of the Bremen font and those standing in three churches not far away from the city, Bülkau, Hemmingstedt and Meldorf, though the lettering of their inscriptions must make them later. I have not seen these fonts.

[9] K. Lutze, 'Das Taufbecken im Dom zu Salzburg', *Mitteilungen der Gesellschaft für Salzburger Landeskunde,* CXXXVIII, 1993, pp. 27–52. Dr Klaus Lutze, of Berlin, is currently studying all metal fonts in considerable depth and I am grateful to him for information shared, especially on the Belgian and German material.

[10] Now in the Musées Royaux de Bruxelles. The present support has been in use for over one hundred years while the font has been on display in the Museum. For details of the inscriptions I am most grateful to Dr Lutze for permission to use the script for his lecture on the Tirlemont font which I have only been able to examine through photographs.

a horizontal band of inscription encircling the centre of the bowl. Four vertical bands divide the lower half into equal panels, rising fom the bottom to meet the horizontal band. The lower half has incised tendrils except for the bottom five centimetres which are decorated with vertical rays reminiscent of the coronet of petals around the Danish stone 'calyx' bowls. The top half of the bowl has relief figures in an arcade and the depressed, round-headed arches butt right under the overhang of the rim. Alternate capitals are shaped like a shield and have human heads in flat relief, though most are very worn. Incised vertically around the figures of the arcade which were reworked by hand after the casting was complete, are words identifying the characters depicted. The support, a plain central shaft and a wrought-iron 'basket' topped with a ring, is modern but is supported on the backs of four bronze crouching lions set on the hexagonal plinth. This base originally supported a candlestick in the same church and is later than the bowl (*c*.1500). In the centre of the base, and with their broken hindquarters supported by the modern cylindrical shaft, are two standing beasts with underscale riders which are contemporary with the bowl.[11] One beast is a lion with a male rider, complete with saddle and stirrups, the other an unidentifiable monster with lion's body, human head and the claws of a bird of prey; an angel, with spread wings, kneels on its back. It is likely that they are the survivors of four originals, as at Bremen Cathedral.

The scenes in the upper register are as follows (L to R): The Crucifixion occupies three bays of the arcade. Offset to the left of his arch, Longinus stands turned towards the cross. Alluding to his blindness, his left hand is against his face and in his right he holds the lance which crosses the column and pierces the side of the crucified Christ in the next arch; unusual for a piece of such early date (1149), Christ's feet are crossed. On the right Stephaton is placed in the centre of his arch and also faces the cross; in his right hand is the container for the vinegar and in his left is the staff with sponge with which he touches Christ, not on the mouth but on the left side, balancing Longinus' lance; they both wear pointed Jews' hats. There follow in succession the symbols of Matthew and Luke[12] and Christ in Majesty with cruciferous nimbus, enthroned on a rainbow, feet on a stool, blessing with His right hand held higher than His nimbus, while the left hand holds on His lap an open book with the letters α and ω. Then come the symbols

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[11] Dr Lutze has told me that metallurgical analysis has supported this conclusion, originally made on stylistic grounds.

[12] The angel is above the ox but the lettering is reversed. In their bays the eagle is above the lion and their names are correctly positioned.

of Mark and John, completing the conventional Majestas Domini in three adjacent bays. The Baptism of Christ occupies two bays; on the left a nimbed angel points to the Dove above Christ's head. He does not hold Christ's robe, which lies at his feet in the form of a 'T'.[13] At the bottom the Agnus Dei holds the cross of sacrifice. 'ANGELVS' is inscribed at the top, 'AGNVS' at the bottom and 'TVNICA D[OMI]NI' on the garment itself. In the next arch the Baptist is on the right, unusually in clerical dress, placing his right hand on Christ's head and in his left holding a book against his chest. They and the Dove are all nimbed and named. St Andrew stands at the left of his arch with his name, 'SCS ANDREAS APOSTOLVS' on the right. He holds a book in his left hand and gestures with his right towards the next arch where the bishop-saint Germanus is enthroned *en face*, a crosier in his left hand and blessing.[14] The next, bearded, figure stands at a reading desk and is in profile. He is dressed like a monk, cowled, and seems about to write.[15] St Paul, clean-shaven, holds a book and gestures to his left like Andrew; his name is inscribed above his head around the curve of the arch. Next Christ enthroned blesses with His right and holds a staff in His left. His feet are placed on the heads of an asp and a basilisk, their bodies and curled tails filling the space between His body and the framing columns. Although lacking many of the normal details, this must be interpreted as the Harrowing of Hell, or Christ the victor over sin and death. St Peter stands on the right of his arch, the book in his left hand as he holds crossed keys in his right. His inscription is divided, with 'APOSTOLVS' above his head and 'SCS PETR' below his keys. The central horizontal inscription, beginning under St Germanus, reads: 'CRISTVS FONS VITE FONTEM, SIC CONDIDIT ISTVM VT NISI P[ER] MEDIVM MISERI REDEAMVS AS IPSV[M]'.[16] At the top of the lower register, beginning beneath the Baptism of Christ, the inscription reads: 'VERBO [A]CCEDENTE A[D] ELEMENTVM FIT SACRAM[EN]TV[M]'.[17] This inscription is carried across the vertical bands so that the top letter on these bands is read horizontally. Beginning beneath the Crucifixion and running up the vertical bands, sideways to the view, is an inscription which gives the date and the

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[13] The garment is shown in the same way at West Haddon, but there held aloft by the angel.

[14] Here the inscription runs down both sides of the central figure.

[15] Dr Lutze says that, though the inscription is worn and illegible, there are reasons for thinking he may represent Augustine.

[16] 'Christ the Fountain of Life has established this font so that only through this may we come to Him in our misery.'

[17] 'Let the sacrament come from the joining of the word and the water.'

names of the reigning king (Konrad III), Bishop (Henry II) and Duke (Gottfried): 'ANNO D[OMI]NICE I[N]CARNATIO[N]IS AC . M . C Q[V]ADRAGESIMO NONO REGNANTE: CVNRADO E[PISCO]PO HENRICO II DVCE COMI' where it runs out of space and is completed horizontally at the top of the incised decoration on the lower half of the bowl: 'TE MARCHIO[N]E SEPTENNI GODEFRIDO'.[18] The central horizontal and four vertical bands are proud of the surface of the bowl, giving the appearance of a basket in which the bowl is suspended. Traces of an inscription may also be discerned on the vertical edge of the rim but the letters are no longer legible.

The richest of the bronze fonts, artistically and iconographically, is that at Hildesheim Cathedral **[367]**.[19] It is dated around 1223 but has certain features very much of the Romanesque style, especially the dress of the supporters, and the formalised gestures of the figures. The bowl flares very slightly to the top and is supported on one shoulder of each of four male figures who kneel.[20] The cover is conical, with a slight concave profile, and topped with a large decorative finial. The rim of the cover and the upper and lower rims of the bowl are encircled by plain bands with incised inscriptions. The whole surface is covered with historiation which, with the inscriptions, relates directly to the purpose of the font. The four supporters, who represent the Rivers of Paradise, are naked to the waist and balanced on one knee; they are all different but each holds on his free shoulder a waterpot which he empties onto the ground. Immediately above their heads rise slender columns which divide the surface of the bowl into four and support an arcade of trefoil arches which are so broad as to appear like triple round-headed arches, the central arch higher than the others; further inscriptions adorn these arches. Three scenes on the side of the bowl portray the Baptism of Christ and its Old Testament prefigurations, the Passage of the Red Sea and the Crossing of the Jordan; in the fourth panel is the Mother of God, enthroned and looking down on the Infant Christ on her lap. She is flanked by Bishops Godehard and Epiphanius, patrons of the cathedral, and the donor of the font kneels at her feet, holding up a phylactery with the words 'AVE MARIA GRATIA PLENA'. Between

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[18] Dr Lutze translates this as: 'In the year of our Lord 1149, at the time of the reign of King Conrad and the episcopacy of Henry II, in the seventh year of the Duke, Count and Marquis Gotfried.'

[19] A. Bertram, 'Das eherne Taufbecken im Dome zu Hildesheim, *Zeitschrift für christliche Kunst*, V, 1900, p. 125.

[20] A. Mundt, p. 41, remarks that kneeling supporters were popular in the area around and to the north of the Harz Mountains.

the heads of the supporters and the bases of the columns are medallions with representations of the four Cardinal Virtues and in the spandrels are the symbols of the Evangelists, shown as human busts with spread wings and animals' heads. The equivalent spandrels on the cover contain medallions with busts of the Prophets Daniel, Ezekiel, Isaiah and Jeremiah. The iconographic programme is continued on the lid: the Magdalene who anointed the Saviour's feet which she had healed with her remorse; the Massacre of the Innocents which is a baptism of blood; the miracle of the Rod of Aaron, matching the wonder of the virgin birth as it stands flowering among the eleven bare rods on the altar flanked by Moses and Aaron; and Pity with the Works of Mercy as a bath for the soul. Hasps for locking the cover to the bowl have been cast integrally with the two parts, confirming the linking of the scenes on the two parts of the font which are thus accurately aligned. Aaron's rod comes above the Virgin and Child, the Massacre of the Innocents above the Passage of the Red Sea, the submission of the Magdalene above Christ's Baptism and the Works of Charity above the Crossing of Jordan. Two carrying rings are attached to opposite sides of the bowl but the lifting mechanism for the lid is secured to the finial. In 1900 there was a drainage pipe beneath the centre of the bowl, surrounded by animal figures but this is no longer there.[21]

The Rostock font is much the same shape as at St Michael, Hildesheim, though the bowl has a greater extent of flare, and the cover is taller and surmounted by a large knop on which stands a cockerel. Four rings attached to the rim of the cover enable it to be raised and lowered. The bowl is again carried by kneeling personifications of the Rivers of Paradise, here wrapped in cloaks; the jars which they empty are inscribed with the names of the elements, Earth, Air, Water and Fire. The bowl is divided into two registers by an inscribed band and other inscriptions are incised on bands, as at Hildesheim. The two registers each display tectonic arcades with sixteen trefoil arches which contain New Testament events. The arcades are staggered so that the peak of an arch in the lower register comes beneath a supporting column in the upper tier. The lower part of the cover is dominated by Christ's Ascension, displayed without any vertical division; higher up, above a band of inscription, are the figures of the apostles. Despite the similarity to Hildesheim this is clearly a later product and is dated to 1290.

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[21] Shown in A. Bertram, pls. 1–4.

@c Lead Fonts

The most recent published work on lead fonts is Zarnecki's, though he pays generous tribute to other scholars in his notes.[22] As Zarnecki reminds his readers at the beginning, the metalworker was a highly regarded craftsman in the Middle Ages and, though many lead fonts owe little to the craft of the goldsmith, their manufacture required multiple skills and certain types of ornament are common to both types of work. There is much to admire and the sheer paucity of numbers surviving makes these fonts of great interest to art historians and to antiquaries alike. Casting in lead was very much an English speciality, though fonts of very similar design may be found in France, and in both countries fonts were made of this material well beyond the Middle Ages but never in large numbers. All the early examples in France are in the northern *départements* and the majority of English fonts of the same period, though not all, are in the southern counties, suggesting at least that there was some transfer of ideas. Some people believe that France was the source of the English lead fonts but, as Zarnecki points out,[23] the French Romanesque lead fonts are from the end of the period, while their English equivalents date from the mid-twelfth century. The lead fonts currently in use stand on stone pillars to bring the rim up to a working height. A few of the supports are modern but, while only those at Burghill and St Evroult are probably original, it is likely that many of the others are medieval, even if not contemporary with the bowls.

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It can be seen that almost all the lead fonts are made of
repeated panels. The most likely method of manufacture is
that the 'body' for the mould was prepared and laid down in
sufficient length for the required circumference of the
whole font to take successive, carefully aligned impressions
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[22] G. Zarnecki, *English Romanesque Lead Sculpture*, London 1957. It is not an exhaustive study but has excellent photographs of most of the English fonts, with some comparative material. Other writers are W. R. Lethaby, *Leadwork Old and Ornamental*, 1893, L. Weaver, *English Leadwork,* London 1909 and 'English Lead Fonts', *Architectural Review*, XIX, 1906, A. C. Fryer, 'Leaden Fonts', *Archaeological Journal*, LVII, 1900, with supplements in vols. LXIII, LXV and LXXVII and G. C. Druce, 'Lead Fonts in England with Reference to French examples', *Journal of the British Archaeological Association,* ns XXXIX, 1934.

[23] G. Zarnecki, p. 2.

of the same pattern. The molten metal would then be poured
into the matrix, allowed to cool and any desired variations
would be introduced by carving during the finishing process.
The softness of lead not only facilitates the working and
shaping of the material but also allows detail to be added
with scribes and other pointed tools after the basic shape
has been cast. It can even be seen on fonts made from the
same mould that subsequent work has been undertaken at the
finishing stage to introduce variations in the finished
work. The long sheet would have been trimmed at the ends,
rolled into a cylinder and welded along the join, leaving
the final stage, to cast and insert the disc of lead for the
bottom of the vessel. As may be seen in some examples, the
bowl was not always cast as a whole, but in several
sections, so that a number of seams may be discerned.
Zarnecki shows an example of a stone mould from
Lindisfarne,[24] but it is more likely that the fonts were
normally made from wooden patterns as the weight of a stone
slab would have made the accurate alignment of the
successive impressions extremely difficult to achieve. The
use of wooden patterns would limit the number of times each
could be reused, due to wear, accidental damage and the
attachment to the wood of damp sand and clay from the mould,
and might be the reason for the reduced size of certain
bowls (e.g. Lancaut and Sandhurst).
There are thirty English lead fonts, of which sixteen date
from the twelfth century and four from the early thirteenth.
The remainder span the period from the late thirteenth/early
fourteenth to the late seventeenth century. Such was the
value of lead for covering roofs and as a lining material,
and such was the ease of working it, that worn-out lead
objects would often be melted down and recast for a new
purpose. We can therefore safely assume that many more than
survive today would have been made and used in the Middle
Ages. As Zarnecki points out, six of the English fonts were
all cast from the same pattern but the remaining ten are all
individual pieces.[25] Is it likely that only the
Gloucestershire craftsmen thought to produce multiple copies
of their fonts while others threw away the pattern, once
used? Given the detailed work required to produce the master
pattern this seems hardly likely. Druce, however, suggests
that, as so many churches of the period survive with their
original stone fonts, as well as there being so many early
fonts in later churches, there are unlikely to have been
many more lead fonts than survive today. A church in the

[24] G. Zarnecki, pl. 79. This was found by G. C. Dunning FSA and is, strictly
speaking, a pattern from which the mould impression would be made.

[25] G. Zarnecki, p. 3.

twelfth century is unlikely to have had made for it fonts of both lead and stone.[26]

Lower Halstow font (*c*.1160) is cylindrical with a plain, slender, slightly salient rim supported on thin triangular brackets growing out of the spandrel ornament of leaves.[27] The decoration consists of figures in an arcade of ten round-headed arches, for which a tightly wound cable provides the 'ground'. There are two different figures repeated five times and their feet are superimposed on the cable, suggesting that they were impressed in the mould from separate patterns after the matrix for the arcade had been made. The centre support in each of the five panels has beaded spiral decoration but the outer columns are plain, avoiding problems with the joins. All have the same cushion capitals and the bases are inverted reflections of them. One of the figures is an angel who stands beneath an arch of two orders, a curve of beading outside a slender cable. The second appears to be a crowned king who holds a sceptre in the right hand as he stands under an arch created from an undulating tendril with leaf shoots, one of the most common of Romanesque font ornaments, though its use for the arch is rare. The two alternating spandrel motifs are based on the fleur-de-lis, upright and inverted. Zarnecki suggests that the angel looks as if part of an Annunciation[28] and this directs attention to the apparent kingly figures which are quite severely worn. The sceptre terminates in a fleur-de-lis and above the centre of the forehead is another, growing out of the flat crown. Over the long robe, which clings close to the legs, is draped a shorter garment with wide sleeves, a very feminine form of dress. Is it possible that the king's crown has been assumed from the sceptre and what we have here is a repeated model of the Annunciation? The fact that both figures stand, common in Annunciation scenes, while kings shown *en face* are more often depicted enthroned, may support this idea, as does the leaf-tendril form of the

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[26] G. C. Druce, 'Lead Fonts', p. 4.

[27] See also A. C. Fryer, *Archaeological Journal*, LXXVIII, p. 296.

[28] G. Zarnecki, p. 13. It is likely that the lead came from mines in the Mendip hills and that the work was carried out in Gloucestershire, perhaps in workshops supervised by the cathedral masters.

arch, contrasted with the double cable form of that over the angel.[29]

Frampton-on-Severn **[368]**, Oxenhall, Siston and Tidenham are from the group of six in Gloucestershire all cast from the same mould.[30] They are identical (though the state of wear is not uniform across the group), with twelve-arch arcades, but Sandhurst and Lancaut[31] only have eleven and ten arches respectively, perhaps because of damage to the mould or in the casting process. The bowl is slightly concave and the main decoration is displayed between two broad bands of formal foliate ornament. The arcade contains six male figures seated beneath beaded arches, alternating with vertical foliate S-scrolls set in saw-tooth arches; there are two distinct versions of the scroll. Capitals and bases are triangular and the column shafts are alternately plain and decorated with beaded spirals; the spandrels contain upright leaf sprays. The decoration is formed from three panels on which the four arches, columns, capitals and bases are all different. The two figures are seated and seem to represent saints or clerics. They are nimbed, bearded, hold books in their left hands and bless with their right but otherwise differ. One wears a long tunic with a rich border, over which is a short cloak fastened with a brooch, but the other wears a tunic covered with a voluminous mantle like a pallium. Sandhurst loses a figure and Lancaut lacks a pair of arches, figure and foliate motif together. The alternation of figures and formal foliate designs is a special feature of the Gloucestershire group but there is a parallel in stone at Coleshill in Warwickshire which not only has the alternation of figures and leaf motifs but also has the same type of leaf scroll.[32]

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[29] See G. Zarnecki, *Romanesque Lincoln*, pls. 102, 103. The first is from a Bodleian MS and the second is the Lincoln Cathedral seal, both showing the Virgin and Child enthroned. They wear flat crowns with three prominent fleur-de-lis terminals; that in the centre stands up as on this font.

[30] It is in fact false to talk of things being made from the same mould. The mould is necessarily destroyed after each casting has been made and will need to be broken to extract it. It is the pattern from which the impression, or mould is created that is the source of identical copies of a single casting. The mould is often also called the 'matrix'.

[31] Now in Gloucester Cathedral.

[32] G. Zarnecki, p. 13, points to the way that Coleshill is decorated as if it were trying to imitate metalwork and refers to links with Mosan prototypes, despite the indubitable Englishness of the work as a whole.

Like the Gloucestershire group, Berneuil **[369]** is cylindrical, has a plain band at the bottom, a plain top with roll-moulding below the rim which has no lip, and is decorated with an arcade of ten round-headed arches containing alternately *en face* figures and formalised leaf sprays. The arcade is tectonic but simple and without ornament except for the trefoil in each spandrel. All the figures are identical and represent St Peter, the patron saint of the church. He wears a mantle over a long robe, holds a key in his left hand and blesses with his right. He stands with feet on a semicircular plinth like the top half of a wheel. The leaf motifs in the alternating arches are quite unlike those of the Gloucestershire fonts. Instead of the single S-scroll, two vertical stems grow from the bottom and fill the arch; they terminate at the top in a curled leaf and four identical leaves sprout from both sides of each stem and fill the undulations. The figures and foliate devices are identical, so that the font must have been made from five impressions of the same pattern. There seems to be only one welding seam but it is difficult to be sure for, while the font is in good condition, it has been covered at some time with a thick coat of ochre paint, perhaps to make it look as though made of stone. Espaubourg is like Berneuil, but is in seven separate panels welded together and has two more arches. On each panel is a central arch containing the figure and half the foliate design is in the two half-panels on either side; the welding seams run between the two halves of the foliate motif. Lavacquerie is similar, with St Peter occurring seven times, blessing and holding a key, but the alternate designs here are angels. Dorchester Abbey font **[370]** is cylindrical, with a rim which curves outwards. This and the absence of a visible seam indicate that the bowl was cast as a cylinder, not as a flat strip The two ornamental bands are narrower than in the Gloucestershire group, with the detail in higher relief, as it is over the whole programme of decoration. The arcade of eleven round-headed arches obtrudes into the upper band. The columns have capitals and bases which reflect each other but are of Attic design. The shafts have chevron and barley-twist ornament and there are trefoils in the spandrels. Beneath alternate columns the lower ornamental band is interrupted by discs containing multipetalled flowers; these mark changes in the detail of the ornament. The figures are all seated on a bench which appears to encircle the arcade behind the supporting columns. They are nimbed and wear tunics beneath mantles, bless with the right hand and hold books or attributes with the left. There are six different figures of which five are repeated. One, with a key, represents St Peter and another carries a type of sceptre

with a knop at one end and a disc at the other which seems to contain a small nimbed figure.[33]

Walton-on-the-Hill **[371]** is a cylinder with no lip at the rim. The main decoration is again in higher relief than the Gloucestershire group and framed between foliate bands with beaded inner outlines. The upper band is based on the continuous undulating vine tendril but at the bottom the design changes and takes two forms of entwined stems separated by discs beneath the feet of alternate figures. These discs show signs of having had some ornament soldered onto them, perhaps lions' heads as appear at Wareham. This font is made of three panels of three bays and the fact that there is an arcade of eight complete and one part-arch suggests either that there was a problem in manufacture or else that there may have been damage, either at the time of assembly or subsequently. The arches are formed of triple plain mouldings, there are volute capitals, the shafts have beaded spiral ornament and in the spandrels are rich foliate ornaments. The bases are similar to those found on many Danish fonts, a torus at the top and a demilune below. The figures are all seated and nimbed. There is considerable wear but one figure blesses and another can be seen to hold a book[34].

Ashover **[372]** is slightly barrel-shaped, with no upper band of ornament and the top is unfinished. Set between two plain bands, the bottom band is decorated with fleur-de-lis motifs enclosed within their own extended stems. These coincide with the arcade, two to each arch, and there are pairs of oval dimples in the plain band above. The arcade is in the same plane as the vertical face above, so that the spaces within the twenty arches are like niches. The arcade is tectonic with plain shafts and capitals formed of triple square mouldings above a round neck; the bases are like inverted cushion capitals. the arches contain figures which are repeated in pairs. The pairs of figures, their feet on individual pieces of 'ground', are in high relief and look inwards to each other, the right hands pointing to the books in the other hands. A thin joint can be discerned running down the columns separating each pair of figures.

Wareham **[373]** is the only polygonal example. It is a hexagon with panels measuring 40cm across the top and 35cm across the bottom and flares strongly to the top. No seams are visible so it appears that this font may have been cast in one piece with a core. The figures stand and are in high relief, like the arcade itself. Each face has a pair of

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[33] G. Zarnecki, p. 36 and pl. 49, identifies this figure as St Andrew.

[34] I am indebted to G. Zarnecki for directing my attention to the links between the form of the decoration at Walton and the Bury Bible, the work of Master Hugo whose sources probably originated in the Meuse valley.

round-headed arches formed from triple mouldings, the columns supporting cushion capitals and plain shafts defining the vertical corners of the hexagon and reeded dividing each side in two. The base of each centre column is replaced by a boss carved as a lion's head. The bases are rounded beneath a small abacus. The twelve figures are nimbed and one has a key so they must represent the apostles. They all differ in their dress, their stance and what they hold; three have scrolls, three scrolls and books, five a book alone and one has a book and a key. The figures have been placed within the arcade so that the four different models appear in different combinations, no two the same occurring side by side.[35]

Brookland font **[374]** is taller relative to its diameter than the others.[36] The main part of the bowl is cylindrical but the bottom band flares slightly, as does the top which turns over into a curled rim. There is a single join about 5cm wide, visible inside and out, indicating that the font was cast in one flat sheet, rolled into a cylinder and welded along the join. Below the top flare is a thin cable moulding and a band of saw-tooth. Attached to the rim are three small cast panels with Christ's Ascension; He rises from the tomb between two angels as the soldiers sleep below.[37] The main surface area is divided into two tiers of arcading with depressed arches, the columns of the upper row standing directly on the supports of the arches below. Each tier has twenty arches and they match except for the lower tier being taller. The arches are cast in panels of four, with no attempt to achieve seamless joins between the panels. The upper tier of arches contains the Signs of the Zodiac and the lower the Labours of the Months, all of which are named in the arches, the Signs in Latin and the Months in Norman French.[38] Twenty arches were needed to provide a bowl of

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[35] G. Zarnecki, p. 9, shows how two of the three figures of Peter have been transformed into someone else by changing the key into a scroll. He proposes that this was done by modifying the clay mould but this is apparently not feasible. Lead is such a soft material that modifications can be introduced during the cleaning-up process. I am grateful to Mr Russell Taylor, C. Eng. for advice on practical aspects of foundry skills.

[36] See also *Archaeological Journal,* XXX.

[37] G. Zarnecki, p. 37, says these panels were added in the thirteenth century.

[38] The conjunction of the Signs and the Labours is not unique to this font (we shall come to another lead example in France) and there are stone fonts such as Burnham Deepdale which have the same programme. In the Middle Ages both appeared in Psalters and were displayed one above the other, as here. At Parma in the twelve-sided Baptistery (*c.*1196)

sufficient diameter – with two tiers of arcading each arch would have been grossly wide if only twelve had been used to provide the desired diameter. The duplication begins with March and ends with October. March is captioned in error both times 'CAPRICORNVS' instead of 'ARIES' but has the correct ram sign.[39] The Month below is 'MARS' with a peasant in a hooded cloak pruning a vine. April has 'TAVRVS' with a bull and 'AVRIL' below, with a woman holding sprays of foliage in both hands. May has 'GEMINI' with two small figures in broad-brimmed hats embracing, above 'MAI' with a rider hawking. June has 'CANCER' with a strange crab above 'JVIN' with a man scything. July has 'LEO' with a leaping lion and 'JVILLET' with a man raking. August has 'VIRGO', a female with outstretched arms and 'AOVT' with a man cutting corn with a sickle. September has 'LIBRA' with a woman in a long robe holding scales above 'SETEMBRE', a man with bare torso flailing. October has 'SCORPIO', a toad-like creature with a pointed tail over 'VITOVVRE' with a man treading grapes in a cask.[40] November has 'SAGITARIVS', a centaur armed with bow and arrow and below is 'NOVEMBRE', a man in hooded cloak knocking acorns to the ground for his pig. December has 'CAPRICORNVS', a mythical beast with goat's head and 'DECEMBRE' with a man killing a pig with an axe. January has 'AQUARIVS', a man pouring water from a pot and 'JANVIER' has Janus, the two-headed god, at table feasting, a drinking horn in his left hand. February has 'PISCES', a pair of fish head to tail above 'FEVRIER', a man in hooded cloak who sits warming himself at a fire.[41]
St Evroult-de-Montfort in Normandy **[375]** has a font of remarkable similarity to Brookland, though taller and tapering slightly to the bottom. Slips in the registration of the separate blocks of the pattern compare unfavourably with Brookland in the execution of the preparation of the mould. There is a plain narrow band at the bottom and a single slender cable below the thickened salient rim. The

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figures representing the Signs and Labours are placed round the inner wall in the centre of each of the twelve sides.

[39] The captions are given in capitals and spelt as on the font.

[40] The spelling of the month of October is clearly wrong. G. C. Druce, p. 11, refers to the *Livre des créatures* by Philippe de Thaun, first half of the twelfth century, in which the spelling occurs. He suggests this is a phonetic spelling of HVITOVRE or the eighth month, correct if we accept that the year began with the spring equinox in March.

[41] Druce also draws attention to the Classical flavour, with the female figure for April being Venus goddess of fecundity, Gemini being Castor and Pollux, and that the woman as Virgo holds *cornucopiae* as Ceres.

same arrangement of Signs and Labours, one above the other, recurs in panels of four pairs of arches but here in two tiers. A major difference between the two fonts is that at St Evroult the names of the months are in Latin and that there are four standing figures in pointed arches the full height of the bowl which separate the Signs and Labours into four blocks. These tall arches, without base or capital, are framed in saw-tooth lines; the shafts have spiral ornament but this is not carried over the arch. The figures are nimbed and bearded, stand *en face* and hold books, undoubtedly representing the Evangelists. At St Evroult another variation is the use of narrow ornamental bands of double or triple saw-tooth below the half-panels. The double-deck arrangement of the panels gives a total of thirty-two pairs, providing the artist with a problem of duplication even more complicated than at Brookland.[42] The upper row begins with March, running from left to right, and repeats the months November to February, neatly bringing the sequence back to the starting point. In the lower tier the order is reversed and begins with September, October, followed by July, August, May, June, March, April. It then starts again: September, October, July, August, May, June and then July, August. This seems a very strange ordering and may derive from the patterns for the months being made in pairs, so that a complete reversal of the order was not possible.

March here has 'ARIES' correctly and the representations of the Signs are smaller than at Brookland, relative to the Labours in the panels below. The Labours depicted are mostly but not entirely the same: July depicts a man using a cultivating tool with long handle and curving blade, October has a man cutting grapes from the vine, November a shepherd or swineherd and January a man feasting at a table spread with food. March to June and August, September, December and February have the same scenes as Brookland.

Another pointer to the undoubted connection between the two fonts is the insertion of strange demilunes at the bottom of the arcading. At Brookland there are three, all empty, and they sit beneath column bases between March/April, November/December and July/August. At St Evroult they occur twice in each panel, plain in the upper tier and in the lower filled with five spokes; they are not all placed beneath a column, some filling the full width of the arch. At the top they occur in June, straddle September/October, occur again in February and straddle January/February. At the bottom (in the same panels as the foregoing) they straddle September/October, occur in June, in June again and

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[42] G. Bouet, 'Note sur les fonts baptismaux de Saint Evroult-de-Montfort', *Bulletin monumental*, XVIII, 1852, pp. 423–6, points out that close examination reveals that the patterns for the mould were made with pairs of months together.

straddle September/October again. This, with the slantwise displacement of one of the upper half panels suggests the reuse of patterns to create the various parts of the mould. The similarities between the two fonts are such that, if not created in the same workshop, there must have been a common factor in the making of the two fonts; perhaps they were both made by a travelling craftsman or there was a sponsor who took notes of one font while abroad and commissioned a similar vessel in his home village. But which way did the influence migrate? The use of Norman French at Brookland is not conclusive evidence for a French origin for both, especially as this appears to be the earlier of the two fonts and the language was still in use by educated people in England during the twelfth century. The pointed tall arches and the crocket capitals at the top of the stone support at St Evroult are both signs of its Transitional date.

Burghill lacks its original bowl, the present one being of the nineteenth century, following the restoration of 1882. What remains, apparently *appliqué* to the upper part of the replacement bowl, is a band of continuous undulating tendril above a Lombard frieze of thirteen arches. Whether this is how it was originally used or whether it is the original top of the font and was cut away from the remainder of the bowl when it was damaged in the fall of the tower in 1812 is not clear.[43] The stone base is original and has an arcade of thirteen arches with standing figures, now badly worn. One is nimbed and the programme may have represented Christ and His apostles. There is no indication that the lead original had more than the Lombard frieze, that is to say no sign of any supporting columns having been cut off, and it is unlikely that there would have been figures in arcading on both base and bowl.[44]

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[43] This seems odd as it is the top of the bowl and especially the rim which is vulnerable to damage from masonry falling from above. As Druce says (p. 15) that the repair was only carried out in 1880 one must wonder if there was not some other explanation.

[44] In G. Marshall, *Fonts in Herefordshire,* Hereford, 1951, pp. 15–18, there is an extended examination of this font and the restoration. There were apparently no relief figures to be seen on the crushed remains of the bowl which seems to support the view of a Lombard frieze rather than a full arcade. See also *Archaeological Journal*, LXIII, 1904.

Barnetby-le-Wold **[376]** is the largest of the English lead fonts, though smaller than some of those in France.[45] There is one seam, suggesting a single casting, and the absence of obvious joins in the pattern indicates either a continuous pattern nearly 2.1m in length, or absolutely meticulous alignment of shorter sections. The decoration is quite different from all the fonts considered so far, being divided horizontally into three equal tiers of repeated formal foliate motifs in low relief. The centre and bottom bands are separated by a pair of slender roll-mouldings repeated at the bottom of the font. Both bands use the same repeated design which consists of a rough circle indented top and bottom like an apple. It encloses leaf scrolls, one pair confined within the outline and the other breaking free upwards to join the shoot from the adjacent outline. From the junction hangs a small pendent scroll. The top band is framed between single mouldings and contains a similar but slightly different motif. The basic form is a heart-shaped outline curling inwards at the top into scrolls, the space within being filled with a foliate ornament which breaks the outline at the bottom. The outlines are linked by shoots which diverge from the bottom and form with their neighbours less rounded heart shapes which are interlaced with the main device. The motifs in all three tiers are carefully aligned vertically, producing a very decorative appearance. The font from Blagnac[46] is similar to Barnetby. Beneath a reinforced profiled rim are three horizontal bands about 8cm wide, separated by thin mouldings. They contain repeated foliate motifs.

Pyecombe bowl **[377]** is cylindrical and the lipped rim is reeded. It also has three tiers of ornament but seems to be a transitional piece between the figured bowls and Barnetby. The three tiers are of unequal width, tallest at the bottom and narrowest in the centre. The bottom register consists of a tectonic arcade of fifteen round-headed arches containing pairs of vertical scrolls like the Gloucestershire group. The centre band displays a continuous tendril with leaf shoots and the upper tier has eighteen wide, depressed trefoil arches with tectonic supports, alternate arches containing bezants. This font was clearly cast in two separate horizontal strips because a join can be seen in the bottom tier which does not continue through the upper

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[45] This font, first moved into the modern church from the now ruined and redundant parish church, is now in the museum at Scunthorpe where it is displayed behind glass and only visible from one side.

[46] Now in the Musée de Cluny, Paris. I have not seen this font and am grateful to Dr Lutze for the information.

registers.[47] Edburton was almost certainly made in the same
workshop as Pyecombe but is not identical. The centre and
upper bands are the same except that there are no bezants in
the arches and the rim is similarly lipped and reeded. The
difference lies in the bottom tier, where the arcade
supports a lintel and there are no arches. The eight
rectangular panels between the columns also contain scrolls
but the increased width makes them clumsy and the shoots
terminate in clover leaves.

Long Wittenham is one of another pairing, both of the early
thirteenth century. Again the surface is divided
horizontally into three but the centre band is plain. The
top and bottom registers are of equal height but quite
different. At the bottom is a non-tectonic arcade of thirty
pointed arches which contain identical standing figures of
bishops blessing and holding a cross-staff in the other
hand; they are in low relief. The top register is divided
vertically to produce six rectangular panels which contain
two different formal motifs in low relief, placed in two
rows of three. One is a complex floral pattern and the other
a whorl within a ring. They alternate vertically and
horizontally, with the placing reversed in adjacent panels.
The vertical separating strips continue through the plain
central band but do not intrude on the arcade. The thick
single seam, suggesting that the bowl was cast in one piece,
runs along the line between a pair of arches but divides one
of the upper panels. Warborough **[378]**, across the county
border in Oxfordshire, has a similar bowl to Long Wittenham,
of the same diameter but much lower. There is no plain
centre band but the sixteen-arch arcade at the bottom is of
the same height while the top panels are deeper. The two
registers are separated by a thin string course. The bowl is
divided vertically by four pointed arches running the full
height of the bowl, like St Evroult. Despite the added
height of the upper panels they contain only one of each of
the two formal devices.

Paluel-Conteville **[379]** has certain features common to both
Long Wittenham and Warborough but is quite different
overall. An arcade of fourteen trefoil arches is carried on
tectonic supports and in each spandrel is a large rosette.
The arches contain three different motifs, whorls in rings,
four-leaf clovers and rosettes, sometimes two to an arch,
sometimes singly. The bottom of the font has suffered from
being carelessly embedded in cement to secure it to the top
of the stone support.

Fécamp **[380]** has a cylindrical bowl, taller than at
Conteville, with a cable moulding immediately below the lip
and a slightly concave section at the bottom. The rounded
trefoil arcade of ten arches is tectonic, the arches formed
of thin triple mouldings. Seven-leaf fleur-de-lis fill the

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[47] See G. Zarnecki, pl. 77.

spandrels and each arch is filled with a standing figure *en face*. These are nimbed, dressed in mantles over long robes and one holds a key. There is a further Romanesque lead font in northern France, from Bourg-Achard **[381]**.[48] Cylindrical, the bowl has identical salient rims top and bottom, formed of triple strands. The whole space between them is filled with a tectonic arcade of twelve round-headed arches without spandrel ornament. The arches are now empty but originally contained figures in high relief which were not cast with the bowl but were made separately and secured to the face with lead plugs. These and the 'shadows' of the figures are clearly visible.

Childrey is cylindrical with a turned-over rim and a slight bevel to the bottom edge. There is a single seam. The only decoration is a frieze of twelve evenly spaced figures of clerics all standing on individual plinths. They appear to be bishops with low mitres, crosier in the right hand held close to the body and on a slant, with the butt placed between the feet. They seem to be cast from the same pattern, robed for the Mass in dalmatic, alb and chasuble, such differences as may appear to exist being due to wear and accidental damage. They carry books in the left hand. Although attributed by Druce to the fourteenth century, Brundall **[382]** may well be earlier.[49] It is a cylinder with a very slender moulding at the rim and a single thick vertical seam. Just above a narrow plain band at the bottom is a broad strip of formal motifs laid sideways in elongated ovals. Pairs of this same ornament form eight vertical panels which, though evenly spaced around the bowl, are set at different heights, some tight against the rim and some lower. The panels between them display the crucified Christ; He is without His cross and seems to hang in an empty space. The placing of His feet side by side increases the likelihood of a late twelfth-century date and the foliate motifs are very like those similarly used as decorative sideways bands on certain fonts of the period in southern Sweden.

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[48] Now in the Musée des Antiquités in Rouen. The Museum has two other lead fonts in its collections, from Oherville and from Houdetot, both post-Romanesque.

[49] G．C．Druce, p. 20. I incline to date it to the twelfth century, which Zarnecki supports; he thinks the crucifix was impressed from a Mosan piece in ivory or metal. The way the lower band of formal ornament copies the vertical panels, but turned through 90°, reinforces this dating.

Lead fonts are also found in the south of France round Gers at Lombez, Puycasquier, Bourret, Mauriac and Aubin,[50] but they are all later, *c.*1250. At Aubin, Bourret and Lombez the top and bottom rims are finely detailed and the face is divided horizontally in two tiers, the lower decorated with motifs in roundels or quatrefoils. At Aubin the motifs are fleur-de-lis, towers and crosses alternating, but on the others only the fleur-de-lis; above are hunting scenes. At Puycasquier an archer attacks a bird which is defended by a lion. Bourret has a centaur attacked by a dragon and a basilisk.

Lead bowls are of different sizes but the range of dimensions is not as wide as for the stone fonts. The total span of measurements for the diameters goes from 50cm to 72cm, but the majority are less than 62.5cm across. The variations in height are between 30.5cm and 47.5cm, with the majority no taller than 36.5cm, a very consistent measure. Barnetby-le-Wold is the tallest overall, but only fourth in diameter and on average the French fonts are larger than the English, with St Evroult-de-Montfort holding second place in both dimensions.

There seem to be just two lead fonts in Germany, Wipperfürth in the northern part of the Bergischland, and Hellefeld in Westphalia. Wipperfürth, the later of the two, flares slightly to the top and has plain, elegant, decoration. At top and bottom are pairs of roll-mouldings and the majority of the face is covered with an arcade of tall, narrow three-centred arches which are empty. There are simple cross-bar capitals and no bases and in each spandrel is a sunken disc. Hellefeld **[383]**, of the late twelfth century and similar in form to the Westphalian stone tubs,[51] is bucket-shaped and placed upon a stone base which is almost certainly later, though there is no indication as to how the bowl was originally supported. There is a cable top and bottom and the face is encircled with an arcade of round-headed arches, also formed of cable. Bases and capitals of the arcade are formed of oval and round shapes respectively and, with the columns, are ornamented with simple stippling. The spandrels contain human heads and another is in the upper part of one arch, just below the level of the capitals.

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[50] Aubin, according to *Revue de l'art chrétien*, 1883, p. 568, has handles but the article cannot explain their purpose.

[51] I have not seen Hellefeld myself and am grateful to Dr Lutze for the information.