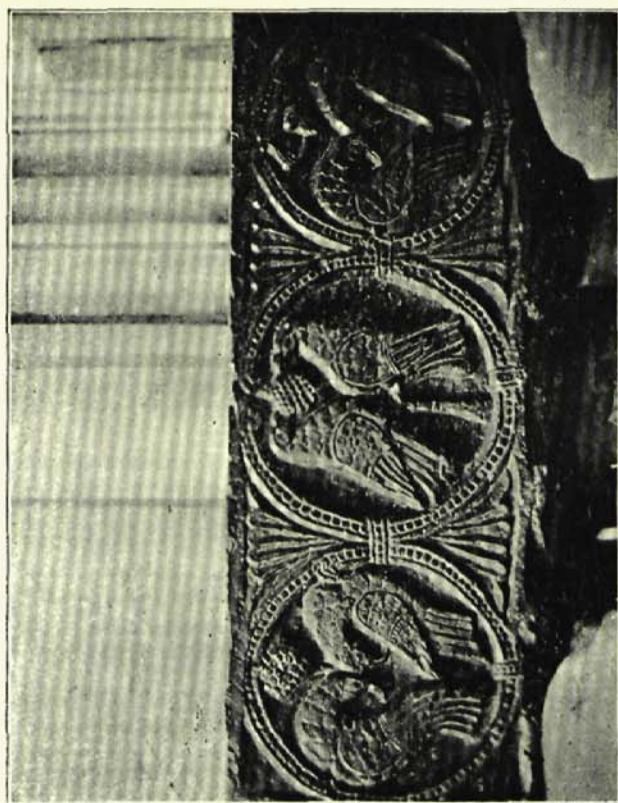
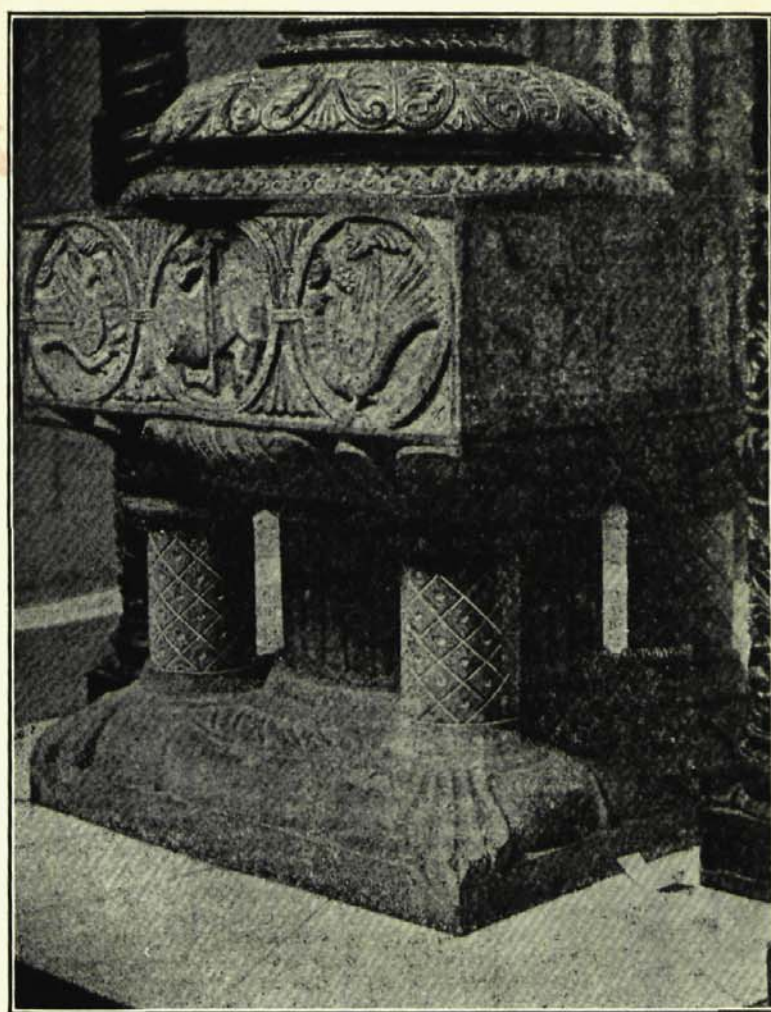




FONT. WINCHESTER CATHEDRAL.



FONT AT TERMONDE, BELGIUM.

THE FONT AT TERMONDE, BELGIUM.

By Miss EMMA SWANN, Associate of Society of Antiquaries, Scotland; President of the Oxford Ladies' Archæological and Brass-Rubbing Society.

In the last number, Vol. VII., Pt. I., of the Hampshire Field Club Proceedings, I gave an account of some fine Hampshire fonts, and drew attention to the probability of their being of Belgian workmanship, as the stone from which they are made is found in quarries near Tournai and they are, in form and general design of ornamentation, almost identical with fonts which still remain in Belgium in the near neighbourhood of Tournai. One of these Belgian fonts which I mentioned as an example was at Termonde.

Since writing my article Termonde has been the victim of "German Culture," and in one of the descriptions given in a daily newspaper we were told that the buildings in it were "pulverised." Without doubt the beautiful font has shared the fate of other priceless monuments of Belgian art and antiquity and been with them ruthlessly destroyed!

Readers of the Hampshire Field Club Proceedings will, I am sure, be interested in the accompanying illustration of the Termonde font, which I have had reproduced from a book published in 1892 by my friend, M. Paul Saintenoy, then Secretary of the Brussels Archæological Society. The font was one of the most beautiful in the series I described, and closely resembled our fonts of Winchester, St. Michael's, Southampton, and Lincoln Cathedral, but its ornamentation was even more elaborate than theirs, every part of it being covered with carved designs.

The photograph shows the circles enclosing mythical birds and beasts, similar to those on our fonts.