

SCOTTISH BAPTISMAL FONTS. By J. RUSSELL WALKER,
ARCHITECT, F.S.A. Scot.

Before Christianity was fully established, baptism was administered in rivers and fountains, but afterwards, for the sake of convenience and for other reasons, baptisteries were provided, and consecrated with great ceremony, and were, with reference to the fountains, called "Fonts."

The earlier ecclesiastics of our own country regarded baptism as a high privilege and great mystery, and accordingly the highest art, when and where obtainable, was lavished on the font.

No part of the church has been so often preserved through all the changes which have taken place as the font. Very often not a vestige of the building remains except it, so that in many cases fonts are among the very oldest relics of ancient ecclesiastical architecture.

There are few subjects, therefore, of more interest to the antiquary and the architect than baptismal fonts, alike in the departments of architecture, history, and decoration.

To give even an outline of the history of baptism would carry me far beyond the limits of a paper on Scottish Baptismal Fonts. I will therefore confine myself to a few remarks on those points by which the size, material, or preservation of the fonts may have been affected, and the styles of architecture principally used in their construction. Those who wish to study the subject will find the works by Paley and Symson on *English Baptismal Fonts* of great service.

In Lyndwood's *Provinciale*, published at Oxford in 1679, we find that by a constitution of Edmund, Archbishop of Canterbury, A.D. 1236,

the font is directed to be "competens," that is, sufficiently large for the purpose of immersion, which we know was practised by the Church in this country at least until the Reformation, and perhaps occasionally later. Edmund, by the same constitution, also directed that every baptismal church should have a font of stone or *other* material, which Lyndwood interprets to mean "de alia materia congrua et honesta, tali, viz. quæ sit solida durabilis et fortis, ac aquæ infusæ retentiva."

Although, therefore, stone was the usual material of which fonts were made, yet we find a good many made of lead, some of brass, a few of wood, and one now and again of silver. At Ashover, in England, there is a font of stone, with leaden figures of the apostles placed round it. At Canterbury there was a font of silver, which was sometimes sent for to Westminster on the occasion of a royal christening. At Chobham, in Surrey, the lead case is surrounded by panels of oak; and there is an interesting example at Efenechtyd, near Ruthin, a plain octagonal block of oak. Various historians tell us that there was formerly a brazen font in Holyrood chapel, in which the children of the kings of Scotland were baptized. In 1544 it was carried off by Sir Richard Lea, and presented to the church of St Albans; it was afterwards destroyed by the Roundheads. Fonts of brass are of pretty frequent occurrence in Continental churches, particularly in Belgium and Germany. There is a fine one in Winchester Cathedral, made out of purbeck marble. Lyndwood also states that Archbishop Edmund also directed that the font "decenter co-operiatur"; and again, in the same constitution, he says—"Fontes baptismales sub sera clausi teneantur propter sortilegia." Hence arose the custom of covering the fonts; some covers are of great beauty and magnificence, such as that at Fosdyke, in England.

Archbishop Edmund also directed "aqua vero in qua baptizatus fuerit puer, ultra septem dies in baptisterio non servetur." A lead lining was almost invariably used, stone being usually of such a porous nature that water readily penetrated it and destroyed the external sculpture. There was generally a hole in the bottom through which the water, after it had remained the allowed time, was permitted to escape. This time was extended to a month by Edward VI.

The shape which baptismal fonts have taken at different periods is of

considerable interest, as they are the only relics of our ancient architecture at all analogous to the Grecian and Roman vases.

Norman fonts may generally be arranged under eight forms, viz., square without stem, square with stem, square with corner shafts and central column, cylindrical with stem, cylindrical without stem, octagonal generally without stem and shafts, cup-shaped, and cup-shaped on central stem. The square Norman font in Lincoln Cathedral, cut in madrepora marble, is supported on corner shafts and central column; it is a very fine one of its style. Possibly the square form is older than the circular, but we cannot positively say; it would almost appear that different forms prevailed in different districts at the same period. The octagonal form was introduced just before the close of the Norman period. Norman fonts, although the oldest of the four classes, are the most common; they are generally very rich.

Early English fonts are not at all common, and many square and round examples classed under this head are rather Transitional Norman in character. In the Decorated style there are few examples left in Britain; probably this is due to the short period the style was in use, viz., about seventy years. Perpendicular fonts are very common, and many of them are very beautiful.

The Norman fonts generally exhibit the low square appearance which marks the capitals and other features of Norman buildings; and the ornamentation, consisting of intersecting arcades, varied surface sculpture, and the shaft and cushion capital, is common to both.

The designers of Norman fonts seem to have revelled in the religious mysticism of the age. They worked up with great ingenuity men, animals, fishes, birds, plants, bishops, priests, warriors, saints, and devils, and frequently embodied in stone favourite legends of local saints.

On some we find the Serpent overcome, on others the Salamander, the Baptism of the Saviour and Descent of the Holy Dove, the Crucifixion, the Temptation, the mystic Vesica Piscis, &c. The Early English and Decorated examples are varied in construction and beautiful in their ornamental detail; but they stop at architectural ornament, and seldom have sculpture.

Perpendicular fonts exhibit a different kind of decoration. Small effigies of life-like saints, the apostles and other holy personages, adorn the sides. The instruments of the Passion, the seven sacraments evangelistic symbols, and sometimes inscriptions or initial letters, are the principal sources of design, but shields held by angels are also used in conjunction with other heraldic devices; purely architectural features, such as quatrefoiled circles and vertical tracery, are also common.

In execution Norman fonts are the most elaborate, Early English and Transitional always handsome and well cut, Decorated examples generally the worst and coarsest in sculpture and detail, Perpendicular unquestionably the best. In England there are a few examples dodecagon in shape, others decagon, heptagon, hexagon, pentagon, and oval, the ordinary forms, as already said, being square, round, and octagon.

Vestiges of colouring have been often found on fonts, and there can be no doubt many of them were gorgeously painted and gilt; many of the covers at the present day are so decorated.

I have stated that up to the Reformation, and perhaps for some time after it, immersion was practised in this country. It is very probable, however, that sprinkling or pouring was not unusual; it was declared lawful by Pope Stephen III. so early as the year 750; and in the year 1311 the Council of Ravenna declared dipping and sprinkling indifferent.

Dipping, however, seems to have been the usual mode in this country. Richard Beauchamp, Earl of Warwick, who was born in 1381, was baptized by dipping, so was Prince Arthur (eldest son of Henry VII.), King Edward VI., and Queen Elizabeth.

The first prayer-book of Edward VI. says, "And if the childe be weake, it shall suffice to poure water upon it." Probably dipping was from this time gradually abandoned.

From the time of the Reformation up to the days of Charles I. the font was seldom used, a basin being substituted. Thus we find that it was directed in 1564 "that the fonte be not removed, nor the curate do baptize in the parishe churches in any basons, nor in anye other forme then is alredie prescribed"; and again in 1571 it was directed, "Cura-bunt (Ceditui) ut in singulis ecclesiis sit sacer fons, non pelvis, in quo

baptismus ministretur isque et decenter et munde conservetur." Again, a canon of 1603 says, "According to a former constitution too much neglected in many places, we appoint that there shall be a font of stone in every church and chapel, where baptism is to be ministered, the same to be set in the ancient places. In which only font the minister shall baptize publickly." In many instances, however, these orders were of no avail, and the use of the basin was persisted in. Many of the fonts were at that time treated with great indecency and impiety, two notable cases being the baptizing of a colt in the font of St Paul's Cathedral, and the same ceremony, also on a colt, in the font at Yaxley in Huntingdonshire. Many others were turned into water-troughs to supply the beasts of the field with drink.

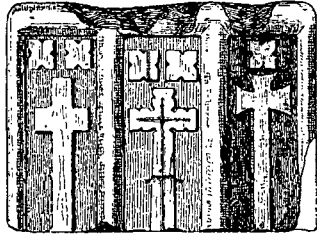
Generally speaking, they are well cared for in England now, and restored to their old places in the churches.

In Scotland, however, I am ashamed to say that many examples of the few left us are lying neglected and uncared for, and others are serving the purpose of flower-pots and water-troughs, and one or two I have seen are used for yet baser purposes. The great majority are lying exposed to the weather, mischief, and accident, and they are certain to gradually perish and disappear unless more attention is paid to their safe keeping. England and Continental Europe are rich in beautiful specimens of baptismal fonts, but Scotland, as in other things precious of the mediæval period, stands a long way behind. Many of the bowls of the Scottish fonts are quite destitute of ornamentation. That is doubtless due in many cases to the poverty of the country, but in others it is just as certainly traceable to some superstition on the part of the inhabitants.

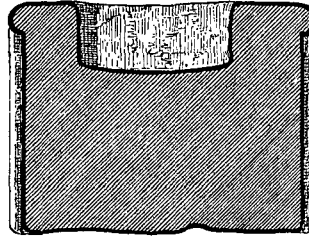
For the sake of easy reference I append a list of those I have made drawings of and now illustrate with brief descriptions, and also a list of those I have read of but have not seen or drawn. I shall be glad if any Fellow of the Society or any person interested in fonts will kindly draw my attention to other examples.

== Font at ==

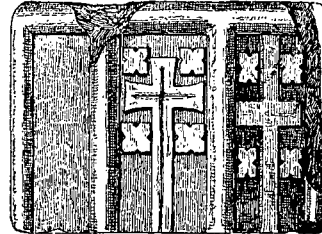
== Castle - Semple. ==



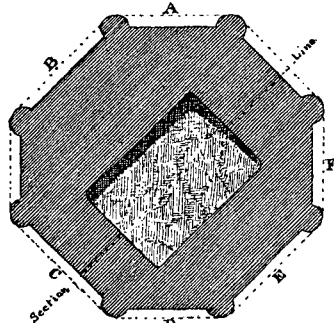
— Elevation of faces —
— C.D.E. —



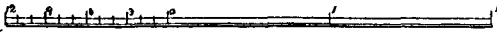
— Section —



— Elevation of faces. —
— A & B —



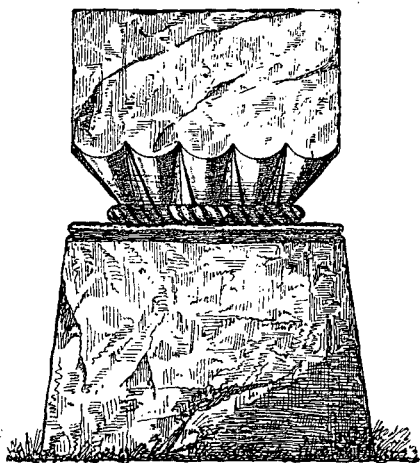
— Plan —

— Scale  of feet —

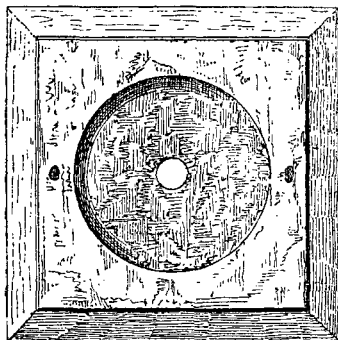
*J.W.
Nov. 1888.*

—Font in Churchyard, Dunrod—

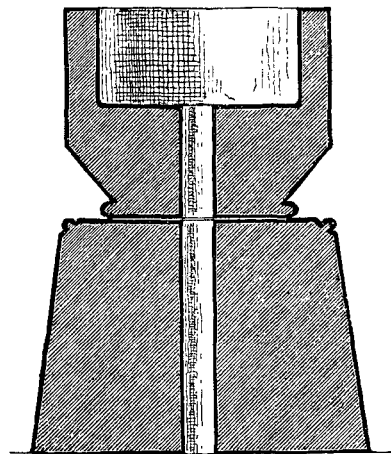
—Kirkcubrightshire—



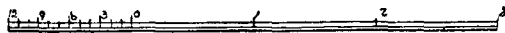
Elevation.



Plan.



Section.



— Scale of Feet. —

W. W. Cotton 1896

CASTLE SEMPLE, RENFREWSHIRE.

This very singular font stands within the ruins of the collegiate church founded in 1504 by John, Lord Sempill, for a provost, six chaplains, two boys, and a sacristan, and seems of the same date. The ruins of the church stand amid beautiful grounds, and close by the lovely lake of Lochwinnoch. A chapel dedicated to St Bride anciently stood at the north-west side of the lake. In plan the font is an irregular octagon, with a bold bead moulding worked on each angle and also on the upper edge of the bowl. In all probability it also existed on the lower edge, but has been broken away. Two of the sides are plain, the other six being ornamented with Latin crosses of different shapes, the upper limbs of one being cut into a leaf-like form. On the same sides, and round the heads of the crosses, are cut four-leaved figures; all are raised above the surrounding surface.

The orifice, or basin, is cut in the top without the slightest regard to symmetry; it is rectangular in shape and placed to the one side. There is no drain. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	5
Diameter of bowl,	1	11
Length of orifice,	0	11
Width of orifice,	0	8
Depth of orifice,	0	5

DUNROD, KIRKCUDBRIGHTSHIRE.

A fine and complete example of Norman date.

The bowl is square, with circular orifice and bottom drain. The bowl presents the ordinary appearance of a cushion-shaped Norman capital, with the neck moulding cut into the shape of a rope, a favourite ornament in Romanesque work.

The bowl rests on an obelisk-shaped block, with a small bead and cavetto moulding worked on the upper edge. The holes to fix the cover

are still entire, and, indeed, the whole font is in an excellent state of preservation, although it has been exposed to wind and weather for a long period. The dimensions are—

	Feet.	Inches.
Total height,	3	8
Diameter of bowl,	2	2½
Diameter of orifice,	1	7
Depth of orifice,	0	9½

Dunrod was originally an ancient parish, but was united to Kirkcudbright in the year 1663.

The church is extinct, but the churchyard is still used, and is circular in form.

BIRNIE, ELGINSHIRE.

This is a plain bowl, of rather early date, I think—possibly thirteenth century. The bowl has an upper unequal-sided octagonal rim, about 4½ inches deep, the larger bottom portion being circular like the orifice. The staple holes for the cover are very plain in this example. There is no drain. The dimensions are—

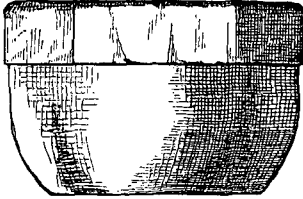
	Feet.	Inches.
Height of bowl,	1	2
Diameter of bowl,	1	11½
Diameter of orifice,	1	5
Depth of orifice,	0	9

The church of Birnie was dedicated to St Brendan, and is an interesting example of Romanesque work, consisting of nave and chancel, with fine chancel arch.

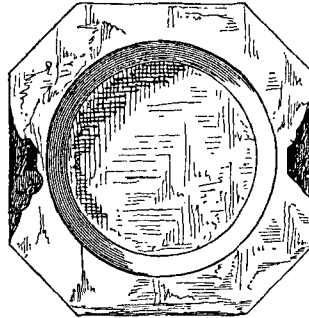
LENTON, ROXBURGHSHIRE.

Not a large bowl; circular, with circular orifice. There is no drain. Part of the stem is worked on the bowl. The loop-like ornamentation

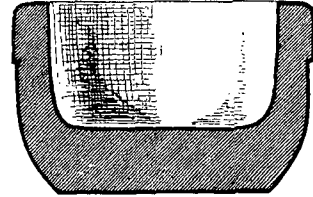
Font at Birnie, Elcainshire.



Elevation.



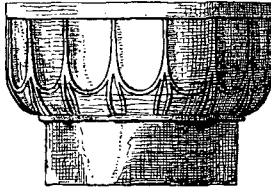
Plan.



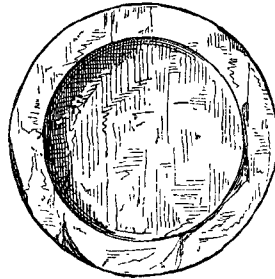
Section.

Font at Linfen,

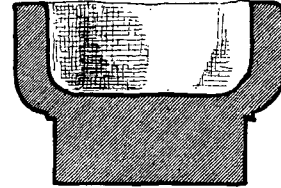
Roxburghshire.



Elevation.



Plan.

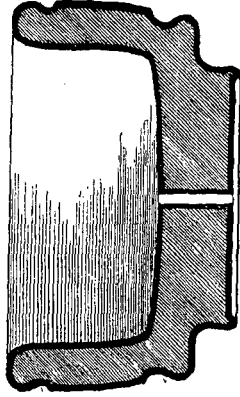


Section.

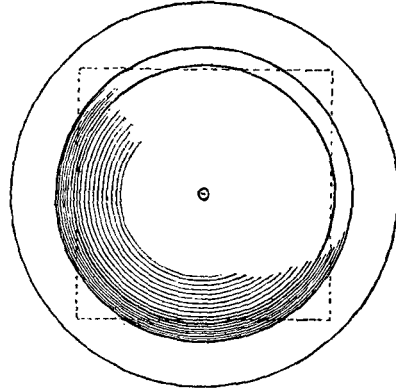


Scale of Feet.

Font of Gear.



Elevation.



Section.

Plan.



*M.W.
June 1884.*

is curious, but thin and meagre, and rather meaningless. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	1½
Diameter of bowl,	1	8
Diameter of orifice,	1	3
Depth of orifice,	0	7

The font is carefully preserved inside the church.

GOGAR, EDINBURGHSHIRE.

A plain but beautifully moulded example of French character. It may possibly date from the early part of the fourteenth century. It lies just inside the gate of the old churchyard. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	5
Diameter of bowl,	2	4½
Diameter of orifice,	1	10
Depth of orifice,	0	11

The church of Gogar was older than that of Corstorphine, but only a small part of it exists. It seems a pity that this fine font should be left to the mercy of the elements and possible mischief. The greater part of the quondam parish of Gogar was united to Corstorphine in 1599. Surely room could be found within the fine old church of St John the Baptist for this interesting relic of Gogar church; a very few shillings would cover the cost of removal. The curious apathy of the Scottish people and Scottish clergy is difficult to understand in such matters.

STENTON, HADDINGTONSHIRE.

A large plain circular bowl of simple character. On the lip of the bowl there is a slightly moulded depression, very likely for the finish of the lead lining; the sides are curved and at the base recede, by means

of a deep splay, almost to the edge of the stem or pedestal, the junction being formed by a very small splayed member. It is rather unusual to find part of the stem worked on the bottom of the bowl as in this case; the part so worked on is about six inches deep and finishes with a small chamfer on the bottom edge.

The sides of the circular orifice are shaped very much like the outer sides, the bottom being flat, with a drain of moderate size. The dimensions are—

	Feet.	Inches.
Total height,	2	0½
Greatest diameter,	2	8½
Diameter of basin,	1	11
Depth of basin,	1	3

The font stands within the ruins of the interesting pre-Reformation church, and serves as a flower-pot. Close by is the fine circular structure covering a celebrated "holy well."

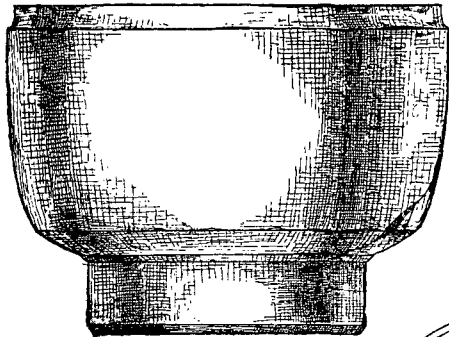
DOUGLAS SUPPORT, LANARKSHIRE.

Where this strange-looking font came from I cannot tell. When Mr J. S. Muir saw it the mansion-house and estate went by the name of Rosehall. It stands now, as then, on the lawn.

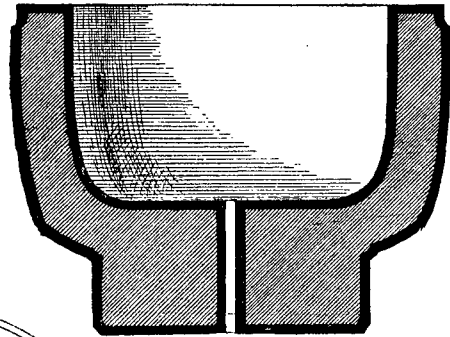
The bowl is an irregular octagon with a circular orifice. The sides are perfectly plain and plumb, the lower edge curving inwards with a slight cavetto; the bowl rests on a curious reversed ogee-shaped pedestal with a small bead on the upper edge where the bowl meets it, the base of the pedestal terminates with a small fillet about an inch deep, and the pedestal rests in its turn on a slightly projecting octagonal base about three and a half inches in height. The whole effect is certainly heavy, if not clumsy, but still not unpleasing. It may possibly date about the end of the fifteenth century. The dimensions are—

	Feet.	Inches.
Total height from ground,	3	6
External diameter of bowl,	2	6
Diameter of orifice,	1	11
Depth of orifice,	1	0

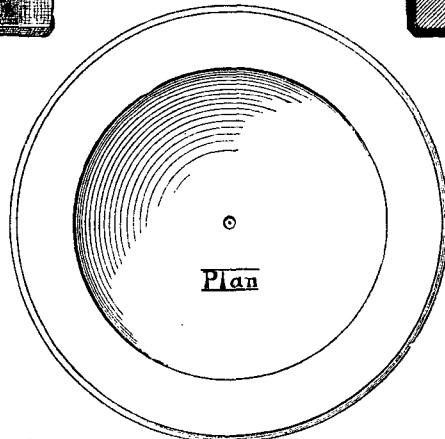
Font at Stenton



Elevation



Section

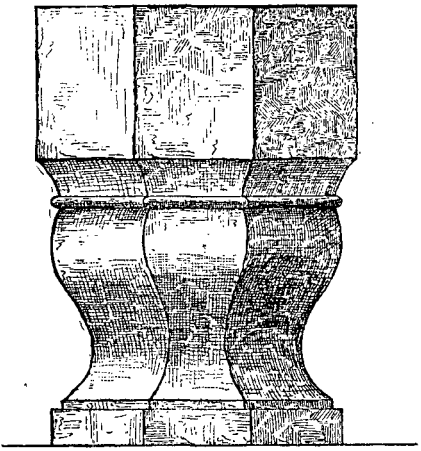


Plan

Scale of  Feet.

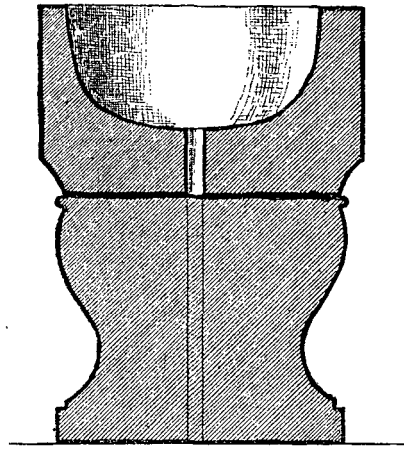
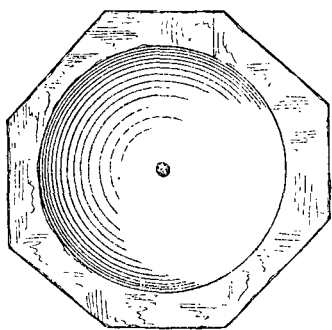
*J. P. N.
August 1882.*

Font on the Lawn at
Douglas Support, Coatbridge



Elevation

Plan



Section



Scale of Feet

POLWARTH, BERWICKSHIRE.

This is a severely plain example, but very interesting from the fact of its being complete. The bowl is circular in plan, and so is the orifice, which is of large size and in every way fit for the immersion of an infant. Externally the bowl tapers slightly towards the base. There is no stem proper, the bowl standing on a circular slab the same diameter as the upper part of the bowl and 6 inches thick; this in its turn rests on a larger slab of the same thickness, forming a very suitable base. The dimensions are—

	Feet.	Inches.
Total height from ground,	2	9
External diameter of bowl,	2	4
Diameter of orifice,	1	10
Depth of orifice,	1	2
Diameter over base,	3	5

The font stands at present just inside the gate of the churchyard and close to the church, which crowns the edge of a beautiful glade. The church was rebuilt in 1703 by Patrick Home, first Earl of Marchmont. A Latin inscription of that date states that the church prior to that date was consecrated before the year 900, and restored in 1378. The font may date from this restoration in the fourteenth century. Here in 1684 Patrick Home concealed himself in the family vault below the church, and remained in it several weeks, his celebrated daughter Grizel, afterwards Lady Grizel Baillie, supplying his wants every night.

CAMPSIE GLEN, STIRLINGSHIRE.

This somewhat curiously shaped font was removed from the churchyard at the "Clachan" of Campsie some ten years ago and placed where it now stands, viz., in the vestibule of the new parish church at Lennoxton. Mr J. S. Muir speaks of it as being in the old churchyard when he visited the place, and thither in consequence I wended

my way in search of it, only to search in vain and get a tolerably good ducking. Fortunately I made inquiry at the school-house, and was informed of its removal in time for me to walk to Lennoxton and make my drawing before train time.

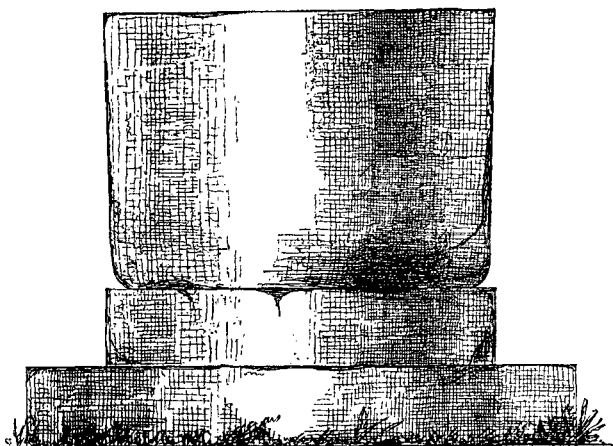
As will be seen, the bowl is octagonal, with a slight indentation on one side evidently made to fit it to a circular pillar. The upper portion forms a deep band or fillet, and is splayed back about two inches to meet the lower portion. The orifice is small for the size of the bowl, and the drain or exit unusually large; the orifice is also curiously shaped, being very deep for its width. The dimensions are as follows:—

	Feet.	Inches.
Greatest external diameter,	2	2½
Depth outside,	1	4
Diameter of circular orifice,	1	2
Depth of circular orifice,	1	2
Diameter of drain,	0	3½

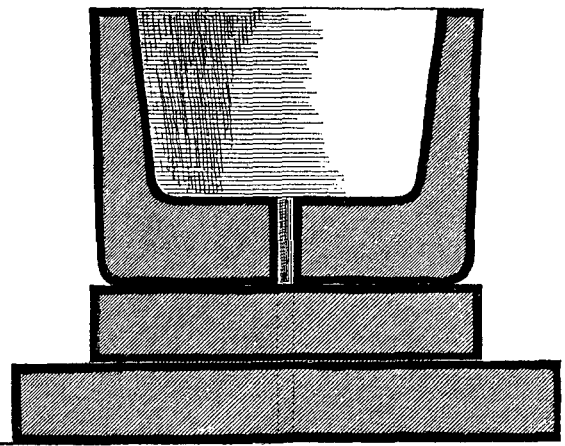
DRYBURGH ABBEY.

The bowl only remains. It is a very beautiful example of Transitional Norman date. So far as I know there is no other example in Scotland of this early date that can compare with it in beauty of design. Each side is richly ornamented with interlaced and foliated dragons raised above the surface; the winged bodies occupy the upper portions and the thickest parts of the serpent-like portions intertwine in the centre of each side. At the base these branch off into two, one end of which passes up to the fore and under part of the winged bodies, and there branches again, one end passing under the fore part of each body, while the other terminates on face of the body, close to the wing, in a partially developed leaf-like ornament. The other main branch forms almost a complete circle, intertwining with the legs and centre portion, branches again for the third time at the base, and the main branch or tail then finishes in a spreading flower termination, in the centre of each circular space. The long necks of the dragons intertwine at the four corners of the bowl, and extend the whole depth of each side, the heads being

—Font from Polwarth.—

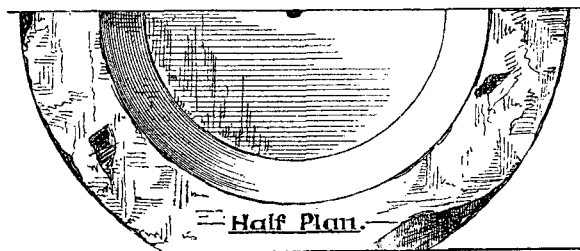


— Elevation. —



— Section. —

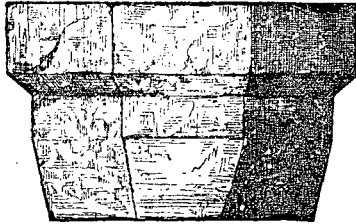
— Scale of $\frac{1}{2}$ inch = 1 foot. —



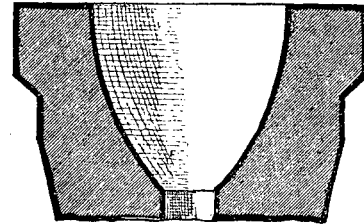
— Half Plan. —

*L.H.W.
June 1876*

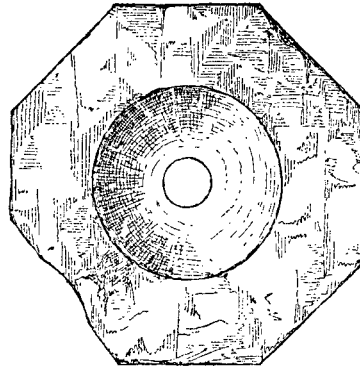
Font from Campsie Glen.
now in the Parish Church
at Lennoxtown .




—Elevation.—



—Section—

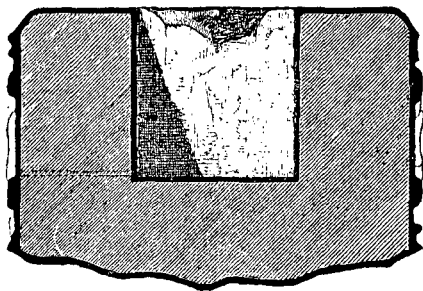


—Plan—

— Scale of  Feet —

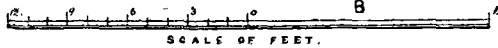
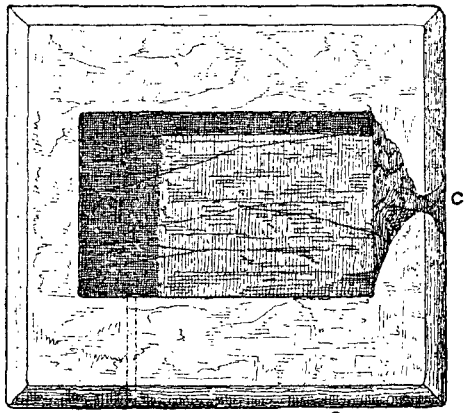
*A.B.W.
June 1886.*

FONT AT DRYBURCH ABBEY.



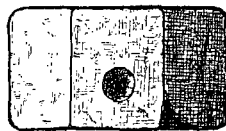
SECTION
D

A
PLAN.

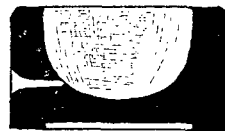


SCALE OF FEET.

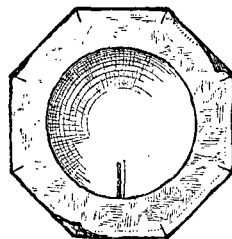
FONT AT KETTINS.



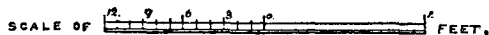
ELEVATION.



SECTION.



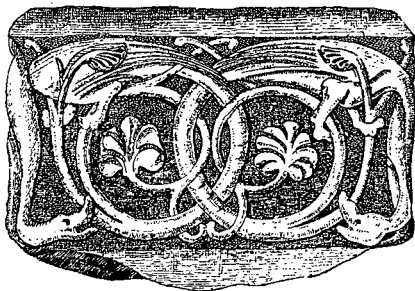
PLAN



SCALE OF FEET.

*M.W.
January 1885.*

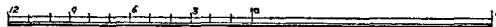
FONT AT DRYBURGH ABBEY



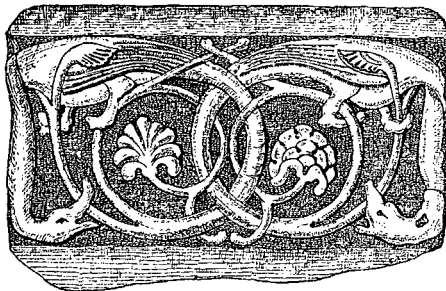
SIDE A. ON PLAN



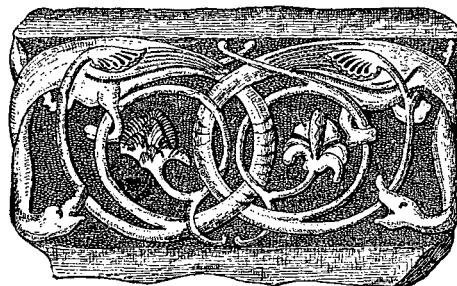
SIDE C. ON PLAN



SCALE OF FEET.



SIDE D. ON PLAN.



SIDE B. ON PLAN.

M.W.
22. Sept. 1893

turned inwards at the base and grasping with open mouths the branching tails. Each of the spreading flower terminations above mentioned varies in design.

The orifice or basin is rectangular in shape, with straight sides and perfectly flat bottom. The drain is, as in many of the early examples, in the side and not in the bottom, and from its appearance has evidently been closed from the outside. The material is a hard grey freestone, evidently of excellent weather quality, the carving on most of the faces being still crisp and sharp. The bowl is slightly rectangular in shape, measuring 2 feet by 1 foot 8 inches over by 1 foot 1 inch in height; the basin measures 1 foot $2\frac{1}{2}$ inches by 9 inches and is $8\frac{3}{4}$ inches deep.

I may notice here that the salamander, usually represented on fonts as a lizard or serpent-like animal, is a singular and interesting type of baptism.

This fine font stands at present in the ruined cloisters of the abbey, exposed to wind and weather. It seems a pity such a fine piece of work should be allowed to remain outside, and it is to be hoped it will shortly be placed under cover in some secure and dry situation.

KETTINS, FORFARSHIRE.

This is a plain octagonal bowl of moderate size, with circular orifice; the drain is at the side. Although destitute of ornament of any kind, which greatly assists in arriving at the likely period of production, I am inclined to think this a pretty early example, possibly the end of the twelfth or beginning of the thirteenth century. The dimensions are thus:—

	Feet. Inches.	
Height of bowl outside,	0	9
Diameter outside,	1	5
Diameter of orifice,	0	11
Depth of orifice,	0	7

The font at present stands on a modern stone base, outside the church, and although not under cover is well cared for by the present incumbent.

KELSO, ROXBURGHSHIRE.

Only the upper rim of this large bowl remains. It lies partially buried within the abbey ruins. To enable me to make a correct drawing I had it dug up and then replaced. There is a bead moulding on the upper outer edge, and a check inside for the finishing of the lead lining, I think. The dimensions are—

	Feet.	Inches.
Diameter over,	2	8½
Possible depth outside,	2	1
Diameter of orifice,	2	0
Possible depth of orifice,	1	6

LILLIESLEAF, ROXBURGHSHIRE.

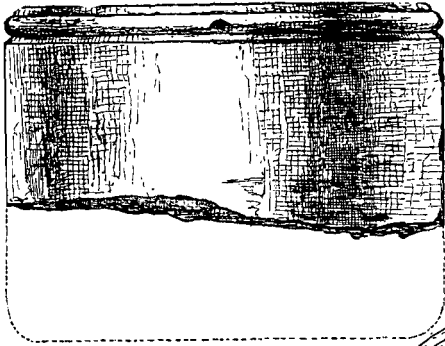
This large plain bowl was turned up a few years ago and placed close to the side of one of the entrance doors to the church. The bowl is circular, with a circular orifice and rather large drain from the bottom; the outside slightly tapers to the base, which is perfectly flat; the sides of the orifice also taper, and there is a slight rounding away where the sides merge into the flat bottom. The dimensions are thus:—

	Feet.	Inches.
Height of bowl,	2	0
Greatest diameter outside,	2	6
Greatest diameter of orifice,	1	6
Depth of orifice,	0	9

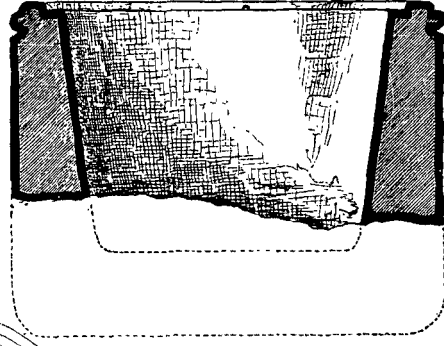
BEIL, HADDINGTONSHIRE.

This very plain and rather lumpish-looking bowl is at present doing duty as a water-trough within the beautiful grounds of Beil, not far from the site of the now extinct church of Petcox, and from which it very

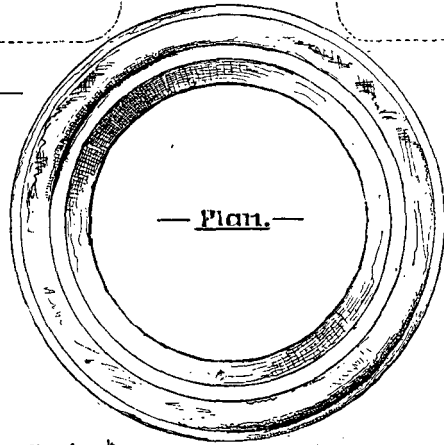
— Font from Kelso. —



— Elevation. —



— Section. —

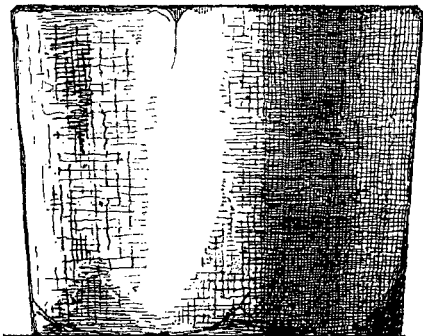


— Plan. —

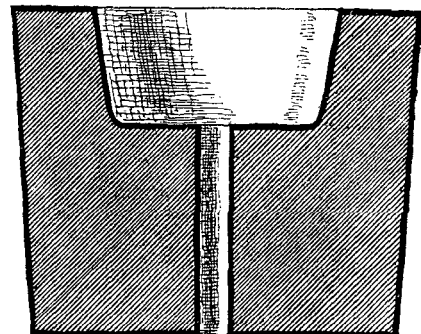
*J. R. H.
May 1886.*



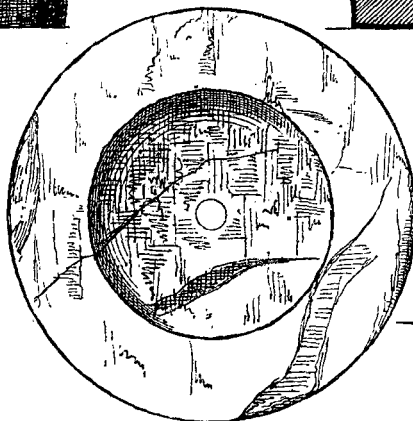
FONT AT LILLIESLEAF.




ELEVATION



SECTION



PLAN

SCALE OF  FEET.

J.R.V.
August 1883.

likely came. The orifice, like the bowl, is circular. There is no drain. The dimensions are—

	Feet. Inches.	
Height of bowl,	1	8
Diameter of bowl,	2	3
Diameter of orifice,	1	8
Depth of orifice,	0	10

The probable date of this font may, like the neighbouring one at Stenton, be late in the fourteenth century.

CRAMOND, EDINBURGHSHIRE.

This is a late cup-shaped bowl. It is at present inverted on top of a monument in the churchyard. The upper rim of the bowl has a bold bead and fillet worked on it, and there is a small square fillet at the base. The whole of the body is ornamented with a simple but curious overlapping diamond-shaped design, very slightly raised above the surface, the points of the diamonds being alternately raised and depressed. The dimensions are—

	Feet. Inches.	
Diameter of bowl,	2	1
Height of bowl,	1	0
Diameter of orifice,	1	7
Depth of orifice,	0	8

The church, originally dedicated to St Columba, was rebuilt in 1656.

BENVIE, FORFARSHIRE.

A much-broken and defaced bowl of early Norman date, cylindrical in shape; the bowl seems to have had angle shafts, and may possibly have had a central pillar.

The orifice is circular, and has a bottom drain. The dimensions are—

	Feet.	Inches.
Height of bowl as existing,	0	11
Diameter of bowl,	2	4
Diameter of orifice,	1	6
Depth of orifice as existing,	0	6

COUPAR, FORFARSHIRE.

In external shape this bowl is altogether unique, being formed of eight moulded cusps. The orifice is circular, large in diameter, and very shallow, and the sides slope quickly to the bottom. The drain is placed to one side. This very interesting example was found in the churchyard, on the site of the abbey, of which only a fragment remains, and now stands in the vestibule of the parish church, beside a beautiful incised slab of an abbot. I should say the font dates from about the middle of the thirteenth century. The dimensions are—

	Feet.	Inches.
Greatest diameter of bowl,	2	5
Depth of bowl,	0	8
Diameter of orifice at top,	1	8½
Diameter of orifice at bottom,	1	0
Depth of orifice,	0	3½

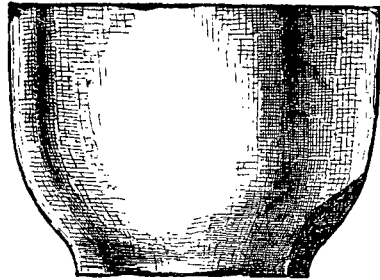
ARDIVOT, ELGINSHIRE.

Now in the Antiquarian Museum, Edinburgh.

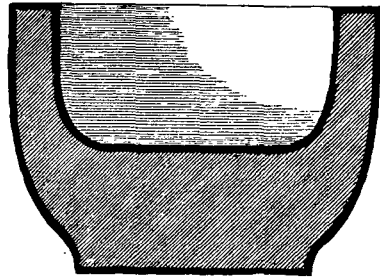
This is a very small early bowl, circular externally, with four projecting angle shafts and slightly projecting upper rim. The orifice is also circular, and has no drain. The dimensions are—

	Feet.	Inches.
External diameter of bowl,	0	10½
Depth of bowl,	0	6
Diameter of orifice,	0	8
Depth of orifice,	0	3

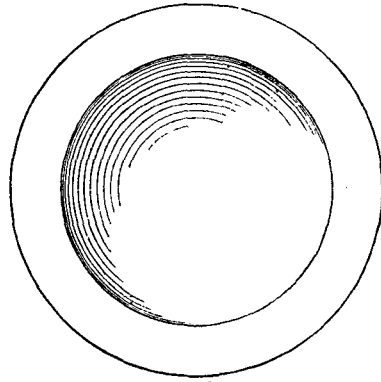
—Font at Bell—



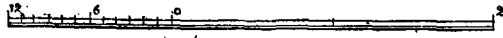
—Elevation.—



—Section.—



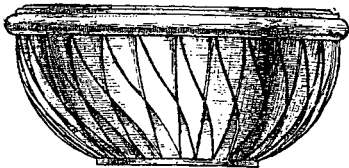
—Plan.—



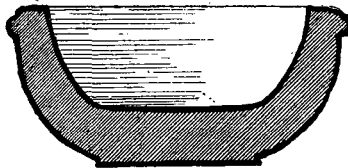
—Scale of Feet—

W. H. R.
August 1882.

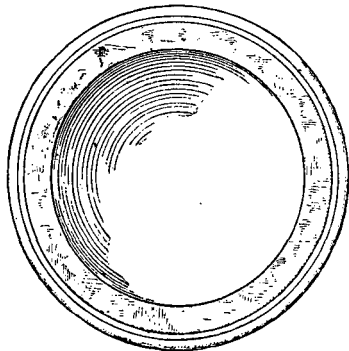
—Font—
—at—
—Cramond Church—



—Elevation—



—Section—

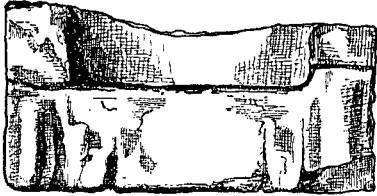


—Plan—

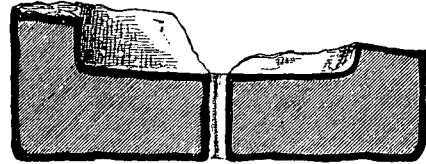
—Scale of—  —Feet—

J.W.
May 29th 1876.

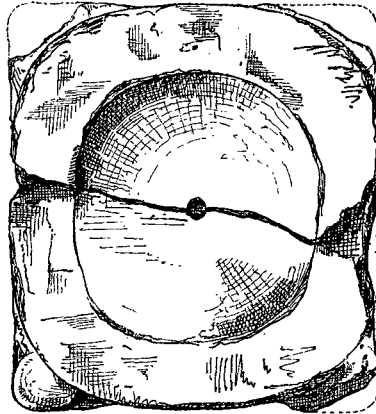
— Font from Benvie. —



— Elevation. —



— Section. —



— Plan. —

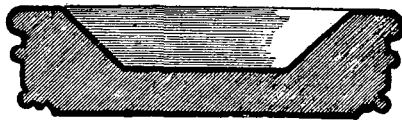
— Scale of  Feet. —

*M.W.
June 1886*

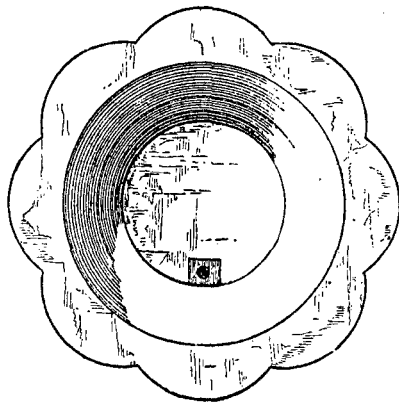
—Font—
—from—
—Coupar-Angus Abbey—



—Elevation—



—Section—



—Plan—



*M.W.
January 1885.*

GLENCORSE, EDINBURGHSHIRE.

A plain cubic block, with simple bead moulding on the four angles and top edge, and circular orifice without a drain.

It stands just within the gate of the curious coffin-shaped churchyard. The dimensions are—

	Feet.	Inches.
Total height,	1	10
Total width,	1	7
Diameter of orifice,	1	1
Depth of orifice,	0	8

HERDMANSTON, HADDINGTONSHIRE.

Thanks to the courtesy of D. Scott Moncrieff, Esq., W.S., I have been able to make a drawing of this fine early example, which is all but complete. The stem consists of four engaged circular shafts resting on a plain but boldly formed base. The shafts are surmounted with capitals of very distinct Norman character. The orifice or basin is hollowed out of the top. It has been partly built into the wall, or pier, of the church. At present it is standing in the family vault at Herdmanston. The dimensions are—

	Feet.	Inches.
Total height,	3	0
Width at top,	1	5
Diameter of orifice,	1	0
Depth of orifice,	0	6

GULLANE, HADDINGTONSHIRE.

On the same sheet as the plans of the Herdmanston font, I show a small primitive-looking bowl at present forming a stone of construction in a wall near Dirleton. It is said to have been used as a baptismal font in the church of St Andrew at Gullane. My attention was drawn to it by Mr James Stewart, Dean Bridge.

WHITHORN PRIORY, WIGTOWNSHIRE.

This seems to be an early bowl, possibly thirteenth century date. It is circular, with a circular orifice and a side drain. The upper rim is a good deal broken, but has been ornamented with eight beads placed at regular intervals. The bowl is cup-shaped, and has a bold head and neck moulding at the base. It stands within the ruined Priory. The dimensions are—

	Feet.	Inches.
Height of bowl,	2	2
Diameter of bowl,	2	4
Diameter of orifice,	1	10
Depth of orifice,	0	9

ISLE OF WHITHORN, WIGTOWNSHIRE.

This is a small but early example, now standing in an open backyard in the village. It runs the risk of being broken in pieces and destroyed at any moment. I take it to be of Transitional Norman date. The upper part of the bowl is circular, with a bold bowtell moulding, or shaft, at the angles of the square: these shafts merge into the square form at the base by means of the ordinary stop splay. The orifice is circular, and without a drain. Where it came from I have not been able to ascertain,—probably from the ruined chapel of St Ninian, which is close by. The dimensions are—

	Feet.	Inches.
Height,	1	4
External diameter,	1	7
Diameter of orifice,	1	2
Depth of orifice,	0	10

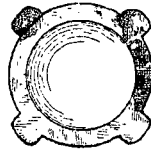
BLAIRMORE, LOCH TAY, PERTSHIRE.

This bowl bears a close resemblance to the one at the Isle of Whithorn. It lies neglected and uncared-for before the little farmhouse of Blairmore. As will be seen by the drawing, there is a bold

—Font from Ardvor, Duffus, Elginshire.—
—now in the Antiquarian Museum.—
—Edinburgh.—



—Elevation.—



—Plan.—



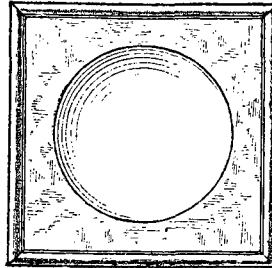
—Section.—

*J.M.W.
May 1886*

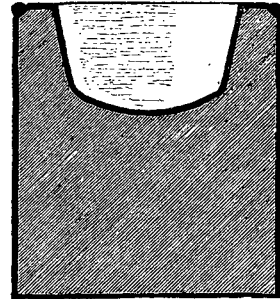
—Font at Glencorse.—



—Elevation.—



—Plan.—



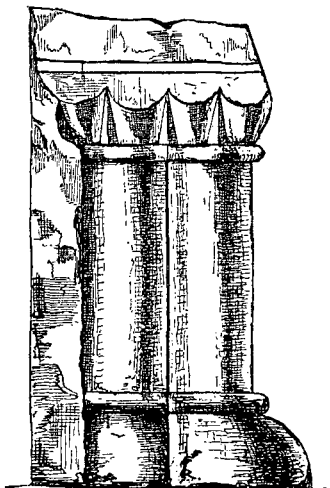
—Section.—

*J.M.W.
May 1885*

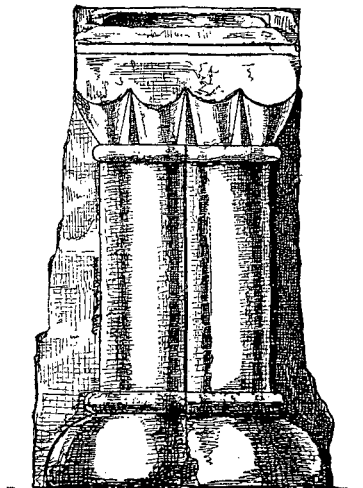


—Scale of Feet.—

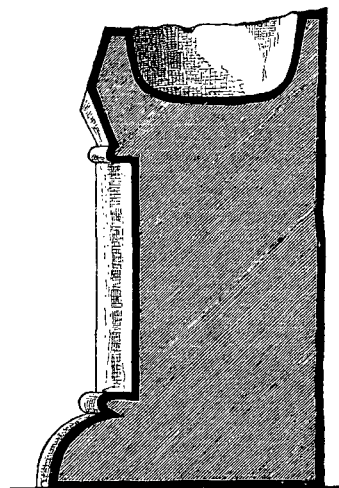
—Font of Herdmanston—



—Side Elevation.—



—Front Elevation.—



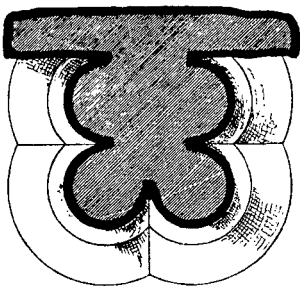
—Section.—



—Scale of Feet.—

*J. P. H.
June
1896.*

— Font of Herdmanston. —



— Plan of Shaft. —



— Plan of Top. —



Scale of

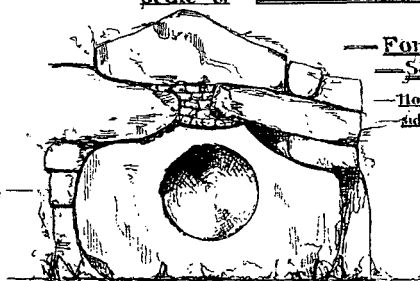
Feet.

*MS
June
1896*

— Font from Church of —

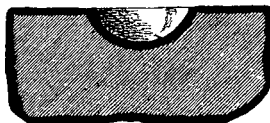
— SE Andrew Gullane. —

— How built into wall on left hand
side of Road leading to Diereton. —



— Elevation. —

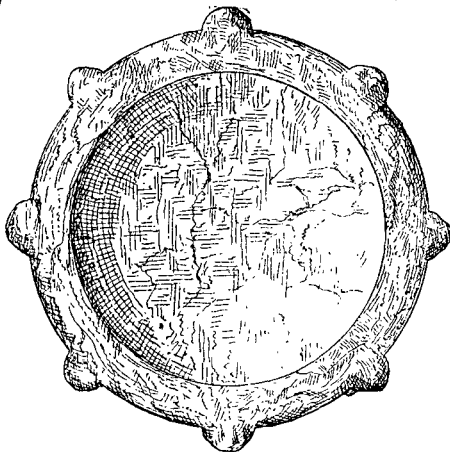
— Section. —



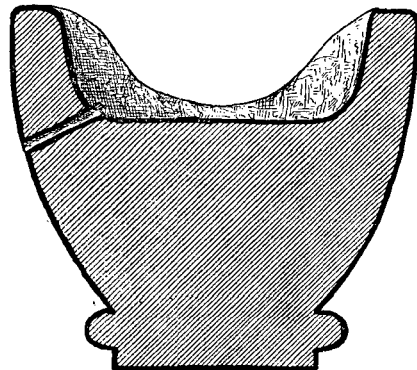
— Font from —
— Whithorn Priory —
— Wigtonshire —



— Elevation —

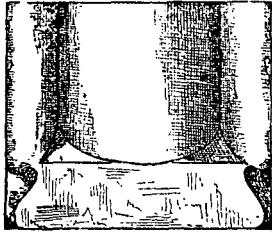


— Plan —

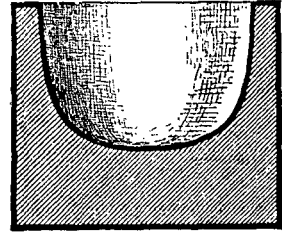


— Section —

— Scale  of Feet —

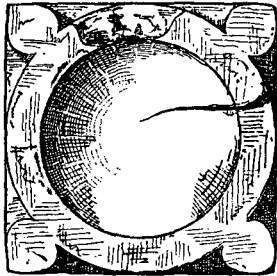


Elevation

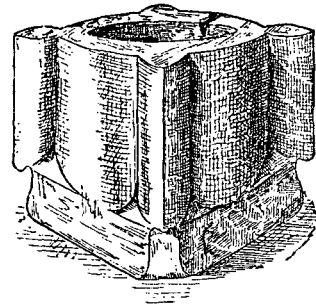


Section

— Font at the —
— Isle of Whithorn —
— Wigtongshire. —



Plan



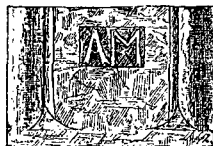
Sketch



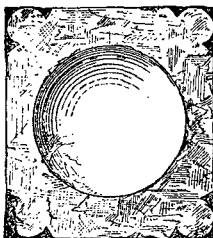
Scale of Feet

— Font at Blairmore —

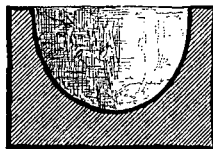
— Loch Tay —



— Elevation —



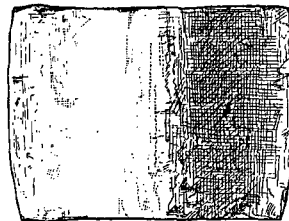
— Plan —



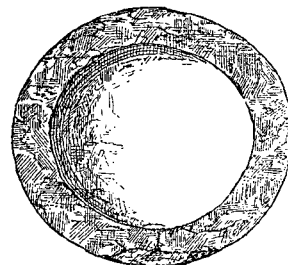
— Section —

— Font at Kenmore —

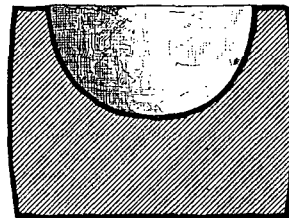
— Loch Tay —



— Elevation —



— Plan —



— Section —

— Scale  of Feet. —

bead moulding at each angle of the square. On one of the faces the letters A. M. are cut in a small sunk panel; these, however, I think, are of later date than the font itself, which I take to be of early thirteenth century date. The orifice is circular, and there is no drain. Blairmore is about one mile off the main road leading from Killin to Kenmore, and is reached from that road by a rough hill road. This hill road, however, was once the only one from the south of Scotland to Inverness and the north. The dimensions are—

	Feet.	Inches.
Height of bowl,	0	10
Width of bowl,	1	4
Diameter of orifice,	0	11
Depth of orifice,	0	7½

KENMORE, LOCH TAY, PERTHSHIRE.

A plain circular bowl, with circular basin, and no drain. It stands beside the manse door. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	3
Diameter of bowl,	1	7½
Diameter of basin,	1	2
Depth of basin,	0	7½

KILLIN, LOCH TAY, PERTHSHIRE.

This is the only seven-sided bowl I have seen or heard of in Scotland; the orifice is circular, and has a bottom drain. It lies partly buried in the churchyard of Killin. The dimensions are—

	Feet.	Inches.
Greatest external diameter,	2	7
Depth of bowl,	0	11
Diameter of orifice,	1	6
Depth of orifice,	0	8

I have here to thank the Rev. Mr Mackenzie of Kenmore for his kindness in drawing my attention to, and taking me to see the fonts at Kenmore, Taymouth Castle, Blairmore, and Killin.

FERNAN, PERTHSHIRE.

This is an extremely interesting example, belonging to the extinct church of Fernan, on the shore of Loch Tay. It now lies in the verandah of the dairy at Taymouth Castle. The stone is a rough undressed boulder of mica slate, the basin being cut out of the broadest face. It is very shallow—about two inches deep at the most. The bottom is flat, and there is a rude cross cut on it, which bears a faint resemblance to some dedication crosses. The diameter of the basin is about ten inches.

DARGARNOCK, DUMFRIESSHIRE.

This is the octagon bowl of white freestone referred to by Mr Riddell. The orifice is circular, with bottom drain. It is perfectly plain. The dimensions are—

	Feet. Inches.	
Height of bowl,	1	7
External diameter of bowl,	2	3
Diameter of orifice,	1	8
Depth of orifice,	0	9

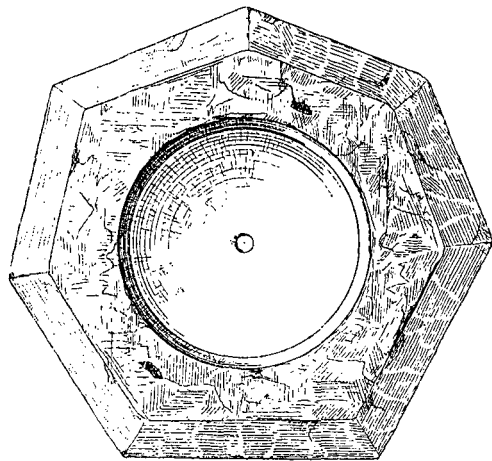
MOUSWALD, DUMFRIESSHIRE.

This circular example, also referred to in Mr Riddell's letter, now stands on the lawn in front of the house. The orifice is also circular, and there is no drain. The arms of the ancient family of Torthorwald are much defaced, otherwise the bowl is perfectly plain. The dimensions are—

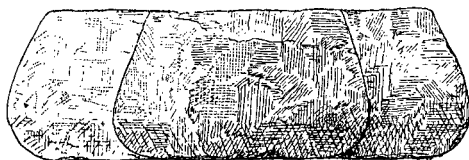
	Feet. Inches.	
Height of bowl,	1	6
Diameter of bowl,	2	4
Diameter of orifice,	1	9
Depth of orifice,	0	9

— Font in Churchyard, Killin. —

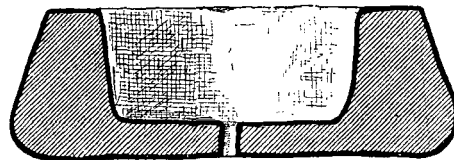
— Loch Tay —



— Plan —



— Elevation —



— Section —



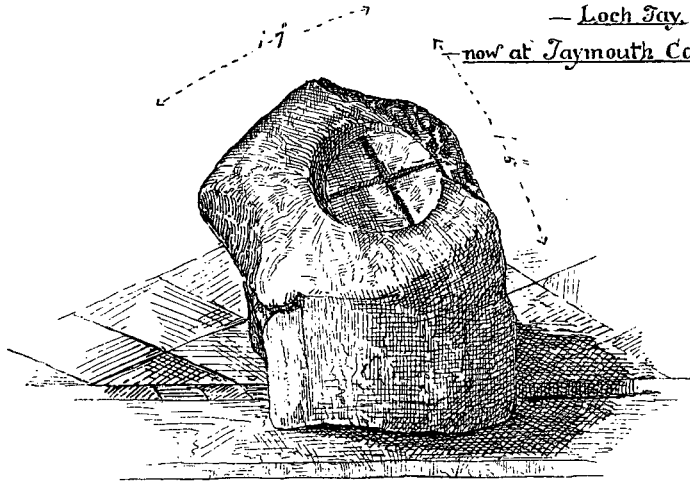
Scale of Feet

Dep 1884

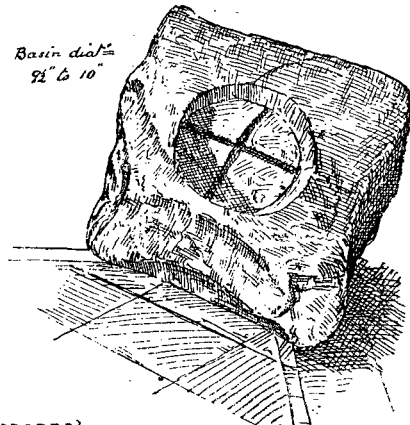
— Font from Fernan Church. —

— Loch Jay. —

— now at Jaymouth Castle Dairy. —

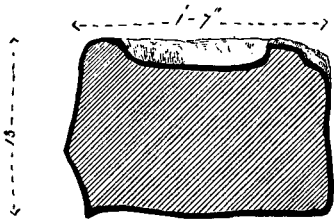


Basin dia^m
21" 6 10"



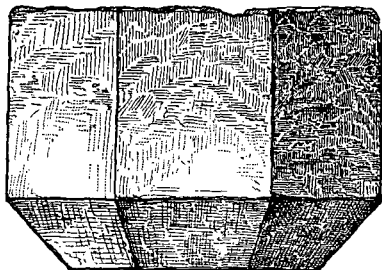
— Sketch —

— Sketch —



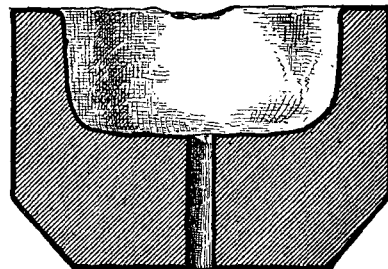
— Depth of Basin 4 —

— Section. —

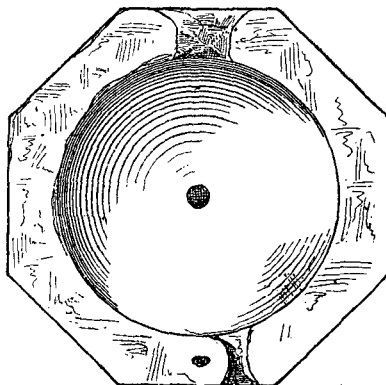


— Elevation —

— Font from Dalgarnock Church —
— Dumfriesshire —
— now at Friars Carse House —



— Section —

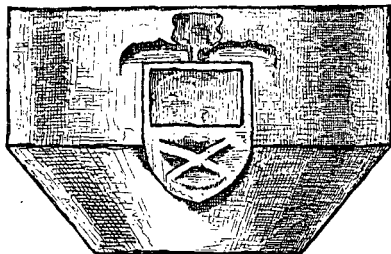


— Plan —

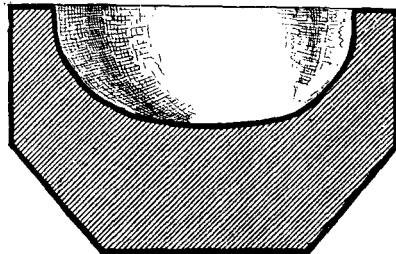


— Scale of Feet —

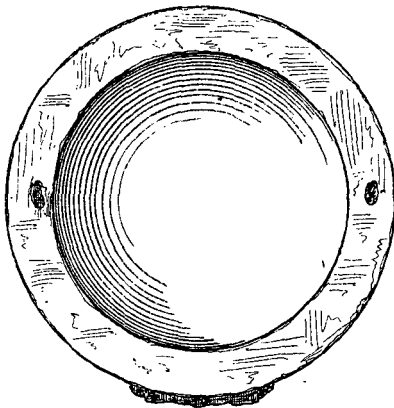
— Font from Mouswald Church —
— Dumfriesshire —
— now at Friars Carse House —



— Elevation —



— Section —



— Plan —



— Scale of Feet —

MORTON, DUMFRIESSHIRE.

By the kind permission of T. Nelson, Esq. of Friars Carse, I was enabled to make drawings of this interesting bowl and two others, from Mouswald and Dalgarnock respectively. They were collected and placed in their present position by the late Robert Riddell, F.A.S., to whom the estate of Friars Carse originally belonged. In a letter to Mr Gough, Mr Riddell says:—

FRIERS CARSE, *December 31, 1792.*

MY DEAR SIR,—Allow me, in return for the great pleasure your excellent account of English fonts in the tenth volume of the *Archæologia* afforded me to present you with drawings of some Scottish fonts, in my small collection of antiquities at Friars Carse. At the time of the Reformation in Scotland, the mob demolished their sacred basins, by breaking and mutilating them with a barbarous and bigotted zeal, so that few of them now are to be met with, and these much defaced. I have collected specimens of all the varieties I have seen—octangular, circular, square, oblong, and four-sided ones. The first is Morton font. I found it buried in a heap of rubbish in a neglected corner of the churchyard. It is an octagon of red freestone, with different crosses neatly carved upon each side, and has a hole in the bottom of an inch diameter. The second I found in the churchyard of *Dalgaron*. It is an octagon of white freestone, with a hole in the bottom, but no carving upon it. The third was at the old church of *Dunscore*. It is of red freestone, much broken, and has no hole in the bottom; on it are the arms of Kilpatrick of Closeburn. The fourth I found in the churchyard at *Mouswald*. It is circular, of red freestone, and has no hole in the bottom; on it are the arms of Torthorwald of Torthorwald, a very considerable family, which ended in an heiress in the time of Robert Bruce, king of Scotland. The shield is mantled with an angel's head and wings, much broken and defaced. The fifth came from *Dunscore* church. It seems to have been fixed in a niche in the wall, and an aperture in the back carried off the water; the figure an oblong square.”

On examination, I found the Morton font, the one from Dalgarno, *i.e.* Dalgarnock, and also the one from Mouswald; but I could not make out the Dunscore example, which Mr Riddell describes as much broken; and the fifth is evidently, from Mr Riddell's own description, a piscina, not a baptismal font.

The Morton font is, as Mr Riddell describes it, an octagon of unequal sides, and with an octagonal basin, the only one I have seen in Scotland.

The sides of the bowl are charged with different figures: four of them look very much like the ordinary dedication cross cut on pre-Reformation churches; the symbolism of the others I am not at all sure about. There is a drain in the bottom. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	11
External diameter of bowl,	1	0½
Diameter of orifice,	1	6
Depth of orifice,	0	10

DALGARNOCK, DUMFRIESSHIRE.

This square bowl, with square basin and square exit drain, lies just inside the entrance gate of the out-of-the-way and deserted-looking churchyard of Dalgarnock. Except for a chamfer round the external edge of the bowl, it is perfectly plain. The dimensions are—

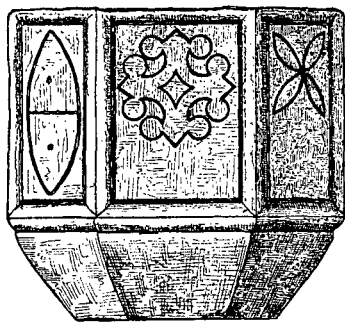
	Feet.	Inches.
Height of bowl,	1	5
Width over bowl,	2	1
Width of basin,	1	6½
Depth of basin,	1	2½

The socket of a cross lies at the opposite side of the gate.

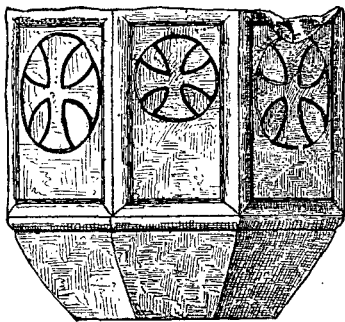
THORNHILL, DUMFRIESSHIRE.

A small circular bowl, without ornament, with circular orifice, and no drain. It stands in the garden of Dr Grierson of Thornhill, among a great variety of interesting things. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	0
External diameter of basin,	1	1
Diameter of orifice,	0	9
Depth of orifice,	0	6½

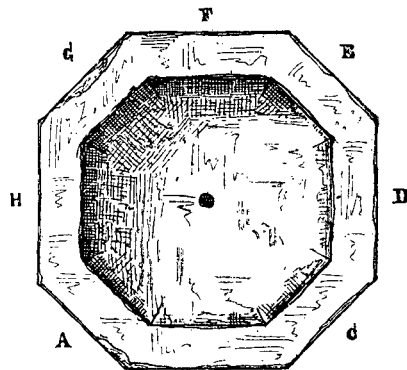


—Elevation D.—

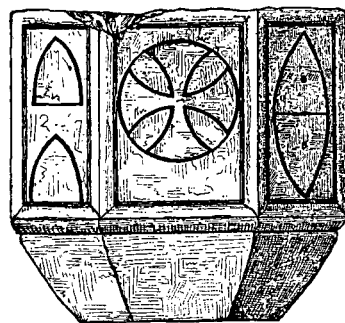


—Elevation G.—

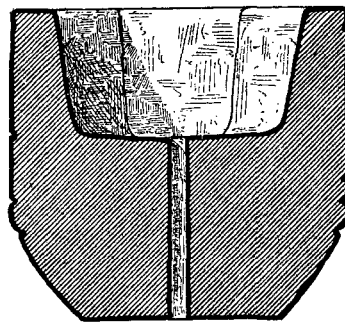
—Font from Morton Church—
—Dumfriesshire—
—now at Friars Carse House—



—Plan—



—Elevation B.—

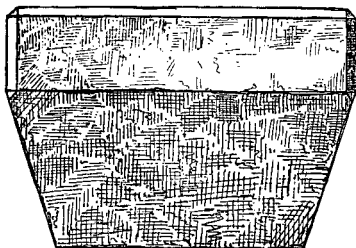


—Section—

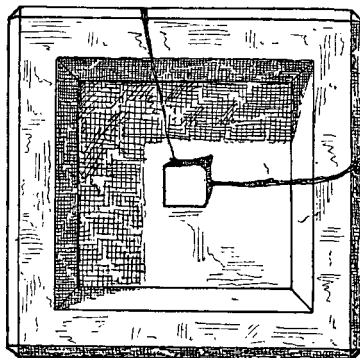
—Scale of Feet—



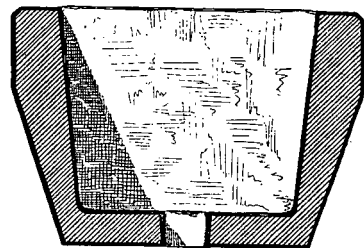
—Font from Dalparnoek—
—Dumfriesshire—



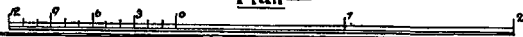
—Elevation—



—Plan—



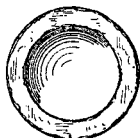
—Section—



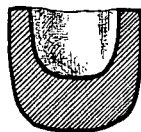
—Font at Thornhill—
—in Dr Greisson's Collection—



—Elevation—



—Plan—

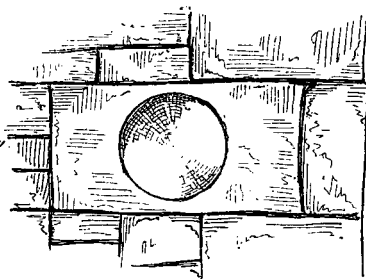


—Section—

—Font at Dunscore—
—Built into wall of Church Tower—



—Section—



—Elevation—



DUNSCORE, DUMFRIESSHIRE.

This small bowl, now forming a stone of construction in the tower of the church, is said to have been used as a baptismal font. It looks to me more like a piscina or stoup. The diameter of the basin is about ten inches; there is no drain.

KIRKPATRICK-DURHAM, KIRKCUDBRIGHTSHIRE.

I am indebted to the Rev. W. A. Stark, of Kirkpatrick-Durham, for very careful figured sketches of this peculiar font, and also for the interesting remarks about it which follow:—"Tradition asserts that it was brought from the old chapel of St Bridget at Kirklebride, now in the *quoad sacra* parish of Corsock. I have heard it said also, by old people, that when old Mrs Martin was proprietrix of Kilquhanity, this font used to stand on the lawn in front of Kilquhanity House. Occasionally at night unearthly sounds proceeded from it, giving rise to the conjecture that it was haunted. Mrs Martin consulted her parish minister, then Mr George Greig, on the subject. He is said to have advised that it should be sent down to the manse to be exorcised. This was done, and it is certainly here now. I am not aware that any sounds proceed from it, unearthly or otherwise."

The font is rectangular in shape, and so is the basin, both dying away into the circle at the base; the drain is large. Mr Stark describes it as "rectangular at top, but circular at bottom, the circle measuring about fourteen inches in diameter. There is a circular hole through the bottom, about an inch and a half, widening out to six inches. The lines of the sides are far from being straight; they are extremely irregular, whether from original design or the effects of time, I cannot say." The lines Mr Stark refers to are caused by the upper square bowl necessarily taking the octagonal form before merging into the circle. The dimensions are—

	Feet. Inches.		Feet. Inches.	
Height of bowl,	1	2		
Width of bowl,	1	11	by 1	8½
Width of orifice,	1	5	by 1	2½
Depth of orifice,	0	9		

KENMURE CASTLE, KIRKCUDBRIGHTSHIRE.

My friend George Hamilton, Esq. of Ardendee, Kirkcudbright, kindly sent me the sketch of this font from which my drawing is taken. In his letter to me accompanying the sketch he says,—“I got it from Mrs Maitland Gordon.” It stands in the garden at Kenmure Castle, on top of an old lintel from the house. Nothing is known as to its history, or from where it came. The dimensions are—

	Feet.	Inches.
External diameter,	2	4
Height of bowl,	1	6
Diameter inside,	1	9
Depth inside,	1	1

The bowl is octagon, perfectly plain, except for a deep hollow-shaped moulding running round it about two inches below the brim.

INNERWICK, HADDINGTONSHIRE.

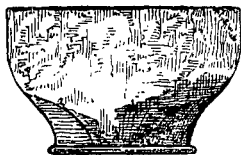
A plain small circular bowl, with circular orifice, and no drain. It lies at the side of the old manor-house of Innerwick, the property of W. F. Anderson, Esq., and near the site of St Mary's Church, which is close to the present church and churchyard. There is a hollow depression on one side, possibly to fit the bowl against a pillar. The dimensions are—

	Feet.	Inches.
Height of bowl,	1	3
Diameter of bowl,	1	6
Diameter of orifice,	0	10
Depth of orifice,	0	9

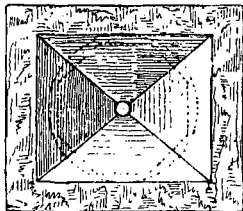
INCHRYE, FIFESHIRE.

This curious-looking bowl stands beside the fine mansion-house of Inchrye, in the parish of Abdie. It looks very much like the footstone of a gable cross or pinnacle. Inchrye is almost opposite the fine old ruined pre-Reformation church of Abdie, the Loch of Lindores lying

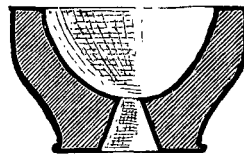
— Font of Kirkpatrick Durham. —



— Elevation —



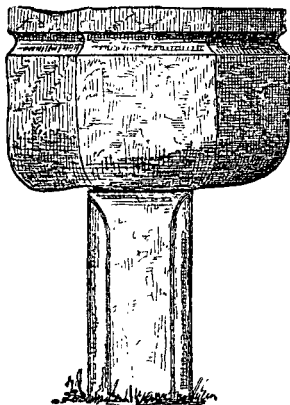
— Plan —



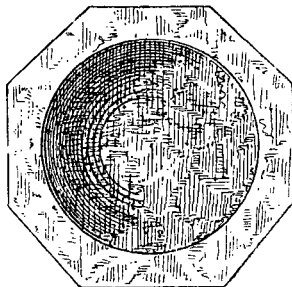
— Section —

— Font of Kenmare Castle —

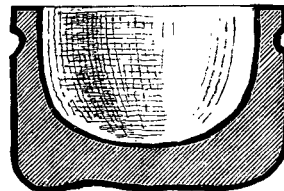
— Kirkcubrightshire —



— Elevation —



— Plan —



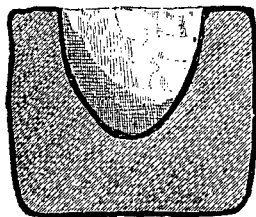
— Section —



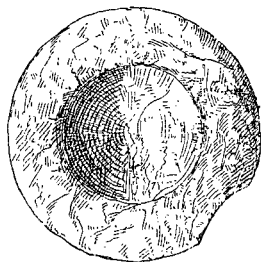
— Scale of Feet —

J. W. W.
1886.

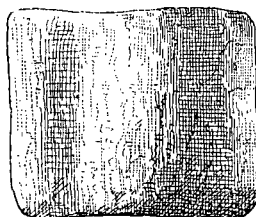
— Font from Innerwick —



— Section —



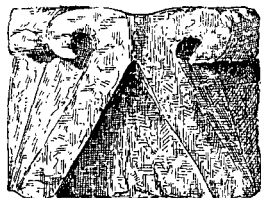
— Plan of Top. —



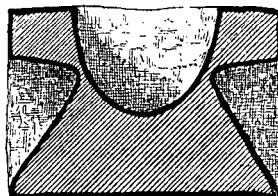
— Elevation. —

— Scale of $\frac{1}{2}$ | 9 | 6 | 3 | 0 | Feet. —

—Elevation.—



—Section.—

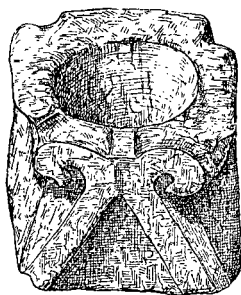


—Font at Inchrye House.—

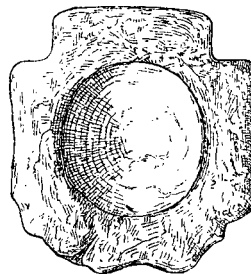
—Abdie —

—Fifeshire.—

—Sketch.—



—Plan.—



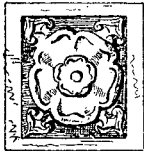
—Scale of Feet.—



— Font in St John's Church, Aberdeen —

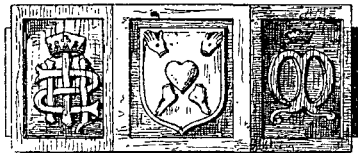


4



5 & 7

— Panels —

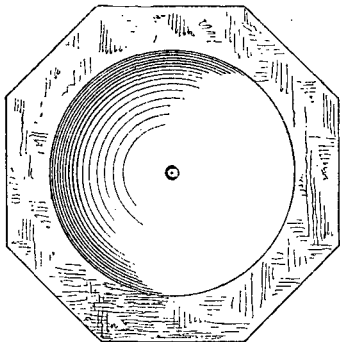


6

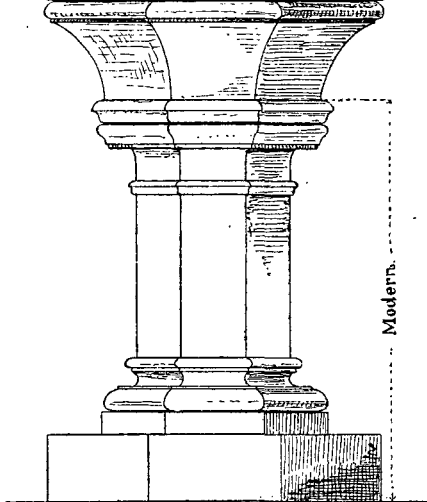


8

— Panels —

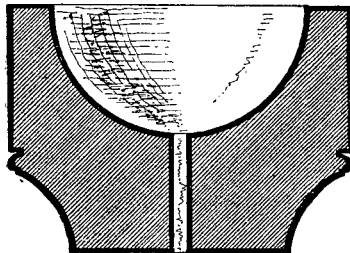


— Plan —



Modern.

— Elevation —



— Section —

Scale of $\frac{1}{2}$ 0 6 3 0 1 2 3 Feet.

*J.M.H.
Oct. 1886.*

between them; it is just possible this font came from that church. The dimensions are—

	Feet. Inches.	
Height of bowl,	1	1½
Greatest width of bowl,	1	6½
Greatest diameter of orifice,	0	11
Depth of orifice,	0	6½

ST JOHN'S CHURCH, ABERDEEN.

I am obliged to James Matthews, Esq., architect, Aberdeen, for the sketches of this fine font from which my drawings are taken. The bowl only is old, the shaft and base having been restored by Mr Matthews in 1851. Dr George Grub of Aberdeen informs me—"The font in St John's Church, Aberdeen, is the font formerly in St Michael's Church, Kinkell, in the diocese of Aberdeen. The ruins of that church on the banks of the Don, near Inverurie, are very interesting. The font, from the letters upon it, appears to have been given to the church of Kinkell by Alexander Galloway, canon of Aberdeen and prebendary of Kinkell, in the beginning of the sixteenth century. I do not know when or how it was removed from Kinkell, but it was presented to St John's Church at the time of the consecration of that church in 1851."

The bowl is octagon, with a sunk panel on each face. Each panel is charged with a shield or monogram. One of the shields bears the cross and crown of thorns; another, the heart and pierced hands and feet; a third, a heart pierced with a sword; and a fourth bears a monogram. Other two of the panels bear monograms, and the remaining two are charged with a conventional rose. The orifice is circular, and has a bottom drain. The dimensions are—

	Feet. Inches.	
Height of bowl,	1	6½
External diameter of bowl,	2	1
Diameter of orifice,	1	6
Depth of orifice,	0	9½

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SORBIE, WIGTOWNSHIRE.

A plain octagonal bowl, with a circular orifice and large bottom drain. Each face of the octagon is formed into a panel by a marginal V-shaped incision. The bowl stands close by the manse door, not far from the churchyard in which stand the remains of the old church. The dimensions are—

	Feet. Inches.	
Height of bowl,	1	6½
External diameter,	2	1
Diameter of orifice,	1	7
Depth of orifice,	0	8½

LYNE, PEEBLESSHIRE.

This large plain bowl is built into the inside of the church wall. The church is a pretty, antique-looking structure, crowning a grassy mound filled with the dust of many generations, above the left bank of Lyne Water. It was rebuilt in 1644 by John, Lord Hay of Yester, and contains only 80 sittings. It is possible the font was built into the wall at that date, as the basin of pewter or silver would then be coming into common use. The existing pulpit is evidently of the date of the rebuilding, and is interesting. The font is octagonal, with a circular basin of large size. The dimensions are—

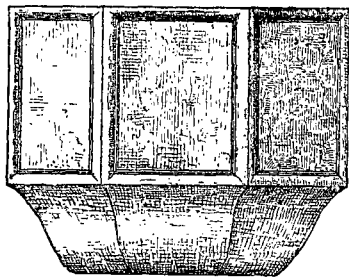
	Feet. Inches.	
Height of bowl,	1	9
External diameter of bowl,	2	2
Diameter of basin,	1	9
Depth of basin,	1	3

There is a bottom drain about 1½ inch in diameter.

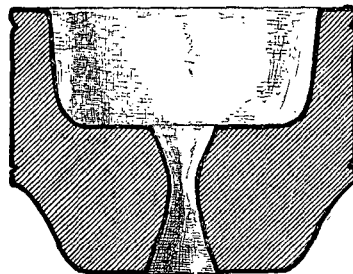
KIRKHOPE, MANOR WATER, PEEBLESSHIRE.

Little more than half of this small bowl remains; it lies on the site of St Gordian's Church, near the head of Manor Water. When I visited the place, I first drove to Lyne Church to make a drawing of the font there;

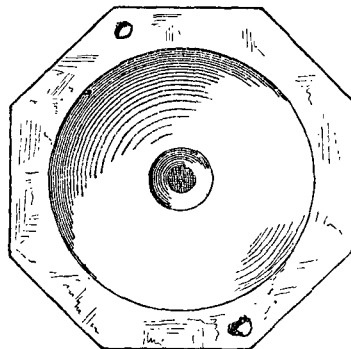
— Font from Sorbie Church —
— Wiltshire —



— Elevation —



— Section —

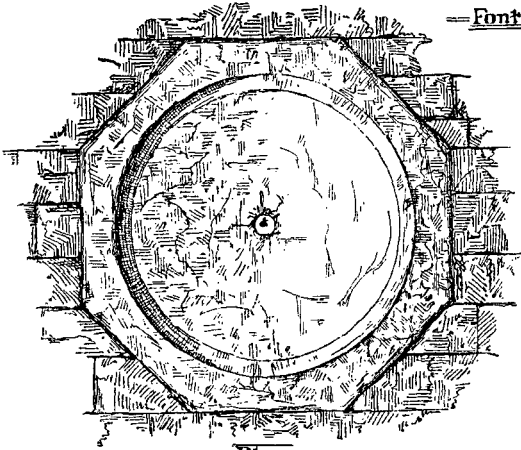


— Plan —

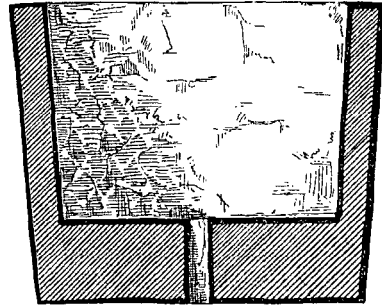


— Scale of Feet. —

—Font of Lyne Church.—



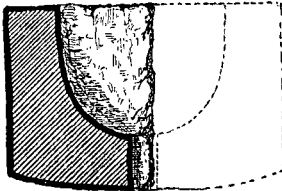
Plan.



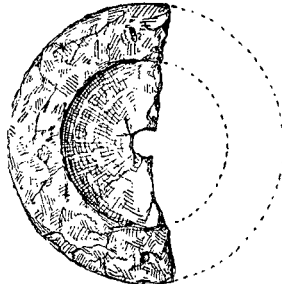
Section.



Scale for both Fonts.



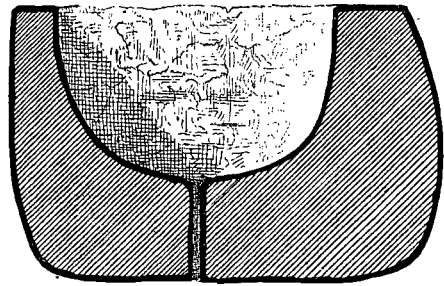
Section.



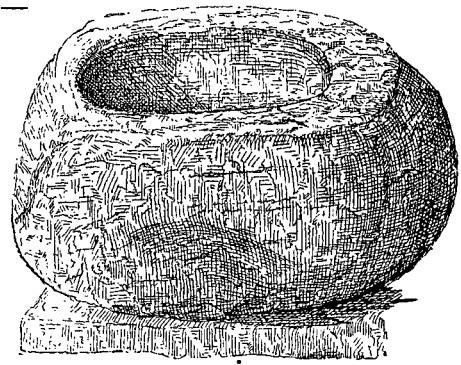
Plan.

Font on the site of
St. Gordian's Church,
Kirkhope
Manor Water, Peebles.—

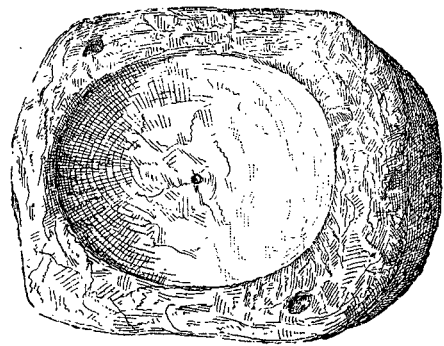
— Front from —
— Balquidder —



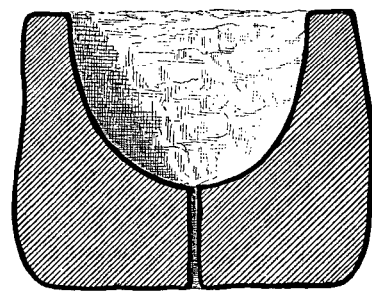
— Section 1 —



— Elevation —



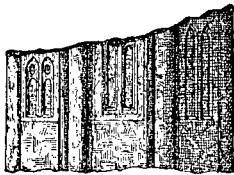
— Plan of Top —



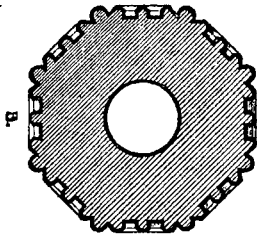
— Section 2 —



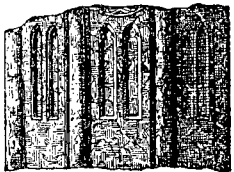
— Shaft of Font —
— From Peebles. —



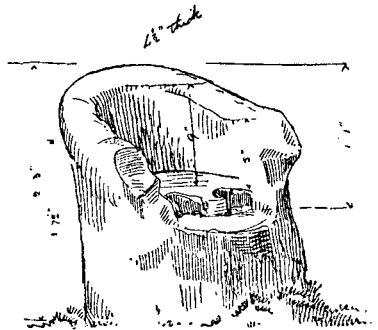
— Elevation B. —



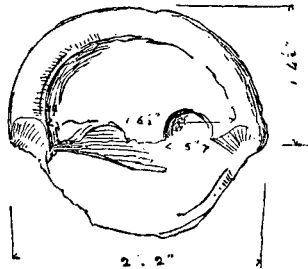
— Plan. —



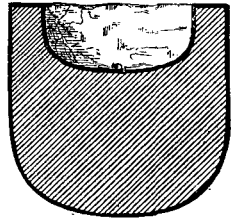
— Elevation A. —



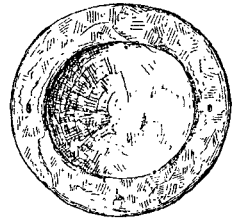
Font at Old Church of Dyce,
Aberdeen-shire.



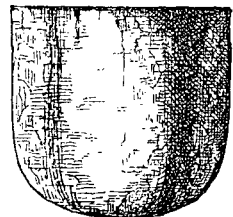
— Font from Oberlour —



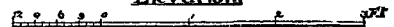
— Section. —



— Plan. —



— Elevation. —



thence we forded Manor Water, and drove up the long lovely valley until the machine could go no further; I then walked with a friend to the site of the church, and certainly a more beautiful site could scarcely be found. The dimensions are—

	Feet. Inches.	
Height of bowl,	1	1
External diameter of bowl,	1	8
Diameter of orifice,	1	0
Depth of orifice,	0	9

There has been a bottom drain.

BALQUHIDDER, PERTHSHIRE.

This large, rude, lumpish bowl, of hemispherical form, lies in the lovely churchyard of Balquhiddel, close by the side wall of the old church which is of First-Pointed date. The basin, spherical in shape, has been finely cut; the drain is remarkably small. The dimensions are—

	Feet. Inches.		Feet. Inches.		
Width of bowl,	2	6	by	2	0
Height of bowl,	1	8			
Width of basin,	1	8	by	1	4
Depth of basin,					10½

PEEBLES, PEEBLESSHIRE.

Dr Anderson's attention was drawn to this as a font by a Peebles gentleman, who sent him a note about it. Dr Anderson sent me the note, and I went out to examine and make a drawing of it. It is evidently the shaft of a font, with base and top broken off. I understand it was dug out of the bed of the River Tweed a good few years ago, just below the site of an old chapel.

DYCE, ABERDEENSHIRE.

The drawing of this very singular-looking bowl is taken from the original sketch, kindly sent me by James Matthews, Esq., architect, Aberdeen. Mr T. S. Muir mentions it in his *Mainland Characteristics*, page 95.

ABERLOUR, BANFFSHIRE.

A small plain circular bowl, with circular orifice and side drain. Mr T. S. Muir mentions it. The dimensions are—

	Feet.	Inches.
Diameter of bowl,	2	6
Depth of bowl,	2	6
Diameter of basin,	1	9
Depth of basin,	0	9

The *Ordnance Gazetteer* states the old church of Aberlour was dedicated to St Drostan; but "Truth," in a letter in the *Elgin Courier*, November 9, 1886, states the dedication to have been to St Dunstan. The letter refers to the removal of the font.

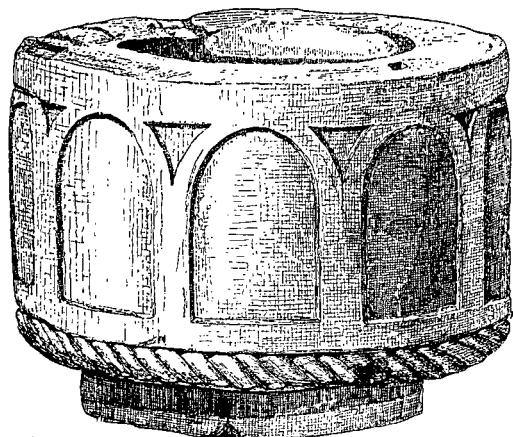
ALDBAR, FORFARSHIRE.

This is the bowl I refer to in my description of the very similar example at Restennet. In this case, however, the bowl is circular externally, and ornamented with wide shallow panels with semicircular heads, and sunk spandrels between them. The rope moulding is equally prominent in this example as in the other. Part of the shaft is worked on the bowl. The orifice is circular, and has a very large bottom drain, widening out in a curious way toward the bottom of it. The dimensions are—

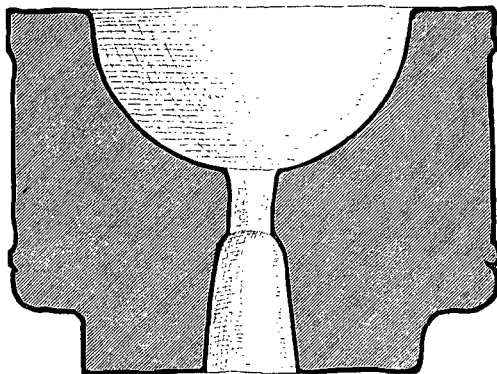
	Feet.	Inches.
Diameter of bowl,	2	0
Depth of bowl,	1	6
Diameter of orifice,	1	3½
Depth of orifice,	0	8

— FONT. —

— IN THE RUINED CHAPEL AT ALOBAR, FORFARSHIRE. —



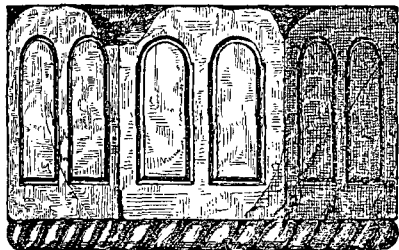
— SKETCH PERSPECTIVE. —



— SECTION. —

TAKEN FROM A DRAWING BY
MACLURE & MACDONALD LITH-^{rs}

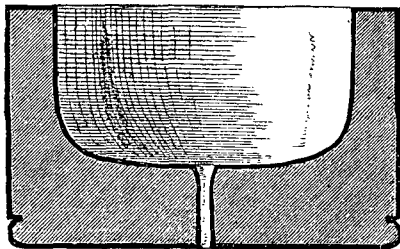
— SCALE OF  FEET. —



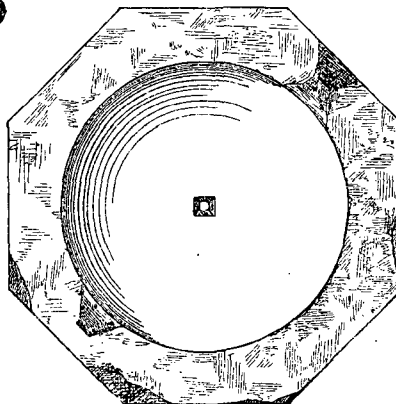
ELEVATION

— FONT IN RESTENNET CHURCH —

FORFARSHIRE



SECTION



PLAN



April
1887.

RESTENNET, FORFARSHIRE.

This is a very good octagonal bowl, with circular orifice and bottom drain. Each face of the octagon is enriched with two incised panels with circular heads, and round the base of the bowl there is a bold rope moulding cut, a somewhat unusual feature in the ornamentation of baptismal fonts, one would think. Curiously enough, however, the font at Aldbar in the same county has the same feature in exactly the same position, as will be seen by the drawing of it.

Restennet was an ancient parish of central Forfarshire, and here St Bonifacius is said to have dedicated a church to St Peter, and on the site of this church an Augustinian priory was founded by David I., which Malcolm IV. made a cell of the Abbey of Jedburgh. The roofless priory church is First-Pointed in style, and has a N.W. broach spire, 70 feet in height. It served as the parish church of Forfar till 1591. The dimensions of the font are as follows—

	Feet.	Inches.
External diameter of bowl,	2	5
Depth of bowl,	1	6
Diameter of orifice,	1	9
Depth of orifice,	1	0

COUPAR, FORFARSHIRE.

A small circular bowl, with circular orifice and side drain. Very likely it came from the ruined abbey, where it may have done duty in a side chapel. Its present duty is to hold a printer's types.

ARBROATH ABBEY, FORFARSHIRE.

This has been called a baptismal font, but I am rather doubtful about it. It is circular, with circular orifice and no drain. The dimensions are small, viz., over bowl 1 foot 9 inches; diameter of orifice, 1 foot 1 inch by 10 inches deep. The sides of the bowl and orifice are plumb, and the bottom in each case perfectly flat.

MELROSE ABBEY, ROXBURGHSHIRE.

I am equally doubtful as to this being a baptismal font. It is certainly, however, neither a holy water stoup nor a piscina.

ISLE OF MAY.

A much mutilated but interesting bowl, evidently of early date. The bowl has been square, with a circular orifice and bottom drain; the holes for fixing the lid are still fairly perfect. It lies within the ruined chapel of St Adrian. The dimensions are—

	Feet. Inches.	
Diameter of bowl,	2	4
Depth of bowl,	1	8
Diameter of orifice,	1	2
Depth of orifice,	1	2

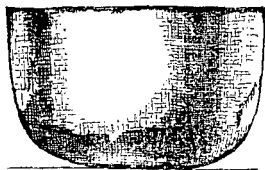
LOCH EYNORT, SKYE.

This fine bowl was presented to the Museum by Alexander A. Carmichael, Esq., Lochmaddy, through W. F. Skene, Esq., F.S.A. Scot. The following narrative shows how it came into Mr Carmichael's possession :—

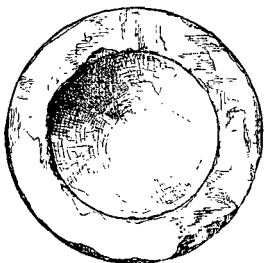
Many years ago, a crew of South Uist fishermen, while on their way to Glasgow with a cargo of fish, were driven into Lochaoineart, Skye. Upon the north-west side, and near the head of Lochaoineart, stand the church and churchyard of St Malrube, the former a roofless ruin, and the latter a deserted wild. Here the fishermen saw an old font, and deeming it to be too sacred to be left with the heretic Protestants of Skye, resolved to bring it to their priest, the late Rev. James MacGrigor.

They accordingly carried it to their boat, and, the weather moderating, resumed their voyage. But before reaching the island of Canna the weather again became boisterous, and again forced them back to Lochaoineart. Attributing their misfortune to their removal of the font, a debate arose among the fishermen, whether or not they should restore it to its original position; but the wind becoming fair, it was decided by a majority of the crew to make another attempt, which was accordingly done.

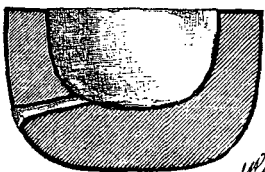
Font at Cupar-Angus



Elevation



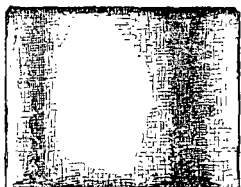
Plan



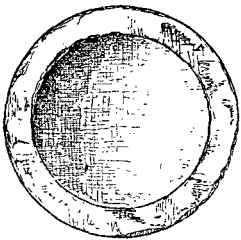
Section

*J. R. W.
Cupar-Angus
1885*

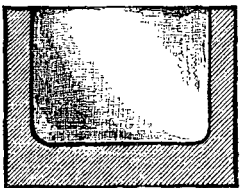
Font at Arbroath



Elevation



Plan



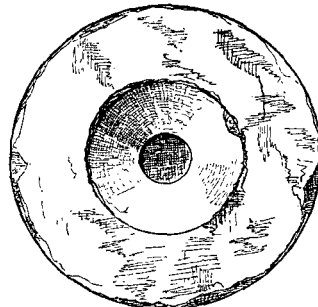
Section

*J. R. W.
Arbroath
1885*

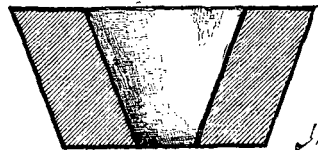
Font at Melrose



Elevation



Plan

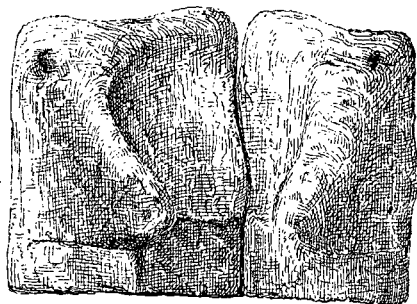


Section

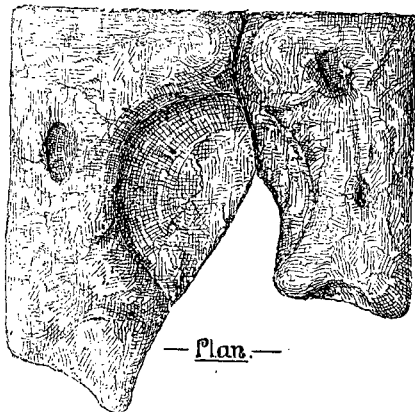
*J. R. W.
Melrose
1885*

Scale of 1" = 1 Foot

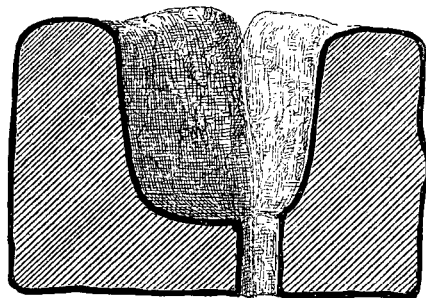
— Font at St. Adrian's Chapel, —
— Isle of May. —



— Elevation. —



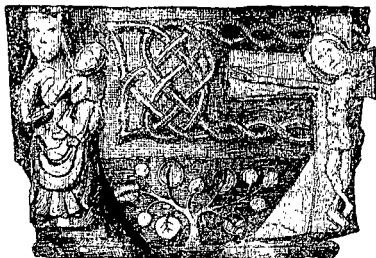
— Plan. —



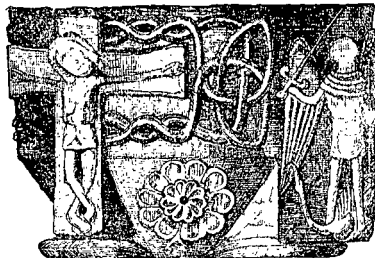
— Section. —



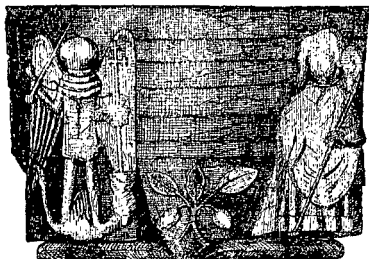
— Font from the Chapel of St Maclrubha, —
Loch Eynort — Skye; —
 — Now in the Antiquarian Museum, —
 — Edinburgh. —



— Elevation at A on Plan. —



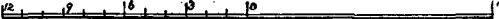
— Elevation at B on Plan. —



— Elevation at C on Plan. —



— Elevation at D on Plan. —

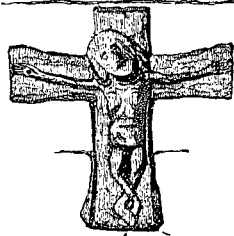
— Scale of  Feet. —

*J. M. W. Smith
 June 1876.*

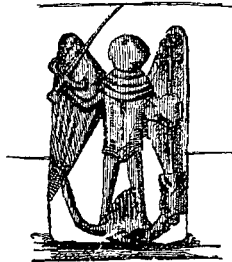
Font from the Chapel of St Macrubha, —
Loch Eynort — Skye. —
Now in the Antiquarian Museum, —
Edinburgh. —



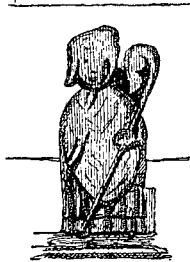
— At E on Plan. —



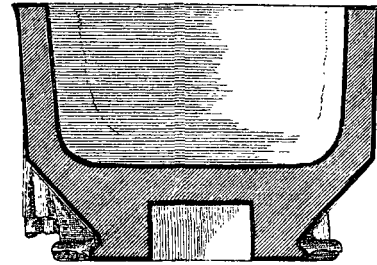
— At F on Plan. —



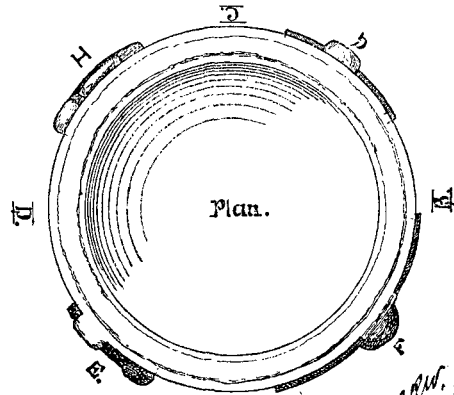
— At G on Plan. —



— At H on Plan. —



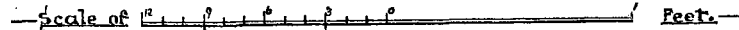
— Section. —



Plan.

II.

Feet.



*S. P. M.
June 1876*

But the weather again became stormy, so much so that, when south of the Small Isles, they were in imminent danger, and unanimously concluding that the elements were conspiring against them for removing the font, they agreed to return, and replace it. Much angry recrimination now took place. The minority, who were against sailing with the font a second time, abused the majority in no measured terms, and told them that this was what they predicted, and the majority blamed one another. The gale increased, and with it the superstitious fears of the fishermen. Consequently, they returned to Lochaoineart, and, with much care, replaced the font where they found it.

The fishermen reached Glasgow, and disposed of their cargo. On their return voyage they again called at Lochaoineart. They still cherished the desire to bring the font to Mr MacGrigor, and they accordingly placed it again in their boat, and, after much misgiving, ventured across the Minch, landed at Tocar, and carried the font in triumph to Mr MacGrigor at Ard-Choinnich. There it lay in a corner of the chapel till a few weeks ago, when it was sent me in a present by my friend, the Rev. Donald Macintosh, the late Mr MacGrigor's successor.

The bowl is of hornblendic gneiss, circular, with a circular orifice and no drain. Externally the bowl is beautifully sculptured in very high relief, the figures being placed at equal distances so as to divide it into four panels. The four figures represent first the Crucifixion, the figure on the cross being represented with head inclined to the right, draped round the loins, and the legs crossed. To the right is a figure of St Michael slaying the dragon. The figure of St Michael is winged, and holds a sword erect in his right hand. One foot is placed on the back of the dragon, and the other on its neck; the left hand holds a long cross, the end of which is inserted into the dragon's mouth. To the left of the Crucifixion there is the figure of the Virgin with the Child in her arms. On the side opposite to the Crucifixion there is the figure of a mitred bishop in full canonicals, and with a crozier in his left hand. The panels to the right and left of the Crucifixion are filled in with elaborate interlaced work, and those to right and left of the bishop with inscriptions now entirely defaced. The lower part of the bowl recedes between the figures, and forms four sloping panels, each of which bears a floral device. The symbolism of these, if they have any, I do not know. Under the figures are moulded circular beads, evidently the tops or caps of four shafts carrying the bowl. These, according to

Mr Carmichael, remain on the site from which it was taken. The dimensions are—

	Feet.	Inches.
Diameter of bowl,	1	6½
Depth of bowl,	1	1
Diameter of orifice,	1	2
Depth of orifice,	0	8

COLDINGHAM, BERWICKSHIRE.

This font stands in the churchyard of the Priory, among a number of old relics which have been built into a wall to the south-west of the church. It is cut out of sandstone, and is in a good state of preservation. It is octagonal on top, and square at the base, the octagon developing to the square in a moulded splay. The basin is circular, and there is no drain. All its faces are quite plain. It is of small size.

The wall above referred to is of modern date, and built of débris from the church, consisting of old memorial slabs, broken capitals, fragments of columns, and stone coffins, &c. There is an arch composed of similar fragments, one of which is said to be part of a baptismal font. The dimensions are—

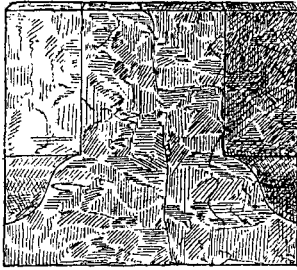
	Inches.
External diameter,	= 14
Depth outside,	= 12¾
Depth of basin,	= 9
Diameter of basin,	= 9

FONT AT ST COIVINS.

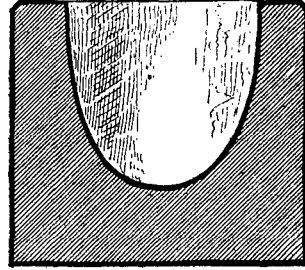
This rudely-shaped stone stands outside the old ruins of the Chapel of St Coivin or Kœvin, who is said to have been the patron saint of the chapel. The site of this old ecclesiastical relic is in a field lying in close proximity to the grounds of Macharioch House. The font is a block of stone measuring about 12 inches deep, with a circular hollow or basin cut out on its upper surface, as shown in the sketch. This sketch is taken from *Archæological Sketches in Scotland*, by Captain T. P. White, F.S.A. Scot.

— Font in Coldingham Churchyard —

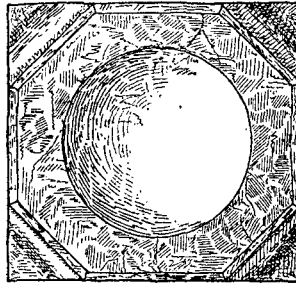
— Berwick-shire —



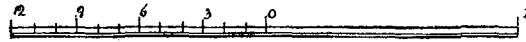
— Elevation —



— Section —

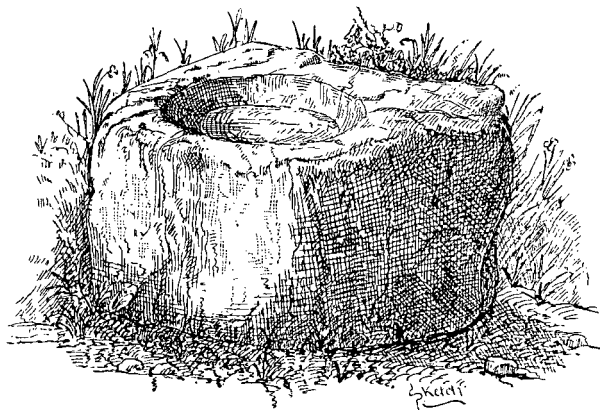


— Plan —



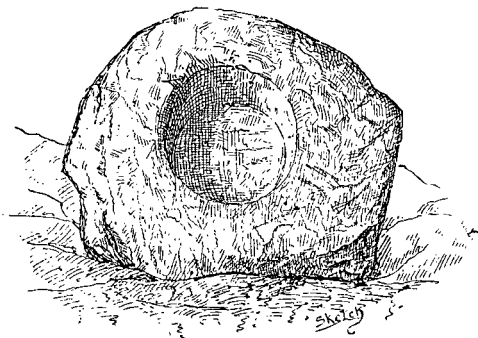
— Scale of Feet —

— Taken from Archaeological Sketches —
— in Scotland by Capt White, R.E. —



— Font at S. Colving —
— Machéiroch - Kinfyre —

— Taken from Archaeological Sketches —
— in Scotland by Capt White, R.E. —



— Font lying in Burn near —
— Killeen Church - Kinfyre —

FONT NEAR KILLEAN CHURCH.

In the burn which runs close by the remains of the church lay this old roughly-formed stone. It is small in size, with the usual circular basin cut out on its upper portion for holding the water. It has now been placed in the church (to which it, no doubt, originally belonged) by the proprietor of Lairgie.

This sketch is taken from *Archæological Sketches in Scotland*, by Captain T. P. White, F.S.A. Scot.

ABRIACHAN, INVERNESS-SHIRE.

“St Columba’s Font.” (The drawing of this font, as also of the “Bishop’s Stone near Dalcross Castle,” the “Baptismal Basin near Dunlichity,” and the “Priest’s Stone at Dalarossie Churchyard,” have been taken from Mr William Jolly’s paper on “Cup-marked Stones in the Neighbourhood of Inverness,” Vol. IV. of the Society’s *Proceedings*, New Series. The descriptions here given are taken from the same paper.)

At the mouth of the burn of Abriachan, which enters Loch Ness half-way between Inverness and Glen Urquhart, there is an old graveyard called Killianan, or the “cill” or graveyard of St Fianan (Anglicised Finnan), unenclosed and picturesque, hidden there amidst the finest scenery. It contains no stone of importance, except a finely carved slab, which is said to have been carried from Iona. Above and not far from it, amongst the bushes, lies a hollow stone basin, which is said to have been used by St Columba himself for baptism, when he visited King Brude in his castle near Inverness, and it goes by his name. It seems also to possess other virtues. Amongst these, the water it contains is said to have salutary effects in connection with child-bearing, and women are said to have frequented it in this belief till recently.

It is hollowed out of a block of hard mica-schist; it is 6 inches across and $10\frac{1}{2}$ to $11\frac{1}{2}$ inches deep. The bottom is somewhat higher in the middle than at the sides. In the stone there is a hollow curved incision which separates the cupped portion from the rest, 10 inches

broad and from $8\frac{1}{2}$ to $10\frac{1}{2}$ inches deep. The rest of the stone is partly covered with earth. The whole slopes at a slight angle, and stands about a foot above ground.

It is, however, a very debatable question if the basin and circular channel are really ancient or ecclesiastical, some thinking that the stone was intended for a millstone. The sanctity derived from its use by the wonder-working saint is nevertheless said still to survive; for the people hold that, when emptied by any one, it fills with water of its own accord. Experiments, however, by the uninitiated sceptic do not confirm this belief. The indisputable fact, nevertheless, is that it is generally filled with water even in the hottest weather.

BAPTISMAL BASIN NEAR DUNLICHITY.

Not far from the churchyard of Dunlidity, in Strathnairn, on the road from it to Brin, there lies on the ground, about 5 yards from the road, where a small stream crosses it, a block with a circular basin. The basin itself is 9 inches in diameter and 4 inches deep. It is surrounded by a sloping artificial hollow ring, 17 inches in diameter and 5 inches deep. This basin was used, within the memory of persons living, as a baptismal font for the Episcopalians of Strathnairn, of whom there are still not a few in the district, and for whom there are provided a chapel and school some miles up the Strath.

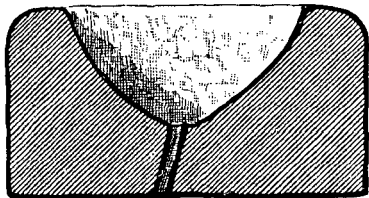
THE BISHOP'S STONE, NEAR DALCROSS CASTLE.

In a wood on the farm of Balnabual, near Dalcross Castle, there is a rounded block of reddish-grey granite, with a round basin carved in it, called the Bishop's Stone. It lies 7 yards south of an old, unused road from Croy to Dalcross. The block is 4 feet long by 3 feet 8 inches broad and 1 foot 8 inches thick. The basin is 6 inches across and $2\frac{1}{2}$ inches deep, with vertical sides. The late farmer of Knocknaba, an old man, informed Mr Wedderspoon of Croy that there was a tradition

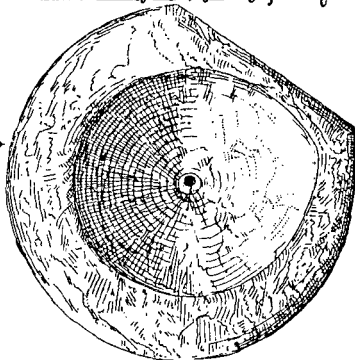
— Font or Priest's Stone —

— at Balarossie Chantryard —

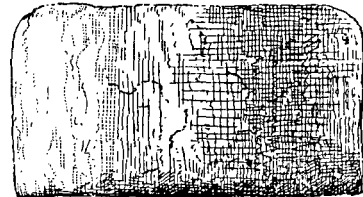
† Taken from Vol IV Proceedings of the Society of Antiquaries of Scotland.



— Section —



— Plan —

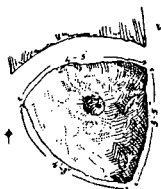


— Elevation —

— Scale of $\frac{1}{2}$ 10 10 10 10 1' 2' Feet —

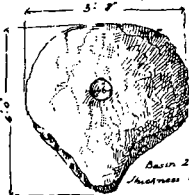
— Font or Bishop's Stone —

— near Dalross Castle —



— St Columbo's Font —

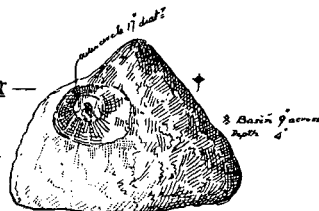
— Abriachan —



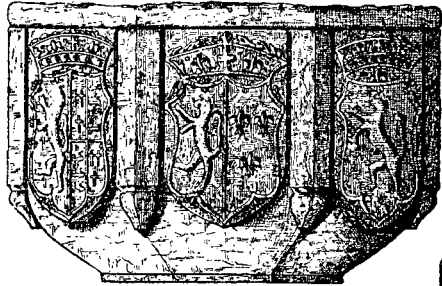
— Baptismal Basin or Font —

— near Dunlichty —

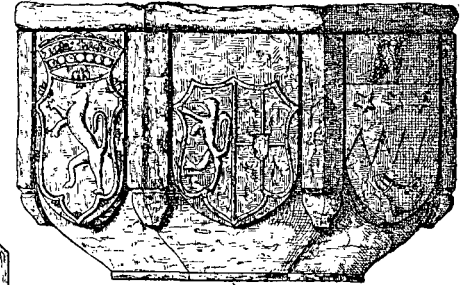
— Strathnairn —



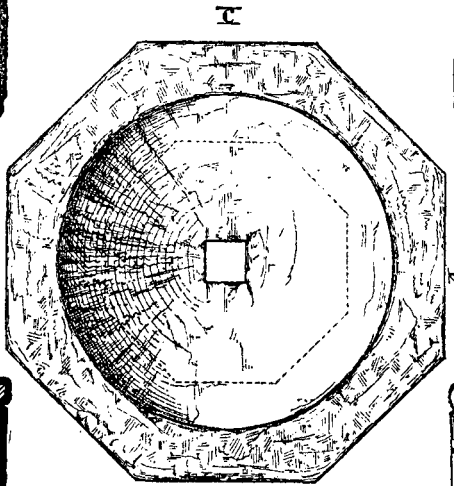
— Fort from Newbattle Abbey —



Elevation A.

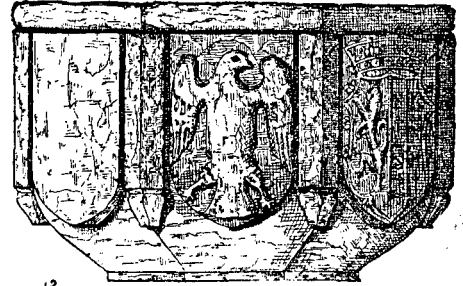
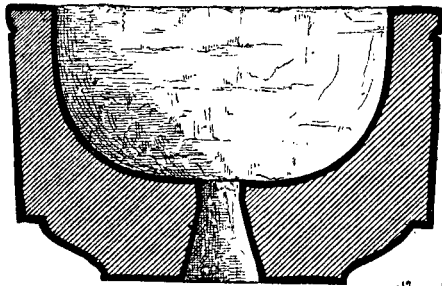


Elevation C.



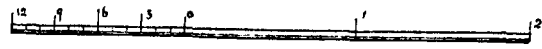
Plan.

Section.



Elevation B.

Scale of Feet.



that, in pre-Reformation times, the Bishop came at stated periods to this part of the country, and, from this basin, baptized all the children of the neighbourhood in the open air. Since Mr Wedderspoon saw it first, some vandal has chiselled a groove across its face, evidently with the intent to utilise it for his vulgar ends. The site of the stone is on an elevated ridge commanding a magnificent view of the Moray Firth and the mountains beyond.

THE PRIEST'S STONE AT DALAROSSIE CHURCHYARD.

On the north side of the old burying-ground round the church of Dalarnessie, in Upper Strathdearn, which is watered by the Findhorn, some 5 or 6 miles above Findhorn Bridge, over which runs the great road between Inverness and Perth, there exists a curious stone, known as Clach-an-t-shagairt, or the Priest's Stone. It is a rounded block of grey gneiss, 27 inches broad and 16 inches thick. . . . It contains a basin 21 inches in diameter, quite circular except on the upper right side, where it extends $1\frac{1}{2}$ inches beyond the true circle, 11 inches deep, and tapering gradually to 2 inches at the bottom. The stone itself is circular, except on one side, where it forms a straight line of $19\frac{1}{2}$ inches. The breadth of the ring round the basin is 6 inches on the average, except on the same side, where it narrows to less than half this width. It is said to have been used for baptismal purposes like the last. About twenty years ago, it was bored through the bottom by a mason called M'Gregor, for what purpose it is impossible now to conjecture. The bore thus made is 6 inches long and $\frac{3}{4}$ inch wide.

NEWBATTLE ABBEY, EDINBURGHSHIRE.

A good large octagon bowl of late date, standing on a restored shaft and base in the fine old crypt at Newbattle Abbey. The sides are formed into panels by plain angular shafts carried on ogee-shaped

corbels at the base, and each panel is charged with a shield bearing the following arms:—1. Ramsay of Dalhousie. 2. Margaret, queen of James IV., daughter of Henry VII. of England. 3. Magdalene, queen of James V. 4. Royal Arms of Scotland. 5. The carving of this shield is very imperfect, and it is difficult to say with certainty whether it represents the arms of Margaret, queen of James III., or of Mary of Guise, second queen of James V. 6. James Hasmeil, abbot of the monastery of Newbattle, about 1550. 7. Defaced. 8. Plain. The orifice is circular, with a square bottom drain. The dimensions are as follows:—

	Feet.	Inches.
External diameter of bowl,	2	6½
Depth of bowl,	1	6½
Diameter of orifice,	1	11
Depth of orifice,	1	0

ST MARY'S ISLE, KIRKCUDBRIGHTSHIRE.

This very beautiful and interesting bowl stands close to the fine old mansion-house of St Mary's Isle, now the property of the Hon. Charles Hope, by whose kind permission I was able to make careful drawings of it. So far as I can make out, the date on it is either 1481 or 1482; the rest of the inscription is too much defaced to be read. The sculpture is very curious, particularly the bird, with a long tail, holding in its mouth a string, or cord, fastened round the neck of a fox-like animal. George Hamilton, Esq. of Ardendee, informs us that the shield bearing the chevrons shows the arms of the Maclellans, and conjectures that the font may have been given to Dundrennan Abbey by Sir Patrick Maclellan, tutor of Bombie, who was buried in Dundrennan Abbey. I am glad to say that every care is taken of this unique specimen. The dimensions are as follows:—

	Feet.	Inches.
Diameter of bowl,	2	3
Depth of bowl,	1	9½
Diameter of orifice,	1	8
Depth of orifice,	0	11

The bowl is octagonal, with circular orifice and bottom drain. It is cut out of the same stone of which Dundrennan Abbey is built.

ST FILLANS, PERTSHIRE.

The bowl from St Fillans, I have been informed on credible authority, was used in the church there for at least two hundred years after the dawn of the Reformation. It at present stands within the front garden of the hotel at St Fillans.

The rough stone out of which the basin is formed measures about 2 feet 2 inches by 1 foot 9 inches, by an average of 1 foot deep. The basin is slightly oval, measuring 10 inches by $8\frac{1}{4}$ inches at the mouth, and tapering to 5 inches circular at the bottom. The depth of the basin is about $6\frac{1}{2}$ inches; the bottom perfectly flat, and without a drain.

St Fillans Chapel.—This small bowl stands inside the chapel on the window sill, next the entrance door. It is said to be the original baptismal font belonging to the chapel, and is greatly venerated by old people in the district. The size of the basin, which is circular, is about $5\frac{1}{2}$ inches at the mouth and $4\frac{1}{2}$ inches deep.

SETON, HADDINGTONSHIRE.

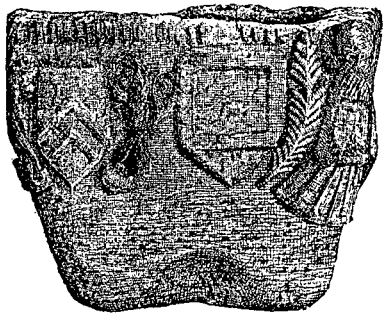
No. 1.

A good bowl, possibly of late fourteenth century date. It is circular, with a circular orifice and bottom drain. The rim is ornamented with a double-headed moulding, with a nail head between them. The drain is large, and placed slightly to the inside of the bottom. Part of the shaft, square in plan, is worked upon the bowl. The dimensions are as follows:—

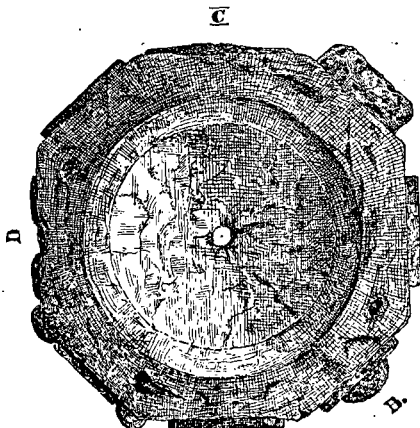
	Feet.	Inches.
Diameter of bowl,	2	$3\frac{1}{2}$
Depth of bowl,	1	$9\frac{1}{2}$
Diameter of orifice,	1	11
Depth of orifice,	1	0

— Font of St Mary's Isle. —

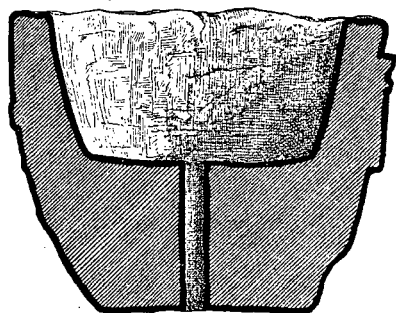
— Kirkcudbright. —



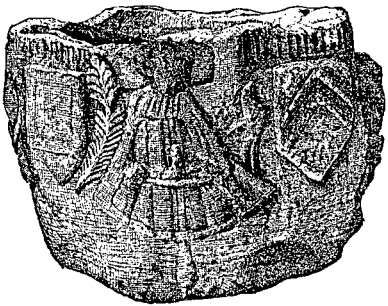
— Side A. —



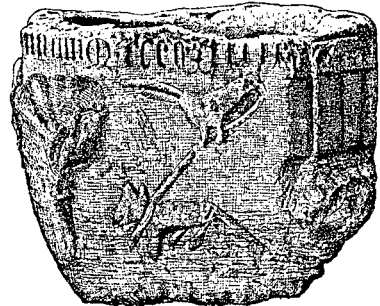
— Plan of Top. —



— Section. —



— Side B. —



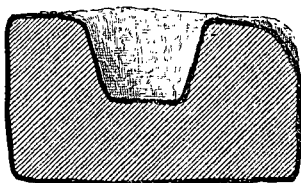
— Side C. —



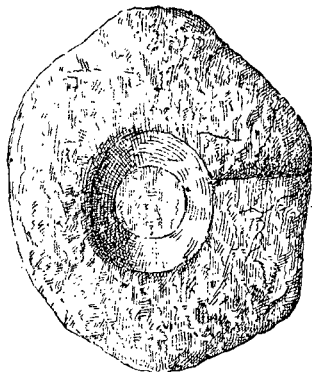
— Side D. —



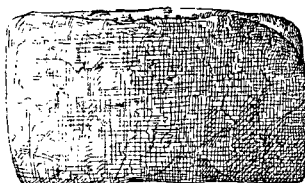
— Font at St Fillans. —



— Section —

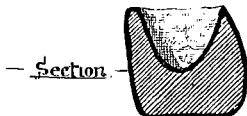


— Plan —



— Elevation —

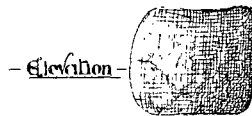
— Font in St Fillans Chapel. —



— Section —



— Sketch —



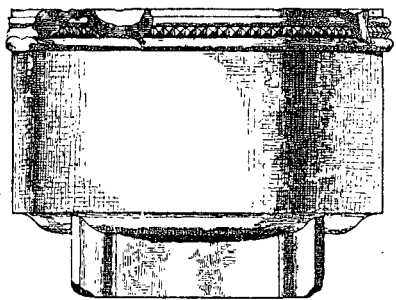
— Elevation —

— Scale of feet —

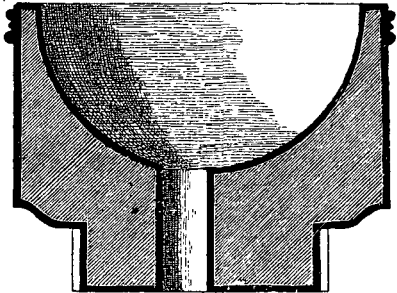


— Church of St Mary & Holy Cross —

— Section —



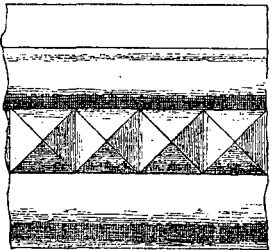
A.



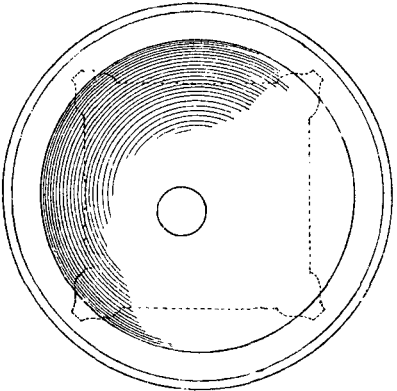
Font.

Section.

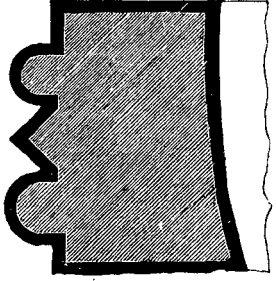
Elevation.



Nailhead at A
Full Size.



Plan.



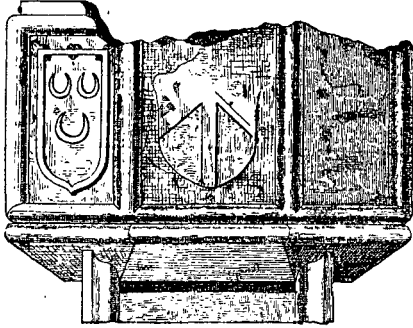
Section of Nailhead
Full Size.



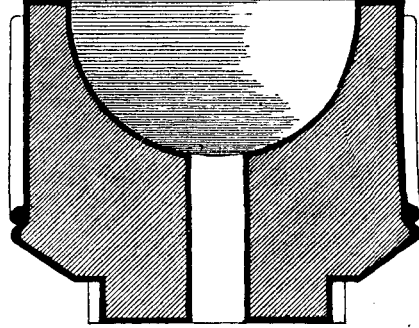
*W. H. ...
June 1883*

— Church of St Mary & Holy Cross —

— Section —

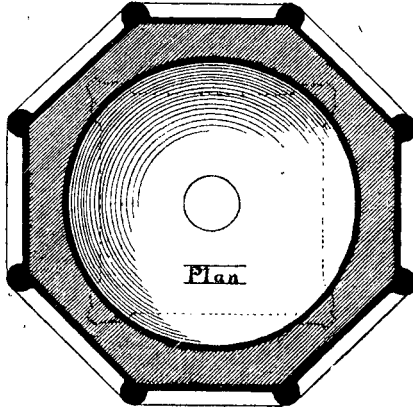


Elevation



Section

Font.



Plan

Scale of Feet

*M.W.
June. 1883.*

No. 2.

An octagonal bowl, with circular orifice and large bottom drain. It is apparently of the same date as the other example, and by the same hand; part of the shaft is worked upon the bowl, and is of exactly the same plan. A bold bead moulding runs round the arris of each of the octagon faces, and the panels so formed bear in some cases shields mostly very much defaced. The dimensions are as follows:—

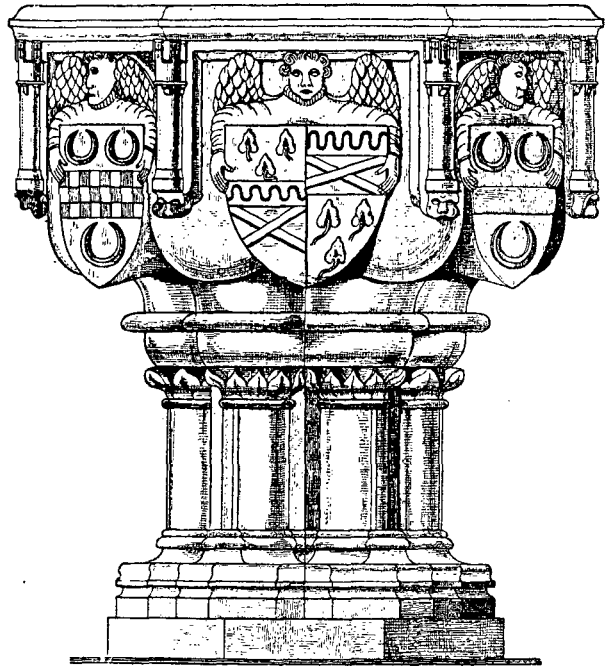
	Feet.	Inches.
Diameter of bowl,	2	6
Depth of bowl,	2	0
Diameter of orifice,	1	9
Depth of orifice,	0	11½

These two fountains stand within the fine church dedicated to St Mary and Holy Cross, Seton.

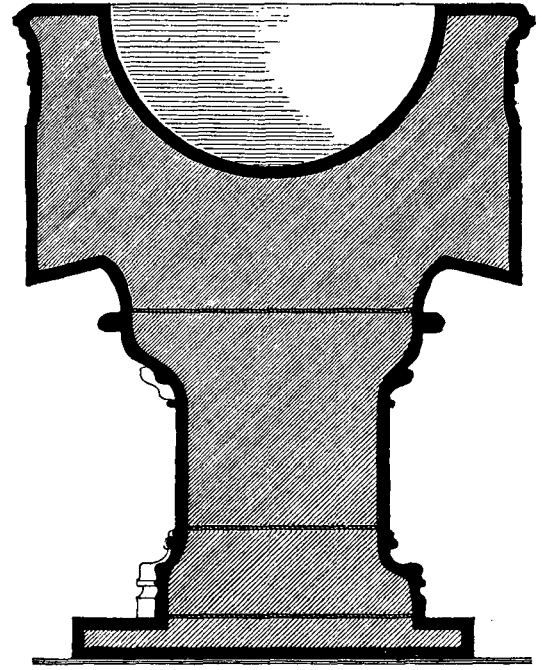
 INVERKEITHING, FIFESHIRE.

The bowl of this fine and perfect fountain was discovered in the year 1807, when the lower part of the church tower was turned into an entrance porch. It had evidently been buried there to save it from destruction. The pedestal, or shaft, had been lying about the outside of the church, without attracting any attention, up till the time the bowl was unearthed, when their connection became plain. It was then re-erected, in its complete state, inside the new porch, where it remained for some years, but was afterwards removed to a spot near the pulpit, where it now stands, and is regularly used for public baptisms. Its date may be ascribed to the Middle Pointed period. The bowl is hexagonal, and carries at each angle an embattled cylindrical shaft terminating in a corbel head. Each of the panelled faces is filled in with an angel holding a blazoned shield. The orifice is spherical, and has a bottom drain. The pedestal is formed of five filleted rolls alternating with a small triangular-shaped member between; each roll has a foliated cap and heavily moulded base.

—Font at Inverkeithing—



Elevation.

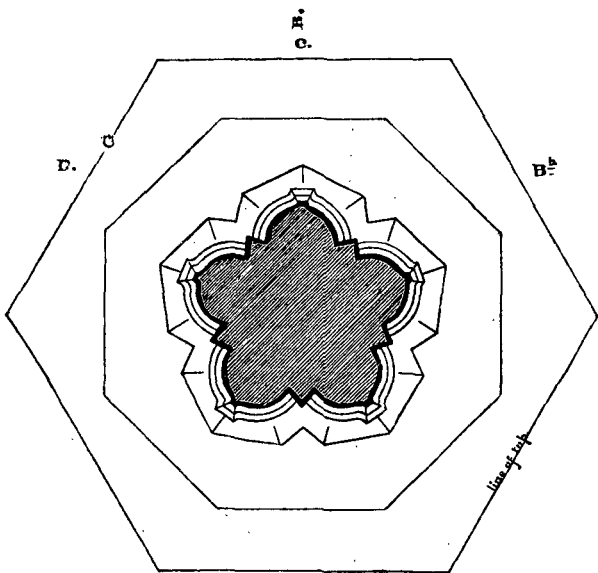


Section on AB

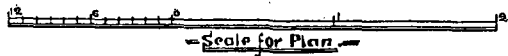


*J.M.W.
April 1883.*

—Fort at Inverkeithing—



—Plan.—



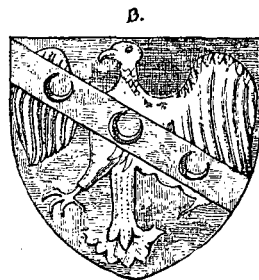
—Scale for Plan.—



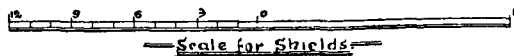
—Shield of D.—



—Shield of C.—



—Shield of B.—



—Scale for Shields.—

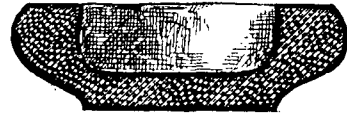
*J. Mac
April 1883.*

— Font in Old Church —

— Arisaig —



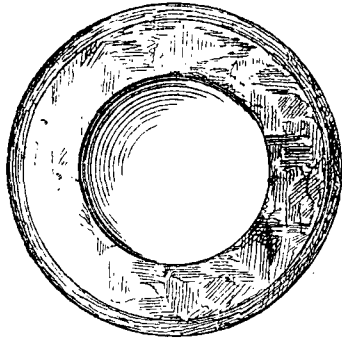
— Elevation —



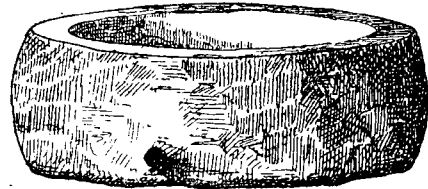
— Section —

— Font at Kildonan —

— Island of Eigg —



— Plan —



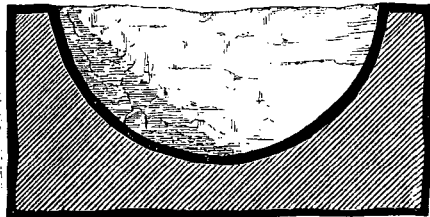
— Sketch Elevation —



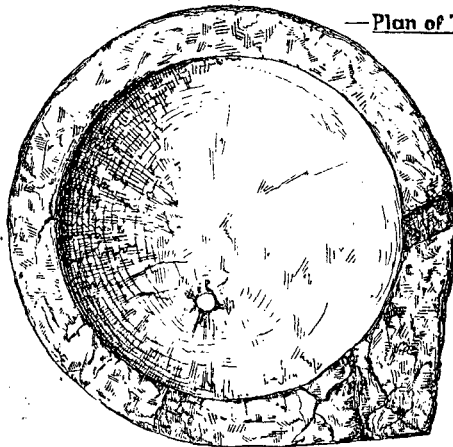
— Scale of Feet —

—Font of Penny Well—

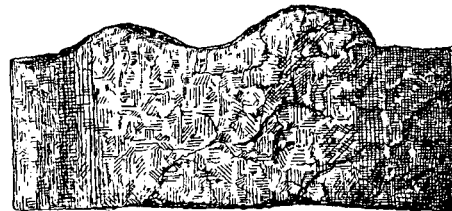
—Grange. — Edin^r—



—Section—



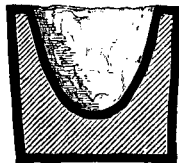
—Plan of Top—



—Elevation—

—Scale of $\frac{1}{2}$ 1 2 3 4 5 Feet—

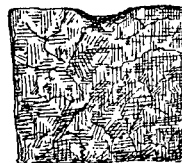
—Font from Duddingston—



—Section—



—Plan—



—Elevation—

—Scale of $\frac{1}{2}$ 1 2 3 4 5 Feet—

So far as can be made out, the following appear to be the arms on the respective shields :—

1. Quarterly 1st and 4th, three bay (?) leaves—Foulis of Colintoun (?).
2nd and 3rd, saltire and chief, wavy—Bruce of Balcaskie.
2. A fess chequy between three crescents—Stewart.
3. A fess between three crescents—Melville of Glenberrie.
4. Per pale, dexter side, a lion rampant within a double tressure—Lyon of Glamis; and sinister side of bars, wavy—Drummond.
5. Lion rampant within a double tressure—Lyon of Glamis.
6. An eagle displayed, surmounted by a bend with three crescents—Ramsay of Dunoun. The dimensions are as follows :—

	Feet.	Inches.
Total height,	4	1
Over bowl,	3	2
Diameter of orifice,	2	0
Depth of orifice,	1	0

The original parish church was dedicated to St Peter, and was bequeathed in 1139 to Dunfermline Abbey by Waldeve, son of Gospatric.

ARISAIG, INVERNESS-SHIRE.

I am indebted to the kindness of the Rev. D. A. M'Pherson, of St Mary's, Arisaig, for the sketch of this interesting bowl from which my drawing was made. Mr M'Pherson states that the font is in the old church at Arisaig, and stands on the sill of a window.

The bowl is circular, with a circular orifice, and no drain. The dimensions are as follows :—

	Feet.	Inches.
Diameter of bowl,	2	0
Depth of bowl,	0	8
Diameter of orifice,	1	1½
Depth of orifice,	0	5

KILDONAN, ISLAND OF EIGG.

The sketch of this bowl is taken from "Notes on Antiquities from the Island of Eigg," by Norman Macpherson, LL.D., in vol. xii., 1877-78, and the following are extracts from the paper referring to the font:—"The church was dedicated to St Donan. After mentioning the church, Martin proceeds:—'About thirty yards from the church there is a sepulchral urn under ground; it is a big stone hewn to the bottom, about four feet deep, and the diameter of it is about the same breadth. I caused them to dig the ground above it, and we found a flat thin stone covering the urn. It was almost full of human bones, but no head among them, and they were fair and dry.' About sixty yards north of the chapel there now is a stone *basin, rather than urn*, covered, as that mentioned by Martin, with a flat thin stone of a different description from that out of which the basin is hollowed. The measurements given by Martin are quite inaccurate, if he is speaking of that now alluded to. The inside depth is but 6 inches at the sides, and $7\frac{1}{2}$ inches at the centre. The thickness of the sides at the upper edge is 3 inches, and the width over all at the brim is $36\frac{1}{2}$ inches measured in one direction, and $35\frac{1}{2}$ when the diameter is taken at right angles to the previous measurement.

"Similarly, the greatest internal diameter at the brim is $28\frac{1}{4}$ inches, and the least $27\frac{3}{4}$ inches. It contained both earth and bones when I saw it last. This basin is now popularly reputed to contain the bones of St Donnan, yet that belief could hardly have existed in Martin's day without being noticed by him; and if '*combustio*' was a true description of the martyrdom, the bones I saw were not St Donnan's."

"Mr Anderson, the assistant Secretary of the Society, having come to Eigg in August last, and having expressed much surprise at the description of the stone urn as utterly different from anything he had seen of a sepulchral character, we resolved to examine the stone anew. It lies so near the surface of the ground, that it, or at least the flat thin stone that covers it, had been quite recently struck by the plough. Its site was pointed out by the ploughman, and we immediately had it dug round and measured.

“On removing the thin red slab which covered it, we found a large basin of whitish sandstone roughly chiselled into a circular form, and hollowed out also somewhat roughly into a circular form. The only portion which has been smooth is the edge. The inside is hollowed out not quite perpendicularly, and the bottom is about an inch and a half deeper in the centre than at the sides, except where it has been perforated by an opening two inches wide at the inside, and three at the outside. In digging round it we found some charcoal, a few small shells, and sea-rolled pebbles. It was full to the brim of ordinary earth, and contained a few fragments of human bones, say ten or a dozen. Among these the shafts of two *femora* and one *ulna* and *radius* were still recognisable. It by no means answered the description of Martin, 170 years ago, of being full of bones. The fragments were all replaced, and the vessel with its covering stone restored to the earth as deep as the nature of the subsoil would permit, marking the site by placing over it a long sea-rolled stone, elliptical in form, about 22 inches in length and 10 in breadth. This, too, had been turned up by the plough on the same spot, and recalled the stone known as St Columba's pillow. The conclusion we arrived at was that the stone had probably been a font at one time, or possibly a piscina, however it came to have had these bones deposited in it.”

As the basin is evidently very much larger than the ordinary piscina, there can be little doubt that it was used as a baptismal font. The side drain points to its being of early date.

GRANGE, EDINBURGHSHIRE.

The recent uncovering of the so-called “Penny Well” at the Grange caused a good deal of interest throughout Edinburgh, and steps have been taken to restore the well.

Some days after the well was uncovered I paid a visit to it, and was rather surprised to find that the basin into which the water ran was, without doubt, a baptismal font. When it was placed in its present position there is nothing to show, but, curiously enough, Sir Walter

Scott, in his *Provincial Antiquities*, speaks of a font standing beside the ruins of the chapel of St Roque on the Borough Muir.

It is possible that this is the font he speaks of. It is a circular bowl, with a square-formed portion, evidently to fit it against a pier or column, and a circular basin, with a bottom drain placed to one side. The dimensions are as follows:—

	Feet.	Inches.
Diameter of bowl,	2	6
Depth of bowl,	1	3
Diameter of basin,	2	0
Depth of basin,	0	10

DUDDINGSTON, EDINBURGHSHIRE.

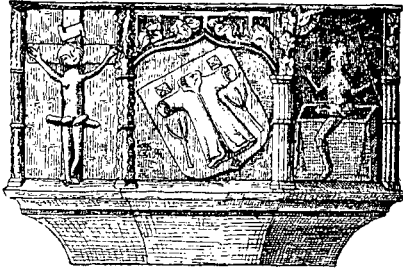
A small doubtful specimen built into a garden wall. The basin is about 10 inches in diameter by 7 inches deep.

MEIGLE, PERTSHIRE.

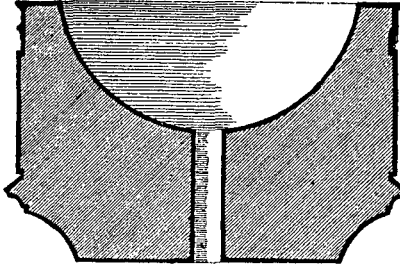
A late bowl of considerable interest. It is octagonal, with a circular orifice and bottom drain. The sides of the octagon are panelled with small engaged shafts, having shafts, bands and bases, and moulded trefoiled heads, ornamented with crockets. The panels are charged with the following:—1. The Crucifixion. 2. The Seamless Coat and Scourges. 3. The Ladder, crossed saltirewise, with the spear, reed, and sponge. 4. The three Nails and Hammer. 5. The Cross and Crown of Thorns. 6. The Cock, Pillar, and Rope. 7. The Pierced Hands, Feet, and Heart. 8. The Resurrection. The Crucifixion and Resurrection occupy the whole field of their respective panels; the others are cut on shields of different shapes. The dimensions are as follows:—

	Feet.	Inches.
External diameter of bowl,	2	3½
Depth of bowl,	1	6½
Diameter of orifice,	1	8½
Depth of orifice,	0	9

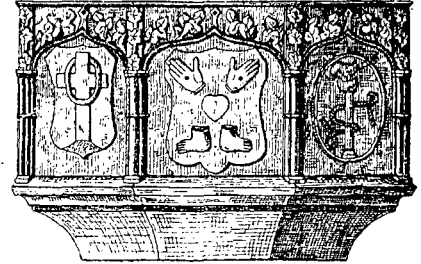
—Fort at Meigle—



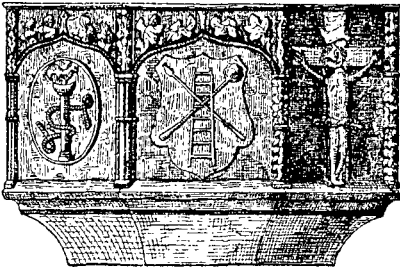
—Face A—



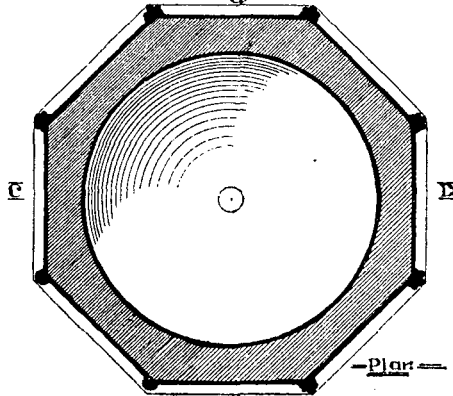
—Section
a



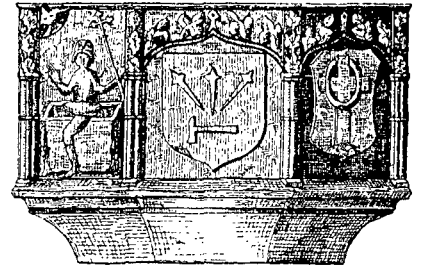
—Face B—



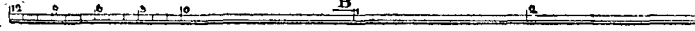
—Face D—



—Plan—

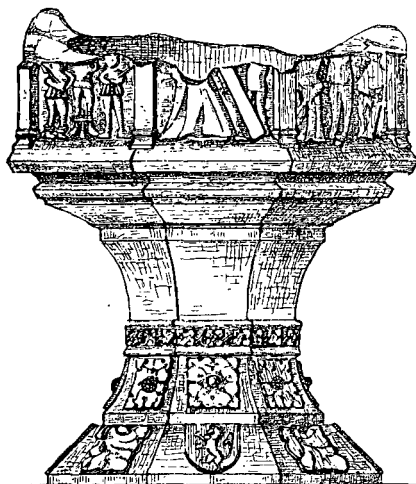


—Face C—

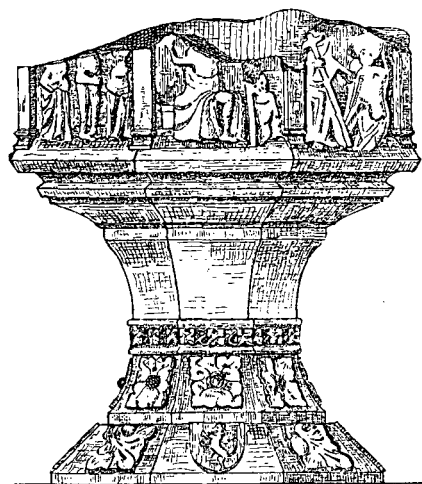
—Scale of  Feet—

J. R. W.
June 1887

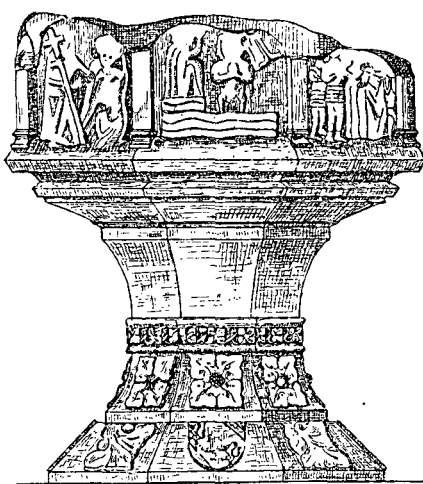
—Font of Fowles Church—
near Dunstable.



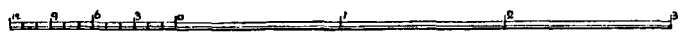
—Face B.—



—Face C.—



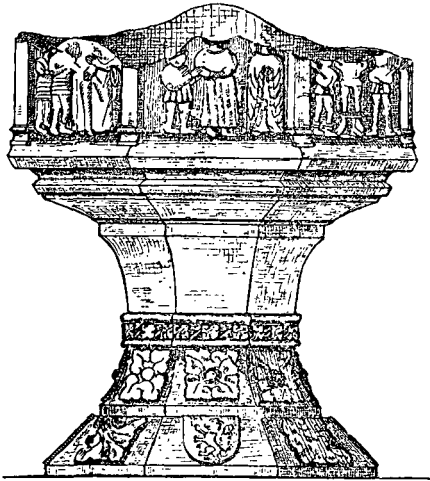
—Face D.—



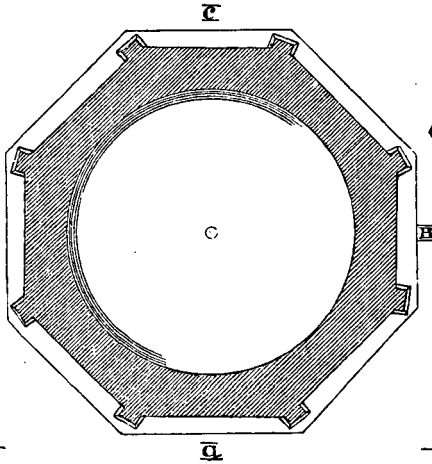
—Scale of Feet—

J.R.W.
July 1876.

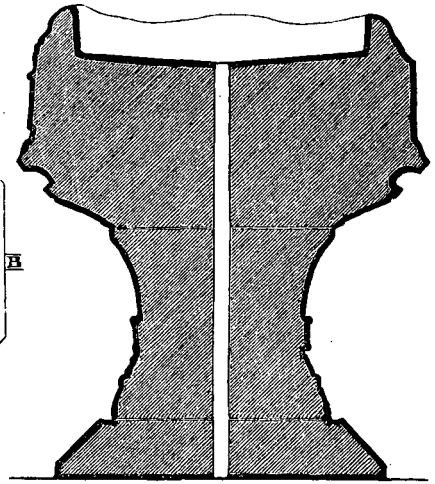
Font at Fowllis Church
near Dundee



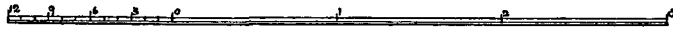
Face A.



Plan

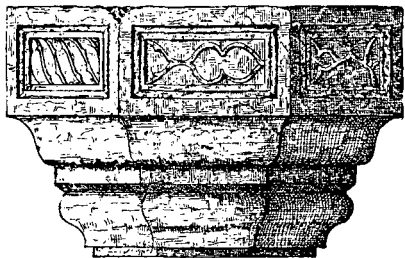


Section



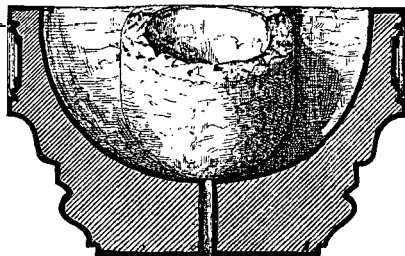
Scale of Feet

*How
July 1886.*

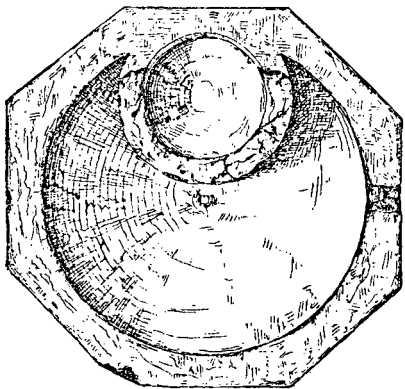


Elevation A.

Font at Prince's Tower
— Jersey —



Section.



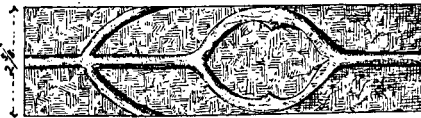
A
Plan.



Detail of Carving
on other panels.



← ————— →



↑ ————— ↓

← ————— →

Scale of Feet.



FOWLIS, FORFARSHIRE.

This very interesting, but late, example has an almost perfect stem, with a much mutilated bowl. Somewhere about fifty years ago it was found lying about in a fragmentary state by the parish schoolmaster; he collected the parts, and restored the font as far as possible. Not long afterwards, Mr T. S. Muir says—"The 'sole heritor' of the parish removed the relic to a solitary residence among the mountains of an adjoining county—an act of perverted taste and bad feeling that could scarcely have been looked for in such a quarter."

It is octagonal in plan, and each face is filled in with sculptured figures, clothed in albs, armour, &c. The mutilations prevent any accurate idea being formed, however, of what they represent. One seems to represent Jesus and St Peter on the sea, the latter in the act of sinking. The orifice is circular, with bottom drain.

The stem is curvilinear, and has a collar or band round the centre, with a leaf ornament cut on it; below the collar each face has a square-leaved ornament in relief. The sloping base has the same description of ornament alternating with a heraldic device. The dimensions are as follows:—

	Feet.	Inches.
Total height,	3	0
Greatest diameter,	2	7
Diameter of orifice,	1	9

The font was returned to Fowlis some years ago.

PRINCES TOWER, JERSEY.

I have included the drawing of this bowl in my paper for the purpose of showing the very unusual and peculiar combination (at least in this country) of a large basin with a small one inside of it, cut out of the same stone.

The large basin doubtless contained water and the smaller one possibly oil. The size of the large basin is 1 foot 10½ inches by 1 foot deep, and the diameter of the small one is 8½ inches. The ornament in the panels is very curious. The drawing is taken from carefully measured sketches made by a former pupil of mine, viz., Mr Simon Notman.

For convenience of reference, I here append an alphabetical list of the fonts described and figured in the foregoing paper, and also a list of those of which I have not yet obtained drawings.

LIST OF FONTS DESCRIBED AND FIGURED.

1. Aberdeen, Aberdeenshire. In St John's Church.
2. Aberlour, Banffshire.
3. Abriachan, Inverness-shire.
4. Aldbar, Forfarshire.
5. Arbroath, Forfarshire. In the Abbey.
6. Ardivot, Elginshire. Now in the Museum of Antiquities, Edinburgh.
7. Arisaig, Inverness-shire.
8. Balquhiddy, Perthshire.
9. Beil, Haddingtonshire.
10. Benvie, Forfarshire.
11. Birnie, Elginshire.
12. Blairmore, Perthshire.
13. Campsie Glen, Stirlingshire.
14. Castle Semple, Renfrewshire.
15. Coldingham, Berwickshire.
16. Coupar (two), Forfarshire.
18. Cramond, Edinburghshire.
19. Dalarossie, Inverness-shire.
20. Dalcross, Inverness-shire.
21. Dalgarnock (two), Dumfriesshire.
23. Douglas Support, Lanarkshire.
24. Dryburgh, Berwickshire.
25. Dunlichity, Strathnairn, Inverness-shire.
26. Dunrod, Kirkcudbrightshire.
27. Dunscore, Dumfriesshire.
28. Dyce, Aberdeenshire.
29. Fernan, Kenmore, Perthshire.
30. Fowlis, Forfarshire.
31. Glencorse, Edinburghshire.
32. Gogar, Edinburghshire.
33. Grange, Edinburghshire.
34. Gullane, Haddingtonshire.
35. Herdmanston, Haddingtonshire.
36. Inchyre, Fifeshire.
37. Innerwick, Haddingtonshire.
38. Inverkeithing, Fifeshire.

39. Isle of May, Fifeshire.
40. Isle of Whithorn, Wigtownshire.
41. Kelso, Roxburghshire.
42. Kenmore, Perthshire.
43. Kenmure, Kirkcudbrightshire.
44. Kettins, Forfarshire,
45. Kildonan, Inverness-shire.
46. Killean, Kintyre, Argyllshire.
47. Killin, Perthshire.
48. Kirkhope, Manor Water, Peeblesshire.
49. Kirkpatrick-Durham, Kirkcudbrightshire.
50. Lilliesleaf, Roxburghshire.
51. Linton, Roxburghshire.
52. Lyne, Peeblesshire.
53. Machariorch, Kintyre, Argyllshire.
54. Melrose, Roxburghshire.
55. Morton, Dumfriesshire.
56. Mouswald, Dumfriesshire.
57. Newbattle Abbey, Edinburghshire.
58. Peebles, Peeblesshire.
59. Polwarth, Berwickshire.
60. Restennet, Forfarshire.
61. Seton (two), Haddingtonshire.
63. Skye, Inverness-shire. Now in the Museum of Antiquities, Edinburgh.
64. Sorbie, Wigtownshire.
65. Stenton, Haddingtonshire.
66. St Fillans (two), Perthshire.
68. St Mary's Isle, Kirkcudbrightshire.
69. Thornhill, Dumfriesshire.
70. Whithorn, Wigtownshire.

LIST OF FONTS OF WHICH DRAWINGS HAVE NOT BEEN GOT.

1. Dailly, Ayrshire.
2. Dunblane, Perthshire. "Buried under the wood pulpit."—Muir.
3. Laggan (In Badenoch), Inverness-shire.—Muir, *Mainland Characteristics*, page 95.
4. Laggan, Mull. "Lying inside the chapel there is a basin of an octagonal font."—T. S. Muir, *Eycl. Notes*, page 26.
5. Lethnott, Forfarshire.
6. Lochlee, Forfarshire.

7. Kilchieran, Islay. Church of Kilchieran, about two miles south of Kilchonan. "Lying within the area of the ruin there is part of a baptismal font."—T. S. Muir, *Eccl. Notes*, page 15.
8. Kilmory, Arran. Church of Kilmory. "Lying in the burial ground is a small baptismal font, square, with circular cavity."—T. S. Muir, *Eccl. Notes*, page 5.
9. Mealastacth, Lewis. "At Mealastacth, in an open, grassy, and flowery burial ground, the foundations of a chapel and a rudely formed elliptical font."—T. S. Muir, *Eccl. Notes*, page 40.
10. Odrig, near Thurso, Caithness-shire. "In the burial ground a cylindrical font twenty inches in length, conically caved in both ends, a form which I do not remember to have met with before."—T. S. Muir, *Eccl. Notes*, page 109.
11. St Ninian, Sanda. In the chapel. "Lying within the church are the bowl of a baptismal font and a poor slab."—T. S. Muir, *Eccl. Notes*, page 267.
12. St Catan, Gigha. In the church. "Lying within the recess of the east window is the basin of a large octagonal font, the cavity circular, and (as is often the case) flat bottomed."—T. S. Muir, *Eccl. Notes*, page 10.
13. St Fergus, Aberdeenshire.
14. Skeabost, Skye. "In an islet in the river Snizort, at this place, there is an open burying ground, containing five or six chapels. In the larger building there is the basin of a baptismal font, square, with rounded corners."—T. S. Muir, *Eccl. Notes*, page 35.
15. Turriff, Aberdeenshire.