

200. TOURNAI FONT PhFoot of South Aisle,
West of South Door

1. Table-top type, square on the outside with a round bowl.

The font stands on two 20th century stone steps.

The limestone base is in two parts. The plinth, carved from one piece of stone, comprises an upper and lower part, both square. The lower part has some irregularities and signs of wear, with some cracks repaired with mortar. The upper part, which is inset about 5 cm, has a shallow outward curve starting from about 22 cm from each corner. Semi-circular carvings at each corner form shallow pedestals for the pillars supporting the font. The pedestal at the south-west corner is less well preserved than the others.

The upper part of the base is composed of a central drum and four pillars, which are cemented to the plinth. The four pillars are inset from the outer corners of both the plinth and the font itself. The pillar on the south-east corner appears to have been reconstructed. The top inch of the north-east and north-west pillars appears to have been reconstructed in stone and cement respectively. The drum is composed of two courses, each of four limestone blocks, the mortar of which has been repaired. The black marble top, between the square edge and the lead trim of the bowl, is carved with a flowing design of leaves with stems and bunches of grapes forming a wreath. At the north-east corner a pair of affronted birds, probably doves, drink from a ewer under a cross. At the south-west corner are two similar birds, with their heads bowed on either side of the neck of a narrower ewer, from which a spray of leaves appears to spring. This corner is damaged and the motif is incomplete.

The South-east and north-west corners are filled with a leaf design - possibly a palm leaf in the south-east corner, but that in the north-west has inward turning fronds, like two of the leaves in the wreath, and its base is encircled by a studded collar. The font leaflet suggests that this represents cloven fire symbolising the Holy Spirit. The area of this design and the lead trim of the bowl are damaged. An iron bracket inside the south-east corner shows where the cover (cross reference No. 347) used to be padlocked and a crack runs from 5 cm west of this corner to about 13 cm north of it.

The bowl is lined with lead (cross reference No. 144), now pitted, and has a brass stopper and chain. The plain outer trim of lead about half an inch wide is chipped in a number of places. The bowl shows signs of repair around the outer edge of the base and in three places across it. On the south face of the font is a carving of an arcade with 9 pillars. 5 plain alternating with 4 wider ones with a herring-bone design, above them a frieze with a narrow serpentine design beneath birds, beasts and mythical creatures. The font leaflet suggests this represents the flat earth on its pillars.

On the north face, running from west to east, the carving depicts the creation of man; the creation of Eve, who springs from a sleeping Adam; the serpent, coiled round the tree of life and offering the apple to Eve, who clutches a fig leaf; and Adam, also clutching a fig leaf, raising the apple to his mouth.

On the east face is represented the expulsion from Paradise. At the north end the angel stands with a drawn sword in front of the gate of Paradise, here depicted as a Romanesque palace, driving away Adam and Eve, still with fig leaves. In the next scene, however, the angel shows Adam how to dig while Eve holds a distaff and spindle. Both are now dressed.

On the west face is again represented an arcade and frieze as on the south face, but the top of this frieze has in the centre a leaf design rising from a studded collar (possibly the cloven flame again). On each side of this design are an inward-facing dove and mythical animal; that

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to the west is damaged. According to the font leaflet fierce dogs chasing the doves represent the wicked persecuting the faithful in a fallen world.

The lower part of the font itself is formed from the same piece of marble but it is rough-hewn and unpolished. It is shaped to give the effect of a capital with, at each corner, a decoration of 5 leaves, the middle one rising to the upper corner, springing from a three-quarter circle collar 2.5 cm wider than the supporting pillar, over which it fits. The central part of the font is cemented to the drum. The marble of this lower part shows many signs of flaking, especially further deterioration and repair with cement over the north-west pillar.

2. The font is of black Tournai marble; the lead bowl has brass and iron fittings; the base is limestone.
3. 12th century. Pevsner and Lloyd suggest c 1130-40; the Tournai Font leaflet and P. Wadsworth suggest 1150. The lining of the bowl is probably after 1644. The supporting drum and pillars may be 1870. The two stone steps beneath the font date from 1906.
4. Lower stone step 8.5 x 254 x 254 cm; upper step 11 cm
Overall (font): 50 x 100 x 100 cm
Bowl: 30 to 40 cm depth and diameter 67 cm
Base: 50 x 100 x 100
5. Not known, but presumably from Tournai
6. Unknown, but from Tournai
7. The Tournai Font leaflet suggests that the Charité St Christophe, the Tournai Guild which traded in Winchester, was responsible for bringing the font to East Meon. It further suggests that in March 1644, when Waller's troops occupied East Meon, the original lead lining of the bowl was used for bullets: the damage to the south-west corner of the font may have occurred at this time. This damage is not, however, mentioned in the full description of the font (wrongly dated as 7th century) in an article dated 31 March 1838 by the then Vicar of East Meon, the Reverend T C Kent, in the *Archaeologist*, No 10, 184-186. Mr Kent describes the central drum of the base as being composed of '3 large single stones'. It is possible that the drum and the pillars were reconstructed when the font was moved in 1870 from under the centre arch of the 1230 arcade to its present position. Possibly the drain hole with the brass stopper and chain were added at this time. The font was raised onto the two steps in 1906.
8. It is generally accepted that the font was given by Henry of Blois, grandson of William the Conqueror, Bishop of Winchester and thus Lord of the Manor of East Meon 1129-1171.
9. -
10. R Smith, *All Saints, East Meon, The Tournai Font* (leaflet, N D).
Canon Masters, *Guide, All Saints, East Meon, Hampshire* (leaflet, N D).
P Wadsworth, *All Saints' Church, East Meon* (leaflet, 1985)
Nikolaus Pevsner and David Lloyd, *Hampshire and the Isle of Wight* (Penguin Books, Harmondsworth, Mx, 1967), p 200.
11. Cross Ref. with No. 347 and No. 144

201. GARGOYLE (PAIR)

S Window

1. Placed either side of window at point where the window arch commences. Female on west side and male on east. The faces have medieval headwear, the female banded and hanging down the side of the face, the male cowled round neck and head.
2. Stone
3. -
4. Both 14 x 16 cm x 14 cm protrusion (female)
10 cm protrusion (male)

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202. PISCINA

South wall of High
Chancel, behind Altar

1. Pattern: 8 petalled flowers in relief
Protrusion: $\frac{1}{2}$ hexagon in shape, with carved base commencing 35 cm above floor level.
The niche is under a shallow pointed arch.
2. Stone
3. 1906
4. h. 34-43 cm (from apex of receding arches) x w. within recess 41-30 cm, w. outside recess 22 cm x d. to outer edge 43 cm, d. to outer wall 25 cm. Each side of hexagon protrusion is 21 cm
- 5 - 6 -
7. Piscina placed in High Chancel in 1906
- 8 - 9 -
10. Leaflet of Burial Register 1875 to present day
11. -

203. GRAFFITI SHIELDS

Lady Chapel, Central
pillar of N Wall

1. There are certainly two shields, possibly part of a third, between 80 - 124 cm from the ground on the smooth pillar just above the base. The smallest shield is 9 cm deep and 7 cm wide at the broadest point. It is divided into two areas by a chevron and decorated with three "stars", each consisting of 5 lines crossing. The larger whole shield is 14 cm deep and 11 cm wide at the broadest point and divided into 3 by a series of 3 chevrons. The third shield is incomplete on account of a later stone block apparently replacing the block which held part of the original design. It is 18 cm high, oval in shape, but the exact width cannot be ascertained. It is decorated with a series of fairly parallel crossed lines with a horizontal band in the centre.
2. Stone
3. Presumably mediaeval
4. 80 - 124 cm above ground. Shields 9 x 7 cm, 14 x 11 cm and 18 x (interpolated) 14 cm
- 5 - 6 -
7. Possibly inscriptions made by crusaders just before leaving their country. Alternatively it is just conceivable that the smallest shield with a chevron and three stars reflects the arms of William of Wykeham, Bishop of Winchester 1367-1404 and Lord of the Manor of East Meon.
- 8 - 9 -
10. Comment made by local vicar, Peter Wadsworth, M.A.
11. -

204. REREDOS Ph

Behind altar at East
end of Lady Chapel

1. Comper 1911 - designer. Decorated alabaster Reredos; 4 panels in bas relief. English alabaster, carved out of 4 separate blocks, set in richly carved and decorated oak frame.
1st Panel Betrothal of Blessed Virgin. 3 figures standing - Priest, man and woman (Virgin has little finger damaged)
2nd Panel Nativity. Joseph, Mary, baby, ox and ass
3rd Panel Visit of 3 Kings. Kings with gifts, Mary and baby Jesus
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4th panel Presentation of our Lord in Temple. Woman holding candle, Mary, baby in swaddling clothes and priest (candle broken)
Alabaster panels are set inside an oak gilded framework, medieval in style with crocketed pinnacled columns. The ornamental pinnacle is in gold with black and red. The frame has a blue edge with carved gilt facings, and a formalised lily design in black and white.
Above is an openwork frieze the whole length of 10 cm depth: Brattishing. Underneath is a decorative motif consisting of a flattened acanthus in an undulating band. There is an inner frame of pinnacled crocketed spirals with cinque foil open woodcarving at corners. At the bottom is a black and gold ribbon design with an undulating design in black and gold featuring fleur de lys. At each end there are vertical scrolls in gold and blue.

2. Alabaster, oak and paint (predominantly black, sepia, red, green, blue, gold)
3. 1911
4. Each panel (inset) 78 x 66 cm
Total height 92 cm
Height of border 16 cm
Total length of complete Reredos 344 cm
5. J.N. Comper
6. -
7. Given in memory of Mrs Ada Mary Haywood. Mr Comper and Miss Errington were present at the service of dedication held by the vicar during holy communion on 29 June 1911 at 10 am at the Feast of St Peter.
8. 29 June 1911. Miss Jeanette Errington, Lower Tiland, Petersfield, cousin of Mrs Forbes, the founder of the Forbes Almshouses
9. -
10. Guide. All Saints East Meon by Canon Masters
Notes from flyleaf of Burial Registry 1875 - present day
11. Cross ref. with No. 337 and No. 1010

205. DOUBLE PISCINAS wall of Lady
Chapel

1. Pattern of 6 petals - sex foil - on credence shelf
2. Stone
3. 1906
4. Overall height 59 cm. Height of top section 28 cm at front decreasing to 26 cm at back. Height of lower section 28 cm. Depth of bottom shelf 31 cm, depth of top shelf 26 cm. Base, set in wall, height 16 cm
- 5 - 6 -
7. Placed in Lady Chapel in 1906
- 8 - 9 -
10. Flyleaf of burial register 1875 to present day
11. -

206. AMENS STONEEast wall of S.
Transept 48 cm right
of entrance to Lady
Chapel at height of
113 cm

1. Stone slab set flush with wall. Inscribed with the words 'Amens Plenty' on separate lines in Roman lettering. The first stroke of the 'A' is almost illegible, the 'y' has a long tail curving back to beneath the 'n' of 'Plenty'

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206./cont.

2. Stone
3. Possibly mid Seventeenth century
4. h. 21 cm x w. 32 cm. The capital letters are 6 cm high; the lower case letters are 3 cm high.
- 5 - 6 -
7. According to some notes by Canon Masters, dated September 1912, the stone was found during the 1870 restoration of the church over a vault in the East side of the South transept. The vault contained the skulls of four men, placed back to back, who had been buried upright. Local tradition, unsupported by any evidence, ascribes the stone to a hurried burial service said over the bodies of some of Sir William Waller's soldiers who fell in a skirmish a few days before the battle of Cheriton in April 1644, when the Royalist troops under Lord Hopton were defeated. Canon Masters describes the stone in 1912 as being under the southernmost arch of the tower. Presumably it was moved to this position during the 1870 restoration. In September 1977 the PCC agreed to move the stone to its present site.
8. -
9. See above
10. P. Wadsworth, All Saints Church, East Meon, Hampshire (leaflet, 1985)
Canon Masters, notes dated September 1912
11. -

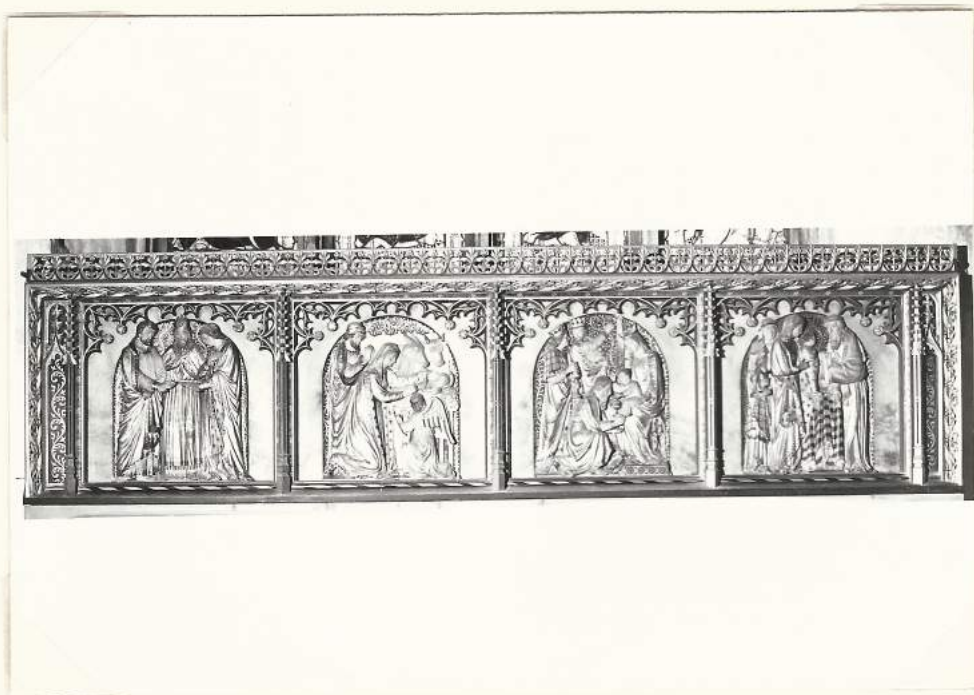
207. STONE SEATNW corner of South
Transept

1. Stone slab set on stone and cement pediment. The surface is worn and scratched
2. Stone
3. Probably pre-Reformation
4. h. 50 cm x w. 82 cm, projecting 7-8 cm x d., including cement filling, 60 cm. Base, 74 x 43 cm
- 5 - 6 -
7. P. Wadsworth suggests in his leaflet that the slab was almost certainly part of the original stone altar which would have been broken up, on government orders, at the Reformation in the Sixteenth century.
- 8 - 9 -
10. P. Wadsworth, All Saints' Church, East Meon (leaflet, 1985)
11. -

208. WESTBURY FONT Ph

South Aisle, E. end

1. Round, with flat-bottomed round bowl, with no decoration, standing on a base of 2 pieces of concrete, tapering in by 14 cm at the corners and with a swelling in the centre. The font is worn and badly chipped, with some signs of cement infilling.
2. Limestone and concrete
3. -
4. Font: h. about 45 cm to outer edge, about 46 cm in centre
overall dia. 79-83 cm
dia. of bowl 61-63 cm
depth of bowl c 30 cm, base uneven, with plug hole c 7 cm deep
Base: h. 44 cm, 70 cm square at base tapering to 56 cm.
- 5 - 6 -
7. The font was in the Chapel of St Nicholas in the grounds of Westbury House. In 1935 the Vicar of East Meon, the Reverend C.H. Mylne, was authorised by the Bishop of Portsmouth to take steps for its
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208./cont.

preservation. Subsequently the Bishop's permission was obtained for its removal to All Saints, where it was placed in the South aisle in 1937 (PCC records 119, pp 227 and 236). On 26 September 1949 the PCC Minute Book recorded a decision to put the font outside and fill it with flowering plants. On 5 December 1949 the Minute Book recorded: 'wax (Beeswax and turpentine ? sic) applied to old font (in church) as it was suffering deterioration. Found to be beneficial.' On 27 January 1971 the Vicar, the Reverend R.J.B. Smith, suggested to the PCC that the very old heavy stones from the old boiler chimney should be used to support 'the old stone font in the S. aisle. This would raise it so as to bring it into use for floral decoration.' On 28 August 1973 the PCC took note that this had been done.

8 - 11 -

209. RECESS ABOVE WESTBURY FONTS.W. side of Western
Arch of S. Transept

1. Recess in wall. Shallow arch chamfered with 3 stones forming arch. Stones worn and chipped along curved edge.
 2. Stone
 3. -
 4. h. at arch 33 cm; at sides 30 cm; x w. 36 cm, inner w. 30 cm x d. 24 cm
- 5 - 11 -