

THE FONT AT STONE*

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IN England there are two ecclesiastical reliefs which, in spite of considerable differences, represent the same subject. In this the protagonist is a strong, beardless man with thick hair, swinging a club in his right hand. He is being attacked simultaneously and from both sides by two huge monsters.

The first relief is on the font in the Church of St. John the Baptist at Stone, in Buckinghamshire (see Pl. V). The font has a chequered history. It was removed in 1767 from the Church of St. Mary at Hampstead Norris, in Berkshire. Then it travelled about, was damaged, restored, and presented in 1844 to the Church at Stone. In 1846, the Rev. J. B. Reade explained the exciting story depicted on the font:

“The two human figures with swords in their hands, probably represent the good principle in triumph over the evil principle, the latter being aptly figured by the old dragon and the serpent.”¹

There are not two “swords” and “the serpent” is an amphibious monster.

In 1931, H. Colley March interpreted the figure in the centre as the god Tyr, the monster on the viewer’s right as the Fenris-wolf, and the bird as the hungry raven waiting to devour the doomed monster.² Mr. March did not pay any attention to the other parts of the scene. The monster on the viewer’s right is definitely not a wolf, but a crocodile-like amphibian. The bird is not waiting, but pecks at the amphibious monster. The figure in the centre is not the god Tyr, as will be seen later.

Professor N. Pevsner has recently described the relief as follows:

“One complicated scene the most prominent part of which is a man fighting a beast. To the left a fish (the sign of Christ), to the right a smaller man fighting another beast. The dove also pecks into this beast. In the mouth of the beast a human head.”³

There is no human head “in the mouth of a beast” and the large bird with its strong beak cannot possibly be a dove. It will be shown later that the fish on the left does not denote Christ.

In view of these three inaccurate statements, a detailed description of the truly “complicated scene” is necessary.

On the viewer’s left there is a prominent vertical fish with sharp teeth parallel to the hero in the centre; the fish does not take any part in the dramatic fight. Next to it there sits on its hind-legs a huge, four-footed, furry monster

* I am greatly indebted to the editor of *Ogam* for allowing me to reproduce a slightly altered and shortened version of my paper “The Ligurian Heracles and La Tarasque” which was published in *vol. xvi* (1964), *pp.* 157 *ff.* I am also very grateful to Professor Jocelyn M. Toynbee, of Oxford, who kindly read the manuscript and made many useful suggestions.

with a lion's tail. It is indisputably terrestrial. From its wide-open jaw emerge two rows of carnivorous teeth and a long protruding tongue. With its raised feline front-paws, each with three gruesome claws, the monster attacks the tall, naked hero, who, standing erect, almost forms a cross with his outstretched arms. His feet are firmly planted on a coiled serpent; his right foot is being attacked by a small lizard. In his right hand the hero swings a club above the monster's head. His left arm is slightly bent so that his left hand just enters between the sharp, carnivorous teeth of a huge, crocodile-like monster. Its body is covered with scales; it has *une mâchoire aplatie*,⁴ and a long knotted tail. Between its right front-leg and its right hind-leg there is the head of a human being with an agonised expression, with long hair standing on end, and arms stiffly raised in horror. The lower part of the body has apparently just been devoured by the amphibious monster.

The tall hero has a helper: a much smaller man, wearing a pudding-basin helmet. Whilst his right hand rests leisurely on his thigh, with his left hand he thrusts a stick into the lower end of the amphibian's neck. In the top corner on the viewer's right there is the large bird which pecks with its strong beak at the amphibious monster. A large leaf is beneath the coiled serpent on which the tall hero is standing and at the bottom of the relief there is a serpent-like reptile. The other parts of the font are covered with an interlace-pattern, into which are worked, among other figures, a few reptiles with knotted tails. There is, however, no indication of any water.

The knotted tails signify that the amphibious monster and the reptiles were rendered harmless. The tall hero's gesture of putting his hand into the amphibian's jaw, which also occurs on several German monuments, signifies the taming or overcoming of the monster.⁵ Since the hero is going to club the terrestrial monster, final victory seems to be assured.

In 1846 J. S. Ancona wrote:

"When (the font) first came into our hands it exhibited only the faintest signs of the elaborate sculpture with which it was adorned."⁶

The lower part of the relief, which is our main concern, has suffered considerable damage. The club of the tall hero and particularly the weapon of the smaller helper have been tampered with; alterations to the large leaf, the monster's furry coat and protruding tongue are also obvious. In view of the heavy restoration, nothing can be said about the original style or date of the font. It should, however, be noted that the north and south doorways of the Church at Hampstead Norris, whence the font came, "date from about 1170" and a stone carving of "a mounted knight in armour" in the same Church has been ascribed to "the early thirteenth century".⁷

The second relief is an authentic and "finely carved" Romanesque capital in the Yorkshire Museum, in York.⁸ Although its provenance is unknown, Mr. G. F. Willmot the director of the Museum, informed me that the capital "is probably from York".⁹ A detailed description of both scenes is indispensable for our investigation (see Pls VI–VIII).

The part on the viewer's right, which has suffered considerable damage, shows a tall, naked, beardless hero with thick hair, sitting backwards astride a lion with a thick mane, and some human limbs in its jaw. While the hero's

head is lowered, facing the lion's rump, a snake winds round "his neck and then comes up over the body of the lion (it is broken off and one just gets the scar)".¹⁰ I take the hero's curious position to be an indication that he has overcome the lion. Yet he is still in danger, for an enormous bird attacks his head with its right claw (broken off), and the hero is pressing his left hand against its breast to ward the bird off.

The other side, on the viewer's left, is more deeply undercut and only the tips of the tails of its two monsters are missing. The huge monster on the left has two front-legs with paws and the hind-part of its body consists of a madly wriggling tail. In spite of this composite, dragon-like character, the front-legs and paws suggest a terrestrial monster. Its mouth is wide-open to swallow the head of the hero, who is crouching in the centre. Like his counterpart on the other side of the capital, the hero is young, strong, and beardless, and has thick hair. He is wearing a long, tunic-like shirt; its broad hem, long sleeves and narrow cuffs are particularly sensitively carved. With his left hand the hero squeezes the terrestrial monster's neck just beneath its ear. In his right hand he wields a powerful club. His left foot is entangled in the long, wriggling tail of a huge amphibious monster with two lizard-like front-legs and a serpent's tail; it is going to bite into the hero's back. In spite of this hopeless situation, the sculptor conveys by the hero's calmness and fortitude that he will achieve victory in the end.

This side of the capital, in contrast to the other side, shows the influence of Viking art: apart from its front-legs, the amphibious monster closely resembles the Twin Beasts which were carved about the year A.D. 1000 on the third Ardre stone in Gotland.¹¹ The different styles of the two sides of the capital indicate that we are not confronted with a creative work of art, but with a skilful composite copy of two reliefs whose date was prior to 1180.¹² Whatever the date of the font at Stone may be, the capital at York proves that the story which they both depict was popular in England in the twelfth century.

According to a tenth-century legend, St. Honorat (*d.* A.D. 429) killed two monstrous serpents on the island of Lerins, by making the sign of the cross. Two points in this late legend are noteworthy:

- (1) it belongs to Provence;
- (2) serpents and dragons are often synonymous; and "monstrous serpents" obviously means dragons.

The club, which is such an outstanding feature in both English reliefs, is, of course, the well-known attribute of Heracles. Could he be represented on the capital and even on the font? It should be recalled that subjects for fonts are more limited than are subjects for capitals, because of the intimate association between the font and the First Sacrament. Parallels between Christ and Heracles, and the Greek hero's prominent place in medieval church art have been thoroughly discussed in Marcel Simon's learned book *Hercule et le Christianisme*.¹³

Professor E. O. James, of Oxford, has kindly confirmed that the "conquering Heracles", the hero of "irresistible might" would be a suitable object even for a font.¹⁴ The one side of the capital at York could thus represent Heracles fighting the Nemean lion and one of the Stymphalian birds. Some

details of the other side, as well as details on the font at Stone, can also be explained by the Heracleian myths. We shall enumerate these details and at the same time draw attention to some rather astonishing analogies provided by a Greek fibula in the British Museum, the "oldest representation of Heracles in combat with the Hydra", attributed to the eighth century B.C.¹⁵ The points to be noted are as follows:

- (1) The Heracleian myths, the Greek fibula and the two English reliefs record Heracles's heroic feats and his proverbial courage.¹⁶
- (2) Both on the fibula and on the font Heracles is nude.
- (3) According to the myth, Heracles dealt the Nemean lion a blow with his club and later "squeezed hard until it choked to death".¹⁷ On the York capital, Heracles swings his club and squeezes the terrestrial monster's neck.
- (4) According to the myth, the Hydra "twined around his feet, in an endeavour to trip him up". On the York capital, one foot of Heracles is entangled in the tail of the amphibious monster.
- (5) According to the myth, "an enormous crab scuttled from the swamp to the aid of the Hydra and nipped Heracles's foot". On the fibula, the crab is "apparently about to seize his right foot in its claws". On the font at Stone, a lizard is attacking Heracles's right foot.
- (6) According to the myth, Heracles's "nephew Iolaus shared in the Labours". The fibula and the font both depict Iolaus as a "diminutive man" in order to stress Heracles's greatness.
- (7) "On the left (of the fibula) are five fishes. . . ." A prominent fish is depicted on the left of the font.
- (8) "Above on the right (of the fibula) are two birds pecking at the Hydra". In the right-hand top corner of the relief on the font is one bird pecking at the amphibious monster. The fight between a bird and a snake is a world-wide motif.¹⁸ Miss S. Benton, of Oxford, has kindly suggested that the fibula probably represents marshbirds, in order to indicate the Lernean swamp, where the Hydra had its lair.

Two theological notions may explain further features on the font at Stone:

- (1) Heracles "(a) *purgé la terre et la mer de tous les fléaux répandus à la surface*". Reptiles were formerly considered as the worst enemies of mankind. The knotted tails of the reptiles carved on the font may signify that Heracles, "the Averter of Evil", has rendered them harmless.¹⁹
- (2) Julian the Apostate thought that Heracles *traversa la mer à pied sec*.²⁰ Does this belief account for the complete absence of water on the font? The sculptor, who mastered such an elaborate scene could surely have indicated water in some way, if he had wished to do so.

Yet, in spite of all these points of agreement, the amphibious monsters of the English reliefs are not the Hydra, and the terrestrial monsters are not the Nemean lion. These monsters probably derive from a country in which Heracleian myths were blended with deeply-rooted native tradition of a dragon-slayer. Alterations of classical myths were observed by J. Toutain in Gaulish representations of Greek and Roman gods.²¹ These archæological statements

together with the legend about St. Honorat, mentioned before, point to Provence, which was originally inhabited by the Ligurians. In Provence there was a strong and remarkable survival of the Heracles-cult and legend, and in certain localities in the western Mediterranean his cult was closely linked with that of Iolaus.²² Bearing in mind that *il n'y a pas un Hercule, mais des Hercules*,²³ we have searched for records of the Ligurian Heracles and for a Provençal legend about his combat with an amphibious and a terrestrial monster.

According to the Greek myth, Heracles, with his club, passed through Liguria on his return journey from killing Geryon in Spain. Aristotle stated that "a certain sacred road led from Italy "as far as the Keltic, the Keltic-Ligurian and the Iberian country", that it was called the 'Heracleian' road, the whole route being sacrosanct, and any injuries done to wayfarers being punished."²⁴

Two Provençal legends about Heracles as the protector of travellers and about his fights with a terrestrial and a marine giant were published in 1887 by J.-L.-B. Bérenger-Féraud.²⁵

- (1) Heracles "*rencontra . . . deux géants . . . qui voulurent s'opposer à son passage . . . ils étaient fils de la Terre et de Neptune, de sorte qu'ils participaient d'une double nature qui les rendait plus redoutables à leurs ennemis. . . .*"

The reference to the fearful double nature of the giants implies that they were shape-shifters. The belief in shape-shifters also occurs in two well-known Provençal legends which have been recorded by Gervase of Tilbury, who lived about 1194 or 1195 at Arles. Gervase tells us about two man-eating dragons from Beaucaire and Arles which could assume the shape of men. In between these two legends, Gervase mentions, quite *en passant*, La Tarasque, the famous dragon of Tarascon, said to have been tamed by St. Martha.²⁶

- (2) *Hercule poursuivit son chemin dans la vallée du Rhône . . . (et) rencontra bientôt un autre géant qui lui barra . . . la route . . . Ce géant s'appelait Taras d'après les uns, Tauriskus d'après les autres. . . . Les attributs qu'on lui prête, selon qu'on lui donne le premier ou le second de ces deux noms, sont assez différents, pour qu'on doive se demander, si, par hasard, il ne s'agirait pas de deux individus différents au lieu d'un seul. C'est qu'en effet, Taras est représenté comme un fils de Neptune . . .*

Tauriskus au contraire, est considéré comme un habitant des montagnes qui descendait de temps en temps dans la plaine pour y dévaliser et y tuer les voyageurs, puis qui remontait chargé de leurs dépouilles dans ses repaires inaccessibles . . .

(Hercule) alla résolument à lui, le terrassa et lui enleva la vie, délivrant ainsi à jamais le pays de ses déprédations.

Four points in this second Provençal legend deserve our attention:

- (1) Bérenger-Féraud's question whether there were two distinct individuals, the aquatic Taras and the terrestrial Tauriskus.
- (2) The probability that Taras-Tauriskus was a shape-shifter.
- (3) The reference to the neighbourhood of Tarascon.
- (4) The reference to Taras-Tauriskus barring Heracles's road. In his standard work on *La Tarasque*, Mr. Louis Dumont observes that La

Tarasque also *ne ravage pas, comme d'autres (dragons) le pays à la ronde, elle barre le passage.*²⁷

Mr. Dumont mentions two attempts which have previously been made to associate Tauriskus with La Tarasque. In the nineteenth century some Provençal authors maintained that *Marthe prend la succession d'Hercule, vainqueur de Tauriskus.*²⁸ Fifteen years ago H. Dontenville wrote:

*Ammianus Marcellinus "dit qu'Hercule détruisit . . . Taurisque 'tyran de la Gaule'. La localisation à Tarascon a sa vraisemblance, car nous y sommes bien sur la voie héracléenne et la parenté des noms est grande. . . ."*²⁹

Let us now examine the traits which La Tarasque has in common with the two English reliefs in their present state. The first similarity may be due to interference by the restorer of the font at Stone, but all the other similarities are authentic.

- (1) The texts record that La Tarasque has *des dents aigües comme des épées* and that La Tarasque *déchirait avec ses dents et ses griffes tout ce qu'il rencontrait*. Most representations of La Tarasque as well as the ritual effigies at Tarascon have sharp, carnivorous teeth, just like the two monsters at Stone. In 1300 the troubadour Raymond Féraud describes the two monstrous serpents, which St. Honorat killed: *ils martèlent leurs dents (qui font claquer leurs dents).*³⁰
- (2) In the legends La Tarasque is a gigantic dragon. Mr. Dumont comments sagaciously: *la grosseur, la masse . . . cette grande taille . . . s'applique ici à un carnassier. Bornons-nous à rappeler l'effigie (de Tarascon) d'un volume en effet considérable.*³¹

All the monsters at York (even the Stymphalian bird), as well as the monsters at Stone, are similarly gigantic man-eaters.

- (3) Neither La Tarasque nor the monsters on the English reliefs have any foreheads.
- (4) The long serpent tail of La Tarasque is often referred to and always depicted. In 1826, le Comte de Villeneuve describes the ritual effigy: *queue écaillée plusieurs fois recourbée.*³² The long, serpent-like tails of the monsters at York and the amphibious monster at Stone are obvious. The latter is covered with scales; and the tail of the terrestrial monster at York forms two loops.
- (5) Le Comte de Villeneuve also stated that the ritual effigy at Tarascon had *pattes armées de griffes* just like the monsters at Stone.³³

Summing up, La Tarasque is regarded either as a crocodile or as a mixture between a lion and a dragon;³⁴ in other words, as a combination of the monsters on the English reliefs. It seems justifiable to draw the conclusion that under the influence of Christianity, possibly owing to the popularity of the legend of St. George,³⁵ the Ligurian versions of the Hydra and the Nemean lion were fused into La Tarasque, *le dernier survivant en France des dragons rituels.*³⁶

Most representations of La Tarasque agree with the texts which record that St. Martha *trouva la bête en train de manger un homme,*³⁷ just as the Ligurian Heracles on the font at Stone encounters the amphibious monster devouring a man. It would seem that the victim depicted on the font, just like the travellers killed by Taras-Tauriskus in the Provençal legend, represent the foreigners who

were murdered on the Ligurian roads before the cult of Heracles put an end to this barbaric custom.

In the procession at Tarascon in 1792:

*les mariniers avaient "un petit bateau arrêté sur une charrette. . . . On remplit ce bateau d'eau au puits de la Condamine avec un grand baquet. . . . Le bateau c'est ce qu'on appelle l'éturgeon parce qu'effectivement anciennement on y jetait un poisson appelé éturgeon, dans la suite on en fit un en bois qu'on y jetait."*³⁸

This rite is related to a miracle performed by St. Honorat:

*"Un jour, ses parents donnèrent un festin à leurs voisins, et l'on servit des viandes sur la table: le jeune Honorat refusant, par amour pour l'abstinence d'en manger, ses parents se mirent à se moquer de lui et à lui dire: 'Mange donc, bientôt nous prendrons du poisson sur ces montagnes.' Et lorsqu'ils tenaient ainsi ces propos railleurs, l'eau vint à manquer durant le repas. Et un valet prit une cruche et alla prendre de l'eau à la fontaine, et voici qu'un poisson entra dans la cruche, et quand l'eau fut répandue, le poisson fut mis sous les yeux de tous, et il aurait suffi à nourrir Honorat pendant tout un jour."*³⁹

The sturgeon at Tarascon and the large miraculous fish of St. Honorat, the five fish on the ancient Greek fibula and the prominent fish on the font at Stone are all connected with the slayers of monsters. This association of two motifs also survives in the Märchen of the Fisherman's Son.⁴⁰ Although the association cannot yet be explained, its survival on the font at Stone should be put on record for the sake of future research.

Future investigations may furnish more evidence for our assumption that the legends, rites and representations of La Tarasque are based upon the myth of the Ligurian Heracles fighting an amphibious and a terrestrial monster. They may also explain the analogies between the Heracleian myths and the legends about St. Honorat. Finally they may reveal whether other representations of man-eating monsters (*f.i.* La Tarasque at Noves, etc.)⁴¹ are also connected with the legend about the Ligurian Heracles.

Salomon Reinach wrote about *les carnassiers androphages*:

*"Je me demande si certain types de cette mythologie populaire, comme ceux de la Tarasque et du Graouilli, ne se rattacheraient pas à la même tradition iconographique, fondée elle-même sur un cycle de légendes, dont cette tradition était l'écho."*⁴²

Salomon Reinach included among the man-eating monsters a small bronze, which was found near Oxford. It depicts a sitting monster with three-quarters of a man's body dangling from its jaw and resembles a statue from Fouqueure.⁴³ According to Miss J. P. Alcock, this bronze, which is now in the British Museum,

"may have been imported from Gaul, but presumably the (belief it) represented had previously arrived. . . . Unfortunately there is no evidence to date (the figurine) exactly . . . possibly the Oxford bronze could be tentatively dated to the second century A.D."⁴⁴

This small bronze statue may be the earliest evidence in England of the legend of the Ligurian Heracles. The latest representation in English Church art dates from the middle of the sixteenth century. It is carved on a bench-end in the Church at Crowcombe, in Somerset, and depicts Heracles and Iolaus

fighting a composite double-headed monster.⁴⁵ This bench-end, the capital at York, the font at Stone, and—in a wider context—the bronze statue in the British Museum should be added to Professor Stuart Piggot's enumeration of the British monuments of Heracles.⁴⁶

¹ *Archaeologia*, xxxi (1846), p. 478.

² Scando-Gothic Art in Wessex. Proceedings Dorset Natural History and Antiq. Field Club, xxxiv (1913), pp. 14–15. For this reference I am indebted to Dr. W. Bonser, of Beckenham.

³ *Buckinghamshire*. (Harmondsworth, 1960), pp. 248–9; ill. pl. 16.

⁴ F. Benoît, *L'art primitif méditerranéen* (Aix-en-Provence, 1955), p. 37.

⁵ W. v. Blankenburg, *Heilige und dämonische Tiere* (Leipzig, 1943), p. 188.

⁶ The Wanderings of a Church Font, *The Builder* (London, 25th July, 1846).

⁷ *The Victoria County History of Berkshire*, iv (London, 1924), pp. 78/9.

⁸ A. Gardner, *English Medieval Sculpture*, 2nd ed. (Cambridge, 1931), p. 91 and fig. 158. For this reference I am indebted to Mr. G. F. Willmot, of York.

⁹ Letter dated 23rd April, 1963.

¹⁰ Letter from Mr. Willmot, dated 27th June, 1963.

¹¹ T. D. Kendrick, *Late Saxon and Viking Art* (London, 1949), p. 111 and pl. lxxvi.

¹² Catalogue of the Manchester Exhibition of Romanesque Art, 1959. Exhibit No. 64.

¹³ (Paris, 1955) pp. 49, 169. For a longer "Survey of Correspondences between the Legend of Heracles . . . and the Stories of Jesus", see A. J. Toynbee, *A Study of History*, vi (Oxford, 1939) pp. 469 ff.

¹⁴ Letter dated 15th July, 1963; L. R. Farnell, *Greek Hero Cults* . . . (Oxford, 1921), p. 95.

¹⁵ Catalogue of the Bronzes . . . British Museum (London, 1899), No. 3205, p. 373, figs. 87 and 88; *Frühe griechische Sagenbilder in Bötien* (Athens, 1936). For this reference I am indebted to Mr. D. E. L. Haynes, of London.

¹⁶ J. Seznec, *The Survival of the Pagan Gods* (New York, 1961), p. 249.

¹⁷ R. Graves, *The Greek Myths*, ii (Harmondsworth, 1957), pp. 102 ff.

¹⁸ J. Schoo, *Der Kampf mit der Hydra, Mnemosyne*, 3rd ser., vii (1939), pp. 316, 328. For this reference I am indebted to Professor J. Seznec, of Oxford, "A bird devouring a snake-like creature" is represented on two capitals from c. 1120, in the crypt of Canterbury Cathedral. G. Zarnecki, *English Romanesque Sculpture* (London, 1951), p. 34; ill. pl. 50.

¹⁹ Simon, *op. cit.*, p. 143; H. Dontenville, *La Mythologie Française* (Paris, 1948), pp. 132–4; Farnell, *op. cit.*, p. 151.

²⁰ Simon, *op. cit.*, p. 144.

²¹ *Bulletin Société Nationale Antiquaires de France*, 1916, p. 116.

²² H. Stuart Jones, *The Roman Empire* (London, 1908), p. 302. For this reference I am indebted to Mr. G. F. Hudson, of Oxford. Farnell, *op. cit.*, p. 138.

²³ Simon, *op. cit.*, p. 71.

²⁴ Farnell, *op. cit.*, p. 138; see also *Diodorus Siculus*, Book iv, 18 ff.

²⁵ *Contes populaires des Provençaux* . . . (Paris, 1887), pp. 7/8, 13/14.

²⁶ R. Busquet, *Gervais de Tilbury inconnu. Revue Historique*, 191 (1940), p. 4; *Otia Imperialia*, iii, lxxxv.

²⁷ *La Tarasque* (Paris, 1951), p. 169.

²⁸ *Ibid.*, p. 175.

²⁹ *Ammianus Marcellinus*, xv, 9, 6; Dontenville, *op. cit.*, pp. 136, 142.

³⁰ Dumont, *op. cit.*, pp. 167, 39, pl. iv, 1 and 2; *La Vida de Sant Honorat*. Tr. ed. A. L. Sardou (Paris, 1858), p. 25.

³¹ Dumont, *op. cit.*, pp. 167, 157.

³² *Ibid.*, pp. 160, 62, pl. ix centre, etc., pp. 170, 42.

³³ *Ibid.*, p. 43.

³⁴ *Ibid.*

³⁵ Letter from Professor Rudolf Kriss, of Berchtesgaden, dated 9th November, 1964.

³⁶ Dumont, *op. cit.*, p. 169.

³⁷ *Ibid.*, pp. 160, 41.

³⁸ *Ibid.*, p. 130.

³⁹ Le Comte de Douhet, *Dictionnaire des Légendes du Christianisme* (Paris, 1855), cols. 579, 580.

⁴⁰ B. Schweitzer, *Herakles* (Tübingen, 1922), pp. 188, 190.

⁴¹ For *Der Sünder in der Gewalt des Teufels* at Chur Cathedral, see *Anzeiger für schweizerische Altertumskunde*, xxxvii (1935), p. 57; V. H. Debidour, *Le Bestiaire sculpté du Moyen Age en France* (Paris, 1961), p. 32; G. Troescher, *Keltisch-Germanische Götterbilder an romanischen Kirchen*, *Zeitschrift für Kunstgeschichte*, xvi (1953), ills. 5 and 6.

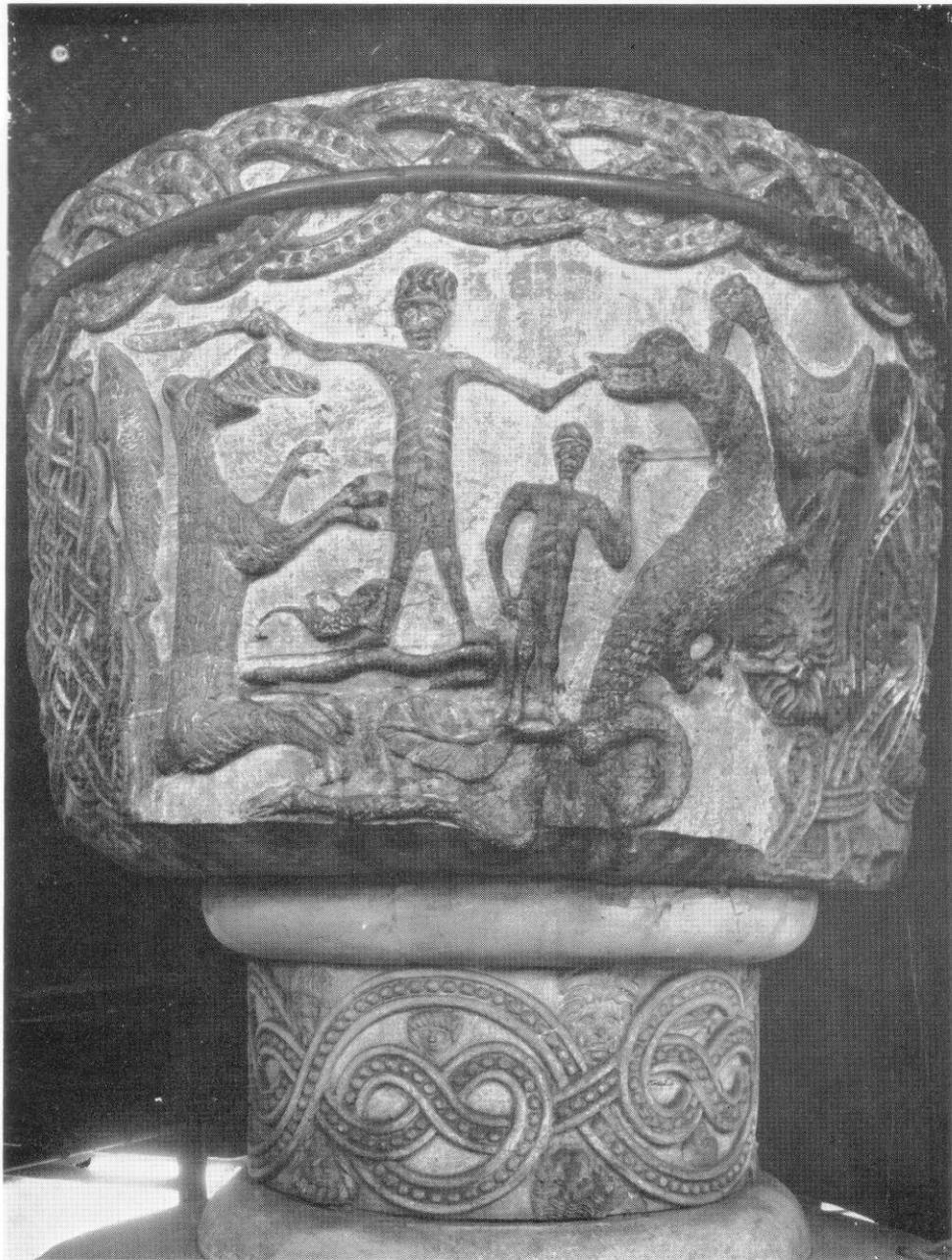


PLATE V. The font at Stone.

National Buildings Record



PLATE VI. Romanesque capital in the Yorkshire Museum, York.



PLATE VII. Romanesque capital in the Yorkshire Museum, York.



PLATE VIII. Romanesque capital in the Yorkshire Museum, York.

⁴² Dumont, *op. cit.*, p. 198, note 2.

⁴³ *Revue archéologique*, 3rd ser., xxxviii (1901), p. 280, fig. 10.

⁴⁴ Three Bronze Figurines in the British Museum. *Antiquaries Journal*, xliii (1963), pp. 122/3 and pl. xix d.

⁴⁵ J. C. Cox, *Bench-Ends in English Churches* (London, 1916), p. 154 and fig. p. 149.

⁴⁶ The Hercules Myth . . ., *Antiquity*, xii (1938), p. 323 ff. For this reference I am indebted to Dr. W. Bonser, of Beckenham.

I am indebted to the National Buildings Record, London, which gave permission to reproduce the photograph of the font at Stone.