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Gloucestershire Fonts (d) Fifteenth Century

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GLOUCESTERSHIRE FONTS.

(d) Fifteenth Century.

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(WITH SIX PLATES).

THE twenty-six fonts we have to consider in this paper¹ exhibit many of the marked features of the Perpendicular Period of Architecture. The rectangular faces of the octagonal bowls are in some cases separated by chamfered or rounded shafts while the panels are frequently surrounded by moulded frames.² The faces are usually decorated with one or in some cases two quatrefoils sometimes enclosed in circles and possessing plain centres or centres of feathered cusps,³ four-leaf flowers, roses or conventional foliage. This conventional foliage is altogether devoid of the freshness and beauty of the decorated style and possesses remarkably square and angular forms which are characteristics of Perpendicular Architecture. The bowls are sometimes decorated with trefoil-headed niches⁴ like two of the faces on the bowl at Wickwar, forming effective surfaces for colour decoration or even figure painting as may still be seen on many of the screens of this period. No bowl in this series is adorned with window-tracery except one panel at Abson (Plate III) where we find four trefoil headed lights. The octagonal faces of the chamfer of the bowls are occasionally plain, but are more frequently decorated with paterae of Perpen-

¹ The three earlier papers are (a) Vol. XL, 39; (b) XLI, 27; (c) XLII, 69.

² Abson, Buckland and Elkstone.

³ Weston Birt.

⁴ The decoration of each face of the bowl at Awre is divided into two parts and the lower one has an oblong panel containing a semi-circle within which is trefoil-headed tracery.

dicular ornament¹; at Buckland (Plate V) each face has a quatrefoil in a circle with a centre of Tudor flower cresting and at Awre (Plate V) we find a band of interlaced arcading. Many pedestals are now plain² although in medieval times they were richly adorned with schemes of colour decoration, some possess trefoil headed niches,³ some are adorned with window-tracery,⁴ the one at Stone possesses well-formed mouldings and quatrefoils, at Elkstone the ornamentation consists of sunk rectangular panels, while at Pebworth (Plate II) there appears never to have been a pedestal as the font, in this particular case, has only a bowl and a base. One central shaft and eight flying buttresses containing trefoil-headed arches support the beautiful bowl at Brimpsfield (Plate III), while corner buttresses are also found at Buckland (Plate V), Mickleton and Minsterworth (Plate IV) rising from chamfered bases. Heavy buttresses of a somewhat clumsy description support the centre of each face of the pentagonal stem of the font (Plate II) in the little church of St. Mary the Virgin at Syde. Several fonts possess deeply chamfered and moulded bases as may be seen at Buckland (Plate V), Elkstone (Plate I), Hinton-on-the-Green (Plate I) and Mickleton, while at Syde (Plate II) the form of the base is pentagonal which is very unusual. The characteristic ornament called Tudor-flower cresting⁵ is seen on the pedestals at Buckland (Plate V) and Mickleton.

The font at Pebworth (Plate II) has a small step

¹ Elkstone, Hinton-on-the-Green, Little Badminton, Minsterworth and Snowhill.

² Awre, Colesborne, Cromhall, Eastleach Martin, Great Rissington and South Cerney.

³ Hinton-on-the-Green, Icomb, Snowhill, Swindon and Weston Birt.

⁴ Abson, Buckland, Mickleton and Minsterworth.

⁵ The Perpendicular ornament is called Tudor-flower cresting not because it was introduced in the times of the Tudor monarchs, but because it was much used in that style of architecture. It usually consists of a fleur-de-lis, alternately with a small trefoil or ball. See illustration in Parker's *Introduction to Gothic Architecture*, 206.

possessing a sloping surface of 16 inches by 15 inches for the priest to stand on while administering the rite of baptism. This step is not detached, but is carved out of the same block of stone as the base and is, therefore, coeval with the font.

Cow Honeybourne Chapel in pre-reformation days was served by the clergy of the ancient abbey of Winchcombe on which it was entirely dependent. At the dissolution of that Monastery this chapel passed into lay hands and finally the Parochial Poor Law Authorities formed it into five tenements, while the tower became store rooms for coal and potatoes. The original Perpendicular tower still remains, but the chapel was rebuilt in 1861-2 and is again used for divine worship. The present Vicar¹ of Church Honeybourne recently found a fifteenth century stone vessel on a neighbouring farm which he conjectured was the medieval font of Cow Honeybourne Chapel. This octagonal vessel² is too small to have been a fifteenth century font, neither is there any indication that it ever possessed cover-fastenings so that it would appear to have been a pillar piscina or a holy-water stoup. Unfortunately the bottom has been knocked away so that we cannot say whether it possessed a drain, and this damage was executed, probably, when the vessel was flung out of the desecrated chapel.

Eight of our fifteenth century Gloucestershire fonts³ have their octagonal bowls decorated on each face with two quatrefoils placed in rectangular panels and it seems probable that there was another bowl of the same design at Mickleton. Six⁴ of these quatrefoils are plain and two⁵

¹ The Rev. G. Coopland.

² Each face—1 ft. × 8 ins., with an internal diameter of 13 ins.

³ Abbenhall, Aust, Awre, Brimpsfield, Buckland, Hartpury, Minsterworth, Stone, and probably Mickleton which appears to have been a variant of the font at Buckland.

⁴ Abbenhall, Aust, Awre, Hartpury, Minsterworth and Stone.

⁵ Brimpsfield and Buckland.

possess centres adorned with roses. The fonts at Aust¹ and Brimpsfield (Plate III) have central pedestals with a flying buttress under each corner of the octagonal bowl and in this respect they are not altogether dissimilar to the font at Chepstow, which is only three miles from Aust as the crow flies. The fonts at Minsterworth (Plate IV) and Hartpury² are variants of the same design. Both possess two quatrefoils on each face, the moulded chamfers are ornamented with paterae of Perpendicular foliage, the pedestals are decorated with window-tracery of the same period of architecture and each corner has a gabled buttress. The window-tracery, however, on the stem at Minsterworth (Plate IV) is of a more varied and ornate design than that carved on the Hartpury font, while the latter has a band of cresting at the bottom of the pillar. At Awre (Plate V) we find a font with only the upper part of the bowl decorated with two quatrefoils on each face,³ while at Stone (Plate IV) the font is adorned with as many as 48 quatrefoils—two on each face of the octagonal bowl and four on each face of the pillar. The projecting rim of the bowl, the well-cut mouldings of the chamfer and base, and the deep moulding or collar round the centre of the stem relieve to a great extent what would otherwise have been a somewhat monotonous design. The font at Buckland (Plate V) also belongs to this series of fonts possessing two quatrefoils on each panel of the bowl. The chamfer is decorated with large quatrefoils possessing centres of cresting sprouting from the lowest foil. Each face of the pedestal is ornamented with Perpendicular window-tracery of two lights with a band of cresting below and flanked on each side with a corner gabled buttress. This font is a most pleasing and harmonious

¹ *Bristol and Glouc. Arch. Soc. Trans.*, XLI, 28, 32 illustrated on Plate I.

² *Bristol and Glouc. Arch. Soc. Trans.*, XLII, 70, illustrated on Plate IX.

³ The lower part of each face of the octagonal bowl consists of semi-circles containing trefoil-headed tracery while the chamfer is decorated with inter-laced arches.

design. A variant evidently existed at Mickleton some eight miles from Buckland. The original pedestals of the two fonts are similar in every detail, but the bowl at Mickleton was evidently lost for in 1661 a new bowl was constructed. This bowl is either intended for a copy of the Buckland font with the two quatrefoils on each face or it was made on the pattern of the font which was destroyed. At Abbenhall¹ is a particularly interesting font possessing two quatrefoils in ovals placed in rectangular panels on each face of the bowl.

This interesting series of fonts possessing two quatrefoils on each panel of the octagonal bowl has not been sufficiently recognised by those who have written on rectilinear fonts. Not one of them is illustrated or even mentioned in Simpson's *Ancient Baptismal Fonts* (1828). They are not specially referred to in the letter-press accompanying Paley's *Illustrations of Baptismal Fonts* (1844), although three of the plates show this particular decoration, viz., the fonts at Axbridge (Somerset), Bradford Abbas (Dorset), and at Holy Trinity Church, Coventry. The late Mr. Francis Bond neither illustrates nor mentions any of them in his fine volume on *Fountains and font-covers*; but Mr. J. Charles Wall, however, in his delightfully illustrated work on *Porches and Fountains*, gives a drawing² of the mutilated font at Stratford-on-Avon in which William Shakespeare was probably baptized³ and which belongs to this particular type of fifteenth century font.⁴

¹ See *Bristol and Glouc. Arch. Soc. Trans.*, XL, 43-45, 51 and illustration on plate I.

² Page 240, fig. 102.

³ This font has had a remarkable history. It was discovered in the charnel-house of the church at Stratford-on-Avon when it was demolished in the eighteenth century. For a time it found a resting place in the churchyard, after which the parish clerk turned it into a trough for the pump at his cottage. At a later date, Captain Saunders, who was a great admirer of Shakespeare, bought it, and when he died it passed into the hands of a local builder and contractor, who kept it in a yard until 1843. Then the owner of the Shakespeare Hotel purchased it, placing it on the lawn of his house, and now it is once again in the church at Stratford-on-Avon.

⁴ Stratford-on-Avon is situated near the Gloucestershire border and is only some eight miles distant from Mickleton where there is a replica or variant of this class of font.

The thirteenth century church at Little Badminton (Plate II) possessed a Perpendicular font¹ which was removed to the grounds of Badminton House when a new font was given to the church. For some time it did duty as a flower vase; but it is now preserved in a builder's shed where it is protected from the weather. It is to be hoped that this beautiful font may again find a home in the ancient church of Little Badminton. The octagonal bowl is decorated with quatrefoils possessing centres of feathered cusps, roses and four-leaf flowers, while the chamfer is adorned with pateræ of fifteenth century ornamentation.

In our last paper² it was mentioned that the fifteenth century font in the church of St. Mary the Virgin, Kempsford, disappeared in 1868,³ being the date when the present font was presented to the church and no trace of it can be discovered. Now we have to record that the old font in the small church of the Holy Trinity, Tibberton, is thought to have vanished at a date when the south and west doorways were blocked up and an entrance with a porch constructed on the west side of the tower. At Preston-on-Stour the ancient font seems to have been lost in 1780 when the present eighteenth century one was erected at a time when much reconstruction was being carried out in the church.

The drastic alterations which so many churches have undergone in comparatively recent years seem to be responsible for the loss of their ancient fonts. This was the case, probably, in the parish churches of Pitchcombe in 1819, Horsley in 1838, Coaley in 1857, Maisey Hampton in 1870, Upleadon in 1876, and at Whitminster in 1884; while at Shipton Moyne the old font is no longer in its

¹ The original pedestal is lost and the bowl now rests on a modern octagonal stem.

² *Bristol and Glouc. Arch. Soc. Trans.*, XLII, 75.

³ Sir Stephen Glynné visited Kempsford on the 29th January, 1858 and describes the font as "a plain octagonal bowl." *Gloucestershire Church Notes*, 110.

place although in 1843 the bowl was described as "octangular with sunk panels, each containing a quatrefoil within a circle, and sufficiently large for immersion." May not this font be discovered by diligent search?

The church of St. Lawrence, Stroud, was rebuilt from the foundations in the year 1866 except the seventeenth century (1626) tower and spire, and it is more than probable that the old font disappeared at that date while a similar fate most likely befel the ancient font at Randwick when the church was entirely rebuilt with the exception of the early Perpendicular western tower.

The nave at Rockhampton church was rebuilt about the year 1862-3 and it seems probable that the fifteenth century font disappeared during this period of reconstruction. In the second volume of Fosbrooke's *Gloucestershire* is a plate facing page III with a drawing of this font as it appeared in 1807. The sketch portrays an octagonal bowl, pedestal, chamfered base and step, while the faces of the bowl are adorned with quatrefoils having alternate centres of small heater-shaped shields and circular discs. The chamfer possesses no sculpture and the stem is adorned with plain shields. The church of St. Cyr, Stinchcombe, seems to be another instance where the old font appears to have vanished when the church was rebuilt in 1855 and a nineteenth century bowl and pedestal were erected in its place.

Sir Stephen Glynne in his *Gloucestershire Church Notes* remarks that he visited Ashleworth Church on the 12th December 1857 and found "a large octagonal bowl, panelled with quatrefoils of Perpendicular character, on a stem of like form."¹ This fifteenth century font is no longer in this church and a modern one now stands in its place.

There can be little doubt that the font at Kemerton was in position before the church was rebuilt in 1847 as in

¹P. 105

H. E. Relton's *Sketches of Churches*, published in 1843, it is stated—"the font stands at the west end of the nave and is no doubt as old as the original part of the church; it is octangular and perfectly plain, a basin 21 inches in diameter and 11 inches deep." It seems not unlikely that this Perpendicular font may have been discarded or lost when the present modern font was given to the church.

The bowl at Woodchester was destroyed in the Commonwealth period, but the pedestal was spared and held a small pewter bowl which is still in existence. A modern restoration¹ of this church is responsible for the final loss of the stem of this ancient font. At Wapley the oblong rectangular base alone remains to point to the fact that this church once possessed a medieval font.

We have recorded in an earlier paper² of this series of Gloucestershire fonts that the circular Norman bowl at Hill was cut into an hexagon about the year 1450 when an hexagonal moulded pedestal and base were added. A similar fate overtook the Norman tub-shaped bowl belonging to the church at Maisemore (Plate VI) when the vicar and churchwardens at some period in the fifteenth century thought good to transform it into an octagon and even now with the change of form the rim³ of the bowl at each corner of the octagon can compare in thickness with four of the Gloucestershire tub-shaped fonts.⁴ Another instance of a Norman tub-shaped font being cut into an octagon is met with at Clifford Chambers (Plate VI).

¹ In the year 1860.

² *Bristol and Glouc. Arch. Soc. Trans.*, XXXVII, 117, 128 (illustrated).

³ Rim—4 ins.

⁴ Acton Turville, Chedworth, Southrop and Willersey.

GLOUCESTERSHIRE FONTS.

FIFTEENTH CENTURY.

C=Circumference. H=Height. D=Depth. R=Rim. Diam.=Diameter. Ext.=Exterior. Int.=Interior.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
ABSON (St. James).	Octagonal bowl; three panels adorned with quatrefoils having centres of roses (3 are in circles), one panel with large rose and 4 leaves, and one with window-tracery (4 lights). D. Int.=10 ins.; Diam.=2 ft.; R.=5 to 6 ins.; each panel=1 ft. 2 ins. × 1 ft. 2 ins.; D. of bowl and chamfer=1 ft. 10 ins.	Octagonal pedestal, each face (1 ft. 3½ ins. × 1 ft. 3½ ins.) adorned with trefoil-headed window tracery (2 lights); chamfered plinth (6½ ins. × 9 ins. × 9 ins.) Modern step.	—	A handsome font dating, probably, from the later years of the XV century.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
AWRE (St. Andrew).	Octagonal bowl; each panel 11 ins. × 11 ins. adorned with two small quatrefoils in rectangles with a semi-circle beneath containing trefoil-headed tracery. Chamfer decorated with interlaced arches. Diam. Int. = 1 ft. 9 ins. D. Int. = 11½ ins.; R. = 3½ to 4¾ ins.	Plain octagonal pillar. Each face = 12½ × 8 ins. Chamfered plinth 8½ ins. × 10 ins. × 4 ins. Modern octagonal base and step.	Glynne's <i>Glouc. Church Notes</i> , 147, 148; Cox's <i>Gloucestershire</i> , 52.	This font probably dates from the early years of the XV century.

BUCKLAND
(St. Michael).

foils on each face possessing centres of roses and four-leaf flowers set in rectangular panels ($6\frac{1}{2}$ ins. \times $6\frac{1}{2}$ ins.). H. of Bowl and moulded chamfer= 1 ft. 6 ins.; D. Int.= 1 ft. 1 in.; Diam. Int.= 2 ft.

Each face ($11\frac{1}{2}$ in. \times 6 ins.) of octagonal bowl is decorated with two quatrefoils having roses for centres and set in rectangular panels. The chamfer (11 ins. \times 7 ins. \times 7 ins.) possesses quatrefoils on each face having centres formed of Tudor cresting sprouting from the bottom of the quatrefoil. D. Int.= 10 ins.; Diam.Int.= 1 ft. 10 ins.; R= $4\frac{1}{2}$ to $5\frac{1}{2}$ ins.

ins. \times 7 ins. and a flying buttress enclosing a trefoil headed arch supports each corner of the bowl. The base $12\frac{1}{2}$ ins. \times 6 ins. is moulded and each face of octagonal step= 2 ft. $1\frac{1}{2}$ ins. \times 9 ins.

Octagonal stem adorned on each face with a two-light trefoil headed window-tracery (1 ft. $1\frac{1}{2}$ ins. \times 5 ins.) with band of cresting at bottom, gabled corner buttresses rise from supports in the chamfered base (8 ins. \times 10 ins. \times $8\frac{1}{2}$ ins.)

Trans. XX, 321; Daubeny's *Ancient Cotswold Churches*, 191; Cox's *Gloucestershire*, 69.

Glynne's *Glouc. Church Notes*, 122; Daubeny's *Ancient Cotswold Churches*, (Analytical Index).

beautiful design.

A very rich ornate design.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
CLIFFORD CHAMBERS (St. Helen).	A Norman tub-shaped font cut into an octagon in the XV century. Each face=1 ft. 9 ins. varying in width from 9 to 12 ins. at top to 7 and $9\frac{1}{2}$ ins. at bottom. D. Int.=1 ft. $1\frac{1}{2}$ ins.; Diam. Int. (top)=1 ft. $6\frac{1}{2}$ ins, (bottom)=1 ft. 4 ins. ; R=3 to 4 ins.	No pedestal.	—	—
COLESBORNE (St. JAMES).	Faces of octagonal bowl adorned with quatrefoils in circles containing alternate plain centres and centres filled with four-leaf flowers. Chamfer ($11\frac{1}{2}$ ins. \times 6 ins. \times 7 ins.) has plain heater-shaped shield (6 ins. \times $4\frac{1}{2}$ ins. on each face. Diam. Int.=1 ft. 10 ins.; D. Int.=1 ft. 1 in.; R.=	Plain octagonal pillar with mouldings top and bottom. Each face=1 ft. \times 6 ins.; chamfered base=8 ins \times 6 ins. \times 6 ins. Each face of low octagonal step=1 ft. 11 ins. \times 3 ins.	Daubeny's <i>Ancient Cotswold Churches</i> , 181.	—

CROMHALL
(St. Andrew).

Each face ($11\frac{1}{2}$ ins. \times $11\frac{1}{2}$ ins.) of octagonal bowl adorned with quatrefoils set in rectangular panels. D. Int. = $8\frac{1}{2}$ ins.; D. Ext. = $11\frac{1}{2}$ ins.; Diam. Int. = 1 ft. 10 ins.; R. = $3\frac{1}{2}$ to 4 ins. Moulded Chamfer = $11\frac{1}{2}$ ins. \times 7 ins. \times 8 ins.

EASTLEACH
MARTIN
(SS. Michael
and Martin).

Each face ($11\frac{1}{2}$ ins. \times $13\frac{1}{2}$ ins.) of octagonal bowl adorned with quatrefoils having centre of roses, four-leaf flowers etc., with plain chamfer 1 ft. $1\frac{1}{2}$ ins.; D. Int. = 11 ins.; Diam Int. = 1 ft. 8 ins.; R. = $3\frac{1}{2}$ to $4\frac{1}{2}$ ins.

Plain octagonal stem; each face = 1 ft. 6 ins. \times $5\frac{3}{4}$ ins. Moulded octagonal base = $6\frac{1}{4}$ ins. \times $9\frac{1}{2}$ ins. \times 10 ins.

Each face of plain octagonal pillar = 1 ft. \times $7\frac{1}{2}$ ins., and chamfered octagonal base = 8 ins. \times 11 ins. \times $9\frac{1}{2}$ ins.

Glynne's *Glouc. Church Notes*, 94.

Daubeny's *Ancient Cotswold Churches*, 124.

This font has been carefully repaired in several places.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
ELKSTONE (St. John the Evangelist).	Each face (10 ins. × 10 ins.) of octagonal bowl decorated with quatrefoils having centres of fern-leaf flowers etc., with conventional foliage on each face of chamfer. D. Ext. (bowl and chamfer)=1 ft. 5 ins.; D. Int.=1 ft.; Diam. Int.=1 ft. 9 ins.; R.=5 to 6 ins.	Each face of stem (8 ins. by 6 ins.) has a rectangular panel. Deep moulded base =10 × 7 ins. × 11½ ins.; octagonal plinth =5 ins. × 1 ft. 2 ins.	Glynne's <i>Glouc. Church Notes</i> , 137; <i>Bristol and Glouc. Arch. Soc. Trans.</i> XX, 243; Cox's <i>Gloucestershire</i> , 114; Daubeny's <i>Ancient Cotswold Churches</i> , 194.	Sir Stephen Glynne is mistaken in his remark that the centres of the quatrefoils adorning this bowl are scrolls, as they are four-leaf flowers etc.
GREAT RISSINGTON (St. John the Baptist).	Each face (1 ft. × 1 ft. 1 in.) of octagonal bowl adorned with plain quatrefoils and chamfer (11¼ ins. × 5½ ins. × 7½ ins.) with heater-shaped shields (6 ins. × 5 ins.). D. Ext.=1 ft. 2 ins.; D. Int.=1 ft.; Diam. Int.=1 ft. 8 ins.; R.=5½ to 7 ins.	Each face of plain octagonal pillar=8½ ins × 5½ ins.; chamfered octagonal base=5½ ins. × 8½ ins. × 8 ins. Two modern steps.	Glynne's <i>Glouc. Church Notes</i> , 154; Daubeny's <i>Ancient Cotswold Churches</i> , 89.	This font has been refaced and only the cover-fastenings give evidence of its antiquity.

HINTON-ON-THE
GREEN
(St. Peter).

Each face of octagonal bowl is adorned with quatrefoils having centres of four-leaf flowers. D. Ext. (bowl and chamfer)=1 ft. 5½ ins.; D. Int.=1 ft. 1 in.; Diam. Int.=1 ft. 7½ ins.; R.=4½ to 5½ ins.

Each face (1 ft. 1½ ins. × 6 ins.) of octagonal pedestal possesses a trefoil-headed niche and chamfer is adorned with conventional foliage. Chamfered octagonal base is 11 ins. high.

ICOMB
(St. Mary the
Virgin).

Each face (11¼ ins. × 11½ ins.) of octagonal bowl decorated with plain quatrefoils and plain moulded chamfer (11¼ ins. × 6 ins. × 5 ins.). D. Ext.=1 ft. 3 ins. D. Int.=10 ins.; Diam. Int. (top) 2 ft.; (bottom)=1 ft. 2½ ins.; R.=3½ to 5 ins.

Each face (1 ft. 2½ ins. × 6 ins.) adorned with shallow trefoil-headed niches. Octagonal chamfered base=6¼ ins. × 9½ ins. × 7 ins.

The bowl has been repaired extensively as it had suffered serious damage.

The base probably belonged to an earlier font.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
KEMBLE (All Saints).	Plain octagonal bowl and chamfer. D. Int.=10 ins.; D. Ext. (bowl and chamfer)=1 ft. 8 ins.; Diam. Int.=1 ft. 8¼ ins.; R.=3 to 4 ins. Each panel=11 ins. x 9 ins.	Modern octagonal pedestal and step.	<i>Bristol and Glouc. Arch. Soc. Trans. XVII, 32; Cox's Gloucestershire, 140.</i>	Although the font is now quite plain it would, originally, be adorned with some beautiful scheme of colour decoration.
LITTLE BADMINTON	Each face of octagonal bowl adorned with quatrefoils possessing centres of feathered cusps, roses and four-leaf flowers. The chamfer (5 ins. deep) is decorated with conventional foliage. Diam. Int.=1 ft. 9 ins.; D. Int.=1 ft.; D. Ext.=12½ ins.; R.=4 to 5 ins.	The original pedestal is lost, and the present octagonal pillar is modern work.	—	The font in this ancient XIII century church appears to have been removed to the garden of Badminton House when a new font was placed in the church. For a time it did duty as a flower vase but it is now preserved in a builder's shed where it is protected from the weather. The date of this font is c. 1150.

<p>LYDNEY (St. Mary the Virgin).</p>	<p>Each face of octagonal bowl is adorned with a quatrefoil having a centre of a large rose. D. Ext. (bowl and plain chamfer)=1 ft. 10 ins.; D. Int.=1 ft. 1 in.; Diam. Int. (top)=2 ft. (bottom)=1 ft. 9½ ins.; R.=4 to 5½ ins.</p>	<p>Each face of short octagonal pillar=1 ft. × 8½ ins.; chamfered base=9 ins. × 10 ins. × 4½ ins.; octagonal plinth 1 ft. 3 ins. × 6 ins.</p>	<p>Glynne's <i>Glouc. Church Notes</i>, 48.</p>	<p>The pillar has been retooled and the font is, probably, late XV century work. The carving is shallow.</p>
<p>MAISEMORE (St. Giles).</p>	<p>Deep octagonal bowl with shallow band, 3¼ inches and projecting ¾ of an inch. Each face=2 ft. 1 in. × 11½ ins.; Diam. Int. (top)=1 ft. 10½ ins. (bottom)=1 ft. 7 ins.; D. Int.=1 ft. 3½ ins.</p>	<p>Modern stem with corner cushions, base and step.</p>	<p>Glynne's <i>Glouc. Church Notes</i>, 106.</p>	<p>This large deep bowl was in all probability a Norman tub-shaped font cut into an octagon in the XV century. The rim has been repaired in many places.</p>

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
MICKLETON (St. Lawrence).	A replica of the XV century font or a copy of the one at Buckland. It was carved in 1661.	Octagonal pedestal adorned on each face (1 ft. 1½ ins. × 5½ ins.) with a two light trefoil-headed window-tracery having band of cresting at bottom. Gabled corner buttresses (1 ft. 0½ in. × 1 in. × 0¼ in.) rise from supports (2 ins. × 2 ins. × 1 in.) placed in chamfered base (7 ins. × 9 ins. × 9 ins.)	Glynne's <i>Glouc. Church Notes</i> , 92.	It seems probable that this font was originally a variant of the one at Buckland.
MINSTERWORTH (St. George).	Octagonal font. Each face (12½ ins. × 7 ins.) adorned with two shallow quatrefoils in panels. The chamfer (1 ft. 2 ins. × 9½ ins. × 6 ins.) is decorated with pateræ of roses and conventional foliage.	The octagonal pedestal (1 ft. 6 ins. × 10 ins.) is adorned with panels containing three different designs (1 ft. 3½ ins. × 6 ins.) of Perpendicular window-tracery having corner gabled buttresses	Glynne's <i>Glouc. Church Notes</i> , 72.	This font was probably constructed in the early years of the XV century and stood originally in the old church of Minsterworth. A matrix on the stem once held a brass indicating the water-level of a great flood

(St. Peter).

ated on each face with rectangular panels (1 ft. 1 in. × 1 ft.) containing quatrefoils in circles possessing centres of four-leaf flowers etc. Plain chamfer with mouldings top and bottom (1 ft. × 8 ins. × 9 ins.); D. Int. = $11\frac{1}{2}$ ins.; Diam. Int. = 1 ft. $10\frac{1}{2}$ ins.; R. = $4\frac{3}{4}$ to 6 ins. Each panel = 13 ins. × 13 ins.

but the chamfered base (1 ft. × 8 ins. × 9 ins.) possesses a small sloping step for the priest to stand on while administering the rite of baptism. This step (1 ft. 4 ins. × 1 ft. 3 ins. × 8 ins. sloping to 6 ins.) is carved out of the same block of stone as the base and is coeval with the font.

never to have possessed a pedestal.

SNOWSHILL
(St. Barnabas).

Each face ($11\frac{1}{2}$ ins. × $11\frac{1}{2}$ ins.) of octagonal bowl decorated with quatrefoils possessing centres of four-leaf flowers placed in circles. Chamfer ($9\frac{1}{2}$ ins. × 7 ins. × 7 ins.) adorned with pateræ of conventional foliage. D. Int. = 1 ft. 2 ins.; Diam. Int. = 1 ft. 10 ins.; R. = $2\frac{1}{4}$ to 3 ins.

Each face of octagonal stem (1 ft. 3 ins. × 6 ins.) is adorned with a trefoil-headed niche. Chamfered base = $7\frac{3}{4}$ ins. × 9 ins. × 4 ins.

Church rebuilt in 1864; font is now the only object of antiquity except a mediæval bell and a Jacobean pulpit.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
SOUTH CERNEY (All Hallows).	Each face (12½ ins. × 12 ins.) of octagonal bowl adorned with quatrefoil in a circle. Plain octagonal chamfer=11 ins. × 5½ ins. × 6 ins. D. Int.=1 ft.; Diam. Int. 1 ft. 9 ins.; R.=5 to 6 ins.	Each face of plain octagonal pedestal =6 ins. × 9½ ins. moulded base=5½ ins. × 7 ins. × 7½ ins.	—	This font dates from about the middle of the XV century.
STONE (All Saints).	Octagonal bowl deeply moulded at top and bottom and adorned on each face (11 ins. × 7 ins.) with two quatrefoils in panels. The octagonal chamfer (9 ins. × 7½ ins. × 3½ ins.) is plain. D. Int.=1 ft.; Diam. Int.=1 ft. 8¾ ins.; R. =5½ to 7 ins.	The octagonal stem (1 ft. 5 ins. × 7½ ins.) has a moulded collar projecting 4 ins. and each face above and below is decorated with 2 quatrefoils. The octagonal moulded and chamfered base=8¼ ins. × 11 ins. × 9 ins.	—	This font is ornamented with as many as 48 quatrefoils, one band round the bowl and two bands round the stem. The projecting rim and deep moulding on chamfer and base, as well as the collar in centre of pedestal relieve, to a great extent, what otherwise might have proved a monoton-

SWINDON
(St. Lawrence).

Each face ($7\frac{1}{2}$ ins. \times 11 ins.) of octagonal bowl decorated with a quatrefoil. Chamfer = 11 ins. \times 7 ins. \times 8 ins.; D. Int. = 11 ins.; Diam. Int. = 1 ft. 8 ins.; R. = 3 to 4 ins.

Octagonal stem carved with shallow trefoil-headed niche on each face (11 ins. \times 7 ins.) Chamfered base = 7 ins. \times 9 ins. \times 7 ins.) Modern step.

SYDE.
(St. Mary the Virgin).

Octagonal bowl with rectangular panels containing quatrefoils with roses as centres. Three panels have never been completely carved. D Int. = $8\frac{1}{2}$ ins.; Diam. Int. = 1 ft. 7 ins.; deeply moulded rim = $3\frac{1}{2}$ to $4\frac{1}{2}$ ins. Each face of moulded chamfer = 10 ins. \times $4\frac{1}{2}$ ins.

The stem is unusual and consists of five chamfered faces (1 ft. 2 ins. \times 1 ft. 9 ins.) having deep gabled buttresses (11 ins.) in centre of each face and resting on projections in middle of deeply chamfered pentagonal base (1 ft. $2\frac{1}{2}$ ins. \times 1 ft. 11 ins. \times 11 ins.) having moulded rim.

Daubeny's *Ancient Cotswold Churches*, 197.

The pedestal is somewhat clumsy and is reminiscent of the Brimpsfield font without possessing its elegance and beauty. A considerable portion of the lead lining is original and the over-lapping portion of the rim is pierced to make room for the staples of the cover fastening.

	BOWL.	PEDESTAL.	REFERENCE.	REMARKS.
WESTON BIRT (St. Katherine).	Each face ($10\frac{1}{2}$ ins. \times 10 ins.) of octagonal bowl adorned with quatrefoils possessing centres of feathered cusps. Plain chamfer (10 ins. \times $4\frac{1}{2}$ ins. \times $6\frac{1}{2}$ ins.); D. Int.=11 ins.; Diam. Int.=1 ft. 7 ins.; R.=3 to 4 ins.	Each face of octagonal pillar ($11\frac{1}{2}$ ins. \times 4 ins.) decorated with a trefoil-headed niche in a rectangular panel. The top of each has a moulding ($3\frac{3}{4}$ ins. \times $4\frac{1}{2}$ ins. \times 4 ins.) uniting the pedestal with the chamfer of the bowl.	—	The date of this font is c. 1450.

WICKWAR
(Holy Trinity).

Four faces (1 ft. 1½ ins. × 1 ft. 1 in.) of octagonal bowl adorned with quatrefoils, two with three rectangular panels and two with two trefoil headed niches. D. Ext.=1 ft. 1 in.; Diam. Int.= (top) 1 ft. 9 ins. (bottom)=1 ft. 7½ ins.; D. Int.=12½ ins.; R.=5 to 6½ ins. Each face of moulded chamfer=9 ins. × 1 ft. 1 in. × 9 ins.

Each face of octagonal stem=10 ins. × 7 ins. and octagonal chamfered plinth=6 ins. × 7 ins. × 9 ins.

Robinson's
West Country Churches, IV, 112; Sketches by Thomas Pope, IV, 130 (Bristol Free Library).