

@a2 Chapter V

@a3 Denmark

Denmark consists of the Jutland peninsula, which is part of the European land mass, the large islands of Fyn and Sjælland, and a number of smaller islands of which the most important are Lolland and Falster, appendages of Sjælland, and Langeland and Ærø, appendages of Fyn. All this territory is low-lying and lacks any stone other than the postglacial granite boulders. The Danish island of Bornholm lies just off the southern coast of Sweden. Denmark is a small country yet possesses what must be the greatest concentration of early medieval fonts anywhere.¹ More than 1600 fonts survive in the country and Dr Mackeprang ascribes this astonishing figure to their being made of granite, an almost indestructible stone.² Included in that number, there is of course a body of some two hundred imports, almost exclusively limestone fonts from Gotland and the Swedish southern mainland, with a few Bentheim and Mosan examples near the coast in southern Jutland and a single soapstone piece from Norway.³

¹ The main source for the corpus of Danish fonts is M. Mackeprang, *Danmarks middelalderlige døbefunte*, Copenhagen, 1941. Mackeprang published his seminal work in 1941 after long years of research. In 1918 Johnny Roosval, in *Die Steinmeister Gotlands*, Stockholm, 1918, referred to Dr Mackeprang's great work – 'for which we are waiting with eager anticipation' – and it was a further twenty-three years before it appeared.

² The prevalence of the use of boulders to build the low walls surrounding not only churchyards, but also whole estates of manor houses, makes it clear in what profusion they must have littered the early medieval landscape: clearing them for use in these boundary walls must have been vital in facilitating the development of agriculture in the country.

³ Of the Danish medieval possessions beyond the current national boundaries, only Schleswig has any significant number of granite fonts and Mackeprang included them in his study, for which he used Danish spelling. Not only has the border been drawn further south than today but at one stage it was some thirty miles to the north of its present position and Dr E. Saueremann, *Die mittelalterliche Taufsteine der Provinz Schleswig-Holstein*, Lübeck, 1904, included, and used German spelling for, a number of fonts now located in modern

Medieval churches have also survived in large numbers, both those built in the twelfth century of granite blocks and those which followed early in the thirteenth century and were built of brick. The granite fonts are found in churches of both periods, the highest concentration in the churches of the same material, with a greater proportion of the imported limestone fonts being found in the brick churches, which were only built from c. 1200. This reinforces the dating of the majority of the granite fonts which are ascribed to the twelfth century. The survival rate varies from one part of Denmark to another but is high everywhere. Mackeprang calculated that 86 per cent of all Danish churches retain their medieval fonts, with the percentage highest in Jutland at 93 per cent, falling to 69 per cent in Lolland and Falster and the southern end of Sjælland. The richest area is the East of Jutland, the area of the most prolific architectural carving, round church doors, on the imposts of chancel arches and in other places. Yet, perhaps surprisingly, there is no evidence to show that it was the same artists who carved the doorways and the fonts.⁴ No wooden fonts survive.

Those who have studied the fonts of Namur, Tournai, Bentheim and Gotland are familiar with the extent to which font-manufacture was the basis of a major medieval export trade, with examples from the various schools being found all over large areas and, in many cases, far from their place of origin. In Denmark the imported limestone fonts of all types are found spread all over the country, though more thickly concentrated in those parts of the country nearest to the Swedish quarries of origin. The fonts from the Low Countries are found along the western coast of Jutland; the soapstone example is at Vestervig, in the north-west corner, near the Limfjorden. The different types of granite font, however, are quite closely grouped geographically, confirming that they are the work of groups of local masons working within relatively limited areas around their own homes. This is even true of the more numerous examples, for example the East Jutland Lion fonts which, though they total more than a hundred and fifty, can be broken down into smaller, quite specifically characterised forms, which again occur in clusters. Where, for example, Djursland fonts are found in north Fyn, it is more likely that they were made on Fyn by itinerant masons, possibly seeking work after all their own churches had been provided for, than that they were made in Djursland and then exported to Fyn.⁵ As well as the three or four examples of Djursland type on Fyn, on the same island there are several fonts with bowls in the pure West Jutland tradition, like Allerup, Ringe and Rynkaby. Mackeprang describes these as 'Vinding-type', a variant of the Højby-type, but they are so like the West Jutland design that there must be a link. The only marked difference is the way that the side of the bowl slopes up to the rim, rather than being

Denmark. To avoid confusion and to help readers using this book for field research purposes, I have used the spelling of the country in which the fonts are located today.

⁴ M. Mackeprang, p. 444. There is a contrary position in Sjælland where the Kalundborg palmette motif appears in architectural contexts as well as on fonts. A prime example is in the bases for the columns supporting the western gallery at Boeslunde church; these are just like inverted font bowls.

⁵ But see the later section, 'Scroll Fonts'.

hemispherical. The rim profiling and the cylindrical extension⁶ below the bowl are the same and the base of inverted capital form is also a good match. There are even fonts of this shape on Fyn with arcading as the principal decoration, the only other departure from the West Jutland norm being the cable-moulding which replaces the roll at the bottom of the rim profiling. Examples are at Øster Hæsinge and Allersted.

The majority of Danish fonts are in two pieces, a bowl and a separate base, though there is a significant number which are monoliths, though bipartite in appearance, in addition to the true tub fonts. The subject of the bases is quite complex and will be covered separately from the bowls. The one design which does not appear is the 1 + 4 multisupport model, a thick central shaft with corner colonnettes, so familiar from the Mosan, Tournai and Purbeck Schools. What would be interesting to know is whether or not the general shape or size of the postglacial boulders differed between one part of the country and another. If such variations could be shown, it might help explain how different shapes and scales of product became adopted in the different parts of the country. Why, for example, were the four huge lion fonts of the Nørre Snede group found where they are? Why is there such a concentration of massive tub fonts clustered in south-west Sjælland? Why are there some groups of monolithic fonts where the bowl is quite small in diameter relative to the overall height, suggesting that perhaps in those areas there were many rough blocks of an elongated, vaguely rectangular shape? What is quite clear is that the indigenous fonts must have been intended for infant immersion, otherwise the time would not have been taken to excavate such large basins in so intractable a material.⁷ Drain holes are rarely found and are quite often bored through the side at the bottom of the basin so that the water would run out over the floor of the church, not as is the norm in other countries, through the base and into the ground beneath the paving. At Højby there is a groove cut in the outer surface of the base to guide the direction of flow of the water once released from the bowl. This unusual arrangement is undoubtedly because of the hardness of the granite and the difficulty of boring a hole through both the floor of the bowl and the full height of the base. Since the Reformation, in the sixteenth century, in almost all Danish churches, the baptismal water has been contained in a brass dish supported in the top of the font. These dishes are mainly of Rhineland manufacture of the sixteenth and seventeenth centuries and are decorated with religious symbolism, the Crucifixion, the Baptism of Christ, fish and deer.

There are two chief types of fonts in every country in the Christian world, tubs and supported. Both are found in Denmark but there is a great imbalance, with no more than

⁶ This term is used for any part of a bowl which extends beyond a roll-moulding on its under-surface and 'stub-shaft' for the equivalent growing out of the top of the base. Danish fonts are normally no more than bowl and base but there are examples where there is a short cylindrical section extending from the one part or the other, creating the effect of a tripartite font.

⁷ In north-west Jutland is a church which was burned down in this century and lost its font in the fire. The replacement is apparently a close copy of the original but the excavation is no more than is needed to accommodate the brass dish now used – as is the case everywhere in the country – for the baptismal water.

about fifty tubs, some 2.5 per cent of the whole. Only one of these is a cube, probably due to the difficulty of working the stone, indeed there are very few of the two-piece goblet fonts with square bowls either, and capital-shaped bowls are rare. This is surprising, considering that many bases are shaped like inverted cushion capitals. Squareness does also appear in a small number of fonts on Fyn, in the Lille Bælt group, where the top of the otherwise round bowl is fashioned as a square table. It is more common for the round bowls to have vertical or almost straight sides than for them to be truly hemispherical, though some of this shape are also found. There is also a small number with a very marked curvature of the side of the bowl which turns in strongly towards the rim; Skærum is a clear example. Four-lobed or quatrefoil bowls are found in both tub and goblet fonts but they tend to be limited to certain areas, in north and south-west Sjælland and around the Limfjorden in north-west Jutland. For some reason the concept of the tripartite font, base, shaft and bowl (with single or multiple supports), is almost unknown in Denmark apart from the imported Paradise fonts. Perhaps it is due to the material, with too much work involved to produce the extra pieces, especially the slender corner colonnettes in granite, or because the size of the boulders meant that a convenient working height was best achieved, and with least effort, with bowl and base alone.

Art historians always seek connections and evidence of influence but it appears that the Danish masons were very independent and the only evidence for artistic influence is in individual fonts, not in the groups. Even if the shared heads of pairs of lions on the east Jutland group of fonts are a convention imported from English tympana, the whole concept of the lion font is something which occurs nowhere else but in Denmark.⁸ In fact the shared head is a common feature on Romanesque capitals in many places, France and Spain included. Mackeprang considers the tub fonts of Sjælland may have been influenced by English and Westphalian models but it is not easy to see the line he suggests. The cylinders of Westphalia are taller and largely of a high level of execution, whether plain, figured or with formal motifs, contrasted with the Slagelse and the north Sjælland groups which are heavy, squat and crudely carved. The English tubs are closer, except for the square examples which are virtually unknown in Denmark, but in England the surface is either highly decorated with figures, like Cottam and Cowlam, or with overall patterning like Lewes (St Anne's). Sonnerup is almost a cube but with very rounded corners and it is probable that Tolstrup is the only truly square tub font in Denmark. A close parallel with Germany can be found in the two fonts of Hjembæk and Hvalsø, heavy goblets with massive roll mouldings between bowl and base, which are very reminiscent, for example, of the font at Barbis east of Göttingen.

Relative to the total, there are few indigenous fonts which are totally without ornament of any kind; even the plain west Jutland group are invariably embellished by finely carved profiling at the upper rim. Many show traces of earlier painting or have been overpainted in recent years, perhaps following the medieval precedent, and Mackeprang suggests that the font at Dalum, otherwise plain, may only ever have had painted ornament, though closely following the style of the carving of similar examples.⁹ The very low relief of almost all the granite fonts and the coloured crystalline nature of the stone, makes the design often

⁸ M. Mackeprang, p. 432.

⁹ M. Mackeprang, p. 433, fig. 31. The decoration consists of the common Romanesque forms of arcade and vine-scroll.

extremely difficult to discern and the way in which modern painted ornament on some fonts today brings out an otherwise barely visible design, reinforces strongly the view that this was the norm in the Middle Ages.¹⁰ The main colours used were red, black and a yellowish white. The depth of relief carving does vary but is normally very flat and, in a few cases, the ornament is only incised, with no relief at all. The unique font at Malt is decorated both in low relief and with incised outlines. Decoration on the upper surface of the bowl is most uncommon and usually, as at Skrydstrup, is no more than an incised line encircling the perimeter of the basin, though the Vedsted font has a broad rim with a band of continuous tendril between two narrow bands.¹¹ A small number of bowls bear inscriptions which, in some cases, are in runes. Mackeprang tells us that just seven in Denmark are signed, three of them by the same artist, Bondo Friso.¹² There are at least five other fonts on which names are carved in runes without either the Latin *fecit* or the Danish alternative *giarthe*, but it is reasonable to agree with the surmise that these, too, are the names of the makers. Other fonts display the name of the donor, the names of the Evangelists, or religious inscriptions.¹³ There are no indications as to how the work may have been set out before carving began and there are several cases of errors which may have been due to poor preparation or to failures of communication between different masons, especially between the more skilled who were responsible for the decoration and the less skilled who did no more than excavate the basin. These errors of setting-out have usually led to uneven spacing in arcading and other repetitive ornament. The most dramatic problem occurred at Skodborg, where three figures link hands to support the bowl between them. It is clear that a fourth figure was intended but insufficient room was left and the result has been a gross distortion in the length of the arms. The discovery of unfinished bowls has shown that there was no set order of working; in some cases the basin is excavated from the rough block, in others the block is fully shaped before it is hollowed out.¹⁴ Of the repeated motifs, cables are common but, unlike Germany, almost always single, so the herring-bone effect of two contra-rotating adjacent cables is absent, though there are

¹⁰ Examples are Dreslette, Rise and Uge. For the clearest contrast, compare Uge and Øster Løgum, with identical decoration, one painted and the other not.

¹¹ M. Mackeprang reproduces a drawing of the top of Vester Vedsted font on p. 327.

¹² Bårse, Kastrup and Lundby, M. Mackeprang, pp. 433–4 and figs. 81–3.

¹³ The name of the donor is at Bårse, the names of the Evangelists are around the rims of the West Jutland bowls at Vang and St Katherine's, Ribe, and there are religious inscriptions at Ejsing and on the imported Skåne font at Tikøb. The latter reads: '+ IN ONORE : D(OMIN)I : NOSTRI : IESV : C(HRIST)I : ET SC(A)N(CTE) : MARIE : ET : OMNIU(M) : SCANCTORUM : ALEXANDER : ME : FECIT' (Alexander made me to the honour of Jesus Christ, and of the Blessed Mary and of all the saints).

¹⁴ M. Mackeprang, pp. 38–9 and figs. 25–8. His illustrations show bowls neatly excavated but with barely rounded exteriors and others where the outer face is finished but the excavation has scarcely begun.

exceptions, as in the neighbouring churches of Græsted and Lille Lyngby in north Sjælland. The cable motif is used in many ways, to define the top edge of the bowl and the point where the vertical face begins its downwards curve or slope to meet the support, to emphasise the outlines of the demilunes on some bases, to decorate roll-mouldings between base and bowl and, less frequently, placed vertically to define panels on the face of the bowl. It is sometimes, but not often, used as an ornament in its own right, as on the tub font at Kettinge, where there are cable-mouldings around the upper and lower rims and around the centre, reminiscent of the hoops which hold wooden barrels together. Plaitwork is quite rare and generally of no more than the basic three strands, far fewer than, for example, on the Neuenkirchen subgroup of the Bentheim fonts; it occurs on the bowl at Egtvad and on the base at Stadil, and in two massively thick examples at Ørum and Beder. The Swedish ring-chain only occurs in one or two cases, of which Tjustrup and Vejerslev are examples. Some of the fonts of lower quality, especially in the north of Jutland, are decorated with linear motifs such as zig-zag (the base at Søder Lem), or wavy lines (Kølstrup), more often incised than in relief.¹⁵ The Gettrup bowl has perhaps the most crude and astonishing collection of devices, incised apparently at random around the bowl.¹⁶ A tall cross, with cross-ends to the upper and lateral arms, stands at the full height of the face and there are three other crosses with slightly flaring arms and a fourth, very crooked, with ends closed by lines which are too long. The rest include a pair of tau-crosses, a cross-in-disc device, three ovoid shapes and four outlines shaped like slender Saracenic doorways. Except for the first cross and the disc, all the other motifs are pushed up to the rim. Fluting, like that on the goblet fonts of Buckinghamshire, occurs in a few cases, notably at Ørslev, where it encircles the lower part of the bowl beneath the vertical face, and Sandholt-Lyndelse where it is inverted on the base. More common are architectural motifs, the Lombard frieze and the arcade, almost invariably round-headed and with the horseshoe arch very rare. The Lombard frieze, as at Skørringe and Kettinge, is more likely to contain formal motifs like fleurs-de-lis and crosses than are the full-height arches. Arcading as a principal motif is generally limited to a few areas, notably Schleswig and south-east Jutland, and there are relatively few cases where the arches contain figures, a common feature of font decoration elsewhere. There is a small group close in style to the Bestiarius-type fonts found in Skåne, where the arcading is filled with a variety of formal, human and animal motifs, including combat between *militēs pugnantes* as at Vilslev. Arcading may be found on both base and bowl and may be no more than a series of plain arches, as at Slemminge and Torslunde, or with fully architectonic capitals and bases, as at Skamby and Brudager. Actual buildings are also depicted on a few Danish fonts, most notably on the base at Jægerup where on one side there is a gabled house and on another a row of turrets.

Leaving aside the East Jutland Lion fonts which are covered with them, the use of figures is relatively uncommon on indigenous Danish fonts, whether of animals or of people. Human figures occur less frequently than animals but are used in scenes on a few bowls like those of Nørre Lyndelse and Lihme; two quatrefoil fonts at Thorum and Lyby in the north of Jutland have clerics in high relief and some tub fonts in north Sjælland have isolated single figures in

¹⁵ There is zig-zag on the base at Søder Lem and on the bowl at Favsing, undulating lines at Ubberud and around the tub font at Kølstrup, and saw-tooth occurs at Bindslev and Store Dalby.

¹⁶ M. Mackeprang, figs, 187–8.

higher relief than normal, including two with men on horseback at Græsted and Lille Lyngby. A few isolated examples like Malt display combat between armed men or between men and centaurs, and in the Holy Trinity church in Fredericia figures stand in arcading. Biblical scenes are rare in Denmark, with no more than a very few, rather crude, examples of the Crucifixion, *Majestas Domini* and Baptism of Christ.¹⁷ St Peter, with his key is the only identifiable saint though tradition says that it is St Nicholas who is perhaps depicted on the Nørre Lyndelse bowl, handing out bags of money for the dowries of the daughters of the impoverished nobleman. A few seated figures occur on bases and Gelsted depicts a most unusual figure, full-face to the viewer, with a serpent speaking evil into each ear. There are also numerous cases of salient heads on the corners of the bases, almost certainly a development of the plain spur so common in west Jutland. A few fonts have salient heads on their bowls, though rarely in anything like the same high relief as on Mosan fonts. They are most common on the Little Belt group of square-topped bowls on Fyn, though they are also found on otherwise plain bowls as at Fraugde and they appear in low relief below ornamental bands at Orbæk, Ore and Snøde. Angels occur occasionally and are in demilunes of the bases at Tamdrup and Grædstrup; others fly around the bowl at Stenderup and Stovby. Real animals occur with the human figures in the hunting scenes at Lihme and Feldstedt and birds occur quite frequently too, like Grarup, though from their poses it is more likely that they are mythical creatures than intended as real. In one arch of the arcade on the Skærup bowl is a most puzzling scene, where a bird is shown standing on the top of a goblet font. It can only represent the descent of the Holy Spirit at baptism but none of the other eleven devices in the bays of the arcade seem to have any connection with the rite. The most common place to find mythical beasts is in the demilunes of the inverted capital type of base though there are a few dragons around bowls as on the west Jutland font at Dragstrup. At Orbæk a stag with crucifix between its antlers is pursued by hounds, clearly representing St Hubert's hunt, and the deer quite frequently occurs on its own. The *Agnus Dei* is carved on a substantial number of bases but the signs of the Evangelists seldom occur. Lions' masks are rare but can be found, for example, at Nørre Lyndelse, where there are four spaced evenly around the circular base. While in Sweden there are a number of fonts with rams' heads salient around the shaft, a few Danish fonts have similar heads on the corners of the base, for example at Skenderup.

Formal motifs are quite common but there is little variety, with no more than the fleur-de-lis, the cross and the Tree of Life to be seen. The most common form of the cross is straight and with equal arms but Davinde has the flaring arms of the cross *paty*, with a more extreme example at Åsum. More rare still is the cross with square thickened ends to the arms, which is found on the bases of two west Jutland fonts at Arup and Vust. A most peculiar motif based on the cross is found at Serup. On the bowl it has four arms, with a disc as terminal at the bottom and at both sides; there is no disc at the top, which runs into the narrow groove below the roll-moulding at the rim. On the base is a device which, at first sight, looks like the other but is in fact an inverted tau cross with a disc where the two arms meet. The decoration on this font is incised, not carved. The fleur-de-lis may occur with either three or five leaves, usually upright but occasionally inverted when it is shown, as at Hjustrup, 'hanging' from an encircling band. Beaded bands are not common and seem usually to be employed on the fonts of better or more ambitious workmanship, like Åstrup and on the group of which Nørre

¹⁷ Examples of the Crucifixion are at Nølev and Give, of the *Majestas Domini* at Søndersø and Hillerslev and of the Baptism of Christ at Nørre Lyndelse.

Lyndelse is the leading example. The cross as Tree of Life, standing on a hillock, may be seen on the base at Variant and at Gestelev it stands on a cubic block, like an altar cross. The Tree may be portrayed quasi naturally, with arching branches, as at Vamdrup and Fredericia, but also occurs on the base at Gestelev in a form which may best be described as a five-leaf fleur-de-lis with upward-curving leaves. At Vamdrup small birds sit in the branches, representing the souls of the saved. The saw-tooth is rare but can be seen around the top of the bowl at Gestelev below a cable-moulding at the rim, and at Ågerup. The 'motif in disc' formula is used on only a few fonts, most commonly six-petalled flowers, as at Fakse and Everdrup. Hov, on Langeland, is unusual in having two tiers of alternate fleur-de-lis and crosses encircling the bowl, above a continuous zig-zag on the lower part, with further fleur-de-lis in two registers on the tall base.

Foliate ornament is extensively used, but in fairly specific ways. The continuous vine tendril as the main decoration is less common than elsewhere but is found in a few places, each area tending to have its own distinctive manner of portrayal; it occurs in one tier or two and with variations in the thickness and curvature of the main stem.¹⁸ The most important are in south Jutland and in the Djursland peninsula. Tendril is also used as a filler or perhaps a frame, especially on some groups of the East Jutland lion type, and at Nørre Lyndelse. It is never found on the inverted capital base but may be found adorning the sloping sides of the square base at Blidstrup and the plinth at Skodborg. It is rare on round bases but occurs at Dybbøl. The palmette, so common in southern Sweden, is rare but may be seen to good effect at Kalundborg and on other fonts of that group, where it is used repetitively. It may also be found on lion fonts of the small Horsens group, where it is used on two quite different types of base. The form of the motif is similar to the Swedish pattern, a multileaf palm, framed within its own stem which is divided, with the two ends brought round and up to meet at the top; where it differs is in its more pointed outline.

Dating of the Danish fonts is no easier than in any other country, though the fact that the thirteenth-century limestone fonts are predominantly found in the brick churches of after 1200 does confirm that the granite fonts, like the granite churches, are of the twelfth century. They are certainly Romanesque in style and in their decoration, except in the Viking style treatment of the manes on certain of the lion fonts. Mackeprang implies that these particular fonts might therefore be earlier but it is much more likely to be a reversion to an earlier decorative convention.¹⁹ In other countries it has been possible to recognise a path of development of the different types of font, as we have seen at Bentheim and with the Mosan, Westphalian and suspended types. In Denmark, with the exception of the West Jutland group where it does seem possible to trace an evolutionary line, the fonts give the impression of all having been made at about the same time, though some individual fonts are of a more 'worked-out' design than others. In this context it is important to resist the temptation to ascribe the rougher fonts of any given group to an earlier date than its siblings; it is generally more likely to be due to different levels of skill on the part of the masons responsible. On Sjælland the three main groups are dated separately by Mackeprang but all were produced in the period from about the end of the first quarter of the twelfth century, through to the

¹⁸ M. Mackeprang, p. 434, describes the undulating tendril as acanthus, but this cannot be right. It is quite unlike the acanthus leaf which is best seen on Corinthian capitals and is rarely found on fonts.

¹⁹ M. Mackeprang, pp. 297–8.

beginning of the thirteenth. The Slagelse group is the earliest, around 1125, followed by the large Roskilde group which remained in production longer than either of the others, from 1140 to 1200. Kalundborg was the last, beginning around 1170 but probably going out of production before 1190, ten years before the last of the Roskilde group. The Fyn fonts are no easier to date than those on Sjælland and are probably from the latter half of the twelfth century with the South Fyn fonts perhaps as late as the first half of the thirteenth century. The different types of East Jutland Lion fonts are of varying dates, but mainly, like the Sjælland types, concentrated between 1130 and the end of the century. The small group of massive Gellerup fonts were almost certainly first, between 1130 and 1140, the Gødvad and Himmerland fonts ten years later and the larger ‘Classical’ group spread over a longer period in the third and fourth quarters of the century. The Horsens group was the last, in the final quarter of the twelfth spilling over into the first few years of the thirteenth.

@c The West Jutland Type

These fonts, which number over 120, are one of the finest designs to be found in the whole corpus of Romanesque fonts, especially when it is considered how hard the material is to work.²⁰ Certainly the quality of workmanship puts to shame the masons who produced granite fonts in northern Germany. This group and its variants [200] rely on the purity of line, the sense of proportion and the quality of execution for their impact. The type is invariably in two pieces, an extended hemisphere for a bowl with a slight cylindrical extension at the bottom, and a base which invariably includes a square plinth and almost always has a roll-moulding at the top, on which the cylindrical extension is located. At the rim is a plain band above a concave moulding and a narrow roll-moulding. There are rare examples where there is either no profiling of any kind at the top, or where the roll-moulding may have cable decoration. The shape of the bowl is very consistent, the only variation normally being the degree to which the hemisphere has been extended above the diameter line, but there are also a few where the bottom of the bowl is not rounded, the sense of the hemisphere is lost and the lower part slopes down to meet the base with very little, if any, curvature. A very large number conform to the standard model and have absolutely no ornament at all, beyond the profiling at the rim.

The first major variation in the design of the West Jutland bowl is the introduction of large round-headed low-relief shapes like flattened fluting around the bottom of the bowl. They grow out of the junction between the rounded part of the bowl and the cylindrical extension and rise quite a short distance to the point where the face of the bowl is nearing the vertical. These give the bowl the appearance of a bud emerging from the calyx and some scholars refer to this variant as the calyx font. The top of the bowl retains the same profiling as the

²⁰ M. Mackeprang, pp. 156–78. See Appx 5A.

plain variety.²¹ A small number of the calyx fonts have an individual device, such as a cross at Handbjerg, or a disc containing the Agnus Dei at Ribe Cathedral, but the model is basically the same. There are also non-calyx bowls which have leaf motifs pendent from the roll-moulding as at Vust and Arup; Tarstrup has two salient heads close together, Fiskbæk has fleur-de-lis and Trees of Life while Vester Torup and Tilsted have foliate motifs in low relief overall but these are exceptions to the general simplicity. There are other leaf-decorated variants. Sahl has a series of elegant fleur-de-lis with five leaves growing from swags at the bottom of the bowl and Brøndum has what can best be described as a sash, looped in a loose knot, encircling the centre of the bowl. Dragstrup [201] has a mixture of foliate and mythical animal ornament with a dragon encircling half the circumference of the bowl. In addition to the plain and calyx bowls of the West Jutland type which are round, there are also a few examples which are quatrefoils, both within and without. They may be plain as at Fabjerg and Todsø, calyx variety as at Hassing, or decorated with foliate motifs as at Sennels. This last, with its cable-moulding at the junction between bowl and base, the complex foliate motifs on each quarter of the bowl, the vertical mouldings between the quarters, its thin cable mouldings along the top of the plinth and the detailed masks at the corners of the base, is probably the outstanding West Jutland model. Blidstrup is similar but with tendrils in place of the large foliate motifs and is generally of lower quality.

The bases of the West Jutland fonts are always square at the plinth with a roll-moulding at the top, sometimes ornamented with cable. Another common feature is the high spur set at each corner between which the outline becomes round in one or two stages, translating the square plinth into the round moulding at the top. At Fiskbæk the base is square throughout its height, the spurs replaced by barely featured heads. At Skenderup the spurs have been transmuted into rams' heads and at Stadil they are turrets, continuing the architectural style of the base which has arcading along each side. The Odby [202] font has great spirals in place of the spurs, almost as though they are the curled horns of a ram or goat, so large that they have dominated the head itself. This almost standard West Jutland base recurs in northern Jutland in a variety of fonts with different types of bowl. The other common base, well known on fonts of other types and areas in Denmark, is again square but the plinth is effectively the full height of the base below the roll-moulding, there are no corner ornaments and the sides of the base are either decorated with arcading as at Kullerup, or have demilunes on each face, rounding upwards to the roll-moulding. At Arup [203] they each contain a cross and at Tømmerby there are figures.

Mackeprang goes on to talk of various other West Jutland variants but the only features in common are that they are all in two parts and that all bowls are circular. The variations of shape of bowl and base, the varieties of decoration, the presence or lack of profiling at the rim all indicate that they are really variations on the theme of the goblet font rather than variants of the West Jutland type as described. There are flaring and tapering bowls, cylindrical bowls, dished bowls, bases tall and low, square and round, in bewildering variety. Only a very few have any ornament and then only basic tendrils as at Lem or a touch of cable at the rim. The one exception to this simplicity of ornament is the intriguing bowl at Øster

²¹ The bottom of the bowl may vary slightly here and there; for example Kullerup has a pair of roll-mouldings instead of a stub shaft and there are variations in the actual length of the stub shaft from almost non-existent at Janderup to 30 per cent of the bowl height at Skenderup.

Starup [204] which is covered with cabbalistic symbols, while on the four demilunes of the base are a lion *passant regardant* with the Tree of Life, the Agnus Dei, a Tree of Life alone and a four-lobed cross motif with square lobes. The same device appears on the bowl with a similar motif of curving outline and various forms of interlacing. Like the West Jutland type, these variant types of goblet fonts are found all over the Jutland peninsula.

In the north of Jutland is the Limfjorden, a stretch of water of varying width which joins the North Sea with the Kattegat, effectively making the northern part an island, though the bridged channels in some places are so narrow that the sense of separation is absent. There are several areas to the north and islands in the fjord, all of which have small groups of certain distinctive types. Hanherred is the low-lying area bounded to the north by the sea and to the south by the Limfjorden, with Thy to the west and Vendsyssel to the east. Hanherred fonts usually have a bowl which is very similar too the West Jutland model, though there are many slight variations in outline. The main point of difference is in the base which is again square but now a variant of the inverted cubic capital, complete with abacus.

It is in Vendsyssel that the fonts with fleur-de-lis pendent from the moulding on the bowl are mostly found; there are no calyx bowls here.²² These fonts have bowls which are generally lower than the standard West Jutland model, with longer cylindrical extensions, as at Bindslev, Bjergby and Tornby. Their quality of decoration is poor and much of the ornament is barely more than incised. One of the better examples is at Ugilt [205], where there is a cable-moulding around the rim and the face of the bowl is divided into panels by vertical cable mouldings evenly spaced around the bowl. An especially rough example is the font at Hillevad, which has an unevenly shaped bowl with three rough roll-mouldings at top, bottom and centre, the last between two narrow grooves, and a base like a smaller, inverted version of the bowl but with two flat bands. The base is of finer quality workmanship than the bowl. Mors, an island at the west end of the Limfjorden, has around thirty medieval fonts, strongly influenced by the West Jutland type but the island has some interesting small groups of its own. One of these consists of the barrel-shaped bowls of Hvidbjerg and Karby, divided into rectangular panels by narrow vertical mouldings running between mouldings at the top and bottom of the horizontal section of the bowl. A font with a bowl of similar outline, but without the panels, is built into the north wall of the chancel arch at Otting. It has a base which will be met again among the East Jutland lion fonts where the round part of the base seems to be clasped within the short legs of an inverted square table. Another cluster, of about five examples, includes Øster Assels and Galtrup [206], with bowls closer to a true hemisphere and supported on a square, truncated pyramid, base without roll-mouldings. Both have very similar forms of tendril ornament, at Øster Assels above a plain Lombard frieze and at Galtrup above a similar frieze, inverted. Blidstrup has a pyramidal base, topped with a small abacus and with tendrils adorning each side, but the bowl is very much more elaborate. Below a roll-moulding is the same tendril interrupted by four standing figures. At the bottom is the calyx pattern but here developed to include a boss in the centre of the rounded portion. In the panels between are pairs of confronted heads of beasts.

On the south side of the Limfjorden is Salling, a wide promontory which has thirty-five churches with West Jutland fonts, a quarter of them plain.²³ There are also a small number of

²² See Appx 5B.

²³ M. Mackeprang, p. 443, says that the leaves on the corners of the base demonstrate that they owe their pedigree to Viborg and its cathedral rather than to Ribe.

quite distinctive fonts, two of them unmatched anywhere else. These have the standard West Jutland base, but with leaf-carving on the corner spurs, and the bowl is a quatrefoil with the familiar profiling at the top. It is the decoration of the bowl which marks them out. Four clerics in high relief stand full-length on each of the four lobes. At Lyby [207] all the figures are beneath the profiling but at Thorum the mitre of one bishop breaks the line of the roll-moulding. The outstanding font on Salling is that at Lihme, with a massive bowl out of all proportion to the standard West Jutland base on which it stands. At the bottom of the curving wall of the bowl is a narrow band of continuous tendril. Between this band and the normal West Jutland profiling at the top is a band of figured decoration of quite explicit symbolism, epitomising the struggle between good and evil for the human soul. A huntsman accompanied by his dog, attacks a wild beast with a halberd; the trifurcated end is quite clear. Another huntsman, horsed and with a dog who wears a collar, pursues a deer. A third man armed with shield and sword fights with a dragon. These scenes are separated from each other in turn by a representation of the Tree of Life from which goats are feeding, a wild foliate design and a small building in which two men are seated facing each other. This is one of the few figured fonts in west Jutland and the low relief frieze unfolds around the bowl with great energy.

Himmerland, lying south of the fjord and west of Århus, has a small group of fonts with raised round-headed fields, like medieval chased silver dishes or the Gotland Paradise fonts. That at Vindblæs [208] is quite straightforward but at Dalbynder the bowl has the top of the fields split and curled inwards. It is also unusual in being supported on a hemispherical base like an inverted bowl, which is also decorated with round-headed fields, inverted of course. Between the fields and the bottom rim is a row of discs. Also in Himmerland, at Tarstrup is a singular West Jutland font with a pair of strongly salient heads placed side by side like a conversation-piece.

@c Scroll Fonts

Continuous tendrils are a feature of the decorative programme of many groups of Danish fonts but there are two where it forms the dominant or only ornament.²⁴ In the south of Jutland is a group of goblet fonts with a bold flat continuous tendril encircling the bowls which are of varying shapes; the bases are of two different types. The main feature of the scroll is that it is broad-stemmed, executed in completely flat relief and the separate shoots divide like the fingers on a cartoon character's hand. Uge [209] and Øster Løgum have undulations which are flattened top and bottom, but Notmark has the normal rounded form. Øsby and Bjerning vary slightly in having a much flatter and less convoluted stem to the tendril, but conform to the model otherwise. Uge has two distinctive features, a row of semicircles suspended from a band round the bottom of the curved part of the bowl and a cable moulding around the point where the bowl tapers off into its extension. Hellevad has a thinner stem to the tendril and the addition of four low-relief salient heads equally spaced

²⁴ See Appx 5C.

around the top of the bowl. Skrydstrup has only a narrow band of scrollwork below the profiling of the rim and the main part of the face is taken up with birds and panels of foliate ornament. A single salient head in high relief is drilled at the top, probably to hold a candle. The deliberate provision of this socket is underlined by the fact that the basin is encircled by an incised line which deviates to take in the socket in the head. Gamle Haderslev is similar, with a single strongly salient head, but it has other heads in low relief. Feldstedt is ascribed to this small group by Mackeprang because of its shape and especially the way that its base matches those at Vester Satrup and Notmark, but the bowl is different in having a longer extension than commonly met in Jutland, almost an integral shaft, with a roll-moulding at the top. The face is decorated with figures and a longship without mast or sail in which four men are sitting, with another overboard about to be swallowed by a large sea-creature.²⁵ The bases of this group are of two distinct types. One is the square plinth with corner spurs and a demilune on each side, such as we have met on some of the West Jutland fonts; they are filled with foliate motifs, probably representing the Tree of Life and are found at Skrydstrup, Hellevad, Tirslund, and Øster Løgum. At Feldstedt, Notmark and Vester Satrup, the base is little more than a tall plinth, half a cube with a flat top and crude human heads at each corner. Feldstedt has running animals on the sides of the base, the others are plain. Skrave has a hemispherical bowl on a tall square block base. Around the bowl between two very uneven flat mouldings runs a unique form of the scroll, the stem so thick that it barely has space to undulate or for other than extremely stubby side shoots.

Djursland is the name of the promontory about twenty miles square which lies to the north of Århus. Of the more than twenty fonts in this group sixteen lie in the northern half of the area but the others are all a considerable distance away. Five are on Fyn, three more in Schleswig and a single specimen is at Sunds in the almost precise geographical centre of Jutland. It was perhaps the activity of the producers of the East Jutland Lion fonts which kept the Djursland examples pinned in their home area; there is virtually no mingling of the two groups along

²⁵ This is in Schleswig and is illustrated in E. Sauermann, figs. 27–8, p. 43. On either side of the scene, presumably representing Jonah and the whale, are two horses with tall saddle pommels; behind them are flags on poles so that they look like nothing other than fairground riding horses on a roundabout; both horses face to the right. Next comes a large fleur-de-lis planted on a hillock towards which runs a deer pursued by two dogs followed by a huntsman armed with a spear who blows a curved horn. Indeed a puzzle for the iconographer.

the neck of the peninsula but the very evident quality of the products would have made them acceptable export goods. With the exception of the case of Sunds [210], which may well have been the work of an itinerant mason, all the others lie close to the coast in locations easily accessible from any of the Djursland ports, so it is quite possible that they were made at home and shipped as finished articles, though this cannot rule out their having been made by travelling craftsmen who had satisfied the home market and were forced to travel for work. The Djursland scroll fonts are of higher quality altogether, some of them displaying the tendril in two tiers as at Hornslet, Hürup, Melby, Sunds and Særslev. Grundhof also has a second tier but there are human masks in rings in the lower register. Dreslette, Kærumsø and Villersø have a single tier of tendril at the top and of the same breadth as the upper register on the fonts with two-tiered decoration; the lower part is left plain. The tiers are separated by pairs of narrow mouldings, a feature also present at Dreslette, despite the plain lower register. A distinctive and common feature on all these Djursland fonts is the use of cable embellishment. All have a narrow cable-moulding around the upper rim and most have them at the junction between bowl and base. But this is not the full extent of the use of cable, which also frames the demilunes on the more common square bases and at Enslev outlines the top of the truncated cone base, even being taken around the heads spaced around the top. As encountered earlier, some of the West Jutland variants have tendrils, as on the dish bowl at Lem, and Galtrup, both with only one register. The affinity of Galtrup with the Djursland group is heightened by the presence of cable-mouldings at the rim and below the bowl and of the reverse shoots which break backwards off the main stem at the point of departure of the leaf shoots. Egense and Humble, both on Fyn, also have two-tiered decoration, either two registers of tendril or tendril above a row of formal ornaments. This is also the only bowl ornament on the central Fyn type of which Gelsted, Ulbølle, Sandholt Lyndelse and Åstrup are prime examples. These lack the cable at the rim but it appears at the bottom of the vertical face of the bowl. Where tendril is used on the ‘cuffs’ of the Great and Little Belt groups, it is of a different profile, more rounded and more tightly curled.

@c Arcade Fonts

Arcading is a common form of decoration on medieval fonts everywhere. Even if not required as a frame for figures or other devices, it forms a pattern which lends itself to curving surfaces, especially those which are cylindrical or with nearly vertical sides. There are two main groups where the arcading is the sole or the dominant ornament. One is on Fyn and the other in the south-eastern part of Jutland, lapping over into Schleswig and a few individual examples are encountered elsewhere.²⁶ Arcading as just one element in a compound decorative programme is quite common too and examples may be found all over the country. The overriding characteristics of arcading on indigenous Danish fonts are its simplicity and the fact that all arches are round-headed.²⁷ Only about half are architectonic (that is with fully detailed supports) and many of those with capitals lack

²⁶ See Appx 5D. Mackeprang lists Kølstrup too but it does not belong.

²⁷ There are two exceptions, both in Schleswig, at Gross Solt and Havetoft.

bases; twinned or decorated columns are found at Magstrup alone. The capitals themselves are rarely more than horizontal bars at the springing of the arches and, where bases are included, they are usually blocks or are stepped. The spandrels are normally empty and any ornaments employed to fill these spaces are invariably plain. The overwhelming majority of arcading is of full height and the Lombard frieze is rare.

The small number of arcade fonts on Fyn is divided into two main groups, the architectonic and the plain. The first category, comprising eight examples which are widely dispersed across the whole island, has three different bowl-outlines and two different types of base. Allested and Øster Hæsinge have identical bowls with a strong West Jutland flavour, the first supported on a square base with demilunes and the latter on the frustum of a cone. Skamby and Rolsted bowls are flat bottomed cylinders, both with round bases; Skamby has a longer bottom extension than normal on the West Jutland fonts and although only made in two pieces, it is in effect tripartite, a rarity among Danish fonts. Østrup and Vester Åby are almost cylindrical, but rounded at the bottom, and both have a square base with demilunes. Only Øster Hæsinge [211] and Vester Åby have salient heads on the base, one round and the other square. The arcading is virtually identical throughout, though the cross-bars of the capitals are longer at Rolsted, and at Vester Åby the arcade is interrupted by low relief figures, of which one appears to bless. It is not clear why Mackeprang includes Kølstrup in this group for it is a tub font and has undulating lines at top and bottom of the bowl, not real arcading at all. The second group, of four examples, is congregated at the north-eastern corner of Fyn.²⁸ On the almost hemispherical bowls there is no profiling but a narrow cable moulding below a plain band at the rim and a thicker cable moulding at the bottom of the vertical part of the bowl; the arcade of narrow arches fills the space between. These are plain at Grindløse and Klinte but formed of slender cables at Lunde [212]. The supports are quite different. Grindløse has a short extension below the bottom cable-moulding and a separate cubic capital base. Lunde is a monolith, with the lower part curving outwards beneath the lower cable and embellished with fluting. Klinte resembles Lunde, with a slightly attenuated bowl on a round support, which here is separate and the heavy cable-moulding between the two is separate also. Not matching either category is Indslev, in the north-western corner of the island, where the separate arches of the arcade each contain a cross which touches the frame at all four points. As well as on Fyn, there is a substantial corpus of more than forty arcaded fonts in Jutland, south of the line Esbjerg–Kolding, and a further dozen in the former Danish territory of Schleswig. Many of these have almost cylindrical bowls like Møjlden [213], sometimes with a slight flare, though the Bedsted font has a bowl that is closer to the normal Danish extended hemisphere. At the bottom of the bowls are cylindrical extensions, sometimes with roll-mouldings. The base may be square or round, with the former the more common. The decorative arrangements of the southern group allow it to be divided into three but the arcading is architectonic throughout. The majority have arcading alone but, of the other groups, the smallest has a band of tendril above the arcade and the other has figures and various symbols occupying the bays. The number of arches varies, with the two extremes as far apart as eight and sixteen; the majority of arcades have twelve and the variation is due

²⁸ Grindløse, Klinte, Lunde and Marslev. Indslev might be seen as a variant, in that it has non-tectonic arcading but it has no similarity of form.

more to the scale of the arcades than to differences in the circumference of the bowls. Spandrel ornaments are quite rare and only at Magstrup are the columns decorated, while on a small number of fonts of higher quality, Anst, Lejrskov and Vedsted, for example, the capitals are detailed. Mackeprang comments that the best of these fonts are all in the north-east part of the group's area of distribution, suggesting the possibility of a skilled group of masons working in the area near Horsens.²⁹ The supports of the southern arcade fonts are found in a great variety of forms but are predominantly square and almost all have a roll-moulding to receive the bottom of the bowl; all variants are found with and without salient heads. The inverted cushion capital, with demilunes, is the most common form, though there are also square blocks and truncated pyramids.

The group with empty arcading and no other ornament on the bowl is very simple. The majority have empty spandrels, though at Magstrup³⁰ each spandrel has a triangular ornament and Jægerup has an unusual form of fleur-de-lis, the centre leaf very much shorter than the others which spread out around the arches to meet the neighbouring ornaments. The arcading at Treja, in Schleswig, has bases with two steps, while Ubjerg, without bases, has flaring arms to the bar-capitals like a cross *paty*. Højst also has stepped bases and the capitals are formed of rings of varying size and shape, looped round the springing of the arches. These looped capitals are found on at least one of the Swedish fonts by the Gotland masters.³¹ At Bredebros and Neukirchen the capitals are formed of inward curls in the ends of the arches as they meet the tops of the columns. Ubjerg has the common form of support, a square base with demilunes, but Højst, Magstrup and Treja all have square blocks decorated with arcading and corner masks. The Jægerup base is more complex, similar to the last three but taller. Along the sides are various architectural features, arches, a gabled building and a series of towers, and at the corners are standing figures. Favsing differs from the others of this group in a number of details. At the top of the bowl is a band of double zig-zag ornament and the arcade capitals are rounded blocks, the bases shaped like mounds.

The fonts with continuous tendrils above the arcade are not all of the same quality of execution. Lejrskov [214] and Vedsted are the work of master craftsmen throughout, in the shaping of the bowls and bases and in all aspects of the decoration. The bowls are cylindrical, flat at the bottom, with narrow mouldings at top and bottom and another between the tendril and the top of the arcade which takes up about two thirds of the full height of the bowl. Lejrskov has leaf ornament in the spandrels but at Vedsted they are empty. The tendrils on the two fonts are very similar, with identical curves in the stem and only minor differences in the leaves of the side shoots. The columns of the arcade are fully architectonic with realistic capitals and bases. Ensted, Sevel and Søder Lem are altogether cruder pieces, with less consistency of form and ornament. Ensted is the closest to the first two, virtually a cylinder with flat bottom, but Sevel and Søder Lem slope at the bottom to meet the support. Sevel flares and is taller than the others while Søder Lem is slightly barrel-shaped. Ensted's arcade is simple and uneven, with many of the capitals placed above the springing so that they look like pairs of bars, one on either side and not crossing the space between the arches; in each spandrel is a ball. The tendril is more attenuated and the side shoots divide in two

²⁹ M. Mackeprang, p. 450.

³⁰ Magstrup is generally more sophisticated than most others, with fully developed capitals and bases and twin columns, of which some are decorated.

³¹ At Stånga. J. Roosval, pl. XVII.

with a curl at each end, not attempting even to suggest a leaf terminal. Sevel has an irregular arcade too, with stilted arches. The tendril is even flatter than Ensted and divides into long shoots reaching back to the main stem and short leaf shoots filling the space between. There are flat mouldings framing the tendril and at the bottom of the bowl. Søder Lem has cable mouldings at top and bottom of the bowl but lacks a dividing line between the crude, non-tectonic arcade and the simple, regular undulations of the stem and its shoots; there is a considerable gap between the tendril and the top of the arches.³² Søder Lem has one other unusual feature: the lower, sloping part of the bowl has the same tendril ornament as at the top. There is a small number of tendril arcade fonts, all astride the present German–Danish border, which have interlaced arcading in the lower register.³³ Here the tendril in the tier above is quite different and consists of tight, round, spiral twists in place of the usual rather loose main stem with side shoots. There is absolutely no consistency of design of the base support among the ‘tendril’ group. Søder Lem with the frustum of a cone, and Vedsted with a pedestal-type base like Skamby are both on round supports Ensted has a very crude base, square at the bottom with demilunes and masks set low at the corners. Growing out of this is a massive cylindrical stub-shaft, its diameter scarcely less than the square dimensions of the base. Sevel is quite simple, a square plinth with vertical sides above which it is chamfered in a curve to the roll-moulding on which the bowl is located. Lejrskov is the most ambitious by far, with a truncated cone on a square plinth on which stand three corner figures (one a woman); the fourth corner is decorated with a human mask.

The fonts with reliefs in the panels fall between the two levels of quality, neither as well worked out as Lejrskov nor as rough as Ensted. Again there is considerable variety in the shapes of bowls and supports. Vamdrup and Fredericia (Holy Trinity) [215] each have tall, nearly cylindrical bowls with extensions which taper slightly to meet the base. The former has a cable at the rim, while Fredericia has cables at top and bottom. The arcading on both reaches right up to the cable at the top. Anst is similar, but with wider arches, while Egtvad and Skærup have shallow bowls with roll-mouldings in place of the bottom extension and no cable; all three have a space above the arcades. Vonsbæk has a smaller, more shallow bowl, slightly flaring; its arcade has eight instead of the more usual twelve arches and has the unique feature that alternate bays are occupied by seated figures with heads in high relief. All the other carving on this and the other fonts is in low relief with very little modelling.³⁴ The panel motifs include a variety of human figures, none of them identifiable with any certainty, though Christ is discovered through His cruciferous nimbus (without disc) at Skærup and there may be a Visitation at Fredericia. The Tree of Life is found in some form on all these fonts, most elaborately drawn at Fredericia and at Vamdrup, at the latter with birds

³² This two-tier decoration, with a tendril over empty arcading, is also found at Sæding, Roager, Rise and Ravsted. Husby is the same but with an ornamented tendril. The same arrangement occurs on Fyn at Brudager. Abbild and Klanxbüll follow the pattern but with interlaced arcading.

³³ This is the case at Klanxbüll and Abbild, and on a bowl now in the Flensburg Museum. Brøns is the same but has four salient heads in the upper register where there are panels of ornament above the interlaced arcade in place of the tendril.

³⁴ M. Mackeprang, p. 450, thinks these may be the Evangelists.

populating the branches. Egtvad has Tree of Life motifs alone, repeated in all fourteen arches.³⁵ Only Fredericia has spandrel ornament, alternating crosses and fleurs-de-lis. Ejsing is of a quite different outline from the rest and has a bowl of the West Jutland shape. A narrow band of inscription runs below the profiling and the top of the arcade comes immediately below the band which encloses the lettering. The bases of the supporting columns, however, have no 'ground' beneath them and float free.³⁶ The eight arches are filled with foliate ornament, a Tree of Life with peacock, the Agnus Dei with cross, the Fall and a long-staff cross *paty* on which a bird is perched.

The Fredericia and Vamdrup bases are square blocks, at the latter the tops rounded to produce demilunes on each side, but there are no figures or heads at the corners. At Fredericia the block is not rounded but lunettes are inscribed on the sides and heads adorn the corners. The Anst base is a stepped cylinder on a square plinth with tall West Jutland corner spurs. Vonsbæk has an inverted capital with demilunes developed to provide sufficient space to accommodate the curling horns of the rams' heads on the top corners. Skærup has the standard inverted cushion capital with demilunes and corner heads set high. Egtvad resembles Anst, with its stepped cylinder on a square plinth, but the corners are occupied by seated figures, two women, a cleric and another man with a staff, which link it with Lejrskov. Ejsing has a very uncommon form of base, a cube which slopes inwards slightly to the top which is flat, without any location for the bowl. The sides of the cube are decorated with rectangular panels.

A small cluster about twenty miles east of Horsens, at the northern end of the distribution of the southern Jutland scroll fonts, have no typological or stylistic links with the others but can be classified as having populated arches. They are decorated in a style better known in the Bestiarius workshop of southern Sweden, though the mason has obviously encountered difficulty in translating this into the harder medium of granite. At Øster Ny the seven misshapen arches contain four lions (one seated), an eagle and, in adjacent panels, two men facing each other, one armed with an axe and round shield, the other with a sword, the familiar image of the *milites pugnantes*. The spandrels contain a variety of motifs, including the triquetra and the four-loop cross, except for one which has the Crucifixion. What marks this font out from the Bestiarius-type group is the band of continuous tendril around the bowl beneath the arcade, a unique detail. Give is broadly the same, but with two cables framing the arcade, and no tendril band. Here the Crucifixion is placed in one of the arches; it is drawn with little detailing, though it is possible to see that Christ's feet, which are at the bottom of the cross, are side-by-side and the spaces beneath the arms of the cross are taken up with large foliate motifs. The remaining seven arches contain a variety of beasts, including an asp, and all the spandrels contain foliate motifs. Vilslev is like Give, without cables, and the

³⁵ Standing figures and Tree of Life symbols are not uncommon and are found at Vamdrup, Fredericia, Anst and Skærup. Ejsing, with eggcup-shape bowl and large arcading, has a variety of symbols and Indslev has a cross in each arch. The arrangement at Hjortdal is unusual. A Lombard frieze is set low on the face of the bowl and there are cabbalistic symbols which interrupt the frieze and occupy the spandrels. At Havetoft the figures stand in shouldered arches.

³⁶ The inscription reads: 'IN NOMINE PATRIS ET FILII ET SPIRITUS SANCTI'.

occupants of the arches again include *milites pugnantes*, both armed here with sword and kite-shaped shield. Grarup [216] has some details in common with Øster Ny and Give, having similar beasts or Tree of Life motifs in the panels, but the form of the arcade is quite different. It is non-tectonic and made up of separate arches, each with its own supporting columns. In the spandrels are flat lozenges.

In northern Jutland, and clearly unconnected with either the Fyn or the southern Jutland groups, are fonts with similar arcading, including two very interesting examples on the island of Mors in the Limfjorden. Sundby [217] has a rounded bowl with an extension with four salient heads, a very rare form of embellishment on this part of the bowl. A plain moulding runs below the rim and a cable-moulding below the vertical part of the bowl. Between the two is a continuous arcade with bases and capitals, each arch containing a formal motif or mask. The singularity of this font is carried down into the separate base which is in three sections, a square plinth and a short cylindrical shaft with a decorated section between; this centre section consists of what may best be described as the upper half of the plinth cut away to reveal writhing serpents, their shared heads looking outwards at the corners. Frøslev, some ten miles away, is of the same overall design but much simpler, and there are no salient heads below the cable-moulding. The arcading is non-tectonic and the masks and formal motifs occupying the arches are very much more crude. The base has the same short shaft but there is a thick cable-moulding on top of the plinth which is rounded at the top and, in place of the snakes, has a simple Lombard frieze on each side. At Dronninglund, Fovsing and Ønum, with more rounded bowls, the arcading is incised, not sculpted, and only at Dronninglund is it non-tectonic.

Apart from the areas where there are distinct clusters of arcade families, the ubiquitous nature of arcading, simple or interlaced, full or Lombard frieze, empty or occupied, is emphasised by the variety of other fonts which include it as a subordinate part of their decorative programmes. Isolated examples may be found in almost every corner of the country, on all forms of font, on the base as well as the bowl. For example at Tornby in Vendsyssel a form of Lombard frieze with very depressed arches encircles the bowl beneath a plain band at the rim; a triangular shape with long bottom point fills the spandrels. Hjortdal has four-lobed crosses evenly spaced around the bowl and between each pair a two tier arrangement of round-headed arches, a broad pair below and three smaller pairs above. On the sides of the capital-shaped font at Ørritslev there are different combinations of arches. On two sides there are pairs of arches and on the others two pairs but with only three supports. The columns have two-step bases and capitals with downward-curving volutes. At Lintrup is a font with a hemispherical bowl without profiling or ornament at the rim but with a cable band towards the bottom. The main decoration consists of an irregular arcade with arches of differing sizes, with capitals but no bases. To the left of a building with a turret, which stands free, are five arches containing a bearded head *en face* in the centre, flanked on each side by a man's head in profile and a bird's head. There follow three wider arches through which a lion or perhaps a wolf pursues a rabbit; the centre of its body obscures the two outer columns as it passes behind the centre support.

Årre and Hover have bowls of nominally the same attenuated shape, except that a roll-moulding towards the bottom interrupts the line of the curve at Hover. At the top Årre has an interlaced Lombard frieze between single and double mouldings and a fourth moulding separates the tapering bottom section of the bowl from the rest. Above this line are widely separated motifs, including a Tree of Life, bird, winged lion, unarmed centaur, griffin, deer and that rare image, the Thorn-extractor. Below the band are the Agnus Dei with cross of sacrifice and a lion. The upper rim at Hover is encircled with a rough strip of plaitwork and

has nimbed figures in a Lombard frieze of eight double arches. These figures are identifiable but there can be confusion because several wear cruciferous nimbi. In the arches are the Crucifixion, the Three Maries at the tomb, St Michael and the dragon, St Peter seated holding his key and Christ in Majesty; the other three are less clear, perhaps the Annunciation, the Angel of the Resurrection and another (unidentifiable) saint. Finally there are three fonts which are unique in their own ways, but all without tendrils or motifs in the arches. The flat shallow bowl at Stoby has two cable-mouldings framing the vertical face. Between them is a non-tectonic arcade of narrow arches, rounded at top and bottom. The supports and the upper and lower bands which form the baseline and the shallow arches are all formed of slender cables. Tusse has a broad, plain band at the rim and a strong moulding at the bottom of the bowl. The intervening space is filled with a non-tectonic arcade with a horizontal bar across the springing of each arch. Filling the 'tympanum' thus created is a ring. Kirke Høstrup has a bowl with short bottom extension on a base partly sunken the floor but which seems to have a square plinth with corner masks beneath the frustum of a cone with very unusual ornament. At about half height is a pair of contra-rotated cables, from which depends inverted, interlaced arcading. Beneath the inset rim of the bowl is a simple non-tectonic arcade with very broad supporting columns, standing on a single cable which encircles the centre of the bowl.

There is a small group of fonts with arcading and salient heads. Hjerpsted has what is in fact a pair of plain Lombard friezes, the lower one inverted. Lindknud has standing figures, with nothing beneath their feet; between them runs a narrow band alternately of Lombard frieze and tendril. Kirkeby on Rømø has an architectonic arcade interrupted by large heads; Randerup is the same but differs in having a tapering extension to the bowl. Gram is unusual for its arcade interrupted by four seated figures. The twelve arches are doubled, rounded at top and bottom. Each contains the same geometrical shape, a rectangle with round protrusions top and bottom.

Havetoft [218] and Gross Solt, both in Schleswig, are the only examples with trefoil arches, the centre point of each being cut off by the rim of the bowl.³⁷ On both fonts the arches all frame figures; the seven at Havetoft include the Madonna and Child enthroned, the Magi advancing towards the throne, gifts held in outstretched hands, Peter and two unidentified saints. In the lunettes of the base are the Agnus Dei, two lilies and a cross. Gross Solt has Peter, Paul and the Evangelists and in the lunettes are a basilisk, a lily, a lion and a soldier with sword and shield standing behind battlements.

Husby [219] has two-tier decoration with a scroll of Djursland type in the upper register. Below is an arcade of ten arches which contain Christ crucified flanked by, on His right Longinus who reaches across the column to pierce the Saviour's side and, on His left, the two thieves on their crosses. The next bay is empty, though it may have been damaged, and then follows a man with an axe threatening Luxuria who holds her knees in the spread-legs position often seen on corbels but rare on a font, associated with a holy sacrament. On the other side is the Devil who threatens Luxuria with a fork while he holds the tail of a serpent hanging from her breast. The last two bays contain Adam and Eve, each with a tree, but the serpent is only entwined in the branches of Eve's. Brøns [220] is also two-tiered, but the arches are interlaced and empty. The top half has panels of foliate and geometric ornament between four salient heads very much in the Mosan style.

³⁷ This is the original design, not the result of damage or deliberate reduction of the height of the bowl.

Arcading is not a feature generally of the indigenous fonts on Sjælland and its satellite islands of Lolland and Falster but it does occur on a number of the Slagelse tub fonts, Frerslev, Lundforlund [221], Sandby and Tjæreby, where it is always non-tectonic and always empty. The same is true of a group on Lolland, only a short distance from the Slagelse area of distribution; included are Kettinge, Skørringe and Slemminge, and Æroskøbing, on the island just off the south-west coast of Fyn, is an outlier of the same group. Also on Sjælland, east of Roskilde, is Torslunde with its very clumsy hemispherical bowl perched on far too small a base. It has a very roughly executed non-tectonic arcade below a cable-moulding. The arcade has no 'ground' and appears to hang in the air.

@c Capital Fonts

Capital fonts are rare in Denmark, only about nine of them altogether and most on Fyn.³⁸ They vary in quality of design and execution. The highly sophisticated Hundstrup font [222] is in fact two capitals placed one upon another, the lower smaller and inverted and at the other end of the spectrum is Rønninge, square at the top, chamfered at the corners and rounded at the bottom of each face, the only ornament a crudely carved cable around the four sides beneath a plain band below the rim. The base is round, a series of four rough mouldings, those at top and bottom ornamented with balls. Davinde is also a double capital and monolithic like Hundstrup; the lower part is plain but the upper has a cross *paty* on the inset demilune on each face. At Hundstrup the demilunes on bowl and base are outlined with cable and there are human masks on the corners, those on the bowl inverted. A thin cable encircles the top of the base and another the bottom of the bowl. Balslev is a relatively plain cushion capital with a plain band at the top. Below this on each face are pairs of small demilunes flanking a device like a shoehorn. There appears to be some low relief ornament on the demilunes but it is impossible to make it out. The support consists of a square base and cylindrical shaft, all of one piece and probably modern. Marvede, in southern Sjælland [223], is on a modern base but has a bowl almost identical to Hundstrup, but of even higher quality. Here there is cable at the upper rim and the demilunes are outlined in concavities like thumb-prints. Two large cable-mouldings encircle the bottom, the lower of lesser diameter. Fleur-de-lis occupy the 'spandrels' and across each demilune runs a horizontal band with tendril ornament. The rim of the basin is slightly proud of the top surface of the bowl.

Nødebo, in northern Sjælland, is a variation on the cushion capital in being square at the top with flat vertical sides of trapezium shape, so that the chamfered corners are triangles. Below is a plain roll-moulding and stub shaft, all integral with the bowl. The Ørritslev font is also of

³⁸ See Appx 5E.

capital shape but here the upper two thirds section of the bowl is a cube and it only becomes round where it curves down to meet the base which is of similar shape, inverted but with a plinth of lesser height than the bowl. The faces of the bowl are framed in plain bands within which are short arcades of two and three arches. The basins of all capital fonts are round and do not follow the square form of the top of the bowl.

@c Fyn

To west and east of Fyn are stretches of water called the Little and Great Belts. The Little Belt fonts number eight and are all clustered close to the coast in the north-west corner of Fyn.³⁹ The Great Belt type is more numerous (twenty, including six variants) and is congregated in the east-central area, with outliers in the south-west and on the island of Langeland.⁴⁰ The two Belt types are different but have one feature in common, a ‘cuff’ at the top of the bowl. The Great Belt main group typically have rounded flaring bowls though at Ellested the sides are more vertical below the cuff. The decoration is confined to the cuff and consists of a continuous tendril. At Vejstrup four salient heads in medium relief are spaced equally around the bowl, just breaking the line of the lower edge of the cuff with the tops of their heads. Hellerup, Gudbjerg [224], Gislev and Vantinge have no salient heads on the bowl. The variants have this cuff but their bowls are without ornament. On the majority of these fonts the cuff is proud of the face of the bowl, but at Stenstrup and Langå it is in the same plane. The bases are square with demilunes and corner heads.

The Little Belt bowl is of similar shape except that the top is square with vertical sides. The bases are truncated pyramids and most of the bowls are continued below, to include integral roll-mouldings and extensions. Although there are only eight of this type, nearly every one has something which marks it out from its siblings. Sandager has a human face at each corner of the square top, looking out on the diagonal. Kirke Søby has the same but with a second head immediately beneath the one at the top. At Udby and Søllersted there are also corner heads but they are below the cuff, while Holevad [225] has no heads. Husby and Brenderup differ in being round but with equally spaced heads and their cuffs are not salient, merely a band of tendril the same height as the heads. There is a link between Husby and Udby in that each has a triangular outline, point downwards, between each pair of heads and the triangle is filled with a five-leaf motif. Søllersted has this motif too, but not enclosed in a triangle.

Fyn has a considerable number of plain fonts with shafts so that they are, in effect, tripartite, though base and shaft are almost invariably one piece of stone. They are congregated in the

³⁹ See Appx 5F. Mackeprang errs in including Balslev on the map, probably an error in marking.

⁴⁰ See Appx 5G.

south of Fyn and on the adjacent islands of Langeland, Tåsinge and Ærø. The basic type is plain and occurs across their whole area of distribution but those with sculpted decoration are all on the smaller islands, except for Egense, on the coast of Fyn itself. All have a flattened, flaring bowl, more dish-shaped than elsewhere. Some of the island group bowls are taller but they are generally of the same shape and the variation from the basic model consists in their having sculpted decoration.⁴¹ Humble has two tiers of tendril ornament, while Bregninge has one; Egense has tendril below a band of individual motifs including fleur-de-lis and Hov [226] has two tiers of alternate cross and fleur-de-lis motifs above a zig-zag with trefoils in each triangular space. Like most fonts on the island they mostly have square bases with corner heads and the presence of an extension integral with the bowl is rare, though it does occur at Bjerreby. The Hov base is round with a cylindrical stub-shaft and there are human masks on the plinth. Every base has a combination of cross and fleur-de-lis ornament. Vester Bregninge combines elements from several Fyn groups. Above the low pyramidal base with corner heads familiar from Mårstal and Stoense rises an integral stub-shaft to meet the narrow step on the bottom of the dish-shaped bowl. The face of the bowl has a definite cuff at the top (no surprise with the island lying in the Little Belt), on which is carved a frieze of alternating crosses and fleurs-de-lis as found at Hov. The lower, main, part of the bowl is decorated with a sinuous vine tendril. The stone is very coarse-grained but the mason had nevertheless succeeded in producing a fine work of regular proportions with neat, evenly spaced ornaments.

Concentrated mainly in the north and centre, with one outlier in the south-west, is a group of about twenty-three fonts, including five variants.⁴² Their recognition traits consist of a square base – but not all of precisely the same form – and a bowl with vertical sides rounded down to the extension, usually with a plain or cable moulding at the bottom of the bowl. Some of them, like Djærnæs, have narrow cable-mouldings below the rim but the others are plain, such as Højby. Fraugde [227] is exceptional because at the top of the bowl it has four equally spaced salient, almost featureless heads, strongly reminiscent of the Namur type. The majority of the bases, like Djærnæs, have demilunes with heads at the corners but on others they are omitted. Dalum and Krogsbølle both have cross-motifs in the demilunes, at the former between two balls, and on another demilune of the same font is an unusual motif shaped like an anchor with the top section missing. Where there are heads on the base the demilunes are outlined with cable and the demilunes are decorated with animal and foliate motifs. The five variants identified by Mackeprang barely differ from the main body of the group and the only variation common to all five is the narrow moulding at the bottom of the bowl, though this also found, for example, at Fraugde of the main group. Kavslunde has a round base but it is partially concealed in the floor so no details can be made out, while Hjadstrup is unusual in having an inverted Lombard frieze around the lower curving part of the bowl. Mackeprang also records a Højby subgroup which he calls after the Vinding font but includes in it various pieces of considerable variety; Bederslev in fact has more affinity with the Højby group, while Ringe and Rynkaby are so close to the West Jutland type that they are better seen as possible products of itinerant masons than as a new type. Ullerslev is a

⁴¹ See Appx 5H. Named by Mackeprang ‘South Fyn Type’, to include the smaller islands to the south and west of Fyn. Broager is on the east coast of Jutland, near Sønderborg.

⁴² See Appx 5J. Named by Mackeprang (Fyn and Lolland Falster, pp. 107–44) ‘Højby Type’. Hjadstrup, Kavslunde, Vejlbj, Verninge, Viby are variants.

quatrefoil version of this West Jutland related subgroup. The Vindinge group is concentrated mainly in the south-eastern part of the island and numbers seventeen in total.⁴³ They are of no great interest.

Mainly in the centre of Fyn, but with outliers north and south, are fifteen fonts of very similar overall form but which divide into two subgroups, nine with vine tendrils and six with human figures.⁴⁴ They all have bowls with straight sides, rounded at the bottom, while those with figures are usually taller than those with vine decoration. The supports do not follow a consistent pattern but more are round than square. The consistent element in the decoration is the petal ornament around the bottom of the bowl, a little like the West Jutland fonts, though it is less flat, more like the Aylesbury group in England. In addition to the calyx some fonts have a cable-moulding as well. Another common feature on both figure and tendril versions, is the use of beaded bands as frames for the main decorative programme. At Otterup, Ulbølle and Åstrup, the last almost certainly recut in this century, the beaded bands are at top and bottom of the face, with another appearing on the base. Sandholt Lyndelse has the ornament at the bottom of the bowl but with a cable moulding at the rim and Gelsted has cable at the bottom and only a thin moulding beneath the rim. Gelsted alone lacks the calyx ornament around the bottom of the bowl. The undulating tendril has the same form on all these fonts, long straight stems with pronounced curves at top and bottom of the bowl as it reverses direction, and strongly curving stems which may terminate in a curlicue or by trifurcating. The tendril shares the common Danish attribute of a short leaf-spur bisecting the angle created by the branch of each shoot from the main stem. The Vejle font is made of a very grainy and speckled granite in such low relief that it is also impossible to make out the details of the ornament beyond the fact that it is foliate.

The figure fonts of this group are in two differing styles, but both with foliate ornament associated with the figures. Sønder Broby has seated and standing figures the whole height of the face of the bowl, one identifiable as Christ in Majesty, with cruciferous nimbus and blessing with the right hand. The second figure is not nimbed, wears a short kirtle and holds his chin in his left hand. Between them is a large human mask, hair parted in the middle and low over the forehead, with beard and flowing moustache. From its mouth extend vine stems from which flow leaf shoots like the foliate version. On the opposite side of the bowl to the mask is a seated lion. At Hillerslev Christ in Majesty appears again, accompanied by St Peter who holds an enormous key and a third, unidentifiable, nimbed figure who also blesses but has no cross on his halo. On the north side the decoration is hard to establish because the font is positioned so close to the chancel arch. However, as the heads are all salient on these fonts and there is none to be felt on that side, the invisible part of the decoration is unlikely to include a fourth figure. Between the figures are large foliate motifs with a fleur-de-lis in the centre reminiscent of the way a phoenix rising from the flames is sometimes portrayed. Rørup and Søndersø are both similar to Hillerslev, but their beaded bands are only at the bottom of the bowl. Næsbyhoved Broby [228] has beaded bands top and bottom and a new version of the lion's mask; the tendrils issuing from its ears are grasped by an inverted man

⁴³ See Appx 5K. Named by Mackeprang (Fyn and Lolland Falster, pp. 107–44) 'Vindinge Type'.

⁴⁴ See Appx 5L. Named by Mackeprang (Fyn and Lolland Falster, pp. 107–44) 'Central Fyn Type'.

whose head touches the bottom band and whose body is in the lion's mouth; his arms frame the animal's jaw.

The finest of the figure fonts is at Nørre Lyndelse [229]. There is a beaded band at the bottom alone and the heads of the four main figures, who all face out from the bowl, break into the plain band at the rim, the crowns of their heads being level with the top of the bowl. Three are seated on chairs with arms. One of these, with a close-fitting round cap, has his right hand on his knee and holds a book in his left. Another seems to rest his left hand on a tau cross, while holding a book against his body with his right. The third wears a helmet, holds a sheathed sword in his right hand and a fleur-de-lis in his left. The fourth, standing, wears a hat with brim, shaped like a bowler, and in the crook of his left arm are three balls. With his right he hands an object topped by a small cross to one of two smaller male figures on the panel beside him. Beneath their touching hands is a goblet-shaped font. This man, who reaches out his left hand to the main standing figure, wears a cloak over a longer robe and holds a staff in his right hand. On his head is a pointed hat. The second of the smaller figures is similarly dressed and also holds a staff but has no hat and wears his hair cut close to the head. From the three balls, this scene combining the standing figure with the two smaller figures on the adjacent panel has been interpreted as St Nicholas handing bags of gold to the impoverished nobleman who cannot provide dowries for his daughters. As the second small figure is male, it is taken to represent an interested suitor, rather than one of the daughters. Unfortunately this cannot explain the presence of the font, or of the tiny cross, or of the hat which normally depicts a Jew. More likely is that the scene portrays the conversion of a Jew, with the cross representing Christianity being handed over above the font which is the means of entry for converts. The other scenes on the panels between the figures do not seem to be related in any way to the other main figures. In one space is the baptism of Christ by John in the Jordan. John is nimbed and stands in the water which rises to the chest of the much smaller figure of Christ who is not nimbed; the dove of the Holy Spirit flies down upon Christ's head. There is no attendant angel. The nimbed figure may be safely identified as John from its short cloak. The scene is framed by two trees shaped like fleur-de-lis. The third panel contains the Agnus Dei, head turned back to gaze at the cross of sacrifice held in its crooked foreleg. The fourth panel contains a male figure leaning forward, holding something above a smaller version of the chalice font in the first panel. Do the panel scenes perhaps describe the process of conversion of the heathen in the image of Christ's own baptism and with the Agnus Dei reminding the onlooker of how we are saved by Christ's sacrifice for us? The remaining space on each panel above and below the figures, is occupied by sections of undulating tendril to fit the shape of the space available.

The bases of Sandholt Lyndelse, Nørre Lyndelse, Sønder Broby, Rørup and Næsbyhoved Broby are all the same, round, with a cable-moulding above fluting, though some are difficult to examine, being partly set into the ground. Nørre Lyndelse is alone in having four equally spaced masks on the base, two lions alternating with two men. One lion's mask is flanked by human arms reaching up to hold the cable-moulding which runs behind the head in the manner of the mask on Næsbyhoved Broby bowl. Åstrup has a base which looks recut like the bowl, of which it is almost an inverted image; it has fluting at the top, a beaded band, a continuous tendril and calyx pattern round the bottom. Between this and the bowl is a centre section which must be modern and almost certainly added to bring the whole up to a convenient height. This font is so much smaller than the others of this group that it may originally have been a stoup. Vejle, Ulbølle, Hillerslev and Søndersø all have somewhat misshapen square bases. Vejle is plain except for a narrow roll-moulding at the top. Hillerslev is actually triangular and has two figures lying horizontally along the sides; one

plunges a sword into the neck of a lion which bites his chest; his other hand holds the point of the sword, framing the lion's head with his arms like the Nørre Lyndelse base. The other figure is in the same position but, being defaced, it is hard to see if all the details are the same. Ulbølle is again similar, but with the two figures facing the other way; there is also a running lion, its tail above its back. The Søndersø base is badly worn but appears to have demilunes outlined by moulding which issues from the mouths of the corner heads, two lions and two humans. Gelsted has an exceptionally tall base, the corner heads low down rather than on the shoulders. Here cable-mouldings frame the demilunes and issue from the tops of the heads which are all human. The spaces above the heads between the demilunes are filled by pairs of arching leaves. In the demilunes are standing figures, two of which seem to be men with serpents speaking evil into their ears. Another panel has St Peter holding his key in his right hand, his left arm by his side and a large sword, point downwards, on his left, presumably reminding the viewer of the way in which he cut off the ear of the servant of the High Priest.

There is a further small group of four fonts north-east of Odense, which have lions as decoration,⁴⁵ with a fifth, Stoense, on Langeland. This is a hybrid because it has the shallow, flaring Fyn-type bowl supported on a square base with integral shaft, yet it is decorated with pairs of lions with shared heads, the style which is so common in Jutland. Agedrup [230] and Kullerup are very close; the bowls are nearly cylindrical, rounded at the bottom and the form of the lions is the same. A man's head with what looks like a long forked tongue gazes out flanked by two lions in profile, their mouths agape and the tongues almost licking the man's ears. Agedrup frames the lions above and below with bands of cable. The Åsum bowl is similar in shape to the other two but the decoration varies. In the first place the calyx decoration seen on so many West Jutland fonts reappears, something which is seen on other Fyn fonts, but the designs on the bowl are quite different. The four lions are paired, facing each other but with different objects between them. Between one pair is a human mask which appears to wear a crown and is placed on a stick-like body. On the opposite side of the font is a large cross *paty* in a ring flanked by two vertical cable staves. All their bases are square, though only roughly so at Kullerup and Åsum. Agedrup has heads at the corners, in very low relief and so small as to be barely seen.

@c Sjælland

On Sjælland there are four main types of granite font, a total of more than a hundred and thirty, and numerous Swedish imports of different types. The smallest group is the north Sjælland type with just six. The Kalundborg group has twenty-five examples, there are twenty-eight Slagelse tub fonts and the largest is the Roskilde group and its variants with seventy-seven. Each of the three large types takes its name from the town around which they are clustered, though the Roskilde fonts, which do not occur in the south or south-west, are much more widely spread than any of the others.⁴⁶ Lolland and Falster are to be

⁴⁵ Agedrup, Åsum, Kullerup and Revninge.

⁴⁶ Mackeprang, p. 437, only talks of three but the Roskilde group ought to be divided into those fonts which are designed to stand directly on the floor and those where the bowls have

considered as part of Sjælland, being separated from the main island by narrow, well-bridged fjords. In these areas there is a high concentration of Swedish imports but the indigenous fonts found here are chiefly rough, massive, tub fonts not dissimilar from the Slagelse group, the nearest on Sjælland proper.⁴⁷

The Kalundborg group is not very homogeneous compared with others in Denmark.⁴⁸ Their bowls vary in shape from the hemisphere (Gislinge), to those with straight sides rounded at the bottom (Svinninge, Røby, Gadstrup), while Udby and Kalundborg [231] are wider and flatter than the others. As far as decoration is concerned, all have a narrow cable-moulding at the rim but there the similarity ends for the bowl. Kalundborg and Gadstrup share a continuous palmette motif of delicate design which appears on architectural sculpture all over the island.⁴⁹ This design is slightly different from the normal repeated palmette because the stem, though curling round, does not join and enclose the motif. Instead it forms a series of lyre shapes, alternately inverted and upright. The palmette itself is like a five-leaf fleur-de-lis with the bottom leaves curling inwards. The divided stem departs from the base of the palmette in two 'S' forms, one forward, one reversed. The space between the curves of the 'S's where they approach the top leaf of the palmette is closed by a pair of discs. The other bowls of this group are without sculpted ornament but they may be grouped together because they share a common architectonic form of base, topped with a roll-moulding which in the majority of cases is a cable. About half are like truncated pyramids with slightly curving sides and the others have inverted cushion capitals,⁵⁰ with demilunes but no corner heads and the panels are filled with mainly foliate motifs, though at Gadstrup one contains a deer. It must be said from the outset that the Roskilde group has little elegance. They are basically a large, plain goblet font in two pieces, bowl and support, without any but the barest minimum of decoration of a cable at the rim and even that is found on no more than half the examples.⁵¹ Grevinge is typical [232]. The bowls vary slightly in outline, some being slightly barrel-shaped, others the same, but more shallow, and others again with straight sides and

distinct supports so I prefer to call his Roskilde subgroup of north Sjælland fonts a group in its own right.

⁴⁷ For some reason Mackeprang groups Lolland/Falster with Fyn, but there seems no reason related to the design of the fonts to have done this.

⁴⁸ See Appx 5M.

⁴⁹ A notable example is on the bases of two columns which support a gallery at Boeslunde. They have the appearance of two identical inverted font-bowls.

⁵⁰ Truncated pyramids – Kalundborg, Bjergsted, Svinninge; inverted cushion capitals – Gadstrup, Røby, Gislinge.

⁵¹ See Appx 5N.

then a sharp slope to the support.⁵² All have round supports with massive roll-mouldings, giving a heavy goblet shape. Jørlunde may be the only exception in having a square base and no roll-moulding but the bowl also differs in being deeper than any of the others.⁵³ Some of the bases are new.

Mackeprang called the north Sjælland group a Roskilde variant because he saw them as of the same overall form but with a four-lobed bowl and elementary figure decoration.⁵⁴ It is the combination of these two very significant differences, plus the dominance of the bowl that mark them out as a type on their own. They are quite rough and the crudely quatrefoil shape of the bowl is a far cry from the regularity of such formats in West Jutland. The basins are the same shape as the exterior of the bowl. Around the top of the bowl are two mouldings, either plain above a cable, cable above plain, or twin cables.⁵⁵ At Vejby alone there is cable-moulding outlining the top and sides of each lobe. The supports are round with a low plinth and massive roll-moulding, except at Vejby where there is a modern replacement. The most unusual aspect of these fonts is the placing of the decoration. On all other decorated quatrefoil bowls the decoration is carved on the lobes but here the motifs are in the recessed portion between them. At Lille Lyngby a knight rides on a lion, possibly representing Samson; a seated man, almost certainly King David, plays the harp; a man rides a horse; an angel with spread wings faces the viewer. At Vejby a soldier in chain mail holding a sword and kite-shaped shield has a bird standing on his head; the other figures are a cleric, a bishop and a fourth figure who cannot be made out because of the font being placed against the wall. At Græsted [233] Samson, with flowing hair, rides a lion; a man with short kirtle faces out; a man rides side-saddle on a very small horse; Luxuria is shown with a serpent feeding on her breasts. At Esbønderup a man rides a horse, brandishing a sword, an angel stands over a dead body lying wrapped on the ground at his feet and another figure rides a horse or donkey side-saddle, holding a child in its arms, perhaps representing the Flight into Egypt. Helsingø is plain except for a roll-moulding at the rim.⁵⁶ Asminderød is included in this group because of its general proportions and style of decoration, even though it is octagonal, with an octagonal roll-moulding on top of the square base. There is a cable-moulding below the rim and on one face, set to one side, is a crudely carved nimbed figure.

⁵² Bjerskov, Grevinge, Jørlunde, Strø and Vig are slightly barrel-shaped, Højby, Fjenneslev and Mørkøv are the same but more shallow and Ferslev, Hjembæk and Kirke Hyllinge have straight sides and then a sharp slope to the support.

⁵³ Jydstrup varies in having a square base with roll-moulding and a very much smaller, slightly flaring bowl; indeed it may be a rogue south-Fyn font rather than a true Roskilde variant.

⁵⁴ The fonts of this small group are: Asminderød, Esbønderup, Græsted, Helsingø, Lille Lyngby, Vejby.

⁵⁵ Plain above a cable – Esbønderup; cable above plain – Vejby; twin cables – Græsted and Lille Lyngby.

⁵⁶ There seems every reason to agree with Mackeprang, p. 437, when he says that Esbønderup, Græsted and Lille Lyngby were made by the same craftsman.

The Slagelse group of tub fonts divides into four subgroups, plain, shield-shaped, quatrefoil and arcaded. There are ten each of the first three and just eight of the last.⁵⁷ They are all large and one of the trademarks is a massive cable-moulding at the bottom, of lesser diameter than the bowl itself. Mackeprang includes Vemmelev among the plain category but there are in fact three figures on the face of the cylindrical bowl. A naked man covers his crotch in modesty with the right hand and holds some form of staff in the left; he appears to have a tonsured head. About 90° round the circumference from the first are two figures together. A man with belted tunic appears to hold a basket in the right hand and an object with a short cross-piece (perhaps a sword) over the head of a second figure who cringes away in fear. A loosely twisted cable surrounds the top of the bowl just below the rim and a massive cable-moulding is at the bottom. The Fyrendal font is a monolith but has a bowl which is cup-shaped with a roll-moulding and smaller round base below. It has no decoration at all. Ørslev [234] has a cable at the top of a cylindrical bowl and at the bottom is Aylesbury-type fluting above and below a thick cable-moulding. Not included by Mackeprang in the Slagelse group is the font at Vester Egede which is similar in outline to Fyrendal and Ørslev but has a pair of confronted inverted lions carved on one side, just at the bottom of the bowl. On the massive roll-moulding just below the bowl is a human head, also inverted.⁵⁸

Some of the fonts 'with shields' have these shapes carved or inscribed upon their sides as applied ornament, as at Snesere [235] or Boeslunde. Snesere has a double zig-zag band around the rim and four large shields carved on the bowl above a massive cable-moulding. Boeslunde is the same but without the top decorative band. It is on a modern round plinth while Snesere stands upon an inverted cushion capital base with demilunes outlined in cable mouldings. In the other version of the shield fonts the exterior of the bowl is sculpted in shield-like shapes, almost like a multilobed font; this variant is typified by Munke-Bjærgby and Nordrup, the latter with the lobes even more deeply cut. The quatrefoil fonts are very like Nordrup and the others but with the basin excavated as a quatrefoil too. The Slagelse type with arcading is either like Vemmelev with the cable torus at the bottom or like Vester Egede with a short round plinth below the cable. At Lundforlund, Sandby and Tjæreby there is a narrow cable-moulding below the rim and a non-tectonic arcade of narrow round-headed arches encircling the bowl.⁵⁹

⁵⁷ See Appx 50.

⁵⁸ This isolated piece of inverted decoration on an otherwise plain bowl is difficult to elucidate. The head appears to be set on a massive neck which widens out into shoulders as it crosses the concavity between moulding and bowl immediately below the lions. On either side of the head two parallel lines follow the curve of the roll-moulding to the narrower support. These might be intended as arms but there are no signs of hands. Mackeprang has suggested that the whole represents Luxuria, but with lions rather than serpents or dragons at chest level this is unlikely.

⁵⁹ At Frerslev the whole font is much more slender, with a tall base beneath the main cable-moulding so that it looks more like a waisted font than a tub. It is perhaps out of place in this group, though Mackeprang includes it here.

@c The East Jutland Lion Fonts

There are six main groups of lion fonts, each of which may be subdivided, as well as small clusters of related fonts and a number of individual pieces which cannot readily be assigned to any major group at all. There are at least 180 in total and they are located in towns and villages in the eastern half of the peninsula, between Ålborg in the north and Fredericia in the south. The main concentration lies south of Randers and east of a line drawn north-south through Viborg; there are only a very few in the Djursland promontory. As is the case with other Danish fonts, the different groups are clustered together within fairly narrow geographical limits.

It is somewhat unkind to the generality of Danish fonts to say that these 'are the only Danish fonts which are a contribution to the font craft of Europe' but there can be no doubt that they do add a format which is found nowhere else.⁶⁰ This unique contribution lies in the form of the decoration and the characteristic ways in which it is executed, notably the contrast between low and high relief for different parts of the design, the head being the most salient part, except when shown in profile. The main feature which marks these fonts out is their use of pairs of confronted lions, sometimes with shared heads, sometimes each animal with a head of its own. In some groups they are portrayed with human masks or figures and in others without. The shapes of both bowls and bases in most cases follow the Danish models with other forms of decoration and, as with all groups, there are variations both in form and in the detail of the ornament. The lion is a familiar image in Romanesque sculpture throughout the Christian world, but nowhere has it been used quite so exclusively or in such a dominant manner as with this type of font. It must be asked therefore why it should have been confined to just this part of the country, not even spreading over the whole of Jutland and there are no examples in the former Danish Schleswig. There are a few cases in other parts of Denmark, with the exception of Sjælland, and they are also known in the former Danish province of Skåne, now southern Sweden. Many of the churches in east Jutland have lions carved on the lintels and tympana of their doorways, yet there is no evidence to link the font-producing masons with those who worked on the architectural sculpture.⁶¹ It is necessary to discover the sponsors to answer this question and this format is most likely due to the influence of the dioceses of Lund in Skåne and Viborg in Jutland; their two cathedrals were of enormous influence in the early Romanesque period and were closely associated in many ways, not least in their sculpture.⁶² The lion plays an important role in the sculpture of both these cathedrals and thus there would have been provided a path for the distribution of the idea, duly copied in the neighbouring areas.

@e The Himmerland Type

⁶⁰ M. Mackeprang, p. 444.

⁶¹ M. Mackeprang, p. 444. There are over seventy churches with lion carving.

⁶² M. Mackeprang, p. 445.

Working from north to south, the Himmerland type is the first to consider. Mackeprang is correct in his view that this group is not distinguished for its artistic merit, though he does point to the outstanding quality of the Stenild font [236] which may be the work of one of the Viborg Cathedral masters, the remainder being no more than the products of local masons. This is one of the largest groups, about twenty in total, and is divided into those fonts where the lions share a head and the others where a man's head, or whole body, is carved between the two lions.⁶³ There is no decoration filling the space around the animals which, for Nordstrøm, must symbolise Daniel in the den of lions.⁶⁴ Twice as many of this type have men's figures or just their heads associated with the lions as there are with lions alone. The main feature is the large, relatively shallow bowl borne on a low base which may be round or square. The round bases may have roll-mouldings at the top but most are the frustum of a cone. The square bases are plain with corner spurs and low roll-mouldings as locations for the bowl. The human element is introduced either by inserting a mask between the heads of each pair of lions or by placing either a mask or a standing figure between their hindquarters. In the latter case the lions continue to share a single head. The heads of the lions which flank masks continue to look directly out of the bowl as at Stenild. On the main types the lions' manes are notable for the way they are constructed of overlapping 'S' and reversed 'S' shapes with heads that are remarkably like human masks; it is only when large ears are shown that it is clear that a lion's head is intended. Nøvling, which is typical of the fonts with shared heads, has the lions' bodies in medium and the heads in high relief. The animals' legs follow the downward curve of the bowl and seem to be suspended in mid-air. The tails offer an intriguing variation on the normal Romanesque convention in which they pass between the hind legs and are brought up across the flank. On these fonts the tails pass between the legs of the adjacent lions and across their bodies, breaking out into extravagant plumes to fill the blank space above the animals' backs. The standing men are 'confined' by the animals' tails which cross in front of them before passing between the legs and over or behind the flanks of the neighbouring lion. At

⁶³ See Appx 5P1.

⁶⁴ F. Nordstrøm, *Medieval Baptismal Fonts: An Iconographical Study*, Umeå, 1984, pp. 59 and 61, fig. 36.

Skellerup and Vester Tørslev the man holds the tails in his raised hands.⁶⁵ Suldrup is ostensibly in the group without human heads or figures but an inverted human mask may be made out below the shared head of each pair of lions.

The variants differ quite markedly from the main type. In the first place the marked 'S' forms of the manes are absent, indeed the mane is far less clearly detailed. Astrup has only one pair of lions which occupy two thirds of the bowl, the place of the other pair being taken by a man attacking a dragon. Ullits has just four small lions in medium relief, including the heads in profile which are not so strongly featured here. All four face the same way, following each other round the bowl, and are widely separated, with no other ornament to fill the empty space around them. The base is cylindrical but square at the bottom, with human masks at the corners. Vive has a serpent as well as a lion, its body carved in arches, like a child's drawing of the Loch Ness monster, with the outlines of human masks in the undulations. The lion's head is large for the body and the face more human than leonine, with drooping moustaches. Siem has just two lions' masks salient below the profiled rim; there is no other ornament. Torup has a serpent with jaws gaping wide to swallow the head of a single lion, its tail curved up and along the back, not passed between the legs. The remainder of the circumference of the bowl is taken up with three inverted fleurs-de-lis joined by their divided stems. The bowl is attenuated at the bottom, almost as a cylindrical extension, but without the customary clear step. Veggerby [237] is the closest of the variants to the original model. The shape is consistent but the lions' heads are in profile, the tongues lolling out of their mouths, and between them is a human mask, with bobbed hair and a beard. The Ålborg font is also close, on one side of the bowl, but a clear variant on the other. One pair of lions is in profile and flanks a human head; the other pair is *en face* but each with its own head and with no mask between them.

@e The Randers Type

The Randers group with its variants is close to the first Himmerland version; on each font the four lions in pairs share a single human head. The features of this group are the very low relief and lack of almost any detailing of the bodies, contrasted with the salient heads which thrust out from the face by about 10cm and the way the tails curl up from the rump and along the back, not passing between the legs. The main group is very much more numerous than the subgroups, which it outnumbers by about four to one.⁶⁶ The bases are mainly square, with plain corner spurs. At Haslund [238] the legs are unusually long and the hind legs of the beasts standing rump to rump are crossed. A font of this group in the village church of Färlöf in Sweden is much more naturalistic in its stance and in the way in

⁶⁵ Rump, E, article in RIG LVIII, pp. 65–72 and see Mackeprang p. 224. As examples, a mask is found at Farsø, a standing man at Skellerup and Store Arden. The tail passes in front of the flank at Nøvling, Sejlflod, Store Arden and Suldrup and behind at Satrup and Stenild.

⁶⁶ See Appx 5P2.

which the tail curves first down then up and back. Sønderbeg, Hammershøj and Ålum are the only fonts of this group on which the lions do not have human heads and a further feature is a foliate motif, perhaps intended as a Tree of Life, between the rumps of the lions. The variants differ from the main group and from each other. Havrum has masks rather than figures between the rumps and also what looks like another mask at the bottom of the bowl beneath the forepaws of the lions.⁶⁷ The Sørup lions share human heads and have very flat elongated bodies, the short tails crossing those of their pairs. Nebsager, in addition to sharing human heads, has masks between the rumps and a cable round the rim, the only one to have this ornament.⁶⁸

@e The Horsens Type

The Horsens group is quite different from almost all the others, with the whole ornament in low relief and all the heads in profile.⁶⁹ The four lions on each font are again in pairs, facing each other, but now with vertical panels of foliate scroll ornament acting as dividers between heads and rumps. The manes and heads are detailed, mouths agape and tongues protruding. The lions stand upon a narrow band of cable over a version of the West Jutland calyx motif. A common feature of all these fonts is the hemispherical shape of the bowl and all have similar cable bands around the rim. Gangsted, Torrild, Uth and Vedslet all stand on frustums of cones decorated with the Kalundborg palmette motifs. Givskud and Bryrup bases are undecorated and Ring⁷⁰ is low and square. Mackeprang includes Vedslet in the main group of Horsens fonts but the slightly shallower barrel-shaped bowl would seem to place it more appropriately among the variants, though the decoration and the form of the base conform to the model. At Vær [239] the place of the panel of leaf-scroll is taken by a man's figure standing between two vertical cables but all other features match the model. At Mejlby the bowl is shaped like Vedslet but there is no cable or calyx

⁶⁷ This font is made of an especially grainy stone and in very low relief so that it is hard to be certain about this detail.

⁶⁸ The Nebsager font is strangely far south of the main area of distribution of this group which is east of Viborg. It lies about six miles south of Horsens.

⁶⁹ See Appx 5P3.

⁷⁰ The Ring font is now in Blidstrup church.

ornament at the bottom of the bowl and the flatness and lack of detail is more akin to the Randers type, though with heads in profile.

@e The Classical Type

Mackeprang called the largest lion group, the ‘Classical’ type, reflecting the high quality of imaginative flair and powers of execution which they display. They are congregated mainly in the central area of distribution of the East Jutland lion fonts, between the busy trading port of Århus to the south-east and the cathedral city of Viborg to the north-west, and between Randers and Silkeborg on the south-west–north-east axis. This was one of the culturally and commercially best-endowed areas of medieval Denmark, with main routes joining all four towns and connecting with other areas of population. While it must not be overlooked that fonts of the type are spread well south of the quadrilateral outlined, with many examples south of Århus, even south of Vejle, there can be little doubt of the important part played by the wealth and taste of the main area, with only the Låsby group effectively outside the limits, except for the Gulev font. All the bowls are virtual hemispheres with a short extension to fit the support, with a few which are shallower than the norm. The common features are pairs of lions sharing human heads in high relief compared to the flat bodies in which only the manes have much detailing. The heads are generally set a little lower from the rim than in other groups. There is also a clear sense of *horror vacui* among the masons of these workshops, with most empty spaces filled with lengths of vine tendril, mainly around the top, and with amazingly elaborated tail-plumes. The faces are more detailed than seen before, with not only the eyes, nose and chin delineated but also hair, beard and moustaches. Mackeprang attributes the higher quality workmanship to the fact that they are generally located between Viborg and Århus, thus he believes influenced by the cathedral workshop. In fact this is misleading as a substantial number are to be found much further south than Århus, even south of Vejle.

Of the ‘Classical Type, the Sjørsløv [240] group is the largest, with thirteen fonts.⁷¹ The bowls have a fine regular outline, the salient heads all diametrically opposite each other and the manes and tails full of detail. There is no rim ornament, just a plain band before a mass of vine tendril which spreads prolifically across all the open spaces around the upper part of the bodies of the lions. Tails are brought between the hind legs, up across the flanks and the plume opens out horizontally across the back, except that just one of the lions on the Sjørsløv bowl has a tail which curves down and then up along the back without passing between the

⁷¹ See Appx 5P4a.

legs. Tulstrup has angels with spread wings standing between the rumps of the pairs of lions; the base is the same type as the Galten group but entirely free of ornament. All are on a square base, some with demilunes and foliate decoration, while others are on Attic bases; both types have corner heads.⁷²

The Låsby group [241] is almost as big, with ten examples.⁷³ They do not differ greatly from the Sjørsløv fonts but do have a more prominent plain rim, slightly higher relief for the lions' bodies and the space-filling tendril is absent. The tail-plume is still luxuriant and the detailing of the mane consists of long, almost horizontal, bands which terminate in curlicues. The Torsted, Vinderslev and Yding lions have bodies with dished backs so that their rumps come up almost to the same height as the shoulders; at Gulev, Låsby and Vorladegård they are kept low. The sculptor of the Låsby bowl has carried out a clever ruse, curving the strands of the tail-plume all in one direction, like a flicked fly-whisk, which leaves space above the rumps for large birds with upcurved wings. From the tails and general shape they must be intended as doves. The Låsby lions have their forepaws up under the chin in a 'praying mantis' position, unlike the majority which have them hanging down just above the bottom of the bowl. Except for Vorladegård, which has the frustum of a cone on square plinth, all these fonts stand on inverted capital bases with corner heads; the lunettes are occupied with a variety of mythical beasts.

The Galten group, with only four examples, is the smallest of the Classical type.⁷⁴ Unusually Mackeprang is mistaken in his general description. He says that these fonts differ in that their lions follow each other around the font, so that each needs a head. This is true of Galten and Sindbjærg but not of Skovby [242] and Skørring. Here the lions rear up so that the shoulders come up to just below the rim, while the hind quarters barely clear the bottom of the bowl; the heads are shared and the tail-plumes have become like vine tendrils, fleurs-de-lis and ears of corn. There is a great variety of ornament on the manes and part of the mane of one of the Skovby lions is decorated with lozenges with central dots. Like the Låsby group the lions' forepaws are gathered up under the chin and all have very much smaller heads than occur on other East Jutland Lions. They all have inverted capital bases which differ markedly from most others in the form of the heads at the top of the corners, with thin leaves like a dove's tail fanning out behind them.⁷⁵ The demilunes are all occupied by birds and beasts.

The Venge group has eight examples.⁷⁶ The bowls are not all the same shape, Kolt [243] being a flattened hemisphere without extension, Framlev taller, with a sloping lower part and Venge more like Kolt, except for its extension and lesser diameter. Malling is slightly less tall than the others which have a profiled rim. All have two pairs of lions sharing human heads without beards. The lions' bodies are carved higher on the side of the bowl with the hindquarters at the same height as the shoulders, leaving the hind feet in the air; the animals'

⁷² Examples with demilunes and foliate decoration are at Sjørsløv and Skibet, with an Attic base at Hovlebjærg.

⁷³ See Appx 5P4b. Mackeprang includes the Røgen font in the Låsby group but it is unlike any other and should be included with the individual lion fonts.

⁷⁴ See Appx 5P4c.

⁷⁵ Låsby is the only font of other groups to have the same feature.

⁷⁶ See Appx 5P4d.

chests are disproportionately rounded and close to the bottom of the bowl, leaving little room for the forepaws. Apart from Malling, where the lions' tails are unusual in that they do not pass between the legs and the plumes curl up away from the back, the tail-plumes are of minor interest. The background is left plain. The most obvious difference of this group compared with all others of the Classical type lies in their round supports. Malling and Venge are frustums of cones but the others are quite different and of a form not found on other Danish fonts. The design consists of a cylinder with rounded shoulders leading into a concave depression beneath a roll-moulding at the top. Whether or not all the bases are of similar height is impossible to say, as some are set into the floor and cannot be measured. Of the nine Classical variants,⁷⁷ Højbjærg is in fact very akin to the Sjørsløv group, except that the vine tendril along the top seems to be of two or even three stems interlaced, rather than a single undulating stem. Otherwise the shape of the bowl, degree of relief contrast between heads and bodies, detailing of manes and tails, is much as the Sjørsløv model. Vindelev has the heads *en face*, in much lower relief than elsewhere, hardly more deeply cut than the bodies. A single thin stem of vine tendril undulates unbroken right round the rim. Alternating with the lions are large foliate motifs in very low relief. Blegind is very crude, with shared human heads at the top of the bowl and bodies bereft of all detailing, not even claws or mane. The tails divide into three strands at the top of the rump and are then plaited. Below the beasts around the bottom of the bowl is a saw-tooth pattern. Elsted [244] has its lions all *passant* from right to left, but with the heads salient while the bodies are only incised, with no relief modelling whatever. Blegind has the frustum of a cone as a base, like Venge, but with crude arcading around the lower part. Vium has a very plain square base with stub-shaft above a thin roll-moulding. Højbjærg has the inverted cushion capital with demilunes and corner heads found in the Sjørsløv group and Elsted has a simple three-step round base on square plinth with plain corner spurs.

@e The Gellerup Type

The Gellerup group comprises only four fonts but they are of such a scale and such dominance of decoration that they stand out above all other lion fonts. Nørre Snede [245], Gellerup [246] and Ejstrup are all barrel shaped, with such short bottom extensions to the bowl that they could stand directly on the floor as tub fonts rather than on their low Attic bases. Davgård is of a slightly different shape; its silhouette, ignoring the relief carving, is more like a beaker than a barrel and the diameter is reduced progressively at the bottom in three small steps. The base is taller and smaller in plan, a square block with rounded shoulders and a roll-moulding at the top. The background to the lions on all four fonts is plain and the decoration is restricted to the small tail tufts and manes. The strongly salient heads, only human at Gellerup, are shared but the bodies are also in much higher relief than in any of the other groups. Although the bodies are without detail, the depth of cut is such that the legs furthest from the viewer are in a quite different plane and behind those

⁷⁷ See Appx 5P4e.

on the nearer side of the body, giving a true sense of three dimensions. They are massive, with shoulders like fighting bulls and seem to surge out of the stone in a positively threatening manner, a warning to the godparents of the importance of their vows. It would be hard for anyone to stand beside the font and be unaware of the menace latent in these beasts. Unlike many of the other groups the tail ends in a tuft rather than a plume, looking in many case like an Egyptian lotus flower, though one at Nørre Snede encloses a small cross *paty*. On this font the manes are much like those seen elsewhere but on the other three they have the distinctive Nordic overlap.

@e Lion Fonts with Religious Symbols

Two small clusters of fonts are notable for the inclusion of religious symbols within their decorative programmes.⁷⁸ The northern cluster are all within a few miles of each other, south-east of Viborg and only thirty miles separate the two furthest apart.⁷⁹ Gerning [247] stands upon a low square base almost certainly modern. The bowl is flattened at the bottom, where there runs a narrow plain band, and a wider band decorated with continuous tendril encircles the rim. In the space between, in high relief but without detailing, are the Agnus Dei, an eagle, a lion, and another quadruped. These could represent three of the Evangelists, Matthew being absent.⁸⁰ It is possible that the bird represents the Holy Spirit but the *regardant* head and the hook of the beak point to eagle rather than dove. Between the four creatures are astonishing emblems which might be described as phallic symbols. They appear to be heads atop columns on stepped bases, though one is featureless and the others have only one eye each. Two look as though they are wearing the early version of

⁷⁸ Mackeprang recognises these fonts as a group identified specifically by the inclusion of religious symbols, though this does seem a somewhat tenuous trait for identification as it overlooks other lion fonts which also include a cross or other emblem. Often the process of grouping depends on making a judgement as to which is the most important of a number of details; for example, Alling and Gødvad are grouped according to their unusual design of base, but the latter, with its prominent Jerusalem cross above the hindquarters of one pair of lions could easily have qualified as a ‘font with religious symbols.’

⁷⁹ See Appx 5P6.

⁸⁰ The Tournai font at Southampton (St Michael), also has only three symbols of the four Evangelists, with Luke the absentee.

the bishop's mitre, two rounded pieces above a fillet. The Vellev font has four salient heads between the Agnus Dei, a nimbed eagle and two unnimbed lions facing inwards to one of the heads. One head, between the eagle and the rump of one lion, though wearing the same type of mitre as at Gerning, appears to be surrounded with a roughly shaped cruciferous nimbus. The Sahl font lacks the narrow band of tendril round the rim seen at Vellev but has salient heads too, though without mitres; they are bearded and the faces extremely lugubrious, with mouths turned down at the corners. One head is flanked by a lion and the Agnus Dei, speaking into each of its ears.

Levring has continuous tendril below the rim and very low relief carving without salient heads, so that it is very hard to make out what scenes are depicted. Only an Agnus Dei and a bird can be recognised for certain; on this occasion the bird looks more like a dove and does not turn its head. Virring has the same narrow band of tendril, the lions, Agnus Dei and eagle. Hvorslev has no decorative band encircling the rim but a narrow roll-moulding runs a few centimetres below. The decoration is carved in medium relief of even depth all over the bowl and there is no attempt to treat the background. There are two confronted pairs of lions, one pair in profile flanking a human mask without any characterisation. The others face the viewer and between their heads is the mitred head of a bishop. Smaller, lions' heads are between the rumps. Apart from the bishop's head there seems to be no religious symbol on this font.

The southern group are clustered, but not quite so closely, north and west of Horsens.⁸¹ Tamdrup is an elaborate font in all respects. Below a broad band of complex vine tendril are the signs of the Evangelists, none of them nimbed but all holding books; St Matthew is flanked by two lions in profile. At Smidstrup two lions flank a small Tree of Life, one of them appearing to have a human leg hanging out of its mouth.⁸² Also shown are a winged dragon and an angel wrapped in his wings like a seraphim. Tåning has an unusually shallow bowl, particularly rare on lion fonts, with the bottom third of the face free of decoration. In a broad band below a narrow plain strip at the rim are three lions and a bird all in low relief. It has a low dished bowl with plain bands, narrow at the rim, wider at the bottom. In the space between are four winged beasts and it must be assumed that Mackeprang included this font

⁸¹ Mackeprang omits Tamdrup but includes Føvling and Tåning which should probably adhere to the 'Individual' subgroup as it is hard to see any religious element on them.

Tamdrup, with the Tetramorph, clearly belongs and Gødvad, with its Jerusalem cross above the rumps of the paired lions, might well be included too. I have not been able personally to inspect Løsning or Ry. Part of the problem may be in the marking of Mackeprang's map, rather than an error of observation. His 'small groups/unique' fonts are denoted on the map with the sign +, those with religious symbols with a solid ring superimposed on the +. The distinction is not always clear and the map-marking not infallible.

⁸² The drawing in M. Mackeprang, p. 296, fig. 365.

in those with religious symbols in the belief that they represented the four Evangelists although he does not identify them specifically as such. They are not nimbed and there seems no evidence to sustain the idea, indeed one of the beasts looks like a deer *regardant*.⁸³

@e Ungrouped Lion Fonts

There are many lion fonts, certainly not less than fifty, which are unique or have only one or two siblings. While it would be impossible to detail them all, descriptions of some will give an idea of the breadth of the different approaches to interpreting the standard model and will also show the ways in which they differ from the norm. It is no surprise that there are very few fonts which are truly unique though there are a considerable number which display some feature, whether of form or of decoration, which is not found elsewhere or which is exceedingly rare.⁸⁴

At Røgen [248] the top rim is inset and the base is a square block with birds and lions on the sides all facing left to right. The two pairs of lions share bearded human heads and the shoulders are right at the top of the bowl, the rumps less than halfway up from the bottom and the forepaws are in the 'prayer' position, like the Galten group. The mane and tail-plumes differ from all other lion fonts. The mane runs further along the creature's back in a series of vertical strips, but above the forelegs the direction of these bands changes to run in a downwards curve. At first sight the space above the back appears to be filled by a mixture of lush tail-plume and vine tendril intertwined, but closer examination shows that all the strands come from the tail, so that the extravagant plume fills the whole space between the backs of the lions and the upper rim.

The font of Fur has four scenes, a lion, another with the head of a man in its jaws, a dragon and a bird. The base is unusually high and has a flavour of Swedish work, square with demilunes containing dragons and other beasts. At the top is a thick ring with four figures, their heads set above the corners, their bodies occupying the space between the lunettes. The top of the bowl has a broad area of profiling consisting of a groove between two roll-mouldings.

Gerrild font is also of an unusual shape. Flat at the bottom, the bowl is barrel-shaped and has a crude plait encircling the rim. The square base has leaf-spurs at the corners and crude carvings of beasts on the sides, not in lunettes. It is topped with a massive roll-moulding on which the bowl is set. The two pairs of lions with shared heads have most unusual tails. These divide in two, fanning out into palmette motifs, one above the creature's body, the other below. Another lion attacks a deer and looks back over its shoulder at a sixth beast, probably a griffin, which stands within an arch of cable. On its hemispherical bowl Østbirk [249] has very flat relief, the only detailing being the claws of the beasts and long marks on the wings of the dragon to denote feathers. Carved on the bowl are a lion and a dragon confronted, separated by a vertical staff and, on the other side, a lion confronting a man holding an oval shape like a rugby ball; behind and above the man a bird flies up. The

⁸³ M. Mackeprang, p. 293, fig. 360.

⁸⁴ See Appx 5P7.

inverted capital base has standing human figures at the corners and, on each face, an arch with splayed supports contains cross motifs.

Værum font has a bowl which is very *bombé* with a pronounced moulding at the rim. The four confronted lions are in medium relief, in profile and with long lolling tongues. There is some detailing of mane and tail plumes. A font of the same shape with no rim profile but a tapering extension is at Vester Velling, where the lions are also in profile but completely flat and undetailed. Visborg [250] has the same *bombé* bowl, but with no ornament or profiling of the rim, and the background is plain. The beasts are carved in medium to high relief and consist of an animal with a human head, an asp, a quadruped with a long upward curving tongue and another quadruped with ears like a rabbit, but with a long tail; which of these might be identified as a lion is hard to say. The base is a rough truncated pyramid of two stages. Kovsted is similar, with the lions in identical flat relief, but here they have shared heads and long pointed tongues. The Mørke [251] font has a squat bowl on which are two pairs of lions sharing human heads with, beneath the chins, an area of foliate decoration which is hard to make out. The lions do not walk or crouch, they stand, their bodies close to the rim and the legs straight, a most uncommon stance. The square base has demilunes which dip in the centre above a winged cross.

Langskov font has a smaller bowl than most others, eggcup-shaped, and stands on an unusual round base which is given shoulders by the addition of lunettes. The top of the bowl has a broad plain band and round the bottom is a band of formal motifs.⁸⁵ In the main band pairs of lions in profile flank large fleurs-de-lis, probably representing the Tree of Life. Langskov, Svostrop and Øster Snede have certain similarities of form, with bowls which are relatively tall for their diameter, but differ markedly in decoration. The first two have a tall, circular base while Øster Snede rests on an inverted cushion capital. Like Svostrop it has mouldings below the inset rim of the bowl, while Langskov has none. The variations in decoration are quite distinctive, lions with shared heads at Øster Snede, and separate but also outward-facing heads at Svostrop. The former has no other bowl ornament but at Svostrop men stand between the hindquarters of each pair of lions and hold the tails. At Langskov the lions are in profile with each pair flanking a large fleur-de-lis which reaches to the full height of the main decorative band. Further fleurs-de-lis and other formal ornaments occupy a subsidiary band of decoration round the bottom of the bowl, separated from the main area by a plain narrow horizontal band. All these fonts have a plain background and minimal detailing; the relief is generally low, including the heads, which are hardly more prominent than the bodies.

There are two fonts of similar silhouettes, with tall, round bases and almost cylindrical, slightly flaring bowls. Spandet [252] has four salient heads equally spaced around the rim. Between them four pairs of small beasts, dragons and lions, occupy the upper register of a two-tier programme; the lower register contains continuous tendril of an unusual type, double and interlaced. The base is large with a high vertical plinth which slopes at a shallow angle to meet a flat moulding with a cylindrical stub-shaft above. On the sloping section are two flat human masks and the vertical face of the plinth is occupied by dragons, lions, fleur-de-lis and other formal motifs. Dybbøl has a base of the same shape but smaller and with identical tendril decoration in place of beasts. Between two plain sections the bowl has only one register of decoration in which are two elongated lions with tails above their backs. Between their heads are a pair of what may be dogs, tail to tail, and between their rumps a

⁸⁵ These are cross and fleur-de-lis symbols such as are found on Langeland at Humble and Skød, which are not lion fonts.

pair of wild boar, the bristles on the backs clearly delineated. The lions' heads were cut off when the top of the bowl was rebated and reduced in diameter, and it is possible that the bowl has lost a significant proportion of its height. Reisby is an amalgam of the two. The bowl is more rounded at the bottom and the lower part is plain, while the base is identical in form to the Spandet support, including the masks; the plinth is ornamented with tendrils. Hostrup bowl has the same two-tier decoration with confronted lions between salient heads but is cylindrical. Unlike Spandet, the interlaced double tendril is not in a separate band but occupies the lower part of the face below the lions. The bowl has the same extension as the previous two fonts but is on a square block base with corner heads.

Alling and Gødvad [253] are almost certainly by the same hand and may, unusually, have been by a mason who worked on architectural sculpture too. This view is based on the way the bases are made, replicating the construction of the bases of the portal columns of the south doorway of Hørup church. They are in effect Attic, but with the refinement that the plinth is in two planes, almost as if there were an outer socket into which the central slab of the base had been dropped. The outer section is low in the centre of each side and sweeps up in a curve to meet the upper corners of the base. The lower part is cut with incised lines to resemble the bodies of lions and the points are carved as heads, but birds' heads; one corner is plain. The Alling font has no detailing on the side of the base but the outline is the same. The Pederstrup and Kobberup [254] fonts also form a mini-cluster with bowls of the same shape, down to the tapering extension at the bottom, and also with bases of the same, uncommon design. Both fonts have narrow plain bands at the top of the bowl. Below, flanking salient, muffled, human heads, are four lions in profile, in confronted pairs. Their mouths are open and the teeth are clearly visible. Apart from these, the eyes, the claws and the tail plumes, there is no detailing of the bodies. The lions are remarkably similar, tails turned up along the backs, four claws on each foot, though the Kobberup muzzles are longer. The biggest difference is in the treatment of the tail-plumes. At Pederstrup they divide in two, cross over and the ends curl inwards. At Kobberup they also bifurcate but here one end turns back and the other lies over the back, both ending in tufts of different outlines. The bases are square, tall and with just a shallow ring-moulding at the top. They taper slightly to the top and at each corner is an elongated human mask, the crown of the head level with the top of the base. The side panels on the Pederstrup base are plain – it may even be a modern copy – but on the Kobberup panels are large, single Tree of Life and fleur-de-lis motifs. Borup has a bowl like these two fonts but on a quite different base which is like the Vester Velling font.

There is another small cluster with a continuous vine tendril as the only truly common feature, though they share a similar silhouette. Grædstrup has a slightly inset rim and a barrel-shaped outline with no bottom extension. The florid tendril has very rounded undulations with side shoots which trifurcate, with the longer central shoot crossing the main stem. It occupies the upper half of the face of the bowl. Below are various animal, bird and foliate motifs, including a pair of lions with shared heads. All are in low relief, including the heads. The base is an inverted cushion capital with the lunettes outlined by prominent mouldings, an unusual feature, as are the similar mouldings which rise from the corners across the shoulders to meet the roll-moulding at the top of the base. Where the lunette frames and the vertical mouldings meet are lions' masks. In the lunettes are two angels with spread wings and two lions. The font at Nim [255] has a bowl of similar shape but a plain base without lunettes, though the same ribs are present. The vine tendril round the top, where there is neither plain band nor profiling, is a much narrower version of Grædstrup. The bulk of the face is taken up with pairs of lions which flank and face complex Tree of Life motifs.

The lions have manes which look like the ribs on an emaciated animal, the tails pass between the hind legs and then curl downwards, instead of passing across the flanks. The heads are small and full-face, more like a monkey than a lion, and have square 'Assyrian' beards. The base is square and plain, with a high plinth and a rib running from each corner to the top ring which forms a sort of socket for the bottom of the bowl on which there is no extension.

Føvling follows Grædstrup, with the addition of an extension to the bottom of the bowl. The tendril below the plain band at the rim is narrower, flatter and with full vine leaves on the shoots. Beneath the band of foliage are four lions all moving in the same direction, in profile, one *regardant*. The relief is flat but there is plenty of detail in heads, manes, tails and claws. The base is the common West Jutland type with plain corner spurs. This font is very similar to Tamdrup, which has precisely the same type of tendril with large leaves, though the lions are replaced by the signs of the Evangelists and it is therefore placed with the fonts with religious symbols.⁸⁶

Korning font has a cylindrical bowl. The base is square, a truncated pyramid, and there is a huge roll-moulding between base and bowl which may be postmedieval and introduced to raise the top to a convenient height. Around the bowl at top and bottom are two incised lines framing the main decoration which consists of standing lions in profile flanking large foliate motifs, all incised like the framing lines.

@c Unique Fonts and Small Groups

Dotted across Denmark in many village churches are indigenous granite fonts of the twelfth century which do not fit neatly into any of the main types which this chapter has so far described. Mackeprang embraced them in his section called 'Small Groups and Unique Fonts'.⁸⁷ It is probably true to say that many of them, though not a precise match of any others, had sufficient similarity of shape or decoration that they could have been fitted in somewhere as variants of one type or another; in fact there are some which could undoubtedly be reasonably included as variants of more than one major type. Among all these, however, there are still some which are totally *sui generis* and which have to be seen as standing alone.

These fonts which do not fit neatly into the main groups across the country are to be found in a bewildering range of styles of form and decoration. It is not unusual to find a font which has decoration which does occur elsewhere but on a font of quite different form, while the shape may be repeated, but with a totally different decorative programme or with no ornament at all. The finish may be rough or display considerable sophistication of design and execution. There are examples without ornament, like Spentrup [256], a huge misshapen goblet with very *bombé* bowl, short extension and low, plain round base. Nørre Broby is a tall goblet with plain bowl except for the unusual saw-tooth at the rim over a cable-

⁸⁶ Mackeprang places Føvling with the 'Religious symbols' group.

⁸⁷ M. Mackeprang, pp. 336–53 and English Summary p. 451.

moulding.⁸⁸ Although the support looks as though it consists of a shaft with a large cable-moulding on a round base, this is because the lowest part was previously buried in the floor which has produced discoloration at the bottom; it is in fact a monolith. Tinglev is in two parts, a strongly flaring straight-sided bowl with a short extension of lesser diameter, on which are rounded protrusions. The Attic base has a square plinth with corner heads of very little delineation and there is a large roll-moulding at the top. Kværndrup is a very rough font in two pieces, an octagonal bowl without decoration, chamfered to meet the square base which is itself chamfered at the top. It has a drain hole in the side of the bowl. At Lyng is another very rough octagonal bowl but differing from Kværndrup in having rounded sides at the bottom; the base is missing. Vinding, another of the rougher unique fonts, is in two parts; the squat cylindrical bowl with short extension is free of ornament. The base is a square block cut away at the top so that there is a round plate for the bowl to stand on; at the corners are large cylindrical spurs. The Gørding font is in two pieces with barrel-shaped bowl sloping down to a short extension. It stands on a base with tall square plinth on which is a round upper part in three steps of diminishing diameter, the top step being embellished with cable. Top and bottom edges of the main part of the bowl are encircled with cable, and vertical cable ribs divide the bowl into four large rectangular panels. All are empty of ornament. On Sjælland are two unique fonts with vertical sides to the bowls which are rounded at the bottom. Bårsø's bowl is plain except for an incised Lombard frieze above a lengthy inscription which tells, inter alia, that 'Bondo Friso made me'. The Bårsø base is separate from the bowl and has a similar roll-moulding at the top. Below, the truncated cone shape disintegrates into an octagon, with vertical ribs marking the edges of the panels. At the foot there is a large demilune on top of a plain band in each panel. Lundby's inscription is shorter and there is no frieze, but the top of the bowl has West Jutland type profiling. Lundby is a monolith with a short cylindrical extension with engaged pilasters above a roll-moulding and a round base which widens to the floor in a curve.

Snejbjerg is in two pieces. They look as if they were not originally made for each other and as if the bottom of the bowl had to be altered to fit. The bowl is a relatively flat cylinder, rounded to the bottom and chamfered on the curve each side to create a square underneath surface to fit the top of the base. The bowl has a narrow plain band at the rim and the vertical face is occupied by a series of tall rectangular panels, at the bottom of each a small triangle. The base is a truncated pyramid sloping to a plinth with vertical sides. In the centre of the top of each side is a rectangular vertical cut-out and from the bottom corners of these spaces curving lines are drawn to meet the top of the vertical plinth. The spaces enclosed by these lines form rudimentary faces with eyes, nose, mouth and long chins.

In contrast with the foregoing rather rough fonts there are also some which are finely executed and of sophisticated design. Fakse [257] is of reasonably orthodox form but with one or two unusual features. The top of the bowl has a cable-moulding below the inset top rim. The diameter of the bowl decreases slightly downwards, with a decorative band above a strong groove over a thick cable-moulding at the bottom. The decorative band contains a series of alternating rosette discs and palmette motifs. The base is a fine modern copy of the standard inverted capital but given away by its fine finish. Mackeprang's illustration shows

⁸⁸ Saw-tooth ornament is rare in Denmark but common on one variety of Norwegian fonts, of which an example (the sole Norwegian import to Denmark) is at Vestervig.

the original as the frustum of a cone, without decoration.⁸⁹ Everdrup is also on a modern base. The bowl is almost a hemisphere flattened at the bottom and with a profiled rim. The decoration is extremely hard to describe. At the top, below the profiling, are short rectangular horizontal panels. These alternate with motifs, rosettes and lions, beneath which are vertical panels running down the curved face of the bowl; all the panels are hollowed out and the verticals appear to contain rough masks.

Malt font [258] consists of a large round bowl on an Attic base with corner spurs. Its special nature lies in the way that its decoration is of two styles, with four medium-relief figures spaced around the bowl and between them further designs which are incised. The relief figures are in combat in two pairs: a centaur armed with sword and shield fights a Sagittarius figure and two foot soldiers armed with kite-shield and sword fight each other. Thus the incised decoration is placed between relief. It is hard to discern but one panel appears to depict Samson astride the lion and breaking its jaw and the others foliate motifs. One must assume that the relief carving was done first and the incised decoration added later, but it is difficult to understand why this would have been done in the two cases which are interposed between the pairs of figures confronting each other in combat. There seem to be no links between the two groups of decoration except the Psychomachia symbolism of combat.

Dallerup [259] is a squat font on a plain square base which is a low truncated pyramid with small roll-moulding at the top. The bowl is rounded at the bottom and straight-sided, with a very slight extension at the bottom to sit upon the top of the base. Below the rim is a plain narrow band and another encircles the bowl at the point where the side becomes vertical. Between is a unique form of decoration. It consists of a series of flabellum shapes on stalks, with different devices contained within each ring. The rings touch tangentially and below and above the meeting points are short bars which fill the vertical spaces.

Skodborg [260] is one of a generally rare type, of which variations occur in a very few places in Europe and Scandinavia. It is a monolith, though now it stands on a separate plinth. The form of the font is of a hemispherical bowl on a base of smaller diameter, supported by human figures, all carved out of the one block. The figures stand upon an integral plinth with their hands linked, their arms following the curve of the bottom of the bowl so that they appear to hold the bowl in their arms, chests against the stone, and looking over their shoulders. The stone is undercut below the bowl, so that there is clear space between the legs and lower bodies of the figures and the bowl which they support. Dinan in Brittany [135] is supported by crouching figures and on the Os font in Norway [285] four outward-facing figures hold the bowl behind them.⁹⁰ The difference at Skodborg is that the mason encountered difficulties in his setting-out. As a result, he had no room for the fourth figure and was forced to extend the arms of two of them unnaturally so that their hands could meet. On the shaft between the figures is tectonic arcading. On the upper half of the bowl between the figures' heads is two-tier decoration, a simple tendril above a series of round-headed arches, carved to look as though both designs are continuous and pass behind the bodies of the supporting figures. The uneven spacing of the figures is such that the number of arches between each pair varies as three, four and seven. The sides of the square plinth are

⁸⁹ M. Mackeprang, p. 103, fig. 85.

⁹⁰ This font is now in Bergen University Museum. Two of the Dinan figures face the bowl and the others face out.

decorated with tendril; it is probably contemporary, certainly medieval and was almost certainly originally made as a base for one of the more common types of font. Munkbrarup font⁹¹ [261] is similar in form to Skodborg but without the supporting figures. It is a monolith and consists of a bowl, taller than Skodborg, with a lower part of lesser diameter on which is carved arcading. The square plinth is ornamented with tendril on each side and a figure at each corner. The dominating feature is the theme of the decoration, in which three men do battle with an enormous lion. One man stabs the lion's head while another thrusts a sword into its rump. The third, who thrusts his sword into the lion's chest, is in turn held in the creature's jaws, its forepaws grasping his shoulders. So that roughly equal heights may be maintained for the three men, the last, beset by the beast and thus placed lower in the scene than the others, crosses the border between bowl and support and his legs partially obscure the arcading of the lower part. The lion and his attackers take up half the circumference of the font. The remainder of the space is occupied, moving right to left, by a tree, a man blowing a hunting horn and a pair of arches. The man carries a sword on a belt at his waist and wears a long robe. At the bottom of the two arches beside him are blind arcades. In the right-hand arch above the arcade is a formal leaf motif and in the other is a king enthroned, a sword in his left hand as he appears to bless with his right. In the spandrel between the two arches is a lion's mask. Another lion-killing font is on the island of Føhr but of quite different shape, being best described as a rounded beaker, with profiling at the rim and a roll-moulding at the bottom to form a quasi-Attic base. Around the bottom of the bowl runs an architectonic arcade which is interrupted in three places by the feet of three men. One seems to sit on the arcading, grasping a mask between his knees while he is assailed about the head by two crouching lions *gardant*, which place their nearer paws on the man's shoulders. The other scene consists of a schematic tree, one branch on each side grasped by the two lion-headed, winged dragons which flank it. The dragons' tails curl and terminate in fleurs-de-lis which pass between the legs of the two men who grasp them by the neck with one hand, brandishing a sword in the other.

Almind [262] is of quite different shape. At first sight it is bipartite, a plain barrel-shaped bowl on a cylindrical base, but it is in fact a monolith. On one side of the lower part are four male figures of very basic aspect. The two outer figures have their heads at the level of the junction of the bowl and base. The two others between them are of about half their height. There is hardly any attempt at delineation of the features and the bodies are no more than tubes with their tops cut away in a scoop. Similar figures once decorated the opposite side of the font but all but one have been cut away, perhaps to permit the font to stand against a wall. Encircling the font between the heads of the standing figures run two different lines of ornament, one a series of rings containing crosses *paty* and the other a double wavy line. The basin is excavated to the depth of the full height of the upper part of the bowl. The sole square Danish tub font is at Tolstrup [263], its distinction being undoubtedly due to the hardness of the granite and the inherent difficulty in converting a round boulder into a cube with sharp arris. The block is plain except for triple roll-mouldings at the top and the demilunes which take the lowest of the mouldings as their diameters.

Nørre Løgum is another of the relatively few figured Danish fonts, apart from the East Jutland lions. It has a slightly flaring cylindrical bowl on a square base with heads at the tops of the corners; there are no demilunes and the decoration on the rectangular sides is badly worn and cannot be made out. The bowl decoration also is badly eroded on about half its

⁹¹ This is now in Germany, south of the border with Schleswig.

circumference but the other half has two men, one with a hunting horn in his right hand, the other with something indistinguishable in his left; between their heads is a bird. These two figures stand between, on the left, a lion and, on the right, a seated king, holding a book in his right hand and a small cross in his left. Partly distinguishable is a fourth man who may be riding a horse.⁹² There is a roll-moulding around the extension at the bottom of the bowl. In eastern Jutland near Århus are two fonts with rare forms of decoration. Beder [264] is in two parts and has a bowl of normal shape with a slightly inset rim and a pair of narrow mouldings at the bottom. Beneath the rim is a broad band of thick plaitwork, the only ornament. The base is square, tall and slopes slightly inwards for three-quarters of its height where it becomes round and has a thin moulding below the upper surface. On each side are pairs of arches with capitals and bases. A similar piece at Ørum [265] is more complex in its decorative programme. Below the inset rim the face of the bowl is divided into two registers by three evenly spaced cables. In the lower register is a thick plait like Beder and above is a band of continuous tendril with shoots which curl back in a spiral and do not end in leaves. Below the bottom cable is a series of leaves like the calyx West Jutland fonts, with a very short extension consisting of no more than a narrow cable-moulding above a plain band. The base is shaped like Beder but rougher and with crude small masks on the corners. On one face a single round-headed arch contains a ring; the arch above the capitals is formed of cable. On the other faces are various designs which are based on arch shapes. Two fonts with flattened hemispherical bowls are at Tvilum [266] and Vejerslev. Both have arcading as the main decoration, which has to conform to the pronounced curvature of the bowl so that the arches are narrower at the bottom than the top. On both fonts there is a narrow cable beneath the inset rim and a decorative band above the arcading. At Vejerslev this consists of a ring-chain, while at Tvilum it consists of a combination of tendril and loose plaitwork. Both fonts have bases like inverted capitals with corner heads and demilunes bordered with cable. Tvilum has empty lunettes but at Vejerslev they contain animal motifs, a lion, a centaur armed with a sword and a pair of lions flanking a Tree of Life. The Tvilum base is very low and seems far too big for the bowl. The corner heads are rudimentary, like the crudest of the Namur fonts, and have flat tops. At Stovby [267] and Stenderup are fonts of quite common form but with most unusual decoration. The bowls are dish-shaped with very short extensions and Stovby has a narrow roll-moulding at the rim, which is plain at Stenderup. The decoration appears to show angels flying, so that their bodies are displayed horizontally around the bowl. They have long chins and the nimbus is oval to enclose the whole head. Mackeprang gives an unfolded illustration of the whole circumference of the Stenderup bowl and this shows St Michael with a long lance thrust into a lion's mouth and to the right a nimbed figure without wings who seems to be cutting off the crowned head of another figure holding a sword.⁹³ There follow a nimbed figure wrestling with a dragon and another angel who flies towards St Michael. All the figures except for the angel decapitating a king face the same way. At Stovby the nimbed

⁹² Mackeprang (p. 348) says he is fighting a dragon with a prehensile tail. Sauermann gives the following detailed description: The bowl decoration shows a woman handing a cross to a king enthroned, then a dragon, a soldier and a foliate motif. On his other side are a man, a second woman and a lion.

⁹³ M. Mackeprang, pp. 342–4, fig. 443.

figure slaying a dragon has no wings and is head-to-head with another angel who blows a curved horn. A third angel fights a lion with a spear. Their bases are quite different, round at Stovby, with a separate roll-moulding forming a two-piece foot, square at Stenderup with an integral roll-moulding.

The Nølev font is a monolith, reminiscent in shape of the early Bentheim group. The cylindrical bowl is marked off from the lower part by a broad moulding decorated with a criss-cross pattern. Below a plain band at the rim is an arcade supported on thick columns with capitals but no bases. The arcade, which contains various beasts, is interrupted to provide space at the full height of the face for a roughly executed Crucifixion; the top arm of the cross is strangely elongated and Christ is shown as a tiny figure, the feet apart on a curved *suppedaneum*. The arch to the right of the Crucifixion is occupied by two figures, perhaps an Annunciation or Visitation as they are looking towards each other, not towards the crucified Christ.

@c The Base

Mackeprang occasionally differentiated groups of fonts from each other by variations in the type of base on which they were supported, but the way in which bases of virtually all types are found in every part of the country suggests that base design might have played only a very small part in identifying separate groups or subgroups. The bases of two-piece fonts are found in great variety, but the different versions do not seem to be so geographically confined as the types of bowl. Apart from the West Jutland spur bases and the small group of bell-shaped bases on one subgroup of the East Jutland Lion 'Classical' types, the design of base is rarely the same for all examples of a bowl type. This fact, and the discovery of a row of bases in the churchyard at Kalundborg, has led to the thought that there may in fact have been a number of centralised workshops, or even individual masons, producing bases which, being smaller and lighter than the bowls, could be readily delivered over considerable distances to manufacturers of bowls. It is thus likely that, while bowls were made where they were required, or very close by, the bases may have been supplied over wider areas from a range of workshops. Kalundborg is a port and would have been an excellent centre from which to distribute finished works. There is no clear evidence either way and the fact that very often the base and the bowl are of different colour stones, though both granite, is not material.⁹⁴ There are in fact only two main types of base, which Mackeprang refers to as stereometric and architectonic, but the masons

⁹⁴ Henrik Graebe of the National Museum, Copenhagen, pointed out to me when I mentioned the phenomenon that it is only necessary to look along the wall of any church built of granite blocks to see what an enormous variation in colours is present in boulders found close together.

have developed both types with an extraordinary range of variations. The stereometric base is basically the frustum of a cone, or of a pyramid, while the second type reproduces the form either of a capital or of the base of a column. The sides of stereometric bases may bulge outwards or may run in a concave curve; they are very rarely straight. The stereometric are predominant in Sjælland, the architectonic in Jutland, with the column base more common in the west and the capital form in the east. On the island of Fyn both types are found in roughly equal numbers.

The great majority of granite font-bases in Denmark are square. Square or round, almost all bases are topped with a roll-moulding which, in a few cases, may be carved with cable ornament. Some models are found all over the country supporting fonts of different types, while others only occur in certain areas, the rarest only in very small clusters. One of the types which is most common, but is also restricted in its distribution, forms part of most of the West Jutland goblet type. It consists of a truncated pyramid smaller in section than the plinth on which it stands and at each corner is a tall spur which reaches well over half way up the pyramid. As well as the West Jutland goblets this type also supports some of the East Jutland lion fonts but it is not found on either Fyn or Sjælland. A variant has very low spurs on a wider plinth and this is found in similar numbers to the first, but evenly distributed in all parts of the country. A small group found only in West Jutland consists of no more than a stone cube cut away in the upper part of the centre so that each side looks like a rather square 'U'. Also in Jutland, and based on a cube, are three or four examples where the block is barely articulated and the decoration consists of no more than rudimentary faces with long chins incised at the top corners. The design is achieved by drawing curved lines from points on the top on either side of the corner and bringing them together on the vertical edge below, so that they form the outline of the face on which eyes, nose and mouth are inscribed.

A type of base which is found almost exclusively on Fyn is formed of a low square block with a narrow roll-moulding on the top; at each corner in most cases is a human mask. Most have plain sides but a few are ornamented with continuous tendril. Those with heads – two thirds of the total – are on Fyn alone and those without are found in equally small numbers on Fyn and Sjælland but not in Jutland. A type which occurs in most places, but not on Fyn, has a cubic block which slopes from about two thirds of its height to meet the roll-moulding at the top. The alternative to this shape, and three times as common, is most frequently found on Jutland. It has a lower piece with vertical sides and a higher sloping section. The roll-moulding is much the same as the other.

The most common square bases are shaped like inverted cushion capitals, are clearly a development of the cubic base and have demilunes on each side, often outlined with cable ornament. They are found both with and without corner heads and the position of these heads may vary from the corner of the plinth to the shoulders of the lunettes, which usually come up to just below the roll-moulding. On a few fonts the corner masks have become seated or standing figures, somewhat in the style of certain Swedish fonts, but this is rare. The basic design was extremely popular and it was further varied by altering the outline of the demilunes. This was done by bending the framing line of the lunettes down in the centre to form paired arches, or to cut the demilunes back into the block, so that its plan is a cross with concave spaces between the equal arms. The majority have plant and animal decoration in the lunettes, a few with human figures.

Generally, square bases are lower than the round supports, which often seem to act as both base and shaft combined, as with the bell-shaped bases which support some lion fonts. A round fluted model is found in central Fyn supporting the fonts with figures, like Nørre Lyndelse.⁹⁵ They are truncated cones encircled at about mid-height by a cable-moulding, below which are flutings like labels with rounded ends. A round base with concave upper part transmuting into a *bombé* lower part occurs only in West Jutland where there are around a dozen examples. It must be said that on Danish fonts the round base is a less polished and successful solution than, for example, in Sweden and in some cases it seems as though the base would have been square but, through error of manufacture, has turned out to be circular. There are, of course, some bases of crude workmanship but generally they are at least of the same quality as the bowls and often better.

@c Imported Fonts

The total of imported fonts in Denmark numbers around two hundred, about one eighth of the whole corpus of medieval fonts in the country. The vast majority of these are Gotland 'Paradise' fonts but virtually all the main Skåne and Gotland types can be found in Denmark; the eleven on Bornholm, virtually all the medieval fonts on the island, are from Gotland. They are found in all areas but mainly near to the coast, and the heaviest concentrations are on Lolland and Falster which, between them, have around 15 per cent of the total in Denmark. There is a single example of the Norwegian 'angular' type in Vestervig church, in a dark grey soapstone with bands of rough plaitwork around top and bottom of the bowl and a narrow cable encircling the mid-point of the bowl. The shaft has a narrow moulding around the centre and the domed foot has a pattern like overlapping fish-scales. A few multisupport Mosan fonts can be found along the southern part of the west coast of Jutland. There are also examples of the later single-support 'chess-piece' type. Two or three Bentheim sandstone fonts complete the imports in that part of the country. The examples from Skåne are of several types and mainly on Sjælland, where there are eleven. At Ballerup the goblet has a round bowl on a base like a concertina. There are two tiers of palmette decoration. Of similar shape but quite different decoration are the fonts of Tikøb and Uvelse. Here the rounded lower part of the bowl is fluted, at Tikøb in spiral form. Above is a narrow inscribed band and then a broad band of 'S' motifs linked by interlaced ribbons. Uvelse has a cable-moulding above the fluting and a frieze of evenly spaced semicircles beneath the rim. Another type is found at Alslev, a bowl with top half

⁹⁵ Nørre Lyndelse in fact differs from the others in having lions' masks equally spaced around the bottom edge.

cylindrical, the plain lower part sloping down at 45°. The top has an arcade with *milites pugnantes* and other human and animal figures.

The Gotland products embrace the three main types produced on the island. The most numerous are the chalice, or 'Paradise' fonts, which have spread everywhere and with virtually all the stages of its long development to be found, from simple round-headed fields, through interlaced round-headed to pointed arches with discs, even some with trefoil arches.⁹⁶ Derived from them are the variations on the chalice, where the upper rim is polygonal and the bowl is rounded below. These have foliate motifs or mythical beasts either in arcading or without any form of separation and examples are a rounded hexagon with formalised beasts at Træden, a round limestone dish with incised Tree of Life motifs in arcading at Flinterup and an absolutely plain three-piece limestone chalice font at Løslev; one can only speculate why a community would go to the trouble of importing a piece so little calculated to impress the neighbours. The third type are the figured pieces with scenes from the Gospels, products of four of the Gotland masters celebrated by Roosval. Hegwaldr is only represented by a base and Majestatis by a single font, but there are three each by Sighrafr and Calcarius. At Ellinge, Løjtofte and Skelby the scenes are laid out in an uninterrupted sequence, but at Øster Broby and at Åkirkeby on Bornholm they are set in arcading, with inscriptions around the arches describing the action taking place within. Two more of these fonts are in the former Danish part of Schleswig at Borby and Sörup.⁹⁷

⁹⁶ For an analysis of the so-called 'Paradise' fonts see the chapter on Germany.

⁹⁷ Åkirkeby and Ellinge are by Sighrafr, Løjtofte and Skelby by Majestatis, and Øster Broby by Calcarius. Borby and Sörup in Schleswig are also by Calcarius.

