

@a2 Chapter VII

@a3 Sweden

This study of Swedish fonts is confined to the mainland areas south of a line drawn east–west through Uppsala and Karlstad to the Norwegian border, plus of course the island of Gotland.¹ This definition includes the provinces of Blekinge, Bohuslän, Dalsland, Halland, Skåne, Småland, Västergötland, Östergötland and a little of Värmland.

Swedish art historians have always been interested in their medieval fonts and there are many publications on the subject: Roosval's seminal work on the Gotland Masters,² Tynell's work on Skåne,³ complemented by Monica Rydbeck's study, which went beyond baptismal fonts,⁴ and Blomquist's work on the stone sculpture of Småland,⁵ all published in the first half of the twentieth century. Transcending them all is the work of Sven Axel Hallbäck, compiled between 1959 and 1972.⁶ His studies effectively cover the area in the west of the country, north of these other mainland writers and up to my northerly limit. Hallbäck's eighth publication, in which he draws together all the threads of his previous seven works to provide an analysis of the material of southern and western central Sweden, is invaluable for an overview.⁷ Only Östergötland is relatively uncovered.

¹ The reason for this partial coverage of Sweden is that illness curtailed the time available for research, not that there is an absence of Romanesque fonts to be found north of the line described, though it is generally true that the majority of Swedish material, and the best of it, is to be found in the area selected.

² Roosval, J, *Die Steinmeister Gotlands*, Stockholm, 1918. All references in these notes to Roosval are to *Steinmeister* unless otherwise stated.

³ L. Tynell, *Skånes medeltida dopfuntar*, Stockholm, 1913–21.

⁴ M. Rydbeck, *Skånes stenmästare före 1200*, Lund, 1936.

⁵ R. Blomquist, *Studier i Smålands romanska stenkonst*, Lund, 1929.

⁶ S. A. Hallbäck published a series of monographs on the fonts of Dalsland (1959), Bohuslän (1961), Älvsborg (1963), Värmland (1965), Sjuhäradsbygden (1966), Halland (1969) and Skaraborg (1971). See Bibliography.

⁷ S. A. Hallbäck, 'Medeltida Dopfuntar i Västra Sverige', *Västergötlands fornminnesförenings tidskrift*, 1978. Some of these works have English or German summaries.

@c Gotland

Unlike Denmark, where builders and sculptors seems to have worked with strict demarcation of roles, the Swedish masons, especially those from the island of Gotland, worked on both the buildings and their furniture. This not only facilitates the identification of different hands at work but also makes it easier to develop a chronology and even to place quite authoritative dates on individual works or groups of works. Gotland's reputation for craftsmanship led the sponsors of Lund Cathedral to the island in their search for people to help fulfil their building programme. Many Gotland masters worked at Lund Cathedral and they returned to Gotland later, their skills enhanced by the experience gained in the prestigious cathedral workshops. There is a clear Lund – Gotland link in the motif which occurs on Atlingbo font of a disc containing vine tendril with leaf shoots, strapped together and the connection between the cathedral at Lund and many of the best masons working on font-production in southern Sweden is further supported by links between fragments of a tympanum from Lund and the Saxtorp and Hög fonts. The Tryde Master, Anonymous Majestatis, is of particular interest because his work can be followed on Gotland and in Skåne as well. In fact Roosval came to his study of the Gotland Masters through work at Uppsala Cathedral and a research visit to the island led him to identify some of the many influences which had combined to produce the Gotland style and also revealed that Swedish art in the Middle Ages did indeed have a persona of its own; it is not just a pale reflection of what was being produced elsewhere at the time.⁸ Not only is the font art of Gotland a splendid thing in its own right but its influence on the Swedish mainland and in Denmark cannot be overlooked.

Although the island of Gotland is not large, less than seventy-five miles north to south and less than thirty at its widest part, there are several quite separate workshops which can safely be identified.⁹ There is a ready supply of two different stones, a fine-grained sandstone from

⁸ J. Roosval, *Steinmeister*, viii.

⁹ Roosval's book is an essential *vade mecum* for anyone wishing to study the fonts of Gotland, notwithstanding the considerable research carried out in Sweden by later scholars. The fact that it was published in German makes it all the more accessible, though sadly his revised thoughts on dating appeared only in Swedish. Roosval, J, 'Revision af gotländska dateringer: Ia Hegwald verksam c.1095–c.1130, Ib Hegwalds postuma verkstad c.1130–

the north and centre of the island, capable of being cut with great accuracy and precise detail, and a coarser, more durable, silver-grey limestone quarried principally round the capital Visby. It is not as attractive as the creamy limestone of Normandy or the golden stone of central southern England but it is a freestone and wears quite well. The conjunction of the island's high quality raw material and its excellent position at the heart of the Baltic trade routes gave rise to a succession of workshops led by talented masters who developed a thriving export trade in baptismal fonts which lasted over nearly two centuries.

@e Hegwaldr

The two earliest workshops were roughly contemporary and produced fonts of the local sandstone, of very similar form and outline but with very strongly contrasting sculptural decoration.¹⁰ Most unusually for this period, the name of the mason who made the fonts of the first of these two groups is known: at Etelhem 'Hegwaldr' is cut in runes into the very top of the base between two of the salient heads. The bowls are cylindrical, relatively low, with a lower part below the vertical face sloping inwards at around 45°. The bowl is supported on a round base with four equally spaced salient heads. Roosval seeks parallels for this type of base in other countries, visualising the salient heads of the monsters being extended inwards beneath the base as radial supporters but this is not really a valid concept. The space is too small to accommodate whole pairs of bodies, rump to rump, and anyway the heads are set high on the base; they are not the crouching supporters of Castle Frome [26], Furnaux [123], or Freudenstadt [198]. A feature of these fonts is the way in which not only the vertical face of the bowls but also the sloping lower portion are carved with scenes, producing a two-tiered effect. Outside the products of the Gotland Masters, this section is usually free of ornament and, in those cases where it is introduced, it is normally no more than some geometric or foliate pattern. The concept of overall figure decoration is something peculiarly Gotlandic and rare elsewhere, though many of the elements of the decoration, especially the reliefs within arcading, are quite common. The number of arches in the arcade varies, eight at Sjonhem, only six at Endre and När, and there is rarely any attempt at coordinating the two registers of arcading (on the face and on the sloping section) either in number or in the way that an arch in one tier relates to the one above or below. Decoration of the lower part of the bowl supports the view that the fonts

c.1150', *Fornvännen*, 1925, pp. 97–104; 'II Sighraf', *Fornvännen*, 1925, pp. 295–308; 'III Majestatis', *Fornvännen*, 1926, pp. 73–84.

¹⁰ See Appx 7A1.

were originally designed to be placed upon a podium and an example of this arrangement can still be seen at Lummelunda and Väske on Gotland.¹¹ If not raised in this way, the decoration on the sloping part would be largely in shadow and unreadable for anyone standing beside the font. The fact that Lummelunda, a completely plain font, still stands upon its original two-stage podium, suggests that it was this practice which led to the decoration of the lower part of the bowl, now fully visible, not that the podium was introduced to allow congregations to see parts which were already being included in the overall decorative scheme. The evidence of these podia in Danish churches, where the fonts were of quite a different shape, encourages this belief.

Hegwaldr was an artist who worked with a real frenzy, covering his fonts with human figures, with animals and with lively foliate ornament.¹² The base is especially frenetic in its portrayal of predatory monsters, their heads thrusting out of the stone, eyes staring at the onlooker, as their jaws close round the bodies of their prey, sometimes other animals, sometimes human. The bowl above may contain the holy water of redemption, but around the base we are reminded of the perils which await the unbaptised soul, though the human figures carved on the panels between the salient heads, dwarfed by the heads themselves, rarely seem to have any relationship with them. In complete contrast the carvings on the bowl convey a sense of calm and of the power of God to save. The decoration on the bowl is framed in arcading but of a very wayward style, the arches everywhere depressed, one could even say ‘flattened’ at Endre, and in many cases misshapen, as at När. The columns vary in height from tall at Etelhem and Sjonhem to low at När. The details of capitals and bases are rudimentary and Roosval’s comparative figures show knots and a human head in the centres of arches, with varying approaches to spandrel ornament.¹³ All this shows a man working with a speed and intensity which left him no time for a plan but with each detail conceived as it was executed. Although all the fonts in this group are unmistakably by the same artist, the lack of homogeneity is remarkable. Later Masters never reached Hegwaldr’s peak. Their fonts became superficial and mannered by comparison.

A distinctive feature of the Hegwaldr fonts is the construction of the heads of the beasts on the base. Only two, Etelhem [284] and Ganthem, have forepaws visible but there are no shoulders or legs, the paws depend directly from the neck. Also unique to these two fonts is the form of the mouth. Roosval refers to this as the *Mundkorb* or mouth-basket, to describe the way in which they are constructed from overlapping interwoven strips.¹⁴ These strips are

¹¹ O. Olsen (no title), *Skalk*, V, 1966, p. 15.

¹² Roosval tells us, p. 66, that before his discovery of the signature at Etelhem, scholars had called the master of these fonts ‘the wild one’.

¹³ J. Roosval, pp. 94–5, figs. 113–16.

¹⁴ Roosval’s fig. 85 shows a metalwork dragon’s head in which the whole upper and lower jaws are treated in an impressionistic manner with interlaced strapwork. The impression is of a dog’s confining muzzle within which the mouth is hidden, but here it is the mouth itself.

progressively shortened through the sequence of the Master's production until they become the flattened frog's mouth of När, Stånga and Vänge, protruding beneath enormous goggle-eyes; neither Viklau nor Endre retain their original bases. The sense that the beasts on the base represent evil is strengthened by one of the salient heads at Etelhem, where above the beast a man's head is visible and long arms encircle the animal's head with the hands forcing apart the jaws, a clear indication of the Samson story with its connotations of Psychomachia. The whole concept of a smaller animal or a human being as prey in the jaws of a monster is a common feature of Romanesque art. The scenes on the panels between the salient heads are in the first place often hard to discern, due to wear, and then difficult to interpret. They consist of groups and individual figures, sometimes appearing to be associated with the adjacent monsters, at others to be entirely divorced from what is happening on either side. They can however be made out on the base at Ganthem.¹⁵ There the four panels show: 1. two nimbed figures facing each other, the nearer hands raised, the index fingers pointing in the conventional gesture of speech, while in their other hands they hold the same book; 2. a seated king, sword upright in his right hand as he raises his left in speech or in giving an order to the man standing before him with what may be a staff in his left hand; 3. almost identical to the last except that the sword now lies across the king's lap and he gestures with his right hand; 4. a king standing, sword upright in his left hand, gesturing with his right. Two men flank the king, facing him, the one on the left appearing to point across to the other man at whom the king is looking. Roosval asks if these scenes might not be the Magi before Herod, even though the number of figures is wrong. Another possibility is Herod issuing orders for the Massacre of the Innocents or it might be no more than another portrayal of the power wielded by evil men over others. He wonders also if the two nimbed figures on the fourth panel may be Evangelists.¹⁶ It is certainly possible that some of these panel scenes may have a 'good' meaning, for on one side of the base at När is a clear Agnus Dei and below it a cross on a pedestal. On the same font it can be seen that sometimes the space may be filled with foliate or other interlaced designs or it may be taken up by part of the legs or tails of the monsters' prey.

Hegwaldr's bowls present Biblical scenes in profusion, on average twelve to fifteen scenes on each of his fonts, all displayed in arches; some of the arcade spandrels also contain figures. Compared with other font-masters, Hegwaldr's lack of repetition is amazing, even though his preferred sources are limited to Genesis, the Childhood of Christ and His Passion. At Vänge we see the creation of Eve from Adam's rib. God is seated *en face* and draws from Adam's side a huge rib which has already become woman. The serpent lies in wait, coiled up at the side. The line of the arch is broken above Eve's head by a rosette and in the spandrel nearest the Father is a winged angel. The Fall is combined with the Expulsion; the Tree of Knowledge is slightly offset, its topmost leaves breaking the line of the arch, the serpent coiled around its trunk. On the right sits Adam eating an apple, while Eve takes another from

¹⁵ They are clearly shown in J. Roosval, figs. 91–2 and 99–100.

¹⁶ The problem is complicated by a mistitling of Roosval's fig. 94 as Ganthem also but clearly the base is not a pentagon and the form of the mouths of the beasts is not right for Ganthem; fig. 94 is almost certainly Sjonhem.

the serpent. On the left is a figure holding a sword and a scabbard, one in each hand,¹⁷ St Michael preparing to drive the two first humans out of Paradise. The Creation of Eve and the Labours of Adam and Eve are in the arches flanking the Fall and in the spandrels above are an executioner holding a man by the hair and what may be an Asp-rider. On the sloping part below is a composite scene which appears to show Mary and the Child on the left, the sleeping Joseph and a man brandishing an axe on the right, perhaps the Massacre of the Innocents. The Labours scene shows the couple twice, Adam digging and again with an axe in his hand, Eve spinning and hoeing, all in a single arch.

As well as the Genesis story Hegwaldr uses the Nativity. At Nār the Annunciation is combined in the same arch with the Visitation. The identification of the first is nicely pointed with a tall lily standing on the left. In the arch to the left is a scene which Roosval identifies as the Baptism of Christ but which is more likely to be a combination of the birth of Christ (with the Virgin in bed and Joseph sleeping in a chair at the foot of the bed) and the midwives taking the Child for its first bath. To the right of the Visitation comes an arch containing the Flight into Egypt; Joseph leads the donkey on which Mary sits with the Child in her arm, holding up a lily in her right hand. The foreleg of the donkey is crooked like the foreleg of the Agnus Dei. Further to the right is a figure with head separated from its neck. Roosval asks if it could represent the Massacre but the decapitated figure is an adult and perhaps it relates to the Holy Family's encounter with the robbers on their journey to Egypt. At Stånga [285] the Annunciation takes up a whole arch; Mary is seated *en face*, her hands raised in surprise, while the angel, holding a phylactery in his left hand, raises his right in the gesture of speech. The Hand of God descends in the centre.

Hegwaldr uses two versions of the Nativity, in one of which he includes a cage-like structure enclosing animals. These must belong to the bystanders, who are clearly the shepherds. At Stånga the cage shares its arch with armed soldiers, a possible reference to the Massacre of the Innocents, but at Ganthem the cage is below the crib, which is near the miracle of the roasted cockerel which crowed 'in the hour of Christ's birth'. The other version of the Nativity is conventional and portrays Mary lying in bed, the Child in a crib beneath the Star of Bethlehem and watched over by ox and ass. There are several unusual features about the way the Nativity is depicted at Nār. In the centre the Virgin lies on a bed, her head on the right and raised from her pillow. Behind the head of the bed is the Child, tightly swaddled on a crib which slopes up steeply at 45° to the edge of the frame, a unique feature; a single animal's head watches over the Child and a disc above represents the Star of Bethlehem. At the foot of the bed is a figure seated in a chair, facing the Virgin. It leans forward, chin on hands which seem to be veiled or holding a cloth which falls to the knees; this must be Joseph. Behind the bed stand two figures, the one on the left handing to the other the nimbed and swaddled Child, while Mary reaches up with her right hand to touch Him. These must be the midwives attendant at the birth of Christ and the scene either shows the Virgin and Child shortly after parturition or the midwives are about to take Jesus for His first bath; there is no room for the vessel in which He will be washed. All three women are nimbed. The Vänge font has a similar scene but with no Joseph, and at Stånga there is no Child! Here we must see Mary before the birth, Joseph standing beside her, a hand on her head as she reaches out to someone at the foot of the bed, perhaps the midwife. Another figure approaches carrying cloths for the birth. From the Nativity sequence Hegwaldr also made great use of the Magi.

¹⁷ The fact that it is a scabbard in his left hand, and not a second sword, is demonstrated by the absence of cross-guard and pommel, both clearly shown on the weapon in his right.

They occur in a spandrel with their gifts at Vänge, they point to the star at Halla and at Ganthem they are seen twice, in procession (on foot) and kneeling to present their gifts. There and at När there is an unusual version of the Adoration, for Jesus is shown on a separate throne, His mother seated beside Him. At Viklau on the lower part of the bowl the Magi approach in separate arches of the arcade, then comes Christ alone, enthroned, and next the Virgin and Child in the conventional pose together. Although Hegwaldr repeats various episodes of the Bible stories, he somehow manages to depict them in a slightly different form each time. The Apocryphal story of Herod's servant Staffan and the roasted cock which crowed as the king spoke his doubting words, is used twice by Hegwaldr, at Stånga and När. In the version at Stånga Staffan speaks to the king who is seated, his sword unsheathed in his hand, the queen beside him. Nearby is a short pillar on which stands the cock with its beak open. At När Staffan is shown as he enters the hall of the king, carrying a dish from which the bird flies up.

The Massacre of the Innocents is rarely shown in detail, more often suggested by Herod giving orders to his soldiers, but at Vänge an executioner with the head of a child at his belt gestures to the Baptist's head as he brandishes his axe, symbolising John's own execution, and at Stånga a child is held protectively by its mother as a soldier armed with a sword advances to seize it from her. The Flight into Egypt appears at Halla, När, Ganthem and Stånga, where it is portrayed in the conventional manner, Joseph leading the ass ridden by Mary who holds the Child Jesus. The Miracle of the Harvest, an apocryphal episode on their journey, is depicted at Ganthem, När and Stånga. At När the farmer, on the left, cuts a sheaf with others already bound beside him. On the right stands a soldier in a long robe, drawn sword in his hand, as he asks for news of the fugitives. The hand of God comes down to point the miracle. At Ganthem the farmer is again on the left but there is only one sheaf, which he is cutting as the soldier in a short chain-mail coat prepares to draw his sword. At Viklau on the vertical face are the familiar episodes of the Annunciation and Visitation, together with the story of Lazarus in four separate vignettes, his sorrowing sisters, his burial, his raising by Christ and his sisters bringing his clothes. Also shown in one arch are two crowned figures in conversation, a disc hanging above and between them. Roosval describes them as Jesus and His mother, though neither is nimbed but on this font no figures are nimbed, not even the unambiguous figure of Christ raising Lazarus from his tomb.

Hegwaldr only uses the Passion story at three places, Etelhem, Endre and Rone, the three of all this Master's fonts which are in the worst condition. Though it is just possible to discern most of the scenes, little of the detail survives. Etelhem shows Christ crucified, the sun and moon above the arms of the cross, and to the left He is mocked, a man sticking out his tongue at Him. To the right is apparently a second crucifixion, like the first though with smaller figures beneath the arms of the cross, but this may represent the Deposition. Rone shows the women at the tomb, which looks like a sarcophagus, with a cross on the gables at each end. Of the three, the carving at Endre is most easily made out, though not all the scenes are easy to understand, especially as there seems to be a lack of consistency in the order in which they are set out. There are seven arches, with the scenes appearing as follows:¹⁸ 1. Christ carrying the Cross surrounded by other figures, one of whom holds up a ladder. 2. The Cross is erected with Christ being nailed to it by two men on ladders propped up against the arms. 3. Possibly the Betrayal and Capture of Christ. 4. Christ crucified, Longinus with his spear below, a praying figure (John?) on the right and two other figures floating at the level

¹⁸ All are illustrated in J. Roosval, figs. 88 and 105–6.

of the cross-arm. 5. Four figures, the three on the right armed with swords which they hold point downwards and all pointing to the sky; perhaps a shepherd and the Magi all pointing to the Star. 6. The Flagellation. 7. To complete the arcade is an unfamiliar scene; second from the right is the only nimbed figure, hands bound in front of him, followed by a man with sword and led by another man towards two others, one of whom holds up both hands before him. This group might represent Christ led before Herod who washes his hands of Him.¹⁹ At Halla there may be a Last Judgement; Christ shares an arch with a nimbed figure, who may represent an angel bringing souls to judgement, though the image is not on the scale of Christ, Judge of the World, as depicted on the Majestatis fonts.

At the beginning Hegwaldr's style was crowded and he was reluctant to leave any space unfilled, however small, and, despite the medium in which he was working, there is tremendous detail, for example even down to the candles flanking the tomb of Lazarus. The font at Vänge is a clear example of Hegwaldr's intention to leave no stone uncarved. Around the top of the base runs a broad ribbon draped over the monsters' heads and looping across the panels between. The roughly semicircular spaces above the loops are filled with interlacing and rough narrow arches containing leaf and other motifs. The flattened roll-moulding at the top, on which the bowl rests, is ornamented with a circlet of fluted leaves. Hegwaldr makes great use of non-figural ornament as a frame or border and as a filler of empty space, interlaced stems frequently entangling the figures on the base, reminiscent of Nordic carving round the doorways of stave churches. The architectural framework of the arcade itself is often made up of this profusion of threads and lines and he also ties knots in the frame even when it is formed by arches or columns. However, by the time he reaches Endre and Sjonhem, the background becomes more empty. The figures' heads are broad in the face with small chins and, like the hands, out of all proportion to the bodies, though feet are generally small, insignificant and lifeless, often hanging like empty shoes. The gestures are large, helped by the oversize hands. Clothing generally consists of long, apparently heavy robes, with extended vertical pleats. The lines of the folds in the clothing are entirely divorced from any sense that they are created by the body underneath and, even where Adam and Eve are naked, there is no indication of anatomical detail; the artist just seems to have no interest in the human body.²⁰

There are certain useful clues to the dating of the Hegwaldr fonts in both the details of the dress and in the iconography. The long robes with girdle of the early twelfth century are present here but not on later font groups. Swords have a circular pommel and the cross-guard is straight (Vänge, När) or it turns down at the ends (Stånga) and the blade is short and broadens to the hilt. The Bayeux tapestry has hook-shaped pommels but French seals of 1120 and 1168 show swords just like Hegwaldr's. Swords became longer in the second half of the twelfth century and the later fonts of Endre and Sjonhem show longer blades. At this time the triangular shield predominated in north and central Europe but became shorter towards the end of the century and the development of mail coats is entirely consistent with this dating.²¹ The crowned, crucified Christ first appeared in the eleventh century and the Coronation of

¹⁹ Roosval, fig. 106, thought this might be the Mocking of Christ.

²⁰ Roosval, p. 92, sees the source of Hegwaldr's figures being mainly in north German art of the tenth and eleventh centuries into the twelfth, as on the bronze doors of Hildesheim.

²¹ G. Demay, *Histoire de la coutume d'après les sceaux*, Paris, 1880.

the Virgin, of which there may be an example at Viklau, in the middle of the twelfth. Allowing delays for ideas to travel and reach Sweden and her islands, this all fits well.

@e Byzantios

The name of Byzantios was chosen by Roosval for the Master of the second group, for the strongly Byzantine flavour of his figures and for the iconography he used.²² The characteristics of these fonts are their silhouette, lower than Hegwaldr, their octagonal bowl with inset rim and undecorated sloping section, and the roll-moulding at the top of the base. The bowl retains the 45° slope to the lower part but the face is vertical and much less tall than in Hegwaldr's work. The base has salient human heads alternating with lions and rams often of quasi-human form, set high and immediately below the bowl; all between and below them is plain. Roosval believed that many of the fonts of all the Gotland Masters now lack the original bottom sections of their supports, especially Byzantios, where many examples have what are clearly later additions below the salient heads. Without them the fonts average 80cm in height, about 20cm too low for the comfort of the priest administering the rite. Garde [286] probably gives the best impression of the original arrangement, the base with heads supported on a circular plinth of about the same diameter as the bowl and, beneath all, a second plinth wide enough for the priest and godparents to stand around the font. The decoration is distinctive too. The figures in the arcading, while not so expressive as Hegwaldr's, are more naturalistic in their anatomy and in dress, and more elegantly drawn. Byzantios' fonts show a different temperament to his predecessor. By contrast with Hegwaldr, who crammed his figures into often inadequate spaces, Byzantios was a master of order and regularity and concentrated on the image, making no attempt to fill the background. His shapes are clearly delineated, 'linear', even geometrical, and the space around the figures gives them a certain cool quality. The eastern influence is unmistakeable. One can see the art of icons in his work, the long narrow faces, the modelling giving way to line-drawing and the absence of perspective. He was probably too good an architect to be an inspired sculptor. The disciplines of building require different gifts from those needed by an artist, who will imbue his subjects with life and

²² See Appx 7A2. Fröjel, Hablingbo, Källunge and Levide are too badly worn to be considered in detail. Roosval sets out his analysis of the developments in Byzantios' work in *Steinmeister*, p. 121 and figs. 121–2.

imagination, even if they are not representationally accurate. An artist needs his work to be underpinned by the ability to draw, but he need not be a draughtsman.²³ Unlike Hegwaldr, the arcading is exquisitely regular in outline and the spandrels are all filled with the same three-leaf device, straight in the centre and turning out above the arches at the sides. The columns are tectonic and of varying heights but the majority of arches are stilted and the capitals set low. Each arch is occupied by human or animal figures, all, like the arcading, in flat relief.

Byzantios had a consistent approach to the decoration of his fonts, including repetition of the same motifs. He used arcading everywhere and placed in it fabulous beasts, hunting scenes, stories from the Old and New Testaments, saints and plant ornaments. Although all the fonts conform closely in form, there are differences of detail, with Atlingbo [287], Garde and Vamlingbo showing the first characteristics of finely drawn arcading, the columns at full height and with good tectonic detail. The arcades then shrink progressively until on Sanda the capitals and bases are no more than thin rectangles and the columns are no higher than the knees of the figures between them. The salient heads do not vary to speak of across the whole group. Costume details, e.g. the bishop's mitre, support a date of 1150–85 for this group. An Uppsala seal of c.1164–7 shows the mitre with two peaks visible from the front, while a document of 1191 already shows it as known today. Dalby is one of the few churches which had been built in stone before Lund and Roosval saw it as the link between certain parts of the decoration of Lund Cathedral and the fonts of Byzantios. The similarity between the relief technique of the font and the ornament of the early twelfth-century narthex, c.1130, suggests that font and narthex are to be ascribed to the same artist, the man who was responsible for the Byzantine reliefs on the arch of the north doorway of the side aisle at Lund, 1125–30; from Lund he went to Gotland until 1160–70. There is no other work in Skåne by Byzantios, though the Fjellie font is an imitation of the Dalby piece.²⁴

Samson and the lion is the only Old Testament theme used by Byzantios and though he only uses it twice, at Guldrupe and Sanda, he deploys a wide range of New Testament stories. The Annunciation to Mary at Sanda includes a purely apocryphal detail (thus emphasising the Byzantine origin) of the thread of purple which Mary was spinning for the veil of the Temple. It runs from a basket on the ground to Mary's spindle but, because of the medium in which the artist was working, it appears as a vertical bar rather than as a thread. There is no question of confusion with the familiar lily standing in a vase for this is also shown but here behind the Virgin. Other parallels are the crossing of Gabriel's legs denoting movement, Mary's hand across her stomach and the inclination of her head.²⁵ In each Annunciation Byzantios arranges Gabriel's wings in identical fashion, one down the side of the arch and the other like a canopy above Mary's head. The Visitation is included at Eskelhem, Mästerby and Sanda as part of the Nativity sequence. The Birth of Christ follows a Byzantine model,

²³ J. Roosval, p. 117.

²⁴ M. Rydbeck, p. 359.

²⁵ Roosval says, p. 109, that these traits are all derived from paintings at St Sophia, Kiev, the home of paintings of a Byzantine school of the eleventh century.

the Virgin lying on a curved mattress, Joseph seated at the right, and the crib at the top of the scene watched over by ox and ass. The Annunciation to the shepherds occurs at Mästerby, where there may also, in Roosval's view, be the Annunciation to Zachariah which is found at Atlingbo too. An alternative interpretation is that it is a portrayal of Joseph's first dream, in which the angel came to reassure him about his wife's chastity. Semi-Byzantios' work at Tofta, in which Joseph is clearly shown asleep as he is approached by Gabriel, supports this view.²⁶ The Presentation of Christ in the Temple is on the bowl at Sanda. None of these scenes is portrayed by Hegwaldr. Byzantios introduces the Passion at Guldrupe, with Christ's Entry into Jerusalem, riding side-saddle in the Eastern convention. In the Crucifixion scene at Eskelhem and Sanda, Christ is depicted as a dying man with head drooped and legs bent, something unknown in previous Swedish art but common in Byzantium. Mary and John flanking the cross have classicising drapery, again emphasising the connection with the Eastern Church. Byzantios uses the Agnus Dei from Revelation on the bowls at Atlingbo, Hejnum, Vamlingbo and on the base at Mästerby. The *Deisis*, Christ enthroned, flanked by Mary and John *orans*, is also a Byzantine motif, symbol of the Last Judgement and is derived from a mosaic at Torcello. *Etimasia*, another familiar Byzantine motif which also appears at Torcello, is not on any of the surviving Byzantios fonts but occurs in the work of one of his successors.²⁷

The symbols of the Evangelists are found on the bowl at Atlingbo, where the sculptor seems to have copied them without understanding what they represent, as they are mixed up with his fantastic beasts. At Garde they are carved on the base. Saints are not common and those whom the Master does depict appear to reflect Byzantine imagery. A winged nimbed figure on a rearing horse who points his lance at something on the ground at Sanda, Mästerby and Hogrän is St Michael slaying the dragon; in the West he appears on foot and fights the dragon with a sword. Constantine and Helen, discoverers of the True Cross, flank the cross at Hogrän. There are *milites pugnantes* at Hejde, with archaic round shields. There is the Asprider at Eskelhem, Guldrupe, Hejde [288], Sanda and Träkumla, a stag swallowing a serpent at Vamlingbo and the Thorn-extractor at Hogrän and Träkumla. Many fantastic beasts fill the arcading apparently at random and sometimes more than one in a single arch. A lion attacks a quadruped at Eskelhem, Sanda and Träkumla, and at Öja there is also a griffin on an elephant's back biting its neck. These examples all testify to the strength of the Byzantine influence passing from Constantinople through Russia via Kiev into the Baltic basin.

@e Semi-Byzantios

Many of Byzantios' followers outshine him as a sculptor and in the imagination of their concepts and one of them Roosval called Semi-Byzantios because he was so close to his Master. He made his fonts the same shape but his figures are more powerful and more earthy in contrast to his teacher's clarity of line. To him can be ascribed Alskog [289] and

²⁶ Uwe Lemke, *Gotland*, Stuttgart, 1970, p. 38. There is such a continuity of tradition, showing Joseph seated as he dreams, that Roosval's view would be a surprising departure from the norm; Lemke's reading of Semi-Byzantios must be correct.

²⁷ On the Majestatis fonts at Östra Hoby and Löderup.

other fonts on Gotland, and Jomkil in Uppland.²⁸ Jomkil is closest to Byzantios himself, with an inset rim and a roll-moulding at the top of the base. The silhouette remains the same, a low cylinder with sloping lower part covered with fish-scale ornament instead of narrative sculpture. He too uses arcading throughout and his spandrel motif is the same but there are signs also of an interest in Hegwaldr's work, for example in the prey in the mouths of the salient beasts on the base and in a thickening of the bodies of the human figures. The differences are also clear with the rest of the group, not least in the generally freer and less stylised arcades, with variations in the form of the spandrel ornament, decorated pilasters and ornamental bases.²⁹ The pilaster capitals are often formed of lion masks, also known on the Dalby font. The spandrel ornament, when no longer actually foliate, retains that form, as at Hamra and Alskog, where an angel with spread wings produces an identical outline. At Jomkil the mattress of the Nativity scene has already become a real bed with realistic coverlet.³⁰ The construction of the base is much the same as with Byzantios but completely free of ornament, except for the salient heads and for the plait and cable ornament on the roll-moulding at the top. The heads, human and animal alike, have become more realistic and at the same time more decorative, as is seen in the manes of the Alskog lions. Jomkil departs from the rest in adopting certain aspects of Hegwaldr's type of base; three of the salient heads are monsters, holding in their gaping jaws prey which, with interlaced Nordic ornament, fill the panels on the sides of the base. Linde is similar, but the filling for the panels consists of the curls of the manes spreading out from the animals' heads.

The iconography of Semi-Byzantios follows some of his predecessor's repertoire quite closely, the Annunciation, the Visitation and the Nativity being common to both, though he introduces differences of detail and scenes not used before. At Alskog Mary listens to Gabriel while seated, a phylactery across her knee, and in the Visitation the two embracing women are framed by a pair of towers, a layout also seen at Hamra and Jomkil. At Tofta they are also framed but by two trees. The Annunciation is shown at Hamra and Linde in the more conventional manner, with both figures standing, while at Tofta and Jomkil the archangel is shown speaking to Joseph in the first of his dreams. The approach of the Magi on foot occurs at Alskog and again at Linde, where one of their horses is seen behind the last of the walking figures, a unique idea which nicely draws attention to the length of their journeys. The angel's warning to the sleeping Magi is an innovation and similar to a capital in Autun

²⁸ See Appx 7A3.

²⁹ J. Roosval, figs. 129–33.

³⁰ J. Roosval, figs. 135–9 shows the evolution of the Virgin's bed on different fonts.

Cathedral,³¹ while the Flight into Egypt is taken from Hegwaldr's repertoire. Unlike his predecessor, Semi-Byzantios is more inclined to recycle his images rather than seek new ways to portray familiar events and this is most clear in his use of the Flight into Egypt and the Adoration of the Magi. The Flight occurs three times in identical fashion, at Alskog, Tofta and Hamra, with the Holy Family, unusually, moving from right to left. Even the details of Joseph's staff and bundle over his shoulder and the raised-off foreleg of the donkey are repeated. Similarly the Adoration scenes at Alskog, Tofta, Hamra and Jomkil are all shown in two bays from left to right, two of the Magi in the first bay and the third sharing an arch with the enthroned Virgin and Child. The Nativities on the same four fonts all follow the conventional format, though without the sleeping Joseph.

In addition to these images repeated on several of the fonts, other scenes are only used once. At Alskog an angel hands a wreath to a nimbed female figure who stands in front of a tree. The only possible explanation would seem to be that this is the angel come from Paradise with a palm branch to warn Mary of her impending death. At Hamra there is a bed with a small figure at the head and a pair of legs vanishing into a cloud above, perhaps representing the Assumption of the Virgin. The same font also devotes one arch to St Michael slaying the dragon with his sword.

@e Anonymous Majestatis

Roosval first identified the man whom he named Anonymous Majestatis from a group of fonts and other works on the island of Gotland. He recognised him again in a further number in Skåne and later in two more at Ekeby and Stenkyrka, which he had not seen on earlier visits to the island. The form of the Majestatis fonts follows the Gotland model of a cylindrical bowl with sloping lower part and a circular support with salient heads.³² The decoration differs from what had gone before, however, with the partial abandonment of the arcade from the face of the bowl, though it is retained in most cases for the images on the lower part which continue to be a feature.³³ The Master's figures have something of the elegance of Byzantios combined with the energy of Hegwaldr but the main element of the decoration, from which the anonymous Master's name is derived, is the image of the *Majestas Domini*, Christ in a mandorla, enthroned on a rainbow as Judge of the World [290], though this does not appear on all his products. Figure-sculpture on the sloping section, which does not occur with Byzantios or Semi-Byzantios, is a feature of this Master.

³¹ D. Grivot and G. Zarnecki, *Gislebertus, Sculptor of Autun*, London, 1961, pl. 32.

³² Söderala in Hälsingland, unfortunately badly damaged, is the only octagonal example and thus a rarity in the whole Gotland corpus.

³³ Ten fonts are without arcading on the face of the bowl and six with.

The Majestatis fonts display extensive narrative sculpture and may be divided into five groups, differentiated according to the bowl decoration, together with three different styles of base.³⁴ The fonts of the earliest group have very flat relief and, despite their decoration, give an impression of degeneracy and of a lack of imagination. The arcading is of the Byzantios type with three-leaf spandrel ornament; the Majestas Domini does not appear. In the second group there is no arcading but the Majestas Domini image is introduced. Arcading is reintroduced for the third which also has the Majestas Domini and is in a style close to Hegwaldr, while the fourth is like the second but with only episodic scenes and no Majestas Domini. The reliefs of the fourth group betray the tendency to greater simplicity already evident in the previous group. There is a feeling that the Master has replaced his lost inspiration with pure technical facility and with the use of well-worn and familiar motifs. It is also possible that he had begun to use apprentices and younger collaborators until his death, which is assumed to have been towards 1175. The figures show influences of both Byzantios and Hegwaldr. The fifth, also called the Tryde group, is like the fourth but with more supple figures and a different manner of drawing the folds in the costumes. His work on Gotland is more 'local' and the slightly archaïcising ornament of the Stenkyrka group, especially Östra Nöbbelöv, may be due to his connections with Hegwaldr's workshop. This group also displays links with younger contemporaries, especially Semi-Byzantios and Sighraf, the first through the spandrel ornaments on the bowl and the latter through the pointed, extended form of the robes of the figures.

Two fonts in the first group, Gerum and Söderala, have arcading like Byzantios, low-relief, rather stiff-limbed figures and clear signs of eastern influence, including some new iconographic ideas, for example the *Etimasia* at Söderala and a dove in the Annunciation scene on both. The arcading at Gerum is tectonic with mask-capitals and Attic bases, while the columns have spiral ornament. The spandrels, all except one, contain the same ornament, almost like an arrow head with five flames on each side plunging into the springing of the arch. There are six arches, each displaying an episode of the Nativity story. The Virgin stands *en face* holding a book in her left hand, her right held at her waist, palm outwards. At the right is a prie-dieu or reading desk. On the left is Gabriel in profile, right hand raised in speech, a banderole in his left, while the dove of the Holy Spirit flies down between them to the Virgin's head. In the next arch is the Visitation at the left with Joseph seated asleep at the right, representing his first dream. In the scene which follows the Virgin lies on a mattress and above her is the swaddled Child in a crib which she touches with her left hand; at the top is the Star between the ox and ass. A shepherd leads a sheep towards the stable while another points out the star to an elderly companion. The final two arches contain the Magi, crowned, following the star as they bear gifts to the Virgin and Child enthroned, framed between gathered curtains. Neither the Magi nor the shepherds are nimbed, nor are the Virgin and Child in the Nativity scene. All the pleats in the clothing are drawn with parallel lines, whether curved or straight. The only spandrel which does not contain the 'flaming arrow' motif displays the triquetra, one of the Forgotten Symbols of God, and is between the advancing Magi and the Virgin and Child enthroned.

The fonts of the second group are all linked by the general consistency of their iconography. Christ in Majesty is common to them all, with the Saviour enthroned on a rainbow in a mandorla between two angels, the Tetramorph in four discs forming a square frame around

³⁴ See Appx 7A4. Roosval's analysis of the Majestatis fonts is seen graphically in his fig.

them. There are other subjects which recur, most commonly the Annunciation, Visitation and Nativity (which always includes the dreaming Joseph). The shepherds occur at Västkinde, Lokrume and Løjtofte (Denmark), but not at Vall. The Adoration of the Magi is not depicted at Lokrume which alone has the Harrowing of Hell. Lokrume [291] and Vall have the Magi before Herod, Vall [292] and Västkinde the Presentation in the Temple.

In the third group of four arcaded fonts Östra Eneby has a base by Majestatis, but the original bowl is lost and the medieval replacement is an imitation by a local mason who, for some reason, selected a quatrefoil shape, with two scenes in arches on the face of each lobe.³⁵ All except Stenkyrka use Genesis as the source of their iconography, which seems to sit oddly with the Majestatis image. Stenkyrka relies on the New Testament with a diverse and not very coherent set of scenes. They include the Adoration of the Magi, Baptism of Christ, Temptation of Christ, Washing of the Disciples' Feet, Last Supper, Crucifixion and the ubiquitous Majestas Domini.

The similarities between the two fonts in the fourth group and the three in the fifth are so strong that they could easily be grouped together, were it not for certain details, notably the absence of the Majestas Domini in the fourth group and differences in rim ornament. Indeed it is easier to make an argument for a single group, except for Tryde. This font, with its high-relief figures which bridge the divide between bowl and base, otherwise only known at Barlingbo, could stand in a class of its own. Only Simris is of Gotland material, all the others being made of Skåne sandstone. The fonts are carved all over, including the sloping lower part of the bowl, with figure scenes unconstrained by arcading. The dress is very formalised, with pleating and strange, meaningless parallel lines which cross the pleats. Both men and women often have heavy plaits. There are iconographical cross-links between both groups. At Simris and Östra Hoby there are scenes involving a feast, and the table arrangement, crosses on the bread and small bowls show great similarities. Tryde and Valleberga both show people in prison, where the jail is depicted as an arched canopy between two narrow towers.

At Simris [293] and Valleberga the vertical face is edged top and bottom with narrow cables. There is no arcading and the scenes are quite crowded. The figures are close to the third group, especially Östra Nöbbelöv, and Simris is linked iconographically with Stenkyrka through the portrayal of the Temptation of Christ. Simris also displays the Baptism of Christ taking place in a font, as at Dalby, the Adoration of the Magi with the first two figures kneeling, the Washing of the Disciples' feet and the Last Supper, in which the apostles look as they do on the Hårad sarcophagus.³⁶ Judas receives the wages of Sin on the lower part of the bowl, on which there are also the stoning of Stephen and the Massacre of the Innocents. The Simris base has ropes between the salient heads, but Valleberga differs, with no neck-bridles, and a pair of horsemen forms one corner ornament.

Valleberga [294] breaks new ground with the legend of Peter and Paul, whose heads may almost be viewed as 'portraits' in that they match those of the same characters on the Simris font and on the Hårad sarcophagus. What is of special interest is the marked and consistent attempt to differentiate between the two men, in the way their hair is depicted, throughout the

³⁵ Now in the Statens Historiska Museum. The eight scenes portray the Fall and the story of Cain and Abel but do not include a Majestas Domini.

³⁶ For a detailed comparison see J. Roosval, p. 174 and pl. XL.

five or six scenes in which they appear.³⁷ Peter's hair recedes at the temples and curls at the sides. Paul has straight hair with a bald area running from the forehead along the crown of his head. Their legend is the story of their conflict with Simon Magus, the magician favoured by the Emperor Nero. The side of the bowl shows two episodes, the attempted raising of the dead man and Simon's flight from the tower built by Nero. In the two scenes of the first he fails and then the two saints succeed. In the second episode Simon is seen flying, supported on the shoulders of the Devil, while Peter and Paul pray to such good effect that in the following scene the Devil has vanished and Simon falls headlong to the ground. Simon's fall recalls the portrayal on a nave capital by Gislebertus in Autun Cathedral, but without the magician's frenzy of enraged frustration and fear so dramatically caught by the French sculptor.³⁸ These four scenes take up about half the circumference. Also shown are the two apostles seated on either side of Christ, all nimbed, though in the other scenes the apostles have no haloes. The three are all *en face* and hold books on the left knee. The remaining area is taken up with the imprisonment of Peter, in two scenes, and Paul's execution by decapitation. On the sloping section is depicted another of their contests with Simon, in which Peter claims that he can read the magician's mind. In doing so he learns that Simon plans to have them attacked by fierce dogs, so Peter obtains biscuits which he secretly marks with the sign of the cross and feeds them to the dogs so that they miraculously become tame. The remainder of the space is taken up with Peter preaching in prison and its outcome. Two figures, a young man and a woman, listen at the window; the former then tells a troubled Nero what has been said. Next Nero caresses the cheek of a girl, one of his concubines, who also listened, only to be rejected with an angry gesture. Finally she and a companion are beheaded.

The final group of Löderup, Östra Hoby and Tryde differ in having an upper rim which is not inset but projects and is adorned with formal egg and dart ornament. The first two have tall straight-sided bowls which taper slightly to the top and slope down at 45° to the support. Löderup is closer to the previous group than the other two in portraying Biblical events taken from the Passion. The Kiss of Judas is followed by the Arrest of Christ, His appearance before Pilate, His Crucifixion, the Suicide of Judas and the Three Women at the Tomb. The programme closes with the Harrowing of Hell and the Majestas Domini [295]. The reliefs, with the *Et imasia* on the lower part of the bowl, are said to portray various scenes from the legend of St Olav, the king of Norway, to whom the original church was dedicated.³⁹ In 1029 his people were in revolt and he fled the country along the established trade route to the Ukraine, the home of his father-in-law Jaroslaw, landing *en route* on Gotland, where he was honoured by the leading inhabitants. This was a time of widespread conversions in Scandinavia and northern Russia and Olav, who had already brought Christianity to Norway, seems to have been the catalyst for the conversion of Gotland so that the island became an established staging post on the northern pilgrimage route to Jerusalem, opening up its workshops to the Byzantine influences so prevalent in its art. The narrative at Tryde and Östra Hoby is not taken from either Testament or even from the Apocrypha. Roosval explained that the reliefs on the sides and on the lower part of the bowl of Tryde is the Polish

³⁷ J. Roosval, figs. 182–3.

³⁸ D. Grivot and G. Zarnecki, pls. 38–9.

³⁹ For a detailed attempt at explaining the iconography of the Löderup font, see R. Holmberg, *Die Ikonografie des Taufsteins zu Löderup: Ein Deutungsversuch*, Lund 1968.

St Stanislaus legend,⁴⁰ in which Pietrevin willed his goods to the Church, only to die before it could be legally confirmed, whereupon the king distrained his possessions. Stanislaus, the holy bishop, complained in vain and, all else having failed, raised Pietrevin from his tomb and took him, a living corpse, to confront the king who conceded in terror, grasping the bishop's crosier to stop himself falling. Subsequently, in a scene very like those in which Herod orders the Massacre of the Innocents, the king, tired of the saint's continuous preaching of impending punishments for his evil ways, orders a soldier to go to his church and kill him. The soldier, armed with an axe, is confronted by the bishop and is too frightened to do the king's bidding so is killed by the king himself. The decoration of the face of the bowl is completed with the *Majestas Domini*.

As well as the *Majestatis* image [296], Östra Hoby has an unexplained story of a banquet and the death of a king. A bearded figure *en face*, enthroned, wears a strange hat almost like that of an Orthodox priest. Beside him a crosier appears planted in the ground. Next are two musicians playing a pipe and a harp, with a female dancer. Are they entertainers or seducers? The way they face the seated figure suggests that they are to be read with him and not with the next scene which has two bearded men, one crowned, seated behind a table laid with food and drink, while another bearded figure approaches the table carrying a dish. In the following scene is Christ seated *en face*, wearing His cruciferous nimbus. Before him on the ground is a king wrapped in gravecloths, his soul as a tiny figure escaping from his mouth while two men with spades dig his grave. In the next cameo are three figures, first a young man standing with a pack on his back and then an older man on his knees, hands held out in supplication before a seated man who strokes his beard with his right hand. Next is a figure, probably female, head bowed on her hands in sorrow, before a bishop who is shown *en face* seated on an elaborate throne, holding a crosier in his left hand and blessing with his right. Between these last two figures the Hand of God emerges from a cloud. The *Majestas Domini* is framed in a mandorla of which the upper part is decorated with zig-zag and the lower part with cable. A censuring angel approaches on the right and another on the left brings three tiny crowned heads to the Judgement Seat, the souls of the Magi who were the first Gentile converts and represent all the peoples of the earth. There are no Evangelists' symbols. This scene is shown differently on the other two fonts, where in both cases the mandorla is supported in the hands of the two flanking angels.

Tryde [297] is unique among *Majestatis* fonts in its four pairs of figures in high relief which bridge the gap between bowl and base. This is ostensibly like Barlingbo, but Tryde has separate bowl and base, like the other Gotland fonts, and is not a monolith, the difference being that the roll-moulding on which the figures stand at Tryde forms the bottom section of the bowl, not the top of the base. The figures are all in pairs, who embrace or clasp each other. Each is different but it is only possible to be certain that one of the eight is a woman. She wears a crown and her hair hangs down her back in a long, thick plait. An intriguing feature is the similarity of dress of the two figures in each pair; long cloaks with high collars in one pair, different versions of the shorter cloak in the others. These figures place a constraint on the composition so that on each of the four panels between them there is a tableau in low relief which can be read as separate episodes in the story.

Unlike Valleberga the lower part of Östra Hoby has no connection with what is depicted on the face of the bowl, except in so far as the *Etimasia* is carved immediately below the *Majestas Domini*. Here the two-armed cross on the throne is flanked by a man and a woman

⁴⁰ J. Roosval, pp. 165–6, pls. XLVII–XLIX.

(John and the Virgin?) who hold up the symbols of Moon and Sun respectively. On the opposite side two nimbed women embrace, ostensibly the Visitation, and the remainder of the space is taken up with the signs of the Evangelists. Löderup also has the *Etimasia* on the lower part, drawn in the same manner and again below the *Majestas Domini*. At Lokrume the *Etimasia* is also beneath the *Majestas Domini*, but without flanking figures, and is in one bay of an arcade. The spandrels on either side contain triquetras.

It seems that Majestatis worked at Lund during the second quarter of the twelfth century, after which he went to Skåne and then moved on to set up a workshop on Gotland. He was clearly influenced by both Byzantios and Hegwaldr. Five of the six fonts, now clustered in an area of some seven miles radius in south-east Skåne, must have been made there during an extended stay, for they are made of local mainland sandstone. Only Simris is of Gotland sandstone but whether it was exported from Gotland as a finished product, or imported to the Swedish mainland as a rough block is not clear; either could have been the case. These six are his last works.⁴¹ Majestatis built the original church of Tryde, now vanished, which, thanks to a parchment found beneath the altar, can be dated confidently to 1160. However, certain iconographic details, e.g. the form of the bishop's mitre, prevent the font being dated much earlier than c. 1180.⁴² His repertoire of stories has strong eastern overtones, with a number of relatively rare scenes from both the canonical and the apocryphal Gospels, for example Christ washing the feet of the disciples. His main interest lies in his figures and in the story that he tells, using architectural elements only when needed for the narrative. He also used decorative edging at top and bottom of the vertical face, simple cable at Simris (top), egg and dart at Östra Hoby, a double cable at Simris (bottom) and at Valleberga. The bases are in the general Gotland style but sometimes, as at Ekeby and Tryde, one of the salient heads is replaced by a group of smaller figures. In the panels between are various motifs, St Lawrence on his gridiron, a bishop with crosier, a fleur-de-lis, a pair of doves, Samson and the lion, an executioner and his victim, and wrestlers. All the fonts are supported on round bases with distinct plinths. The first two groups, plus Östra Eneby of the third group, share the same design of base, with the four monsters' throats jutting up from the corners at 45°, so that at the top they stand out proud of the plinth. They all follow one model except for the strap or basketwork mouth of one of the monsters copied from Hegwaldr's Etelhem. Ekeby, Stenkyrka and Östra Nöbbelöv alone use the second type of base; it has four monsters like the first but the top is smaller than the plinth. Vall is alone in being supported on a frustum of a cone with roll-moulding at the top and no salient heads. At Gerum the rope connecting the monsters' heads on the base and the ornament on the surface of the monsters and of their prey, is a clear echo of Hegwaldr;⁴³ the whole style is in complete contrast with the calm elegance of the human figures on the bowl. On the Ekeby base St Lawrence is martyred on his gridiron beside a man growing out of a tree, which Roosval says is the symbol of Righteousness. St Lawrence also occurs on the base of Etelhem. The fonts of the last two groups are on a type of base similar to the first, showing the Hegwaldr influence even more clearly, but the two beasts' and two human heads are set much higher and with little salience. On the Valleberga base two men on horseback occupy the space which would normally be taken up by one of the salient heads. The horses' heads turn away from each

⁴¹ All of the last two groups, plus Östra Eneby, are in Östergötland.

⁴² M. Rydbeck, p. 379.

⁴³ J. Roosval, pl. LV.

other but the riders clasp each other round face and neck. Roosval describes them as fighting horsemen but they seem more likely to be embracing than fighting – they have no weapons. This view is supported by the presence of a large fleur-de-lis which grows up from the plinth between the forelegs of the horses. At Valleberga St Lawrence on his gridiron is attended by a crowned figure who addresses two other men who wear pointed hats, perhaps the man who condemned him, the Caesar Decius speaking to Valerianus and Hyppolitus. The roll-moulding at the top of the base is decorated at Simris and Valleberga with a free use of leafy tendrils and at Löderup and Tryde with downward-curving, fluted leaves; Östra Hoby is unclear.

@e Sighraf

Sighraf was a Gotlander who did not work in Skåne, though he did export two fonts to the south-east corner of the province, and another to Åkirkeby on Bornholm [298]. He is known because he signed the font at Åkirkeby with the words ‘Sifram a pita Sighraf mesteri’.⁴⁴ He was one of the most prolific Gotland masters, having produced around a dozen and a half fonts distributed widely on the island and over much of the southern Swedish mainland.⁴⁵ He may have worked with Majestatis after the earlier Master returned to the island, which would explain why Sighraf’s earliest fonts were exported to Skåne, Hälsingland and the island of Bornholm. Two of the fonts in Skåne, Hannas and Hammenhög [299], like Åkirkeby, are of Gotland sandstone. Åkirkeby is the oldest, then Hannas, and Hammenhög belongs to the middle of the three periods into which Roosval divides this Master’s work. His hallmark and the main departure from the style of Anonymous Majestatis is the greater simplicity of the strictly stylised, regularly spaced human figures. The figures are angular, very straight and broad, the majority in profile, with very few in three-quarter view; the hair is bound like rope where it is worn long. Whether they walk or ride, they process in a stately manner like figures in a frieze, with none of the haste or drama of Hegwaldr, though there are echoes of the earlier Master on the bases. The robes are more formalised and repetitive and the folds of different parts of the garments are arranged so that they form geometric patterns and the hems fall over the feet in tiny arches. This miniature arcading is also found on the bases of beds and thrones, while crowns appear almost as if they were battlements. Sighraf had a great liking for complex detail, for example on the saddles and bridles on the horses of the Magi, and his capitals are highly decorative and in great variety. He achieved clear divisions between

⁴⁴ ‘Look on this, Sighraf the master.’

⁴⁵ See Appx 7A5.

figures with arcading and by the use of vertical elements such as tree trunks and towers.

The lower part of his fonts is usually covered with scale ornament or may be left plain; it never carries figure decoration.

Not all Sighraf's trademarks appeared in the early works which are the closest in style to his predecessor. Sighraf based his earlier output on works of Hegwaldr, Byzantios and Semi-Byzantios, to which he applied his personal style, notably the strongly schematic arrangement. He tended to statuesque dignity in place of Byzantios' free movement but introduced more suppleness and new iconography. Roosval divides Sighraf's work into three groups, the first has arcading and the other two without are differentiated by the length of the figures. The spandrels of the arcading often have trefoils like Byzantios or Semi-Byzantios. The Hög arcade is like Byzantios, Hannas more like Semi-Byzantios, and at Åkirkeby it looks ahead to Gothic with three-centred arches. Here and at Bjäresjö [300] four salient heads owe something to each of the earlier masters, Hegwaldr, Byzantios and Semi-Byzantios, though Sighraf created his own type of base, a bare truncated pyramid with seated corner figures to its full height, as can be seen at Hannas and Slite. Sighraf's main iconographic repertoire is Biblical and includes the Annunciation to the Virgin, Visitation, Annunciation to the Shepherds, Nativity, Procession of the Magi, the Magi warned in a dream, the Flight into Egypt, the Baptism of Christ, the Massacre of the Innocents, the Flagellation, the Way to Golgotha, the Crucifixion and St Michael slaying the dragon. In the Annunciation to the Virgin he reverts to certain details known from Hegwaldr, the raised hand of Mary, Gabriel holding his garment and stepping forward. At Vagnhärad the bed is inclined, Mary's hand is stretched out to the crib and Joseph is at the foot of the bed, all Byzantine features which also occur in the cycle of mural paintings at Bjäresjö dating from 1190–1210. Sighraf's figures are rounder and carved with skill and imagination, and he adds intriguing details not seen elsewhere. In the Nativity an angel flies down with a censer over the Virgin's bed. In the Baptism of Christ a star, not the Holy Spirit, hovers above Christ's head. In the Flight into Egypt Joseph leads the donkey towards an open gateway, signifying the end of the journey. The Angel of the Annunciation holds a palm leaf, providing a link between the announcement of Mary's coming motherhood with the later warning of her impending death.⁴⁶ In the Adoration the first and third kings carry pots with crosses on the lids, while the second offers a wreath, perhaps denoting the victor's crown [301]. Again, as with Majestatis, the Nativity is the most popular sequence; the Annunciation, Visitation, Birth of Christ and Adoration occurring on most of Sighraf's fonts. On four he uses the added episode of the Magi journeying on horseback and on three they are warned by an angel in a dream. At Locknevi it is virtually certain that the scene of the Magi on horseback must refer to their homeward journey, as it follows immediately after their warning in a dream. The First Bath of the Infant Jesus occurs three times, including at Grötlingbo, and the Annunciation to the Shepherds once. In contrast he made little use of the Passion story, with the Last Supper appearing once and the Flagellation twice.⁴⁷

⁴⁶ In the Apocryphal Gospels, the Latin narrative of Pseudo-Melito III tells how an angel brought her a palm branch which would be carried before her bier.

⁴⁷ These figures are not conclusive but relate to the nine fonts – about half Sighraf's output – which I have seen.

@e Calcarius

All the Masters considered so far either worked in Gotland sandstone, quarried in the north or centre of the island or, where they worked abroad, used the local stones; of the earlier examples only Rona is made of limestone. Roosval called the last of the great Gotland masters Calcarius as, instead of the sandstone used by his predecessors, he used the light grey limestone extracted and worked round Visby, the Gotland capital. Calcarius, who followed Sigraf, worked exclusively in this durable material, though it did not take such fine detail as the sandstone used before. The fact that the Fole font [302] is the sole example of his output on the island must be due to his arriving on the scene at a time when local demand had already been satisfied. Calcarius worked in deeper relief than his predecessors, his foliate decoration was more decorative and his human and animals' heads more naturalistic. The figures are more rounded, the background left totally bare and his scenes more generously spaced, but the overall effect is undeniably lumpish. There is no arcading. His later products eschew figures altogether in favour of formal tendril designs. The sloping part of the bowl may be plain, or covered with inverted fish-scale ornament, overlapping from the bottom, or it may have a spiral form of tendril. There are two major groups, one figured, the other with foliate ornament alone and, as so often with the works of the Gotland masters, each group is further divided.⁴⁸ The figured fonts split into those with tendrils on the sloping part and those which are plain or have overlapping scales. The fonts with continuous tendrils in place of historiation normally have cylindrical bowls, but there are two examples with bowls which are hemispheres flattened at the bottom. The characteristics of Calcarius' undulating tendrils are their regularity, the tight spiral nature of the leaf shoots and the use of small leaves and bunches of grapes to fill the triangular spaces which occur regularly, one above the other, where the undulations move away from the edge of the bowl. The stems are much broader than usual and chamfered along the edges. Three types of base are used, even though the number of fonts by this master is quite small. The men and beasts on the base are no longer threatening and seem to be included purely as ornament.

⁴⁸ See Appx 7A6. Roosval suggests that Nöterö and Edsberg (both Norway) may also be by this master but I have not been able to examine either of them.

The base at Borrbý [303] harks back to Sighraf with seated figures at the corners. Nora and Stöde have round shafts with salient heads on a round base, while Gistad has a compound base of most unusual design. It is like nothing else by the Gotland masters or indeed by any other school in Sweden and, though Roosval talks of English parallels, there are none of this type of multisupport format in England. The support consists of two separate sections, the base itself and an upper piece shaped like a dome, on which the bowl is located. The bottom section consists of six Attic bases joined together like a composite plinth of double trefoil plan. The domed upper section, which has six arched cut-away sections, curves downward and terminates in six shallow cylinders which sit on the base like a hand with six digits standing on the tips of the fingers. These are joined at the top by the arches, with alternate leaf motifs and triangular gables above the springing of the arches. This type is also found at Tanum in Norway, though with a simpler, fourfold base.⁴⁹ The bowl decoration includes a variety of images: a Crucifixion with two sheep below the cross and Mary mourning to the left; a bishop baptises a small figure with the *Dextera Dei* above [304]; the Nativity includes Mary in bed beneath a richly decorated coverlet, Joseph sleeping in his chair, Jesus in His crib with ox and ass behind, while a censuring angel flies overhead; the Adoration has a star above the Virgin and Child enthroned, who are approached on foot by the Magi; these are seen in two further scenes, warned by the angel while sleeping and on horseback in procession [305]. The figured fonts have a narrow plain band at the rim and a two-strand cable round the bottom edge.

@e The Barlingbo Font

Barlingbo font [306] is clearly the work of a Gotland Master and displays many of the characteristics of their work, but is at the same time unique, a block of stone rather than a container. It stands now on a low plinth but damage to the legs of the Agnus Dei at the bottom shows that it was originally a tub font, the only known example of a monolith on the island or in any of its exports. It nevertheless retains in essence the Gotland formula of a cylindrical bowl with sloping lower part, roll-moulding and base with salient heads, but somehow everything has grown out of shape. The rim has a plain band proud of the surface and the sloping lower part is shorter, set at about 80°, and decorated with three rows of round-headed fluting. The roll-moulding, ornamented with cross-banding, is the same diameter as the bowl and rests directly on the necks of the salient heads, which here include the unique images of an eagle and a man with his hair brought up in plaits over the roll-moulding; arms rise from below the human head and hands grasp the plaits. Between

⁴⁹ At first sight it looks as though there must originally have been short colonnettes between the two halves, but the overall height of 85cm suggests that this was not the case. J. Roosval, fig. 226, shows that Tanum has short colonnettes which seem to be integral with the upper section.

the heads are the Agnus Dei, a lion *couchant regardant*, a dragon and an inverted mask reminiscent of Freckenhorst. Around the font, and its most distinctive feature, are four high relief figures which are part of the bowl yet at the same time bridge the divide between bowl and base, like Tryde. The pilaster-like figures, their heads just beneath the rim and their feet on the salient heads below, divide the surface of the bowl into four panels on which are low-relief representations of the Tetramorph. The Evangelists, holding their books of Gospels, have their names inscribed on their haloes in runes and they are interlaced with tendrils as if they were initial letters in an illuminated manuscript, not a low relief carving.

The unique nature of this font does not end with its construction and in the decoration of its base. The whole iconographic programme on the bowl, its individual elements all well known in baptismal art, is presented in a distinctive manner and differs from other Gotland figure fonts in that the decoration is symbolic; the figures do not tell a story. The four tall figure-groups are the crucified Christ, Gabriel and the Virgin separate but facing each other (and thus together forming the Annunciation), and a couple embracing. Considered as a group, the figures in high relief could form a synopsis of the story of Mary, her parents (Joachim and Anna) and her Son. Another view is that the symbolic nature of the decoration is as true of the tall high-relief figures as it is of the panels of the Evangelists between them: the embracing couple are Mary and Joseph and symbolise the marriage between Ecclesia and Christ, a union renewed at every baptism, while the crucified Christ reminds us of the water which flowed with the blood from Christ's side. Because the message of the Gospels waters the whole earth, the inclusion of the Evangelists' symbols continues the metaphor of the baptismal waters.⁵⁰ In the Crucifixion the spaces below the arms of the cross are filled on the left with interlacing and on the right with a tendril coil with leaf shoots. Christ crucified is nimbed but wears no crown; His feet are apart and His fingers turn upwards. His head is inclined to the right and His long hair falls on His naked shoulders. He wears a collobium. The figures are very reminiscent of Anglo-Norman work, the folds of Gabriel's robe seen in the Fownhope tympanum, the draped figures of Mary and her parents familiar from the Winchester School of painting and translated into stone.⁵¹ The vine in one place is secured to

⁵⁰ The first view is Roosval's, *Steinmeister*, p. 128. The emphasis on symbolism is pursued by E. Gustafsson in 'Barlingbofuntens reliefer; ett tolkningförsök', *Fornvännen*, 1958, pp. 26–46. He sees the heavenly marriage represented by the earthly spouses which, in his view, reinforces the concept of *aqua baptismatis, vulva matris* (the water of the font is the womb of the mother, i.e. Mary). The blood and water from Christ's side reminds us of the dual baptism of blood and of water and also that the font is the tomb in which we die with Christ; thus the two images symbolise death and rebirth.

⁵¹ Barlingbo is not related to other fonts (not even to Tryde which also has figures in high relief, linking bowl and base) but to graveslabs at Botkyrka (now in the Statens Historika

the frame by a sort of clasp as on the Rowstone tympanum. On no other font is there such a juxtaposition of the Tetramorph and a scene from the Life of Christ except at Castle Frome [26], where the signs of the Evangelists are combined with Christ's own baptism. While it is tempting to see a link with the Tryde font, the only similarity is in the presence of the pilaster-figures linking bowl and base.⁵²

@e Bestiarius

In the twelfth century between fifty and sixty fonts were made of the local coarse-grained, light brown sandstone in the broad Mälars valley which runs west from Stockholm, and of a similar material quarried near Lake Vättern.⁵³ At the northern extremity of their distribution there are a few in Östergötland but the majority lie in Småland; the greatest concentration is south-east of Jönköping at the southern end of Lake Vättern. They have a variety of different bases, mainly square, but the bowls are all basically cylindrical and decorated with mythical beasts in arcading. They are characterised by fantastic beasts and beaded arcading on the bowl and it was the prolific use of mythical beasts by the Master of this workshop that led Roosval to name him 'Bestiarius'. There are various subgroups which may be differentiated by the form of the decoration of the arcading and from the shape of the base but Johansson believes that more account needs to be taken of other factors, the iconography, the sculptural style, the technique and also the geographical groupings. In his view only the fonts which he places in Group A should be ascribed directly to Bestiarius; the mason who made the Group B fonts was a copyist and the others were made by followers in his workshop or in others set up in different parts of Småland, either by Bestiarius himself or by men who had worked in his original team. An analysis of the lists reveals a close geographical grouping of the various groups, with some overlap.⁵⁴

Museum, Stockholm) and a fragment of another at Ekeby. The Botkyrka slab, of Mälars valley sandstone, related stylistically to the Barlingbo font (of Gotland sandstone), thus provides a link between Gotland and the fonts of the Mälars Valley School.

⁵² Roosval, pp. 125–30, does not believe that Barlingbo is one of Majestatis' works and offers no revision of his *Steinmeister* dates of 1150–70 which fit quite well with Byzantios, given the echoes of the latter's work.

⁵³ G. Johansson, 'En romansk dopfuntsgrupp i Småland', *RIG*, VIII, 1925, pp. 206–25.

⁵⁴ See Appx 7A7. Group 1 are all clustered in the north except for Dalstorp which is far to the west of all the others and Norra Sandsjö and Vetlanda in the southern part of the area.

Several are noteworthy for the way their form follows the Gotland model but their decoration harks back to the Nordic ornament of the stave church doorways, with animals and human figures caught up in a riot of undulating tendrils and circles formed from the sprouting side shoots. At Ytterselö it is possible to make out centaurs, fabulous birds, a dragon and perhaps a pair of angels, but such is the confusion and the worn state of the bowl that it is impossible to be sure. On the sloping lower part are various birds and animals in arcading and there is a row of shortened fluting around the very bottom of the bowl, like the West Jutland calyx fonts. At Sångå the silhouette and the decoration are the same but the animals and birds are all inverted.⁵⁵ After the disorder of these fonts a more disciplined approach was adopted, based on a cylindrical bowl displaying motifs in arcading. Although in a few cases there are direct echoes of Gotland⁵⁶ as a whole the Bestiarius fonts represent a break with the ideas which had prevailed for well over half a century. Appuna and Linderås, and to a lesser extent Dalstorp and Svanhals, appear to be the only fonts of this school with bowls of the normal Gotland silhouette of a cylindrical upper part above a steeply sloping lower section. The majority are either cylindrical and flat-bottomed, or have a plain or cable moulding as a short extension. At the bottom of the Svarttorp bowl is a moulding on which are carved a series of close-packed oval shapes and at Lekaryd, Vireda [307] and Växtorp 1, all three in the second group, these have grown and become a ring of human heads peering out from under the overhang of the bowl. The chief characteristics of this school are mainly decorative. The upper rim usually has a plait or cable as ornament and the bottom edge of the bowl is either plain or encircled by a sawtooth band. The arcading is a constant element and is almost always beaded, including the supporting columns or pilasters; these have no bases and the capitals, except for the ornamental discs of the earlier groups, are often rudimentary. In the majority of cases there are seven arches to the arcade, with roughly equal numbers of others with six or eight. All the arches are occupied but the images they contain are more often mythical beasts than human figures and they do not tell stories; indeed it is not often easy to decide what, if anything, they represent. Leaf motifs in the arcading are relatively uncommon, though they are found at Ljungarum which uniquely has a continuous tendril between the upper rim and the arcade. Öggestorp and Växtorp I also have single motifs based on the five-leaf version of the fleur-de-lis but Dalstorp has an elaborate version of this device in each bay of the arcade, while displaying many other distinctive features of the Bestiarius fonts.

Group 2 are in the north and south-centre. Groups 3 and 4 are all in the centre of the area, except for Barkeryd. Group 5 are all in the south-west of the area. The Transitional group are clustered together in the north-west, with another, from an unknown church, now in Jönköping Museum.

⁵⁵ J. Roosval, figs 154–8. According to Roosval, pp. 134 and 136, there are three other fonts of this style, also in Uppland, at Gävle, Järfälla and Litslena. He dates these fonts as following soon after Majestatis but they show more signs of influence by Hegwaldr than by the later, Byzantinesque, masters.

⁵⁶ A base in the churchyard in Roma shows that Bestiarius must have worked also on Gotland.

Although in considerable variety, many of the images occur almost everywhere, centaurs, the Agnus Dei, twin-headed dragons and a strange quadruped holding a long-staff cross being the most frequently seen.⁵⁷ Another common feature is the large number of the beasts which have long forked or trifurcated tongues,⁵⁸ though none of them seems to represent the snake-eating stag often confused with long-tongued beasts on Danish fonts. Some, like the two centaurs at Hamneda, Nässjö and Tolg which share a single head, occur several times, while others are unique. At Rydaholm two men climb a pole, on Växtorp II a bishop with crosier is accompanied by a small bird at his feet and on the same font a crowned angel flies with the right hand raised in blessing. Ljungby has two arches containing similar large beasts assailed by smaller animals and at Hamneda there are two images of a quadruped with a fleur-de-lis growing up beneath its forequarters. Rydaholm seems to be the only example with more than one human figure; in addition to the two climbers there are three single unidentified figures, all *en face*. Vireda on the other hand has a single figure which can be identified as St Lawrence from the gridiron which he carries. Blomquist's five pages of line drawings and his plates are not only a rich source for comparison but also show how these fonts may be broken down into subtypes based on variations in their formal decorative detail rather than in the iconographic programme, which remains remarkably consistent.⁵⁹

The Bestiarius fonts fall into groups differentiated by their spandrel and rim ornaments and their arcade capitals. They use three distinct types of support, the separate base designs being associated with specific decorative groups. More than one attempt has been made to establish a grouping and Rossvall's, simpler and more persuasive, is the solution preferred here, even though it does not take care of all the detailed variations. A transitional group and variants have also been identified. The first group has cable ornament at the rim and beading along the bottom edge of the bowl. The arcading is also beaded and the capitals are decorated discs; in the spandrels are ornamental inverted fleurs-de-lis. Appuna is alone in having a simple form of cushion capital and only at Linderås and Dalstorp is there any attempt to show a base for the arcade columns. The second group consists of Skärkind alone which only differs from the first group in its plain upper rim its trident-shaped spandrel ornament and in having the disc capital replaced by a pair of abaci.

The third and fourth groups are separated by their rim ornaments: at the top these are cable and plait respectively and at the bottom the fourth group is embellished with a saw-tooth. They share beaded arches and pilasters and a spandrel motif which has mutated into three pairs of branches rather vaguely waving on either side of a stem which rises from the springing of the arches. The capitals of the arcade pilasters are formed of curved abaci. In the fifth group all is the same except for the plait and the lack of an inner frame to the beading on the pilasters. It also has saw-tooth edging to the bottom of the arcade. The final group has beading at the rim, instead of cable or plaitwork, no capitals on the beaded arcade and an entirely new form of spandrel ornament consisting of a cross-in-oval device.

⁵⁷ This is quite distinct from the Agnus Dei with the cross of sacrifice which 'holds' the cross behind its body with a crooked foreleg. The quadruped holds the cross by an extended foreleg as if planting it in the ground.

⁵⁸ Rossvall, p. 137, says: 'with stalks in their mouths'.

⁵⁹ R. Blomquist, figs. 4–11, 18–24, 65–8 and 70–2.

If only the first group should be ascribed directly to the Master himself, perhaps 'Bestiarius' should be seen as a generic name for a group of masons working together, and not as a single master. The impression that the Bestiarius School had a number of masons working to a common theme, but each with his own ideas, is supported by the manner in which the fonts of each subtype are found in clusters, with only a very few outliers.⁶⁰ An example of the variations of detail which occur can be seen on three fonts where the Agnus Dei holds a 'cross crosslet', instead of the normal plain cross, and faces a tall fleur-de-lis.⁶¹ There are also differences to be remarked in the degree and style of the detailing of wings, manes etc. Birds are rare and only found on a few fonts, for example Hylletofta and Linderås. Centaurs hold their tails with the free hand and, if armed, always carry swords, as at Åsa, Bergunda and Fröderyd. At Tolg the long-staff cross has been transferred from the normal quadruped to the twin-headed dragon.

The differences between the three types of support are more fundamental, suggesting perhaps that the bases were produced in separate workshops, or by specialist workmen, and supplied 'off the shelf'.⁶² The fonts of the first two groups are genuinely tripartite, though the round base (which may include a square plinth) and cylindrical shaft may be one or two separate pieces. In the first group Svanhals has a thin round plate with cable decoration as a plinth, and the upper part of the base is shaped like a huge roll-moulding; the base and the short cylindrical stub-shaft are all of one piece and decorated with vine tendrils. On the shaft at Svarttorp the foliate ornament is different and consists of three rows of cross-shaped, four-leaf motifs which share their vertical leaves between adjacent rows. Skärkind (Group 2) is the same as Svanhals but with a longer shaft, Dalstorp and Öggestorp also, but without ornament, and Norra Sandsjö is identical except for four heads equally spaced around the circular foot. Store Åby, Svarttorp and Vetlanda are like Norra Sandsjö, but with a square plinth and heads on the corners, and a cable moulding between base and shaft. Flisby has a short cylindrical shaft rising from a square base with a demilune on each side and tall corner spurs.

Groups 3, 4 and 5 have a new type of base, a novel construction which consists of a truncated pyramid of two distinct tiers separated by a cable-moulding. Four salient animal heads break into this cable as they face outwards at the corners. The upper tier continues to taper to another cable-moulding of smaller diameter, broken by four similar heads immediately above those on the bottom tier and on this rests the bowl. Nävelsjö [308] shows that the two-tier base also occurs in round form and with heads on one tier only. The fonts of the last group have a new version, with the two tiers combined. On the square plinth a truncated pyramid is inset from the edge, the bottom framed with a cable; at the top is a round cable-moulding and above each corner of the plinth is a human head held in the open jaws of a predatory

⁶⁰ The whole area in which these fonts are found is bounded in the west by Lake Vättern and the E4 road running due south from the lake, in the east by Routes 32/31 and in the south by a line through Ljungby and Växjö. The northern limit is the Göta Canal.

⁶¹ Blomquist, figs. 18–20.

⁶² The variety is clear from Blomquist's plates but these are fewer in number than his line-drawings which show only the vertical face of the bowl.

monster.⁶³ Roosval seeks parallels with English fonts, citing South Brent as an example, but this must be an error. The two-tiered base is *sui generis* and the final version with only one tier is rare, perhaps only found with Sighraf, where the human heads beneath a predator's head are mirrored in standing or seated figures producing the same quasi-tubular vertical emphasis. There is one font in England where an echo of this design is found, at Stoke Canon [9], but this is a monolith. Here the 'tubular' device at each angle is the whole height of the font and consists of lions, rump in the air, grasping in their jaws the heads of men standing on each of the corners.

@e The Chalice Fonts

With the virtual disappearance of figure decoration, the font became the chalice, the cup of the Mass, emphasising the closeness of the two sacraments and their prime position in the teachings of the Christian Church. The message is already implicit in the use of a chalice-like vessel in illustrations of the Child's first bath, as at Grötlingbo, and in those cases where the Baptism of Christ takes place not in Jordan but in a font of that shape. The chalice fonts represent the latter stages of Gotland font production. Their simple design, devoid of figure decoration or any form of iconography, was eminently suited to a form of mass production and they were made in large numbers over a period of more than a century for export to the Swedish mainland and to all the provinces around the Baltic coast. They are in three pieces, a bowl, a high shaft, narrowing to a prominent roll-moulding at the top, and a broad base.⁶⁴ The base and shaft are usually round but where the bowl is a quatrefoil the support has the same profile. The material is generally

⁶³ J. Roosval, fig. 162. He describes this image as being 'heads enclosed, as if in helmets, in the jaws of monsters'.

⁶⁴ O. Reutersvärd, *The Fountain of Paradise and the Paradise Fonts of Gotland*, Borås, 1967, and A. Mehnert, *Die mittelalterlichen Taufsteine in Vorpommern*, inaugural dissertation, Greifswald, 1934, pp. 31–2. Reutersvärd sees the roll-moulding, or torus, as a separate element, even though normally part of the shaft; he sees base and shaft as one, even though always in two pieces. Thus the three parts are support, torus and bowl. Mehnert wondered if the bases might have been sawn off the shaft after manufacture, for ease of transport, but Reutersvärd believed that a more likely reason for their separation was for the most efficient use of shapes and sizes of stone as it came from the quarry. The mass-production methods may also have been a factor, with different jobs allocated to masons of varying skills.

limestone, usually grey though sometimes red, but a few are of sandstone. By the time that the production of the chalice type began, most of the one hundred churches on Gotland were already provided with fonts and it is for this reason that the island can show examples only of the earlier versions. The type is widespread right round the Baltic basin, from the Swedish mainland as far as Estonia and Finland and, to see the full span of evolution, it is necessary to follow the export routes to Denmark, Schleswig-Holstein and especially to the coastal region of Mecklenburg between Lübeck and Rostock; others have penetrated the hinterland along the rivers in Hinterpommern, Brandenburg, West and East Prussia. This skewed chronological distribution is emphasised by the way that Reutersvärd chose to name three of the six groups of so-called 'Paradise' fonts after towns outside Sweden and only the first, the Visby group, after a town on Gotland, the island of origin.

The so-called 'Paradise' fonts, undoubtedly the chalice fonts *par excellence*, may be broken down into a number of main groups, differentiated according to the form of the convex fields on the sides of the bowls. The Visby group, the earliest and most numerous, has round-topped fields, then with Asarum the fields changed to what is known in French Romanesque as the *berceau brisé* and finally, at Strängnäs, the top becomes a Gothic trefoil, completing a chronological sequence. There are three other main groups where the shapes of the fields echo the first three but with the addition of a disc at the point where the arching top of the fields begin. It is tempting to think that these might be dovetailed into the chronological sequence but it is much more likely that each basic field shape was being made with and without discs at the same time, perhaps in different workshops. The sixth group, trefoil fields with discs, embraces a number of subgroups with different spandrel devices above the discs, including foliate motifs, rosettes and even figures. There are multilobed variants of all six basic groups.

The silhouette remained constant from the time that production began c. 1240 to when it ceased towards the end of the fourteenth century. There is no standardisation of dimensions for these fonts, no norm for proportions, but they have a consistency of form which makes them instantly recognisable for what they are.⁶⁵ Even the multilobed variants are visibly part of the family and it is mainly in the decoration of the bowl that evidence of the evolution must be sought. The base, which embodies a vertical plinth, sweeps up in a curve to meet the shaft which continues the line to a roll-moulding at the top; the height of the base can vary quite considerably, which affects the degree of curve on the actual shaft. The bowl is relatively shallow, with rounded sides and with a wide plain band, including a groove, below the rim. Where the groove is missing, it will usually be found that the bowl has at some stage been cut down because of damage to the rim. It is decorated with pronounced convex fluting, wide at the top and narrowing to the shaft, contained within fields of the same shape.⁶⁶ The

⁶⁵ A. Mehnert, p. 18, n. 17.

⁶⁶ They were called by Roosval (Chapter XIII) 'mussel fonts' from the way the curved sides of the bowl are shaped with vertical convex ribs.

fluting is recessed within the outline of the fields but normally bulges outwards, though in later products the fields are flat. Each is divided from the next by either a flat band or a slender rib and the number of fields varies between ten and twenty-eight. The bases are more standardised than the shaft and bowl, because they gave less scope for artistic variation and were probably left to the less experienced or less able masons for whom the dimensions would be clearly laid down.

The earliest (Visby) group is characterised by rounded tops to the strongly raised fields, projecting a strong sense of the Romanesque. It is by far the largest and, round and quatrefoil fonts together, they number around a hundred and forty distributed over the Swedish mainland, in Denmark, in Germany, in Poland, in Estonia and even one in Finland.⁶⁷ The group is relatively well represented on Gotland with eight examples of which Martebo [309] has a different support, a square base with corner spurs and a shaft with roll-mouldings top and bottom; the Grevesmühlen bowl is the same. At Hall the fields are no longer proud of the surface but very much flatter. Röbel church has a bowl of this type, with the unique feature of a band of vine tendril beneath the upper rim. The fonts with round-headed fields are also found in a quatrefoil or four-lobed form, with eleven examples in Sweden, including Visby and Lund Cathedrals, five in Denmark and fourteen in Germany, e.g. Stedesand [310]. There are usually four fields on each of the rounded quarters and at each division between the rounded sections a thick vertical roll-moulding runs up from the bottom of the bowl. At Proseken, which is more elaborate, the rib of the bowl is carried down onto the shaft. On some bowls, such as Vinköl in Västergötland, the top of the rib ends in a human head just below the mouldings of the upper rim. On the Rappin font three are women's heads, crowned, and the fourth may be a bishop. The modelling is in low relief with rather staring eyes, not dissimilar to the salient Mosan heads. The four-lobed shape is applied also to the excavated basin and is carried over into the roll-moulding, shaft and base. Compared with the other types, with relatively more of them made of the red limestone and with salient heads, they were clearly a luxury product. This probably explains why, despite their small numbers, they are so scattered, even to Emmelsbühl and Stedesand in Schleswig-Holstein. Still with rounded fields, but flatter like Hall, the font at Akebäck and another in the Visby Museum introduce a new concept, with the rim of the bowl now polygonal and the fields arranged so that there is just one on each face of the polygon. There are very few of this variant, Reutersvärd only listing ten in total, including Poland and Estonia. At Grønbæk in Jutland is an interesting hybrid, the quatrefoil form of the bowl being complemented by a quadripartite base of truncated colonnettes analogous to the font at Gistad.

The addition of discs at the springing of the arched tops to the fields transformed their appearance into something like an arcade but Reutersvärd says that it would be an error to regard these discs as an architectural element and stresses that they are ornaments, not capitals. They do, nevertheless, add an architectonic sense to the design. The discs rarely occur with round-headed fields, no more than a dozen all told, though these are found on the Swedish mainland, in Denmark and in Germany.⁶⁸ The font in Visby Museum is the only example on Gotland. Only at Haddeby in Schleswig does this shape of field occur on a four-lobed bowl.

The group with pointed fields is called after its only surviving representative, at Asarum, though at least one other is known to have existed. Adding discs to the pointed arches of

⁶⁷ See Appx 7B1.

⁶⁸ See Appx 7B2.

Asarum, the Lübeck group is the third most numerous type of ‘Paradise’ font [311]; there are about forty known examples but none on Gotland.⁶⁹ Five are quatrefoils. The final stage in the evolution is demonstrated by the Strängnäs group, where the tops of the fields have been transformed into full-blooded Gothic trefoils.⁷⁰ This group has only six known examples of which, one is in the Visby Museum. There are no multilobed variants. The Güstrow group is the second largest, around fifty in total, but there are far more variations than in any of the others, indicating that production was spread over a longer period.⁷¹ The subdivisions are marked by detailed differences in the spandrel ornaments but these are only part of the more decorative nature of this group; the discs themselves have become flowers. Gotland has no fonts of this group except for the very late eight-lobed bowl at Hemse (on an earlier base), the only known multilobed example of the Güstrow group.

Chalice fonts of grey Gotland limestone were also produced entirely bare of ornament. While retaining the overall silhouette of the ‘Paradise’ group, with circular base and curving shaft, the bowl consists of a low cylinder above the 45° rake familiar from the figured fonts of the earlier Masters.⁷² Less graceful of shape, they were nevertheless unmistakably chalice fonts. These are not numerous, with only two on Gotland at Ala and at Lummelunda [312], where the font stands on the original elevated podium. They are found elsewhere in Sweden and also in northern Germany, where there is a notable example at Altenkirchen with four salient heads spaced equally around the bottom of the vertical face of the bowl.⁷³

Other fonts were produced with plain hemispherical bowls, differing slightly from each other in the curvature; the bases remain the same but the shaft is now either a cylinder or a truncated cone. Examples are found at Björke and Follingbo, the former with human heads adorning each corner of a square plate at the junction between shaft and base, and they were also exported to northern Germany as at Gross Tessin and Klütz, and Klein Solt [313] which has salient heads around the top of the shaft. Stralsund (St Nicholas) is one of the few with ornament; it has lions *passants* alternating with formal motifs in recessed rings. These seem to have been the basis for the final development which involved applying a polygonal form to a nearly hemispherical bowl. This is either confined to the rim, below which the bowl was rounded, with examples at Falsterbo and Vika, or there are ribs between the adjacent faces which may fade into roundness as at Levenhagen, or run down to the bottom, giving a faceted effect to the bowl, as at Skanör and Fröjel [314], where the polygonal form is carried down from the bowl into the shaft and all the way to the base. At Falsterbo the ribs are emphasised by human figures *en face*. Many of these bowls are beaded round the rim and

⁶⁹ See Appx 7B4.

⁷⁰ See Appx 7B5.

⁷¹ See Appx 7B6.

⁷² On a few examples, e.g. Ala and Lummelunda, the bowl flares slightly to the top and very occasionally the face may be decorated with tendril, as at Västerlöfsta (Uppland). There are also a few like Buttle and Östra Femsbo (Statens Historiska Museum) which have the same bowl and base on a cylindrical shaft. Both have a plain shallow frieze of arches on the bowl and at Buttle the arcade is carried over from the vertical face to the raked section.

⁷³ In Sweden there are examples at Gökhem, Hagby, Kullerstad and Vessinge.

along the ribs or may have a beaded arcade with an arch on each face. The arches are normally occupied by mythical beasts reminiscent of Bestiarius, though often more fanciful in style, with strange branching horns and other idiosyncratic features. A small number have incised decoration, such as Levenhagen which displays the apostles.

@e Dating of the Gotland Workshops

Until c.5 the production of fonts on Gotland was geared to local needs and it was after c.1165 that the island's workshops began to develop a lively export business around the Baltic basin. The political standing of Gotland waned from the end of the thirteenth century, when it became overshadowed more and more by the powerful cities on the mainland and was overtaken also in commercial and cultural terms by the ports of the German Baltic coast. Although a number of the works of Roosval's Masters are found on the mainland, and even as far away as Denmark, the main export trade was in the 'Paradise' fonts which continued to be made and shipped to the Swedish mainland and abroad into the fourteenth century. Some of the later designs were also copied in local material. Semi-Byzantios and Anonymous Majestatis provide evidence of earlier exports to the mainland, though it is not always easy to be certain whether the shipments were of finished products or of rough blocks to be fashioned by itinerant Gotland artists or by local masons who had learned their trade on the island. Certainly this last seems to have been the case with Bestiarius, whose fonts are chiefly of mainland sandstone. The disappearance of the drain hole has been taken as an indication of a change in administration of the rite, from immersion to aspersion, in which the water was placed in a metal dish balanced in the top of the stone font, not in the basin itself;⁷⁴ in other words, the presence of a drain hole is evidence of an early date. Other scholars have interpreted it in a completely contrary sense, the hole for emptying the water only being needed when it had ceased to be the practice to leave the water in the font for long periods. Whichever view is correct, it must be an unreliable criterion as it is impossible to be sure if the drainage hole was supplied as an original feature or was introduced later.

In view of the number and importance of the figured pieces, the chronology was very prominent in the research published by earlier scholars. In *Die Steinmeister Gotlands* and, to a lesser extent, *Die Kirchen Gotlands*, Roosval presented a matrix of dates for the various known and anonymous Masters who worked in medieval Gotland, showing a spread from c.1125 to c.1360. Within this span he proposed c.1125–c.1160 as Hegwaldr's period of

⁷⁴ J. Roosval, pp. 11 and 202.

activity and, for the latter's posthumous workshop,⁷⁵ 1160–70. Byzantios was active 1150–85 and Sighraf, his pupil, was probably launched upon his career a little later, say around 1175, and would have worked until *c.* 1210. Semi-Byzantios worked for a short period, 1170–80, and was, like his predecessor, overlapped by Majestatis, active 1160–1200. Next came Bestiarius 1180–1215 and finally Calcarius, 1220–55.

Subsequent researches, not least those concerning the construction histories of Lund Cathedral and Dalby church, led Roosval to propose a revision of his earlier findings which involved substantial backdating of some thirty years for the earliest of the Masters.⁷⁶ His assumptions were based on the likelihood that an artist would have been productive for a generation, that is about 35 years, and demonstrated that the careers of the various Masters were related in time. If Hegwaldr's dates are revised on the evidence of work at Lund by Byzantios, the latter's own dates must, by association, also be changed. Byzantios followed Hegwaldr at Lund and it is clear that his fonts came after his work on the cathedral and probably overlapped Hegwaldr's posthumous workshop. Roosval's revision produced dates of 1095–1130 for Hegwaldr and 1130–50 for his posthumous workshop, with Byzantios backdated to *c.* 1125–60. The justifications for this revision lie in a recognition that a key piece of iconography, the Coronation of the Virgin, which appears on the Viklau font, occurred much earlier in northern Europe than had originally been thought, but more particularly on research into the building history of Lund Cathedral, where several of the masters had worked until, on the completion of their projects, they moved away, set up workshops of their own, and commenced the creation of architectural sculpture and baptismal fonts for parish churches.

The dates for the churches on which Sighraf worked, and for which he made the fonts, are relatively well established and Roosval found that his original ideas for this Master held good, especially if his period of activity were to be extended by about five years at either end, a proposition justified by his greater output and the fact that it can be divided into three quite clear phases. For Sighraf then, the dates are revised to 1170–1215. Evidence of close links between Sighraf and Semi-Byzantios, not least the font in Linde church which has a Sighraf bowl and a base by Semi-Byzantios, indicates that the two Masters not only overlapped but may even have worked together. While Semi-Byzantios was only active for a relatively short period, it is more likely to have been for fifteen or twenty years rather than the ten proposed in *Steinmeister*, and probably fifteen years earlier, that is from *c.* 1155 (Jomkil) to *c.* 1170 (Linde). The reasons for assuming such a short period of activity are the small number of his creations and their remarkable consistency of style. Calcarius also overlapped with Sighraf but at the latter end of his career, *c.* 1175–1210.

Initially, Roosval believed that Majestatis worked mainly in the first part of the thirteenth century but he had already abandoned this view by the time he published *Steinmeister*. Like Sighraf, this Master's fonts are numerous and may be grouped according to stylistic criteria. His work shows overtones of Hegwaldr's style in several of the groups, as well as of Semi-Byzantios', and it is likely that the earliest fonts are those which show him most closely following the earlier Master, rather than working with the confidence to use Hegwaldr's

⁷⁵ That is, the period after his death when his followers continued to work in his style.

⁷⁶ Readers wishing to pursue Roosval's analysis, and to understand the various factors which led to his change of mind, are directed to the articles listed in note 8, in which he explores the subject in depth.

work more as inspiration than as a model; these would have been completed while still working as a pupil or immediately on setting up as an independent mason.⁷⁷ His period of independent activity must have begun *c.* 1150 and would have been finished by *c.* 1190; Tryde, his last work, is dated *c.* 1185. If these ideas are tested against the evidence of known building dates and of the history of dress, notably the shapes of crowns and mitres, it is possible to construct an approximate matrix of dates spanning the years 1150–85.⁷⁸

@c Skåne

Missionaries first established themselves in Skåne at the start of the eleventh century, arriving in two streams from England and from Germany, and Lund Cathedral, probably the single most influential building in southern Sweden, is a Rhineland concept embodying Lombard ornament. The cathedral workshop began by attracting the most competent workers from far and wide, with their apprentices and, when it closed *c.* 1150, the architects and masons found fresh employment in country parishes, rebuilding the wooden churches in stone. Reconstruction spread outwards from Lund across Skåne, into an area quite close to the excellent sandstone quarries round Hör, where a Master named Mårten was active. From Hör the building campaign spread to the south-east, then north-west and finally, in the last twenty years of the twelfth and the first decades of the thirteenth century, most of the churches of the north-east corner of the province were built.⁷⁹ The evidence which survives today shows that Swedish towns and villages were rich in medieval fonts, almost everywhere that there were significant densities of population, but the variety and

⁷⁷ Roosval saw him as a pupil of Hegwaldr, or rather of his posthumous workshop, and subsequently influenced by both Byzantios and Semi-Byzantios.

⁷⁸ The crowns worn by kings on the Ekeby and Stenkyrka fonts were common in Nordic countries *c.* 1152 and appear on a seal of that date belonging to King Valdemar, the Dane. The crowns at Tryde differ and match those of Valdemar's son Knud, who reigned from 1182. A bishop on this font wears the shape of mitre known in Nordic countries from *c.* 1190. Ambrosiani (*Åkirkebyfontens tillverkningstid*, Stockholm 1903) notes that conical helmets were no longer shown on French seals after 1196, though more northerly seals continued to show them much later, that of Duke Henry of Breslau, 1201–38, matching the helmets worn by the Skogstibble soldiers. Duke Svantopol of Danzig used a seal with this type of helmet as late as 1236–48.

⁷⁹ M. Rydbeck, p. 391.

the standard of workmanship in Skåne are exceptional.⁸⁰ Here too there was a greater longevity among the workshops, as may be seen from the way that many of the basic designs were developed and varied.

@e Figured Fonts

The original base at Östra Vemmenhög⁸¹ [315] has been lost and the roughly hemispherical bowl is now on a modern wooden support. The profile of the bowl is curved, with a slight tendency to turn in at the rim, beneath which is a band of tendril with grapes, making it one of the rare Swedish fonts which have vine tendril combined with figures. The foliage runs in a fairly loose manner around the bowl immediately below the rim, above a Lombard frieze which frames scenes from both Old and New Testaments. The Baptism of Christ, the Fall, the Labours of Adam and Eve, possibly the Expulsion, all appear, and a man kneeling before God, his arms outstretched in supplication. A most unusual aspect is the way in which the action is hardly related in its layout to the arcade, only the heads of the standing figures filling the actual arches. Christ, the most important figure in the key scene in the programme, is shown in the waters of the Jordan cramped beneath the springing of the two arches which frame John and the angel. Perhaps for this reason the waters are not heaped up around His waist but are depicted by a series of wavy horizontal lines. To avoid Christ being totally dominated by the other two figures, they are not, as with the others on the font, drawn with their heads right up to the centre of the arches in which they stand.

Three fonts make up the Lyngsjö group by Master Tove, who signed himself on the Gumlösa font 'Tove gierthi'.⁸² Although only Gumlösa is signed, Tove's love of detail makes it safe to

⁸⁰ Although Skåne was a Danish fiefdom in the Middle Ages (it only became part of Sweden in the seventeenth century), none of its fonts followed any of the Danish patterns and there is only one import, at Färlöv.

⁸¹ See Appx 7C1. Except for Östra Vemmenhög, after which Tynell named this group, I have seen neither the fonts nor photographs of them.

⁸² 'Tove made me.' There is also a base at Österlöv probably by the same Master.

assign Bjäresjö and Lyngsjö to him also.⁸³ There is strong Gotland influence evident in the form of the fonts and in the style of the figure decoration; the faces have long chins, broad noses and a half-moon mouth. Bjäresjö and Gumlösa share many characteristics, including the same fluting beneath the bowl. The figures stand in similar arcading and small details, such as the arches beneath the seat of Mary's throne, are identical. The figures are excellent, especially at Lyngsjö and Gumlösa, and have hollow nimbi of a shape not seen elsewhere in Skåne. The sides of the haloes are raised and they deepen towards the centre, almost cradling the heads which they surround. Bjäresjö is likely to have been the first (c.1185), with some awkwardness in the layout of the scenes which was corrected later at Lyngsjö, c.1191, where the supporting columns for the arcade have become much thinner. Gumlösa was made last, in the mid-1190s. The shape of the kings' crowns, closed at Bjäresjö and open at Gumlösa, support this chronology; Lyngsjö has both types of crown.⁸⁴

Lyngsjö [316] displays influences from various sources. It has a round base of Hegwaldr type, with strongly salient heads. These depict a lion with complex mane on its chest, Luxuria suckling dragons, a ram with curly fleece like the lion's mane and a human figure stretching its mouth with its fingers, a motif also used at Gerum by Majestatis. In two of the spaces between the heads are Calcarius-style, deeply cut tendrils but those on either side of Luxuria are filled with the winged bodies of the serpents. Beneath a band of plaitwork around the rim Lyngsjö has a frieze of eighteen arches, each of which frames a single head of the various people depicted and slender supporting columns are inserted to separate certain, but not all, of the individual scenes. Apart from the Baptism of Christ which occupies three bays, the programme is very different from the usual iconography. The murder of Becket is otherwise known only on the Nora font, a work of Calcarius which this resembles. At the left sits King Henry holding in his right hand a scroll inscribed 'HRICVS' and in his left a sheathed sword. A knight faces the king, holding a sheathed sword vertically and a kite-shaped shield in front of his body resting on its point. The second knight walks away from the king, drawn sword held aloft in his right hand and shield angled in front of his body. The third knight, his shield suspended on a strap from his right shoulder, makes a long stride and cleaves the skull of the prostrate archbishop with the point of his sword. The fourth knight is behind Thomas and lunges with his sword at the right hand of the archbishop's crucifer who stands before an altar, on which are a wreath of victory and a chalice with a dove flying down from above; the scene is closed by a column. All four knights wear chain mail and only the first is without a helmet.⁸⁵ This portrayal of the event matches the descriptions in

⁸³ M. Rydbeck, p. 387, ascribes the palmette fonts at Källs Nöbbelöv and Örsjö to Tove or his follower Hake, though the only link appears to be the circlet of round-ended fluted leaves below the roll-moulding at the top of the base. The same is true of Säby, where the top half of the bowl has been lost, but here the curving lower part of the bowl is fluted like Bjäresjö and Gumlösa. Rydbeck also includes Vestra Kärrstorp but I have not seen this.

⁸⁴ M. Rydbeck, p. 387, dates Lyngsjö last of the three and puts it around 1200.

⁸⁵ 'The Murder of St Thomas à Becket on a Swedish Font', *Reliquary and Illustrated Archaeologist*, ns XII, 1906, pp. 126–7 points out that Becket was murdered on 29 December 1170 and suggests that this font was made not many years after that occurrence. The style of

contemporary accounts, the only inconsistency being that Thomas was actually accompanied at the time by his Saxon monk, Edward Grim, and neither of his crucifers was present. In the next three bays, with another column at the right, is a scene which is not entirely clear. First comes a nimbed figure, looking towards the others, right hand raised in admiration. Furthest from him is Christ, with cruciferous nimbus, placing His right hand in blessing on the nimbed head of the centre figure. Is this perhaps Christ welcoming the martyr Becket into Heaven? Next Christ sits *en face* and gives keys to Peter and a book to John (three bays), and finally Christ crowns the Virgin (two). A banderole occurs in three of the scenes and is drawn in an unusual manner. In two cases (the Coronation of the Virgin and the unexplained scene) it rises vertically towards the springing of the arch and is then brought diagonally across the body of one of the figures, with the end held by Christ. In the Baptism of Christ the banderole follows the same course but is held by the Baptist in his left hand.

Like Lyngsjö, Gumlösa [317] has plaitwork around the rim and then a frieze of twelve arches, here supported in pairs by tectonic columns. In the arcade, in double bays, are the Baptism of Christ with the Father looking down from above, the Presentation in the Temple, two Magi, the third before the Virgin and Child enthroned, the Nativity and the Annunciation. The order shows that, unusually, this programme is to be read right to left. This font is often the subject of disparaging comments due to the flat nature of the relief but it is wonderfully detailed, with ornamented arcading, and has a number of rare iconographic ideas. In the Adoration the hands of all the Magi are veiled while the Virgin enthroned with the Child are in profile facing the Magi. In the Presentation Simeon is shown wearing a mitre as he stands behind the altar to receive the Infant Jesus from Mary, behind whom stands Joseph holding the two sacrificial doves. There are inscriptions around the arches, in the spandrels and on the otherwise empty background of the double scene of the Adoration. At the top of the circular base is a powerful roll-moulding, with a cut-out for drainage to the side and a circlet of fluting below. Equally spaced around the base are four monsters devouring prey, the only decoration in the intervening panels being the bodies of the prey.

Bjäresjö has the same form but with a plain band at the rim of the bowl. The base is like Gumlösa except that the prey in the mouths of the monsters are pairs of serpents, their tails filling the panels between the heads. The iconographic decoration is again contained within arcading inscribed with descriptions of the scenes below. The *Majestas Domini* has the mandorla framed by the Tetramorph; The Baptism of Christ takes place in a chalice-shaped font, flanked by John and Mary, with a star in place of the dove above Christ's head, which is framed by a cruciferous nimbus. The Nativity occupies two arches, the first divided into three by a bar between the capitals and a central column below. At the top are angels with two stars, below left Joseph is seated asleep and right the Child in the crib is watched over by ox and ass. The second arch reveals the Virgin in bed asleep, both arms unusually hidden beneath the covers; Joseph sits sleeping at the foot of the bed, his back to Mary, while above her head is the hand of God and a censer. In the next arch a man stands behind the Virgin and Child enthroned who face right towards the Magi who advance in the following two arches. These are both divided vertically by trunks of trees and the third of the Magi shares the arch with a female figure facing right. The inscriptions name the figures in the arches below and this gives a problem: over the sleeping Joseph and over the man who stands behind the Virgin's throne (also presumably her husband) is written 'Simeon'. Another problem

the helmets worn by the knights who murder Becket help date this font to the end of the twelfth century.

concerns the female figure to the right of the third of the Magi; she is named 'Maria' in the arch above and beside her name are the words 'Spiritus Sa?us' and there is something carved above her head which may be the dove of the Holy Spirit, suggesting that what we see is the Annunciation without Gabriel. Certainly the demure pose of Mary is entirely in accord with the way she normally appears in this episode. Many of the figure fonts have inscriptions above and around the figures but at Bjäresjö there is a major puzzle, a mixture of reversed (i.e. mirror) and inverted writing, perhaps due to a pricked pattern being incorrectly used by an illiterate mason.

A little later, from the first quarter of the thirteenth century, are Knislinge, Kviinge and Oppmanna, all located around the town of Kristianstad. They are not by Tove but by a different hand, and are characterised by energetic reliefs of Biblical stories; the bases are reminiscent of Tove and the sculpture has echoes of Sighraf. Östra Kärrstorp, with a portrayal of the St Hubert hunt, is close to them, but the shape of the bowl is much more like Dalby, cylindrical with a rounded section at the bottom on which is leaf ornament. Around the top is a band consisting of a wavy line with five flutings in each of the undulations. The main decoration on the face of the bowl is very freely drawn, full of movement, a portrayal of men hunting a stag with dogs; the scene is garnished with detail, including trees, so that no spaces are left blank. The base is a round hourglass on a square plinth with corner heads. The font of Kviinge [318] is decorated with various scenes from the Nativity sequence, very much in the manner of the Gotland fonts but generally more crudely carved. The scenes begin with the Annunciation, then follow the Visitation (but Mary and Elizabeth do not embrace), shepherds with their sheep, the scene in the stable, a tower perhaps representing Jerusalem, the Flight into Egypt, the Magi and the Virgin and Child enthroned. In places the heads of the figures invade the plain narrow band beneath the rim. The scenes are mainly conventionally shown but one or two variations are of interest. In the Nativity there is a star in a disc between the heads of the ox and ass, while an angel flies above the Virgin's head. She rests her head on both arms. At the head of her bed, back towards it, sits Joseph, upright in a chair, left hand under his chin the right holding a staff. The frieze of figures is very crowded, especially where Joseph, leading the donkey in the scene of the Flight, is crammed up against the last of the Magi as they approach the Virgin and Child. There is no arcading. In an eight-arch tectonic arcade Knislinge [319] also has various scenes from the Nativity: the Annunciation followed by the Baptism of Christ (with no angel) and the Magi bearing gifts. The Virgin and Child enthroned face the Magi and share the same arch with Joseph who carries a bundle over his shoulder. He must be part of the Flight into Egypt for whom there was no space in the next arch, where Mary and the Child are seated on a high-stepping horse. In the next bay are two men, one pointing to the Holy Family and the other, in a pointed Jew's hat, looking away. Can this symbolise the Gentiles who accept the coming of Christ and the Jews who reject it? Finally, somewhat out of sequence, comes the Visitation. The Nativity is shown conventionally, but a little cramped; the Virgin and Child, with ox and ass and the star, are accompanied in the same arch by Joseph, who looks towards Mary and Jesus with his hand raised in wonder. The base is round with various salient heads. At Oppmanna both bowl and base, a cube with a short extension and roll-moulding, are quite badly worn. The lower part of the bowl has the same broad, round-headed leaves as the others. The bowl is without arcading and has some of the same scenes as Kviinge. The Annunciation is unusual, with the angel striding towards Mary, right to left, the right hand outstretched. In the Flight into Egypt the Holy Family seems to be leaving a fortified city gate. The shepherds are grouped with their sheep, then comes the Nativity within an

architectural frame which does not seem to include the seated, sleeping Joseph; the final scene is the Visitation.

@e The Square Groups

The fonts of the Munkarp group are found mainly in south-west Skåne and made of sandstone. They taper slightly downwards and non-tectonic engaged columns along the vertical edges reach to about two thirds of the height of the bowl. Above the columns is a band like a flat cuff with a sharp arris at the corners. The cuff may be plain, in which case the columns are set in a plain recess, but in the majority of cases the cuff is decorated with three palmettes. On the fonts with plain cuffs the engaged columns are framed by vertical cables, sometimes doubled; they are quite widely separated where they run parallel with the column and then come together above. On each face is a round-headed inset panel, usually containing a rosette or other disc-motif. At Ottarp, Vallkärra and Igelösa⁸⁶ the inset panels are so low that they are no more than a semicircle and are empty, while at Äsphult [320] the inset panels are replaced with various motifs, a single arch, pairs of arches and a cross inscribed in a double ring. On all these fonts the basin is square and flat-bottomed. The base is separate and is best described as like the bellows of a plate camera, but tapering up and down to the middle where there is a thick roll-moulding.⁸⁷ These fonts were made over a considerable period, the majority from the second half of the twelfth century. The earliest examples date from 1140–50 or perhaps 1150–75 and are almost all concentrated in the *härad*⁸⁸ of Frosta. Torslunde [321], exported to Denmark, is octagonal and the arrangement of the decoration is reversed. On the upper two thirds of the bowl a tectonic arcade with an arch on each face stands on twin cables, each arch framing a palmette. Below the cable the faces of the octagon are chamfered to a square to meet the base, so that above each side of the base there is a lunette with foliate ornament and leaf motifs in the spandrels. Ignaberga, which must be seen as an aberrant version of this group, is a little later. Its base is a flat truncated pyramid topped by a roll-moulding and the bowl flares more steeply to the square top than the earlier examples; the vertical edges are

⁸⁶ Only the bowls of the last two fonts survive.

⁸⁷ See Appx 7C2. L. Tynell, p. 3, says there is a stoup-sized piece, on Sjælland, at Kallehave.

⁸⁸ *Härad* is the word used for a small district which may best be translated by the English word ‘hundred’.

chamfered at an angle, transmuting into a round section to match the top of the base. The chamfering precludes any engaged columns at the edge but bottom centre on each face is a small semicircular panel.

The Ossjö group, also of sandstone, is found in north-west Skåne and dates from the end of the twelfth century. The bowls are similar in shape to the Munkarp group but they have no top decorated band. The engaged columns at the corners have heads as capitals and at Ossjö and Rya are encircled by serpents suggesting the Tree of Knowledge. Three of the sides have two round-headed arches supported by tectonic columns and the fourth has three arches without supports; they all contain figures. The triple arches contain Christ in Majesty flanked by the Virgin on the left and Peter on the right. The pairs of arches contain a variety of figures; the Annunciation is normally on one side and on the others St Peter appears again with another apostle, presumably Paul, while on the fourth are angels. At Mörrarp, Munke-Ljungby [322] and Svalöv [323] Christ is accompanied by a small star. Svalöv has a pair of arches on one side alone; these display St Peter on the left and the *Majestas Domini* on the right. Its sides are vertical and the arches take up the full width of the face so that there is no narrow arch joining the two adjacent faces around the corner column. The quality of workmanship varies, with Ossjö and Munke Ljungby displaying well-proportioned figures, with fine delineation of clothing and facial features, while Rya's figures are flat, with cursory incised detailing. On the Kropp font the corner columns are replaced by large figures. These are quite badly worn but one can certainly be identified as Peter, the others possibly Paul (a bearded man with a sword), and perhaps two bishops. This font has quite different iconography in the arches, which are paired on every side. On one side the arches are decorated with cable and may contain the Annunciation. The others are plain and contain respectively the Fall, St Michael killing the dragon, with a figure in the neighbouring arch reaching across to him, and, without a central column, the Presentation in the Temple.⁸⁹ In this last scene there are only two adult figures, one placing the Child on the altar as the other approaches from the other side. Unlike the previous group of square fonts, the basins are round and taper slightly to the top. The bases differ too, being mostly in the form of a truncated pyramid on a plinth. In the north-west of Skåne, clustered together in the *härads* of Bjäre, are several granite fonts of the same general features as the Ossjö group, also with a round basin in a square bowl.

@e The Palmette Goblets

Across Skåne are numerous goblet-shaped fonts characterised basically by a large bowl with cylindrical (or nearly so) upper part above a lower section shaped to meet the base, which may be round or square. None of them is entirely plain and they quite readily break down into separate groups according to the decoration on the bowls, but such is the

⁸⁹ M. Rydbeck, p. 385, sees Kropp as the oldest and a model for the others. A mason's mark in the church ties in with a datable mark at Lund, so the font must be from soon after 1150, while Svalöv is probably from 1180–1210 and some of the group may be as late as 1240. Rydbeck comments that, in general, these churches and their fonts are all contemporary.

manner in which the various ornamental motifs are ‘mixed and matched’ that it is virtually impossible either to develop a clear chronology or to analyse their differences to give a simple matrix of distinct types.⁹⁰ There is less variety in the bases and there is only one case where a specific configuration of base may be associated with one form of bowl or decoration, the bottom of the bowl being shaped to match the square support. All other forms of base are round at the top, whether or not they are square below, and are found supporting every type of bowl. The decorative forms used include arcades, Lombard friezes (and an inverted form of the same design), palmettes, fluting, vine tendrils, plain and cable mouldings (which may be double or single), beading, fleur-de-lis and bands without ornament; in a small number of cases the decoration may be in two tiers. Human or animal figures hardly ever occur on the bowl and then (with two exceptions) are only associated with the tendril ornament. Much less rare, but still not common, is the presence of lions on the base. Against this somewhat confused background, what follows will attempt to identify a number of groups with common features; significant variations will be mentioned but it will be impossible in a work of this extent to include them all. It may be helpful to begin by describing the different forms of base to allow a quick reference to be made when confronting the more complex picture of the bowls.

The small number of bases which are wholly square are carried over from the square fonts of the Munkarp group (for simplicity the ‘bellows’ type). Found in similar numbers is the round version, a waisted cylinder with central roll-moulding (the ‘hourglass’ type). More numerous are the variations on the theme of a square plinth on which are one or more roll-mouldings; this quasi-‘Attic’ base may be found with or without corner ornaments of spurs or leaves and, in a few cases, with a short stub-shaft between the upper and lower roll-mouldings. A variant of this type may be found with a circlet of round-headed leaves between the mouldings like an inversion of the Danish West Jutland calyx motif. The final form of base is perhaps another Attic variant, but better defined on its own as the ‘lion type’. Here either the plinth or the main roll-moulding is carved with lions. They may look outwards at the corners, or hold prey in their jaws, but are most frequently placed along the sides, all facing the same way and

⁹⁰ Rydbeck breaks them down according to various ‘Masters’ but the grouping of her illustrations suggests that she appreciates the problem of analysis. Tynell elects to attempt a division into main types with subtypes differentiated according to variations of detail, but his observation is not always reliable. Nevertheless, for a detailed understanding, it is hardly possible to do better than study these two scholars’ books which have the advantage of profuse illustration allowing the reader to spot his own differences.

each biting the rump of the next in line. A very few variants exist where the base is round with four equally spaced salient lions' or human heads glaring out at the viewer.⁹¹ There are many goblet-shaped fonts with palmette friezes very similar to those on the top cuff of the Munkarp group. They may be differentiated mainly by the form of the decoration, though there is one group where the shape of the bowl itself provides the variation and another where the base is markedly different. The common factors which associate them all are the encircling band of palmettes and the nearly hemispherical bowl, flattened at the bottom. Even the group with lower part chamfered to produce a square bottom plan is unmistakably of the basic type. The palmettes are shaped like the ceremonial fans of Egyptian tomb-paintings, complete with a disc at the point where the leaves branch outwards. Below, the stem consists of a number of strings which curve outwards and up between the two adjacent motifs like fingers, the inner string enclosing the palmette by joining its opposite string at the top. The number of strings varies from one bowl to another, between two and five, with four the norm. The traits which define the variations between the different groups are the presence or absence of cable ornament, the positioning of the palmette frieze on the face of the bowl, the presence or absence of other decoration and its position.

@e The Bosarp Group

Glemminge [324] and its fellows are a squared-bottom version of the goblet palmette fonts and supported on the same type of 'bellows' base as the Munkarp group. Beneath the frieze of palmettes are pairs of narrow cable-mouldings, below which the lower part of the bowl is chamfered to fit the top of the base. It is a somewhat unhappy design and looks as though it was adopted to allow surplus square bases to be used up when production of the square fonts ceased. Indeed the Bosarp and Snårestad fonts have chamfering which looks as though it was an afterthought, a modification of a font which had been made in the normal hemispherical form. They are both devoid of ornament below the double cable but the others listed have lunettes containing three clover-leaf motifs on each side, with fans of leaves at the corners. Each of these fonts has an undecorated area between the rim and the double cable, some above and others below the palmette frieze; Hyllie is alone in having a Lombard frieze above the palmettes.⁹² The earliest date from around the end of, the twelfth century.

⁹¹ Bara has a bowl like the rest of the group but a base as described. At Nevitshög the bowl is the same shape but plain.

⁹² See Appx 7C3a. Bosarp and Snårestad have no decoration on the chamfered section. Torslunde is octagonal and chamfered to fit the square base. Engaged columns run up the

@e The Dagstorp Group

The Dagstorp group are similar to Glemminge but are not squared at the bottom of the bowl. Dagstorp alone has the clover-leaf ornament on the lower part of the bowl, reinforcing the connection between the two groups.⁹³ Brönnestad and Östra Strö have an inverted Lombard frieze on the lower part of the bowl but others are plain. These fonts are later than both the Munkarp and Glemminge groups, though it is possible that all three groups overlap. They are supported on the round ‘hourglass’ base. There are several variants. Källstorp [325] has a quatrefoil bowl on an ‘hourglass’ base; it and has fluting on the lower section, a Lombard frieze above the palmette band and no cable-moulding. On the plain Attic base are bowls with fluting on the lower part and an ‘open’ palmette frieze, without the inner string meeting over the top. At Genarp and Konga [326] a Lombard frieze encircles the top of the bowl immediately above the palmettes which come down to the bottom of the vertical face at Genarp; the bowl at Konga is taller and there is a plain area between palmettes and fluting which here is concave. Finja and Risekatslösa are similar but without the Lombard frieze and the base has a waisted stub-shaft; Gårdstånga, Spjutstorp and Felestad are almost identical but the stub-shafts are cylindrical. There are others with this type of bowl on a variant of the Attic base which has a circlet of fluting below the top roll-moulding.⁹⁴ In place of the fluting on the lower part of the bowl, Träne has an inverted arcade while Tjörnarp and Östra Sallerup have an inverted Lombard frieze. Both have a cable-moulding beneath the palmettes and corner spurs on the base, where Träne and Tjörnarp have bird claws and Genarp and Konga have small heads. This group is probably from 1175–1200, perhaps linked to the fonts by Tove. Högseröd and Västerstad [327] offer a variation on the theme of palmettes over fluting. A slender band of

edges, each side has an arch containing a single palm on a trunk. The demilunes created by the chamfering are filled with three clover-leaf motifs.

⁹³ See Appx 7C3b. Tynell says that some of these fonts have square bases like the Munkarp group but Rydbeck’s illustrations (figs. 319–322) show that they are all round. Tynell also says, p. 5, that related to this group are: Kjevlinge and Norra Nöbbelöv, but with the upper part of the ‘hourglass’ vertical.

⁹⁴ See Appx 7C3c. Flackarp has a similar base, though the bowl is quite different, *bombé* with slender mouldings top and bottom.

lateral chevron (>>>>>>) ornament encircles the bowl just below the rim and the palmettes fill the remaining vertical face of the bowl; the curving lower section has broad, round-headed, shallow recesses spaced further apart than the fluting seen elsewhere. Their bases do not match nor do they fit with any of the models described above.

@e The Hör Group

The Hör group contains about twenty-four fonts made of sandstone from the quarries of central Skåne.⁹⁵ The common feature is a distinctive frieze of leaves enclosed within an oval frame, set vertically, which may be single or double and is sometimes framed between cable-mouldings. Although the motif resembles the palmettes, the design is nevertheless quite different in detail. The oval outline turns in on itself at the bottom centre, where the two stems are bound together with a strap. They then turn outwards, cross the outline just above the mid-point to meet and cross the similar stems coming from the adjacent frames, where they spread out into a small combined leaf motif to fill the ‘spandrel’ between the two adjacent outlines. The course of the stems thus leaves three spaces within the enclosure, fan-shaped at the top and oval on either side of the ‘strap’. These spaces are filled with leaves and bunches of grapes, varying much at the whim of the mason. The lower spandrels may be empty or contain a leaf motif. The height of the strap joining the two ends of the stem as they enter the centre of the motif varies between the more common central position, for example at Södervidinge [328], and a point just above the turning-in point for the stems, as at Östra Torp. Where the strap is central there is almost invariably a small ball beneath the point where the two stems turn inwards, but this is omitted when the strap is lower. Bara, Brandstad and Fosie have the low point of fastening but the strap is replaced by a ball. On all the fonts so far mentioned the enclosing lines are unbroken but this is not the case at Glostorp, Oxie and Store Hammar, which are all later. There, leaves, grapes and stems reach out across the lines and there are lions and human figures either between the motifs (Oxie) or partially obscuring them (Glostorp). Lions also appear at Tullstorp and Västra Vemmerlöv.

The most common form has the motif in single outline, with no cable bands; seven with this type of ornament are supported on an Attic base, three more on a base with lions and a

⁹⁵ See Appx 7C3d. L. Tynell, p. 8, groups with Barsebäck seven fonts in south-west Skåne through the form of the base, a massive cylinder which may originally have stood on a plinth.

further two with round base. Hammarlöv is like the first seven but the bowl has a rounded lower part on which there are round-headed recesses like Västerstad. Of those with doubled outlines and cable bands, two are on an Attic base and three on a base with lions. Harlösa also has a font of these characteristics but with major differences. The cables reverse the direction of the twist at intervals approximating to the width of the palmette outlines around the bowl and the bottom spandrels are occupied by fleur-de-lis. The lower part of the bowl rounds down and then outwards to meet the top of the massive square base on which beasts with shared heads at the corners, grasp other animals in their claws and bite the tops of their heads. The three fonts where the repeated design is interrupted are all different. Glostorp has doubled outlines, no cable and stands upon a round base. Oxie has single outlines and no cable and, though the base has lion masks, the support is unlike any of the others. At Västra Vemmerlöv the pattern is broken by four small salient lions' heads at the rim. The lion bases differ in the arrangement of the beasts.

Five fonts from the Hör sandstone quarries, and possibly the oldest of the group, are signed by Master Marten on the top surface in runes. The Harlösa font is not signed but is nevertheless quite clearly also a work of the Master, from the unusual manner in which the fleeces of the rams are carved.⁹⁶ They differ in their more massive appearance which comes from the barrel-shaped bowl supported on a base of similar size. The ornament is more the work of a well-schooled, competent craftsman than of a gifted artist. On the face of the bowl below the signature on the Hör font a small bearded face has been fitted in among the leaf decoration, almost certainly intended as a self-portrait of the mason, as at Bridekirk.⁹⁷ Mårten's fonts are not later than the last decade of the twelfth century and could be earlier.⁹⁸ Tynell points out the fillet on the mitres worn by the bishops on the base of the Brandstad font which cannot be later than 1200.⁹⁹ This is a later font than the others, with a more developed and detailed form of the frieze and a more complicated base with tendril decoration on the sides of the plinth; at the corners are lions and human heads, with figures on the flat panels between, a bishop, an angel with trumpet and St Michael with the scales. Around the rim is an inscription.¹⁰⁰

@e The Torlösa Group

⁹⁶ Tynell believes Harlösa may have been signed on the upper surface of the rim which has been damaged. Glumslöv and Reslöv are certainly also by his hand, and perhaps Barsebäck too, while from the same workshop, if not by the same hand, came Kirkököpinge, Hammarlöv and Östra Torp. The others were produced by a follower of Mårten who worked in south-west Skåne.

⁹⁷ M. Rydbeck, fig. 133. L. Tynell, p. 7, mentions a similar face at Söderviddinge but not on any of Mårten's other fonts.

⁹⁸ Tynell says, p. 6, that he is only prevented from making them earlier by two realistically drawn leaves at Hör.

⁹⁹ L. Tynell, p. 181, fig. 25.

¹⁰⁰ Tynell reproduces this (p. 187, fig. 35) but cannot explain it.

The Torrlösa group is a marked variant from the other palmette fonts.¹⁰¹ The curving lower part of the bowl has been replaced with a shallow two-step extension. Around the bowl is a band of decoration framed between two narrow bands of lateral chevron ornament. Palmettes more like sunflowers are interspersed with four discs containing various motifs, including a six-petalled device and a cross *flory*, and there is also a crude human figure. The oldest examples probably date from the latter part of the twelfth century but generally they are not as old as the previous groups. Lyby is related but significantly different, with a narrower band of ornament between the same <<<< strip at the top and narrow double roll-mouldings below. The band itself contains a wide variety of motifs, interlaced arcading, cross-in-disc, rosette and, straggling foliate motifs.

@e The Maglehem-Norra Åsum Group

Of this combined group¹⁰² there are seven fonts, concentrated mainly around Kristianstad, on which the broad band of palmettes, or palmette outlines, of the previous groups has been replaced by a narrower band of tendril near the top. The cylindrical bowls are rounded to the bottom with the lower part fluted. The fluting is much more rounded than on the previous groups, almost like the ‘mussel’ bowls of the Paradise fonts. Beneath a roll-moulding the base is square, with four lions biting each other. These date probably from the latter part of the twelfth century or possibly later.¹⁰³ The band of continuous tendril is narrower than the previous fonts and is set into the surface of the bowl. It is interrupted on the different fonts by various devices, a bishop, a man *orans*, the Agnus Dei or a crouching lion. The bases, square and with a roll-moulding at the top, are decorated with beasts, bodies along the sides of the plinth, heads at the corners. Rinkaby differs in having an Attic base, the corner beasts crushed between the plinth and the large roll-moulding so that only head and shoulders are visible. Landskrona also has an Attic base but with corner spurs and no lions; there is no fluting on the lower section.

Norra Åsum [329] and Vitaby have a far more sophisticated form of decoration. It consists of beaded palmettes, alternately upright and inverted, and linked by beaded straps. The top

¹⁰¹ See Appx 7C3e.

¹⁰² See Appx 7C3f.

¹⁰³ Rydbeck judges from the church building that the Master of Maglehem must have worked between 1200 and 1240.

spandrels are filled with triangular five-leaf motifs and those at the bottom with beaded fleur-de-lis. The fluting comes close up to the bottom of the band of ornament which is now back to its original width. A variant of this design, without beading and with foliate designs more like the Hör group (but again alternately upright and inverted), was exported to Tikøb in Denmark; around the centre of the bowl is an inscription and the fluting is in a spiral. The base is of local Danish manufacture. At Ryssby the motif reverts to the tendril but beaded and at the full height of the vertical part of the bowl; the base is round with salient heads like Borby. A mixture of the two types of ornament is found at Ingelstorp [330], Kiaby and Nymö, in two registers. At Ingelstorp there two tiers of beaded ornament, tendril above and palmettes below, alternating with three narrow beaded bands. The palmette design is again alternately upright and inverted but here sprouts from a continuous stem. At Nymö the two tiers are reversed and in place of beading the stem is double-stranded, as is the band between the two registers. The lower section of the bowl is fluted. Ingelstorp and Kiaby have four lions on the base, Nymö an Attic base with leaf spurs at the corners. These are almost certainly from the first half of the thirteenth century.

@e The Bläntarp Group and its Variants

There are further groups with the same shape of bowl, mostly fluted on the lower part and supported on Attic bases with corner spurs, but they are of much lesser quality and interest.¹⁰⁴ They are mainly confined to south-east Skåne. The principal decoration, apart from the fluting, is an arcade or Lombard frieze near the top of the bowl. Some of them have a cable-moulding around the point on the bowl where the vertical face transmutes into the curving lower section. A few have no fluting. Bläntarp [331] has a full non-tectonic arcade above the cable, as have Östra Ingelstad and Tosterup which survives only as a bowl fragment, but a subgroup has an indication of bases to the arcade, though no capitals. Bollrup has a Lombard frieze in place of the arcade at Bläntarp but is otherwise identical and there are four rather poor bowls with a Lombard frieze but without either moulding or fluting. Finally, there are five of high quality, typified by Billinge [332], with inverted fleur-de-lis depending from the springing of the frieze, called ‘hanging lilies’ by Tynell. The points of the lilies meet the slender moulding which encircles the bowl at the bottom of the vertical face. Unlike the other two subgroups, which are concentrated in quite small areas, these are widely spread.

There are many other circular bipartite fonts in Skåne which do not fit neatly into one of these groups, though they share some of the characteristics. Brågarp, for example, has a round bowl with roll-moulding at the bottom supported on an Attic base with corner leaf-spurs. The bowl is plain except for a broad raised band on which is the inscription: ‘INFANS

¹⁰⁴ See Appx 6C3g.

ALLATUS ERIT HOC IN FONTE RENATUS'.¹⁰⁵ Nefvitshög has a bowl of the same shape but plain except for a narrow cable encircling the bowl below the rim. The base is in essence the frustum of a cone but with four massive salient monsters' heads with mane-like curls radiating around them like a ruff. Bara has a base with human heads similarly placed. Flackarp has a barrel-shaped bowl with narrow roll-mouldings top and bottom. The face is bare except for four evenly spaced rosettes and some crude lettering which is probably not contemporary. At Tygelsjö the rounded bowl has fluting at the bottom and above it a tectonic arcade in each bay of which is a Tree of Life motif standing on a hillock. Gödelöv font is very worn. The bowl is *bombé* and the decoration is framed between two bands, a type of Greek key at the top and plait or cable at the bottom. There are four salient human heads equally spaced and between them are various animals including two lions flanking a Tree of Life. Grämanstorp [333] has a slightly flaring bowl with short steeply sloped extension, all plain except for a single lion's mask just below the brim. The base is round, with a roll-moulding at the top. Spaced evenly around the base are a ram's head, a lion's mask with a man in its jaws, a king enthroned with two other men sitting on the arms of his chair and a man wearing a belt of strength, a broad band with large buckle in the small of his back. He faces the base, with a smaller figure between his chest and the block and four tiny faces above his head.¹⁰⁶ Västra Broby [334] has an almost cylindrical bowl with a concave extension at the bottom. Around the top is a broad plain band invaded by the different images carved on the main part of the bowl. These consist of a winged and nimbed angel, apparently handing a key to another nimbed figure, and two free-standing towers. Along the bottom of the bowl between these images are what can only be described as 'billowing clouds'. The base is the frustum of a cone with a broad plain band as plinth, above which is a finely detailed tectonic arcade.

Östra Kärrstorp has unseparated scenes round the bowl which seem to depict the St Hubert hunt, the Flight into Egypt and three men in a boat. Hög [335] has a cylindrical bowl with four large angels cut off at the knee along its bottom edge. They are evenly spaced and *en face*, wings spread and each holds a book. Below the bowl is a massive roll-moulding and the base is a fluted hourglass with central roll-moulding. Saxtorp has a round bowl which becomes square at the bottom below a cable-moulding. It seems too large for the cubic support but the decoration shows that they were made for each other. Around the top of the bowl is a plain band below which runs an undulating vine tendril with leaf shoots and at the bottom is a cable. The heads of nimbed figures, shown above the waist only, break into the tendril. Christ with cruciferous nimbus looks left towards Gabriel and blesses with His right hand. The archangel, with spread wings, looks across a formalised lily to the Virgin who raises both hands in astonishment [336] and the decoration is completed with the Visitation, two figures embracing [337]. The base has engaged columns along the vertical edges supporting cable-arches and on the four sides are a disc device, a palmette, a man's bust *en face* and the Agnus Dei. Hammenhög has a bowl with vertical sides and a 45° sloping section. The sloping part has a continuous tendril and the figure carving on the vertical part, lower than on most fonts, has a variety of scenes from the Nativity shown in continuous succession without arcading. It is framed top and bottom with worn decorative bands. The

¹⁰⁵ 'The child brought to this font shall be reborn in it.'

¹⁰⁶ The three men on one chair are suggested as the Trinity and the man with the belt of strength as Samson pulling down the pillars of the house of the Philistines.

base is a cube with thick roll-moulding on the top. It is cut away to give a thin plinth with standing figures at the corners and the panels between are decorated, e.g. with a deer and the Agnus Dei. Hannas is similar but the lower sloping part of the bowl is plain and the scenes are framed in arcading. The base is roughly circular, with evenly spaced figures standing on the plinth. The roll-moulding at the top is broken by the figures' heads and is decorated. Dalby [338] has a cylindrical bowl and the rounded part at the bottom is very low. Around the top is a plain band with an inscription. The main decoration consists of a series of roundels strapped together, the linking bands bearing a variety of motifs, mask, cross *paty*, rosette. The roundels contain a dragon, a pair of, griffins, a snake-eating stag hunted (in the next roundel) by a man with a hound. At each end of the series the roundels contain foliate motifs and these two frame the Baptism of Christ, John in his camel-skin cloak, Christ (smaller) up to His waist in heaped-up water, the dove of the Holy Spirit flying down from above, and on the other side a winged, unimbed angel. John has no nimbus either. Fjelie is quite like Dalby but has the figures in arcading, including the Baptism of Christ and two Tree of Life motifs. Östra Vemmenhög has a Lombard frieze beneath a rough undulating tendril. Framed by the frieze are various scenes taken from both Old and New Testaments, the birth of Eve, the Fall, Adam digging and Eve spinning, and the Baptism of Christ. The Oppmanna scenes are badly worn but seem to include the Annunciation to the Shepherds, the Annunciation to Mary, Nativity and Flight into Egypt.

@c South-Western Sweden

Between 1959 and 1972 Sven Axel Hallbäck undertook an inventory of the medieval fonts in western Sweden, working in Bohuslän, Dalsland, Halland, Värmland and Västergötland, the provinces which lie along the west coast and around the northern fringe of Lake Vänern.¹⁰⁷ He found over five hundred and sixty pieces and estimated that they represented about 75 per cent of the medieval stock, an astonishing figure, given the depopulation of rural areas in the nineteenth century, when many of the stone churches were pulled down. Nearly all the wooden churches, built after the people moved back onto

¹⁰⁷ He published seven monographs on different areas in south-west Sweden and followed them up with an analysis of the material. They are listed here and numbered H1–H7, as Hallbäck does in his own analysis. Bibliographic references will use that numbering and H8 for the analysis itself. H1: *Medeltidar dopfuntar på Dal*, 1959; H2: *Medeltidar dopfuntar i Bohuslän*, 1961; H3: *Medeltidar dopfuntar i Älvsborgs läns norra Västgötadel, Västergötlands fornminnesförenings tidskrift (VFT)*, 1963; H4: *Medeltidar dopfuntar i Värmland*, Värmlands Museums serie, 1965; H5: *Medeltidar dopfuntar i Sjuhäradsbygden, Borås och de sju häraderna*, 1966; H6: *Medeltidar dopfuntar i Halland*, Hallands Museum serie, 1969; H7: *Medeltidar dopfuntar i Skaraborg, VFT*, 1972; H8: *Medeltidar dopfuntar i Västra Sverige, VFT*, 1978.

the land, have their medieval fonts and take great pride in them.¹⁰⁸ In fact about 25 per cent, some hundred and thirty fonts, are incomplete but many of them are sufficiently whole to be still in use. The percentage of fonts which survive varies from one province to another but they are preserved in sufficient numbers to provide a very clear picture of the wide range of types produced in the Middle Ages. Only in parts of Denmark is the survival rate higher but there the material is predominantly granite, almost indestructible.

A study related to modern administrative areas, while conducive to a systematic approach to the work and to its publication in stages, is not helpful in gaining a coherent picture of the distribution of the various types. The spread of artistic ideas does not conform to political boundaries and the different groups are better separated, one from another, into categories based on identifiable masters and schools, and into groups identifiable by the material of which they are made, their size, shape, decoration or other distinguishing features.¹⁰⁹ When Hallbäck came to analyse the results of his research he defined new geographical areas which he called 'blocks' and 'pockets' and which he found could be shown to contain whole identifiable groups of fonts. His analysis shows considerable variation between the different areas over all the characteristics which he took into account, though there are remarkable matches too.

In south-western Sweden most medieval fonts are made of sandstone (60 per cent), soapstone (25 per cent) and various types of granite (6 per cent), all quarried near at hand. The limestone fonts (4 per cent) were imported, mostly from Gotland, but a few came from Östergötland and Småland. These proportions for the whole region are not reflected in every province, where analysis of the materials reveals an uneven picture.¹¹⁰ The sandstone is of fine grain, coloured grey, shading through yellow to pale red, and old quarries have been

¹⁰⁸ I found one church, built to serve the new community replacing two separate populations of the Middle Ages, with both the original fonts, standing one at either side of the chancel; the pastor still uses both, according to the part of the modern village in which the candidate's family lives.

¹⁰⁹ S. A. Hallbäck, H8, quotes B. G. Söderberg, *Svenska kyrkomålningar från medeltiden*, 1951, p. 34, 'it would only cause confusion if an attempt were made to describe art history county by county. . . . areas of art link together during different periods and change like an amoeba.'

¹¹⁰ Älvsborgslän is closest to the average, 50 per cent sandstone, 33 per cent soapstone and 11 per cent granite. Värmland, Dalsland and Bohuslän have 80 per cent soapstone fonts. Värmland and Dalsland have 20 per cent sandstone and Bohuslän 9 per cent each of sandstone and granite, with a couple of limestone pieces. Halland has around 20 per cent sandstone but 35 per cent granite and around 22 per cent each of soapstone and limestone. Skaraborg and Sjuhäradsbygden have over 90 per cent sandstone and the balance soapstone.

found, around Forshem, Husaby and Gudhem in particular. The soapstone comes from quarries astride the modern Swedish–Norwegian border and the various types of granite are mainly from Halland, around Fagered and Nösslinge.

There are so many minor variations that shape can be an unhelpful factor in attempts to identify separate groups. Hallbäck therefore confined himself to just four basic categories: rectangular, cylindrical, chalice- or goblet-shaped and ‘other’.¹¹¹ The goblet fonts predominate, with over four hundred examples; the cylindrical tub occurs almost exclusively in Skaraborg, central Västergötland. The supported fonts are preponderantly in three pieces, though in Västergötland there are also significant numbers which are bipartite.¹¹² Square bowls are rare except in Bohuslän and Skaraborg and the great majority are round, though certain areas have significant numbers of quatrefoil bowls, the largest concentration being in Bohuslän.¹¹³

Setting aside the major differences of form, it is the type and use of ornament which contribute most to separating fonts from each other or in grouping them together; these factors may even allow the identification of specific artists and schools, and can facilitate attempts at dating. The plain or barely ornamented fonts are in the majority everywhere, apart from Dalsland, and are specially common where soapstone is most prevalent, many of the Østfold (‘angular’) type having little more decoration than a saw-tooth frieze around the top of the bowl. There is little figure decoration, while foliate and formal motifs are roughly equal in number overall. Different forms of decoration may be quite localised: major figure decoration, totally absent in Dalsland, is found only in central Bohuslän, parts of Halland and in central and southern Västergötland; Dalsland has predominantly formal motifs, Värmland too, but less so; Bohuslän and Skaraborg are rich in foliate ornament, which is generally common across the region.¹¹⁴

¹¹¹ Hallbäck had respect for Pudelko’s more complex divisions but preferred to follow J. Roosval, pp. 215–17.

¹¹² Skaraborg – bipartite and tripartite 50 per cent each, Sjuhäradsbygden 42 per cent and 29 per cent respectively. Älvsborgslän 100 per cent tripartite. Other provinces 75–90 per cent tripartite.

¹¹³ Tubs number around 3 per cent across the region; tripartite pedestals, 60 per cent overall, 100 per cent in Älvsborgslän, around 30 per cent each in Skaraborg and Sjuhäradsbygden, 90 per cent in Halland, 80 per cent in Värmland and 75 per cent in Bohuslän. Square bowls 5 per cent overall, Bohuslän and Skaraborg 15 per cent. Quatrefoil bowls number 22 per cent in Bohuslän, 10 per cent in Halland, 8 per cent in Älvsborgslän and 5 per cent in Sjuhäradsbygden.

¹¹⁴ Halland – plain 69 per cent, foliate 15 per cent, figured and formal less than 10 per cent each. Dalsland – formal 78 per cent, plain and foliate 10 per cent each, no figures. Värmland – plain 38 per cent, formal 46 per cent, foliate 13 per cent and figured 3 per cent. Bohuslän – foliate and formal 30 per cent each, plain 24 per cent and figured 14 per cent. Skaraborg –

Although their size (in overall height) varies between about 60cm and over a metre, there are roughly equal numbers between 75cm and 100cm and below 75cm. This figure is inconsistent with medieval fonts generally and very much due to the large number of soapstone pieces which tend to be very much smaller than the norm.¹¹⁵ The smallest fonts predominate in Dalsland, Bohuslän and Värmland, the areas where soapstone is the most common material, and certainly the soapstone goblet fonts of the standard 'Angular' design tend to be very much smaller than found in other groups. This may suggest that infant baptism purely by affusion, without even partial immersion, was introduced into the region ahead of other places. Around 70 per cent of the bowls have drain holes, a circumstance which is often used to justify dating. Although generally unreliable, the idea that earlier fonts had drain holes but later examples did not is supported by the Norwegian material, of which Kjellberg says that drains were part of the design until well into the thirteenth century, at least up to 1225. The Norwegian evidence on this matter is very consistent and underpins Hallbäck's own view that drain holes were provided into the second quarter of the thirteenth century.¹¹⁶

By the thirteenth century there were no fewer than five hundred stone churches in Värmland, Dalsland and Västergötland and most would by then have received a licence to baptise and would possess a font.¹¹⁷ Precise dates are hard to obtain but sometimes approximate information can be gleaned from what may be discovered about the building and consecration of the church.¹¹⁸ An inscription at Forsby states that the church was completed in 1135,¹¹⁹ the building of Romanesque churches in Skara began in 1150 and in 1234 Gregory IX licensed certain churches in Västergötland for baptism; there is, however, no record of any decree instructing parishes to provide themselves with fonts. Forshem had been provisionally dated 1173 but dendrochronology showed that the trees used in the building were not felled until between 1186 and 1188. Skälvum was very similar and Söne a little earlier, while felling for Strö took place between 1197 and 1202. Skara Cathedral was consecrated in 1150 and by 1304 had already become a major place of pilgrimage because of its acquisition of a thorn from Christ's crown. When the cathedral workshop closed, the masons spread out into the country parishes to work on the new church buildings and some

plain 45 per cent, figured and foliate 21 per cent each, formal 12 per cent; Sjuhäradsbygden – plain and formal 35 per cent each, foliate 12 per cent and figured 19 per cent; Älvsborgslän – plain 46 per cent, formal 34 per cent. Foliate 15 per cent and figured 5 per cent.

¹¹⁵ A surprising number of the Norwegian 'Angular' group are today set on wooden plinths to bring them up to a convenient height for the officiating priest.

¹¹⁶ S. A. Hallbäck, H8, p. 19.

¹¹⁷ S. A. Hallbäck, H8, p. 15.

¹¹⁸ S. A. Hallbäck, H8, p. 17.

¹¹⁹ The church at Forsby is a particular help because both its font and the building itself were signed by Othelric.

of them are known to have produced fonts.¹²⁰ Very few Romanesque font inscriptions bear a date, though the form of lettering can be useful. The palmette was popular until the end of the twelfth century and the fleur-de-lis grew in importance in the thirteenth, while it is known that certain iconographical themes were not used before particular dates. More useful are details of dress (especially crowns and mitres) and weapons (shields and swords). The medieval fonts of western Sweden are overwhelmingly Romanesque in style (515 of a total of 567), spread across a century and a half (1125–1275), with the majority made in the middle of the period, say 1175–1250.

Medieval western Sweden was a melting-pot for different artistic influences which reached the area through imported material, through the Masters who dispersed into the countryside after the completion of Skara Cathedral and through the local masons who brought back ideas assimilated on their travels; England, Norway and Gotland were of special importance.¹²¹ Norwegian influence was understandably strongest close to the border but was general across most of western Sweden. Gotland influence was very important too, even in the western half of the country, and the concentration of Gotland imports along the coast in northern Halland and in Bohuslän shows that the trade route was by sea and not through the inland waterways. The small number of fonts of Gotland inspiration, but made of local materials and thus by itinerant masons, are all in the central area of Västergötland. The impact of Denmark was less strong, except in southern Halland which was closer to the part of Sweden under Danish rule in the Middle Ages.

@e The ‘Angular’ Soapstone Fonts

The most northerly soapstone fonts in south-west Sweden were made and distributed on both sides of the modern border with Norway and exported widely.¹²² The generally dark material is easy to work; many of the bowls have very thin walls and they are also much smaller than most other types of font. Despite the relative ease of working, the finished products are rarely attractive and often misshapen, with the separate parts a poor match. The decoration is minimal and rarely well executed. The most common defining characteristic of the basic design is the angular form. The sides of the bowl are straight with a sharp arris at the bottom where it meets the flat underside. The shaft is straight and the round base has a vertical edge at the bottom and the top slopes up to meet the shaft.

¹²⁰ Hallbäck, H8, pp. 16–18, believed the importance of Skara Cathedral for dating the western Swedish fonts had been underestimated. There are details of the cathedral’s capitals which match details on some of the country churches.

¹²¹ J. Roosval, p. 52, is particularly strongly in favour of seeing all the Swedish cylindrical tub fonts as being of Norman English origins in their ideas and Avington has clear links with such fonts as Götene in both silhouette and the arrangement of the decoration.

¹²² There is an example at Vestervig, in northern Jutland.

Although variations have a more rounded outline to the bowl and some have different supports, when the silhouette and the prevalent saw-tooth ornament are taken together, this may well be called the ‘Angular’ group.

These fonts are so common and so similar that there must have been a form of mass production in operation, but within the total of this group it is possible to identify three versions of a single basic type, most in two pieces but essentially tripartite fonts in concept, with bowl, base and shaft. The low cylindrical bowl has a short extension and the cylindrical shaft and the round base which slopes up to the shaft are of one piece. Sometimes, as at Gesäter, the shaft is separate while Dalskog has a fourth section, a powerful roll-moulding inserted between shaft and base. The three groups are defined by their decoration: bowls with saw-tooth ornament, bowls with plaitwork or cable and bowls with no ornament other than a raised band at the rim. There are about forty-six of the first, just three of the second and twenty of the third, giving a grand total of sixty-nine.¹²³ To these must be added twenty-two similar fonts in modern Norway.¹²⁴ The ornamental bands are usually at the rim but also occur at the bottom of the bowl and at mid-height, singly or in combinations. Except where they are immediately below the rim, the cables and plain bands are normally exceptionally narrow. The bases are flat round plates with a slight upward slope. The majority are plain but with some the upper surface is ornamented with a single band of saw-tooth encircling the bottom of the shaft, though in a few cases this is multiplied to give several concentric rows to look like scales. Roughly equal numbers of the invariably cylindrical shafts are plain or have roll-mouldings at mid-height.

The ‘angular’ group reappears in south-west Västergötland at Västra Tunhem, Norra Björke and at Hålanda. Fuxerna is a rare variant complete with saw-tooth at the rim but square and with a square basin; below the bowl is a square moulding which rests on a raised central portion of the square base and prominent roll-mouldings radiate from this to the corners. Other variants are Åmål, with incised diagonal lattice on a shallow flaring dish, and Högsäter. Here the bowl is of the standard shape, with a thin cable around the bottom, but around the face is a series of flat relief undulations joined by scrolls, very like wrought-iron work; the square base is of a different stone from the bowl and may not be original.

@e The Tune Master

A different and finer version of the same basic shape is known to have been made in the workshop of the Tune Master, a skilled Norwegian mason.¹²⁵ They are characterised by relatively taller bowls, rounded at the bottom, and are more elaborately decorated. On the face of the bowl ornamental bands frame an undulating tendril, except at Långserud, which

¹²³ See Appx 7D1.

¹²⁴ S. A. Hållbäck H8, p. 24, quotes Reidar Kjellberg, p. 34, for this figure but does not list the fonts. M. B. Solhaug, dissertation 2001, Oslo, will have added others.

¹²⁵ There are examples of his work at Valen and Tune in Norway and in Sweden at Egen, Långserud and Västra Fågelvik (all Värmland) and at Ärtemark in Dalsland.

is plain except for a broad band of key-chain below the rim. The tops of the bases are covered with ornament of various kinds. An enlarged form of 'key-chain' encircles the shaft at Västra Fågelsvik, the most elaborate of the group, with large saw-tooth on the rounded bottom section of the bowl, triple-stranded plait at the top and the ornamental band framing the lower edge of the tendril decoration consisting of a frieze of tiny chevrons between slender roll-mouldings. The top of the base is decorated with a continuous pattern of large 'S'-shapes. The most intriguing aspect of this font is its 'floating' basin. A thin-walled basin of the same colour soapstone as the rest of the font has been fashioned to fit so snugly in the top of the bowl that it can only be seen by applying pressure to the upper rim, when it will move. It is possible that an attempt to create a drain hole was made after the rest of the bowl was complete and that, perhaps due to the thin walls, the hole was broken, making it impossible to close it with a normal bung. Rather than jettison a beautiful object on which much effort had been lavished, it may have been decided to fashion a liner from the same stone. It is known that similar basins of soapstone were provided for wooden fonts.¹²⁶ The Tune Master was working in the late twelfth century and Långserud may have been as late as the early thirteenth.

@e The Four-Legged Stools

There is a small group of quite crude construction and virtually without decoration which also straddles the modern frontier.¹²⁷ There is just a single example on the Swedish side, at Töcksmark. These square, monolithic, fonts are shaped like four-legged stools, flaring slightly to the bottom and rounded at the vertical edges. The block has been hollowed out at the bottom to about half the height and then the four sides have been cut away to form a round-headed arch in the centre, leaving a leg at each corner. The top has also been hollowed out but it is likely that this is to receive a separate basin balanced in it, rather than to act as a basin itself.¹²⁸ The decoration is confined to outlining of the arches, a

¹²⁶ L. Karlsson, with whom I have discussed this conundrum, thinks that my theory may be correct but doubts that permission would be given to have the liner removed for verification.

¹²⁷ There are four of this type in Østfold (Norway), Askim, Berg, Herland and Hobøl; all are within twenty-five miles radius of Askim in the centre, including Töcksmark.

¹²⁸ It is known that basins made of soapstone were placed on wooden supports shaped like an hourglass and it is likely that the same was done with this 'footstool' group which has an

vertical rib on each leg and a narrow band of simple ornament near the top. The square group is of the mid-twelfth century.

@e The Valbo-Viken Workshop

The products of the Valbo-Viken workshop, which was active in the first half of the thirteenth century, form one of a few very small groups of lesser decorative interest. The name comes from the Valbo hundred in Dalsland and the old Viken area of central Bohuslän where they are found.¹²⁹ They are in two pieces, a squat bowl and a combined base and short shaft; the base is high-sided and rounded at the top. The face of the bowl is decorated with crude arcading with broad supports and oval ring-capitals which in some cases extend into the adjacent arches as fleurs-de-lis. Hallbäck also identifies a Dalsland-Västra Värmland School with the same general shape of bowl and still in two pieces but with different supports. Three retain a stubby shaft as an extension of the base which is high and rounded at the top, while the four which have become bipartite have a base like an inverted dish. Some have a flat raised band encircling the bowl below the rim and are otherwise plain, except for Rölanda which has vertical bands on both bowl and base as well. Others have a cable below the rim in place of the plain band and are decorated with incised tendril ornament. Svanskog has the plain band at the rim but a cable at the foot of the vertical face. At Dals-Ed is a variant, of especially fine quality, also with plain and cable bands, but here the face carries an elegant tendril with side shoots elongated to cross the main stem. The tendril at Karlanda is very regular, in much flatter relief and there are no bands at top and bottom. The flare of the bowl shows Østfold influence and the concave curve of the base echoes the Gotland chalice fonts. It is of the late twelfth or early thirteenth century. The decoration on all these fonts is more incised than carved.

@e The Bohuslän Tub Fonts

overall height far too low for infant baptism, while the design lacks the stability of a tub in which an adult could stand. At Hobøl (Norway) the ‘footstool’ has a stone basin balanced in the top now, but it is too large to have been the original.

¹²⁹ See Appx 7D2.

Tubs are rare in Sweden but the central area of Bohuslän has six small examples, four square, and two round.¹³⁰ The two round tubs, at Vall and Stenkyrka, flare and are covered with all-over three-stranded basketwork decoration. Unlike the British examples with similar ornament, the lines of the pattern are continuous and therefore curved. The square fonts flare to the top and all have flat bottoms and square basins. They are quite small, with heights varying between 35cm and 60cm, top plans 58–61cm square, bottom plans 44–52cm square, and depths between 33cm and 40cm. Norum is smaller and rectangular, 52cm x 54cm at the top and 38cm x 40cm at the bottom, and 35cm high. On all four fonts each face has a plain frame surrounding the decoration. Harestad has a long-staff cross on each face, Kareby [339] a Tree of Life, two confronted animals, a cross and a runic inscription with the name of Terbjörn on a horizontal band between two tendrils. Norum has a broad band of plait above two hearts, two tiers of tendril, a pair of arches, each containing a long-staff cross *paty*, and a runic inscription (Sven made me) on a band above a man surrounded by snakes. Resteröd has the three-strand basketwork of Vall and Stenkyrka on two sides, three tiers of four saltires in squares on the third and a serpent or dragon on the fourth.

@e Multilobed Fonts

Seven Bohuslän fonts are multilobed, Mo a hexafoil and the others quatrefoils.¹³¹ Four have bowl and support of the same shape, two have four-lobed bowls with round supports and one a round bowl on a quatrefoil support. This type of shaft is carved to look as though it is made of four engaged columns, the *knippekolonn* or clustered column.¹³² Three of the bowls are plain, two have incised decoration and two are figured. Askum I stands on a three-cornered base, each corner consisting of crouching animals looking outwards, human masks in their jaws. Tegneby has an unusually tall bowl which is integral with the short quatrefoil shaft, the actual supports being disproportionately small. Hälla and Tegneby are completely plain, Mo has incised lines enclosing panels on each lobe and

¹³⁰ See Appx 7D3.

¹³¹ See Appx 7D4. Lyse survives only as two fragments in Göteborg Museum.

¹³² S. A. Hallbäck names the group with quatrefoil supports after the ‘Master of the Clustered Column.’

Askum I has an irregular Lombard frieze. Askum II is round at the bottom and quatrefoil at the rim; it is incised with leaf ornament.

Hede and Skredsvik [340] are outstanding for their decoration. Both have figures beneath a Lombard frieze but the difference in the way they are carved makes it clear that, while both these fonts may be ascribed to the Master of the Clustered-column, it could not have been the same hand which carved the two bowls. It is likely that one man was responsible for both parts at Skredsvik and for the base at Hede, while another decorated the bowl. On one lobe at Hede, between columns, stand Mary and two bareheaded men, one of whom appears to be tonsured; all are *en face*. The triple arches on the other lobes contain different scenes: Christ hangs crucified between Longinus and a censuring angel; St Michael weighs souls, flanked by an angel and a devil who both seek to influence the weighing; St Michael slays the dragon. The sculpture on this bowl and the planning of the different scenes are of a high order but the artist had problems with the setting-out of the arcade, which follows the common practice of being a Lombard frieze with the addition of a few tectonic columns to suit the scenes or figures depicted. In the recesses between the lobes are two human heads, a lion's head and a demifigure holding a scroll above his head. This and one of the human heads are supported by columns, while the others are supported by human figures as Atalants. This difference in the method of supporting the salient heads seems to be the cause of the problem. Where the support is a column it is flanked by whole arches, but the Atalants are wider so that there is a half-arch on either side. Thus, on two lobes there are three complete and two half-arches, while on the others are three full arches. To compound the problem both Atalants are offset in the arches within which they stand and which pass behind the salient heads. The different arrangements do not alternate, they are two and two, with no obvious reason for their placing. On the round Skredsvik bowl the decoration consists of two main scenes, the martyrdoms of Saint Margaret of Antioch and St Lawrence, beneath five and four arches respectively, supporting columns placed at each end to show that the scenes are separate. The other arches are all supported and contain single figures and one pair. The surface is badly weathered, making identification difficult, but two of the single figures facing each other may represent the Annunciation and the pair which follows in the next arch therefore probably the Visitation. The figure which may be read as the angel in the assumed Annunciation appears to have a bird on its head, presumably the Holy Spirit. There are no clues as to the identity of the others. Both these fonts have exceptional square bases. Along the top of one of the sides at Skredsvik a man lies on his back and on the side adjacent to his head lies a winged dragon, the head with gaping mouth rearing up to swallow him. At Hede two dragons' heads threaten the foot of the shaft.

The quatrefoil bowl also occurs six times in Halland, five times in Älvsborgslän and four times in Sjuhäradsbygden. Three are plain, while Starrkärr¹³³ [341] and the others have three arches on each lobe containing a variety of foliate motifs, including the Tree of Life, but a few flowers and a looped cross also appear. Ring-capitals are common and in most cases there are no bases to the columns which divide and turn outwards at the bottom to join their neighbours and form the stems of the foliate devices. Vallda differs from the others, with sixteen arches, still three on each lobe but with additional smaller arches in the tucks between. The decoration is unusually sharply cut. A further quatrefoil bowl is at Örberga,

¹³³ Now in the Statens Historiska Museum, Stockholm.

Östergötland [342], where the ribs which run up between the lobes are topped with tiny heads.

The font at Okome is superficially part of the quatrefoil group but is made of sandstone and an added refinement to the four-lobed shape of the bowl is another small lobe in each tuck. It is in three main pieces, all quatrefoils, but each lobe of the base rests on a lion *couchant regardant*. The scenes displayed on the face are all Biblical and are unbroken by arches or pilasters. The Nativity is unusual in showing the ox and ass in full, not just their heads, and in a separate scene a censuring angel flies down above the sleeping Mary, while Joseph sleeps in his chair behind the head of her bed. The Magi are shown twice, departing on horseback from an open fortified gateway and then on foot, approaching the Virgin and Child enthroned, the first holding up his gift which looks like a wreath. He is followed on one of the small lobes by another who turns back to look at the third. In the Annunciation the angel stands before the Virgin enthroned. The last two scenes are the Flight into Egypt and the shepherds with their flocks.

@e Foliate Ornament in Bohuslän

The tendril occurs in Bohuslän on seven fonts, but quite unlike that used by the Tune Master group in Dalsland and Østfold. There the stem is broad, flat and undulating but in Bohuslän it is usually drawn in tight spirals, the only exceptions being at Jörlanda (which is granite) and Ucklum where the Tune Master style is evident, though with less fine detailing, and neither of these fonts has the same support as the Tune group. The other five are distinct and all of the same workshop. The upper part of the bowl is cylindrical and it then slopes at roughly 45° to the top of the shaft. The vertical face is decorated with continuous tendril with tight spiral side shoots and the sloping section has leaves in rings which occupy its whole width. Two have a broad plain band and one a narrow band.¹³⁴ Björlanda [343] and Säve both have small extra bowls with drains, set at the bottom of the shaft on top of the base. This group of fonts is from the workshop of Master Thorkillus, whose inscription 'THORKILLUS ME FECIT'¹³⁵ is on the side of the identical font at Rolfstorp (Halland) where, in two lines, it occupies the full height of the vertical face and about one quarter of the circumference. The rings which enclose the leaves on the sloping section have become oval and are formed by two undulating stems which cross and recross as they progress around the bowl. The font from Hanhals (Statens Historiska Museum) has the same spiral tendril, but issuing from each side of the mouth of a crowned human mask, and the sloping lower section has the same leaves as are found on the West Jutland calyx

¹³⁴ See Appx 7D5a.

¹³⁵ 'Thorkil made me.' He also signed Tunge (Halland).

bowls. The separate shaft has a flat raised ring around the centre, either side of which there are more tendrils carved in the freer Tune style.¹³⁶

Västergötland has a number of fonts with a tendril more akin to the Tune style¹³⁷ where the side shoots rejoin the main stem forming rings, not spirals. Nödinge, unusual for its decorated upper surface, has a more florid tendril with many curling side shoots¹³⁸ and Gördhem has a narrow band of tendril below the rim. Bohuslän, Dalsland and Värmland all have one example each of the late Skåne goblet model, where the compound frieze includes an outline like the Ace of Spades.¹³⁹ Broddarp has a plain band with inscription at the top and a thick cable moulding at the bottom of the face on which is a unique version of the continuous tendril. A stem encircles the bowl in very shallow loops from which trail shoots terminating in folded leaves. Three main types of foliate decoration are found in Skaraborg, a narrow band below the rim, a wide tendril the full height of the face and a sideways foliate design. Mölltorp has strange erect 'oak' leaves spaced around the face and Norra Kyrketorp is the finest piece, with plain bands top and bottom from which grow broad, five-leaf fleurs-de-lis alternately upright and inverted, all framed by curving stems.

@e The Asklanda and Skalunda Groups

A sandstone type which occurs in the same shape, but both plain and decorated in roughly equal numbers, is widespread in Västergötland. Both versions are found in considerable numbers in Skaraborg with a few more in Sjuhäradsbygden, where they are concentrated in the area between the southern reaches of Lakes Vänern and Vättern, with a few outliers in Dalsland and Värmland. It consists of a plain cylindrical bowl and a sloping lower section. On the plain version, the Asklanda group, the only decoration on the bowl is a single cable at the rim (five cases) or cables at top and bottom of the vertical face (sixteen) with only Eda having none.¹⁴⁰ The Skalunda group [344] has the same basic form but framed

¹³⁶ S. A. Hallbäck, H6, p 17, ascribes the fonts at Lindome, Tölö and Ölmevalla to followers of Thorkillus. This may be so but, with their rounded bowls lacking the sloping section and the absence of decoration except for a raised plain band at the rim, this is hard to see. He also, in H3, p. 43, ascribes Bollebygd to the Thorkillus School. I have not examined these pieces myself.

¹³⁷ Ornunga II and Rödene II (both Statens Historiska Museum) and Algutstorp.

¹³⁸ Also found on the fragment of Tune 2 (Norway).

¹³⁹ Hjærtum, Gestad and Väse respectively.

¹⁴⁰ See Appx 7D6a. S. A. Hallbäck's list (H8, p. 40) includes others doubtful for the reasons noted in brackets: (Too tall and rounded) Tiarp, Vistorp. (Base only survives), Kälvene, Lilla

between two cables is a band of very formalised foliate decoration, an undulating stem moving, not in curves but in straight lines, at about 60° to the vertical.¹⁴¹ Where they approach the framing bands they turn inwards, pass through a collar and spread out into a fan of three, five or seven lanceolate leaves, alternately oriented top and bottom. Only Gunnarsnäs and Skåning-Asaka have no cables top and bottom. There are a few variations in the foliate ornament: Stenstorp I has leaf shoots which have broken free of the constraints of the fan and developed into a graceful, stranded version of the tendril. Varnhem has the more common form of tendril and the top cable has been replaced with a band of small hearts, placed on their sides. A variant is also found, in which the stem undulates in stiff curves and the spaces are alternately filled by side shoots with vine leaves in the common tendril form and looser versions of the fans described above. Häggum [345] has a combination of the palm-fan and the vine tendril, each filling part of the circumference. With the palm-fans Brismene has a crude arcade of seven arches which contain figures, Adam and Eve, three other couples, a man with an urn, and a bishop. Botilsäter and Skalunda have a similar combination of palm-fans and figures but without arcading. Scenes displayed include the Fall, Michael weighing souls, Peter receiving the keys, a bishop blessing and the Majestas Domini.¹⁴² There are different types of base but usually they are tall, rounded and topped with a roll- or cable-moulding, producing a bipartite font of goblet shape. The base is occasionally given slight articulation with one or two concentric grooves at the mid-point but it is only Knätte which has large, complex foliate motifs carved in flat relief over the whole surface.

@e Capital Fonts

There is a group of square fonts in southern Skaraborg and north Älvsborgslän which are taken together by Hallböck as the Bolum School and thus seen as a type on their own, *sui generis*, but there are reasons for viewing them as a form of capital font. This will become clear after first considering four fonts which clearly show how the cushion capital was

Bjorum. (Bowl too tall) Bjorum 1. (Completely plain) Edhem, Fivlered, Forsby, Gillstad, Habo, Kölingared, Lerdala, Sörby, Trökörna.

¹⁴¹ See Appx 7D6b.

¹⁴² S. A. Hallböck identifies a Våmb school separate from Skalunda, though the palmette fan decoration is essentially the same: Bjorum, Broddetorp, Häggum, Herljunga, Våmb.

developed out of the square block to fit the top of a cylindrical column-shaft; in fact three of the four illustrate stages in the transition from cube to cushion. A monolithic font of unknown provenance¹⁴³ consists of a square block, slightly too low to be a true cube, with a heavy round cable-moulding where it meets a roughly cylindrical stub-shaft. The faces of the block are outlined with plain bands. Hångsdala is a true cube, with a short rounded extension at the bottom, and the faces have the same outlining, but broader than on the museum example. Borgunda [346] is almost square at the top but rounded at the corners, forming a cuff of similar width to the top band at Hångsdala. Below the cuff the block is rounded progressively to the bottom so that the outline of each side has become a semicircle framing a demilune; the difference between this and the fully developed cushion-capital is that the sides at Borgunda are curved, not flat and there is not the direct separation and 'tucked' corner found in the fully developed cushion capital. Borgunda has one face outlined in cable and there is a cross motif, differently framed, on each side. On two sides of the cuff there is incised tendril and on another is chevron, while on the fourth the cable is continued along the top. Bällefors has a cuff with incised tendril and two of the faces display a cross surrounded by incised ornament.¹⁴⁴ Bällefors is like Borgunda but the rounding of the block has been taken too far, so that the cuff has also become round. There are others of capital shape which do not form part of the Bolum School.¹⁴⁵

It is only a short step from Borgunda to the true Bolum School,¹⁴⁶ where the top cuff persists but the rounding has been confined to the vertical edges so that the bowl presents the viewer with four rectangular faces beneath a prominent cuff, rounded at the corners. The face is more rounded than the cuff which is thus more salient, especially at the corners. There are five of these fonts, of a remarkably consistent shape, and they are decorated on each side of the cuff and on each face below. The cuffs occasionally have a mythical beast but more usually tendrils, chain-links or geometrical motifs, but there is more variety of ornament, usually different on each side, on the greater area offered by the face. Rödene [347] has an

¹⁴³ Now in the Göteborg Museum.

¹⁴⁴ The completely square cuff above a round bowl does not occur in Sweden but is found in Denmark, in the Little Belt group.

¹⁴⁵ See Appx 7D7a.

¹⁴⁶ See Appx 7D7b. Hallbäck includes Vättak but this is a monolith, a square tub font some 70cm tall, the only point of similarity with the others being its rounded square shape. A double, contra-rotating cable encircles the rim and there is a seated figure at each corner. On one side is a horseman and on the others a band of concave leaves.

asp or dragon *regardant*, the Agnus Dei browsing on the Tree of Life, animals with human heads flanking a cross, and the Fall. The cuff above the Fall has a dragon and above the Agnus Dei are two geometrical ornaments. The quality of setting-out and of execution are equally poor. Bolum has the Fall, a quadruped with human head, the Agnus Dei and a clover-leaf-shaped cross. Bjärklunda I has a mythical beast, the Agnus Dei, knotwork and one blank side. Utvängstorp and Friggeråker I have no cuff but a Lombard frieze at the top of the panels which contain a devil, palmettes, a mask with foliage emerging from the mouth and lattice ornament. Several clustered north of Skövde in Skaraborg are all based on the cushion capital but they are by no means all of a common type and fall into three quite distinct subgroups. Binneberg and Frösve are no more than a plain cube with sloping lower section, i.e. the cushion before the work of shaping it has properly begun, similar to Hångsdala. The complete cushion capital, with fully developed demilunes on each face, is found plain at Götunda and Svenneby and also at Odensåker where the demilunes are divided into two lobes. Tidavad and Våring are the same but with ornaments in the lunettes, a ship, the Agnus Dei, deer, cross etc.¹⁴⁷ Of the three granite capital fonts in Halland, two are almost identical in the shape of their bowls, with large plain demilunes on each side. At Eftra they are edged with narrow cable but Skummeslöv is plain. Eldsberga has only the bowl surviving and it represents the incomplete transition from cube to fully developed cushion capital. Rough demilunes edged with flat mouldings have been carved out of three sides and these contain a Greek cross and unidentifiable human figures.

There are two square fonts which are developments from Hångsdala but did not follow the same path which led to the cushion capital. Instead they are a refinement of the Hångsdala shape itself. They are in two pieces, almost palindromes in that the base is a mirror of the bowl, though with a lower vertical section.¹⁴⁸ Gällstad (Statens Historiska Museum) and Flistad are more than sixty miles apart, with no obviously easy route between them for moving heavy freight, but the similarities are so striking that there must be a link. The square bowl with vertical sides slopes down to a short square extension and on the sloping part are calyx-type leaves familiar from West Jutland. The base is square and with vertical sides at the bottom from where it slopes up to meet the bowl extension. At Gällstad the vertical lower part of the base is taller, about twice the height of Flistad. The sloping section of the base has similar calyx fluting, though only on two sides at Gällstad, where the others display a geometrical design and five heads respectively. Flistad has a narrow band of plaitwork around the base but at Gällstad one side of the base has a runic inscription: 'Andreas made the font' and on the other sides are fleur-de-lis and tendril ornament. The greater variety of decoration at Gällstad is continued on the sides of the bowl. Within the plain frames on each side are two arches containing an eagle and the Agnus Dei, leaf ornament, interlinked rings and finally key-chain. The Flistad bowl has a visible flare and on the faces are ring, plait and knotwork designs.

@e The Linked-Ring Fonts

¹⁴⁷ Tidavad has an inscription linked directly with the Agnus Dei which appears on one face: ' + AGNUS DEI + IN HONORE SCE TRINITA TE GILBERT ME EMIT (?) OGLIN ME FECIT' (Lamb of God. In honour of the Holy Trinity Gilbert paid for me and Oglin made me).

Hallbäck ascribes a wide range of circular fonts to Andreas, even though the single font the Master signed is square. The only similarity lies in the chain ornament which occurs on two sides of the square Gällstad font and encircles the bowls of the others. There are three main forms of this design. The ‘laced chain’ consists of a continuous chain of rings laced with a horizontal band, as at Vänge [348, fig. 22]. Bredaryd [fig. 23], Kalv and Mårdeklev [349] are like Vänge but the horizontal band is superimposed on the line of rings, not interlaced, and ‘tied’ to them with short vertical bands which appear from beneath the top and bottom of the rings. A variant is double-laced, with both horizontal and vertical lacing bands. Both links and bands are usually of three strands, in some cases, of four. At Barsebäck the laced chain is interrupted by several foliate motifs. The second distinct form, ‘chain mail’, seen at Äspered [350, fig. 24], has whole links forming a chain, with half-rings interlinked above and below with their diameters along the top and bottom rims of the bowl; there is neither horizontal nor vertical lacing band to further complicate the pattern. Surteby II and Rångedala II have a pattern of tightly packed, distorted rings which looks like an unskilled attempt to copy the ‘chain-mail’ type.

A less common form, probably because more complex, is the ‘key-chain’ in which a ring is drawn out on one side into a horizontal band which is apparently passed through the next ring before dividing again to form another link in the chain.¹⁴⁹ The key-chain is actually based on a four-ring sequence: Ring A is extended at one side into a bar which passes through the centre of Ring B, cuts across Ring C and opens out to form Ring D. The design is already quite complicated when it forms a single chain, for example around the base at Stånga (Gotland), or round the shafts of Garmo [fig. 25] and Hedal (Gudbrandsdal, Norway). At Gällstad there are two rows on the face of the bowl and Vågå (Norway) has three, in both cases with the design based on triple strands. Where there is more than the single row, its complexity is deceptive because the key-link opens to form the next ring in line at the same time as forming a ring in the chain below. As the actual separation of the shank is hidden, it is left to the viewer’s imagination as to how the transition occurs. The font at Fröslunda, Uppland, has a circular panel on one face covered with a two-stranded pattern based on the shank of the key and the initiation of the next ring. It can also be read as a series of interlaced stepped lines where the riser is vertical and the step at about 45°. These lines run from top to bottom, right to left and left to right. These are complex patterns and difficult to decipher. Although the basic idea of each pattern is quite simple, the use of multithreaded lines and a

¹⁴⁸ This mirror effect becomes exact at Vrigstad and at Davinde and Hundstrup in Denmark.

¹⁴⁹ I have found the key-chain pattern on only one bowl in Sweden, at Sexdrega. It is also found on the shaft at Västra Fågelvik, a product of the Norwegian Tune Master. Other examples in Norway are the bowl at Ullensåker and the shaft at Garmo (Maihaugen Museum).

proliferation of arcs of circles can make it extremely difficult for the human eye to unravel and to grasp the sources and directions of the various lines. For ease of comprehension these designs really need to be drawn with the separate elements in different colours.¹⁵⁰ Other forms of non-foliate repeat designs are rare in Sweden but at Vinne is a pattern of equal-armed crosses with the horizontal arms shared with the adjacent cross on each side¹⁵¹ and at Fänneslunda [351] is a frieze of wheels between vertical bars.

@e Figured Fonts

A cluster of fonts in the centre of the region, ascribed to Master Andreas' School¹⁵² have figures in arcading, somewhat in the style of Byzantios. Sexdrega is unique in having the arcade on the high sides of the base, while the bowl is encircled with a continuous 'key-chain'. Many of the images in the arcades are common but no two of the fonts have complete matching sets. Grovare and Tärby both display the Agnus Dei and St Michael's fight with the dragon, at Tärby with its tail coiled around a column. Grovare and Hillared show Christ baptised in a font. Hillared and Tärby show Christ crucified with Longinus on the right, the 'wrong' side, beneath the *Dextera Dei*; at Hillared he holds the lance to Christ's side but at Tärby it is over his left shoulder and he places the fingers of his right hand in his mouth. The same two fonts also have the Nativity, both with the sleeping, seated Joseph taking up a full half of the arch, with the crib, the ox and ass and the sleeping Virgin all crammed into the remaining space. The fifth and sixth arches at Tärby contain a mythical beast and a man armed with shield and sword attacking an asp. Grovare

¹⁵⁰ I am grateful to Lennart Karlsson for a copy of his article 'Tradition og förnyelse', *Romanska stenarbeten*, IV, 1989, pp. 155–174, fig. 22. Fig. 21 shows that the pattern is also found at least once in the British Isles, on a cross-shaft at Kirk Michael, Isle of Man. The same shaft shows two other forms of chain, one where the link passes through a hole in the flattened section of another link and, finally, where the link is bent around another but the end is left free, not welded back on itself. The first approach may be found in the arcade of some of the Gotland fonts, as at Staånga and När, where the arches seem to be formed of a 'ring and bar' form of chain.

¹⁵¹ The arms of the cross have square terminals and the crossing point is framed within a square.

¹⁵² Hallbäck ascribes (H8, pp. 37–8) all the linked-ring fonts to Master Andreas and also a number of figured pieces, some of which he groups together as a Molla group. See Appx 7D9.

has a large fleur-de-lis flanked by rosettes, probably representing the Tree of Life, and the last two arches contain figures, one blessing, the other holding a book. In the last of its only four arches Hillared has a pair of figures. Sexdrega has eight arches on the base, one containing the Agnus Dei, two with foliate ornament, one with a cross, one with a flower and three with single figures. On all four fonts the base is round with a vertical lower section and a sloping top but at Sexdrega the lower part is much taller to accommodate the arcade. Tärby has plaitwork on the vertical part and tendril at the top and Grovare is plain except for incised concentric rings on the top. The lower section at Hillared is plain and the sloping top has human masks, alternately upright and inverted, and a section of scale pattern.

Other goblet fonts with figures in arcading are widely dispersed across Sjuhärad. Five of them are grouped by Hallbäck under the heading of the Skölvene-type but have little in common, though all the bowls tend to be rounded and some of the images recur: lions and dragons are common as well as various foliate motifs which may symbolise the Tree of Life. The Baptism of Christ in the Jordan appears twice. At Skölvene St Michael's fight with the dragon shows him faced by only the head of the beast, while in the Fall at Borgstena there is no tree but Adam and Eve stand together as she takes the apple from the mouth of the huge snake which fills the whole of the next arch. Hajom I has a band of tendril above the six arches of which three show the Staffan legend; first he rides at night beneath the moon, then he serves Herod and his queen at table and finally is martyred by stoning. The remaining three arches show St Christopher, otherwise unknown in baptismal iconography, a trefoil-armed cross and the Presentation in the Temple. Hyssna has the same tendril at the rim and pilasters divide the space below in eight unequal panels with different crude devices which include a crowned lion *rampant*. Hällstad displays a winged dragon, the Baptism of Christ, two fleurs-de-lis, an asp and two angels. Further examples in northern Sjuhäradsbygden may have pilasters; unfortunately the fonts of this group are badly weathered and it is difficult to be certain.¹⁵³ Länghem is in a fair state of preservation but only about one sixth of the bowl survives at Dalum and the others are all badly weathered, though it is possible to make out human and animal figures. At Od are animals carved in pairs, back to back and with tails entwined like Lichtervelde [111]. It also has a suppliant kneeling before a bishop and three figures in a ship which may refer to St Nicholas. Länghem has a medley of animal and human figures, including the Baptism of Christ portrayed with the ripples in the water horizontal like courses in a brick wall. A man in a long robe fights a centaur, each of them armed with sword and kite-shaped shield; between their feet is a small bird standing on its tail. Elsewhere a bird of similar shape, but dominating the whole height of the face, has a cross above its tail and is perhaps intended as John the Evangelist. Beneath its tail is a very small Agnus Dei.

¹⁵³ Hallbäck, H8, p. 38, does not make it clear if he includes the Molla group with Andreas as I have done, 6D9, or as from a different workshop. The extent of wear makes it hard to decide from photographs.

@e Master Othelric and the Arbor Vitae Fonts

These two groups are related and are concentrated in the south-west quarter of Skaraborg. Both groups have low cylindrical bowls with sloping lower sections and the surviving bases are round and built up of successive roll-mouldings diminishing in diameter to the top. The Arbor Vitae group is of lesser quality than the products of Othelric's workshop and have something of Byzantios in the choice of subjects, mythical beasts in variety, St Michael, a man with sword, a rider and, in all cases, a Tree of Life symbol.¹⁵⁴ On three of the eight the figures are in arcading but the others have no separation. The Othelric School's products, though similar in silhouette, have a different style of decoration, generally very organised and with many subjects in common. Taking into account the fonts made by his followers, including the mason named the Jāla Master, the total is thirteen.¹⁵⁵ The layout is familiar from the many others where there is a continuous frieze of arches, not all of which are supported on columns. From the commonality of subjects and of form generally, despite differences of style, it seems very likely that there was a workshop supervised by one man and employing a number of masons of similar competence who were told the overall plan and left to execute the figures according to their own idiosyncratic style. Thus we see St Michael on different fonts with his weight on the left foot and on the right, the dragons he fights with and without scales and the centaurs in their combat holding their weapons differently, even though the combatants are armed respectively with sword and shield and with bow and arrow in each case. At Skeby the shields have a prominent boss. St Michael and the dragon occupy a pair of arches but their relative positions vary. At Hornborga each figure is in its own space; at Härjevad the dragon's head has advanced to occupy the space beneath the springing of the two arches and at Norra Härene [352] the archangel has been forced into the corner as he holds up his shield to ward off the furious attack of the dragon, its head now fully in the same arch as St Michael. Psychomachia is represented in various ways, sometimes more than once on the same bowl. A bare-headed horseman shoots arrows (always two) at a centaur armed with a sword and kite-shaped shield and usually wearing a conical helmet. In the scenes of His

¹⁵⁴ See Appx 7D10. Hallbäck also includes Håle-Täng, though it has no decoration of any kind.

¹⁵⁵ See Appx 7D11.

baptism Christ is always on the right, holds a cross in the left hand and is immersed to the waist; sometimes He wears a cruciferous nimbus, sometimes not. The Baptist grasps Christ's wrist with the left hand and holds a book in his right. Behind John is a large bird, sometimes standing on the ground and in other cases seeming to cling to John's back or shoulder. From the shape of its head and beak it is clearly intended as an eagle, suggesting a conflation of the Baptist with the Evangelist. On some fonts Christ's baptism is extended one bay to the left to accommodate an angel who may hold a book or candle. All the human figures are *en face*, irrespective of the position of their bodies, but the animals are in profile. At Skälvum a fourth figure who appears to hold Christ's robe is interposed between the angel and John. Adam and Eve appear, but without the tree or the serpent.

Senäte and Söne differ from the others of this School in the range of subjects carved on them, Senäte differing also in having the figures in large interlinked rings instead of an arcade. Both fonts have the Agnus Dei with the Lamb's bent foreleg holding the butt of the cross which, unusually, passes behind the animal's body; at Senäte the cross *paty* is framed in a nimbus. The main images are male figures *en face*, horsemen, *milites pugnantes*. At Söne, two bareheaded figures wearing chasubles bless, one holding a processional cross, the other a lighted candle. In one arch at Söne a Calvary cross is surrounded by a runic inscription which has been cut to follow the outline of the arch.¹⁵⁶ Vättnösa (Statens Historiska Museum) has an arresting image. To the left of Christ in Majesty kneels a suppliant facing the Saviour but the hands are not raised in prayer, they hold a tiny swaddled figure. Is this a priest offering the new-born child to the Church in dedication, or is it a dead soul being offered at the Judgement Seat? Västerplana and Öttum (bowl only) [353] appear to be late variants. They have fewer arches but the arcade is complete so that the combatants in the battle scenes are separated by columns. Again some of the subjects are common to both fonts, a centaur armed like the others fights a dragon, and a horseman fires arrows at a lion. The riders are crowned and in the free space above the cruppers of the horses are rosette-like stars, often used to denote the importance of a particular figure. Could the kingly rider be intended as Constantine? Both fonts have the heraldic spread eagle in one bay, beside a bishop and a cross with divided arms which turn inwards and terminate in leaves. Högstena has similar scenes divided from each other by twisted columns but there are no arches. Jäla is the same but with arches.

@e Foliate Ornament in Västergötland

Continuous bands of foliate ornament taken up by framing bands or mouldings, and it is rare to restrict it to a narrow band of ornament. In Västergötland the band varies very considerably in width and is more likely to be narrow when the motif is placed sideways. In a group named by Hallbäck after the Forshem font, with an outlier in south-east

¹⁵⁶ Hallbäck does not interpret the inscription.

Värmland¹⁵⁷ the characteristics are a hemispherical bowl with roll-moulding at the bottom, supported on a base of inverted cushion capital form. Below the rim is a band of foliate decoration. Four have a plain square base and of these one has a plain bowl. Forshem, Gökhem I and Väse have a more developed base with demilunes on each side. There are narrow bands of linked foliate motifs in which the patterns are horizontal, like North Newbald [64], the same spray of leaves being repeated again and again around the bowl. Although all based upon the same idea, the actual motifs used differ quite considerably. On the simplest, Skärstorp, there are two parallel wavy lines and at regular intervals appear small five-fingered sprays growing from shoots attached to both framing lines. At Sventorp the motifs are individually framed in a succession of heart shapes, the lines at the top of the heart curling inwards and developing into a seven-leaf spray. The most extravagant version is found at Tråvad, where the outline is more tear-shaped, with a small ring closing the pointed end where a pair of leaves emerge and turn along each side of the outline, looking almost like hands with slender outstretched fingers; the rounder end butts up against the pointed end of the next motif. Each outline encloses two devices: at the narrow end a small fleur-de-lis and at the other a much larger seven-leaf spray like Svarttorp, which grows out of the framing lines like Skärstorp. Five fonts with various types of ornament confined in a narrow strip immediately below the rim are ascribed by Hallböck to a Master Alexander. The attribution comes from an inscription on the bowl at Fors: ‘ORE TOUS CRISTE BENDICTUS SIT LAPIS ISTE ALEAXANDER ME FECIT’.¹⁵⁸

In Skaraborg there are over a dozen fonts with foliate ornament based on the common undulating tendril with leaf shoots.¹⁵⁹ At Bitterna the frieze appears to be framed between plain bands by paring away the background like a lino-cut. The same approach is used at

¹⁵⁷ See Appx 7D12a. Like many of the cases of apparent distant outliers of otherwise tightly grouped types of font, Väse is easily accessible by water from the epicentre of the School across the northern reaches of Lake Vänern. Two more outliers may be added (not mentioned by Hallböck), Gestad and Hjærtum, while Veinge and the Vinberg fragment are very similar but of granite. Öster Karup may also belong here but is on a round base.

¹⁵⁸ ‘Accept our prayer, O Christ, that this stone may be blessed. Alexander made me.’ See Appx 7D12b for his fonts.

¹⁵⁹ See Appx 7D12c.

Svenstorp 1 and Norra Kyrketorp 1, though in neither case do the framing bands and tendril touch. Varnhem is a very high quality version of Bitterna, with the leaves hollowed while the stems remain in flat relief; it also has a cable-moulding at the bottom of the face and a narrow frieze of linked hearts drawn sideways at the rim. The standard shape is a low cylinder with sloping lower section and the decoration covers the face. There are also variants like Fullösa and Husaby, with bands of leaf decoration at the top of hemispherical bowls. Bases vary but are usually round with minimal decoration. The bottom of the font at Husaby is on a square plinth and there are two roll-mouldings of differing diameters, with a narrow flat disc between them. At each corner of the base a serpent's body protrudes diagonally and the necks arch back so that the dragon's heads can bite the roll-moulding. There are two inscriptions, on the top surface encircling the basin and on the powerful roll-moulding of the base. The inscription on the base reads: 'SUM : REV(ER)ENDA : BASIS FOECUNDI : GLORIA : VASIS and round the basin: FONS : EGO : VITE : SUM : QUOD : POMIS : CEPIT : OB : ESUM : + DILUO : PECCATUM : POTES : HOC : TE : SCIRE : RENATUM'.¹⁶⁰

@e Cylindrical Tub Fonts

Tub fonts are generally rare in Sweden but there is an atypical concentration in Västergötland. Where they do occur, they may generally be read as individual pieces but in this region there is a clear family resemblance, characterised by a tall cylinder on a round plinth. Three are entirely plain and can only be included because they are cylindrical tubs.¹⁶¹ Hängelösa is signed by Master John, after whom Hallbäck names this group. There is an arcade the full height of the face, every arch but one containing a variety of interlocking knotwork. The exception has similar carving right at the bottom and above it an incised inscription in four lines, two and two, separated by a horizontal band. At the top it reads: 'ERGAST IOHANNES' and below 'SCS : OLAVVS' showing that the font was made by Master John and dedicated to St Olaf. Böja, Götene [354] and Källby are similar but have plaitwork bands at the rim and the tall narrow panels contain foliate motifs, while the Ledsjö fragment has an incised spiral tendril with no division into panels. The remaining three all have arcading with figures. A worn example from an unknown church¹⁶² has arches containing a suppliant, the Majestas Domini, Peter, Michael weighing souls, a pair of figures and Abel's sacrifice. Kestad displays a suppliant with

¹⁶⁰ 'I am the base worthy of reverence in honour of the rich beauty of the basin' and 'I am the Fountain of Life which washes away the sins which came from the taking of the apple. You can be sure that through me you will be born again.'

¹⁶¹ Gösslunda, Händene, Ova.

¹⁶² Now in the Göteborg Museum.

candle, the Majestas Domini, Peter, Michael and his scales, an animal, a man with a book, the Agnus Dei and a man with a long-staff cross. Ottravad (Statens Historiska Museum) is divided by vertical ribs without arches. The panels contain: Christ crucified, His cruciferous nimbus without a disc, leaf motifs in all four corners; the Crucifixion is placed between two panels with foliate decoration. Other panels display flat relief interlacing like a serpent without a head, a man in a short kilt holding up a cross in his right hand and holding down in his left a tablet with the Latin inscription 'QUI CREDIDERIT ET BAPTISATUS FUERIT SALVATUS ERIT'.¹⁶³ the Majestatis Domini, another man, a chequer pattern with foliage, a mason and the Tree of Life. The mason is cutting an inscription on a tablet which fills the lower right corner of the panel and in the three others are the symbols of three of the Evangelists; Matthew is missing.¹⁶⁴ The fragment at Synnerby (about one third of the circumference) has a loose plait at the rim above arcading filled with a Calvary cross, plaitwork and interlacing.

Judging from its height, almost one metre, the cylindrical bowl at Norra Lundby, now on a low square base, may originally have stood as a tub, although the present support appears contemporary with the bowl. At top and bottom are strong cable-mouldings framing an arcade. The arches are plain but the columns, with plain capitals and no bases, have spiral shafts; in the spandrels are leaf-fans. The figure decoration comprises the Massacre of the Innocents, the Magi before Herod, the Nativity and the Flight into Egypt. Here Joseph walks in one arch and leads the donkey carrying the Virgin in the other, the reins passing behind the intervening column; Mary holds a spray of leaves in her left hand. Not only is this font exceptionally tall, at 41 cm the basin is abnormally deep.¹⁶⁵

Like Skaraborg, Sjuhäradsbygden has a small number of circular monoliths but quite different. If they resemble any other fonts at all these must be the early Bentheim group. The most basic appear like a cross between beaker and goblet, with roll-mouldings disguising the changes of diameter. Blidsberg is now on a support shaped like a waisted, girdled cylinder, but the height of the bowl alone suggests that it originally stood directly on the ground. The upper part is plain but below are two bands of chevron framed by narrow mouldings with a third, stronger, moulding between them. Eriksberg stands on a round plinth and has no

¹⁶³ 'He who shall believe and be baptised, shall be saved.'

¹⁶⁴ There is a suggestion that the figure with the hammer is Thor the Thunderer, but it is far more likely that he is intended as a self-portrait of the mason, as at Bridekirk. See H. Hildebrand, 'Finnes Tor afbildad på en svensk funt?', *K. Vitterhets Historie och Antikvitets Akadamen*, Stockholm, 1849, pp. 42–7.

¹⁶⁵ S. A. Hallbäck attributes this font to the Master of Skara; although similar in approach, the whole design and execution are much more 'finished' than those just discussed.

decoration other than its roll-mouldings.¹⁶⁶ Månstad [355] also stands on a plinth and has a single band of chevron on the topmost of three sections of diminishing diameter at the bottom. The main decoration reaches almost to the top and consists of a somewhat confused arrangement of lattice, arches and interlacing, reminiscent of some fonts of similar shape in Shropshire.¹⁶⁷ Skephult is also a monolith although bipartite in appearance through being painted. Cylindrical at the top, it slopes steeply to two powerful roll-mouldings above a short, thick cylindrical shaft. The bowl has a tectonic arcade with incised images in the seven arches, six foliate motifs and a hooded human head in profile. Södra Åsarp [356] has a large bowl below which the diameter is reduced in a short extension with roll-mouldings. The technique of carving here is quite different from most Swedish fonts and has more the flavour of a Danish product with the carved images spaced wide apart and with no attempt to decorate the background. Indeed all the four lions, are very reminiscent of those on the Danish font at Növling. The main image is Christ crucified, the upper arm of the cross breaking into the broad band which encircles the rim. He is alone, trampling the serpent, in stark contrast with the same scene, for example at Löderup [357],¹⁶⁸ where the arms of the cross terminate in discs containing the signs of the Evangelists. Sun and Moon are at the top, Longinus points to his eyes and two men nail the Saviour's feet and left hand. Mölnaby¹⁶⁹ is badly weathered but it is possible to see that it has a variety of all-over decoration including ring-chain and saw-tooth in rows. Saleby¹⁷⁰ is quite low for one of these monolithic fonts at only 67cm overall height. It is again bipartite in appearance, with the upper part of greater diameter than the lower but the transition between the two is in one step and thus quite distinct. Both bowl and support are *bombé* and both have a rough Lombard frieze at the top; the only other decoration consists of a raised band around the lower part of the bowl, its upper edge scalloped.

Gunnarp, also of sandstone, is another monolithic font carved to look like as if it is in two pieces, the only example in Halland. Like most Swedish fonts of this type, the bowl is slightly *bombé*, the lower part of reduced diameter straight-sided and slightly wider at the top. Below the rim is a plaited band and twin cable-mouldings separate the upper and lower parts of roughly equal height. The bowl has a tectonic arcade with twin columns, while the lower part is divided into panels by pilasters without arches. The panels on the bowl section contain a variety of images, a cross, human figures, animals, a rider with spear, a ring-cross between fleurs-de-lis, a deer browsing from a Tree of Life, a man enthroned with inward-facing horsemen in the arches on either side, a cross with ring terminals to the arms and two standing men. The arches and the column shafts are of cable but of the larger arch containing

¹⁶⁶ Roosval links Eriksberg with Little Billing and Aldworth in England. From its size this font must always have stood on a plinth as it does today. It has an inscription in runes but Hallbäck does not interpret it or say where on the font it is incised.

¹⁶⁷ Edmund and Shawbury, for example.

¹⁶⁸ Löderup is, of course, not in any way connected with the fonts under discussion here but is included purely for comparison of the treatment of the Crucifixion.

¹⁶⁹ Now in the living room of a farmhouse in the village.

¹⁷⁰ In Falköping Museum.

the browsing deer only the springing is shown. The lower half has panels containing a cross wreathed, a horseman, two separate seated men and a beast biting its tail.

@e Unique Fonts

South-west Sweden, like the rest of the country, has only a handful of individual fonts of great interest. Södra Ving is quite different from any other font in this region. It is in two pieces, the round base of greater diameter than the barrel-shaped bowl and formed of three mouldings of diminishing size carved with cable decoration. The side of the bowl is divided into panels by vertical cable and plain mouldings. The images portrayed include a large beast swallowing another, a figure with plaited hair wielding a sword, a beast biting its own neck, an *en face* figure with one hand raised and the other down, a pair of figures together and a quadruped fighting with snakes which overflow into the adjacent panel. At Dalstorp the shaft and both vertical and sloping sections of the bowl are all decorated.¹⁷¹

The base is plain and seems to be of a different stone; it is too small for the bowl. The shaft is encircled with a 'key-chain' and the sloping part of the bowl has two zig-zag stems which cross, with fleur-de-lis shoots filling all the spaces between and astride the stems, suggesting a possible link with Revesjö [358]. Around the top rim is a slender cable and the face is filled with a beaded arcade with discs for both bases and capitals. In the arches are identical foliate motifs, with stems emerging from both sides of the top shoot, crossing the line of the arch to meet and entwine with those coming from the adjacent arches.

Revesjö itself is a work of the Master of the French Lily, known for his tomb slabs and coffin covers.¹⁷² The base and bowl are cylindrical, the latter with sloping lower section leading to the strong cable-moulding at the junction. The bowl decoration is in two tiers, a continuous tendril at the top above a wider band with the double zig-zag of Dalstorp. All the side shoots have the fleur-de-lis terminals from which the Master earned his name.

Around the base is a loose two-stranded plait.

The sandstone font at Tjärby is unique in Scandinavia, its style being close to that of the Tournai School, although it is very much smaller, only 60cm square compared with the one metre average length of a Tournai side.¹⁷³ Unfortunately only the lower part of the bowl survives but it does appear that it was supported on a single shaft. The top few centimetres of the face have been lost and the tragedy is that much of the loss must have been a deliberate

¹⁷¹ S. A. Hallbäck says, H5, p. 109, that it is an import from Småland.

¹⁷² At least one fine example is in the Historical Museum in Stockholm.

¹⁷³ S. A. Hallbäck, H6, p. 14.

‘tidying up’ after damage to the rim; there is now a rebate on each side so that the centre is higher than the face.¹⁷⁴ All four sides have low relief decoration, three sides with three figures each and the fourth with a boat in which four figures are seated and possibly a fifth in the water at the prow. Two of the other three sides seem to show three angels. On one side two angels appear to point with the left hands and make the gesture of speech with the right, but the hands of the others are lost. The fourth side is more difficult; it again shows three figures, those at right and left standing and facing inwards. That at the left may be another angel; part of a wing seems to be visible on the far left and the hands are the same as the first two described. In the centre is a very confusing sculpture. All that can be identified with certainty is a coverlet with ornamental edging, placed over other cloths, while across the coverlet lies a left arm in a broad sleeve, the hand lightly clenched. This is reminiscent of the sleeping Virgin in Gotland Nativity scenes in which one of the flanking figures should be the seated Joseph, asleep, but that cannot be. Another possibility is that the scene shows the death of the Virgin.

@e Undecorated Fonts

In addition to the decorated fonts there are many – over eighty – plain examples which also date from the early Middle Ages, mainly bipartite but a few with shafts as well; none is square, except for a very few of the capital design considered above.¹⁷⁵ They are found in most materials except for soapstone, which invariably has some ornament, however little, and are best grouped according to variations in shape. For example the Erska group have relatively flat bowls for their diameter and their bases are square. The Siene group bowls are taller and their bases round; both groups have rounded bowls and are without shafts. The Hudene group is similar but has a cylindrical bowl with sloping lower section; the base is round. The Håle group are like Hudene but the base has a vertical lower section and a sloping top. Without ornament, but nevertheless strongly articulated, is Suntak. Its appearance, superficially, is eight-lobed but the basin is round, and the face of the bowl retreats between the lobes in a manner reminiscent of the German ‘suspended’ fonts, becoming engaged colonnettes increasingly in the round as they approach the bottom of the bowl where they terminate in abaci. The top of the round base has been carved to provide quasi-Attic bases as location points for these abaci. It is an arrangement reminiscent of the font at Gistad. There are plain fonts in central Halland and adjacent parts of Västergötland made of the local granite, both red and black. They divide into the

¹⁷⁴ The rebate at the top appears to have been created to provide a secure seating for the cover.

¹⁷⁵ See Appx 7D14a.

Källsjö group, of black granite, with a round, base¹⁷⁶ and the Fagered group, of red granite, with square support.¹⁷⁷ Nösslinge occupies a central position between these two groups with a square base, the bowl of red granite and the base and shaft of black. The fonts of Vapnö and Veddige have square bases, the former of sandstone, not local granite. There is also a group of more primitive fonts of local material to which may be added the well-executed font at Rävinge.¹⁷⁸ A primitive, but nonetheless later, font in Vessige church has two most unusual incised ornaments, a Greek cross and lily motif. These fonts are very hard to date, almost certainly thirteenth century or perhaps a little later.

@e Wooden Fonts

Medieval wooden fonts are rare and the common assumption is that this is due to the impermanence of the material which must at least be a factor. However, particularly in Scandinavia with its abundance of timber, such a high proportion of the churches, even today, preserve their medieval stone fonts that it must be assumed that wooden vessels were always rare. It is most unlikely that modest country parishes would have commissioned two fonts of different materials at much the same time. In Norway the wooden fonts, with one exception, are small and designed as supports for separate bowls to contain the baptismal water. They are shaped like an hourglass and bear no resemblance to Norwegian stone fonts. In Sweden, by contrast, they are made in the same form and with the same type of decoration as the bipartite stone fonts. Näs is cut from a single trunk and is of the familiar goblet shape. The base is waisted, with a central roll-moulding. Above a low vertical section the base has a broad band of decoration consisting of two opposed rows of semicircles interlaced. Fleur-de-lis fill the 'spandrels' between the rows. The bowl has a slightly rounded face between two concave sections.

The font at Alnö [359] is so heavily carved with figure and interlace decoration that it is hard to see that it is assembled from no fewer than ten separate panels of timber; they are of similar size and bound together at top and bottom with metal bands. The base is square, rounded at the corners, very like Lyngsjö from the Gotland workshops of Calcarius, and is dominated by four huge lions in high relief, crouching, but with the alert heads up and turned slightly outwards. They are 'tied' to the core of the base by broad buckled straps around the body. The hind legs overlap the forequarters of the lions behind them and the left front paw

¹⁷⁶ Källsjö (base only), Karl-Gustaf and Älvsered (base only).

¹⁷⁷ Fagered, Köinge I and II and Svartå.

¹⁷⁸ Getakärr, Landa, Ölmevalla I and Torpa.

in each case grasps the tail of the lion in front which passes behind its head and turns back over its owner's back where it ends in a trefoil. The mane is made up of overlapping leaves. The heads have huge eyes, pricked ears, broad noses and sagging cheeks, reminiscent of the lions' masks at Vermand and Kontich.¹⁷⁹ The decoration on the bowl consists of three tall figures; one, which is not nimbed, has spread wings, the second, with short wings folded down, has a cruciferous nimbus showing all four arms of the cross, like a saltire. These two both wear vertically pleated tunics with low necklines. The third figure has no wings and on the nimbus is a saltire and a fifth cross-arm at the top. All three figures are caught in the toils of serpents with bald human heads.

¹⁷⁹ Both Tournai fonts; see Chapter II, Belgium.

