

@a2 Chapter VI

@a3 Norway

Roosval, writing in 1918, said that Norway had little of interest to offer at that time, as far as scholarship went on Norwegian fonts, and referred to a work by Nicolaysen which illustrated forty-four stone fonts of a then known total of eighty-nine.¹ Roosval deduced from this that the majority of medieval fonts in Norway must have been of wood, which would have followed logically from the strong wood-carving tradition in the country. Since Nicolaysen wrote, little further work had been published or research carried out on Norwegian fonts until the 1990s when the number was brought up to around 200.²

The predominant material is soapstone and it varies enormously from one quarry to another and even within the same quarry, in quality, degree of hardness and colour. When freshly extracted it is sufficiently malleable for it to be worked using woodcarving techniques and with woodworking tools.³ Medieval fonts in Norway seem to be mainly (c.70 per cent) round, including the bases, but there are both four-sided and multilobed examples.⁴ Bendixen suggests that the oblong form, with the excavated basin of the same shape, is evidence for the immersion of infants and, given their relatively small size, this may well be so.⁵ There are several groups of fonts in Norway, of which three straddle the southern section of the frontier with Sweden. By far the largest is that referred to by Hallbäck as the Østfold-Markerna group, but this is a geographical term which is meaningless today; it is preferable to refer to them as the ‘Angular group’, a generic term related to their distinctive shape and to

¹ N. Nicolaysen, *Kunst og Håndverk fra Norges Fortid*, Kristiania, 1881–91, pls. I–VI.

² Completed in 2000. M. B. Solhaug, *Middelalderens døpefonter i Norge*, Oslo University, 2001. Based on Mrs Solhaug’s earlier recommendations, I selected for inspection a number of fonts in southern Norway, the area where most of them are to be found and was able, through the kindness of Marit Nybø of the Institutt for Kunsthistorie og Kulturvitenskap, to view the collection in the University Museum, Bergen. These choices were aimed at covering a representative body of the Norwegian corpus. Solhaug’s thesis catalogues 208 fonts, of which the majority are Romanesque.

³ M. Blindheim, *Norwegian Romanesque Decorative Sculpture*, London, 1965, p. 10.

⁴ See Appx 6D and E.

⁵ B. E. Bendixen, *Aus der Sammlung des Museums in Bergen: b. Taufsteine*, Bergen, 1916, pp. 8–17.

the form of the prevailing decoration.⁶ The other recognisable groups comprise two small clusters of no more than around a half dozen each, the Tune Master's fonts and the 'four-legged stools'. Both are found astride the modern border with Sweden, south and east of Oslo. More numerous are the fonts produced in the valleys north of Oslo and generally named after the Gudbrandsdal; their characteristics are a rounded bowl and stepped conical base. Norway also became the home of a number of Gotland exports, about a dozen in total but not all survive complete. At the University Museum, Oslo, and at Våle are examples of the plain cylindrical bowl with sloped lower section. The base is round and slopes up to the shaft which has four salient heads around the top.⁷ There are no examples of the 'Paradise' chalice fonts.

It is likely that the Angular fonts were produced across a wide area, by many different masons and over almost a century. With Skedsmo, Glemmen [268], Øymark and around twenty others; they are distributed in the area east of Oslo and between Hamar in the north and Halden in the south.⁸ The round bowls are unusual in being straight-sided but flaring, with a flat bottom. The round base slopes upwards, again in a straight line, to meet the bottom of the shaft. The almost universal ornament is the saw-tooth frieze found immediately below the rim and, in a few cases, around the bottom of the bowl. All these fonts are of soapstone which ensures that even the small number of variants with rounded bowls are recognisably of this group. Other forms of ornament consist of plain and cable mouldings around the centre of the bowl, at the lower rim and on the shaft; these mouldings are almost invariably very much thinner than found on fonts elsewhere. Glemmen has slightly thicker mouldings and the saw tooth at the top has been replaced by a band of lateral chevron. Frogn is unique in having tiny triangular human faces carved on some of the saw-teeth. With variants like Vårvik [269] the bottom of the bowl began to become rounded but the use of the same material and the same in overall shape make them recognisably of this group.

The Tune Master produced only a handful of fonts, in Norway at Tune and Våler, in Sweden at Ärtemark [270] and Västra Fågelvik [271], and there is a single work by a follower at Långserud.⁹ The line to the Tune Master from the more rounded later versions of the Angular Group is clear but the development is quite advanced, especially in the decoration and in the more regular execution of the basic shape. The base and shaft retain a similar silhouette to the earlier school, though without any raised moulding around the shaft. The bowl is taller

⁶ I have discussed this problem of terminology with Mona Solhaug who had kindly drawn my attention to the problems of adopting Hallbäck's name; she accepts 'Angular' as a useful and appropriate description.

⁷ M. B. Solhaug records a total of twelve Gotland imports, not all of them complete.

⁸ M. B. Solhaug lists over thirty complete and many fragments in Norway, with exports at Vestervig (Jutland) and on the Swedish island of St Ibb. A further seventy-two have been identified in the Swedish provinces adjacent to the modern border, in territory which, in the Middle Ages, belonged to Norway. See Appx 6A.

⁹ M. B. Solhaug says that only Tune, now in the Oslo University Museum, is by this mason. The others are of noticeably lesser quality. I was not able to see the Tune font for myself.

and, at the bottom, more sloping, less flat. The rim is ringed with plaitwork and the bottom of the face with slender mouldings or other ornament while on the vertical area between is a continuous tendril in very flat relief, virtually no more than incised. The rounded lower part of the bowl has raised motifs extending from the junction with the shaft which has a broad band of key-chain decoration. The upper surface of the base has a tall zig-zag with the points furthest from the shaft expanding into rings, though at Västra Fågelsvik [271] half this area is covered with the tight coils of a snake. At Långserud the zig-zag is in *intaglio*, while the shaft is plain except for a cable-moulding at mid-height, harking back to the Angular group. Its bowl is plain except that below the rim there is a broad band of key-chain which differs from the standard in being of a single strand and having the spaces filled with bezants. The type referred to as the 'four-legged stool' is a form unique to Norway except for the sole example on Swedish soil.¹⁰ The numbers of the type are similar to the Tune Master's output, though there are three plain fonts of the same basic design and a variant now on a support. They are concentrated in a small area, south-east of Oslo towards Halden and the Swedish border. These remarkable fonts are all of an identical basic design which Solhaug believes is inspired by a wooden tub supported on a four-legged stand. It consists of a single square block of soapstone, rounded at the corners and hollowed out at both ends to provide a shallow bowl at the top and four legs at the bottom. There are differences of detail so that no two are precisely the same and there are three so rough as to seem unfinished. Hobøl is broken right round the upper rim and currently supports a plain, large, hemispherical bowl out of all proportion to its overall size. The top, below the broken rim, is round and the legs are chamfered so that it is almost an octagon at the bottom. Despite the loss at the top, this is one of the most decorative of the group; a cable-moulding encircles the circular upper section and the four cut away arches between the legs are outlined with narrow roll-mouldings which enclose bands of rounded petals. The chamfered corner sections are also framed with similar mouldings which contain lozenges with the sunken star motif. Ski [272] is complete and essentially square from top to bottom, rounded at the corners. The arches at the bottom are square and smaller than at Hobøl. The rim has a narrow band of ornament, with animals in a gently undulating tendril, all incised. The bowl is differentiated by being slightly rounded down to a plain cuff which divides the font horizontally into two parts. The rounded corners are chamfered slightly and from the feet pairs of uneven plain bands flare slightly upwards to meet the cuff. These bands and the cuff are proud of the surface of the lower section. Berg is different again, with no external distinction between bowl and support. It is designed like the lower section at Ski, with the horizontal cuff and flaring vertical bands at the corners proud of the surface, but the cut-away arches are taller and almost twice as wide at the bottom as at the top; the corner legs curve strongly outwards, almost as if the font is about to do the splits. Töcksmark in Sweden is so close to Berg in form and ornament that they are almost certainly by the same hand.¹¹

Other pedestal fonts in Norway have rounded bowls on supports with integral shaft and base, mostly like eggcups. They are plain except for narrow mouldings below the rim and also, in some cases, where the bowl begins to round down to the shaft. Trøgstad [273] has a

¹⁰ See Appx 6B.

¹¹ Hærland is almost circular and with side arches so reduced that the corners no longer form feet. It has a plain raised cuff at the bottom and another, with incised tendrils, below the rim. It is now on a later pedestal.

hemispherical bowl flattened at the bottom. About half way down from the rim the bowl is encircled by a pair of narrow cable-mouldings which struggle to find their level as they progress round the bowl. Below them the surface is deeply incised with a series of parallel lines filling the whole space. Above the double moulding is a loosely undulating tendril but it has tight spiral side shoots. The support is a tall truncated cone with a heavy roll-moulding at the top and a short vertical section at the base; between the two is an incised zig-zag. At Siggerud Chapel [274] the bowl is a hemisphere flattened at the bottom and the only decoration is a raised band below the rim. Trømborg [275] and Båstad both have similar bowls, but with a band of plaitwork below the rim, and a narrow, raised moulding where the vertical side of the bowl curves down to the support, though Båstad has a major extension at the bottom. The Trømborg base and shaft are like Siggerud, an inverted eggcup, and the Båstad support is like Trøgstad but with no roll-moulding at the top and with two steps at the bottom. This type of support consisting of a truncated conical outline interrupted with (usually) three steps of varying width is common in southern Norway and seems to be a general feature of the fonts in this area, being found also on the products of the Gudbrandsdal School.

The cylindrical bowl with sloping lower section, so common in the works of the Angular Group, is rare but there is an example at Eidsberg [276], where the extension is carved into a two-strand cable-moulding; the thinner strand being of beading. The face of the bowl has a beaded tendril, the ends of the side shoots crossing the main stem. The shaft is decorated with a pair of multistranded tendrils which undulate ‘out of phase’, one as a mirror image of the other. Where the stems meet they are strapped together and where they diverge they frame leaf motifs. The shaft has plain bands top and bottom and the two-stranded cable is repeated on the top of the base. Taken altogether, this is a piece of very high workmanship. In quality and ambition somewhere between the two main pedestal groups are the fonts produced during the latter part of the twelfth century by the workshops active in the Gudbrandsdal which runs down through Lillehammer towards Oslo.¹² There are about a dozen of their works, all in Norway, and they belong to churches either in or adjacent to the valley. They are also of soapstone and of the same modest scale as the others but they differ in both form and decoration. The bowl is straight-sided and rounded at the bottom with a distinct extension, both decorated. The plain support is in one piece, either a truncated cone or a similar shape cut into steps, usually three. Around the top of the bowl is a band of laced chain-link, slightly proud of the remaining surface of the bowl. Running down from this frieze are either six or eight vertical strips, decorated with ‘sunken stars’, six-pointed stars in rectangles, which divide the face into panels which are left blank. The extension is encircled to its full height with a band of key-chain ornament. Ringebu [277], Østre Gausdal and Garmo¹³ [278] have bowls with slightly curved sides, flattened at the bottom above the extensions. Follebu was almost certainly undecorated when first made, except for a plain

¹² See Appx 6C. M. B. Solhaug records a total of thirty-five of this type, including fragments. Because of their distribution, which extends well beyond the Gudbrands valley itself, she has preferred to entitle this group the ‘stepped-foot’ type’ from the shape of the base (foot). They are found also in the adjacent valley of Valdres and in other districts close by to the south, a relatively tight group, though MBS could find no evidence of a production centre.

¹³ Now in the Maihaugen Museum at Lillehammer.

band at the rim, but in the seventeenth century it gained an inscription with the date '1632' and an achievement of arms involving two shields but Østre Gausdal and Garmo have the standard decoration. Hedalen is like Garmo but the bowl decoration is more simple and the vertical panels dividing the face are more numerous and closer together, eight instead of six; the shaft has crosses in lozenges. Røn is also like Garmo, with laced ring-chain below the rim and key-chain on the shaft, but the vertical panels are ornamented with knotwork. The base is modern but the lower part of the conical wooden cover is original and consists of dragons and foliage above a cable-moulding. Ullensaker and Vågå are similar, including the stepped-cone base, but the bowl is barrel-shaped and entirely covered with a broad key-chain design. The extension has no ornament and is shaped like a roll-moulding. Nannestad has the same silhouette as the others of this group, complete with long extension decorated with key-chain, but the bowl decoration differs. A few centimetres below the rim is a loose band of two-stranded plait and from the bottom rise raised fields like teeth, some rectangular, others pointed. On three adjacent raised fields is an inscription in runes which may be translated as 'Endre made the font well'. Fåberg is the same except that the plait is replaced by a cable and the extension also has cables instead of key-chain. Another variation is the way in which the vertical panels do not reach the top band and are plain, a feature found also at Ottestad. It recurs at Nannestad, though here the panels taper to the top and seem to be incised with runes. Sel has the same panels but it is as if the bowl had been twisted so that they rise in a spiral.

The Norwegian multilobed bowls often have prominent ribs in the tuck between the lobes. There are four like Dale [279], in the University Museum at Bergen:¹⁴ one, from Aurland, has a hexafoil bowl, effectively an articulated rectangle, having two sides with two lobes, two sides with one. The composite support has a colonnette below each lobe engaged with a central shaft; individual bases for the colonnettes are integral with the square base. The font is in three pieces, bowl, base and shafts. Another hexafoil font originated in Opdal and there are two quatrefoil examples from Gjerstad and Jondal, the latter with very pronounced lobes and an unusually low bowl. Still in the church of Dale, north of the Sognefjord, is a quatrefoil font, plain except for a cuff at the rim. It is supported on a massive base and clustered-column shaft. Stiklestad is reminiscent of a small number of Swedish fonts where there is the appearance of a multisupport format yet there have never been colonnettes between the shaped portions of bowl and base. Here, though, there is a separate flat plate of the same plan as the base and the underside of the bowl, inserted between the two main sections. The bowl is a quatrefoil, but with lobes which are barely separated at the top, and the outer surface is covered with a variety of foliate ornament.

Most square bowls are small, roughly cut and entirely free of ornament. Some are quite shallow but others, such as Borgund, are nearly cubic. Three examples, however, do have ornament and are much more finely executed. Utstein stands on a square support of integral plinth and shaft. There is a disc with fan-shaped foliate motif on each side of the shaft and

¹⁴ See Appx 6D. For details of the University collections, see B. E. Bendixen, 'Aus der mittelalterlichen Sammlung des Museums in Bergen', *Bergens Museums aarbok* 1915–16, pp. 7–16. M. B. Solhaug has corrected the names of the true towns/villages of origin in her thesis; e.g. for Opdal read Tysnes.

similar motifs are placed in pairs on the sides of the bowl. Bore has an identical motif on two sides and a vine tendril on the others.¹⁵

A number of wooden fonts survive, mainly in the upper part of the valleys of Telemark and in Niemedal, west of Oslo. Most are of the thirteenth century or later, indeed the model continued to be made even after the Reformation.¹⁶ They are hourglass-shaped, with a strong cable-moulding girdling the waist, and were designed to hold a separate receptacle for the water. All are made from a single section of tree trunk and most are quite roughly shaped. Nore is square, the bowl oversailing the support which is not waisted; both bowl and support flare to the top. In place of a cable at the mid-point the shaft is encircled with a line of tiny contiguous triangles. The round examples are palindromes, with a plain moulding around the centre and the upper and lower halves both comprising a vertical section before the taper to the waist.¹⁷ The tapered parts have slight parallel flattening to give the appearance of fluting. Åmotsdal (double cable-moulding at the waist), Uvdal (chamfered roll-moulding) and Rollag (single cable) are all similar and vary only in the degree of modelling of the fluting and in their girdles. Veggli retains the hourglass form but is more ambitious. It may be described as a cotton-reel on end, with the bottom rim removed. There is a broad cuff at the top and a cable of two unequal strands passes outside a row of rounded leaves like shortened fluting, a feature found on girdled tub fonts in Britain and Denmark. These fonts were not designed to have water directly in the excavated basin; softwood is far too porous for this to be practicable.¹⁸ Soapstone basins like the insert in the Västra Fågelvik font were provided and several survive today, at Mælum and Åmotsdal, for example. These basins are shallow and plain except for a cable-moulding several centimetres below the rim which must have been intended to enable the basin to be gripped for lowering into the wooden support or for its removal. It was clearly not a form of lug or flange to allow the basin to be suspended from the rim of the support, for the mouldings tend to be very uneven and surviving examples show a large gap between the moulding and the rim of the wooden support.

At Øye [280] is a massive wooden font made in the same form as the Swedish stone monoliths at Östra Gerum and Vartofta Åsaka. The upper half is cylindrical and has been carved to give three raised bands like hoops around a barrel. Below the bowl is a narrow roll-moulding and then the lower part is of a reduced diameter, slightly flared to the bottom and ornamented with large shallow fluting, on a larger scale but much the same as on the later 'hourglass' fonts. The cover is conical, ornamented with evenly spaced raised bands and is topped with a ball. It, too, is cut from one piece of timber. Of quite different construction is

¹⁵ Kvitsøy appears to be the same but I have not examined this font myself and am unsure whether the motifs are on all four sides. See Solhaug pls. 87, 87/1.

¹⁶ M. B. Solhaug, 'Norske middelalderfonter av tre', *Hikuin*, 1995.

¹⁷ M. B. Solhaug tells me that Mælum, apparently exactly the same as the others, has now been carbon-dated to the sixteenth century.

¹⁸ The timber used for these fonts is in fact extremely hard, confusing the English definition of pine as a softwood. Like the wood used for the stave churches, the trees were 'barked' and left to dry while still on root. This and the short growing season produced a pine with very close rings, substantially harder than the norm elsewhere. I am grateful to M. B. Solhaug for this information.

the wooden font at Lillhärda in Sweden. On a wooden plinth the bowl is made of vertical sections which taper to the top and are bound together by withies. Two opposite vertical sections are longer than the others and the domed cover is cut to fit round them. Holes in these extensions would enable a rod to be inserted for carrying. This must have been an idea directly transferred from a milk churn or similar domestic utensil and it is clear that the inspiration for both these fonts must have been in lay objects of the time.

In the stave church of Urnes, not far from Dale, is a wooden, four-lobed [281] lid with cable ornament carved in the tuck. At first sight the lid appears to belong to its neighbour but careful measurement shows that they do not match, although of the same proportions. Three more medieval covers survive in Norway and at least one of the same design at Västra Fågelvik in Sweden [271]. The covers at Røn¹⁹ Hedalen and Lomen²⁰ are all conical and the basic cone is carved out of a single piece of wood. Røn has a rebate at the bottom to fit inside the rim of the stone bowl and there are two lifting handles. Above the rebate is a plain band surmounted by a cable-moulding and two slender plain bands. Two more cables carved vertically divide the cone into two unequal panels, the larger containing a lion, its feet enmeshed in foliate stems and in the larger is a dragon, similarly caught up. Both have similar large heads with lolling tongues. The top third of the cone is modern and was probably made when the cover ceased to be used as a support for the bowl; at the top of the original portion are the remains of, a circlet of round petals. The Røn cover is painted. The Hedalen cover is very similar and consists of the basic cone with two of three original vertical cable dividers surviving; here they extend beyond the bottom lip of the bowl (not rebated) and terminate in dragons' heads. Each panel between the ribs is divided horizontally in two parts, both filled with foliate ornament tied like sheaves. The separate finial has a knop at the top, double plain bands at the bottom and between is carved in vertical ribs. There are two lifting rings. Lomen has lost its finial, the rough peg at the top showing how it was secured. There are circlets of rounded petals top and bottom with the area between covered with a chaos of interlaced foliate ornament based on a single main stem which is connected back to itself with a ring, rather than being continuous as with normal stone carving of tendrils on the face of the bowl. There are no traces of lifting rings or of locking arrangements. These covers have all been dated to the first quarter of the thirteenth century. Urnes also has a conical cover but the church no longer has a font for which it could have been made. It is conical, as are the other surviving pieces, but quite differently constructed, of shingles and fastened with pegs, exactly as with the roof shingles of stave churches. While the shingles have probably been renewed, the finial and frame appear to be medieval.²¹ Apart from the various groups, there is a small number of individual pieces, most notably the monolith in the Bergen University Museum, from Os [282]. It is quite badly damaged around part of the circular rim and the square base has been broken away on two sides so that it must now be propped on a specially shaped block of wood. The upper part of the square block has

¹⁹ Originally from Fyrstå church. These covers are all described in E. B. Hohler, *Norwegian Stave Church Sculpture*, Scandinavian Universities Press, Oslo, Stockholm, Copenhagen, Oxford, London, 1999, two volumes. Hedalane: I, p. 150 and II, pl. 135. Lomen: I, p. 194, II, pl. 241. Røn (Fyrstå): I, p. 137, II, pls. 99, 100.

²⁰ Now in the Universitets Oldsaksamlingen, Oslo.

²¹ M. B. Solhaug says that carbon dating shows that the cover at Gåra is medieval.

been articulated to reveal a bowl which is round and *bombé* and about one third of the overall height. It has a double roll-moulding at the rim. Four full-length human figures stand on the corners of the integral plinth and face outwards, with the bottom of the bowl appearing to be borne on the backs of their necks. These figures alternate with decorated panels on the flat lower part of the block. Circling the font from right to left the corner figures are: 1. A man with right hand on his hip clasping with his left the right hand of 2, a man with both arms spread, standing on a serpent. Both wear similar robes caught at the waist with a girdle. 3. A bishop with crosier in his right hand holds a book in his left jointly with 4, a woman with long hair, skirt to her feet and with prominent breasts. The panel between 1 and 2 is a lion *rampant* and between 2 and 3 a lion *rampant gardant*. Between 3 and 4 the crowned Christ, unlimbed, in the crucifixion position but with no cross, is framed in a quatrefoil. The final panel displays Spinario, a seated male figure, the right leg crossed over the left. With his right hand he holds his right foot and with his left holds a knife or other sharp instrument preparatory to removing the thorn from his foot (or he could be holding a very long thorn already removed). Both lions face left and seem to claw at the skirts of the tunics of the corner figures but the lion *rampant* appears benign compared with the one which faces out at the viewer. The first has short claws and a curly mane, and the plume of the tail is developed to fill the empty space above its back as with many of the East Jutland lions. The second has a straight mane, three sharp claws on each foot and the end of the tail divides like a serpent's mouth into which, the butt of the bishop's crosier is thrust. This is reminiscent of many images of the Harrowing of Hell, where Christ plants His long-staff cross in the Devil's mouth, and it also occurs with a bishop and his crosier at Avebury and Kirkby. The imagery here suggests a human figure being attacked by evil forces (the serpent is beneath his feet) protected by the Christian Church in the person of the bishop. The figure of Spinario, the Thorn-extractor, is a more widely spread image in religious sculpture than many people imagine, almost certainly because they are not familiar with the idea and so do not recognise the picture w/hen they see it.²² The basis of the image lies in II Corinthians 12: 7–10, the theme of the thorn in the flesh which irks a man's body as his sin irks his soul. The Spinario figure removes the thorn from the sole of his foot, as the sin of the catechumen is washed away in the water of the font. The section of the plinth which is lost runs from beneath the feet of the bishop, below the Crucifixion panel, past the woman on the next corner and to the feet of the Spinario figure.²³ The rim of the bowl is broken away behind the bishop's head. One of the finest fonts to be found anywhere is that from Skjeberg [283]. It shows clear English influence, being in the tradition of the multisupport box-font, but the iconographic programme is not to be found on any English example, despite numerous similarities, nor is the execution of the carving English in style. The font is supported on five stubby columns on a square plinth, the central shaft thicker than the others, but not of Mosan or Tournai proportions; one of the corner supports is a replacement. The underside of the bowl is flat

²² It occurs in Italy at Trani Cathedral, on the north transept at Chartres and on the façade of the church of Faussois in France, but nowhere is it so concentrated as on the Gotland fonts, where there are six examples.

²³ The drawing in Nicolaysen, vol. I is in error as it shows the sides with the two lions cut off short at the bottom. The correct shape is clear from photographs by M. B. Solhaug, 'Døpefonten fra Os kirke', *Bild och känsla från antik till nyantik*, Åbo, 1994, p. 211.

and the basin is square. All faces of the bowl have five tall, narrow arches supported on fully tectonic columns. On two opposing sides stand figures, one in each arch, on tall footstools. The other two faces have different *Majestas Domini* images in the centre. One occupies the three central arches, with Christ seated on a rainbow in a quatrefoil mandorla, of which the upper lobe is formed of the central arch, complete with its capitals. The symbols of the Evangelists occupy the four corner spaces and the flanking arches contain the Virgin and St John. The second version of the *Majestatis* is less happy. Here Christ is flanked by two figures on each side and the mandorla is created by bending the third and fourth columns supporting the arcade, which retain their capitals but lose their bases. The effect of this distortion is to force the bodies of the two figures immediately either side of the Saviour into curves, parallel to the mandorla. The rainbow on which Christ is enthroned is less decorative and His feet rest on the same type of footstool on which the other figures stand.

