



1992

Medieval Danish Wooden Sculpture: Roods: Part II: 1400 A.D. - 1600 A.D.

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Medieval Danish Wooden Sculpture:

Roods

Part II

1400 A. D. – 1600 A. D.

Compiled and translated from
Danmarks kirker
by
James Mills

To Cliff
with thanks
Jim

Aggersborg Press
18 Waverly Street
Glen Head, NY 11545
1992

ACKNOWLEDGEMENTS

I cannot name all those who have encouraged me in this endeavor, but there are some who have been outstanding in support, especially Drs. Sigurd and Birgit Albrechtsen, Professor dr. phil. Roar Skovmand and Inger Dahl, Jens and Kirsten Koldkjær, Sven and Marianne Skovmand, Niels and Netta Hansen. Redaktør Erik Eriksen helped with his expertise in publicity and his wife, Nete, offered gracious hospitality. And, most importantly, my wife, Maryanna Brix Kronborg Mills, who endured a great deal of grumpiness.

Critical to the inception of this project was the information contained in Niels M. Saxtorph's *Danmarks kalkmalerier*, which, in my opinion remains the outstanding work on the Danish church wall-paintings. Clifford Davidson, Executive Editor of the Early Drama, Art, and Music project in the Medieval Institute at Western Michigan University, has again given material help and psychological support.

The support of the editors of Danmarks Kirker, notably the former editor, Jørgen Kjeldsen, and the present editor, Hugo Johannsen has been crucial.

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Chapter 1

Introduction

The purpose of this work is to introduce to the English speaking scholar the roods and ancillary carved wooden figures in the churches of Denmark.

In this work, roods include processional crosses and exclude all other three dimensional representations of the crucifixion. The ancillary carved figures consist of the group of wooden figures which have no attribution. Carved altarpieces, and figures known to have formed part of altarpieces will be presented in another part of this series.

Danmarks kirker gives dates for the majority of the roods and figures illustrated here, only a few are designated by style. I have chosen to adapt the style and time periods that Saxtorph [1] has applied to the medieval wall paintings of Denmark. I have made one change in Saxtorph's time assignments, changing the ending date of the Late Gothic style from 1525 to 1535. This change puts all the "Renaissance" style roods in the period after the Lutheran Reformation.

The roods and ancillary figures shown in Part I will consist of those from the Romanesque Period, dated 1100 – 1250, the Transitional or Early Gothic, dated 1250 – 1350, and the High Gothic, dated 1350 – 1400. Part II will cover the Late Gothic Period, dated 1400 – 1535, and the Renaissance, which in this work is Post Reformation, dated 1535 – 1700.

The importance of this material may be better understood from the fact that the British Museum presented an exhibition of English Gothic Art entitled "The Age of Chivalry" in November 1987, covering the years 1216 to 1399. The British Museum could not find a single 13th century wooden crucifix figure in England and had to borrow one from Norway which had been made by a English workman. [2] There are forty three rood figures in Denmark dated before 1300. If the same time period as the exhibition is taken, 1216-1399, there are forty eight more, a total of ninety one dating before 1399 in Denmark.

And only about one half of the churches in Denmark have been inventoried. As the inventories of the remaining churches are reported it is not unreasonable to expect to find, in the future, about another hundred roods dated before 1400.

All of the examples illustrated in this work have been copied from *Danmarks kirker*. *Danmarks kirker* is discussed and it's inventory methods fully explained in Chapter 2.

The information on each figure is read as follows;

[1] Niels Saxtorph, *Danmarks Kalkmalerier*, Politikens Forlag, Copenhagen, 1986. Table of Contents.

[2] Time, November 30, 1987, page 94.

(a.) (b.) (c.) (d.) (e.) (f.)
Figure 1. Vellerup, II - 2788, 2. c.1100. Rood.

(g) (h)
In the National Museum, No. D3771/1966.

(a.) is the number of the figure.

(b.) is the name of the church, when there is more than one church in a town, the name of the town is followed by the name of the church.

(c.) is the volume number and the page of *Danmarks kirker* where the description of the item is found.

(d.) is the number of the illustration in the church description in *Danmarks kirker*.

(e.) is the date of the item

(f.) is the subject matter of the item.

(g.) is the date as given by *Danmarks kirker*.

(h.) if the item is no longer in the church, the location is given, and when available, accession number.



FigureA



Figure B

The illustrations in *Danmarks kirker* were scanned on a Canon IX30-F scanner. This produced Figure A. (actual size) Then the figure was cleaned up by removing all the background using Scando, the program provided by Canon, this produced Figure B. The brightness and the contrast was changed by using Xerox GreyFX. Ventura allowed me to add text below the picture, and even more important, kept the proportions of the depiction constant no matter the change in size. Using the sizing and scaling options in the Frame



Figure C

menu, and choosing "Fit in frame" and "Scale factors" every copied illustration was kept in the original proportions in the 6.50 inch by 6.50 inch frame, the widest possible on the page, giving Figure C.

While every effort was made to keep the rood untouched when removing the background errors have occurred. This, in part, was due to the fact that the scanned material was a "video" picture, a picture composed of pixels arranged in vertical lines. The picture was scanned at 150 lines per inch, the highest resolution possible considering the limitations of storing the information on high density floppy disks. Under these conditions, curves consist of a series of steps as the curved line cuts across the lines of pixels. Even the true

vertical and horizontal lines are subject to deviation because of the physical difficulty of moving the mouse that governs the position of the cursor. In some cases the background could not be cut from the open lace-like decorations, and these do not show their true beauty in the reproductions.

The pictures copied were made from photographs dating from the 1920's to the 1980's. During this period photographic technique mushroomed. Camera lenses, film and developing procedures combined to produce better photographs. The reproduction of the photograph is also in a state of flux. The earlier method used several means to get grey variations using "halftones". Photo offset today does not use halftones. When the pictures were printed using halftones, and when the brightness and contrast were changed, the overall pattern of the halftone may be seen in some cases. The cross hatching on the legs of Figure C is an example of this artifact.

It was common practice during the Romanesque and Gothic period to cover the carved wooden figure with "kridtgrund", a mixture of chalk and glue which gave a smooth, stone-like surface. This was then painted to give a natural appearance. Some of the illustrations in the work show the remains of the kridtgrund.

Chapter 2

Development of Danmarks kirker.

The following material was written to be given as a paper at a symposium in England and was provided by the author. I have not included several illustrations which were part of the original paper because those are to be found in Chapter 3 in more detail.

DANMARKS KIRKER

Denmark's Churches - a specialised inventory

HUGO JOHANNSEN

(Mag. Art. - editor of Danmarks Kirker)

Danmarks Kirker is a topographically arranged inventory (Fig. 1) of the nation's older churches, published by the National Museum of Copenhagen.

The first volume came out in 1933, and since then publication has been continuous until the series now covers more than half of the country, comprising forty volumes each of about 5-700 pages. A list of all publications for the first fifty years of the inventory's existence was published in 1983, and copies can be acquired on application to the editors.

BACKGROUND AND HISTORY

The general background of this ambitious enterprise has to be sought in the 19th century, when historical romanticism, paired with rising nationalism, developed new interest in the monuments of the past. The more scientific wing of this movement felt that it was important to gather systematic information about existing remains - prehistoric as well as more recent - and to expand existing collections of relevant objects. Fundamental to such endeavour was the foundation of the National Museum in 1892 (reorganised in 1921 and 1990), which was the culmination of various initiatives that began with the creation in 1807 of the Royal Commission for the Preservation of Antiquities, followed in 1847 by the setting up of an Inspectorate of Ancient and Historical Monuments. It is unnecessary in this context, however, to refer in detail to the organisation of the National Museum or the intricate legal foundation of the antiquities and preservation movement. It will be useful, though, for the reader of this paper to know that Danmarks Kirker is intimately connected with the second department of the National Museum, which covers the period from the introduction of christianity to 1660. [1] Moreover, that superintendance of the churches

[1] Since this paper was written, the structure of the National Museum has been reorganised by ministerial decree of 1990. As a consequence hereof the second department and a number of other departments are now amalgamated to become one large archaeological-historical department (OMA).

rests with the second department, whose inspectors act as advisors to the ecclesiastical authorities on questions of the restoration etc. of buildings and fittings, uncovering of wall-paintings and so on.

The background of the published inventory reaches back to the 18th century, when churches were recognised as an important source of historical information. Testimony to this is visible in a number of topographical works of the mid-century in which the stress was almost exclusively on biographical data obtained through the copying of inscriptions from monuments. This approach was almost totally reversed by the romanticism of the following century. In Denmark it was due to the efforts of the art historian N.L. Høyen and his followers, that the medieval churches with their treasure of fittings, wall-paintings and monuments were recognised as a most important source for an artistic history of the nation.

By the mid-19th century knowledge of ancient and historical monuments had so far advanced that shorter descriptions of the more important churches found their way into the country-wide topographical work, which still bears the name of its founder, J.P. Trap, cabinet secretary to King Frederik VII. Its first edition was published in 1856-60, since when it has been revised and amplified regularly. The latest edition (1958-72), is the fifth, comprising thirty-one volumes, with brief descriptions of the architecture, wall-paintings, fittings and monuments of every church in Denmark, and including a vast amount of all sorts of topographical and statistical information. Trap Danmark is virtually a short, but complete inventory of most historical monuments of some significance.

The second half of the last century and the first decades of our own also saw a number of publications specifically on churches, partly monographs of important monuments and partly treatments of a distinctive group of churches, often interrelated through use of the same building material. Simultaneously there was a steady growth of records in the archives of the National Museum, supplemented by measured drawings, photographs and other sorts of documentation.

To Mouritz Mackeprang (1869-1959), then inspector of the second department and later chief director of the Museum, the situation he found was nevertheless not an ideal one. Existing publications lacked homogeneity, and in a number of instances there were excellent measured drawings of buildings, when the explanatory text was extremely brief and fittings were omitted. His aim was to replace this with an inventory based on records compiled according to modern scientific standards, and to publish this material in a topographically arranged handbook edited on systematic principles, and with equal stress on all the different aspects of the monument in question. Moreover he planned a treatment that could appeal to the specialist as well as to the interested layman.

In 1913 he presented his plan for an all-embracing inventory of "The Historical Monuments of Denmark", treating secular as well as ecclesiastical buildings together with their different sorts of furniture. The project was related to the best of the so-called "Bau und Kunstdenkmaler", that since the 1880's had been published in a number of German states. On the question of the financial cost Mackeprang is known to have made the following statement: "Every fool can provide the money, the real difficulty lies in finding the

right people". however in 1914 the old world ended, and during the difficult years that followed the First World War, he had to accept that it was indeed the first condition - the economic one - that presented the real obstacle to the project being launched.

In the event his concept had to be reduced and under the changed circumstances he chose to give the churches priority. No doubt the choice was well-grounded, but certainly it was also influenced by the fact that a Swedish inventory, Sveriges Kyrkor - Swedish Churches - had published its first test volume in 1912. In 1933 the first instalment of Danmarks Kirker, dealing with the county of Praestoe in Zealand came out, and it seems appropriate at this point to mention that in 1959 related inventories were begun both in Norway (Norges Kirker) and in Finland (Suomen Kirkot). Thus a Scandinavian family of church inventories is now in progress.

FINANCE AND BOARD OF ECONOMIC CONTRIBUTORS

It was the Carlsberg Foundation who granted the money necessary to plan and publish the first presentation volume. Soon a permanent state grant was added and for many years the Carlsberg and New Carlsberg Foundations on one side and the Ministry of Ecclesiastical Affairs on the other shared expenses between them in equal parts. Since 1978, when the original group of financial contributors was extended to include county authorities, the economic control has been reorganised under a board representing the National Museum as well as the major economic contributors. Expenses are divided according to the following principle; the state (now represented by the Ministry of Cultural Affairs) contributes 50%; the two Carlsberg Foundations 25%, and 25% comes from the counties (at present four). The 1988-budget amounts to D.Kr. 3.075.950 (roughly corresponding to £250,000). Apart from the ordinary budget there are expenses for publication and accommodation of the staff, which are paid by the National Museum.

The board is headed by a chairman, who represents the Carlsberg Foundation and has attached to it as advisor and link to the editorial staff, the director of the National Museum, who is also chief antiquarian of the realm. The main task of the board is thus to secure the economic basis of the inventory and keep publication within reasonable time limits.

STAFF

During the first years the inventories were written by changing inspectors of the second department, but it soon became obvious that a permanent staff had to be established. This staff, housed in the National Museum at close quarters to the second department with its archives and library, now consists of seven members - editors - with academic training (three art historians, three historians and one architect). Furthermore a secretary and a draughtsman are employed on a part-time basis. A special group of collaborators is represented by a varying number of undergraduates (at present seven), whose particular and most important task consists of reading unpublished, early documents and all relevant information as decided by the editors. Finally a limited number of experts

on specialities such as organs, clock-works and latin inscriptions are attached to the office on a freelance basis.

INVESTIGATION AND PREPARATORY WORK

The inventory is as stated topographically arranged - county-by-county, parish-by-parish - in a pre-determined order corresponding to that of Trap Danmark. As shown on the map (page 13) nearly the whole eastern side of the country, the major part of Zealand, the isles to the south - Lolland and Falster - and Bornholm in the Baltic Sea, have been published. Also important regions of Jutland, and quite recently the island of Funen (publication initiated 1990).

To each county is usually attached a team of two editors. One works on the building (and often the wall-paintings too), while the other is responsible for the description of the fittings and monuments. The preparatory work that precedes writing and publishing the inventory can be divided into two phases: studies in archives, museum collections and libraries on one hand, and field research on the other. The indoor work covers research on relevant information from a large number of different sorts of records (ecclesiastical account-books, visitations etc.), primarily in public but sometimes also in private archives. Fundamental are also the archives of the National Museum's second department which contain records of investigation, restoration and conservation besides visual documentation such as drawings, surveys, photographs, and finally correspondence referring to each individual case. Important material is also to be found at the Royal Academy of Arts in its vast collection of architectural drawings and architect's sketch-books. Then various museum collections - primarily that of the National Museum, but also those of provincial and local museums - are searched for objects of definite ecclesiastical provenance which need to be described together with the church in question. Finally all relevant literature including published source-material is consulted.

The field research is undertaken by members of the staff who produce measured drawings (if none of high quality exists), and investigate the architecture, wall-paintings, fittings and monuments in detail. These records among other things include new, first-hand transcription of all inscriptions, and are followed up by a thorough photographic documentation, which together with the records and drawings are incorporated in the topographic archive of the second department, where they are open to the public.

EDITORIAL PRINCIPLES

When the preparatory work is complete, the editorial phase can begin, and it is the duty of the editors to condense the vast amount of information into a textual sequence, according to the principles of the inventory, produce illustrative drawings, choose the proper photographs, decide the layout and see the text through the printing office.

The descriptions of the inventory adheres to principles laid down by Mackeprang and his colleagues. The object of the system, which is described in the original introduction (1933), (Chapter 3) and repeated in the most recent county inventories, together with a

translation in English or German, is to maintain a uniform standard, that will enable anyone looking for information about a certain subject or theme always to find it referred to in the same position in the text's sequence. Mention should also be made of the fact that descriptions are analytical by nature, estimated datings are argued through comparison with related monuments, and for each of the more important ones the general context and historiography is outlined with descriptions of related monuments.

Each description starts with a brief historical introduction. Then it turns to the "churchyard" with its walls, gates and various buildings (mortuary, belltower, tithe barn, stables etc.), and after this follows the "building", whose architectural evolution is analysed and described in chronological order from the first wooden predecessor through the Middle Ages to the present. A ground-plan with a system of hatchings designating the different phases is reproduced at a scale of 1:300. After (that) the building wall-paintings and stained glass are described, if extant.

The second main chapter contains the fittings that are presented as a catalogue, starting with the altar and its accessories such as altarpiece, relics, chalice, candlesticks etc. and continuing with font, chancel crucifix, pulpit, benches, pew galleries etc. until it terminates with the bells. A final chapter deals with funerary monuments.

References and a list of all records used rounds off the individual description. Finally it must be mentioned, that demolished buildings or parts thereof as well as lost fittings and monuments, are described on the basis of available information.

In order to keep the descriptions of the inventory within reasonable limits and to avoid unnecessary repetition, a set of rules is observed and guidelines also exist for the technical terms to be used. Thus every county description opens with a guide to the use of the inventory, a glossary of technical terms and a list of abbreviations and documents.

SUMMARIES AND SURVEYS

Mention must also be made of the different steps taken to survey the many aspects of the objects described. First of all, every county inventory is followed by an index of names and of subject matter. The latter is closely connected with the so-called art historical surveys, that in a number of cases have been written as a final summing up of the observations and characteristics of that specific region, regarding building materials, ground plans, artisans, workshops etc.

As a tool for the editors a photographic archive has been established to assist survey and facilitate questions of date, which is arranged according to subject matter unlike the topographical one of the second department. Another internal record is an iconographic index, based on copies of graphic representations of religious art. The aim of this index is twofold: it serves firstly as a conventional iconographic index, and secondly as a means of detecting the models that artists from the late middle ages and later used for their representations, ornaments and compositions.

TRANSLATION

In order to facilitate use of the inventory to foreign experts, a number of the art historical surveys have been summarised and translated into English. These are in Zealand the counties of Praestoe, Soroe and Copenhagen together with Roskilde Cathedral, and in Jutland Tisted county. Furthermore there are summaries in English and in a number of cases in German of the more important monuments. Finally the county inventories now in progress all have introductions and captions in English or German.

PUBLICATIONS POLICY

Until 1979 the inventories were published in fascicules of 96 pages, that could only be bought in subscription and were intended to be bound together in volumes of 5-600 pages. That is still the case, but with one important modification. Each instalment or booklet now contains undivided descriptions of either major parts of a great church or 3-5 village churches. Thus the size of the books varies between 100-200 pages, but each can be bought separately according to interest. It is also worth mentioning, that new printing techniques have permitted much more profuse illustration than in the earlier volumes - all to the benefit of the user.

The county descriptions now in progress are printed in runs of 1600 copies. half of these are sold immediately on publication, and about 200 are free copies presented to the economic contributors, the press and various individuals or institutions. All of the older county descriptions, except that of Frederiksborg amt, have long been out of print, but the whole series can of course be bought second hand in antiquarian bookshops.

RETROSPECT AND PRESENT SITUATION

The restriction of the inventory to churches came about as a consequence of the unfavourable economic circumstances of the inter-war period. Of course it can be regretted, that the all- embracing inventory never materialised, but the choice of this coherent group of monuments, which better than any other reflects the history of Denmark through one thousand years seems justified; although it can be argued, that the churches and their fittings have been better preserved by law than the secular monuments.

On looking back it seems evident, that a "full" inventory almost certainly would have presented very grave, perhaps insurmountable financial obstacles, whereas the reduced project has been able to survive and prosper.

In retrospect, concentration on one group of monuments, although many sided and spanning almost a millennium, has presented better possibilities to evolve expertise in this specific field. As an example mention should be made of the wooden roofs of the churches, that initially were studied only summarily, but since the 1950s have been the object of more detailed analysis. They have been shown to be original constructions or contain remnants in quite considerable numbers, thus illuminating the history and chronology of the building, and benefited by connection with dendrochronological experiments. As to preservation, the

stress on this specialism has influenced architects and authorities responsible for restoration, so that the older roofs of our churches are now treated with the utmost care.

A second point of importance is a shift in the emphasis from the art historical to a broader approach of cultural and social history, seeing function and form as the more interesting aspect. Thus the churches are no more primarily seen as treasuries of precious artistic objects (which in a sense they still are), but also as humbler testimonies of religious life and artisans' craft to which important value is ascribed. Here again it must be pointed out, that the inventory includes lost buildings and objects.

Thirdly, restriction to one theme has been partly responsible for a modification of the original lower time limit of 1850. Alterations of older churches and renewals of their fittings postdating 1850 have always been mentioned, but today buildings after that date are also described, although in a more cursory manner.

The gradual raising of scholarly demands during more than fifty years of existence has inevitably caused the inventory to advance at a reduced pace as regards the number of churches published. This evolution has required the revision of production guidelines from time to time, although not without raising financial problems. It seems reasonable to maintain however, that if the inventory is to survive, it must keep up with changing scientific demands, or it will sooner or later undermine the justification for its own existence.

For the inventory as a whole this expansion in the depth of treatment has inevitably brought about a certain lack of homogeneity in spite of the fundamental consistency in the system. Inconvenience also stems from the fact, that the inventory is compelled to describe the churches in their condition at the actual moment of investigation. For obvious reasons of progress in publication, it is prohibitive to start archaeological research to solve e.g. the question of an earlier wooden predecessor, although minor probings are occasionally carried out in collaboration with the Museum's second department. Moreover, every piece of new evidence that post-dates the publication, e.g. uncovering of wall-paintings, new archaeological findings in the building or by restoration of the fittings, cannot be included. The reader should know that every description gives the date of the survey (indicated in "notes and references"), and if he wants to be on the safe side regarding his special interest, he can consult the topographical archive of the second department.

To achieve optimal utilisation of all the information accumulated in the inventory during more than fifty years requires the use of more up-to-date methods of indexing and surveying. At the National Museum prehistoric finds and monuments have, since 1980, been coded into a database and the topographical charts digitised, in order that every sort of information can be produced rapidly, which is particularly urgent in this specific field, where archaeological evidence is permanently endangered by modern building techniques. As a modest start in this direction our own index of names is now being computerised, mainly in order to facilitate the editing and printing process. However, it is expected that in the future subject themes and illustrations will be available to the public through a database.

Meanwhile the production of books proceeds with energy and optimism, although no

sincere person today can tell, when all of the remaining counties will be inventorised. The staff feels confident about the future, even if there are more or less permanent difficulties of a financial nature. Danmarks Kirker has not been compelled to reduce the quality of investigation and editing, and no-one has contested so far the fixed, topographically arranged publication plan. This means that so-called "more important and interesting monuments" can be described together with lesser known, but not necessarily uninteresting ones. Thus Danmarks Kirker is not forced to select or concentrate on specific themes in vogue at the moment.

To sum up: it seems reasonable to acknowledge that Denmark in this respect is fortunate compared to the larger nations with correspondingly bigger problems of recording, surveying and protecting their national heritage. We have long had an all-embracing inventory in *Trap Danmark* - despite its briefness. We are allowed still to produce a specialised and relatively detailed inventory of this important group of monuments, that perhaps in this northern part of Europe have been better preserved by circumstances than in many other countries, ravaged by wars, iconoclasm and the ever continuing urge towards modernisation that goes with greater riches.

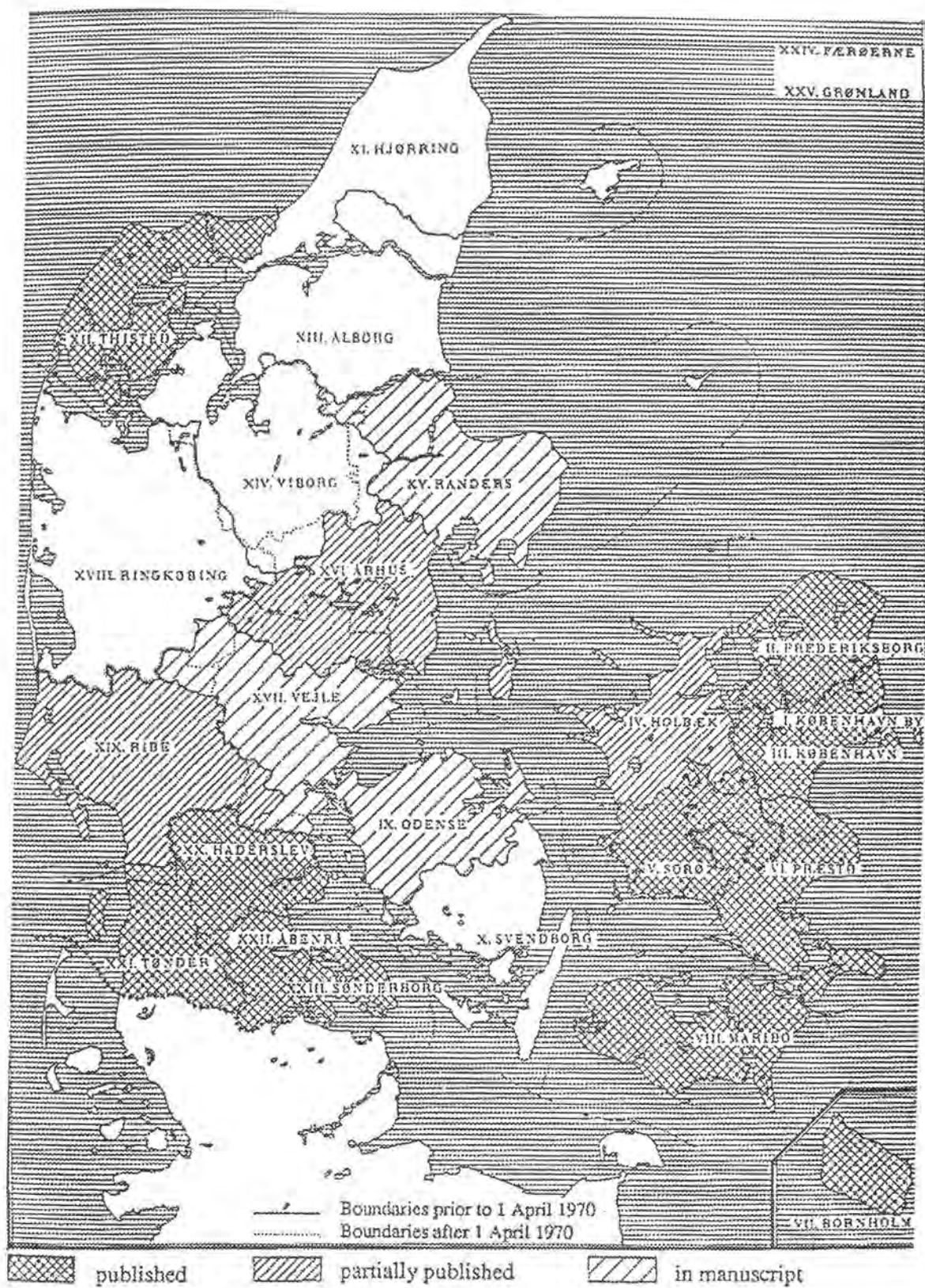


Figure 1

Chapter 3

EDITORIAL GUIDELINES FOR DANMARKS KIRKER

(from Danmarks Kirker, Vol. IV)

INTRODUCTION

The first volume of Danmarks Kirker describing the churches of a Danish County (Præsto, 1933) contains a foreword which outlines the study of Danish church architecture, as well as the aims and background of this monumental inventory. The intention has never been to render further studies of individual churches - or details in them - superfluous. On the contrary, it is intended to act as a tool for all those whose interests, whether professional or amateur, bring them into contact with churches which, to a greater degree than any other group of monuments, reflect the history of Denmark through one thousand years.

The above-mentioned foreword is followed by a guide to the underlying principles for the description of each church. The system is the same today, and its object is to maintain a standard of homogeneity that will enable anyone looking for information about a certain subject or theme always to find it referred to in the same position in the textual sequence.

Each church description commences with an historical introduction followed by the four main sections, architecture, wall-paintings, fittings, monuments; it concludes with notes and references. Although the aim is plainly written text, technical terms cannot be entirely omitted from concise descriptions, and to explain the meaning of these special words and terms, a glossary of technical terms has been prepared with each volume since the publication of Tisted county in 1940, as well as two illustrations (figs. 2-3) showing how a Romanesque church would often be wholly transformed in the Gothic Period. The glossary has since been expanding by degrees and on many points has replaced the lengthy explanations of the original introduction. In order to keep church descriptions reasonably concise the absence of customary details is not specially noted, e.g. if a vault is without over ribs. Unnecessary repetition is likewise avoided by not always describing conditions or details which are the norm for the period in question, every deviation from the norm is enumerated. Examples are given below in the description of the main sections which, together with the glossary, provide the key to the description of the rural parish churches. The same principles apply to urban churches, but because their architecture is often fairly complicated, the system usually has to be adapted.

Estimated datings, for example, c. 1500, allow a margin of twenty-five years on each side. An asterisk * beside a head-word denotes objects which are now either in museum collections or no longer kept in the church, whereas objects, buildings, or parts thereof, now lost but known through records etc., are signified by a cross. The asterisk and the cross also denote dates of birth and death.

In Danmarks Kirker the churches in each county are arranged in the same sequence as that in the fifth edition of Traps Danmarks beskrivelse (Trap), and in accordance with the principles laid down in the beginning. Because of the volumes already published county by county it has not been considered practicable to adopt the changes in the administrative divisions of Danish counties introduced in 1970.

In order to make the contents of Danmarks Kirker more comprehensible to foreign readers, the introduction and picture captions are translated into either English or German, including sometimes the summarized description of a certain church.

HISTORICAL INTRODUCTIONS

What is known about a church from written and printed sources is recorded wherever possible in the historical introduction: when the church was built, its early history, as well as the advowson and tithe rights. In order to understand a short survey of the history of the ownership of a church, it has to be remembered that parish churches were, from the first, private institutions and to some extent autonomous, though under the supervision of the bishop or his representatives. The introduction of tithes must have created the necessary financial basis for the building of the first Romanesque stone churches. Tithes were divided between the church, the priest and usually, but not always, the bishop. Already in the Middle Ages noblemen and, notably, monarchs won or seized as the builder of a church or by other means the right to appoint a priest to the benefice. But it is doubtful whether the advowson gave a right to the collection of tithes in the pre-Reformation period. After the king became head of the church at the Reformation, bishops' tithes were transformed to royal tithes, and the supervision of rural deans was supplemented by that of local lord lieutenants - the secular representatives of the ruler - who were given control of the ecclesiastical accounts if the church in question were not subject to private advowson. Therefore the coats of arms of the lord lieutenant and his lady were often affixed to newly-acquired church furniture, particularly in the period around 1600. This mixture of spiritual and temporal caused the monarchy increasingly to consider itself the owner of the churches, and it granted more and more frequently the landed aristocracy the right to collect tithes. In hard times, when money was short, particularly after 1660, the ruler began to raise funds for the exchequer by selling off royal tithes and church tithes either collectively or individually, which meant that many churches came under private patronage. Complete lists of patrons of church livings are not given in Danmarks Kirker; as a rule tithe rights were bought by a barony or a manor, the changing owners of which are given in Trap. On the other hand, those of the tithe owners fulfilled their duty to maintain and furnish their churches are mentioned in the description of the church in question. It is sufficient in the given context to mention the dates of transfer from royal to private ownership, and then to state ownership when the Act of 15th May 1903 came into force. Information about the latter comes from the diocesan treasuries.

The name of the patron saint to which the church was consecrated in Roman Catholic times is also recorded in the historical introduction together with the names of the saints to which were consecrated side altars. Holy springs in the immediate vicinity of the church are mentioned, likewise chapels - no longer standing - known to have been in the

parish. The ruins of churches and chapels in the parish about which more is known are dealt with in a special section. Legend connected with the church is briefly recounted. The only information about the benefice is whether the parish is or has been annexed to other parishes.

CHURCHYARD AND ARCHITECTURE

The position of the church is described first; its location in relation to neighboring buildings is shown on a map of the vicinity. Maps are usually reproduced from original maps in the land registry.

Manor-houses, earthworks and barrows are also mentioned if they are in the vicinity of the church. Old churchyard boundaries are more or less accurately represented on early maps, but later extensions and annexes to urban churchyards almost all date from the 19th and 20th centuries. Detached buildings in/or adjoining a churchyard, such as a chancel-house, tithe barn, stables, bell tower, a mortuary, are all mentioned in context with churchyards, and likewise instruments of punishment - if any - , viz. pillory and iron collar.

Each description of a church is accompanied by a ground-plan, and often a cross-section of the building. Ground-plans are drawn to a scale of 1:100 and reproduced to a scale of 1:300. Different building phases and periods are shaded by a chronological key (fig. 1). When not otherwise signified on a drawing or plan, north is uppermost. Drawings and plans are architectural and, with the exception of medieval stone altars, font bases and benches, fittings are usually excluded. Neither wooden ceilings nor roof constructions are shown, but vault ribs and arches are denoted by dotted lines, and ribs with moulding by triple lines. Windows with iron frames are denoted by a single line, wooden frames by two. Doors are treated as openings, and their component parts are given by dotted lines. Structural alterations to the fabric are shown by changing to the appropriate chronological key, if the contours are known of openings later walled up they are drawn in, otherwise a change of sign is given. If two openings, e.g. door and window, are superimposed so that they intersect each other in the same plane, the uppermost is denoted by a dotted outline. If part of a building has more than one story only the first is denoted on the ground plan.

Cross-sections are drawn to a scale of 1:50 and reproduced to a scale of 1:150; they are usually from the easternmost bay of the nave looking east, so that the east wall and the chancel arch are elevations. What can be glimpsed through the arch leading into the chancel is not drawn in, and fittings are excluded in the ground plans. Roofing, tiling battens and new roof structures are not shown with great exactitude. Windows and significant details are projected into the drawing when deemed necessary.

The architectural description begins with the earliest structure and concludes with the latest. Extensive alterations are given in chronological order. However, alterations are mentioned in context with the primary description when the original materials have been re-used in the same part of the building (viz. apse, chancel, etc.). If the fabric of a church is one period, or if the sequence of alterations is uncertain, the description usually runs from east to west, from the ground upwards, and the exterior is taken before the interior. But the ground floor tower chamber is described before turret stairs and the upper stories.

Therefore, when referring to Romanesque architecture only existing fabric from this early period is described. Similarly in Gothic fabric or later, details are only described when contemporary with the walls. For example, the addition of cornices or corbie-stepped gables to a Romanesque church in late medieval times falls under the heading of Gothic alterations. Post-medieval changes and additions are likewise usually recorded separately. Buildings and extensions which no longer exist are generally mentioned after existing fabric except when traces of a wooden church have been detected. After the building phases of the church follows an account of post-medieval repairs and upkeep as well as any large-scale restoration. All roof constructions are then described, and sometimes a general description of flooring, windows and heating arrangements is called for. The architectural description concludes with a brief survey of the present condition of the church. In conclusion, sundials and weathervanes are recorded.

It is understood when an ordinary (late) Gothic vault is mentioned, that the vault cells are half a brick thick, and that ribs a half or quarter brick wide are all right-angled without moulding.

The height measurements of Romanesque wall are only approximate because of raising ground levels and changes or rebuilding along the upper courses of the wall. Most measurements are shown on the plans and drawings rather than given in the text. Brick measurements are recorded when possible when these are considered of interest. The most important types of bond, and details such as windows, door, vaults, gables, recesses, turret stairs, etc. are given in the illustrated glossary. (see Vol. IV, p. 50)

STAINED GLASS, PAINTED CEILINGS AND WALL-PAINTINGS

Generally stained glass, painted ceilings and wall-paintings are treated separately, and the paintings of each group are described in chronological order. If little is known, what information there is may simply be added to the end of the architectural description.

Descriptions of wall-paintings are usually preceded by an account of their discovery and restoration. The motifs are taken from east to west in accordance with general principles, but obviously an iconographical sequence is described in the correct order. If obliterated wall-paintings once formed a sequence with those still intact, either below or above the vaults, they are recorded together.

FITTINGS

The description of fittings is given from east to west, from altar to bells, but with some exceptions as shown below:

altars (with confessio, reliquaries), side altars with (confessio, reliquaries), frontals, panels, altar cloths

altar-pieces, and of side altars, separate effigies of saints

altar plate (chalice, paten, wafer box, wine jug), including sacramental vessels (chalices for the sick, etc.)

altar candlesticks and small altar furnishings such as service-books, crucifixes, monstrances, censers, ewers - aquamaniles, water receptacles, processional staffs and

crosses, chasubles, croziers, seals, confessional boards, sacring-bells, bridal silver, (crown, crucifix, etc.)

altar rails (and kneelers)

lecterns

saints' banners

fonts, baptismal dishes and ewers, font covers, font canopies, christening robes, font

rails, aspersoria

chancel arch crucifixes

chancel screens

pulpits, hourglasses

pews, also choir stalls, confessionals, priests' chairs, chairs for parish clerks, manorial

pews

chests, cupboards, incl. monstrance cabinets

alms posts, collecting boxes, collection trays and bags

longcase clocks

organ

doors

pew galleries

psalm and hymn boards, boards listing incumbents, other boards

paintings (not part of other fittings or monuments)

chandeliers and candle brackets

ships and other hanging items or fixtures (including hat pegs except those affixed to

pews)

biers, shrouds, hearses, spades for earth sprinkling on coffins, and other funerary

items

tower clocks (sundials are described with the architecture)

bells, bell frames

When not otherwise indicated, all early wooden fittings are oak. Later painted furniture - 18th and 19th centuries - is usually pine, 18th century wood sculpture is often in limewood.

When describing painted wood carving and joinery, the woodwork is taken first, and the paintwork and paintings afterwards. From this it follows whether an inscription is carved or painted.

Painting materials are always specified: whether oils or tempera on wood, stone, copper or canvas.

Altars. A large number of altars are medieval, built either of stone or brick, usually whitewashed, and either wholly or partially concealed by woodwork which cannot be removed. Consequently, it is sometimes difficult, even impossible, to ascertain their measurements and building materials. Firstly, the measurements of the top are given, length - breadth, and secondly, the height. The Roman Catholic custom of depositing reliquaries in altars is only mentioned if the reliquaries are, or have been accessible.

Altar plate. Silver gilt is only mentioned in special circumstances. Goldsmiths' and silversmiths' marks are usually recorded in Chr. A. Bøje: Danske Guld og

Sølvsmødemærker før 1879, 1946. Tillæg 1949 (Bøje) and reference numbers to these are then given, but if a mark is unlisted, the source referring to the silversmith is recorded; special liners and insets are not mentioned.

Candlesticks and chandeliers. When not otherwise stipulated, candlesticks and chandeliers cast in brass, an alloy composed chiefly of copper and zinc. In early records the terms "copper" and "brass" are used at random, evidently based entirely on the color of the alloy. Old specimens usually appear to be cast in a darker alloy than later ones.

Descriptions of fonts include the measurement of their upper diameter and, when possible, their full height.

Baptismal dishes described as South German craftsmanship were probably made in Nurmberg in the 1500s. They are of heavy brass with embossed reliefs (stanzer). Baptismal dishes from the Netherlands or of Danish origin date from the 1600s and are usually of sheet brass.

Tower clocks. The works of tower clocks are always of iron. Sundials are recorded in the architectural section.

Bells. The letters tvm. indicate the diameter of the mouth of the bell.

Bell frames, if not otherwise specified, are for two bells.

GRAVES AND MONUMENTS

Graves and monuments usually fall into the following categories:

medieval graves

grave finds (including fragments of clothing)

wall monuments and memorial tablets

tombstones, floor slabs, etc.

post-medieval chapels with sarcophagi or coffins and coffin plates

sarcophagi and coffins not in chapels or crypts

loose coffin plates

funereal trappings (armour, weapons, escutcheons, banners etc.)

churchyard monuments

runestones (if not medieval tombstones) in or near churches

If a church contains numerous graves and monuments belonging to one noble family, these are grouped together regardless of type.

The sequence within each of the categories listed above is according to age. If known the date of origin is given first, the criterion is otherwise the year of death or the type represented. Ancestral coats of arms commonly found on the 16th and 17th century sepulchral monuments and memorials are not described, nor are ancestral names given, only the number of coats of arms is given (8, 16, 32).

Measurements are given with height first followed by breadth. In the case of trapeziform tombstones both the maximum and minimum breadths are given. If the monuments have been moved, earlier records are quoted which give details of their former position. When a tombstone is still in its original position the orientation corresponds to the grave, viz. the deceased has been interred with head to the west and feet to the east.

Runestones standing in the churchyard or in the church (porch) are briefly recorded. Their inscriptions are given after E. Moltke: *Runerne i Danmark og deres oprindelse*. 1976 (Moltke:Runerne).

INSCRIPTIONS

Inscriptions with an historical content on fittings are copied verbatim. The script is not typographically reproduced, but the type of script is recorded. (cf. glossary: skrift)

Only in exceptional cases are inscriptions with a religious content quoted in full, otherwise a biblical reference is given.

Inscriptions on tombstones and memorial tablets are often very long, and space restrictions prevent full quotations. Biographical inscriptions are only quoted word for word if they are before 1550. Details of biographical interest from later inscriptions are recorded together with date of origin. Set expressions such as "Here lies" and terms of esteem linked with title and rank are normally excluded, as well as the flowery titular phrases current during the Absolute Monarchy. In memoriam verses and other poetry are only quoted if the identity of the poet or the poem deserves special attention. The excerpts are printed in Danish, proper names and place names are spelt verbatim, but Latin names are declined in the nominative with the Danish form added if this is known from other sources, or if there is no doubt - for example Johannes, Jens, Hans.

Latin inscriptions quoted in full are accompanied by a Danish translation with the exception of frequently occurring set phrases.

The following symbols are adopted when transcribing inscriptions:

Exclamation mark enclosed in brackets - after incorrectly spelled words.

Round brackets (parenthesis) - expanded abbreviations and additions.

Square brackets - editorial addition of missing letters evident from the context or from earlier transcriptions.

Pointed brackets - later additions, frequently made to epitaphs carved or painted before the death of the subject.

Rectangle - empty space, especially in the case of the dates of death.

If an inscription has been published the fact is usually mentioned in the notes. Full transcriptions are usually filed in the archives of the National Museum, Copenhagen.

RECORDS

For practical reasons archival sources (accounts, visitations, appraisals, correspondence, etc.) are divided as follows: documents with references to numerous churches are given below (see Vol. IV, p. 50); documents referring to one or very few churches are given in the notes and references to the churches in question.

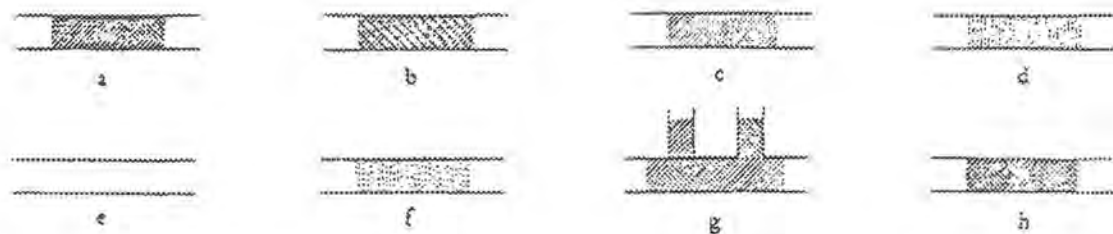


Fig. 1. Key to ground-plans. a. Romanesque period, c. 1050-1250. b. Romanesque additions. c. Gothic period, c. 1250-1550. d. Renaissance period, c. 1550-1650. e. After 1650. f. Probably Renaissance period. g. If two adjacent walls with the same signature are not in fact contemporary the older wall course is

indicated either by continuing it through the join or by reversing the hatching. h. If the shape of a blocked opening is not certain, no dividing line separates the signatures. Breaks in walls of the same period indicate a halt in building activity.

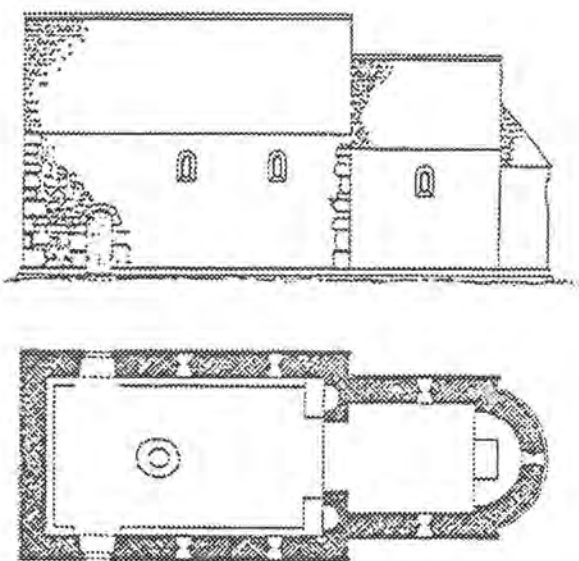
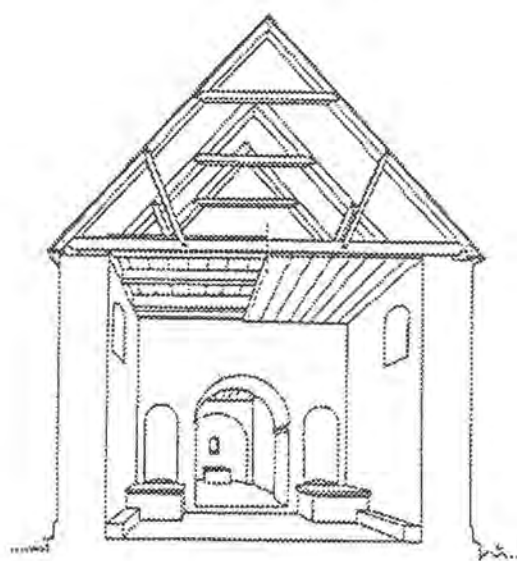


Fig. 2. Schematic drawings of a Romanesque village church in its original state, built of rubble and dressed stone. The building - comprising apse, chancel and nave - rests on two projecting base-courses, the lower course rectangular, the uppermost chamfered. The walls are plastered and beneath the plaster are ashlars (limestone and calcareous rufa) of varying shapes and sizes for the quoins and round-arched wall openings. The masonry of the walls is otherwise granite - boulders or split rubble - laid in fairly even courses. Sometimes narrow chips of stone are used for herring-bone work, *opus spicatum*. The high narrow windows are double-splayed, their oak frames built into the recesses. The round-arched doorway



has vousoirs. Inside, the altar stands beneath the half-cupola of the apse. The chancel arch with chamfered imposts is flanked by two altar niches, each with its side altar. Stone benches are built-in parallel with the longitudinal walls of the nave. The flat wooden ceiling over the nave and chancel is of planks, either nailed to the underside of the beams or laid over them. A characteristic of the roof construction is that the rafters, strengthened by collar beams, are braced to the tie beams by means of struts. Fascia boards below the ends of the tie beams beneath the eaves are let into a groove in the wall plate. The other joints are either scarfed or partially mortised. Shingles or the earliest type of narrow tile, "beaver's tail", cover the roof.

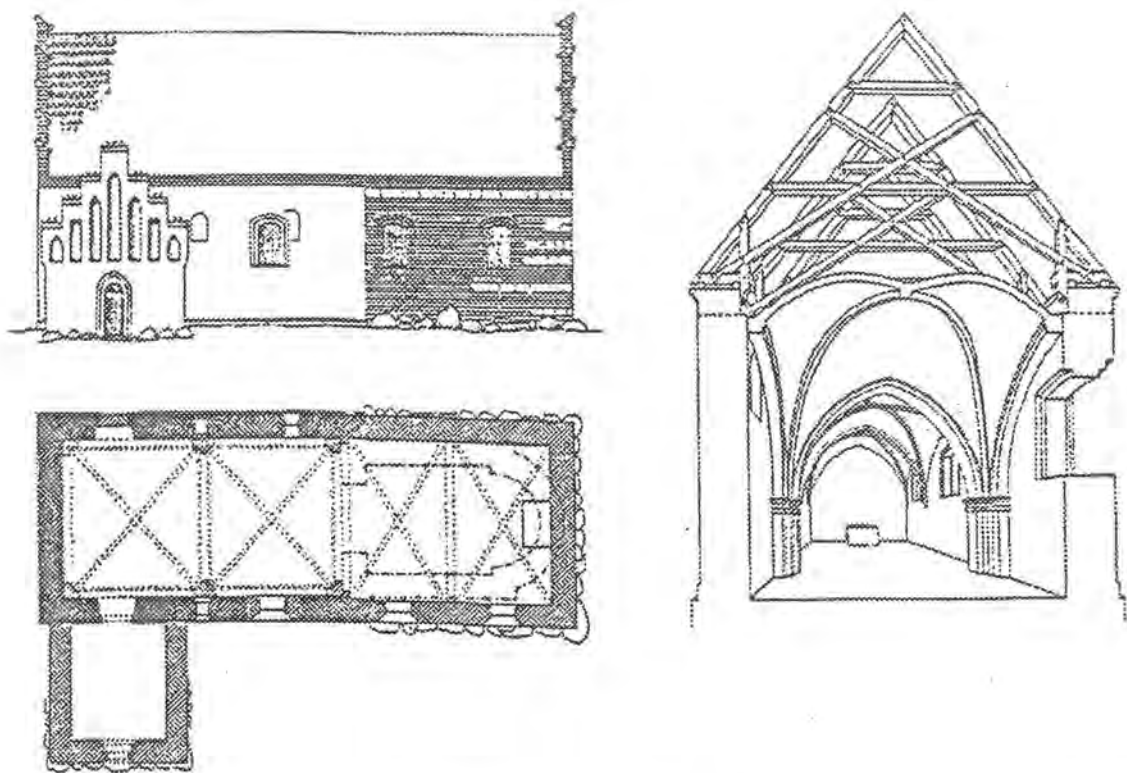


Fig. 3. The same church at the close of the Middle Ages. After several alterations it has a marked Gothic appearance. Between c. 1350-1450 two bays of brick vaulting were installed in the Romanesque nave. The vaults spring from recessed wall-piers with moulded impost (chamfered above roll, separated by a plain course). The pointed wall ribs and transverse ribs are one brick in width and have rolls marking the springing lines of the half-brick cells. The half-brick ribs have no moulding. The two Romanesque west windows of the nave were blocked by the piers of the vaults and were therefore bricked up, only the two eastern ones let in the light. Circa 1500 the church was transformed into a late Gothic structure when the apse and chancel were pulled down and the nave was extended by two bays to the east. There are no base courses and the extension rests on a solid ground sill of boulders. The walls are built of unfaced bricks interspersed with Romanesque ashlar (limestone and calcareous tufa) irregularly re-used in horizontal bands. The bricks are laid in monk's bond (2 stretchers, 1 header), dark bricks are used as headers - sometimes in a kind of lozenge pattern. To the south each of the two bays has a large recessed window with a segmental

arch, a similar window has replaced the south-eastern window of the Romanesque nave. Inside, the contemporary vaults are built into the walls which explains the absence of piers and wall ribs. Where the new vaulting meets the old an additional transverse rib, springing from a slender wall pier is necessary. The vaults are otherwise of the same type as the earlier vaulting but without rolls marking the springing lines of the cells. The altar stands in front of the east wall. The walls of the Romanesque nave are heightened and the entire building has a cornice of two stepped (brick) courses. The roof and gables are likewise renewed. The roof construction with two sets of collar beams is of the cross-brace type. Each cross-brace is mortised below to a short horizontal piece, then to a strut, and higher up to a collar beam, and finally to the upper end of the rafter opposite. The gables have corbie-steps with a tile coping, and the roof is tiled with red medieval tiles. A porch added to the south entrance is decorated by seven recesses terminating in a variety of ways: corbie-stepped, horizontal, triangular-headed and pointed. Corbie-steps correspond with the number of recesses, and they finish with a slightly projecting horizontal course and a tile coping. Unlike the Romanesque church there is no structural division between chancel and nave, instead the east bay serves as the chancel; it is separated from the rest of the church by a wooden lattice. Side altars would possibly flank this lattice on the nave side.

Chapter 4

Late Gothic Roods

The Late Gothic has more representations of the Rood and Crucifixion than any other period. The Late Gothic extended from 1400-1535.

Odby, XII-772, c.1400. Rood. Of the same type as Sjørrind. The cross arms end in concave circular fields. The paint is new.

Højer, XXI-1039. c.1400. Rood. The figure is 60 cm high. The cross is new. Head held to the right, the curly hair falls in front of the shoulders. Eyes closed. Arms straight, body robust, carved wound and navel. The half length loincloth is similar to the loin cloth on the small crucifix in Hyrup. Legs long, feet large and crossed. The figure is hollowed out.

Lyderslev, VI-443. 1400-50. Rood. Now in the National Museum.

Rye, III-885. 1400-1535. Cross. Paint is new.

Bavelse, VI-671. 1400-50. Crucifix. The figure is 51 cm high. The arms are lost. Head crowned with thorns, hair smooth. Eyes without details, open mouth. Legs bowed, the cross is new.

Kallehave, VI-953. 1400-1535. Rood. The figure is 145 cm high. The figure hangs arched out from the cross. Eyes half opened, bowed knees. Cross has the original evangelists figures, similar to Snese. Cross is new.

Bogo, VI-1033. 1400-1535. Crucifix. Figure is 72 cm high. Closed eyes, small loincloth.

Egyvad, XXII-1759. c.1425. Crucifix. The figure is 58 cm high. Eyes closed, open crown of thorns. Feet crossed. The side figures resemble those in Brøns and Kliple. v.

Udby, VI-915. c.1450. Crucifix. Figure is 50 cm high. The cross is new. Arms horizontal, narrow loincloth, bowed knees.

Ølsemagle, III-1264. 1450-1500. Rood. The figure is 136 cm high. Head has crown of thorns like a turban, curly hair and beard. Feet crossed. Cross arms end in reliefs of evangelist's symbols. Now in National Museum.

Bjernede, V-365. 1450-1500. Crucifix. The figure is 46 cm high. Straight arms, bowed knees. Head bears crown of thorns, eyes are half open. Cross arms end in carved evangelist's symbols. New paint.

Ting-Jellinge, V-871. 1450-1500. Crucifix. The figure is 65 cm high. Closed eyes, little loincloth, crossed feet. Cross and staff are new.

Hvidbjerg, XII-739. 1450-1500. Rood. The figure is 143 cm high. The crown of thorns is like a turban. The eyes are half closed and the lower lip is full. Hair and beard are detailed. The loincloth narrow, the feet crossed. The cross arms end in square fields. There are two side figures, 57 cm high. The paint is new.

Lyngs, XII-752. c.1450. Rood. The figure is 144 cm high. Eyeballs large, without details. The body is thin, the loincloth small. The feet are crossed. The cross arms end in carved figures of the evangelists. Paint dated 1719.

Everdrup, VI-847. c.1475. Rood. Figure is 135 cm high. Eyes and mouth open, crown of thorns like a turban. Narrow loincloth. Under the new paint, traces of the old.

Spandet, XXI-1190. c.1475. Rood. The figure is 90 cm high. This rood is one of the Skast-Brede Group.

Marvede, V-1043. 1475-1500. Rood. The figure is 100 cm high, and of rustic workmanship. The cross is new.

Kisserup, III-868. c.1500. Rood. The figure is 65 cm high. Eyes and mouth half open. Arms straight, small loinloth. Feet crossed with traces of two nails. New paint.

Odby, VI-915. c.1500. Crucifix. Figure is 35 cm high, and perhaps is from a processional crucifix.

Øster Løgum, XXII-1775. c.1500. Rood. The figure is 70 cm high. The side figures are 68 cm high.

Rønnebæk, VI-728. 1500-25. Crucifix. Now in Næstved Museum. With two side figures.

Ørsted, III-1160. c.1525. Rood. The figure is 125 cm high and is from the same workshop as the rood in Rorup. Head tipped forward, eyes closed, mouth half open. Feet crossed. The cross arms end in quadrilateral fields with carved symbols of the evangelists. Paint dated c.1800.

Wall paintings from the same period.

There are a number of wall paintings of the Crucifixion dated between 1400-1535. The location, date, and a short description of these paintings are given here. In the description the notation M-K 9-45 [1] is the slide number in the Mills-Kronborg Collection.

Gimlinge. M-K 9-45. 1409. By Morten Maler. Choir, east section, south arch, left pendentive. Poor condition. Left, figure with nimbus. Right, Christ, with cross nimbus, crucified.

[1] James A. Mills, *Medieval Danish Church Art 1150-1600 A.D.* Films for Educators, Inc. Suite 909, 630 Ninth Ave., New York, NY 10036. 1985

Gerlev. M-K 9-27. c.1425. By Morten Maler. Section 2, east arch. Left, woman with book and ointment jar, with nimbus, woman, with nimbus, left hand to face. Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side and feet. Right, John the Evangelist, and two soldiers in plate.

Lysabild. M-K 16-54. c.1425. East arch. Poor condition, part lost. Center, Christ, with nimbus and crown of thorns, on cross. An angel, with chalice, left, and right, collects blood falling from nailed hands.

Nødebo. M-K 18-23. c.1425. Section 1, east arch. Left, Longinus thrusts spear into side of Christ. Center, Christ, with cross nimbus and crown of thorns, bleeding from hands, side and feet. Right, executioner on ladder nails hand to cross.

Tågerup. M-K 26-89. c.1425. West arch. Far left, executioner cuts legs of good thief with halbard. Left, good thief on tau cross, angel takes his soul. Center left, Mary Magdalene with ointment jar, BVM, fainting, supported by man. Longinus, pointing to eyes, spear guided by another, thrusts into side of Christ. Man offers Christ sponge on end of staff. Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side and feet. Center right, man with sword, scroll in left hand, text. *vere filius dei erat iste*. Group of soldiers. Far right, executioner cuts legs of bad thief with halbard, devil takes soul.

Viskinge. M-K 29-12. c.1425. Section 1, east arch. Far left, good thief on tau cross, angel takes his soul. Left, BVM, fainting, is tended by group of three with nimbi, two without. Center left, Longinus, aided by second figure, thrusts lance into side of Christ. Center, Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side and feet. Center right, group of people, without nimbi. Far right, bad thief, devil takes his soul.

Kongsted. M-K 15-85. c.1430. By the Kongsted Workshop. Section 1, east arch. Center, Christ, with cross nimbus, on cross, spear at wound on right side. Far left, female, with nimbus, hands, palms together, in prayer, kneeling. Left, group of three, BVM, with nimbus, faints and is supported by two other figures with nimbi. Right, first man points to Christ, two others right.

Gørlev. M-K 10-110. c.1474. Weapon house, south arch. Left, good thief on tau cross, angel takes his soul. Center, Christ, with cross nimbus, crown of thorns, bleeding from hands, side and feet above, on cross, text *INRI*. Right, bad thief on tau cross, devils takes his soul. Below right arm of Christ, Longinus, pointing to eyes, spear guided by diminutive man, thrusts into side of Christ. Right of Longinus, BVM, hands, palms together in prayer, supported by a figure, right and left. Right of cross, armed soldiers.

Mørkøv. M-K 17-60. c.1450. By the Isefjord Workshop. Section 2, east arch. Left, good thief on tau cross. Three women, with nimbi, left of Christ, includes BVM, who is shown fainting in arms of one figure. Center, Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side and feet. Scroll above, text illegible. Right of Christ, man with nimbus,

holding book, seated on rock, left hand to eyes. Right, bad thief on tau cross, scroll, text. *Si filius dei*.

Mørkøv. M-K 17-85. c.1450. Poor condition.

Nørre Herlev. M-K 18-68. c.1450. By the Isefjord Workshop. Section 1, east arch. Left, good thief on tau cross. Next, three women with nimbi, BVM fainting, supported by two others. Next, Longinus thrusts lance into side of Christ. Center, Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side and feet. Scroll above, text, cannot read. Right of Christ, man holds sponge on staff up to mouth of Christ. Right, John the Evangelist, with nimbus, right hand to face. Far right, bad thief on tau cross.

Reerslev. M-K 20-19. c.1450. By the Isefjord Workshop. Section 2, north arch. Left, good thief on tau cross. Next BVM, with nimbus, stands in sorrow. Center left, Longinus thrusts spear into side of Christ. Christ, with cross nimbus and crown of thorns, bleeding from head, hands and feet. Center right, man with staff holds sponge to mouth of Christ. Next, man with nimbus. Right, bad thief on tau cross. Scroll above Christ, cannot read.

Skamstrup. M-K 21-67. c.1450. By the Isefjord Workshop. Fragment of crucifixion covered by later construction.

Nørre Tranders. M-K 18-124. c.1450-75. Choir, east arch. Left, figure with nimbus. Center, Christ, with cross nimbus. Right, figure with nimbus.

Ørum. M-K 30-59. c.1460. South wall, bottom. Largely lost. Left, BVM in sorrow.

Jetsmark. M-K 13-36. c.1474. Section 3, south arch. Left, good thief on tau cross, angel takes his soul as it comes from mouth. Center, Christ on cross, with cross nimbus, crown of thorns, blood flowing from hands, side and feet. Left of Christ, soldier on horseback and Longinus thrusts spear into side of Christ. Right of Christ, man holds sponge to mouth of Christ. Right, two other soldiers. Far right, bad thief on tau cross, devil takes his soul as it comes from mouth.

Hjembæk. M-K 11-84. c.1475. Section 2, east arch. Center, Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side and feet, scroll on top of cross, *INRI*. At foot of cross, skull and a bone. Rebus for Golgatha. Left, BVM, with nimbus, cloth to face. Right, John E., hand to face. Below cross, scroll. *Eruit a triste barato nos passio christi.* 0

Lumby. M-K 16-31. c.1475. Poor condition.

Kongens Lyngby. M-K 15-46. c.1475-1500. Section 1, north wall. Christ, with cross nimbus, two figures with nimbi. Right two figures with nimbi.

Kongens Lyngby. M-K 15-62. c.1475-1500. Section 4, east arch. Christ, on tau cross. Left, good thief on tau cross. Center left, Longinus, points with left hand at eyes, right hand holds lance. Right, part lost, bad thief. Lower right, figure developing stigmata similar to St. Francis through lines coming from crucifix.

Ryslunge. M-K 20-36. c.1479. Section 1, east arch. Christ, with cross nimbus, on tau cross, skull center right. Text above. *O vos omnes qui transitis per viam attendite et videte si est dolor sicut dolor meus.*

Elmelunde. M-K 7-73. c.1480. By the Elmelunde Workshop. Fragment of crucifixion, part of left of cross with head with nimbus.

Astrup. M-K 31-87. c.1480. Section 1, north arch. Left, man directing Longinus. Longinus, pointing to eyes, aided by another, thrusts spear into side of Christ. Basket of tools at Longinus' feet. Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side, feet and all parts of body. BVM, with nimbus, fainting, supported by two figures with nimbi. Right, man with nimbus, cock above head, Peter?

Gudme. M-K 10-45. c.1488. Choir, west arch. Fragment.

Veljby, Århus. M-K 28-44. c.1490. Choir, east wall. Largely hidden behind altar. Left, BVM with nimbus. Center, Christ, with cross nimbus and crown of thorns, bleeding from hands and side.

Bellinge. M-K 4-23. c.1496. Sect 1, north wall. Left, BVM faints, is supported by one of two women. Longinus thrusts spear into side of Christ. Text above. *populo meus*. Christ, with cross nimbus, crown of thorns, bleeding from head, hands, side and feet, in loin cloth. Above cross, scroll, text. *INRI*. Right, three soldiers and captain, in plate, with swords. Captain points to Christ, text. *rex mundi*.

Astrup. 3-13. c.1500. Choir, E arch. Christ on cross, no attendants.

Brarup. M-K 4-66. c.1500. By the Brarup Workshop. Choir, north wall. Poor condition. Left, soldier with battle hammer. Longinus points to eyes and thrusts spear into side of Christ. Christ, with cross nimbus and crown of thorns, bleeding from side, in loincloth, scroll above cross, text. *INRI*. Figures with nimbi, right, one fainting, supported by another.

Dragstrup. M-K 6-8. c.1500. North wall. Poor condition, left half lost. Christ, with nimbus, showing marks of scourging. Figure, right. Scroll, text lost.

Gunderup. M-K 10-88. c.1500. West section, west arch. Fragment. Left, part of cross and head of Christ with cross nimbus and crown of thorns. Right, head of BVM with nimbus. Scroll, text illegible.

Helsingør Carmelite Closter. M-K 11-61. c.1500. End wall. Left side in poor condition. Left, figure in poor condition. Center, Christ, hands bleeding, hangs on cross. Right, figure with nimbus, right hand shoulder high, palm out, left hand holds book. Leaded glass windows in background.

Jungshoved. M-K 13-42. c.1500. East wall. Poor condition. Left, two figures, one with nimbus. Center, Christ on cross, with cross nimbus. Right, figure with nimbus.

Kettinge. M-K 14-87. c.1500. Section 4, east arch. Left, group of three with nimbi, BVM faints, supported by second figure, third figure male. Longinus points to eyes as he thrusts spear into side of Christ. Christ, with cross nimbus, bleeding from head, hands, side and feet. Right, man with spear, mounted man points towards Christ.

Kongsted. M-K 15-97. c.1500. By the Brarup Workshop. Section 4, east arch. Part lost. Left, good thief on tau cross, angel takes his soul. Next, BVM, with nimbus, faints and is supported by figure with nimbus. Man with sponge on pole puts sponge to mouth of Christ. Longinus points to eyes with left hand, right hand holds spear which is guided by second man into side of Christ. Center, Christ, with cross nimbus, on tau cross, bleeding from hands and side, feet lost. Right of Christ, man with sword, scroll, text. *vere filius dei iste erat*. Man holds sceptre or mace inverted. Far right, bad thief on tau cross, devil takes his soul.

Linde. M-K 16-21. c.1500. Choir, north wall. Poor condition. Center, Christ, with cross nimbus, on cross. Scroll under arm each side, text. . . . *om noeit och gamel testament*. Above, perched on top of cross, pelican plucks at breast.

Smørum. M-K 22-54. c.1500. Section 1, south arch. Far left, man strikes at good thief. Left, good thief on tau cross. Longinus thrusts spear into side of Christ. Between Longinus and Christ, two figures. Center, Christ, with nimbus. Figure to right of cross. Man with staff puts sponge to mouth of Christ. Figure between man with staff and bad thief. Right, bad thief.

Tilst. M-K 25-25. c.1500. North wall, section 3. Left, three figures. Center, Christ on cross. Right, three figures.

Ågerup. M-K 31-49. c.1500. Belfry, east arch, right. Christ, with cross nimbus, on tau cross, flanked by two figures with nimbi.

Ottestrup. M-K 19-24. 1510. Section 2, east arch. Center, Christ, with cross nimbus and crown of thorns, bleeding from head, hands side and feet. Scroll above, text. *INRI*. Left, BVM, with nimbus, hands flat to breast, kneels. Right, John E., with nimbus, right hand raised towards Christ, left hand holds robe.

Ale. M-K 31-77. c.1515. Choir, north wall, right detail, top.

Dronninglund. M-K 6-27. c.1520. West wall, top row, left. Left, two mounted figures, one in plate with spear. Longinus, pointing to eyes, is helped by diminutive figure to thrust spear into side of Christ. From hand of mounted man a scroll. *vere filius erat iste*.

Dronninglund. M-K 6-28. c.1520. West wall, top row, right. Left, Christ, with cross nimbus, on tau cross, wounds on side, body and feet. Scroll above. *INRI*. Right, group of four figures with nimbi. Three figures, one male and two females, support BVM who faints, sword of sorrow piercing heart.

Ebeltoft. M-K 7-3. c.1520. Section 3, east arch, C, Christ, no nimbus, bleeding from head, sides, hands, body and feet, on cross made of lopped trees. The cross rests on a human head, Golgotha?

Gierslev. M-K 9-38. c.1525. North chapel, east arch. Poor condition. Left, group of four, with nimbi, one supports woman in sorrow. Christ, with crown of thorns, rest lost. Right, group including soldiers in plate.

Brøns. M-K 5-73. 1525-35. Bottom row, north wall. Left, center, two men raise cross with Christ on the cross. Left, background, crowd including man with bishop's mitre. Two crosses for thieves in background left and right. Right, three women, two helping the one who faints. Longinus, left of cross, points to eyes as second man points lance to side of Christ. C, Christ on cross, with nimbus. Woman, at foot of cross, embraces cross. Two men with dice, hold cloak. Soldier with spear. In background, left and right, the thieves on tau crosses.

Tved. M-K 26-1. c.1530. East arch. Christ, bleeding from hands, side and feet. Left, donor pictures.

Tved. M-K 26-5. c.1530. Chancel arch, north side, top. Left, good thief on tau cross of lopped trunks. Center, Christ, with nimbus and crown of thorns, wound shown in side. Right, bad thief on tau cross of lopped trunks. Scroll across top.

Chapter 7

Renaissance Roods

Saxtorph, in his *Danmarks Kalkmalerier*, starts the Renaissance in the year 1550. Since all dates given in *Danmarks Kirker* are plus or minus twenty years I have chosen to move the date back to 1535, the date of the Reformation in Denmark. Only three roods and eight wall paintings are found dated between 1535 and 1600.

St. Ib, VII-504. c.1535. Rood. The figure is 73 cm high and has a crown of thorns, closed eyes and full beard. The body is lean with conspicuous ribs. The arms are long and the hands half closed. The legs are twisted, the feet crossed. The loincloth is tied over the right hip and hangs down over the left knee. New cross.

Førslev, V-1004. 1535-1600. Rood. The figure is made of oak and has closed eyes, the crown consists of woven wicker. The beard is full, the loincloth narrow, tied in the right side. The knees are bent forward strongly, feet together. The cross is new.

Høm, V-531. c.1563. Rood. The figure is made of oak and is c.75 cm high. The thorns in the crown are lifelike. The cross ends in squares, the square at the foot of the cross is new. Under the new paint there are traces of the original coloring on the gesso.

Wall paintings from the Renaissance Period.

Estrupland. M-K 7-97. c.1542. Crucifixion. Section 1, North arch. Fragment. Left, BVM, with nimbus, hands clasped, head tilted. Center left, Christ on cross. Christ, with crown of thorns, bleeding from head, hands, side and feet.

Estruplund. M-K 7-97. c.1542. Section 1, north arch. Fragment. Left, BVM, with nimbus, hands clasped, head tilted. Center, left half of Christ on cross. Christ, with crown of thorn, bleeding from head, hands, side and feet.

Sulsted. M-K 32-14. c.1548. Crucifixion. Choir, east arch, right. Left, good thief on tau cross made of lopped logs. Center left, BVM, with nimbus, fainting, supported by second figure, with nimbus. Longinus, with spear. Center, Christ, with cross nimbus and crown of thorns, bleeding from head, hands, side, feet and other parts of body. Center right, group of men, soldiers in background. Far right, bad thief on tau cross made of lopped logs. Text below. *fader ieg befaler min siel ii dine hender ock doede strax.*

Dybe. M-K 6-39. c.1550. East arch. Left, thief on tau cross made of lopped tree. Below, text. *O vos omnes qui transitis per viam atten dite et videte si est similis sicut dolor meus.* Center, Christ, with cross nimbus, angel on either side of head, on cross, below left, BVM, with cross nimbus, holds hands palms together in prayer, below right, male figure with cross nimbus holds right hand shoulder high towards cross. Right, thief on tau cross made of lopped tree. Below, text. *Fuit his pictur esgero andraaeorate peo domini.*

Gudum. M-K 10-64. c.1550. South arch, right. Center, Christ, head lost, bleeding from hands, side and feet. Scroll above cross. *INRI*. Thief on either side. Buildings in background.

Skive. M-K 22-7. c.1550. North arch. Left, BVM, hands, palms together, in prayer. Center, Christ, with crown of thorns, bleeding from head, hands, side and feet. Right, John the Baptist.

Lem, Salling. M-K 16-14. c.1560. South chapel, west arch, right. Left, Sorrowing figure, with nimbus, possibly female. Center, Christ, no nimbus, bleeding all over body, hands, side and feet, on tau cross. Right, figure, with nimbus, points to Christ with left hand, holds book in right.

Rynkeby. M-K 20-27. c.1562-65. East wall. Crucifixion below, Judgment above. Center, Christ, with nimbus, hands shoulder high, seated on a rainbow, feet on orb of earth. Dead arise. Crucifixion, left, Christ with crown of thorns. Center, crucifixion, Christ, with crown of thorns on cross. Right, Christ holds pillar.

Subject index

Introduction

Because of the unique nature of this Subject index work, the form of the index is unusual.

The first section consists of a list of subject matters other than roods.

The second section lists locations outside of present day Denmark where similar figures are found, or where foreign influence or workshop is ascribed by *Danmarks kirker*.

The third section provides information on those objects in a different location than the church where they were inventoried.

The fourth section gives pages where items outside the date 1400-1600 are found

The fifth section is a list of workshop or artisans identified by the editors of *Danmarks Kirker*.

The sixth section lists the items made of materials other than wood.

The seventh section is a list of the churches where the roods and figures were found. *Danmarks kirker* uses phrases such as "similar to", "resembles", "from the same workshop as . . .". When such phrases were found, the other location was indexed. Sequential pages following an entry will indicate, in most cases, different aspects of an object or objects located in the same church. Churches such as Nybøl, with several page numbers, have one or more cross references.

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