1991

Medieval Danish Wooden Sculpture: Roods: Part I: 1100 A.D. - 1400 A.D.

James Mills

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Medieval Danish Wooden Sculpture: Roods

Part I
1100 A.D. – 1400 A.D.

Compiled and translated from
Danmarks kirker

by
James Mills

Aggersborg Press
Glen Head, New York
1991
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter 1</td>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter 2</td>
<td>Development of <em>Danmarks Kirker</em></td>
<td>5</td>
</tr>
<tr>
<td>Chapter 3</td>
<td>Editorial Guidelines for <em>Danmarks Kirker</em></td>
<td>15</td>
</tr>
<tr>
<td>Chapter 4</td>
<td>Romanesque Roods 1100-1250</td>
<td>25</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>Transitional and Early Gothic Roods 1250-1350</td>
<td>39</td>
</tr>
<tr>
<td>Chapter 6</td>
<td>High Gothic Roods 1350-1400</td>
<td>166</td>
</tr>
<tr>
<td>Index</td>
<td></td>
<td>181</td>
</tr>
</tbody>
</table>
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 Albrectsen, Professor dr. phil. Roar Skovmand and Inger Dahl, Jens and Kirsten Koldkjær, Sven and Marianne Skovmand, Niels and Netta Hansen, 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 *DZanmarks Kirker* notably the former editor, Jørgen Kjeldsen, and the present editor, Hugo Johannsen has been crucial.
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 an 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;

(a.) (b.) (c.) (d.) (e.) (f.)

Figure 1. Vellerup, II – 2788, 2. c.1100. Rood.

(g)

In the National Museum, No. D3771/1966.

(a.) is the number of the figure in the chapter.

(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.

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
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 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 gray 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.

Transparencies for overhead projection are available from the publisher, Aggersborg Press.

It seems that the laser printer was not designed for printing both sides of a page. This I found out when I started printing final copy for this book. It seems that the printer picks up a small amount of toner from the first side printed, and transfers the toner to the top of the second page to be printed. The is the reason for the smudge line across the top of many of the pages. The amount of smudge is proportional to the size of the picture printed in the first side. In my previous experience, text material did not present a problem in printing two sides. Perhaps it is only pictures or graphics that would present this problem. I tried several different kinds of paper to see if that would solve the problem, to no avail.
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 JOHANNSSEN

(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 superintendence of the churches rests with the second department, whose inspectors act as advisors to the ecclesiastical

[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).
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 Denmark - 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 charnel-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)
brackets, shrouds, hearse, 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 Sølvmedemærker 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 tym 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 ashlar (limestone and calcareous rula) 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 voussoirs. Inside, the altar stands beneath the half-cupola of the apse. The chancel arch with chamfered impost 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 impostts (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 ashlars (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 lozengy 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

Romanesque Roods

Only those roods dated before 1250 are included in this chapter.

There are one cross or two crosses included in this chapter that are not made of wood. One is the cross from Bodum, of Limoges enamel on copper. It was included because it was an unique item that would not be listed in succeeding surveys. The second is a cast bronze cross in Hornbæk.

Every illustration from Danmarks kirker is shown.

The list of those roods or figures which are not illustrated follows.

Undeløse, IV-377, 21. c.1150. The cross is dated c.1150. The figure is dated c.1450, so the cross will be found in Part II.


Højrup, XXI-1201. Rood. c.1250. Similar to the roods in Bevstoft and Højer. The figure is 145 cm high. The arms were replaced in 1925.

In the Romanesque Period, the number of the roods and wooden sculptures of other figures far outnumber the wall paintings with the same theme. However, some do exist, and the location, date and short description of these wall paintings is given here. In the description the notation M-K 17-92 [1] is the slide number in the Mills-Kronborg Collection.

Råsted. M-K 20-105. c.1175. East wall, right. Left, two figures, one with jew's hat. Next, man on ladder hammers right hand of Christ to cross. Between ladder and Christ, Longinus thrusts spear into side of Christ. Christ, with nimbus, on cross. Right, man nails feet of Christ to cross. Next, man on ladder nails left hand of Christ to cross. Far right, three armed men, one with jew's hat.

Skibby. M-K 21-105. c.1175. Choir, E arch. Lower left, scourging, left, man with jew's hat strikes at Christ with birches. Center, Christ, with cross nimbus and crown of thorns, bleeding from hands and side, on cross of lopped logs. Above, on either side, an angel with censer. Left, BVM, with nimbus, hands to face. Between BVM and Christ, Longinus thrusts spear into side of Christ.

Right, John the Evangelist, with nimbus and book in left hand. Far right, resurrection. Left, and in foreground, diminutive soldiers sleep. Center, Christ, with cross nimbus, right hand, three fingers extended, in blessing, vexillum in left hand, both hands bleeding, steps from tomb with right foot.


Måløv. M-K 17-92. c.1225. Chancel wall, left. Far left, figure with neck of robe edged with raised gold leafed plaster. Left, Crucifixion. Christ, with raised gold leafed plaster nimbus, robe edged with raised gold leafed plaster, on cross. Under left arm is seen a raised gold leafed plaster chalice, held by a figure with robe edged with raised gold leafed plaster, who rests his head on bosom of Christ.
Chapter 5

Transitional and Early Gothic Roods

During this period, in the wall paintings, the Gothic style crystallizes and becomes a definite form as contrasted with the Romanesque. Others must establish whether or not the same process occurred in the sculpture.

Kirke Fjenneslev, V-336. 1250-75. The figure is 92 cm high, the paint is dated 1686. The head has a twisted crown of thorns, half closed eyes, small full beard. The cross arms end in round fields with carved evangelist's symbols.

Kyndby, II-2717. c.1275. The figure is 135 cm high and is similar to Oppe Sundby, page 2297. The head falls on the right shoulder and the curly hair falls behind the right and in front of the left shoulder. The crown of thorns is lost. The eyes are almost closed. The loincloth covers the knees. The cross is new.

Skelby, VIII-1365. c.1300. Figure is 108 cm high. The crown of thorns is twisted. The loincloth is long and covers the left knee. The cross shown holes for gem stomes and has quadrilateral fields for evangelist's symbols. In NM.

Hurup, XII-682. c.1300. Figure size not given. The loincloth covers the right knee leaving the left bare. The paint is new. Resembles in some respects Sjørrind and Vang. In National Museum.

Løgum klosterkirke, XXI-1118. c.1325. Size of figure not given. The side figures are new. The crown of thorns is twisted.

Wall paintings from the same period.

Chapter 5

High Gothic Roods

Sværdborg, 6-829. c.1350. Rood. The figure is 165 cm. high. The twisted crown of thorns rests on smooth hair parted in the middle of the forehead. Small ears stick out, the eyes are open with concave pupils, small smiling mouth and short beard. The head sits on a strong body, the legs are bent and the feet crossed.

Tønder Kristkirke, 21-960. c.1350. Crucifix. Size of figure not given. The body hangs from slightly bowed arms. The eyes are half closed, mouth small and partly open. Full beard. Twisted crown of thorns, the hair falls in locks. The body has strongly marked ribs and a large wound in the side. Knee length loincloth. Cross dated 1902.

Hviding, 21-1145. c.1350. Rood. Size of figure not given. The figure hangs from straight, sloping arms has closed eyes, half opened mouth, flat chest, knee length loincloth. Heavily restored in 1899-1900.

Wall paintings from the same period.

Jyderup, M-K 13-51, c.1375. Left, a figure. Next a group of three figures, the BVM faints and is supported by two figures. Center, Christ on the cross, bleeding from hands, side and feet. Right of Christ, a diminutive Longinus with spear, three soldiers, two in plate, one points towards Christ. Above, left of cross, an angel, right, a devil.

Kirkerup, M-K 15-23. c.1350. Poor condition. Christ, with nimbus, on cross. Left, BVM with nimbus. Longinus, with jew’s hat, thrusts spear into side of Christ. Right, John the Baptist, hand to head in sorrow.

Subject Index

Introduction

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

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

The third section lists dates of items which differ from 1100-1400.

The fourth 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.

Subject index

Mary, 70, 71, 76, 85, 87, 90, 92, 111, 115, 140, 172
Mary and Child, 111, 115
St. John, 72, 85, 87, 90, 111, 115, 141, 172

Other locations

Dueholm Museum, 40
Lund University Historical Museum, 90
Maribo Diocesan Museum, 132, 136, 137, 152, 155, 157, 163, 164
National Museum, 27, 34, 133, 156, 178
Sønderborg Castle Museum, 83, 84, 120
Sorø, Saxos Celle, 61, 126

Locations outside of Denmark

French influence, 41, 82, 115, 142
Germany, Kreis Eckernförde, Rieseby, 97, 120
Germany, Landkreis Flensburg, Nordhackstedt, 120
Germany, Pomerania, Kammin Cathedral, 158
Germany, Saxony, 73
Germany, South Lübeck, 159
Germany, Wechselburg in Halberstadt, 82
Sweden, Gotland, Visby, 90
Sweden, Hälsingland, Enängen, 179
Sweden, Skåne, 45
Sweden, Skåne, Gualöv, 90, 115
Sweden, Öster Götland, Trehörna, 179

Other periods,
66, 81, 89, 93, 104, 153, 157

Locations in Denmark
Allerslev, 130
Asminderup, 162
Bevtoft, 81, 82, 86
Billum, 68, 138,139, 140,
Bjerning, 75, 76, 77
Bjerverskov, 130
Bregninge, 48
Broager, 83, 84, 86
Dybbøl, 82
Døllefjælde, 154
Døstrup, 95, 96
Egebjerg, 142
Ejerslev, 67
Elmelunde, 163
Ferslev, 45, 46
Fjelstrup, 73, 74, 90, 111
Fæmø, 134
Gislinge, 53, 54
Gram, 144, 159, 160
Gurreby, 107
Gyrstinge, 126
Haderslev, 115
Halk, 73, 111, 112, 113, 114
Helsinge, 148, 161
Henne, 68, 69, 70, 71, 139
Herlufsholm, 90, 115
Hillested, 132
Hillerslev, 174, 175
Holeby, 152, 155
Hørbelev, 157
Hornbæk, 30, 31
Horreby, 164
Hygum, 118, 119
Hyrup, 85, 120
Højjer, 73, 82, 84, 86
Højrup, 82, 87
Hørby, 51, 52
Hørup, 143
Hørve, 51
Høve, 101, 102
Hürup, 97
Idestrup, 169
Janderup, 138, 139
Jegerup, 115, 116, 117
Karleby, 136
Karrebæk, 65
Kastrup, 127
Kettinge, 143
Kirke Fjenneslev, 60, 93
Kornerup, 38
Kværs, 83
Lillehedinge, 103, 127
Lintrup, 75, 79, 80
Magleby, 171, 172
Mjolden, 180
Munke-Bjærgby, 61
Musse, 155
Nørre Jernløse, 58, 150, 151
Nørre Vedby, 108, 109
Nørre Øslev, 136, 137
Nybol, 73, 75, 76, 81, 82, 84, 85
Oksbøl, 95, 118, 120, 121
Olsted, 42, 43, 44
Oppe Sundby, 88, 122
Oxenvad, 94
Ramløse, 88, 122, 123
Randerup, 144, 160
Ribe, St. Catherine’s, 148
Roskilde Cathedral, 29
Rømø, 165
Rørby, 90, 91, 92, 115
Saksøbing, 131
Selsø, 106
Sindbjerg, 30
Sjørrind, 175, 176, 177, 178
Skibbinge, 173
Skovlænge, 163
Skuldelev, 27, 32, 33,
Sneselev, 100
Sneselev, 128, 129
Solbjærg, 178
Sorø, 41
Steniille, 162
Stepping, 78
Stigs Bjergby, 56, 57
Strø, 88, 122, 123, 124
Sæby, 89
Særslev, 42, 53, 58, 59
Søndbjerg, 177
Sønder Asminderup, 49, 50
Sønder Vium, 138
Søstrup, 48, 53, 58
Terslev, 142
Toreby, 153
Torskilstrup, 135
Torslunde, 47, 151
Torup, 66, 148
Tuse, 55
Tæbring, 13
Tårnborg, 170
Ugilt, 29
Ulkebøl, 87
Vallensved, 42, 49, 53, 58, 62, 63, 64
Vang, 176, 177
Varnæs, 95, 97, 120
Vegerløse, 110
Vejlby, 104, 105, 115
Vejlby, Randers Amt, 162
Vellerup 27, 28, 29, 32
Broby, 125
Vester Nebel, 144, 145, 146, 147, 159
Vester Torup, 66
Vilstrup, 158
Værslev, 179
Våls, 156
Ølsted, 53, 58
Ørslev, 90, 103, 167, 168
Østofte, 133