

Niels T. Sterum

# FURNITURE IN LØGUMKLOSTER CHURCH

With photographs by Povl Søndergaard

*Danish edition 2021 translated*

Published by

Parochial Church Council of Løgumkloster 2025

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**Design**

Niels T. Sterum

**Print and design** [Danish edition 2021]

*iprinting* Tinglev Bogtrykkeri [www.iprinting.dk](http://www.iprinting.dk)

**Font**

Times New Roman

**Cover** [Danish edition 2021]

Løgumkloster Church, exterior from the northeast

Photo Povl Søndergaard

**Facing title-page** [Danish edition 2021]

Løgumkloster Church, chancel and nave, looking east.

Photo Poul Søndergaard

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Photo [Danish edition 2021]: Povl Søndergaard where nothing else is mentioned.

Other photos and drawings [Danish edition 2021]: Jesper Ballhorn (p. 22), Jens Bruun (p. 43), Hans Burgkmair (p. 24), Ivar Hertzprung (p. 21, 52), Christian Hude (p. 43, 52, 55 ), Paul Jacobsen (p. 67), Helge Krempin (p. 9-18), Jørgen Overby's Drawing Office (p. 72), Lennart Larsen (p. 41), Local History Archive, Løgumkloster (p. 21, 33-34, 61-63, 69), Nationalmuseet, Antiquarian-Topographical Archive (pp. 44, 46), Mikkel Scharff (pp. 22-23); Niels T. Sterum (pp. 10, 24-25, 32, 35, 37, 47, 50, 52), Wikimedia (pp. 24, 42-43, 64-65)

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## Preface

In 1973, the 800th anniversary of the founding of Løgum Kloster was celebrated. In this connection, the poet Jens Rosendal, who at the time was a teacher at Løgumkloster Højskole, wrote a hymn to Løgumkloster Church, "You who created out of nothing" (DDS no. 330).

When the church was renovated in 2014-2015, a granite lintel was inserted above the main entrance, the Door of Death, into the medieval monastery church. Here, the following lines from the third verse of the psalm were engraved:

*Thank you that this house was built  
like a song about Paradise, like a creative flash down in the mist of our lowland.*

These lines express how Løgumkloster Church can be experienced by visitors, both by the local parish congregation and by guests from outside.

No matter if you are a local churchgoer, or you come as a tourist, you are deeply moved by the beautiful and large medieval church that towers "like a giant" over the plain, as Andreas Egeberg Jensen wrote in 1922 in his song about West Schleswig, "For a stranger harsh and poor". And when entering the church, one must wonder how the builders in the Middle Ages managed to create such a distinctive building as a framework for the monastic life of the time. - A house where the measure of the extent of the construction was that one built for the glory of God, and not according to how many monks there should be room for!

The interior of the church has naturally changed significantly during the almost 800 years it has existed - first as a Catholic monastery church, later as a private, Protestant "chapel" for the palace's residents, and since 1739 as a parish church for the locals. Some furniture disappeared in connection with the introduction of the Reformation, while others, i.a. pulpit and baptismal font, came in later.

Fortunately, the fashion and taste of changing times have not ravaged too much in Løgumkloster Church, and therefore today we can rejoice in the many well-preserved original furniture parts that are still found in the church.

The archaeologist and author Niels Sterum, Odense, has in the book very thoroughly accounted for this furniture, both the original medieval objects with relic cupboard, celebrant's chair and rood in focus and the newer furniture parts that came after the Reformation. Niels Sterum sets out interesting and convincing theories and conveys new knowledge, both about the church's interior design and use in the Middle Ages and later, and about the pronounced changes that the various restorations have brought about.

From the Parochial Church Council of Løgumkloster, a thousand thanks to Niels Sterum for the great work behind this publication, a work that has been carried by a mixture of curiosity, perseverance, fascination and faculty of combination.

At the same time, a warm thank must also go to the church's longtime church servant, Povl Søndergaard, who has been responsible for the book's many beautiful photos of entireties and details of the church and its furniture.

We hope that the book will be used extensively, both by history enthusiasts, local citizens, the many guides who show around the church, and individual tourists with an interest in Løgumkloster Church.

On behalf of the Parochial Church Council of Løgumkloster

*Elsemarie Dam-Jensen*

Løgumkloster Church has remarkably preserved medieval furniture, which deserves to be the subject of a publication in a thoroughly illustrated form with colour pictures. The newer furniture is also interesting to get acquainted with. A detailed review of the church's furniture was published almost 65 years ago in the section on Løgumkloster Church in the National Museum's large work. *Churches of Denmark* (1957). The illustrations here are black and white, which does not do the furniture full justice. Later, the part of the medieval furniture, which is dated around 1325, is treated in detail in two publications by the publisher De Unges Kunstkrede: *Løgumskabet* (1985) and *Mariatavlen fra Løgum* (1986), both with distinguished colour photos. The medieval furniture (meaning “devotional pictures”) is reproduced in *Denmark's Medieval Altarpieces* (2010). Brief reviews of the church's furniture with a limited number of illustrations have been published by Museet Holmen: Kurt Andersen, *Løgumkloster Kirke* (1996) and Jens Kr. Krarup, *Løgumkloster Church. A Living Cultural Heritage* (2015). More detailed and illustrated reviews are presented in *Kirkeblad for Løgumkloster Sogn* in the years 2016-21 (Sterum 2016-21). It is the articles from *Kirkeblad*, which are brought together here with corrections and additions.

*A special thank for the invaluable help in the study of the church's furniture is addressed to Lis Lærke (Farum), Lars Halskov Madsen (Odense) and Frede Gotthardsen (Løgumkloster). Nils G. Bartholdy, Ebbe Nyborg and Peter Zeeberg (all of Copenhagen) have kindly helped with the coats of arms of the choir stalls, the dates of the church silver and the translation of the Latin texts of the pulpit. To Povl Søndergaard (Løgumkloster) I give thanks for his ideal and enjoyable collaboration and his never-failing enthusiasm in the service of photography. Jens Kristian Krarup (Løgumkloster) is thanked for the invitation in the spring of 1976 to teach at Løgumkloster Højskole, which was the beginning of a lasting fascination with Løgumkloster. My faithful proofreader, Elsebeth Sterum, I thank from the bottom of my heart.*

*To the Parochial Church Council of Løgumkloster, Povl Søndergaard and I bring our greatest thanks for the willingness to stand behind this publication, which hopefully causes an increased interest in Løgumkloster Church's unique furniture.*

*Niels T. Sterum, Odense, October 2021*

#### Images/Captions

Glass mosaic, window in the gable of the north transept. Per Kirkeby 2015.

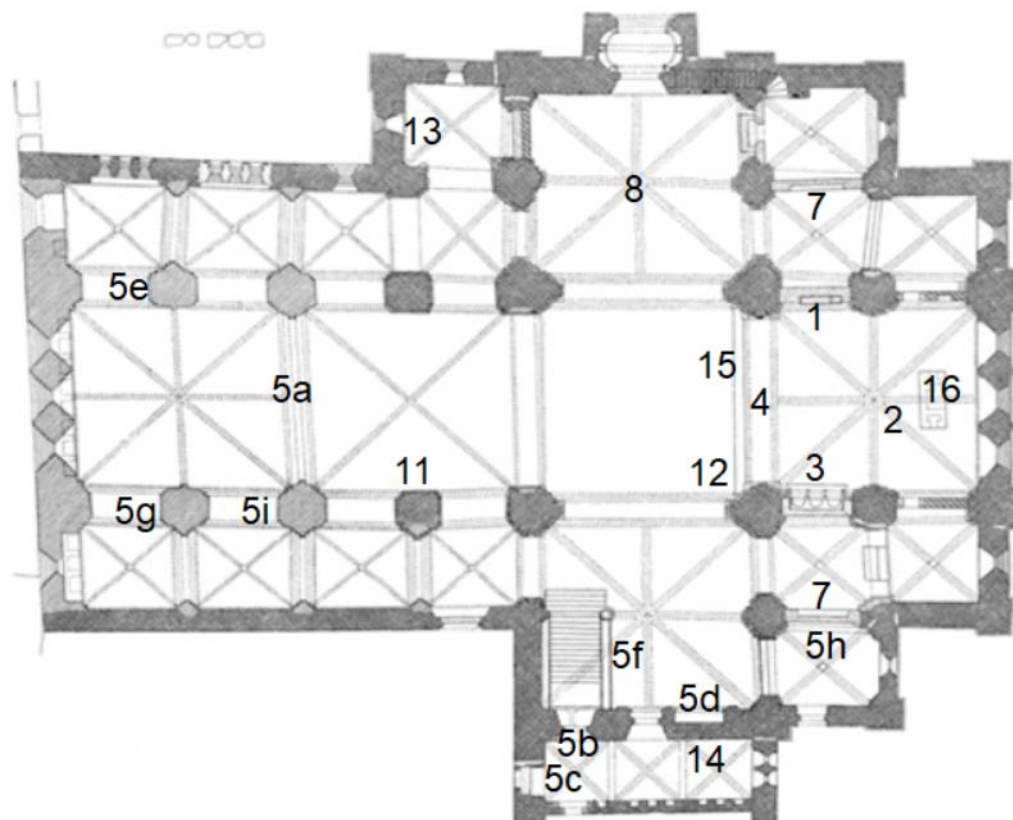
The nave, looking west.

## Introduction, overview

Løgum Monastery belonged to the Cistercian Order, which had its origins in the East of France with the monastery foundation in 1098 in Cîteaux. From here, the monasteries of the Order spread throughout Europe. The first in Scandinavia was founded in 1144 in Herrevad in Scania. From here, Bishop Radulf of Ribe (†1171) brought monks to convert a Benedictine monastery into a Cistercian monastery in Seem, 4 km east of Ribe. The monastery in Seem was moved to Løgum, perhaps in 1173. The church, which was built approx. 1225-1325, formed the north wing of a structure with three other wings south of the church. Of the other wings, only the northern  $\frac{3}{4}$  of the east wing is preserved. The monastery was Lutheran reformed in 1541 when King Christian III took over the monastery, which thus became a palace although keeping its old name: Løgum Monastery. As late as 1553 there was a prior in the palace. 1544-1580 it belonged to Duke Hans the Elder of Haderslev. Approx. in 1565, the monastery estate was transformed into Løgumkloster County, which existed until 1867. The palace belonged to the Dukes of Gottorp from 1581-1713. In the 1580s and around 1614, the palace was extended to a large complex with moats. The large building, which adjoins the southwest corner of the church, is a remnant of this structure. 1713-1849, the monastery was the property of the Danish Crown. 1792-94 the monastery land was sold. 1849-1864 the monastery was Danish state property, 1864-1920 Prussian state property. Since 1920, the church has been part of the Danish National Church.

The church's rich medieval furniture is mainly due to the fact that the monastery church after the Reformation served as a very rarely used palace church without a congregation. In 1739 the church became a parish church.

- 1 The relic cupboard
- 2 Location in the Middle Ages of the frontal
- 3 The celebrant's chair
- 4 The rood
- 5a Location in the Middle Ages of Holy Cross Altar, rood-loft and rood
- 5b God the Father
- 5c Maria with the Child
- 5d Bernard or Benedict
- 5e Mary, Child, and Anna
- 5f James the Elder
- 5g Pietà
- 5h Man of Sorrows
- 5i St George
- 7 The choir stalls
- 8 The rood-loft
- 11 The pulpit
- 12 The baptismal font
- 13 The bier
- 14 Jessen's altarpiece
- 15 Sondrup's side figures
- 16 The altarpiece from Jerne



# 1. The Relic Cupboard - An Early Altarpiece?

The screen wall in the chancel's northwest arcade houses a walled-in cupboard from around the year 1325. The cupboard can be closed by two doors that are painted green on the outside. Each door has 5 horizontal hinges coated with black-glazed leaf aluminium. The insides of the doors are decorated with paintings of 16 saints, arranged in 4 horizontal rows, each spanning both doors. The names of the saints are painted over each figure (except in three cases in the top row). The rows show saints by rank: top row **the apostles** John and Peter (left) and Paul and James the Elder (right), below there **the martyrs** George and Clement (left) and Denis and Maurice (right), below it **the confessors** Bernard of Clairvaux and Ambrose (left) and Augustine and Benedict of Nursia (right), bottom row **the virgins** Barbara and Catherine (left) and Margaret and Ursula (right). Each pair of figures is framed by a painted arcade with two slightly pointed trefoil arches supported by a column in the middle and two half-columns at the sides. In the spandrels are circular and semicircular decorations with stylized leaves and in two cases eagles with outstretched wings, and in two other cases lions with three lifted paws. From these decorations and the arcade arches, stylized leaves emerge.

Inside, the cupboard has three continuous shelves, the front edges of which are decorated with silver-coloured foliage. The shelves and a centre bar divide the front into 8 sections. Each section has at the front edge of the shelf a carved and decorated arcade with two slightly pointed quinquelpartite arches supported by a column in the middle and two half-columns at the sides. In the spandrels, there are circular and semicircular cutouts with geometric patterns. The interior of the cupboard thus gives the impression of having a front with 16 openings into 16 imaginary "rooms" or "compartments". The openings for the 16 "rooms" are 35 cm in height and 26 cm in width. The "rooms" are 28 cm deep.

The cupboard has contained relics of the saints, which are depicted on the inside of the doors. The relics have probably been enclosed in containers that must have had quite considerable sizes when the size of the "compartments" is taken into account. The relics may have been earthly remains of the saints in question or remains of property that belonged to or has been associated with the individual saint. Ordinary relic containers were small chests or boxes of precious metal, possibly studded with real or imitation gemstones. Containers were often shaped as part of a saint's body: a foot, a hand, a forearm, a head, or a bust with a presumed resemblance to the actual saint. The Cistercians, like the rest of the Catholic Church, were strongly involved in the worship of relics. For example, at the end of the Middle Ages, the Cistercian monastery of Altenberg in the Rhineland possessed a collection of 250 relics from more than 100 saints.

With open doors, the cupboard measures 264 cm in length, 181 cm in height and 28 cm in depth. The length corresponds (almost exactly) to the length 267.5 cm of the contemporary altar frontal (chap. 2), which until 1844 existed in front of the high altar. This (approximate) coincidence is the reason for the belief that the cupboard probably stood on the Communion table as an early form of a three-divided altarpiece, a triptych. The cupboard has, in case, stood on a predella so that the doors could be moved without dragging on the tabletop. The doors were normally closed, but on feast days, they were opened and thus exposed the relics were objects of worship (contemplation, meditation).

The relic cupboard together with the altar frontal painted with motifs from the life of the Virgin Mary probably formed the church's high altar, which has been impressively large with a height of at least 289 cm and a width of 267 cm. The high altar was in Løgum, as in all other Cistercian churches, consecrated to the Virgin Mary. In 1324 the *altar of the Virgin Mary* is mentioned, and in 1510 the *altar of Our Lady* is mentioned.

The cupboard's function as an altarpiece, which also served as a frame for relics, is supported by the "relic altar cupboards", which are preserved in the Benedictine monastery church in Cismar (dated shortly after 1300) and in the Cistercian monastery church in Bad Doberan (circa 1300, expanded presumably 1368). However, these cupboards in Schleswig-Holstein and Mecklenburg, respectively, are both larger and more advanced (including doors in front and behind the individual "compartments") than the Løgum cupboard.

It can not be completely ruled out that the cupboard has been used for storing liturgical equipment (including chalice and paten). In the Cistercian church of Bad Doberan, there is a similar cupboard (dated about 1310), which is believed to have housed equipment for the Masses at the side altars of the church.

That the contents of the cupboard have in any case been very valuable is evident from the solid locking mechanism, which is located to the right of the cupboard. Here is a small walled-in cabinet with a horizontal iron bar, which has blocked the opening of the great cupboard when the bar was shot through an eyelet on the inside of each door. The small cabinet has its own door and its own locking device for three keys.

The cupboard has been repaired and restored on several occasions (including 1885, and 1926) and to a great extent. The original parts of oak only include the doors, the middle bar and the shelves as well as 3 double arcades, namely the arcade at the top left in front of the top shelf and both arcades in front of the second shelf, both right and left arcade. The circular cut-out with openwork carvings in each arcade is covered from behind with a plate that is presumably inserted in recent times. In the renewed arcades, the carvings are possibly recycled originals. The hinges are presumably original, as there are no traces of other hinges. The bottom, sides and top are made of pine and may have been replaced in 1844/45, the backing dates from 1926.

The cupboard has been repainted several times, and it is problematic to determine the extent to which the original colours are preserved. The foliages of the shelf fronts are original. In 1926, as mentioned, the cupboard got a new backing, which was painted in red colour. Also in 1926, the outside of the doors was freshly painted with green paint, and the hinges were painted with aluminium glaze. The dark green colour that is now the background for the figures on the inside of the doors dates from 1885. An examination has shown that the background colour was originally (probably) light blue; the decorations of the spandrels and the foliage of the arcades, now gilded and yellow-painted, were originally silver-plated. Due to several repaintings, it is also uncertain to what extent the saint figures can be regarded as the original images. Studies of reasonably well-preserved parts (e.g. St Ambrose's face) have shown that the painting technique (apart from the primer) closely matches the conditions observed on the altar frontal (chap. 2), the celebrant's chair (chap. 3) and the rood (chap. 4). For this reason and due to stylistic common features, it is likely that all four items are manufactured in the same workshop at approximately the same time. These objects were probably procured for the church in connection with the completion of the church building around the year 1325.

**John the Evangelist** The disciple whom the Lord loved. He is depicted as a young, beardless man. He did not become a martyr but died at a very old age. The legend has it that he was forced to drink a cup of poison, but by striking the sign of the cross over the cup he drove out the poison. Therefore, a poisonous snake is often seen twisting out of a cup, which together with the snake is his attribute. He is the patron saint for i.a. sculptors, painters and writers. And he is invoked against i.a. hail and epilepsy.

**Peter (Simon Peter)** His attribute is one or two keys, referring to Jesus promising Peter the keys of the Kingdom of Heaven (Matt. 16:9). According to legends, he was crucified in Rome during the Christian persecutions by Emperor Nero - at his request with his head down because he felt unworthy to be crucified in the same way as Christ. The patron saint for i.a. fishermen, watchmakers and potters. Invoked against i.a. theft.

**Paul** His name was originally Saul, and he persecuted the first Christians. He was converted when the resurrected Christ appeared to him in a vision. So he was not among the 12 disciples that Jesus chose as apostles. Although he joined the rank of the apostles later than the others, he gained high status as Rome's patron saint, along with Peter. After mission trips to Cyprus, Crete, Asia Minor and Greece, he suffered according to legends martyrdom in Rome by beheading with a sword during Emperor Nero's Christian persecutions. Therefore, the sword is his attribute. The patron saint for i.a. weavers and basket makers. Invoked against i.a. lightning and snake bites.



**James the Elder** According to The Acts of the Apostles, he was executed with a sword at Herod's command. According to a legend, his body was sailed to northern Spain, where his tomb in Santiago de Compostela became one of the most important pilgrimage destinations of the Middle Ages. He is depicted as a pilgrim with a staff, a travel bag in a strap over his shoulder and a seashell sewn on his hat or bag. His attribute is the seashell. The background of this attribute is unclear. A legend says that a knight fell into the sea with his horse when the boat with James' body sailed past, and when James' power rescued him from the water, he was completely covered in seashells. James' name in Danish is St Ib and the shell is called an Ib's shell. He is i.a. the patron saint of pilgrims and pharmacists. He is called upon against i.a. arthritis.

**George** (in Danish Jørgen) According to the legends a Roman officer. He saved a princess who was to be sacrificed to a dragon by killing the dragon with his lance. He suffered martyrdom in Asia Minor in the year 303. He is portrayed as a dragon slayer or as a knight on horseback, in armour and with a lance. He is the patron saint of i.a. soldiers, horsemen and saddlers. He is invoked against leprosy (cf. Danish Skt. Jørgensgårde = leprosy hospitals).

**Clement** Pope of Rome 92-101. He was banished to Crimea by Emperor Trajan. He suffered martyrdom when he was thrown into the sea with an anchor tied to his neck. He is the patron saint of i.a. sailors and stonemasons. He is usually depicted as a pope with a tiara, anchor and book, and sometimes as a bishop with a mitre. Invoked against i.a. floods and childhood diseases.

**Denis** First bishop of Paris. He was executed around the middle of the 200s by beheading with a sword. The execution took place on Montmartre (Mount of Martyrs), but the slain Denis got up, took his severed head and went to Saint-Denis, where he was to be buried. He is depicted in bishop's robes, carrying his severed head or simply the skull. He is the patron saint of i.a. hunters and shooters, and he is called upon against headaches.

**Maurice** The legend has that he was the leader of a legion of Roman Christian soldiers, stationed in Thebes in Egypt. This Theban Legion was called to Rome and from there sent to Switzerland. After the Alps were crossed, the soldiers were ordered to sacrifice to the Roman gods. When they refused to do this, they were killed along with Maurice. It is believed to have happened at Saint-Maurice around the year 300. He is often depicted as black-hued and always as a soldier, preferably armed with a sword, shield and spear. He is the patron saint of i.a. soldiers, gunsmiths and merchants. He is invoked i.a. against earache.

**Bernard of Clairvaux** Cistercian monk and abbot, 1090-1153. Joined in 1113 the Cîteaux convent, abbot of Clairvaux 1115-1153. A very prominent figure in the Cistercian order, famous as a writer and preacher. Agitated effectively in 1146 for participation in the 2nd Crusade (1147-49). He was canonized in 1174 and made a Doctor of the Church in 1830. He is most often depicted in the white robe of the Cistercians, less frequently in the dark cloak of a monk, with an abbot's staff and with his hand raised in blessing. He is the patron saint of i.a. bartenders, and he is called upon against children's diseases and at the time of death.

**Ambrose** Ecclesiastical Theologian, Church Father, 339-397, Bishop of Milan, initiator of singing in worship. He is often depicted with a beehive as an attribute, as a legend has it that a bee swarm struck him when he was an infant (of course without harming him). Sometimes he is merely shown as a bishop with a bishop's hat and staff. The patron saint of beekeepers and gingerbread bakers.

**Augustine** Ecclesiastical Theologian, Church Father, 354-430, Bishop of Hippo (near Annaba, Algeria). One of his letters, known as Augustine's Rule, became the basis for several monastic communities, e.g. the Augustinians, the Premonstratensians, and the Bridgettines. He is often depicted as a bishop without special attributes, though possibly with a heart pierced by an arrow, which refers to an Augustine quote: "Lord, you have struck my heart with the arrow of your love". The patron saint of theologians, book printers and beer brewers.

**Benedict of Nursia** (Norcia, Umbria) c.480-547, abbot of the Montecassino monastery between Rome and Naples. This monastery was founded by Benedict in 529, and here he formulated his monastic rule with equal emphasis on worship, reading and work. Benedict's Rule became the basis of monastic life in the West. He is depicted wearing a monk's black cloak and with a book and an abbot's staff. He is the patron saint of i.a. schoolchildren and teachers, and he is invoked against fever, plague, kidney stones and gallstones.

**Barbara** According to legends she lived around the year 300 in Turkey or Lebanon. She was prevented from becoming a Christian by her father locking her inside a tower. When he for a time was absent, she was baptized anyway, and her father dragged her to court. She was sentenced to death, and her father swung the sword when she was beheaded. As punishment, he was immediately killed by lightning. Her usual attribute is the tower, but she also appears with a book, palm branch and sword. The patron saint of everyone who deals with explosives and fire. She is called upon against i.a. storm and danger of fire.

**Catherine of Alexandria** According to legends she was a Christian royal daughter from Cyprus. She converted in Alexandria 50 scholars to Christianity. When she refused to marry the pagan emperor Maxentius (306-312), she was to be executed with a knife-studded wheel, but the wheel miraculously broke. She then suffered martyrdom by beheading with a sword. Her usual attributes are a sword and a wheel fitted with knives. She is the patron saint of i.a. scientists. Invoked against i.a. migraine.

**Margaret of Antioch** (Yalvac in Turkey) The legends tell that she was the daughter of a pagan priest; as a Christian, she refused to marry a gentile. She was imprisoned, where she killed a dragon with a cross in her hand. She was after cruel torture, i.a. with iron combs ripping the flesh off the bones, executed by beheading with a sword. This is said to have happened around the year 300. She is often seen with a dragon and combs, or simply with a cross and a book. She is the patron saint of i.a. peasants, shepherds and virgins. Invoked by women about to give birth.

**Ursula** According to legends she was one of the 11.000 virgins who were killed at Cologne by the pagan Huns. The Hun king offered her marriage, but she refused. Furious, he killed her with an arrow shot. Her attribute is one or more arrows. She is depicted with a book, a palm branch and an arrow through her chest. She is the patron saint of i.a. female teachers and clothing dealers, and she is called upon against childhood diseases and the torment of purgatory.

#### Images/Captions

1.1 Relic cupboard closed.

1.2 Relic cupboard open.

1.3-1.10 Decorations at the spandrels.

1.11 TEXT *The high altar, approx. 1325.*

*Reconstruction NTS.*

1.12 TEXT *John the Evangelist.*

1.13 TEXT *Peter (Simon Peter).*

1.14 TEXT *Paul.*

1.15 TEXT *James the Elder.*

1.16 TEXT *George (Jørgen).*

1.17 TEXT *Clement.*

1.18 TEXT *Denis.*

1.19 TEXT *Maurice.*

1.20 TEXT *Bernard of Clairvaux.*

1.21 TEXT *Ambrose.*

1.22 TEXT *Augustine.*

1.23 TEXT *Benedict of Nursia.*

1.24 TEXT *Barbara.*

1.25 TEXT *Catherine of Alexandria.*

1.26 TEXT *Margaret of Antioch.*

1.27 TEXT *Ursula.*

## 2. The Frontal

Until the restoration of the church in 1844/45, the Communion table had a front, a frontal, which is dated around the year 1325. During the restoration, the frontal was removed and hung on the wall in the south aisle. In 1856, the National Museum demanded that the frontal be handed over along with an ivory head to a bishop's staff (chap. 9). Since 1857, these objects are in the National Museum. A photostat of the frontal in 2/3 size can be found in the 'library room' of the monastery wing.

The frontal is made of two horizontal planks that are glued and dowelled together into a panel that is mounted in four frame pieces with anteriorly internally bevelled edges. The vertical frame pieces are extended downwards to short legs. The height with legs is 108 cm, and the length is 267.5 cm. The front is divided into three sections by two vertical lists. In the middle field, a pointed oval area is framed with four curved lists. In the side panels, each of which is subdivided into an upper and lower half, carved wooden boards and carved wooden columns are mounted, so that a total of four arcades appears, each with three trefoil arches. Lists, boards and columns are attached to the front of the panel with dowels. On the frame, on the two vertical lists and on the lists around the pointed oval, a total of 62 carvings were intended for mounting artificial or genuine gemstones.

Studies in the 1980s have provided detailed knowledge of the painting technique. After smooth scraping and polishing, the wood was primed twice, first a minium-based primer, then a coloured chalk primer. After re-smoothing, motifs and ornaments were painted. The main lines of the motifs were first incised in the primer, and then the background of the 12 figure fields was covered with silver leaves and overpainted with a partially transparent green colour. Next, gold and silver leaves were placed on sections chosen for appearance as gold and silver, including the inner bevel of the frame and arcades, as well as the columns. Then details such as faces, hands, clothes, etc. were painted. And finally, the contours of e.g. suit folds, halos, the facial features of the figures and other details were drawn in grey and black colours. The front of the frame was painted first with white-green colour and then with semi-transparent green colour; then a leaf pattern was painted with a gold ground and covered with leaf gold. The arcades were painted first with light red cinnabar and then with dark red lacquer, in which small pieces of gold leaf were placed until thin stalks ending in tripartite leaves were formed. A tiny band along the edge of the arcades was not overpainted with the dark red colour, and the boundary between light red colour and dark red colour was marked with a thin line of gold foil.

The central motive of the frontal is Christ as the ruler of the world, the *majestas domini*, seated on the rainbow, with both arms raised and forward-facing palms, where the nail gaps from the crucifixion are seen. The feet also have nail gaps, and on the chest, the wound hole from the spear is seen, as a soldier stuck in the dead Christ on the cross. The feet rest on a geometric figure that symbolizes the earth. From Christ emanate two swords that symbolize the judging power of Christ. Christ has over his shoulders a bright red cloak with a green lining. The cloak, gathered on the chest with a large brooch, covers the legs almost completely. Within the almond-shaped framing, the *mandorla*, the background colour today is dark green, but was originally blue, representing the sky with painted gold stars, 37 in total. The background was painted in two layers: first lead white, then azurite. Around the *mandorla* are painted the evangelist symbols with corresponding scrolls: the eagle (John, top left), the human being with wings (Matthew, top right), the ox (Luke, bottom left) and the lion (Mark, bottom right).

The side panels show 12 scenes from the life of the Virgin Mary. Like all other Cistercian monasteries, Løgum Monastery was consecrated to the Virgin Mary.

*Top left row:* 1. The Annunciation. 2) The Visitation. 3) The Birth of Jesus.

*Bottom left row:* 4) The Shepherds in the Field. 5) Steffen the Stable Boy. 6) The Slaughter of the Innocents.

*Top right row:* 7) The Worship of the Kings. 8) The Presentation in the Temple. 9) Christ carries his mother's soul to heaven.

*Bottom left row:* 10) Jesus as a 12-year-old in the temple. 11) Joseph and Mary find Jesus in the temple. 12) Death of Mary.

The motifs and the style of the figure paintings point in the direction of book paintings as a source of inspiration for the decoration of the frontal. However, it can not be determined with certainty where the frontal was manufactured or where the craftsmen's domicile was. Likewise, it cannot be established with certainty that the frontal has stood in front of a Communion table with the relic cabinet (chap. 1) as an altar ornament. But the almost identical lengths of the frontal (267.5 cm) and the cabinet with open doors (264 cm) speak for such a connection.

The frontal is relatively well-preserved, and despite extensive peeling on the lower part, this frontal is an extremely valuable piece of furniture from the 14th century, especially because no repainting has ever been done. The closest relative of the frontal from Løgum is an altar front from Rieseby church (by Eckernförde, South Schleswig), which is the oldest example of a painted panel preserved in the medieval Danish area. The frontal from Rieseby dates from approx. 1275-1300. Within present-day Denmark, the frontal from Løgum - together with the relic cabinet, the celebrant's chair and the rood (chapters 1, 3 and 4) - is the only painted wooden furniture in Denmark from the first half of the 14th century. These objects were probably manufactured and conveyed to the church at the completion of the church building around the year 1325.

### **The Annunciation**

The Archangel Gabriel proclaims to Mary that she is to give birth to Jesus. The angel holds a scroll with the text: AVE MARIA GRATIA PLENA (Hail Mary full of grace). At the top is the Holy Spirit Dove.

### **The Visitation**

Mary (to the right) visits Elisabeth (to the left), the mother of John the Baptist.

### **The Birth of Jesus**

Mary is sitting in a bed with the Infant Jesus standing on her lap. Behind the bed sits Joseph, in the background the manger, an ox and a donkey.

### **The Shepherds in the Field**

The birth of Jesus is proclaimed by an angel to the shepherds in the field. Several animals can be seen. To the right is a hill with a tree. In the sky, a cloud over the Star of Bethlehem.

### **Steffen the Stable Boy**

Steffen the Stable Boy proclaims Jesus' birth to King Herod and his queen (a rare motif and an unusual element in a depiction of Mary's life). The legend of Herod's stable boy Steffen relates that Steffen told Herod about the star over Bethlehem and the meaning of the star, but Herod did not believe him until a roasted cock on the table came alive and crowed "Christ is born"; Herod then killed Steffen, who thus became the first martyr.

### **The Slaughter of the Innocents**

The soldier on the left chops a child over while the mother on the right watches. The soldier in the middle has four severed children's heads on his sword.

### **The Worship of the Kings**

The Infant Jesus stands upright on Mary's knees. One of the kings points with a raised hand at the Star of Bethlehem.

### **The Presentation in the Temple**

The high priest Simeon holds the 40-day-old Jesus over an altar. To the left, Mary and a woman who in one hand holds a wicker basket with a sacrificial pigeon, in the other a lit wax candle.

### **Christ carries his mother's soul to heaven**

Christ carries his mother's soul to heaven (this scene breaks the chronological order of the motifs, but still has a logical-chronological location above the field with the death of Mary). Christ has the soul of Mary on his arm as a little child. Two women with halos (angels) each hold a lit wax candle in their hands.

### **Jesus as a 12-year-old in the temple**

Jesus sits on an elevation above a congregation of scholars. A lively discussion is suggested by the gesturing hands.

### **Joseph and Mary find Jesus in the temple**

Mary seems to scold Jesus (a rare motive: Luke 2:43-49).

### **Mary's death**

Mary's head with closed eyes is seen on the left. Above are the heads of three women, the middle one is carrying a lit wax candle.

#### **Images/Captions**

2.1 Frontal overview.

2.2 Frontal centre field.

2.3 TEXT *The Annunciation.*

2.4 TEXT *The Visitation.*

2.5 TEXT *The Birth of Jesus.*

2.6 TEXT *The Shepherds in the Field.*

2.7 TEXT *Steffen the Stable Boy.*

2.8 TEXT *The Slaughter of the Innocents.*

2.9 TEXT *The Worship of the Kings.*

2.10 TEXT *Jesus is presented in the temple.*

2.11 TEXT *Christ carries Mary's soul to heaven.*

2.12 TEXT *Jesus as a 12-year-old in the temple.*

2.13 TEXT *Joseph and Mary find Jesus in the temple.*

2.14 TEXT *Mary's death.*

## **3. The Celebrant's Chair**

This chair from around the year 1325 was intended in the monastic period for the monk who celebrated the mass, and his two assistants, the deacon and the subdeacon. Here they could sit during parts of the mass. The chair, made of oak, is partially inserted into a niche in the screen wall of the chancel's southwestern arcade. Against the sides of the niche, the chair has two vertical gables. Originally, there was perhaps only a cloth as a back wall. The current backing dates from an extensive restoration in 1925. The chair is believed to be in its original place.

The chair has three tip-up seats, which on the underside have a console to support the celebrants in a standing position. The console has the shape of half a capital with foliage. The seats are interconnected through a common back and armrest with three curved cutouts. There are flat back supports between the rear edge of the seats and the rear edge of the common back and armrest. The middle seat is framed with vertical partitions, which at the front edge have small round columns with profiled shaft rings, below it carved human heads as hand rests and at the bottom small octagonal columns with shaft rings. The column bases and capitals have a quadripartite pyramidal shape with bevelled side edges and cubic plinth and cubic abacus. The back and armrests are smooth and unpainted except for the front edges, which are specially painted and profiled.

The front of the chair is shaped as a tripartite arcade with four round columns with shaft rings with a tripartite profile (three round rods as in tile details in the eastern part of the church) and bell-shaped bases. The capitals with foliage bear hexagonal extensions, which are crowned with crab-decorated spires. The arches of the arcade are pointed and internally provided with finely carved vines. The spandrels have circular openwork cutouts. Above the arches are triangular gables, the middle of which is newly inserted and repainted in 1925 with the motif *Christ leads the soul of the Virgin Mary to heaven*. The flanking original gables have very intricate openwork cutouts. Between the arches and the triangular gables, there is a band divided into four, with sloping cutouts at the bottom, above this a horizontal moulding, above this again a

band with a painted horizontal flower vine and at the top, a horizontal frieze with openwork cut quatrefoils. Behind the gables is a longitudinal barrel vault, carved from one oak plank.

The colouring of the chair dates from 1925 when an examination of the colour layers provided the basis for a (more or less correct/detailed) reconstruction of the original colours. The front edge of the partitions between the seats with small columns and hand rests as well as the consoles on the underside of the seats are painted with green, yellow, brown and red colours. The sides of the partitions, the seats, backrests and armrests are unpainted, as originally. The arcade columns are green with red shaft rings, and the leaves of the capitals are alternately red and green. The extensions above the capitals are painted like towers, with brickwork and tracery windows. The spires, which date from 1925, have brick shifts and green crabs. As mentioned, the middle triangular gable was completely freshly painted in 1925 (by the restorer Niels Termansen ) based on very sparse remains of an original painting. The flanking triangular gables with carvings were originally light brown, but are now reddish brown. The gables of the chair are red with silver stars on the inside, and this decoration is repeated on the newly installed backing. Today, the gables are painted green on the outside, but there was originally no paint here. The barrel vault is painted with a light, yellow-green ground colour, and by line bundles in different colours, the vault is divided like three cross vaults. Line bundles that mimic ribs in the vaults are accompanied by painted flowers in alternating red, grey-green and brown, corresponding to the outermost line in the ribs.

Examination in the 1980s of an original fragment from the middle gable triangle with remnants of the original figure painting has shown that the painting technique corresponds to the conditions at the relic cabinet (chap. 1), the altar frontal (chap. 2) and the rood (chap. 4). These four objects were probably made in the same workshop and acquired for the church at the end of construction around the year 1325.

Images/Captions

3.1 Celebrant's chair overview.

3.2 Detail of centre seat.

3.3 Detail of triangular gables.

3.4 Detail of the vault.

## 4. The Rood

The crucified Jesus together with the Virgin Mary and the beloved disciple John, both of whom were present at the Crucifixion (John 19:25 seqq), is one of the most common motifs in Christian visual art.

The chancel arch crucifix with the side figures Maria and Johannes, which forms a whole in countless churches, has not come to fruition in Løgumkloster Church as a whole group. In the monastery churches of the Cistercians, the crucifix was without side figures. The approx. 2.65 m high figure of Christ dates from around the year 1325. The man-high side figures were made around 1925 by the sculptor Just Nielsen Sondrup (chap. 15). Parts of the wooden cross and the beam on which the group is placed are also made approx. 1925. The crucifix is not in its original place, which was undoubtedly above the Holy Cross Altar mentioned in 1510 in a written source (chap. 5). In the Middle Ages, this altar and the crucifix above were probably in the middle of the nave, corresponding to the arch between the two vaults of the nave. There was also a screen here, which marked the boundary between the monks' choir in the east and the lay brothers' / lay peoples' area in the west. The figure of Christ was to be viewed from the area of the laity, and the crucifix is therefore also referred to as the lay peoples' crucifix.

It is unknown when the crucifix was moved from its original location. In 1846, it was found on the north wall of the north transept. Photographs from 1895 and 1909 show this position. The wooden cross was originally approx. 5.90 m high. The lower cross-end field was missing as early as 1895. Here must have been a John symbol, an eagle. At the top was the Matthew symbol, a man with wings. On the arms of the cross were the symbols of Mark and Luke, a lion and an ox respectively. During the church restoration 1913-26, the crucifix was taken down and stored in one of the side chapels. Approx. in 1925 it was restored with new

paint and completely or partially renewed cross wood. The symbols of Mark and Luke are found in the same places as before, but the symbol of Matthew is now at the bottom and the symbol of John is at the top.

The upper cross-end field from the old cross-tree has been preserved at the National Museum but without the seated figure of Matthew. The figure has been considered lost. A photo from approx. 1925 shows the field with the figure of Matthew - but without wings. The photograph (in the Local History Archive, Løgumkloster) was taken in Løgumkloster before the field was submitted to the museum. If this figure is compared with the present Matthew figure in the lower cross-end field, the resemblance is so striking that one must assume that it is the same figure - however, added i.a. wings at the restoration. The small figure has thus been reused in the reconstruction of the crucifix.

If one compares the present end fields on the cross arms with corresponding enlargements of a photograph from 1895 of the crucifix, the ox and lion figures seem to be the same. It is thus possible that the horizontal part of the cross is original.

A closer examination of the preserved cross-end field has shown that the side facing west was painted with red and green circular arches around the imprint of the figure of Matthew. The arches in the corners had silver leaves on a cinnabar-coloured ground.

The surface to the east also turned out to be decorated. A Mark lion made with black contour lines filled with gold-coloured silver on a blue background. The lion is surrounded by elegant circles: a large circle encloses a red ground colour, on which a quatrefoil with gold-coloured silver is painted. The cross has thus in its original form been double-sided decorated. The side facing east, towards the monks, has had on the cross-ends painted evangelist symbols enclosed in painted quatrefoils. The centre of the cross tree had once a vertical elongated board, part of which can be seen in old photos. On the board, there must have been a depiction, either painted or sculpted, of the crucified Jesus or the Virgin Mary.

With its size, the Løgumkloster crucifix joins a small series of exclusive double-sided decorated monumental crucifixes from Cistercian churches, including Loccum (Lower Saxony), Doberan (Mecklenburg) and Sorø (Zealand).

Technical and artistic details, which have been demonstrated by examining the preserved cross-end field, show that the crucifix was made within the same workshop circle as the relic cabinet (chap. 1), the frontal (chap. 2) and the celebrant's chair (chap. 3). These objects were probably provided in connection with the completion of the church building around the year 1325.

INRI is the initials of the Latin inscription with the words *Iesus Nazarenus Rex Iudaeorum* (Jesus of Nazareth, King of the Jews), which Pilate wrote and had put on the cross (John 19:19).

### The Evangelist Symbols

It is a very old church tradition to symbolize the four Gospel writers of the New Testament with winged beings, who have their origin in the vision of the prophet Ezekiel with four winged beings guarding the throne of the Lord, each having four faces: front as a human, to right like a lion, left like an ox, back like an eagle (Ez. 1:5 seqq.). The Revelation of John (Rev. 4:6 seqq.) mentions four winged creatures that surround the throne of God: lion, ox, man, and eagle.

A man with wings is the symbol of Matthew, who begins his gospel with an enumeration of Jesus' pedigree, which can be interpreted as the origin of man. The lion of Mark originates from the beginning of the Gospel of Mark, where it is told that Jesus lived for 40 days in the wilderness among the animals, including the lion. The ox of Luke is derived from the account at the beginning of the Gospel of Luke about the priest Zachariah (the father of John the Baptist), who sacrificed animals (represented by the ox) in the temple of Jerusalem.

The Eagle of John writes from the introduction to the Gospel of John, whose exalted language leads the thought to an eagle's flight.

#### Images/Captions

4.1 The crucifix.

4.2 TEXT *Northern transept. Photo Ivar Hertzprung 1895. After Nyborg 1990.*

4.3 TEXT *Upper cross-end field. Photo approx. 1925. Local History Archive, Løgumkloster (archive no. B8644-112 2016\_38).*

4.4 Lion.

4.5 Eagle.

4.6 INRI.

4.7 Angel.

4.8 Ox.

4.9 Angel 1925.

4.10 Angel recent.

4.11 TEXT *Upper cross-end field, west side, with outline according to the assumed lost figure. After Ballhorn 1984.*

4.12 TEXT *Upper cross-end field, east side, with the lion of Marc in quatrefoil. After Scharff 1986.*

4.13 TEXT *Upper cross-end field, east side. Drawing of a lion head. Drawing Mikkwl Scharff. After Scharff 1986.*

## 5. The Side Altars

In all Cistercian churches, also in Løgum, there were in the Middle Ages a larger number of altars in addition to the high altar. There is knowledge of two or three altars that have disappeared from the church. A medieval altarpiece is described in 1776 as "... very fine in wood elaborated and adorned with foliage and pyramids, which were genuinely gilded, however, damaged. On the wing of the altarpiece were some pictures of the saints painted, but partly damaged and unrecognizable ...". On one wing were painted St Bernhard, St Laurentius, St Nicolaus and an indefinable "Woman Saint", on the other St Margaret, St Martin, St Stefan and St Benedict. This altarpiece, the wood of which was sold in 1800 for 18 Marks, may have originated from a side altar, but at that time it probably belonged to the church's high altar, as the sale took place after the acquisition of a new high altarpiece in 1799 (chap. 14). A side altar dedicated to St Mary Magdalene is mentioned in a source from 1345. The Holy Cross Altar (also called the lay altar) is mentioned in a source from 1510.

The background for the side altars was that each ordained monk should have his own altar where he could perform private masses. There are examples from foreign Cistercian churches of even very high numbers of side altars. A list from the year 1614 from Eberbach (Hessen) announces that the monastery church here had more than 34 altars. When furniture from the abbey church in Heisterbach (North Rhine-Westphalia) came up for auction in 1804, 15 altarpieces were mentioned in the auction catalogue. Statements from the years 1648 and 1732 show that the abbey church in Doberan (Mecklenburg) had 15 altars in total, and even in 1808 most of the altars there retained the medieval artefacts.

It is not known exactly how the conditions of the side altars were in Løgum. However, some hints can be found. The church's seven chapels indicate seven side altars. In two chapels, a *piscina* (basin for the disposal of consecrated water) is preserved, which documents the actual holding of Masses. The *piscinas* are located in the easternmost of the chapels on the north side of the chancel and the northwest chapel. In the south wall of the sacristy are seven niches, which were perhaps intended for the storage of seven sets of liturgical utensils.

Seven preserved wood-carved figures probably originate from side altars corresponding in number to the seven chapels, but without having to assume the figures associated with the chapels, as other side altars must be presumed to have been present in the church, i.a. in the aisles. The figures can also come from altars in the monastery buildings.

All seven figures are carved in oak. And all show traces of the manufacturing process. In the vertex of a half-finished figure, a hole was drilled, in which a wooden peg was fastened, which served as a handle during further processing. Clamped in a workbench, first the sculptor and then the painter completed the work.



Eventually, the handle was sawn off, and the hole was thus closed. In several cases, the wooden plug left behind has dried out and fallen out, so today the figure has a regular hole in the vertex. All the figures except the sculpture Madonna, Child, and St Anne are hollowed out from the backside to prevent cracks in the wood during drying out.

Also, a fresco with St George must without a doubt be linked to a side altar. The preserved figures and other indicators for side altars include in total:

*1325? The Holy Cross Altar, on the west side of the rood-loft*

*1420/1430 God the Father, in the sacristy*

*1420/1430 Mary with the Infant Jesus, in the sacristy*

*Approx. 1500 Benedict or Bernard, in the niche east of the door between church and sacristy*

*Approx. 1500 Madonna, Child, and St Anne, on the west side of the westernmost pillar in the north side of the church*

*1500/1515 James the Elder, on the east side of the dormitory staircase*

*1520/1530 Pietà, on the west side of the westernmost pillar in the south side of the church*

*1520/1530 Man of Sorrows, in the southeast chapel*

*1510? St George, on the west side of the 2nd pillar from the west in the south side of the church*

**The Holy Cross Altar** (1325?) This altar was placed immediately west of the screen with the rood-loft (chap. 8). Masses were held here, to which lay people had access. Above the altar was the large crucifix (chap. 4), which now stands on a beam in the arch between the chancel and the crossing. The altar must have been established immediately after the completion of the church building around 1325. It is mentioned in a written source from 1510: "The honourable good wife" Gunver Jensen in Koldkaad gave the monastery a chalice and a disk in addition to 14 Rhine guilders, a bed with bed linen and a pot; in return, she should have access to Mass in the church and to have her burial place in front of Our Lady's Altar (high altar) or the Holy Cross Altar.

Concrete traces of the Holy Cross Altar may be present in the form of five pieces of granite with a bevelled edge, which combined with a similar, hypothetical sixth piece of granite form a compound structure with the measure 315 x 100 x 14 cm. Within the bevelled edges, the dimension is 307 x 92 cm. The five stones may have been found during restoration in the 1920s, where up to 60 cm of fill was excavated over the church's original floor. Here the stones as a foundation for the altar may have been hidden since the altar was removed sometime after the Reformation. The Communion table itself presumably consisted of granite ashlar, as the presumed foundation stones do not have the traces of mortar that would have been expected if the structure had been built of brick.

**God the Father** (1420/1430) The figure is 113 cm high. It shows God the Father sitting firmly on his throne. It is a remnant of a larger group of figures called "the throne of grace", in which God the Father holds His crucified Son, Christ. To the group has belonged a Holy Spirit Dove that has completed a trinity image. The figure has lost both forearms, which have been tapped. The face, where the nose is missing, is clear and marked under the crown, which has lost its jags. Apart from the crown and forearms, the figure is cut in one piece. It is hollowed out from the back and closed again with a piece of wood, where the course of hair structure and coat folds continues. Diamond-shaped gemstones on the crown, the twisted ribbon on the chest and the belt are sculpturally highlighted. The wood has been cleaned, but there are remnants of original staffing: God the Father's coat was once red with a pattern of golden rosettes, the coat's hem at the bottom and the mantle (with blue lining) and the crown were gilded. Beard and hair were once grey. The now visible paint is secondary. The figure is placed by the north wall of the sacristy.

**Mary with the Infant Jesus** (1420/1430) The figure group is found by the west wall of the sacristy. It is 73 cm high, with some remnants of original paint. Maria is sitting on a bench, wearing a cloak over a long, high-necked robe. The belt is marked sculpturally. Maybe she originally wore a golden overcoat. Maria has

lost her left forearm and hand. The nose tip and the crown jags, as well as most of the feet, are also missing. There is a strong crack in the head. The Infant Jesus sits on Mary's right arm, with his feet on her lap. He is wearing a long robe. He lacks the left forearm and the entire right arm. The figure group is cut into one piece (except for the missing arms), hollowed out from the back and closed again. The remains of the original painting show Maria in a blue robe and with a cloak that was gilded on a red ground on the outside and had a blue lining on the inside. Mary's hair and the Infant Jesus' robe were gilded.

The two sculptures, **God the Father** and **Mary with the Infant Jesus**, are possibly from the same workshop as two sculptures from Adelby (near Flensburg), and they have stylistic features in common with other Schleswig woodcarvings. Both figures have a drilled hole in the vertex after clamping in a workbench, and in one of these holes was found in the early 1900s a relic package containing small pieces of bone and paper wrapped in red silk.

**Benedict or Bernhard** (approx. 1500) The figure depicts an abbot, probably St Benedict of Nursia or St Bernhard of Clairvaux. In a Cistercian monastery like Løgum, the depicted is probably St Bernhard, who was one of the protagonists of the Cistercian order. The figure itself is 130 cm high, it stands in front of and under the remains of an altar cabinet with twisted columns that support a canopy with finely carved tracery. The cabinet, which has been 155 cm high, have had sidewalls and front doors. The figure, which lacks an abbot's rod in the left hand, is cut into one piece of wood except for added hands. The paint, which is of more recent date, covers older colour layers. The abbot is wearing an abbot's hat, a monk's suit with a shoulder cape and wide sleeves, as well as pointed shoes. The hem of the suit at the bottom is adorned with square beads between twisted ribbons. The figure is set up at the gable wall of the southern cross arm in a large niche east of the door into the sacristy. The sculpture has features in common with several West Schleswig woodcarvings and may have originated from a workshop in Tønder or Husum.

**Madonna, Child and St Anne** (approx. 1500) The figure group shows Anna as Mary's mother and Jesus' grandmother. Anna is sitting on a chair whose sides are shaped like buttresses with spires. The back and bottom of the chair are remnants of the backing and bottom board from an altar cabinet. Anna is wearing a head and neck wimple, a long dress and a cloak. On the right side is Maria, wearing a dress with a deep neckline over underwear with a round neckline. In her left hand, Anna carries the naked Child Jesus. The group is carved into one piece of wood, except for Mary's right arm (now lost) and the Child Jesus' arms (of which the right is partially lost). The Anna figure (with a flat, not hollowed back) is 98 cm high, the Maria figure is 70 cm high. With the upper angled end, which is from recent times, the height of the group is 164 cm. Recent staffing. The figure is closely related to a Madonna figure in Grarup church (near Haderslev) and perhaps both figures originate from the same workshop. – Anna is not mentioned in the Bible but still became a favourite figure in the Catholic Church. Her popularity increased during the 14th and 15th centuries, and she was included in the Roman calendar of saints as late as 1481. – The figure group is found on the west side of the westernmost pillar in the north side of the nave.

**James the Elder** ( 1500/1515) This apostle figure is usually dated to 1450/1500, but it should rather be dated to 1500/1515 due to features common to the roughly dated apostle figures (ca. 1502/1514) on the rood-loft parapet at the pulpit in the northern cross arm (chap. 8). The figure, which is 65 cm high, is located on the east side of the dormitory stairs. The figure has the traditional attributes of James the Elder as the saint of pilgrims: seashell sewn on the raised hat and the bag in a strap over the shoulder. The pilgrim's staff in the left hand is new, and the book in the right hand is an attribute common to several apostles. The apostle is wearing a flowing cloak over a foot-long coat and pointed shoes. The figure was for a period from approx. 1864 to shortly before 1920 mounted on the rood-loft parapet and had then red-painted hair and beard. This painting led to the misconception that the figure represented Judas Iscariot. The current paint is newer and covers completely the older surface. The figure is mounted on a new bracket and a new backboard with an upper angled end.

**Pietà** (1520/1530) The grieving and careworn Virgin Mary sits with the dead body of Jesus. The sculpture is mounted on a secondary background plate with an angled upper end. Maria is wearing a head and neck wimple, a long coat and a cloak that is pulled up over her head. The wounds of Christ are marked and the crown of thorns is very sturdy. The figure group, whose total dimensions are 163 x 62 x 27 cm, is found on the west side of the westernmost pillar in the south side of the nave. The height of Mary is 112 cm, and the body of Christ measures 100 cm in length. The group is carved from one piece of wood, to which the right arm and left hand of Christ are added. Under the newer polychrome paint, there are some traces of original staffing. This sculpture is believed to have been made in the same woodcarving workshop as the altarpieces in Meldorf and Heide. Possibly the workshop was in Ditmarsken and perhaps just in Meldorf or Heide.

**Man of Sorrows** (1520/1530) Christ as Man of Sorrows. The figure found in the southwest chapel is 133 cm high. The tormented and exhausted Christ sits on a wall piece shaped with bricks with sharp-edged joints. The crown of thorns is with thick twists, and the loincloth has a wide flap on the right side of the figure. On the body, there are small incisions that have illustrated wounds. The figure has been made of several pieces of wood. The left leg and both forearms were cut separately and tapped onto the rest. The figure is quite damaged, missing a part of the nose, both forearms and right foot. It has previously been painted but is now completely cleansed except for diminutive remnants. The figure is attributed to the well-known sculptor Claus Berg in Odense, the creator of the magnificent altarpiece in Odense Cathedral. However, this attribution is not undisputed.

**St George** (1510?) Fresco on the west side of the 2nd pillar from the west in the south side of the church. The image, which is very poorly preserved, measures 190 x 103 cm. With black contour lines and scattered areas filled with a reddish colour, a knight is drawn with a raised sword in his right hand, the sword sheath on the left side. He is wearing a coat with wide sleeves and a decorative red front piece. The horse's rug is adorned with a border of red rhombuses. On the horse's chest, decorative harnesses with red triangles can be seen. Under the horse, there are remnants of the dragon, which St George kills to save the princess. The picture is dated alternately: about 1400 and 1510.

#### Images/Captions

5.1 TEXT *Location of altars in Løgumkloster Church. Reconstruction. NTS del.*

5.2 TEXT *Woodcarver with a figure mounted on a workbench. Woodcut around 1500 by Hans Burgkmair. Wikimedia.*

5.3 TEXT *Cross-section of the church looking to the east. Reconstruction with the Holy Cross Altar, rood-loft and rood. NTS del. 2018.*

5.4 TEXT *Granite pieces put together. Reconstruction of altar foundation. NTS del. 2010.*

5.5 TEXT *Altar construction of granite blocks. Reconstruction NTS del. 2010.*

5.6 TEXT *God the Father. 1420/1430.*

5.7 TEXT *Maria with the Infant Jesus. 1420/1430.*

5.8 TEXT *St Benedict or St Bernhard. Approx. 1500.*

5.9 TEXT *Madonna, Child, and St Anne. Approx. 1500.*

5.10 TEXT *St James the Elder. 1500/1515.*

5.11 TEXT *Pietà. 1520/1530.*

5.12 TEXT *Man of Sorrows. 1520/1530.*

5.13 TEXT *St George. 1510?*

## 6. The Clock Bell from 1492 - a Work by Master Peter Hanssen, Flensburg?

At the top of the spire at Løgumkloster Church hangs a small bell with the following inscription:

*”na gades boert dusent cccc xcii do eek ghetn uer nicolaves s[?]oer abed to lvmekloster dissen seiger”*

This Low German text can be translated as “[The year] 1492 after the Birth of God [i.e. Birth of Jesus] I was cast. Abbot Nicolaus S[?]oer of Løgumkloster gave this time-stroke bell”. Abbot Nicolaus with the illegible surname was the abbot of the monastery from 1490 to 1493. He must have been an important person, since he was a member of the Council of State. The bell and its inscription are mentioned in *the Churches of Denmark* (Vol. 21, 1957, p. 1123), but for unknown reasons, it is not mentioned in the so-called "Bell Bible"

from 1906, written by Danish bell research's grand old man, architect Frederik Uldall (1839-1921): *Denmark's Medieval Church Bells*.

However, there is described a bell from Stedesand (near Niebüll, South Schleswig), which has a Low German inscription with the same four introductory words, the first two of which are written together into one word:

*"Nagades boert dusent cccc cxii anna bin ik gheheten dat kaspel to stedsande hebben mi laten gheten mester peter hanssen klokkengheter page hargesen tode soniksen"* (Uldall 1906, p. 222).

In translation: "[The year] 1462 [?] after the Birth of God. Anna is my name. The parish in Stedesand has let me cast. Master Peter Hanssen bell caster. Page Hargesen. Tode Soniksen". In addition to the remarkable introductory words, the inscription shows conditions that are familiar to many other church bells. The bell has its own name, here Anna. The bell caster mentions (probably with pride) his name, here Peter Hanssen. The last two names are probably the church guardians.

"Master Peter Hanssen bell caster" was a very productive bell caster († 1520 or 1521), living in Flensburg. At least 40 bells cast by him are known in the medieval Danish area (Uldall 1906, pp. 221-237). His work also included the cast ore fonts in the cathedrals in Aarhus (1481) and Haderslev (1485) as well as the fonts in Norder Brarup Church (1486), Halk Church (1491) and St Nicholas Church in Flensburg (1497). In the inscription of the Flensburg Fountain, the passage appears *"nagades bort m cccc xcvi"* (Haupt 1887, p. 274). In translation: "[The year] 1497 after the birth of God".

The Løgum bell and the Stedesand bell have *"na gades boert"* in common, and the Flensburg font *"na gades bort"* is very similar. Are these coincidences, or is Peter Hanssen the master of all three?

Among Peter Hanssen's bells, the bells with inscriptions that have linguistic elements similar to the Løgumkloster inscription are of particular interest:

combination *"na gades"* **Stedesand, Norder Brarup**

birth spelled *"boert"* **Stedesand**

God spelled *"gad"* **Stedesand, Norder Brarup, Kating**; the latter with the forms *"gade tho lave"* (= God to praise) and *"alle gades hillighen"* (= all God's saints)

the year 1000 written *"tusind"* (= thousand) **Stedesand, Fabjerg, Brøndum, Hjerik**

It can be seen that the word forms of the Løgum bell are represented on several of Peter Hanssen's bells in addition to the Stedesand bell. The geographical distribution of Peter Hanssen's bells with these characteristics falls into two separate groups: 1) South Jutland group with Stedesand near Niebüll; Norder Brarup in Angel and Kating in Eiderstedt. 2) North Jutland group with Fabjerg by Lemvig, Brøndum by Skive and Hjerik on Salling. In any case, the Løgum bell fits in without problems in the South Jutland group.

A review of the other bell inscriptions in the "Bell Bible" shows that

the combination *"na gades"* occurs **only** on the bells from Stedesand and Norder Brarup,

*"boert"* occurs **only** on Stedesand,

*"gad"* is **also found** on a bell from Wabs at Eckernförde (*"ere gades"* = God's glory), on a bell from

Kværs near Åbenrå (*"hvlpe gades"* = God's help), on a bell from Bannesdorf on Fehmarn

(*"gadeshilligen"* = God's saints) and on the bells in Borlunda and Höör in Scania (both have *"knecht gades"* = God's servant). The mentioned bells are known to be cast by others than Peter Hanssen.

year spelt *"thousand"* **also appears** on bells from Davinde and Rynkeby (both Funen) and Flakkebjerg and Selsø (both Zealand). The mentioned bells are known to be cast by others than Peter Hanssen.

These occurrences have been found among 431 bell inscriptions in the medieval Danish area in the period from the end of the 14th century to the Reformation period. Of these, 301 inscriptions are purely Latin, 75

inscriptions have languages other than Latin (especially Low German but also Old Danish, Flemish and French), and 55 inscriptions show a mixture of Latin and other languages. (At the count, the solitary "anno domini", which occurs on the majority of bells, is not counted as Latin. "help" alone is not counted as a language other than Latin, the same applies to "sante" isolated and different words for guardian, f. ex. "verie").

The review shows that "*na gades boert*", which in variants with "bor/bort/bord/bordh" is often found in medieval documents, in the bell context has only been used by Peter Hanssen. Thus, it must be considered highly probable that Peter Hanssen has cast the bell for the monastery in Løgum.

#### OVERVIEW OF LANGUAGE FORMS - Peter Hanssen's bell inscriptions highlighted

1492	Løgum	na	gades	boert	dvsent	DK 1957, p.1123
1497	Flensburg		nagades	bort		Haupt 1887, p.274
1462 el. 1512	Stedesand		nagades	boert	dvsent	Uldall 1906, p.222
1484	Nr. Brarup	na	gades	bor		p.225
1487	Kating		gade tho lave gades hilligen			p.225
1504	Fabjerg				tvsin	p.234
1506	Brøndum	efter	gvds	bord	tvsin	p.234
1507	Hjerk	efter	gvs	bordh	thisen	p.235
1471	Wabs		ere gades			p.93
1472	Kværs		hvlpe gades			p.298
1511	Bannesdorf		gadeshilligen			p.245
c.1455	Borlunda		knecht gades			p.182
c.1455	Höör		knecht gades			p.182
1483	Davinde				milardvsent	p.107
1503	Rynkeby				tvsinne	p.216
1494	Flakkebjerg				dvsent	p.109
1467	Selsø				tvсанде	p.188

## 7. The Choir Stalls

The most time-consuming task for the monks in the medieval Cistercian monastery in Løgum was the daily service for God, (Latin *opus dei*, the work for God), which was performed in the monastery church with eight prayers at the canonical hours, one at night and seven at day. The monks had their place in high-backed chairs, also called monks' chairs. During a large part of the many (and often long) services, the monks stood up, and for relief during these strenuous standing services the choir stalls had over time been developed with high armrests to support the forearms and a console (Latin *misericordia*, mercy) on the underside of the tip-up seat; once the seat was folded up, the console could act as an invisible seat.

In the western chapels of the church immediately north and south of the chancel, the remains of the monastery's choir stalls are situated. There are five seats in a row in the north chapel and four seats in a row in the south chapel. At each end of these rows are high gables, and the individual seats are separated by intermediate partitions. Along with other now-disappeared seats, the preserved nine seats were lined up in two L-shaped groups facing each other. Each group consisted of a long east-west oriented row, with a short north-south oriented row located at the west end of the long row. The choir stalls were placed in the crossing and the first half bay of the nave. Due to the high backrests, the two groups of chairs have formed a marked barrier that partially enclosed an area where the monks had their place during the hours and common masses. It is this area that in medieval texts was called the *monks' choir*, hence the term *choir stalls*. The area was completely open to the east, to the altar - to the west was a narrow passage that led into a separate area for sick and frail monks, the so-called *retro choir*. To the west of this choir was the *rood-loft* (chap. 8) and above

this the large crucifix (chap. 4). West of the rood-loft was the *laymen's area* for lay brothers, servants, and guests.

A list of pews from 1681 mentions 38 chairs in the chancel. There are good reasons to assume that this is the total number of medieval choir stalls, and presumably, the chairs in the Middle Ages were distributed with 19 seats in each group, 15 seats in the long rows, and 4 seats in the short rows. Probably choir stalls and rood-loft have been placed as shown in the accompanying sketch.

As mentioned, there were 38 chairs in the chancel in 1681. A survey and valuation report from 1706 says: "In the chancel monks' chairs on both sides". In 1776 is mentioned in "the chancel old chairs of the monks". As late as 1844 there were two rows of chairs in the crossing, one on the north side, and another on the south side, both flush with the sidewalls of the chancel and the nave. During the restoration in 1844/45, choir stalls were moved into the transept under newly created galleries. At the beginning of the 20th century, there were 10 partially intact seats in the south transept and back panels from 10 other seats in the north transept. The gables were used in pairs as doorposts at exits under the galleries. During restoration in the 1920s, 9 seats were placed in their present locations.

**Virgin Mary**, Mother of Jesus. Mary is most often depicted as standing with the Infant Jesus on her arm or as sitting with the child on her lap. More rarely is Mary seen on the background of a halo and standing on the lunar sail; Mary is then called the Apocalyptic Madonna (the Virgin Mary portrayed as the woman in Rev. 12:1: "a woman with the sun as a robe and the moon under her feet and a ring of twelve stars around her head"). All Cistercian monasteries - including Løgum Monastery - were consecrated to the Virgin Mary.

**St Christopher** (Christoforus), his name means "Bearer of Christ". The legends tell of the giant who would only serve the most powerful lord, which he met in the form of a child to be carried across a river. Along the way, the child became heavier and heavier, and Christopher was about to drown under the burden. When they had come ashore with difficulty, it was revealed that the child was Christ, and as a sign of this, Christopher's staff sprang into bloom and bore fruit. He is depicted as a giant with a staff and with the Infant Jesus on his shoulder. From his belt bag, saved little souls peep out. The staff has trimmed branches (but can also be with roots and leaves like a tree). He is invoked as a guard against death without the last sacrament.

**St Benedict of Nursia**, c.480-547, abbot of the Monastery of Montecassino between Rome and Naples. This monastery was founded by Benedict in 529, and here he formulated his monastic rule with equal emphasis on worship, reading and work. Benedict's Rule became the basis of monastic life in the West, which is why he is also called "The Father of Monks". He is depicted wearing a monk's dress and with an abbot's staff and the rule book in a bandage. His headdress, a kind of beret, characterizes him as a "teacher" in the broadest sense.

**St Bernard of Clairvaux**, 1090-1153, Cistercian monk and abbot. He came from a noble family in Burgundy (Eastern France). According to legend, he, along with more than 30 friends and relatives, was admitted to the Cîteaux convent in 1113. Already two years later, he became abbot of Clairvaux, a position he held for the rest of his life. He became a very prominent figure in the Cistercian order, known at the time as a writer and preacher. He was canonized in 1174. He is depicted here in a monk's dress, with a rosary and his hand raised for blessing. Furthermore, the beret shows him as a "teacher".

The gables are adorned with carved figures: the Virgin Mary with the Infant Jesus, St Christopher with Christ, St Benedict the father of monks with abbot's staff and book bag, and St Bernard of Clairvaux with rosary and right hand raised for blessing. Under each figure is carved a coat of arms. Below the figure of Mary is the coat of arms of Duke Frederik of Schleswig-Holstein-Gottorp (1471-1533, later King Frederik I of Denmark 1523-1533). Under the figure of St Christopher is the coat of arms of Duke Frederik's first wife Anna of Brandenburg (1487-1514, daughter of Elector Johan of Brandenburg). The coats of arms of Frederik and Anna indicate the dates of the choir stalls. They must have been made between 1502 when Anna and

Frederik got married, and 1514 when Anna died. Whether the choir stalls were a gift from the ducal couple, or whether they were simply provided with the ducal couple's coats of arms as a commonly respectful means of indicating a date, cannot be determined with certainty. Most likely it is that the ducal couple donated the choir stalls to the monastery.

In 1509, the ducal couple donated similar choir stalls (still preserved) to the church at the Augustinian monastery in Bordesholm (Holstein). Comparison with the chairs there makes it probable that the gables with Frederik's and Anna's coat of arms were placed closest to the altar at the end of the southern long row of chairs and the northern row, respectively. Benedict and Bernhard were then placed opposite each other in the narrow passage between the monks' choir and the retro choir at the end of the northern short row (Benedict) respectively the southern row (Bernhard).

Frederik's coat of arms is quadrupled, with a heart shield showing the Oldenburg beams (three against usually two). At the top is the Norwegian lion on the left and the two Schleswig lions on the right. Below is to the left the Holstein nettle and to the right Stormarn's swan with a crown around its neck.

Anna's coat of arms is also quadrupled, with a heart shield showing the eagle representing the Margravate of Brandenburg. Above on the left is a winged gryphon representing the Duchy of Pomerania and on the right is a lion symbolizing the castle county of Nuremberg. At the bottom left is a lion (without hind legs, placed on a merlon), referring to the principality of Rügen, and to the right is a field divided into four, referring to the county of Hohenzollern.

The coat of arms under Benedict has an equal-armed cross, a St George Cross (one of the emblems of the Benedictine order). Below Bernhard is a coat of arms with a chequered horizontal beam that crosses a vertical rod between two back-turned arches (a variant of a chequered sloping beam, the coat of arms of the Clairvaux monastery).

The gables end at the top with a pointed arch that externally encloses an elegantly carved vine, while a three-lobed thistle leaf is seen outside the arch. The insides of the gables are ornamented as ogival tripartite windows with bar tracery. At the top, the three-lobed leaf is repeated. During the restoration in 1844/45 and 1925, the gables with Mary and Christopher have been renewed in the upper parts, while the gables with Benedict and Bernhard are original. The canopies are also new additions (from 1844/45).

Between the individual seats are partitions, which carry the continuous double-hollowed armrest. The partitions have small octagonal columns at the top and bottom, and in between a profiled front edge, which is shaped upwards like a bird's claw, gripping a ball with the function of a hand rest. As an extension of the partitions, there are thin vertical boards on the armrests that have symbolically isolated the monks from each other.

The choir stalls, which today stand rather unnoticed in the side chapels, were in monastic times part of the church's largest furniture. With a height of approx. 3.80 m and an extent on the surface of approx.  $11.25 \times 8 = 90 \text{ m}^2$ , the overall arrangement of chairs has constituted an extremely dominant structure, which to a great extent "has turned its back" towards the transepts, the side aisles and the west part of the nave. How the back of the chairs has been designed is not known. It has probably been a raw and unadorned carpenter's construction, which was intended to stand up against screen walls that separated the nave from transepts and side aisles. To the west, a finer treatment has been required, as altars (presumably) were located here, one on each side of the narrow opening between the choir of the monks and the retro choir. In some churches, it is found that the back is lined with boards painted with simple plant ornamentation. Elsewhere, the back has been covered with rugs or other textiles.

To the front of the choir stalls were low reading desks, which no longer exist in Løgumkloster. The preserved reading desks in the monastery church in Bordesholm convey an impression of the previous conditions in Løgumkloster.

### Images/Captions

7.1 Choir stalls, northern row, gable with Virgin Mary.

7.2 TEXT *Plan of the church with choir stalls.*

*Reconstruction of the original arrangement. NTS del. 2018.*

7.3-7.6 TEXT *The following photos of the gables are taken approx. 1920. Unknown photographer. Local History Archive, Løgumkloster (archive no. B8642-89 / 92 2016\_38).*

7.3 TEXT *Duke Frederik's coat of arms.*

7.4 TEXT *Duchess Anna's coat of arms.*

7.5 TEXT *St Benedict's coat of arms.*

7.6 TEXT *St Bernard's coat of arms.*

7.7 TEXT *Choir stalls, Bordesholm. Northern row, seen from the east. Photo NTS 2017.*

7.8 TEXT *Gable with St Bernard in the southern row.*

## 8. The Rood-Loft

The gallery with the organ in the northern transept of the church is provided with a parapet panel, on which are carved figures: Christ and the 12 apostles. This panel from around the year 1500 is a remnant of a screen, which in the monastic period existed across the nave and which separated the monks' eastern part of the church from the western part intended for the lay brothers/laymen. In a survey and evaluation report from 1706, it is mentioned that "a *lectorium* on which Christ and the 12 apostles" stands across the nave. The *lectorium* is identical to the rood-loft (over which was the rood, the lay peoples' crucifix, chap. 4). It is also called the reading tribune and it is a structure with a raised platform that served different purposes. From here, texts were read or sung in interaction with the clergy in the choir. In the rood-loft, in the later Middle Ages, there could also be room for an organ. The activities at the rood-loft were primarily aimed at the clergy in the east. More rarely - and mostly late in the Middle Ages - sermons were delivered from here aimed at the laity in the West, and important messages could be given from the rood-loft, e.g. judgments or proclamation of an episcopal election. The rood-loft was also the place where relics were displayed, and the stage where parts of church plays took place.

In 1776 the panel was hung on the south wall of the chancel, and in 1844/45 it was mounted in the north transept as a parapet for a gallery with benches without backrests for churchgoers. The function as organ gallery dates from approx. 1925.

The parapet is divided into 13 fields with carved figures: Christ and the 12 apostles. The figure of Christ is 90 cm high, the apostle figures about 80 cm high. All figures have a flat back mounted on the panel with staples. Each figure stands on a console and is mounted in a field framed by profiled mouldings. The fields are separated by Gothic spires. At the end of each side of the panel is a field without figures.

Today, the panel appears cleaned without colouring, but the figures have previously appeared in strong colours. A refresh of the colours is mentioned as early as 1797. Variegated painting is highlighted in 1881. The Christ figure has had a gilded background, while the other figures have probably always only had unpainted wood as a background. Possibly the entire panel was originally without paint.

Below each figure field is a loose wooden plate with a name engraved with Gothic minuscules. The name should identify the associated figure, but the plates have been mixed up over time, so the identification of the figures can not be done without problems. Traditionally, the apostles are characterized by certain objects (for example, Peter is characterized by a key), but these objects, called attributes, have also been mixed up or lost/changed over time so that in this respect there is no secure guidance on the identity of the characters. However, the figures are found today in their original order, and with the help of old photographs, one can arrive at a fairly certain answer to the question: who is who? From left to right it is (1) Bartholomew, (2) Philip?, (3) Thomas?, (4) James the Younger, (5) John the Evangelist, (6) Peter, [Christ (with the right hand raised to blessing and with the globe in the left hand)], (7) Paul, (8) James the Elder, (9) Andrew?, (10) Matthew, (11) Judas Thaddeus, (12) Matthias. Concerning the 'usual' apostolic series mentioned in the Bible, Simon Zelotes has slipped out and has been replaced by Paul.



As mentioned above, the panel was part of the rood-loft, which was found in medieval monasteries and cathedrals. The raised platform had railings both to the east and to the west. The panel is just such a railing, with the figures facing west. Beneath the platform was the rood-screen, a wall of wood or masonry with openings, which to a certain extent allowed lay brothers/laymen to follow the monks' worship. There could be two or three doorways in the screen wall, which in other cases could consist of a partially transparent latticework. Above the platform was the large rood, which in Løgumkloster now stands high on the beam between the crossing and the chancel (chap. 4), and on the church floor at the west side of the screen wall stood an altar where services for laymen were held. This altar, called the Holy Cross Altar, is witnessed in Løgumkloster through a written source from 1510. Probably the screen wall in Løgumkloster was across the middle of the nave.

The sight that around the year 1500 met a churchgoer who entered the church from the west, impressed first and foremost by the huge almost six meters high cross with the crucified Christ, who through his death had sacrificed himself for the salvation of mankind. Below this stretched the more than nine meters wide row of apostles with Christ in the middle. Among the apostles, most churchgoers could find their personal patron saint to whom they could address a prayer while awaiting the beginning of the Holy Mass at the Holy Cross Altar.

The apostles are mentioned in more varied legends and with more attributes than it is possible to mention here.

- (1) **Bartholomew** [with a knife, original shaft, new blade]: a legend tells that he missionized in India, Arabia, Mesopotamia and Armenia. For his faith, he was skinned alive, crucified and beheaded. His attribute is the knife with which he was skinned. He is the patron saint of butchers and leather workers.
- (2) **Philip?** [with a new stick, James the Younger's attribute]: he preached in Asia Minor and Scythia. He Christianized the wife of the pagan proconsul in Hierapolis (now Pamukkale ) in Turkey. In anger at this, the proconsul had him tortured and crucified with his head down. He is shown with a Latin cross or often with a T-cross. The patron saint for i.a. confectioners and shopkeepers.
- (3) **Thomas?** [with new halberd-like object]: according to the legends he missionized in Iraq, Iran and India. He became known as a church builder; hence his usual attribute, the master builder's square. He suffered martyrdom when four soldiers pierced him with their lances. He is the patron saint of i.a. architects, masons and carpenters.
- (4) **James the Younger** [with new spear]: according to a legend he missionized in Egypt. He became bishop of Jerusalem and was as a Christian accused by the high priest and put before the Jewish high council. He refused to renounce the Christian faith and was then sentenced to death. He was thrown down from the wall of the temple and finally killed with a fulling staff, which is his hallmark. The patron saint for i.a. tanners and hatters.
- (5) **John the Evangelist** [with original cup]: the disciple whom the Lord loved. He is depicted as a young, beardless man. He did not become a martyr but died at a very old age. According to legend, he was forced to drink a cup of poison, but by striking the sign of the cross over the cup he drove out the poison. Therefore, a poisonous snake is often seen twisting out of a cup, which together with the snake is his attribute. The patron saint for i.a. sculptors, painters and writers.
- (6) **Peter (Simon Peter)** [with new key]: his attribute is one or two keys, referring to Jesus promising Peter the keys of the Kingdom of Heaven. According to legends, he was crucified in Rome during Emperor Nero's persecutions of the Christians – at his own request with his head down because he felt unworthy to be crucified in the same way as Christ. The patron saint for i.a. fishermen, watchmakers and potters.
- (7) **Paul** [with a sword, original hilt, new blade]: his name was originally Saul, and he persecuted the first Christians. He was converted when the resurrected Christ appeared to him in a vision. So he was not among the 12 disciples that Jesus chose as apostles. Although he joined the rank of the apostles later than the others, he gained high status as Rome's patron saint, along with Peter. He is believed to be the author of thirteen letters in the New Testament. After extensive mission trips to Cyprus, Crete, Asia Minor and Greece, he

suffered, according to legends, martyrdom in Rome by beheading with a sword during Emperor Nero's persecutions of the Christians. Therefore, the sword is his attribute. The patron saint for i.a. weavers and basket makers.

(8) **James the Elder** [with new staff]: according to The Acts of the Apostles, he was executed with a sword at Herod's command. According to a legend, his body was sailed to northern Spain, where his tomb in Santiago de Compostela became one of the most important pilgrimage destinations of the Middle Ages. He is depicted as a pilgrim with a staff, a travel bag in a strap over his shoulder and a seashell sewn on his hat or bag. His attribute is the seashell. The background of this attribute is unclear. A legend tells that a knight fell into the sea with his horse when the boat with the body of St James sailed past, and when the power of St James rescued him from the water, he was completely covered in seashells. His name in Danish was Skt. Ib and the shell is called an Ib's shell. He is i.a. the patron saint of pilgrims and pharmacists.

(9) **Andrew?** [with new master builder's square, Thomas' attribute]: the legend tells of his mission in Asia Minor, Greece and the Danube countries. He suffered martyrdom in Greece, where he was crucified. According to tradition, his cross was an X-shaped cross, the Andrew Cross. This characteristic cross is his attribute. He is i.a. the patron saint of fishermen and sailors.

(10) **Matthew the Evangelist** [with a sword, original hilt, new blade]: he was a tax collector before he became a disciple, and therefore a purse or a counting board can appear as his attribute, but also a halberd or an axe can appear as an attribute. Often depicted as beardless and dressed like a priest. Most often, his attribute is a sword, as the most widespread legend tells of his execution with a sword. The patron saint for i.a. accountants.

(11) **Judas Thaddeus** [with the original club]: according to the legends he missionized first in Armenia with Bartholomew and later in Mesopotamia with Simon Zelotes. He suffered martyrdom together with Simon. He was killed with a club, Simon with a saw. He is most often depicted with the club as an attribute, however, he is also seen with a halberd, spear, axe, sword or stone, seldom with a builder's square. He is invoked in particularly impossible situations. The patron saint for i.a. police officers and hospital workers.

(12) **Matthias** [with a new saw, Simon Zelotes' attribute]: he was the disciple chosen by the other disciples to succeed Judas Iscariot (who betrayed Christ). He spread the teachings of Christ in Judea, and he suffered martyrdom by stoning and beheading in front of the temple in Jerusalem. His attribute is most often the axe (rarely the sword, halberd or spear) with which he was killed. The patron saint for i.a. blacksmiths and tailors.

#### *Images/Captions*

8.1 Northern transept overview.

8.2 Panel overview.

8.3 *Cross-section of the nave and aisles, looking east. Reconstruction with layman's cross, rood-loft and Altar of the Holy Cross.*

8.4 *TEXT Central to the panel is the Christ figure, standing as the saviour of the world, Salvator Mundi, with a cross-shaped halo, his right hand raised for blessing, and in his left hand the world globe adorned with a cross.*

8.5 *TEXT Bartholomew.*

8.6 *TEXT Filip?*

8.7 *TEXT Thomas?*

8.8 *TEXT James den Younger.*

8.9 *TEXT John the Evangelist.*

8.10 *TEXT Peter (Simon Peter).*

8.11 *TEXT Paul.*

8.12 *TEXT James the Elder.*

8.13 *TEXT Andrew?*

8.14 *TEXT Matthew the Evangelist.*

8.15. *TEXT Judas Thaddeus.*

8.16 *TEXT Matthias.*

## 9. Chalice and Paten, Bishop's Staff and Bishops' Tombs etc. - Various Medieval Furniture

From the medieval monastery church, various furniture has been preserved, which in part has the character of small items compared to the church's large and spectacular objects such as reliquary, choir stalls etc. However, these smaller items have significance as elements that mark some of the many details of monastic life.

Of altar equipment is preserved a **chalice**, which is now found in Nr. Løgum Church. It is made of gilded silver, is 18 cm high and was made around the year 1500. The original parts are the bowl, shaft knob and foot. Newer shaft parts are inserted above and below the shaft knob. On the hexagonal foot is an engraved Latin inscription, which announces that "Peder Borg donated this chalice to the monastery God's Place [i.e. Løgum Kloster]; for this deed of piety his soul shall be saved with eternal glory". Nr. Løgum Church also has a paten from the same time as the chalice. It is unknown whether this paten also belonged to the monastery. The paten is 15 cm in diameter, and it has an engraved circular cross with trefoil in and between the cross arms.

In Løgum Kloster there was previously a **chalice** and a **paten**, which since 1857 is in the National Museum, Copenhagen. The chalice, which dates from the second half of the 15th century, must have originally belonged to a Franciscan monastery because the foot of the chalice has a rivetted crucifix flanked by engraved depictions of the Virgin Mary and St Francis of Assisi. An inscription states the donors: "Jens Spend and Lady Anna Eriksdatter:" Jens Spend owned in 1472 Udstrup (by Sdr. Nissum) and in 1502 Øland (by Thisted). It is not known when or why the chalice came to Løgumkloster. One could imagine that a monk from the Franciscan monastery in Ribe brought it to Løgumkloster, when the monastery in Ribe as the last Franciscan monastery in Denmark was closed in 1540. (A copy of the chalice is now found in Løgumkloster).

The paten for the altar bread is from the same time as the chalice, 1450-1500. On the rim is engraved an unusual circular cross, with the arms intertwined in the middle and bent at the tips.

In Løgumkloster there is still a medieval **wafer box** for storing the altar bread. The box, which is also from the years 1450-1500, is of a distinctive shape like a flattened ball with a diameter of 6.7 cm and a height of 4.0 cm. A gilded medallion with a diameter of 2.9 cm is inserted into the lid of the box. The medallion is adorned on the outside with a depiction of the Virgin Mary, who with the Infant Jesus on her arm stands on the moon seal. The inside is adorned with the tools of suffering.

At the medieval Sacrament Mass, the altar bread was transformed into the body of Christ and was consecrated by the priest. The consecrated bread (the Host) was stored in an especially ingenious crafted container, called the monstrance. The term is derived from the Latin word *monstrare* in the sense of exhibit. The monstrance, which was most often of precious metal, was made with a glass section between a foot and a top piece so that the consecrated altar bread could always be seen and worshipped. Between the masses, the monstrance in Løgum Kloster was stored in a specially designed cubicle, the **monstrance cabinet**, which is found walled in the north wall of the chancel. The cabinet measures 79 x 53 x 30 cm. It is closed with a door, which on the outside has three forged hinges (two long and in the middle a short one), which end in stylized flowers. In the middle also an eyelet. The door is painted green, and hinges and wrought iron rails along the top and bottom are silvery. The exterior staffing dates from 1923. Inside the door is a wrought iron lattice with pierced rods and key fittings. On the inside of the door are the remains of a painting, depicting a standing man with a halo and with his arms crossed over his chest. It is Christ as the Man of Sorrows. The painting has a blue background and is framed with a red border, on which are painted rosettes, which were originally gilded. Only three rosettes still have traces of gilding. This interior painting is, like the cabinet itself, from the late Middle Ages. A major repair of the door's woodwork is seen in the form of an inserted

unpainted, light square. The cabinet today contains a modern wood-carved crucifix (signed "Thude"), which can also be seen in photos from the 1920s. The cabinet has parallels in churches in both North Schleswig (Bedsted, Nybøl, Rinkenæs, Sønderborg) and South Schleswig (Bargum, Esgrus, Quern, Sterup, Wanderup).

A possible remnant of an altarpiece is a '**Holy Spirit Dove**', which was previously found in Løgumkloster. It is now in Grindsted Church, where it floats under the pulpit's sound board. The dove, cut in oak, has a wingspan of 46 cm. The dove's 'escape' to Grindsted must probably be explained by the fact that architect Harald Lønborg-Jensen, who in 1922-23 was engaged in restoration simultaneously in Løgumkloster and Grindsted churches, has caused the dove to be transferred from one church to another, perhaps with the church authorities' acceptance. It has been thought that the dove originally came from the altarpiece in Jerne near Esbjerg, which after very extensive restoration was placed on the high altar in Løgumkloster in 1925 (chap. 16). But that's wrong. The dove is documented to be present in Løgumkloster in 1909, where it hovered over the baptismal font. In addition, it is far too large for a place in the Jerne/Løgumkloster altarpiece. The size and a striking resemblance to a Holy Spirit Dove in the famous Hans Brüggemann altarpiece from Bordesholm (now in Schleswig Cathedral) lead to a presumption that the dove belonged to a Løgumkloster altarpiece made in Hans Brüggemann's workshop at about the same time as the Bordesholm altarpiece 1514-1521. The presumption is strengthened when the choir stalls in Bordesholm and Løgumkloster are taken into account. In both places, there are choir stalls with coats of arms for Duke Frederik of Gottorp (later King Frederik I of Denmark) and his first wife Anna. In both places, the chairs were presumably a gift from the ducal couple. Duke Frederik also donated the mentioned Brüggemann altarpiece to the monastery church in Bordesholm. It is quite possible that the duke also donated a Brüggemann work to the monastery church in Løgum. Both monasteries had come under Duke Frederik's sovereignty in 1490, and although the duke had chosen Bordesholm as his burial church and therefore gifted it to a special degree, he has probably also endowed Løgum to a reasonable degree.

Since 1857, the National Museum in Copenhagen has kept a **top piece for a bishop's staff** from Løgumkloster. The top piece is made of ivory, approx. 20 cm high, made in the second half of the 13th century. Possibly made in the Rhine area, but a Danish production is also possible. It is a distinguished piece of handicraft, where the curvature encloses pierced foliage that frames a seated bishop. On the front, he is seen with a staff in one hand and the other hand raised for blessing. On the reverse, his back is almost covered by the vine. Preserved traces of colour show the bishop's garment edged with gold, the back of the chasuble has red traces of colour, and the foliage has traces of gold.

At the church entrance from the north, there is an internal porch, which is partly formed by sections of **four doors from the late Middle Ages**, around the year 1500. The doors, which are about 2.75 m high, have in each wing at the top a large opening with iron grids of square rods stuck through each other. At the bottom, each wing has four fillings adorned with linen-fold panelling, formed by alternately incised cavities and protruding rods, a vertical ornamentation reminiscent of folds in fabric. The doors are flanked by associated profiled columns. The original location of the doors is unknown. The current porch was established during the restoration in the 1920s. Before this time, the doors were placed between choir stalls as part of a screening of spaces under galleries at the north and south gables of the church (the gallery at the south gable was removed in the 1920s, while the gallery at the north gable still exists, now in enlarged condition with an extended organ from 2015).

A now-vanished **plaque with an inscription** about five bishops buried in the chancel existed in the 16th century. Four of the bishops were from Ribe: Omer († 1204), Oluf († 1214), Gunnar († 1249) and Esger († 1273); the fifth was Niels from Børglum († 1297 or 1298). The inscription gave accurate information about the location of the episcopal tombs around the high altar. The Latin inscription runs like this, translated into English:

*This noble house was exalted through many things,  
for the house, which by all is called God's Place,  
rejoices in having the bodies of five bishops,  
whose names are indeed in the Book of Life.  
The first was Omer, world ornament, the epitome of wisdom,  
glorious among the bishops and imitator of the great Onias.\*)  
Noble and excellent after him came Oluf,  
he sought the tithe, which he could not hitherto get.  
He was succeeded by Gunnar the Wise, who loved peace,  
an ornament among priests, and a peacemaker in all relations.  
Then came Esger, who made many generous,  
he blessed his church through many gifts.  
To these was added Børglum's bishop, Niels,  
he was happily buried here as the fifth in number.  
Let the Princes of the Church learn through those who are laid here in the monastery.  
They should not seek knowledge of the Highest, but follow the commandments of Christ.  
They are safe now, but will be food for the worms.  
If anyone wants to know each of these men's graves,  
the verse below shows their place.  
In the middle of three lies Esger buried,  
to the right rests the headmaster Oluf,  
to the left is Niels from Børglum.  
Gunnar lies at the right of the altar, the gracious Omer  
at its left side. Thus everything happens through that art,  
which leads us to the castle of heaven.*

\*) 2. Maccabees 3.1; 4.2; 15.12

In addition to the five episcopal tombs, the church probably housed numerous tombs in the Middle Ages. But strangely, only quite a few are documented. In 1913, in the southern transept, one encountered "6 well-maintained human skeletons" (newspaper note *Hejmdal* 29.11.1913), and in 1914, a medieval tombstone was found in the chancel (*Apenrader Tageblatt* and *Tondersche Zeitung* 19.5.1914; *Hejmdal* 20.5.1914). In 1829, the cross on a tombstone was drawn by Professor Niels Høyen, who was visiting the church. He wrote in his notebook next to the drawing: "flat elevated on a tombstone " (National Museum's archive). Unfortunately, he did not note wherein the church the tombstone was located. The stone is probably related to a rumour that was circulating in the 18th century. Rumour told about a tomb with a large treasure of gold and silver. "Just in front of the altar is a square stone, shaped like a coffin with a carved cross on it, without any inscription, under which an abbot is believed to be buried. By once opening this tomb, there were some urns with clay and ashes" (Pontoppidan 1781, p. 226). The contents of the tomb disappointed; the "urns" are today understood as 'grave pots', which have been set down in the grave with incense and ignited charcoal. This tomb "just in front of the Altar" is probably identical with Bishop Esger's tomb.

#### Images/Captions

- |  |  |
|--|--|
| 9.1 Chalice from Nr. Løgum.  | 9.11 Monstrance cabinet lattice gate.                          |
| 9.2 TEXT <i>Chalice and paten in National Museum.</i><br><i>Photo Lennart Larsen, National Museum.</i> | 9.12 Monstrance cabinet inside of door.                        |
| 9.3 Detail of paten.   | 9.13 TEXT <i>Løgumkloster. Photo Kr. Hude 1909.</i>            |
| 9.4 Wafer box oblique photo.   | 9.14 TEXT <i>Løgumkloster. Photo Kr. Hude 1909.</i>            |
| 9.5 Wafer box lid.   | 9.15 TEXT <i>Grindsted. Photo Jens Bruun 2005.</i>             |
| 9.6 Wafer box bottom.  | 9.16 TEXT <i>Schleswig. Photo Wikimedia © Jürgens.mi 2014.</i> |
| 9.7 Wafer box detail of lid.   | 9.17 Abbot's staff top piece National Museum.                  |
| 9.8 Wafer box detail of bottom.  | 9.18 Abbot's staff top piece detail National Museum.           |
| 9.9 Drawing of a monstrance. Wikimedia.  | 9.19 Door.   |
| 9.10 Monstrance cabinet closed.  | 9.20 Detail of door.   |
|  | 9.21 Drawing National Museum.                                  |

## 10. The Frescoes

Løgumkloster Church is relatively poor in murals, but the modest decoration is interesting and of high quality. The frescoes were restored around 1925 and again in 2014-15. There are frescoes from several periods, which range from approx. 1250-1300 to approx. 1510. The distribution of the frescoes is shown below on the plan of the church.

In the western chapel immediately south of the chancel, the top of the vault is adorned with a distinguished example of the foliage rosette from the second half of the 13th century. It consists of four leaves that unfold from the rib cross of the vault. At the cross is a hanging keystone of granite. The leaves are painted with many immeasurably fine details, i.a. clear heart-shaped sections that resemble foliage rosettes in Teestrup and Varpelev (South Zealand) and Nørre Alslev (Falster).

In the two vaults of the nave, the decorations from the 14th century are different. These are partly geometric figures, and partly stylized trees and leaves. In both vaults, the round bars along the birth lines of the vaults are painted with slashes (yellow-brown and white slashes with equal width), while the ribs are painted with transverse lines (wide yellow-brown and dark grey, narrow white). At the rib crosses, rosettes are painted with small trefoil-shaped leaves on short stalks; in the eastern vault, the stalks emanate from the ribs and grow together into a ring, in the western vault the stalks radiate from the rib junction itself.

In the eastern vault, stems with trefoil-shaped leaves are painted along the ribs with alternating yellow-brown and dark grey, and symmetrical brown trees with trefoil-shaped leaves are painted over the tops of the arches. Above the wall ribs to the north and south, the trees have 5 leaves, above the transverse arches to the east and west, the trees have 6 leaves.

In the western vault, north-south-going and east-west-going ribs run down on brown-glazed brick consoles. From each side of the lower part of these ribs springs a painted branch with three heart-shaped leaves. In addition, the letters alpha and omega are painted under the branches on either side of the rib that run down on the transverse arch. The alpha and omega, which are the first and last letters of the Greek alphabet, refer to the Revelation of John (1:8; 21:6 and 22:13). The juxtaposition of the two letters have been used as a Christ symbol since the earliest Christian art.

The transverse arch between the vaults of the nave is particularly elaborately decorated. On the underside is painted in the middle a stair motif in three colours (yellow-brown, dark grey and white), and on each side of it are painted chevrons with trefoils in the same three colours. The individual motifs are separated by a very thinly painted red line.

To the east, on the inmost surface, a dog-tooth frieze is painted, and on the outer, a frieze is painted with opposed stairs (above grey stairs, below yellow-brown stairs).

On the surfaces to the west, there is a dog-tooth frieze painted with a yellow-brown colour on the inmost surface, while the outer surface is not painted except for a small face at the top of the arch, below the alpha and omega signs. Under a black cap, the brown hair protrudes. Facial contour with eyes, nose and slightly crooked mouth as well as incipient double chin and neck contour are painted with brown colour. The face has marked cheek red and there is a slight roguish twinkle in the eyes. The face must have been painted as a cheerful greeting from one of the artisans who decorated the vaults sometime in the 14th century.

In addition to the frescoes mentioned so far, there are remnants of a very poorly preserved image of a knight with a raised sword. The picture, which is found on the west side of the second arcade pillar (calculated from the west) on the south side of the church, shows St George (Skt. Jørgen) in the fight against the dragon. With black contour lines and scattered areas filled with red colour, the knight is drawn with a raised sword in his right hand, the sword sheath on the left side. He is wearing a coat with wide sleeves and a decorative red front. The horse's cloth is adorned with a border of red rhombuses. On the horse's chest, decorative harnesses

with red triangles can be seen. Under the horse, there are remnants of the dragon, which St George kills to save the princess. Below the picture, there has probably been an altar dedicated to St George (chap. 5). The picture is dated alternately: about 1400 and about 1510.

Finally, in the eastern bay of the nave, an undated French lily, a fleur-de-lis, has been painted on the north wall between the two windows. The lily refers partly to France, from where the Cistercian order, to which Løgumkloster belonged, originated. In part, the Lily points to the Virgin Mary, to which all Cistercian monasteries were consecrated.

#### Images/Captions

10.1 Plan of the church with frescoes.

10.2 TEXT *The foliage rosette in the western chapel immediately south of the chancel.*

10.3 TEXT *East vault. Rib paint.*

10.4 TEXT *East vault. Rib cross with leaf rosette.*

10.5 TEXT *West vault. Rib cross with leaf rosette.*

10.6 TEXT *East vault. "Trees" with trefoil-shaped leaves. Over wall rib to the north respectively to the south.*

10.7 TEXT *East vault. "Trees" with trefoil-shaped leaves. Over transverse arches to the east respectively to the west.*

10.8 TEXT *West vault. Branches with heart-shaped leaves. Rib descent to the north, respectively to the south.*

10.9 TEXT *West vault. Branches with heart-shaped leaves. Rib descent to the west, respectively east.*

10.10 TEXT *The heavily painted transverse arch separates the east vault (bottom) and the west vault (top).*

10.11 TEXT *Detail of the descent of the transverse arch on the south side, seen from the north. To the left is the eastern vault, and to the right is the western vault.*

10.12 TEXT *Western vault, southeast corner. Descent of transverse arch, rib and slash-painted round bar along the birth line of the west vault. Seen from the northwest.*

10.13 TEXT *Top of the transverse arch with opposed stairs. Seen from the east.*

10.14 Drawing Transverse arch, east side.

10.15 Drawing Transverse arch, west side.

10.16 TEXT *Transverse arch with face over dog-tooth frieze. Seen from the west.*

10.17 TEXT *West vault. St George (Skt. Jørgen). Approx. 1400 or 1510.*

10.18 TEXT *East vault, north wall. French Lily. Undated.*

## 11. The Pulpit - a Greeting from approx. 1580, but mostly from 1923

In the basic substance, this is a carpentry and carving work from approx. 1580, probably done in a workshop in Tønder. But a restoration in 1923 has in reality meant such a big change that one must speak of an (almost) completely new work. Major changes are the removal of old overpainting, the enlargement of the pulpit with new bays in the old style, a new staircase (replaced with a new one in 2015), the addition of a sub-canopy and back shield and the enlargement of the sound board. Photographs from 1898 and 1909 show the condition before restoration in 1923.

In its original form, the pulpit probably had a rectangular plan with a three-sided projection, and thus consisted of seven or eight bays. Before the restoration in 1923, however, there were only five bays left. The bays were provided with reliefs of women, symbolizing the virtues of justice, strength, fidelity, hope, and moderation. During the restoration in 1923, three new bays were added in the style of the originals. The new bays were given reliefs symbolizing love, wisdom and chastity with accompanying text by Professor Vilhelm Andersen. From the accompanying floor plans, it can be seen that the bays with hope and strength changed their place in connection with the restoration in 1923. The new bay with love has been inserted between two original bays. The other two new bays, wisdom and chastity, are placed together at a new staircase established in 1923.

The bays are composed of powerful cornices that separate the frieze, large field and pedestal. The large fields have round arcades. The flat niches in which the female figures stand are framed by seashells in the arches and at the sides by smooth pilasters with inlaid light wood around a field of black wood. In the spandrels, there are "perspective holes", also with inlaid light and black wood. Between the large fields, there are corner columns with a grooved shaft, primitive capital with acanthus leaves and pear-shaped member over the profiled base. In the frieze squares below the pulpit's frame is cut, with relief capital letters, a Latin text, which runs over eight squares, and below each figure is a cartouche with an identifying, Latin designation cut with recessed capital letters. In each pedestal field is another Latin text, cut with relief capital letters, which is related to the individual figure.

**Latin texts of the pulpit [with translation]:**

VERBUM DOMINI MANET IN AETERNUM GLORIA IN EXELSIS DEO

[The word of the Lord endures forever, Glory be to God in the highest]

IVSTICIA [justice] IVSTICIA IN SESE VIRTUTES CONTINET OMNES

[Justice contains all virtues in itself]

FORTITVDO [strength] LARGA DEVS SPARGIT DIVINI SEMINA VERBI

[God scatters the seed of the divine word in abundance]

FIDES [faith] RES EST GRATVITA PLENA SALVTE FIDES

[Faith is full of free salvation]

SPES [hope] TV SPERA IN MISERIS ET PETE REBUS OPEM

[Hope in adversity and ask for help]

CARITAS [love] CARITAS EST PATIENS SEMPERQVE EADEM IPSA MANEBIT

[Love is patient and will always remain the same]

TEMPERANCIA [temperance] FELIX QVI RETINET TALIA CORDIS AGER

[Fruitful is the labour of the heart that holds back such things]

PRVDENTIA [prudence] QVODCV(N)Q(VE) EST SAPIENS FIRMAT SAPIENTA DEI

[God's wisdom strengthens all that is wise]

CASTITAS [chastity] MVNDIS OMNIA MVNDA BEATVM MVNDICIAE COR

[For the pure everything is pure, the heart of purity is blessed]

The figures are endowed with attributes that follow the traditional scheme of allegorical representations of virtues. It is unusual, however, that the dancing woman, who symbolizes hope, is without attribute; hope is most often associated with an anchor.

Before 1923, the lower edge of the pulpit had pendants with a serrated edge, and there were no angel heads at the corners. In 1923, angel heads were attached to the corners, and in between, pendants with carved ornaments of Renaissance style were placed.

Until 1923, the pulpit was supported by a vertical pillar. During the restoration in 1923, the pulpit was given a sub-canopy, which is smooth, curved and ribbed. Between the ribs are painted Renaissance-inspired ornaments. The ribs are assembled at the wall above a freshly cut lion head.

During the restoration in 1923, the pulpit was given a very monumental staircase, which at floor level had a carved portal in Baroque style. The top of the portal had a common monogram for King Christian X and Queen Alexandrine. The overlay of the portal had the inscription "ANNO D[omi]NI 1923". The sides of the portal consisted of black-painted columns with acanthus capitals, frieze projections with angel heads and profiled bases on pedestals with lion masks. The stair railing had four parallelogram fillings with embellishments in the corners. In 2015, a new staircase was added.

The sounding board above the pulpit does not follow the plan of the pulpit. The sounding board is shaped like a polygon with ten edges, one of which is attached to the masonry. In 1923, the sounding board was also restored. Before 1923, the sounding board was a simple black-painted canopy with a flat roof, edged with frieze fields and with drooping spires at the corners. During the restoration, the existing part was newly staffed, and the spires were replaced with angel heads between which a curved lower edge with tooth incisions was made. The frieze fields were provided with painted Bible text that runs through 9 fields:



“Strengthens the limp hands and makes the shaky knees strong Say to the restless Hearts: Be bold Do not fear See there is your God ESAIAS 35 Cap. w.3-4 Amen Come Lord Jesus REVELATION. Cap. 22 v.20.”  
The bunches of grapes that hang under the ceiling also originate from the restoration.

On top of the flat roof was placed a completely newly constructed and freely composed superstructure. Along the edge were placed at the corners a series of larger vase-like turned spires. Between these spires were placed nine top pieces shaped like round arch portals garnished with volutes and small turned spires. The portals enclose small standing boy figures. Three of the figures hold a palm branch, and the remaining six hold the "suffering tools" cross, stake, whip and pincers, hyssop stem with sponge, spear, hammer and nails.

On the roof surface itself, straps are placed as on a royal crown. At the assembly point of the straps is mounted a fluted column, on which stands a Christ figure with a loincloth, cape gathered in front with a red buckle, radiating halo, right hand raised for blessing, in left hand a cross banner as a victory flag. Christ steps on a human skeleton and a serpent with a grotesque devil's head. In this way, the victorious Christ is shown, who at the resurrection has overcome both the death and the original sin. Christ with the Victory Flag became a widespread motif in the 17th and 18th centuries as a top section on altarpieces, pulpits and epitaphs.

The appearance of the pulpit after 1923 is due to restoration by the architect Harald Lønborg-Jensen (1871-1948). He took the model for the lower part of the pulpit with angel heads, sub-canopy and lion head from the pulpit from 1591 in St Catharine Church in Ribe. The inspiration behind the sounding board comes from several South Jutland churches, e.g. Ravsted with a sounding board from 1605, Åbenrå St Nicholas with a sounding board from 1626 and Tønder Christchurch with a sounding board from 1663. The responsible museum conservator was Niels Termansen (1864-1953). Possible contributing sculptors are Aksel Elvinus Mørck (1871-1950), Martinus Sørensen (1892-1954) and Peter Bang Termansen (1901-1991).

On the masonry, to which the pulpit is attached, a back shield is mounted in the form of a large wooden panel, on which the Danish coat of arms is carved in raised relief. At the top is an X surrounded by a C, King Christian X's monogram. Around the national coat of arms is carved Christian X's device:

MIN GUD    MIT LAND    MIN ÆRE [My God, My Land, My Honour]

And under the coat of arms is cut the text:

ANNO DOMINI MCMXXVI. [the year 1923]

I CHR. X. 14. REGERINGSAAR. [in Christian X's 14<sup>th</sup> year of reign]

The coat of arms must be completed before May 11, 1926, which was the end of Christian X's 14th year of reign. Without any doubt, the coat of arms was in place when King Christian X, Queen Alexandrine, Princess Thyra and Prince Gustav attended the reconsecration of the church on July 11, 1926, after many years of restoration, which began in 1913. The coat of arms may have been cut by Martinus Sørensen.

### *Images/Captions*

- 11.1 The pulpit today.
- 11.2 TEXT *The pulpit in 1898. Photo Ivar Hertzprung.*
- 11.3 TEXT *The pulpit in 1909. Photo Kr. Hude.*
- 11.4 Drawing, floor plans. NTS del.
- 11.5 TEXT *Justice (weight and sword).*
- 11.6 TEXT *Strength (broken column).*
- 11.7 TEXT *Faith (cross and chalice).*
- 11.8 TEXT *Hope (dance).*
- 11.9 TEXT *Love (child).*
- 11.10 TEXT *Moderation (bowl and jug).*
- 11.11 TEXT *Wisdom (snake and mirror).*
- 11.12 TEXT *Chastity (lamb).*
- 11.13 Sub-canopy with pendants.
- 11.14 Lion head.
- 11.15 Angel head.
- 11.16 TEXT *The pulpit's staircase 1923-2015.*
- 11.17 TEXT *The pulpit's staircase 2015.*
- 11.18 TEXT *The sounding board 1909. Photo Kr. Hude.*
- 11.19 TEXT *The sounding board 2018.*
- 11.20 - 11.28 TEXT *The figures of the sounding board with the palm branches and "tools of suffering".*
- 11.29 TEXT *Christ figure on top of the sounding board.*
- 11.30 Detail with Christ's feet on serpent and skeleton.
- 11.31 TEXT *Back shield with the national coat of arms.*

## **12. The Baptismal Font - a Display of Fireworks from the Baroque Period**

The font and its cover are made in 1704, and carved in soft wood. For stylistic reasons, the production is assumed to have taken place at a carpentry workshop in Tønder, called "the Peter Petersen workshop". In Tønder there was a small number of carpenters named Peter Petersen, of whom Peter Petersen "the First" (together with painter Hans Schmidt) in 1623 made the monumental singer loft in Tønder Christ Church. Peter Petersen "the Second" (who took the oath as a citizen of Tønder in 1666) or Peter Petersen "the Third" (who took the oath as a citizen of Tønder in 1693) is probably the master of font and cover in Løgumkloster. In 1703, the same workshop delivered a similar baptismal font with cover to the church in Fahretoft / Fartoft, approx. 25 km. south of Tønder.

The large, wide acanthus leaves, which were very popular decorative details, characterize both the font and the cover. The leaves, many with gilded tips, shoot up like fireworks. The hexagonal font basin is held up in outstretched arms by three well-padded boy children, so-called putti. Between the putti, the space is filled with fruit bundles and broad, lobed acanthus leaves. The profiled foot of the font itself and part of the cornice of the basin are painted to look like black marble. Gold paint is applied to part of the profile of the foot, on putti's hair and loincloth, on fruit clusters, on the middle rib of the acanthus leaves and on the edge of the basin. Together, gold and green are used on putti's stole. The acanthus leaves are white-grey, and the blue colour suggests a background.

In the font is a baptismal bowl of brass, a Southern German work from approx. 1575. In diameter, the bowl measures 51 cm. The motif in the middle is the Annunciation. It is surrounded by two rings with gothic letters in random order, innermost lowercase letters and externally uppercase letters.

The hexagonal font cover has two cornices with acanthus friezes at the bottom and in between six large-leafed acanthus straps. On each corner of the lower cornice stands an angel with golden hair and golden wings. Two of the angels, with red robes, hold a shield inscribed with relief capitals:

*"MARC.X.V.14 Lasset die Kindlein zu mir kommen und wehret Ihnen nicht. Den solcher ist das Reich Gottes"* (Marc. 10, 14. Let the little children come to me, do not hinder them; for the kingdom of God belongs to them.)

The other four angels, with blue loincloths, hold instruments of suffering (stake, hammer, nails, spear). Between the angels, in addition to the text shield, are five acanthus-decorated top pieces, three of which have

red seashells. Central between the acanthus straps is John the Baptist with a cross, baptizing Jesus. Both have golden hair and beards and are shrouded in red cloth, Jesus with a golden loincloth.

On the upper cornice, above the frieze carried by the acanthus straps, are three openwork top pieces alternating with three coats of arms with the names of the donor of the font and his two wives. It's about "Hinrich Stahl Ambtschreiber", "Barbara Elisabeth Stahlen", and "Dorothea Stahlen Ao 1704". Hinrich Stahl (1656-1730) was county clerk for two periods, 1679-1684 and 1689-1713. Barbara Elisabeth was his first wife, and Dorothea was his second wife. As county clerk, Hinrich Stahl had an official residence in Løgumkloster Palace, the long building west of the church.

At the top of the font cover, partly hidden behind acanthus leaves, is a blue-painted wooden ball with an iron eyelet. To this is attached the suspension of the font cover: a steel wire attached to the vault of the crossing.

On the underside of the bottom of the font cover, the "eye of God" is seen in a triangle surrounded by a halo. This motif has been used since the Baroque period as a symbol of the ubiquitous God. The triangle stands for the trinity of the Father, the Son and the Holy Spirit.

As the font and cover look today, it is the result of restorations in 1844-45 and 1923. In the first-mentioned restoration, the original colours were painted over, but in the last restoration, which was carried out under the direction of Niels Termansen, the original colours were recreated.

#### Images/Captions

- 12.1 Baptismal font overview.
- 12.2 Baptismal font with acanthus between two putti.
- 12.3 Baptismal font with putti.
- 12.4 Baptismal bowl, brass, Southern Germany approx. 1575.
- 12.5 Font cover.
- 12.6 The text shield of the font cover between angels in red robes.

12.7 - 12.8 *TEXT* Top pieces with acanthus, flanked by angels with suffering tools.

12.9 *TEXT* John the Baptist and Jesus with his feet in the Jordan River.

12.10-12.12 *TEXT* The coats of arms of Hinrich Stahl (left), Barbara Elisabeth Stahlen (centre) and Dorothea Stahlen (right).

12.13 Eye of God.

## 13. The Funeral Bier

### Four angels seek (and find) space - an overlooked restoration

In the Local History Archive in Løgumkloster, there is a photograph from (probably) 1920/26 with a motif from Løgumkloster Church, which contains a riddle, the solution of which is outlined in the following. The picture shows a medieval wooden sculpture, which is still preserved in the church. It is an abbot, either the father of monks St Benedict of Nursia or the Cistercian monk St Bernard of Clairvaux, standing under a canopy, which is a remnant of an altarpiece (chap. 5). In his left hand is placed a modern crucifix, which today is found in the monstrance cupboard (chap. 9).

The sculpture stands today in a large niche next to the door to the sacristy in the southern transept. In the picture, the sculpture and altarpiece remains are placed on a corbel, which is attached to a wall, unknown which one. At the bottom of the picture is the upper part of a tombstone for Peter Friderich Dithmarsus (†1702), secretary of the county governor of Åbenrå and Løgumkloster.

This tombstone is also preserved. It is found today in the western of the two chapels immediately north of the chancel. The location of the wooden sculpture and the tombstone at the time seemed to be thought of as permanently judged by the strong (iron) hooks that hold the tombstone and console.

On the upper edge of the tombstone are four figures that immediately appear to have been carved in wood (cf. the tenons mentioned below that look like tender wood). The figures are the same height, approx. 65 cm (half-height of the abbot figure, which is 130 cm high). The figures appear to have a flat back, which at three

of the figures at the top ends as a flat tenon with two piercings. One can thus imagine that the figures with these tenons have been attached to a horizontal piece of wood. Between the shins, one of the figures has a small square plate with a nail or a rivet; the other figures have traces of such a plate. This represents an attachment of a kind.

Three of the figures have each one arm with an associated wing; the fourth figure has neither arms nor wings, but is otherwise quite the same style and size as the others. The body and the arm with the associated wing are carved separately. Without a doubt, each figure originally had two arms with associated wings. The arms are raised so that the hands are flush with the lower edge of the said (hypothetical) horizontal piece of wood.

The figures are wearing loose-fitting, slightly low-necked coats, which on the three are gathered at the waist with a belt with a round buckle. The coat of the fourth figure is draped with a flap over the belt. The coats are arranged with an assembling round buckle at one knee so that one shin is bare. In two figures the right tibia is bare, in two others the left tibia is. The bare feet stand on square bases.

Very remarkable is that the figures are without faces. The heads of the figures lack facial features from forehead to chin.

Where were these angels originally? And why do they not have faces?

It was the angels' bases that led on. By looking at the angels' bases, it became clear that the angels were standing on a horizontal surface. Four standing figures tapped to horizontal timber? Considering the bier, which stands in the church's northwest chapel, the solution to the riddle came by itself! Two and two pairs of legs connected by a horizontal batten, this is how the bier is constructed. The figures had to be related to the bier.

The bier, which measures approx. 293 x 68 x 70 cm, is made of strong oak battens, which are held together with crossbars. Four handles, each approx. 65 cm long and with carved angel heads, has provided space for eight carriers. The bier was originally used to transport the coffin from the deceased's home to the church and from the church to the burial site. When this use ceased is unknown.

On a crossbar are engraved the initials PB MB (which may denote donors or churchwardens). On another crossbar is engraved the year 1705, which indicates the year of manufacture. The bier is made in the "Peter Petersen workshop" in Tønder, which is already represented in the church with the baptismal font, dated 1704 (chap. 12). The four angels are perfect as products from "the Peter Petersen workshop". A comparison with the angels from the cover of the baptismal font shows the strong common features such as the coat folds in between the legs, the bare tibia and the assembling buckle at the knee. Could the angels have been the legs of the bier?

The bier, as it stands today in the northwest chapel, does not lack legs. The existing legs are composed of short battens that do not reach the floor, and which are extended to the floor with mounted powerful 'shields' shaped like putti (i.e. most often boy children, most often without wings). These putti with bases are each made of three parts, a body and two arms, exactly like the angels. The angels are closely related to the cover of the baptismal font, while the putti of the bier have only to a limited extent features in common with the putti who carry the bowl of the baptismal font. The bier's somewhat ungracious putti with primitive loincloths and simple arms without marked elbow bend can certainly not be attributed to the same workshop as the putti of the baptismal font.

The four angels must have had the same function as the mentioned putti, and the angels must have been mounted in the same way as the putti. Finally, the angels are inevitably attached to the bier through the two nails seen at the bottom of the empty 'field', slightly above the putto's brushed-back hair. These nails closely match the piercings in the tenons seen in the photograph.

One can then with high probability assume that the bier's originally angel-shaped legs have been replaced with putto-shaped legs formed after the baptismal font's putti. This must have happened in 1920/26 in connection with the very extensive restoration of the church furniture. The photograph from 1920/26 then shows the original dismantled legs. The restoration of the bier is not mentioned in *Danmarks Kirker [The Churches of Denmark]*. The missing faces can be explained by the fact that the faces have been cut separately and glued to the figures. Over time, the glue has decomposed, and the faces have fallen off

#### Images/Captions

13.1 TEXT Northwest chapel. Memorial plaque to the those killed in First World War 1914-1918.

13.2 TEXT Photo approx. 1920/26. Local History Archive, Løgumkloster ( archive no. B8642-105 2016\_38).

13.3 Detail with four angels.

13.4 Bier overview.

13.5 Angel head on the handle.

13.6 Crossbar with year.

13.7 TEXT Left Angel, baptismal font's cover 1704.

13.8 TEXT Middle Left Angel, photo 1920/26 (Local History Archive, Løgumkloster).

13.9 TEXT Middle Right Putto, the baptismal font 1704.

13.10 TEXT Right Putto from 1920/26, mounted on the bier from 1705.

## 14. Jessen's Altarpiece from 1799

In Løgumkloster Church's sacristy, on the wall facing the church, hang two paintings, which were part of the church's altarpiece from 1799 to 1925. Together with these two paintings belongs a third, now in Museum Sønderjylland, Kulturhistorie Åbenrå. Together, the three paintings formed the altarpiece, which was inserted into a wooden frame with three levels. At the top a field with the Åbenrå painting with the crucifixion as a motif. In the middle a large field with the prayer of Christ in Gethsemane. Below a pedestal field with the Last Supper.

In 1798, the church authorities in Løgumkloster decided that the church should have a new altarpiece to replace the altarpiece that had survived from the monastic period. There is only incomplete information about this medieval altarpiece, i.a. that it was very low with saints painted on the wings and that the woodwork was very finely carved.

The paintings for the new altarpiece were ordered from master painter Jes Jessen (1743-1807) in Åbenrå, who had already achieved a good reputation as a church painter. Among other things, he had made paintings for altarpieces in several parish churches in southern Jutland: Rise, Hjordkær, Sottrup, Varnæs, Lysabild and Tandslet. He later came to paint pictures for altarpieces in Vilstrup and Nybøl. Jessen had offered to make three paintings with oil colours on canvas according to agreed measurements and models at a price of 400 mark. In addition, he should have free transport and free installation of necessary scaffolding. The frame in which pictures were to be inserted was provided by master carpenter Christopher Quitzau (1755-1810), Løgumkloster.

Jessen handed in the three pictures in 1799, and on the receipt for the 400 mark it says: "*Für die Bemahlung des hiesige Altar mit dreyen biblischen Kupferstiche und Auszierung desselbe*" [*For the painting of the present altar with three biblical copper engravings and the decoration of the same*]. Subsequently, Jessen offered to paint the baptismal font. If the font should be decorated as before with gold, it would cost 50 rigsdaler. But if the paint just needed to be repaired, it could be done for 14 rigsdaler. It was the latter offer that was realized.

In 1844/45, in connection with the extensive restoration of the church, the top field was taken off the altarpiece, and the middle field was heightened by two painted arches. The two remaining pictures were inserted into a new black-painted frame with a pointed gable. In 1846, the top field was hung on one of the church's sidewalls. At an unknown time thereafter, the image disappeared. The reduced altarpiece now served until a new altarpiece in about 1925 was brought in from Jerne Church near Esbjerg (chap. 16). It was

then hung in the northeast chapel of the church, where it existed until a few years ago, when the two paintings (with new frames) were placed in the sacristy. The missing top piece was noticed in 1965 at an auction at Nellesmann & Thomsen in Aarhus. Here it was acquired by Åbenrå Museum. The picture is signed at the bottom left "Jes Jessen pinxit Apenradensis 1799" and is therefore without a doubt associated with the paintings in the sacristy. These are signed at the bottom right "Jes Jessen pinxit Apenradensis 1799".

The motifs in Jessen's pictures have different models. As stated in the receipt, these are copper engravings. Hanne Poulsen has in her book "Jes Jessen. Maleren fra Åbenrå" [Jes Jessen. The painter from Åbenrå] partly clarified the models in question.

The crucifixion is made after a copper engraving by the Frisian artist Schelte Adams Bolswert (1586-1659), an engraving that goes back to a painting by the Flemish Jacob Jordaens (1593-1678). This painting, from 1620-23, is in the private collection of Teirminck Fundatie in Antwerp. In 1803, Jessen used the same copper engraving as a model for a picture on the altarpiece in Vilstrup.

The prayer in Gethsemane goes back to a painting from approx. 1524 by the Italian Antonio Allegri Correggio (1489-1534). It is housed in Aspley House in London as part of the Duke of Wellington's collection. This painting was the model for a copper engraving by Bernardino Curti (1611-76). An unknown intermediary in the form of an imitating copy has served as Jessen's model. Jessen used the same model for pictures on the altarpieces in Tandslet church in 1798 and in Vilstrup church in 1803.

The Last Supper has an unspecified original that goes back to Dutch engravings with this motif. Examples where the chandelier i.a. bears great resemblance to Jessen's picture, are engravings from 1691 and 1712 by Jan Luyten (1649-1712). Jessen used the same model when he painted communion pictures for the altars in Sottrup church in 1784 and Varnæs church in 1790.

If Jessen's three pictures are put together on top of each other, as they were seen from 1799 to 1844/45, one gets the impression of an unusually tall and narrow altarpiece. With at least 3.20 m in height and only about 1 m in width, it did in its proportions fit well with the tall, slender windows in the church's east gable, which formed the background for the altarpiece.

The contemporaries have probably been well pleased with the altarpiece. In 1846, the two paintings in the reduced altarpiece are referred to as "*beide eine gute Leistung der Apenrade Künstler Jessen... mit sehr lebhaftem Colorit*" [both a good performance by the artist Jessen from Åbenrå ... with very lively colouring]. But in 1864 the altarpiece got the mark "*uden særlig Interesse*" [without particular interest]. And in 1881: "*ohne Werth*" [without value].

It was the taste that changed through the latter half of the 19th century, and during the restoration in 1913-25, the altarpiece was put in the corner. It could no longer satisfy the current taste of church authorities and restoration architect Harald Lønborg-Jensen, who believed that church furniture from the late Gothic period in the form of a restored altarpiece from Jerne (chap. 16) would be more satisfactory in the late Romanesque chancel. The very extensive restoration of the Jerne altarpiece saved this from perdition, while Jessen's sank into oblivion. The Jerne piece had nothing to do with Løgumkloster, while Jessen's had been ordered for the church. Jessen's painting was, by the way, a piece of skilled craftsmanship made by an 'artist' who had not learned the 'art' of painting at the Royal Academy of Fine Arts in Copenhagen. His work included altarpieces for churches in southern Jutland as well as portraits of the citizens of Åbenrå. And he worked extensively as a 'regular' master painter, painting the citizens' windows and doors and staffing Åbenrå city's town hall, well, watering troughs, pillory and gates.

#### Images/Captions

- 14.1abc TEXT *Løgumkloster Church's altarpiece 1799-1844/45. Reconstruction. NTS.*  
 14.2 TEXT *Jes Jessen. Self-portrait about 1788-90. 39 x 31 cm. Private ownership. After Poulsen 1971.*  
 14.3 TEXT *Top field from Jessen's altarpiece, 99 x 77.5 cm. Museum Sønderjylland, Kulturhistorie Åbenrå.*  
 14.4 TEXT *S.A. Bolsward, copper engraving o.1640. Wikimedia.*  
 14.5 TEXT *Jacob Jordaens, painting 1620-23, 31 x 19.7 cm. Wikimedia.*

- 14.6 TEXT *Large field from Jessen's altarpiece, 156 x 103.5 cm.*  
 14.7 TEXT *Bernardino Curti, copper engraving, 17th century. Wikimedia.*  
 14.8 TEXT *A.A. Correggio, painting o.1524, 38 x 41 cm. Wikimedia.*  
 14.9 TEXT *The pedestal field from Jessen's altarpiece, 65 x 105 cm.*  
 14.10 TEXT *Jan Luyten, copper engraving 1691. Wikimedia.*  
 14.11 TEXT *Jan Luyten, copper engraving 1712. Wikimedia.*

## 15. Sondrup's Side Figures Maria and Johannes from the 1920s

Løgumkloster Church's crucifixion group, found on the beam high up in the arch between the chancel and the crossing, was created around 1925. The large crucifix (from 1325/1350), which in the Middle Ages was placed in the middle of the nave without side figures, was placed on a new beam and was flanked by two new man-height side figures, the Virgin Mary and the beloved disciple John, carved in wood by the now almost forgotten sculptor Just Nielsen Sondrup.

Just Nielsen Sondrup was born in 1873 in Barmer in Sebber parish near Nibe, where his father was a merchant. After studying at the Technical School in Ålborg, he studied from 1900 to 1905 at the Royal Academy of Fine Arts' sculptural school in Copenhagen with i.a. Vilhelm Bissen. He later made study trips to Italy (1910), Sweden (1913) and Norway (1922).

In addition to numerous works on a smaller scale, often with humble people as a motif, he created large decorative works at Christiansborg between 1909 and 1929. In the hall of the Parliament, allegorical figures in oversize are seen high above the rostrum, representing Wisdom, Vigilance, Justice and Truth (1923-25). Above the entrance door of the hall are similarly large figures, which represent Fisheries, Trade, Agriculture and Crafts (1925-28).

He also performed decorating assignments in the Knights' Hall and the Royal Representation Rooms.

Well-known bronze statues are *Steen Steensen Blicher* (1928) in Botanisk Have, Århus, *Forår* (1934) at Ulrikkenborg Plads in Lyngby and *Stensamlersken* and *Jysk Høstmand* (1933) in Kildeparken in Ålborg. As a church artist, he distinguished himself with wood-carved altarpieces in Simon Peter's Church in Kastrup and Ishøj Church.

Just Nielsen Sondrup died in 1947 and is buried in Lyngby Assistens Cemetery

#### Images/Captions

- 15.1 Maria.  
 15.2 John.

- 15.3 TEXT *Jysk Høstmand [Jutlandish Harvester]. Photo by Paul Jacobsen.*  
 15.4 TEXT *Stensamlersken [The Stone Collector]. Photo by Paul Jacobsen.*

## 16. The Altarpiece from Jerne and its Restorers

Løgumkloster Church got a new altarpiece in connection with the restoration in 1913-26. The old painting was a work from 1799 by the painter Jes Jessen from Åbenrå (chap. 14).

The new altarpiece, a Gothic work from around 1475-1500, was taken from Jerne Church near Esbjerg. In Jerne, this altarpiece had been left over as early as 1654, when the church there received a newly made

baroque altarpiece to replace the (then) outmoded late Gothic altarpiece. However, the old altarpiece was still kept in the church. In 1905, it was set up in the tower room.

This rather miserable altarpiece had probably been noticed in 1915 by the National Museum's conservator Niels Termansen, who was then in Jerne Church. It can be assumed that it was his idea to pick up this piece for Løgumkloster Church, where he worked from 1923 to 1926 with furniture restoration.

The altarpiece, which is a triptych, has in the middle section God the Father, who holds his standing, dead son Christ. On his right side stands the Virgin Mary as the Queen of Heaven, with the Infant Jesus on her arm. On his left side stands St Martin fully dressed as Bishop of Tours, in the process of giving alms to a kneeling beggar. (It is assumed that the church in Jerne was dedicated to St Martin). In the side wings, twelve apostles are placed on two levels under canopies with keel-arched tracery. In the north wing at the top John, James the Elder and Peter, at the bottom Matthew, Philip and James the Younger. In the south wing at the top Paul, Andrew and Thomas, and at the bottom Matthias, Bartholomew and Judas Thaddeus.

Niels Termansen had restored the altarpiece in Hald church near Randers. This piece, which was made around 1490 for St Martin's church in Randers, had come to Hald in 1765. The Hald altarpiece is a work with the same disposition as the Jerne piece, however, the side wings of Hald piece have in addition to the apostles four church fathers: St Gregor, St Augustin, St Hieronymus and St Ambrose. The two altarpieces are approx. contemporary. Both are believed to originate from the same workshop circle, named after an inscription on the Hald piece: the Imperialissima master's circle. Under the middle part, which contains the Virgin Mary with the Infant, God the Father with the dead Christ and St Martin, is written: "*Imperialissi[m]a v[ir]go Ma[r]ia - Sanctissi[m]a deitas et una vera deitas - Sanctus martinus* " (The most magnificent/powerful Virgin Mary - The most holy deity and one true deity - Saint Martin). Other altarpieces belonging to the Imperialissima master's workshop circle are found in Ravsted, Abild, Oksby, Lunde, Henne, and Grimstrup. The home of the Imperialissima master is believed to be Lübeck.

The Jerne altarpiece was restored so that it came to resemble the Hald altarpiece. Below the centre section of the Jerne piece was an inscription (still partly legible in a photo from 1905): »... *maria mater [Christ]i ora [pro no]bis - O bened... miserere(?) nobis...*« (O, Mary, mother of Christ, pray for us, O, blessed [Trinity?] have mercy upon us); finally, St Martin has probably been mentioned. This inscription was deleted and instead, the inscription of the Hald piece was applied.

During the restoration, the altarpiece was given a new high predella. The frame, background and figures were freshly painted and copious amounts of gold foil were used. Two twisted columns with small indefinable saint figures in the middle section and a new crown frieze were added. Our Lord and Mary's crowns were added jags. Mary was repaired with a new right hand, and the Infant Jesus got two new hands holding a new apple. In the side cabinets, a total of 16 small twisted columns were added. The order of the apostles was changed so that it almost came in line with the Hald altarpiece. The original order (as shown by painted minuscules from a to m at the back of the figures) had already been changed while the piece was in Jerne. In Løgumkloster, only Thomas, Filip, Matthias and Judas Thaddeus are in their original place. The attributes of the apostles were partly renewed and supplemented, and apostle names were painted with golden minuscules in the newly invented, changed order.

During the restoration, it is believed that a Holy Spirit Dove disappeared from the middle section and later appeared in Grindsted church, where it is now found under the pulpit's sounding board. However, this is not true. The dove in Grindsted certainly originates from Løgumkloster, where it hovered over the baptismal font before the restoration (chap. 9).

On the back of the altarpiece is an engraved inscription listing the participants in the restoration.

**Niels Termansen** (1864-1953) was the leader of a team of craftsmen who in 1925 transformed the battered altarpiece into the magnificent piece that it forms today. His full name was Niels Poder Blok Termansen. He



was the son of Member of Parliament Niels Jokum Termansen (1824-1892). He was educated as a painter, worked for a time in Argentina, went to Zahrtmann's painting school in 1891-92, and was also admitted to the Royal Academy of Fine Arts. About 1900 he ran an independent painter's business in Kalundborg. From 1905 he worked as a restorer/conservator for the National Museum, and from 1921 to 1934 he was employed by the National Museum. He developed groundbreaking methods for colour examination and colour preservation. Major restorations include the altarpieces in Hald (1924), Løjt Kirkeby (1928-29 and 1934-38), Odense Skt. Knud (1931-37) and Tibirke (1938-39). In Løgumkloster he also restored the pulpit and baptismal font (1923), the celebrant's chair, the parapet of the organ gallery (1925) and the relic cupboard (1926). While working in Løgumkloster, he lived at the Hotel Stadt Hamburg (later the Hotel Løgumkloster, now Løgumkloster Friskole, Markedsgade 35).

**Niels Jokum Termansen** (1899-1969) was the son of Niels Termansen, and he participated as a young painter with his father and his brother Peter in several restoration projects. He was a colour conservator at the National Museum from 1928 to 1969. In Løgumkloster he lived with P. Chr. Skov, Lillegade 13B.

**Peter Bang Termansen** (1901-92) was also the son of Niels Termansen. He performed various carving tasks in collaboration with his father and his brother Niels Jokum e.g. the restoration of the Hald altarpiece. He was later employed at the conservation department in the Old Town, Aarhus, where he was a leading conservator from 1933 to 1965. His address during his stay in Løgumkloster is not known.

**Frode Nielsen (Dann)** (1892-1984) was the brother of the painter Jens Nielsen (1891-1978) and was married 1918-1934 to the painter Kirsten Kjær (1893-1985). As a painter, he carried out 1918-1926 restorations of church furniture for the National Museum. He travelled to the United States in 1926 and became a well-known art critic there. It is not known where he lived during his stay in Løgumkloster.

**Emil Martin Harald Sørensen** (1867-1936), gilder. While working in Løgumkloster, he lodged with Marie Erichsen, Storegade 16 (where the library is today).

**Johannes Mathias Georg Gebhardt** (1875-1941) was an independent master carpenter in Løgumkloster from about 1900 to about 1940. The workshop had the address Markedgade 26. In addition to helping with the restoration of the altarpiece, Johannes Gebhardt added triangular gables to the pews (replaced by new pews in 2014/15) and manufactured the doors. It has been assumed that he was also the master of the six high-backed pews, which stood in the church's aisles from about 1926 until replacement during the church's most recent restoration 2014-2015. This presumption does not hold; the benches were made by carpenter Aksel Mørck, Copenhagen (Vestslesvigs Tidende, 10 July 1926).

**Heinrich Friedrich Gebhardt** (1904-1985) was the son of Johannes Gebhardt, in whose workshop he had served his apprenticeship as a carpenter. As a master, he ran the carpentry business from about 1940 until he died in 1985.

#### Images/Captions

16.1 Altarpiece overview.

16.2 Altarpiece overview.

16.3 TEXT *The altarpiece in Jerne Church. Photo Kr. Hude, before 1920. (Lokalhistorisk Arkiv, Løgumkloster, archive no. B8644-114 2016\_38).*

16.4 TEXT *The middle section of the altarpiece with the Virgin Mary, God the Father with the dead Christ and St Martin with a beggar.*

16.5 TEXT *The north wing of the altarpiece with apostles. At the top John, James the Elder and Peter. At the bottom Matthew, Philip and James the Younger.*

16.6 TEXT *The south wing of the altarpiece with apostles. At the top are Paul, Andrew and Thomas. At the bottom Matthias, Bartholomew and Judas Thaddeus.*

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# FURNITURE in Løgumkloster Church

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