

Summaries

Painted Romanesque Baptismal Fonts in Medieval Denmark

By Ulla Haastrup

In the village churches in Denmark the Romanesque baptismal stone fonts are generally still in use, around 1600 have been preserved. Since the middle of the 19th century wall paintings have been uncovered and restored in around one thousand churches from the Romanesque to the post Reformation period. The attitude towards the original and secondary painting of the Romanesque stone sculpture has been quite different to the above mentioned. During the eighteenthundredsixties the Ministry for Ecclesiastical Affairs sent departmental orders concerning the cleaning of portals, chancel arches made of granite ashlar, and not least stone fonts. In spite of the massive destruction of the (painted) coatings of the fonts – done in recent time by sandblasting – it is still possible to find traces of paint on around 220 stone fonts.

Dating the coatings of paint is difficult, but with the help from coloursection examinations it is now possible. A registration of all, however small, coatings on the fonts is therefore essential. All over Europe examination of – especially – the painted coatings on the portals have been taking place during the past ten years. The study of the painting on the Danish stone sculptures can help to a renewed interpretation of the original appearance of these cultural artefacts.

At Hjerl Hede Open-Air Museum the School of Conservation has been experimenting with painting of the original double lion font in 1992 and again in 1995. Partly to verify the technique in the painting and the grounding, partly to see how the carved, flat reliefs of a font will appear, when they are painted in the same range and strength of colour, as the original Romanesque frescoes were. The motifs are clarified, and the font changes totally from our con-

ception of the material: the beautiful granite to an attention demanding, essential piece of church inventory, which has been visible – also in the originally obscure, Romanesque church.

The Baptismal Font and its Place in the Danish Parish Church during the Middle Ages

By Birgit Als Hansen

Archaeological excavations under the floors in Medieval stone churches have shown, that the interior of the Romanesque parish church was dominated by the font situated on a large platform – often with two steps in the middle of the nave. Towards the end of the 13th century the first signs of a change in the interior begin to appear. The central platform is demolished and the font is moved towards the west wall or to a west-extension of the nave, but it is still centrally placed in the axis of the building. During the 15th and 16th century a great number of west towers are erected. At this stage the font is moved into the lower storey of the tower, which functions as a baptistery connected with the nave by a large arch.

Medieval roof constructions – especially in Sealand

By Morten Aaman Sørensen

More than forty years ago Elna Møller published an article about Romanesque roof-constructions, which was the first systematic investigation of medieval roof timber especially in Jutland. The sub-

ject was not revived until it was possible to date timber by dendrochronology. A systematic registration of totally preserved medieval roof constructions as well as reused medieval oak timber in newer pine constructions was started and is still in progress.

There is about 1720 medieval churches in Denmark and a great number have preserved their medieval roof constructions, in some cases the original timber in choir or nave but more often later medieval roof over sacristies, vestries, chapels and towers. So forth Sealand is the best investigated area with 343 medieval churches and 519 totally or partly preserved roofs. If this is transferred to the rest of the country the number of still existing medieval roofs in this country may reach a number around 2600.

Contrary to Jutland the churches in Sealand are usually vaulted in the later part of the Middle Ages. The vaulting causes a rebuilding of the roof and as a consequence no original Romanesque roof is preserved here. But in about fifty cases the original constructions are well documented, because the timber has left a clear impression in the mortar of the gables. Many of these constructions are similar to existing roofs in Jutland, but in the late Romanesque period a special type of roof with ridge and purlins appears in Sealand. At the same time a sort of arched ceiling or waggon roof is introduced, which may be imported from Lombardy along with the art of brickmaking.

Golden altars, Churches and Criticism

By Jes Wienberg

The so called golden altars (fig. 1) from the Middle Ages have been investigated in several written works as pieces of art, as expressions of handicraft and as religious objects, but their local context has seldom been touched upon or has been rejected as an impossible question for source critical reasons. The article examines the origin of all known golden altars in Scandinavia.

During more than 100 years there has been a debate concerning who were responsible for the building of the numerous roman-
esque stone churches. Among the sources used to answer the question are the altars. The existence of a golden altar should be an indication or even an evidence for an aristocratic origin also for the building according to some scholars. Only the wealthy landlord had the possibility to finance the expensive altars. An acceptance

of such a statement presupposes that we know where the movables really belonged back in the Early Middle Ages.

Churches in medieval Europe were once richly equipped with items of gold and silver. Almost all of them are now lost. In Scandinavia, though, we have knowledge about no less than 41 golden altars (fig. 3) e.g. altars where plates of copper, silver or gold are placed on a frame of wood or ivory. We can count 32 in medieval Denmark, 5 in Norway, 3 in Iceland and 1 in Sweden: 11 altars are more or less preserved with their frontals and/or retables in churches or in museums. Fragments come from 9 churches or church floors. In 4 cases the origin of fragments are uncertain or unprecise. The existence of 6 golden altars are known only through medieval documents and 11 are known only from post medieval records.

Magnificent altars were discovered in simple romanesque parish churches, mostly in Jutland. The variation in location from what was expected led to extraordinary explanations already in the 18th century. Thus according to a local tradition the golden altars in Stadil and Sahl had stranded on the shore by accident.

The Swedish antiquarian Hans Hildebrand (1906) was the first to formulate a hypothesis of removal. He found it possible that the Broddetorp altar once had been standing in the cathedral of Skara, where bishop Bengt is said to have founded an altar. From then on the transportation of altars from greater churches, cathedrals, monasteries and town churches, to minor parish churches in the countryside was postulated for almost all golden altars. The hypothesis gradually grew into a self-evident fact. Only the basilica at Tamdrup (fig. 4) was worthy of a golden altar from the beginning.

We only know for sure one single transportation of a golden altar between churches. In 1645 an altar was sold from Odder to Tvenstrup, a removal of only a few kilometers between neighbouring parishes. Otherwise we have no evidence of removals. Since the 1930's, and definitely since 1950's, we have more and more evidence of golden altars originating from the churches where they were first recognised. The altars fit to the communion tables. In several churches small fragments of copper from altars have been excavated and the churches of the golden altars are not always as simple as supposed. With the use of "Occams razor" we can wave aside all speculations on removals. The idea of removal is just a hypothesis less convincing than the hypothesis of immobility.

Looking closer at the 41 golden altars in Scandinavia we will find churches of various status and size, from cathedrals and monasteries to parish churches. They vary in patronage, datings, materials

and architecture. The golden altars, which have survived to the present, are mostly from minor churches, now in the periphery as Broddetorp (fig. 5). Only in regions and churches where the changes of the gothic and renaissance periods were restricted could the romanesque altars survive. Thus there is a good correlation between the number of preserved golden altars, the number of known romanesque bells and churches without brick vaults.

The hypothesis of removal originates from a wish to connect a historical person with a well known work of art. However it is very unlikely that the Broddetorp altar is identical with the otherwise totally unknown altar in Skara founded by bishop Bengt. The hypothesis is also the consequence of a misleading generalization from the atypical churches, where the altars have survived. The golden altars must have been common not just in Jutland, but all over medieval Denmark and probably also in great parts of Scandinavia.

Is it thus possible to use the golden altars as sources when trying to answer the question of church founding? No, there is no simple correlation between the quality of the altar, the church architecture and the social level of the founder. If the golden altars can be used as a social criterium of the church founder we can establish that many ordinary stone churches must have been founded by aristocrats. However, if the architecture cannot indicate who founded the church, why should the furnitures do so? Finally, let us remember that the so called golden altars with copper only are cheaper imitations of the more expensive gold and silver altars, which have been melted down long ago.

The Monopolization of Ashlar

By A. Jan Brendalsmo and Rolf Sørensen

Discussion so far on the question of who built the Romanesque stone churches in Vestfold have vaguely suggested that specialists were brought in from Jutland in Denmark. This article takes into consideration models of political economy in order to understand how competence probably circulated in early medieval society. A hypothesis and tested against results from research on 12 stone churches in Vestfold and one in Østfold across the Oslofjord. The method is geographical/geological localization of quarries and provenance of ashlar and wall building stones from these church-

es. Particularly the distribution of ashlar from the characteristic red-brown *Tønsbergite* igneous rock has been studied.

The conclusion is that when the first stone churches were built on the farms of representatives of the elite of society, only the king and a few others controlled the types of experts necessary to build a stone church. A few decades later when more people started to build stone churches, a few centres of competence can be detected. The most important of which seems to have been close to the medieval town of Tønsberg, where a few quarries in *Tønsbergite* were operated, quarries which probably was controlled by the king. This centre of production has supplied 9 of the churches in question with ashlar. Another important centre seems to have been controlled by the family on the farm where Tjølling church was built. In this region *Larvikite* rocks dominate as raw-material for ashlar production. Earlier studies have concluded that there are great stylistic similarities between the Romanesque stone churches in Jutland and Vestfold. This study shows that both the ashlar and the stones used for the plain walls, must have been selected among stones from local glacial terminal ridges – despite the fact that this requires more work than does the production of stones in a quarry. Such stones are plentiful on the moraines in Vestfold as well as in Jutland. It is only in the area of Tønsberg, where good quality stones cannot be found in moraine deposits in large enough quantities, that quarried ashlar dominate. The preference for loose blocks as building material also points to Jutland where the same type of hard (fracture-free and durable) stones only can be found in glacial deposits. The main conclusion of this study is therefore that not only has the hypothesis that competence on Romanesque stone church building was brought from Jutland been strengthened, but also that this competence was monopolized by the king and a few other of the uppermost social elite.

St. Mary's church at Gran, Hadeland, Norway

By Øystein Ekroll

At Gran two Romanesque churches stand side by side, with a stone tower next to them. Both are dated to the 12th century. St. Nicholas' is a basilica and St. Mary's is single-naved. In the 13th century the chancels of both churches were enlarged and St. Nicholas'

vaulted. An investigation of the walls and a small excavation in 1990 revealed that St. Mary's has a more complex history than hitherto known. In its primary state the church had wings or side chapels, a small chancel with an apse and probably a central tower. Later, perhaps in the 13th century all this was demolished and the church had a rectangular nave and chancel. At the same time or later in the Middle Ages the two churches were surrounded by a ring wall with at least one tower. Gran was controlled by the see of Hamar, and the bishop or one of the canons must have been the force behind the development at Gran. Lost inscriptions in the churches tell of work which was undertaken in the 1470s by a canon at Hamar and a nobleman, probably from the same family. The rich furnishings in the church at Trondenes, Troms, provided for by a canon at Trondheim (Nidaros), indicates that there has been more building activity in Norwegian churches in the 15th century than traditionally believed.

The Quire Screen in Eidfjord

By Anne Marta Hoff

In the medieval stone church in Eidfjord in the western part of Norway the original wooden quire screen has, after substantial rebuilding, partly survived up to our time.

After describing the screen, the author gives a short survey of the literature commenting on it, and then an analysis and an attempt to reconstruct the screen follow.

The question is posed whether the screen was originally constructed for the stone church or if it may have been rebuilt from an earlier stave church screen. Due to peculiarities in the construction, the author tends to decide on the last possibility.

From tree – to stonechurch, Bø in Telemarken

By Jørgen H. Jensenius

Bø medieval stone church in Telemark was excavated in 1985. Then was found traces of an earlier wooden church with corner

posts buried in the ground. In this article it is supposed that the builders of the later stone church on the same spot, dug the foundations around the wooden church and used the measurements of the first church in the planning of the second, by this marking a sort of connection between the two different buildings. The planning system of the foundation is broken by the chancel wall, and when building continued after some generations the builders were free to extend the nave to the length they preferred.

Wooden Fonts of Medieval Norway

By Mona Bramer Solhaug

What is generally referred to as the wooden fonts of medieval Norway are in fact font supports or pedestals, although supplied with drainage hole for the baptismal water. Consequently they constitute the lower part of the font.

These medieval wooden font supports are seldom mentioned in the literature. As they have simple shapes and decoration, they cannot be dated on the background of style. Such details as the shape of the blades of the moulding planes used, the decorative zigzag finish (called "spret-teljing" in Norwegian) and particular types or gauges are the principal pieces of evidence for date. There are seven fonts which, based on this evidence, can be presumed medieval: The tubshaped one from Øye, the rectangular one from Nore and the waisted or "hourglass" ones from Mælum, Åmotsdal, Veggli, Uvdal and Rollag. The material is in all cases pine. They consist or have consisted of a wooden pedestal carrying a separate basin made of soapstone. Nore has got a rectangular basin, Mælum, Åmotsdal and Veggli have semicircular basins. Fragments of Uvdal's basin have been found. The basins of Øye and Rollag are missing. The dense and greasy quality of soapstone makes it a suitable waterholding material.

Whereas there are no parallels to Øye and Nore in Norway or Europe in general, the "hourglass" type is found all over the Nordic area. This is a timeless, waisted form with its waist always marked in some way. It is part of the general woodworking tradition used among other things for one-piece stools. A stool of this pattern is shown on the ceiling from Ål church. In general Telemark is the district where the waisted tradition held out for the longest time.

In 1837 J. C. Dahl published drawings of the post-Reformation

fonts of this shape from Atrå, Bø and Gåra. The Swedish wooden fonts from Näs (Jämtland), Alnö (Medelpad) and Lillhärda (Härjedalen) come from areas within the artistic field of influence of Trondheim. Näs and Alnö are chalice-shaped and covered with a rich relief of plants and figures. Lillhärda has a carved lid, but the actual hooped tub with two staves sticking up is without decoration. The theory that the Lillhärda type of font was used for christenings in the Middle Ages is supported by Icelandic inventories of church goods and an initial in *Jónsbók* (*Kristinréttur*). The type can be regarded as a continuation of the kind of vessel used in the missionary period. The decoration of the Swedish fonts is linked to that of stave church portals and the three font-covers from Lømen, Røn and Hedalen.

The surviving Norwegian medieval fonts are found in the mountain areas of Telemark, Numedal and Valdres. The reason why these areas are well represented is a combination of favourable climate, local tradition and poverty. While the richly decorated Swedish wooden fonts are Romanesque, the Norwegian ones are probably from the 14th century. Like the stave church portals of the late Middle Ages, they are showing the simple decoration and handling of form characteristic of the period.

Roof Trusses in Norwegian Medieval Churches

By Ola Storsletten

In Norway there are 28 stave churches and about 150 stone churches from the medieval period. In addition there are a few log churches. Almost all the churches are dated to 1150-1250. In 37 of the churches the medieval roof construction is more or less preserved. In an additional 13 churches the medieval roof construction was recorded before the church was demolished, in most cases in the last century. All the preserved or recorded roof constructions in the medieval churches consist of roof trusses. It is possible to divide these into various groups that seem to emphasize a well-known cultural border between the western and the eastern parts of Southern Norway.

The roof constructions in the stone churches can be divided into two main groups. In the group that dominates in the south-eastern part of the country the roof truss is constructed with tie-

beam, rafters, secondary rafters and usually a collar beam. The roofing is made of boards which are fixed to the rafters. The other main group is located in Trøndelag in the middle part of the country and possibly in the western part of Norway. The roof truss in this group is constructed with rafters, secondary rafters, scissor-braces and collar beam. The roofing consists of boards that are fixed to purlins which in turn are resting on the rafters.

In the stave churches the roof constructions are dominated by a roof truss consisting of rafters, scissor-braces and a collar beam. Most of them are found in the western and middle part of Southern Norway. The roofing consists of boards fixed to purlins which in turn are fixed to the rafters, more or less like the roof constructions in the medieval stone churches in Trøndelag and – apparently – Western Norway. In the area around Oslo, however, the roof constructions in the stave churches seem to have been somewhat different and seem to indicate a similar cultural border as mentioned above. In the few existing or recorded constructions in this area the roof truss consists of rafters and a collar beam. The roofing consists of boards which are fixed directly to the rafters, like the roof constructions in the medieval stone churches in the south-eastern part of Norway.

Is Resmo the oldest Church in contemporary Sweden?

By Ragnhild Boström

The present author has written about Resmo Church in Öland, southeast of Sweden, in *hikuin* 9 (1983), *hikuin* 17 (1990), and in a monograph in the series "Sveriges Kyrkor" (the Swedish Churches, SvK 203 (1988)), all with summaries in English. It is a very well preserved church, approx. 32 m of length, with apse, chancel, nave, approx. 10 m of height, and a western tower.

Resmo is supposed to have been built with the help of a Danish master builder, judging from the similarity of plan, erection and masonry in early Danish churches from the 11th and 12th centuries (cf. Sonnerup and Starup). Parallels to the doorways of Resmo are very few in Sweden, but rather common in the very north of Jutland where they are of Anglo-Saxon origin. It is more likely that the inspiration to Öland came from Denmark, from where the calcareous tufa also seems to have come.

The early Danish stone churches were built in local calcareous tufa, a material that is not available in Öland, whereas Resmo is built of local, reddish limestone, with details in local sandstone and calcareous tufa (imported), but the masonry has the same look in the actual Danish churches and in Resmo. Here, oak planks are used in the lintels and as cover in the inner splay of the western tower windows and belfry openings, because of lack of stones large enough. This technique is also, as we know, common in early churches elsewhere.

1. The restoration in 1992

On 1992, the façades were restored and thoroughly examined, measured and photographed very skilfully by Eeva Rajala and Torbjörn Sjögren of Kalmar County Museum and by Mikael Dellden. After that, my striving towards a relative chronology still seems to be relevant (cf. SvK 203, summary p 152), with few exceptions, but now it is possible to follow the building process more in detail.

2. The oldest structure

Steps 1-2. The total foundation, even that of the western tower, was laid at the same time. The apse, chancel and eastern corners of the nave, together with approx. 4 m of the nave walls, were completed. All walls are limestone cavity walls, filled with rubble, mortar and chips. They are very thin, approx. 95 cm, due to the modest size of the stones. Only the western tower walls are 165 to 175 cm thick (SvK 203, fig. 67, 73). The building material and technique is described in SvK 203, summary p. 152. It appeared in 1992 that calcareous tufa is used in the arch stones in the chancel windows and in the original three doorways. In addition to calcareous tufa, also sandstone was used for arch stones in the apse and nave windows, in the corniche of the apse, etc. The eastern corners of chancel and nave in this part are not real quoins, but in a primitive way covered with thin slabs of calcareous tufa and limestone, to make-believe real quoins. There were false ashlar both in the exterior and in the interior up to half of the wall height (SvK 203 fig. 36, 37, 51).

The steps 1 to 2 must be older than the nave, which can be dated to very early in the 12th century (step 3). My suggestion of dating steps 1 to 2: approx. 1070-1080. No excavations under the floor are made. Let us hope, that the heating system of the church soon may be exchanged; that is my blasphemous wish!

Step 3. The nave and bottom part of the western tower. The tie beams of the nave roof-trusses are dated to the very early in the

12th century, thanks to dendrochronology (hikuin 17, summary p. 294). The building technique is somewhat different in apse and chancel, in comparison with the rest: where large slabs are used in the chancel, they have a regular shape and are often arranged in horizontal zones of several courses, but in nave and western tower, below the 4m-level, the masonry is more regular.

The church with its unusual size can be explained primarily as a symbol of a local feudal lordship, maybe the owner of the wellspring of Resmo that ran a mill. The bottom floor of the western tower, with its own, magnificent doorway, was probably the private chapel of a squire and his family. Perhaps the family grave is under the floor?

Another church in Öland, Hulterstad, also seems to be Danish (hikuin 17, summary p. 294).

3. Period II. The church was finished

Step 4. The western tower was completed approx. 100 years later with a belfry, "after 1210" (hikuin 17, summary, pp. 202-203, fig. 2-3), after a different drawing (SvK 203, summary p. 153).

4. Period III. The "pack-saddle church"

Step 5. The church was altered into a "pack-saddle church". Bottom floor of the western tower and chancel were vaulted, (SvK 203 fig. 29, 32, 33; hikuin 17, fig. 2,3), and over the chancel an eastern tower was built approx. 1230 to 1240.

The Lectory at Gislöv

By Karna Jönsson

At Gislöv, close to the south coast of Scania, there has been an estate belonging to the Archbishop since 1145. Some time in the 13th century, the Archbishop makes his presence visible to us in the church at Gislöv. He orders the erection of a brick nave and tower to be attached to the already standing chancel and apse, also of brick. The chancel arch is made deeper and is provided with a *lectory*. Stairs inside the walls reach ambos from the *lectory*. At the same time, the exterior of the church is given a socle of dog-tooth ornamented lime- and sandstone. The south portal is also exceptional for a church of this size. There are traces of original vaults inside the church and in the attic.

The original vaults were torn down at an unknown date. The

church was equipped with a wooden roof without vaults, and the tower was made part of the nave. During this interim period the church had its first set of wall paintings. During the 15th century new vault, which are still standing, were erected.

The analysis of the walls at Gislöv was carried out after the suggestion by Rikard Holmberg, that the church was initiated by Archbishop Absalon and completed by the Norwegian Archbishop Erik, who was a refugee in Denmark from 1190 to 1202. This investigation has not succeeded in determining the exact times of the different phases of building, and Holmbergs suggestion remains valid, although the inventories point towards a slightly later date.

The Towers of Uppsala Cathedral

By Gunilla Malm

Uppsala Cathedral is a High Gothic brick basilica. The west end of the nave has two large medieval towers. The original medieval ground-plan of the cathedral remains essentially unaltered. However, building the two towers and their belonging to the original plan have been questioned. The axonometrical reconstructions are drawn by me to show how the towers might have been built according to building technique, joints and so forth.

Fig. 1. The west end of the cathedral built up to the point where traces of towers should be seen if originally planned for. Some traces exist but are still to be further analysed.

Fig. 2-5. Building periods of the two towers.

Fig. 5. The last part of the towers built. According to a different building technique this part may belong to a later medieval building period than the original one.

Ziegelgewölbebau in den Dorfkirchen des mittelalterlichen Schwedens

Von Anna Nilsén

Gegen Ende des Mittelalters wurden die meisten aus Naturstein gebauten Bauernkirchen Schwedens mit Backsteingewölben versehen. Eine interessante Frage ist: Soll man dies als ein Zeichen

wirtschaftlicher Hochblüte auffassen, oder gibt es andere Erklärungen? Von unserem Bauen im Mittelalter wissen wir noch zu wenig um sichere Datierungen vorzunehmen. Dokumente sind meistens nicht vorhanden. Ein wenig leichter ist es mit den Malereien, wo man ab und zu die Signatur des Malers oder eine Datierung findet. Viele Forscher haben über Gewölbebau geschrieben; eine gute Übersicht fehlt aber noch. Bisher haben die Forscher geographische oder zeitliche Begrenzungen vorgenommen oder sich nur auf spezielle Aspekte konzentriert.

Unsere ältesten Kirchen waren wahrscheinlich meistens aus Holz gebaut. Im 12. Jh. begann man aber Kirchen aus Stein zu errichten. Die erste Kirche aus Ziegeln im mittelalterlichen Schweden war die Dominikanerkirche in Sigtuna, Uppland, wo die Bauarbeiten wahrscheinlich in den 1230er Jahren begannen. Stein blieb aber während des ganzen Mittelalters das gewöhnlichste Baumaterial für Dorfkirchen. Nur vereinzelt Kirchen wurden aus Ziegeln gebaut. Die ältesten Kirchen hatten offenen Dachstuhl oder waren flachgedeckt. In den Jahrzehnten um 1300 wurden die Kirchen meistens vergrößert oder neugebaut und bekamen dann Tonnengewölbe. Gotland hat seine eigene Baugeschichte. Hier wurden die Kirchen schon im 13. und 14. Jh. mit Gewölben aus Stein versehen. In der Provinz Skåne (Schonen), die im Mittelalter zu Dänemark gehörte, hatte man schon in der ersten Hälfte des 13. Jhs. Gewölbe aus Ziegeln gebaut, z.B. in Lund (1234). In Schweden waren die Katedralen (Uppsala, Strängnäs u.a.) und die Dominikanerkirche (Marienkirche) von Sigtuna unter den ersten, die Ziegelgewölbe bekamen, was alles im letzten Viertel des 13. Jhs. begann, also später als in Dänemark. Im 14. Jh. begann man langsam auch gewöhnliche Dorfkirchen mit Gewölben aus Ziegeln zu versehen, zuerst vorzugsweise den Chor. Als man die Technik besser gelernt hatte, ging man immer mehr dazu über die Gewölbe aus Ziegeln zu bauen. Besonders viele Gewölbe wurden in der 2. Hälfte des 15. Jhs. gebaut. Der Ziegelwölbungsprozess setzte sich jedoch bis weit in das 17. Jh. hinein fort. Diese Wölbungen begannen aber nicht gleichzeitig in allen Provinzen und nahmen auch nicht gleichzeitig ein Ende.

Die Forschung hat den Wölbungsprozess des ausgehenden Mittelalters als problematisch betrachtet. Die ökonomischen Voraussetzungen um kostspielige Arbeiten zu unternehmen waren nicht besonders gut. Das späte Mittelalter war ausserdem eine konfliktreiche Epoche in der schwedischen Geschichte, besonders die Mitte des 15. Jhs. Die sogenannte Sturcperiode (1471-1512) war im Vergleich dazu eine Zeit von relativer Stabilität aber zeichnete sich

nicht etwa durch übermässig grossen Wohlstand aus. Und doch war diese Zeit durch Bauaktivität, Gewölbekonstruktion und andere Erneuerungen der Kirchen, gekennzeichnet.

Im Aufsatz wird das religiöse Klima, besonders die Fegefeuerpredigten und ähnliche Propaganda der Kirche als Ursache der Freigebigkeit vis-à-vis der Kirche im Spätmittelalter diskutiert. Das kann vielleicht die Gaben von Malereien, Altarschreinen, Textilien u.s.w. erklären. Was die Gewölbe betrifft haben wir aber selten Grund zu glauben, dass sie von Privatpersonen gestiftet sind. Die Kirche zu wölben wurde allem Anschein nach als eine Instandhaltungsmassnahme betrachtet. Solche Massnahmen wurden gewöhnlicherweise von der Gemeinde bezahlt. Das Bauen von Ziegelgewölben war ja im 15. Jh. nicht mehr ein so teures Unternehmen wie im 13. und 14. Jh.

Schlusssteine mit Stifterinsignien finden sich selten oder nie bei den spätmittelalterlichen Gewölben in Schweden. Inschriften die den Gewölbekonstruktion betreffen fehlen meistens auch. Alles deutet darauf, dass die Bauerngemeinden des spätmittelalterlichen Schwedens es vorzogen, die alten hölzernen Decken, wenn sie baufällig waren, mit brandsicheren Backsteingewölben zu ersetzen und dass sie sich auch solche Gewölbe leisten konnten. Die Backsteingewölbe stellen keinen "überflüssigen" Schmuck dar und sind auch nicht etwa ein Zeugnis von grossem Wohlstand, sondern sie repräsentieren nur normale und auf längere Sicht ökonomisch vorteilhafte Erhaltung. Dass man dennoch den Gewölben nicht selten eine schöne Gestaltung gab ist natürlich, wenn es sich um Kirchen handelt. So war es ja auch mit den Decken aus Holz. Der Ausschmucksgrad war jedoch sicher vom Wirtschaftsstand der Gemeinde abhängig, der bestimmend dafür war inwieweit man sich ein, mehrere oder vielleicht kein Sternengewölbe leisten konnte.

Der Wölbungsprozess im späten Mittelalter ist also als ein Teil des genannten Erhaltungs- und Erneuerungsverlaufs anzusehen. Ein Rückblick auf die Baugeschichte Schwedens lässt einen gewissen Rhythmus der Erneuerungsperioden erkennen: zuerst die Steinbauperiode im 12. Jh., danach die obengenannte grosse Erneuerung der Kirchen um 1300, die mit einer Neubauperiode zusammenfällt und die allem Anschein nach teilweise liturgisch motiviert war (Nilsén 1991), und endlich die Ziegelwölbungsperiode des 15. Jhs. Dies sind Perioden in denen die grössten Veränderungen an den Kirchen vorgenommen wurden. Der genannte Rhythmus weist wie oben angedeutet, regionale Unterschiede auf. In Finnland (Åland nicht mitgerechnet) hat man z.B. viel später

als im eigentlichen Schweden angefangen Kirchen aus Stein zu bauen. Die Steinkirchen wurden in Finnland erst im späten Mittelalter gebaut. Und in Östergötland wurde in dem von wirtschaftlichem Tiefstand geprägten 2. Hälfte des 14. Jhs. Vadstena-Kloster gebaut, was vermutlich auch zu dem verhältnismässig frühen Anfang der Ziegelwölbungsperiode in dieser Landschaft beigetragen hat. Auffallend viele Kirchen haben hier nämlich schon um 1400 oder in der 1. Hälfte des 15. Jhs. Ziegelgewölbe bekommen.

Die obengenannten, chronologischen Verschiebungen der Bauperioden zwischen den verschiedenen Provinzen Schwedens und die Tatsache, dass Bauaktivitäten an den Kirchen auch in Zeiten wirtschaftlichen Niedergangs oder politischer Unruhe im Gange waren, deuten darauf hin, dass hierfür in erster Linie andere Faktoren als Geld ausschlaggebend waren, wie oben behauptet wird, und dass die Kirche auch in schweren Zeiten selten Mangel zu leiden brauchte.

Romanesque and Gothic roof constructions in medieval Swedish churches

By Peter Sjömar

The oldest dendrodating yet of a Swedish roof construction is that of Herrestad Church south of Vadstena, Östergötland. The timber for its roof trusses was felled in 1112 ± 5 years. Of our c. 1100 medieval churches some 250 to 350 retain either their first roof structure (or original timber in secondary use) or roof trusses that were made when the church was vaulted. These churches thus constitute an archive that tell us how wooden roof constructions developed during nearly 900 years.

According to design and time medieval roof constructions can be divided into two main types, Romanesque and Gothic. The Romanesque roof trusses are distinguished by the fact that they are either visible from within the church or sealed off by a flat inner roof. Gothic structures were made to match the vaulting, thereby making tie-beams impracticable. This means that late-medieval roof constructions are related to the walls in a more complex way: the walls carry the weight of the roof and work to keep it in place as well. The functioning of these structures therefore depends to a large degree on how the roof trusses are joined with the walls and

the way in which the horizontal force of the roof is transferred to the masonry.

Typical of the early roof constructions – especially those of the 12th century – is that they are closely related to regional architecture and building crafts. Structures of the same age and in the same vicinity may show a diversity of forms, and only in the late 13th century did Swedish roof constructions get more uniform and begin to equal those of the continent. Another special feature of the early timber structures is their importance for the inner and outer configuration of the churches. In addition to their practical functioning they also partake in creating the visual effect and the inner volume of the buildings. The craft of timber building seems to have grown less important in the 13th century when the Church strengthened its organization and became a power in its own right. By this time the elaborate and decoratively made roof constructions were hidden under wooden ceilings, possibly because the aesthetic values of the local building traditions were considered out-of-date and a new aesthetic program for the shaping of churches had been worked out by the Church.

Building stone in Scania

By Barbro Sundnér

According to a national inventory of worked and exposed stone material in buildings from the 11th century to 1940 it is obvious that the choice of stone types has varied from time to time (the inventory has been made by the National Board of Antiquity, Stockholm). In the southern part of Sweden, Scania, the geology makes it possible for several types of rocks to be used. There have been found ten different types of local stone material which have been used as building stone, all in the early medieval times (1000-1300), mostly in churches. But already during the Middle Ages also limestone from Gotland has been used. In the late 16th and early 17th centuries the Gotland sandstone, however, has been one of the most frequent type of stone in Scania and now for the decoration of castles.

During the 14th to the 18th centuries natural stone was not very common in buildings. Not until the 19th century natural stone again got a renaissance. And now the local stones were replaced by stones imported from other areas in Sweden. These changes can

be seen in the light of easier transport and larger units of production, but also of changes in ideological views as well as in the ownerships of the quarries and the handicrafts of the stonemasons and the builders.

When studying the stone material of the medieval churches in Scania it is clear that most of the local stones have been used for all kinds of elements – rough hewn stones for the walls as well as sculptural stones for doorways and baptismal fonts. But there are also examples of stone types being used more often than other stones and more widely spread in the region, i.e. the Permian Höörsandstone. This might indicate a different type of organisation of the building than when local stones are used – a central production of ashlar and sculptural stones more or less independent of the church in question. Also some doorways, where Gotland limestone has been used together with local stones of different types, might indicate that sculptural elements may have been cut separately. This presentation of the medieval churches is a first survey where not all the churches have been examined by a geologist yet.

Even if all times have their special qualifications and demand their own interpretation the same questions can be relevant. The changes of stone material and their distribution are reflecting other changes in society, for instance the demands of the builders and how they organised the production.

How a medieval church was restored in the 18th century

By Helena Edgren

The notes of Dean Kepplerus, of which only a part is published here, are a veritable treasure for everyone interested in old ways of building. They give a vivid picture of how and where the parishioners got all the material they needed for the restoration of their church, how the work was organized, how the boards and roofing shingles were made and by whom, and how essential the skill of the master builder was to obtain a good result. At the same time, the notes show what a dreadful fate it must have been to become a priest, at least in a poor Scandinavian country as Finland has been throughout almost all of her history.

Roof Trusses in Medieval Finnish Stone Churches

By Markus Hiekkänen

While working on an academic dissertation on the classification and chronology of Finnish medieval stone churches the author also carried out a survey of the roof trusses. The objective was to provide a basis for further studies by evaluating the degree of preservation of the original medieval roof trusses. The work was carried out in the attics of all churches concerned and the date of the replacement of the trusses with new ones ascertained in archives and through literature as far as was possible.

The number of Finnish medieval stone churches (the medieval Diocese of Turku in the Archdiocese of Uppsala, Sweden) is 103 including 15 stone sacristies without naves. The aim of this article is to present and discuss the roof trusses of the naves; sacristies, porches and towers are not considered. Thus, the total number of naves is 88, eleven of which are ruins (marked with letter A, see catalogue, chapter 7, in which “?” stands for unknown date of changing the trusses and “-” stands for a freestanding sacristy). In the ruins no traces of medieval or later trusses are preserved.

In as many as 27 churches fire has destroyed the original roof trusses (letter B). Because of rot, the trusses were rebuilt in 20 churches (letter C) and in 17 churches they had to be replaced because the roof was made lower or because the church was rebuilt into a cruciform design in line with Classicist ideas in architecture in the 18th and 19th centuries (letter D). In four churches it cannot be ascertained whether or not the trusses are original (letter E).

Thus, in only nine churches (letter F) of the total of 88 all or nearly all the original medieval roof trusses are preserved. However, it should be kept in mind that in many of the sacristies, porches and towers the medieval trusses have survived in spite of their replacement in the nave.

Although the number of preserved medieval roof trusses is small, a classification can be attempted for because in several churches marks in the masonry in the attic show traces of the original roof trusses even if they have been replaced. The main features can thus be reconstructed. Furthermore, several fragments of the original trusses are preserved intact within or near the gable walls.

Taking this into consideration, the roof trusses in Finnish medieval stone churches can be divided into two groups, the Romanesque and the Gothic trusses. The Romanesque trusses are found in a few churches in the Åland Islands, viz. the churches of Eckerö, Hammerland, Jomala, and Lemland. They are Romanesque only in terms of techniques while their absolute ages are much later than the conventional dating of the period. The church of Jomala is from the late 13th century while the others are from the 14th and 15th centuries, the trusses of Eckerö church being from as late as the 17th century.

In Finland Proper, Uusimaa, Häme, Satakunta, and Pohjanmaa the preserved roof trusses are Gothic and date back to the 15th and 16th centuries.

Places for the Performance of the Marriage Ceremony in the Swedish Medieval Church Building

By Jyrki Knuutila

During the Middle Ages, there were four different places within the church building in Sweden where the marriage ceremony took place and the banns were published prior to a church wedding.

The threefold publication of banns for the bridal couple was carried out in such a way that the first and second publication occurred from the door of the choir rail or from the preaching place i.e. from a pulpit, an ambo or a preaching hole. They could all be situated in the border area between the choir and the congregation i.e. at the door of the choir rail, at the gallery, in the triumph-pillar, – arc or they could be fixed to the choir rail. The third publication of banns took place in connection with the parts of the marriage ritual in which contractual union was effected. They were carried out at the door or entrance hall or porch of the church. The various blessings of the marriage ceremony prior to the Nuptial Mass were given in the church building, at the door of the choir rail by the community altar. The Nuptial Mass was celebrated in two places in such a way that the bridal couple sat on the nuptial bench in the choir during the first parts of it. From there, they moved back to the door of the choir rail by the community altar, where they knelt under the pall. If there was not an altar in the

churches, the couple knelt in front of the door of the choir rail. During the concluding parts of the Mass, the bridal couple stood by the community altar or door of the choir rail.

Prästdörrens funktion i Finlands medeltida kyrkor

Av Pauli Löija

I denna artikel studerar jag allt som allt 82 medeltida kyrkor i Finland. Två kyrkor behandlas två gånger och en rentav tre gånger. Dessa kyrkor byggdes nämligen om så ofta under medeltiden, att förhållandet beträffande koret och prästdörren kom att ändras radikalt. Med termen "prästdörr" avser jag den dörr som befinner sig i kyrkobyggnadens sydvägg, nära östgaveln.

51 av Finlands medeltida kyrkor var försedda med prästdörr, medan 31 saknade en dylik. De regionale skillnaderna är beaktansvärda. I Nyland, Österbotten och Satakunda hade alla eller nästan alla kyrkor en prästdörr, i Egentliga Finland och på Åland över hälften av kyrkorna. Däremot förseddes de medeltida kyrkorna i Tavastland nästan aldrig med prästdörr. Om man betraktar förhållandena i Finland som rörde det sig om ett enhetligt område, kunde man dra den slutsatsen, att de kyrkor som byggdes under 1200- och 1300-talet nästan undantagslöst förseddes med prästdörr, medan prästdörren blev allt sällsyntare under 1400- och 1500-talet. Det är dock endast på Åland som utvecklingen förefaller att entydigt ha gått i denna riktning. När det gäller de andra landsdelarna, tillåter materialet oss inte att dra samma slutsats. Skillnaderna beror förmodligen på, att byggmästarna härstammade från olika länder och var beroende av sina egna traditioner.

Det är möjligt, att korets disposition i kyrkobyggnaden var av betydelse för prästdörren. I det medeltida Finland förekom två typer av kor: sådana som befann sig i östpartiet och hade samma bredd

som långrummet (typ 1) och sådana som var smalare än långrummet och kantades eller omgavs av en korgång (typ 2). I kyrkor, vilkas kor tillhörde den andra typen, var prästdörren avsevärt vanligare än i kyrkobyggnaden med kor av den första typen. Det förekom beaktansvärda regionala olikheterna beträffande korets disposition.

Då man överväger saken ur teologisk synpunkt, visar termen "prästdörr" i vilken riktning resonemanget bör gå. Först bör man studera kyrkans ämbetsstruktur. I det medeltida församlingarna fanns det i praktiken två personer, som vigts till prästtjänst: den egentliga prästen och klockaren, en klerk med lägre vigning. Klockaren fungerade som förmedlare mellan församlingsborna och prästen, vilket ledde till att prästen förblev en rätt avlägsen gestalt för församlingsborna. Ett tecken på detta avstånd var prästdörren: prästen hade sin egen ingång till kyrkan.

Även altarets och korets placering i kyrkobyggnaden kan ha inverkat på prästdörrens vara eller icke-vara. I kyrkor byggda i den s.k. romanska stilen var koret tydligt avgränsat från långrummet, medan koren i de s.k. gotiska kyrkorna befann sig närmare församlingsborna. Det har sagts, att gotiken ledde till större demokrati i kyrkan. Då koret kommit närmare församlingsborna och utvecklingen lett till större jämlikhet, betraktades prästdörren mot slutet av medeltiden kanske inte överallt som nödvändig.

Till vad som redan sagts kommer ytterligare det sätt på vilket läran om skärselden utvecklades under slutet av medeltiden. Som en följd av denna utveckling byggde man sidoaltare i kyrkan. Därigenom minskades huvudaltarets betydelse. Prästen blev tvungen att lämna koret för att läsa själamässor vid något av sidoaltaren och på det sättet kom han närmare det vanliga folket. Klyftan mellan församlingen och prästen blev smalare. Därför ansåg man kanske inte längre överallt, att det fortfarande var nödvändigt med en särskild ingång för prästen.

Det är mycket svårt, om inte rentav omöjligt, att finna ett entydigt svar på frågan om prästdörrens funktion. De tankar, vilka här framförts, bör i stor utsträckning betraktas som hypoteser.



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