

## TRAPPSTADT.

BUNDSCHUH v, 567-574 - ROST, p. -140 - WIELAND in Königs-hofener Archiv, p.- BALLING, AUS Trappstadts Vergangenheit, ibid., p. Attribution of the Municipality of Trappstadt, ibid S 140 et seq - AMRHEIN, Archivinventare, p 411-412.

Pfarrkirche. KATH PARISH CHURCH OF ST BURKARD. Realschematism W., p. (See below.) In 1611, it is suggested that the church is too dark; of Turin soli. (Ordinarate

archive Wurzburg, Geistl. Mangel i6ir, fob 150b.) New building of the nave and tower upper floor 1711-1715 (Ordinariatsarchiv Wurzburg, Trappstadt, Nr. ) The master builder is »Master Basilius Maurer«, known as the stonemason Jorg Benkert von Alsleben (Ordinariatsarchiv Wurzburg, a.o.)

Square choir in the basement; Crucified on pilasters with baroque buildings. Round choir bow with bark. Sacristy east of the choir. Portals west and siidlich. Half-

Description.

Fig. 125. Trappstadt. Parish Church. High Altar.

Round spreading vest with nice baluster performance. Baroque carved windows. The Aufiere (Fig.) divide Lisenen. Good western facade with pilasters and curved pediment, which closes in the triangle. Over the portal window with rich framing; empty figures in the gable. Turin three storeys, belt ledge over the 2nd Geschofi. The lower part in the masonry spatgothic. On the east-wall pointed-arch window, half added. ObergeschoB with polled corners, which are animated by niches; Ecklisenen. The invention relates to a round-arched sound window with a toned apex. Dome and open lantern.

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Pfarrkirche. Stuccoing. (Cf. Figure 125.) AnlaGlich of the new building from 1711 ff. (see above)  
 stucco. was completed with the »Mr Stukkator von Neundorf« a chord of 240 fl.  
 (Ordinariatsarchiv Wiirzburg, Trappstadt, no.) In the choir are the

Figure 126. Trappstadt. Wooden cough. (Before the restoration.)

Domed ridges with acanthus branches, which occupy fields with flowers and acanthus.  
 In the nave framework with large foliage trees; Acanthus shells, shells and putto heads  
 as a frame for the cartouches between the fields. In midfield *JHS*.

The surrounding medallions with modern ceiling paintings. Good work. Stylistically related is the jüngere ceiling in Alsleben (p.) Parish Church.

High Altar (Fig.) Baroque six-sided structure in full width of the choir, the two inner hems gexvunden. Between the outside Säulen, which stand over lateral passages, wooden figures. Crowning with a wide, architecturally structured top, on which the wooden figure of Saint George stands, and lateral gable embroidery with putti. Good simultaneous tabernacle. Around 1715. Old altar leaf with the crucifixion. establishment.

side altars. Four-tiered superstructures from the time of the high altar. Between the Säulen wooden figures. Architectural crowning with Ölbildern, side putten.

Figure 127. Trappstadt. Kronleuchter.

Altarpiece: Christ at the Geißelsäule (right) 1718. Below the coat of arms of Faust von Stromberg with *inscription* F G • F • F • V • S.

On the northern choir wall simple sacramental table, closed by an iron lattice.

Pulpit. Baroque around 1715. Polygon body with turned corners and the figures of the four evangelists in shell niches. Stair production and Fuß with acanthus decoration. Sound cover with acanthus volutes and the figure of the risen Saviour.

Taufstein. Geriefter Schaft. Eight-sided pool with oval humps. Inscription: *WILHELM HEIM HAT • DIESEN TAVFSTEIN GOTT ZV EIIRE - V D KIRCHE GESTIFF 1617*. Sandstone, H 0.65 m.

Parish Church.  
establishment.

Orgelgehäuse. With acanthus decoration. Around 1715.

Gemälde. 1. Glorification of Hi Aloysius. Rococo towards the middle  
of the

18th century. Lower left Marriage  
coat of arms of Faust von Stromberg  
and

Erthal. H. 1,12, Br. 1,64 m. -

2. Grinding of Hi Katharina.

Madge Arbeit um 1780. H. 1,05,  
Br. 0.74 m.

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Wooden figures, 1st ornament  
of St Kilian (fig. XIII.) Good  
spatgothic work of the Rie-  
mensideriderrichtung, around  
1510.H 0.85 m.1) - 2nd Saint  
Sebastian; In the middle of the 18th  
century.

Kronleucliter.(Fig.) Richly  
profiled bar with Ma-donnenfigur  
under the Aufhanger. Zxvei crowns  
with 6 arms each. An der Kugel In-  
script: *Io: Chaspar Geninet 1741*.  
Single ornament on the arms  
renewed. Brass gauge, 0.77 metres.

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\*) The Saint KiliansbUst was restored  
in 1914 in the Restoration Centre of the Royal  
General Conservatory. Pedum, sword blade  
with paring rod, socket and tip of the mitre as  
well as the nose were trimmed and re-  
modelled. The original version in  
Kase'infarben could be found under a layer of  
three to four spiiteren versions in a fractional  
tick and gave the indication for the current  
recast. The ornaments on the hem of the  
pluviale and the mitre were originally cut with  
the hollow iron directly into the lint wood. The  
coat was chrome-red with gold tree, the  
etching oxidized silver. Die Handschuhe  
besitzen ein tiefes lasuriges Grlin, die  
Attachen auf denselben sind in Silber mit  
Goldlasur ausgefihrt nach den alien Spuren,  
Die Dalmatika ist blaugrtin, das Humerale  
weiC mit Altsilber, die Mitra weiC mit  
Goldsaum. The mitrabanders are frosted on  
silver in front, while the others are dark red  
tinted silver. The fringes on the coat and the  
banders are sulfur yellow. The pedum was  
followed-dermaOen gefaBt: shaft old silver,  
cure

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vatur gold, Sudarium weiß in goldener Tulle, Das Schwert erhielt eine altsilberne Klinge mit goldener Parierstange. The face was painted naturalistically in casein according to the existing alien remains with rolled cheeks and blue-black beard skin.

Monstrance (Fig.) FuB with garlands and floral decoration, sun with parish church. Clams, putti and gloriols. Rococo around 1770. Stamps could not be Elnnchtuns - chalices, 1st silver, gold-plated. Profiled R&D with Akan-thusdekor and two medallions, on it cross with suffering tools, respectively. Coat of Arms

the Count of Eltz. Cupa with Uberfang, acanthus decoration. Baroque around 1700. Good work. Marks: a six-pointed star of the circle and ION (undeutlich, can also be read LON) in the rectangle - 2nd copper, gold-plated. With rococo conch and flowers. Around 1760.

EHEM. CEMETERY FORTIFICATION. Around the church walls of the Eh=m. Cemetery fortification, 4 m high. Spatmiddle-Age SchieBracelets° g

## L ag eplan

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Figure 129. Trappstadt. Site plan of the castle.

East of the church gatehouse; One-storey complex with a flat covered walkway, opened in a round arch. At the apex of the arch *date 1733*.

CLOSED. Trappstadt was Hennebergian property in 1317. (RUST, p.) schioc. In 1524 the property was divided into 12 parts by inheritance; the longest in history. Part of the Counts of Eltz, which fell to Bavaria in 1824 (Ebenda, p.) The SchloB, perhaps formerly the official seat, was in the 18th century. 19th century in the possession of the counts (BUNDSCHUH v, 573 - ROST, p.) Now in the possession of the Barons of Bibra.

The castle buildings are divided into two groups (Situation Fig.). North side of the plant to the right of the entrance is the »old SchloB« (Figure 130), a rectangular two-storey plant of 9:2 window axes with gable roof between



Curved frontal gables on the east bezw. West side. The former. Main portal Schiofi., on the Slid (courtyard) side, round arched, 1616, added. Windows with charred Beschrelbun8 Renaissance vestments. This is the time the whole building belongs to.

Opposite the old Schiofi on the east side of the courtyard lies the two-fliigelige new Schiofi (Fig.), which on the north, east and Siidseite of a wide moat with Briistungsmauern respectively. Boschungen enclosed wildly. The Gebiude is a simple Spiit baroque complex around 1700. The two-storey wings have a width of three, a length of eight or four window axes. Entrance at Siidfliigel on the hot side, like the windows with simple profile framing. A plank in the Siidfliigel, to which a two-axle staircase is connected, provides access to the individual riiums.

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Figure 132. Trappstadt. Torhaus.

Remarkable is the interior of the upper floor of the Ostfliigel a hall with rich stucco ceiling; Acanthus decoration ran 1700. Now furnished as a Protestant prayer hall. There formerly beautiful black glazed clay stove around 1700.(Review and pictures at HENNER, Altfriinkische Bilder, 1900.) Now in the Frankian Luitpoldmuseum in Wurzburg.

At the south west and south west respectively. On the west side, Okonomiebauten closed the courtyard.

In the courtyard at the Siidflugel of the new castle on a pedestal with ionic capital stone figure of Saint Mary with child; Rococo around the middle of the 18th century. About three quarters of life.

EHEM. VILLAGE FORTIFICATION. From the former village fortification, the former riorf-Still the gatehouse on the Siid side of the village (Fig.) is preserved. Characteristic "sune" two-storey half-timbered building with wide, flat-roofed gutter, slightly verge

Half-timbered  
hauser.

Collared upper floor and hipped roof. On the side of the ground floor. Upper storey with four window axes width, 17th-18th century.

The village has numerous schonc FACHWERKHAUSER.(Cf. Figure 133.) The village punishment possesses a characteristic picture of the area through the structures with the half-Walmdiechern that protrude in a staggering manner.

HOUSE No 2. Hiibsches schmiedeisernes Wirtsschild; Rococo around 1760.

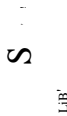


Figure 133. Trappstadt. Farmhouse.

stone figures.

STONE FIGURES. Christ

and the two chess players. Background to survival. Rococo. 2nd Half of the 18th century.

5,00 m - 2.Stone figure of Saint John Nepomuk. Curved base with acanthus. Frtihrokoko. H. 3.70 m.

About the BURGSTALL Altenburg near Trappstadt see BALLING in the Konigshofener Archiv, page 93.

Northeast of Trappstadt on the border between Bavaria and Saxony parish church. Meiningen wallartige remnants of an eliem. FORTIFICATION OF THE BORDER (According to the message of the curator HOCK-Wurzburg)

## UNTERESSFELD.

THE PARISH CHURCH OF ST JOHN BAPTIST AND ST AQUI-LIN. Realschematismus W., 8.342 - BUNDSCHUH V, 622 - ROST, p 106 et seq - WIELAND in Kbnigshofener Archiv, p 84 - AMRHEIN, Archinventare, p 412-414.

The base of the tower from the 14th - 15th century has been preserved from an old church. Reconstruction and raising of the tower in 1612 under Fiirstbischof Julius (Ordinariatsarchiv Wurzburg, Register of Juliusbauten, 1612, fob 16.) The choir and nave of the present church were built in 1698 and 1708 and consecrated (Real- schematism.)

Die Kirche ist nach Norden gerichtet. Eingezogener, dreiseitig geschlossener Beschreibung. Chor mit Kreuzgewolbe bzw. Kappen. Wandgliederung durch Pilaster mit profiliertem Sockel und starkem Gebalk, dariiber durchlaufendes Kampfergesims. Runder Chorbogen. Sakristei ostlich vom Chor im TurmuntergeschoB. Rippenkreuzgewolbe mit einfach gekehlten Rippen auf gespitzten Konsolen. Das flachgedeckte Langhaus um-fafit vier Fensterachsen. Portale auf der Ost- und Siidseite. Siidfassade: Mittel-portal iiber einer zweifliigeligen Freitreppe, von zwei kannelierten Saulen flankiert, im Segmentgiebel verdacht; am Architav Jahrzahl 1698. Fassadengliederung durch Pilaster, welche das weit ausladende Hauptgesims tragen, dariiber einfacher Dreieck-giebel mit drei Fenstern. Uber dem Portal drei Nischen mit den Sandsteinfiguren St. Kilian, Kolonat und Totnan. Am Chor und Langhaus aufien Pilastergliederung. Fenster mit Profilrahmen und Segmentgiebeln.

Turm dreigeschossig. Uber dem ErdgeschoB schwache Einziehung mit Schrage. Uber dem 2. GeschoB Gurtsims. Am 2. GeschoB ostlich und nordlich einfache spitzbogige Doppelfenster, auf der Ostseite darunter schlitzformige Scharte. Am ObergeschoB zweiteilige spitzbogige Schallfenster mit Mafiwerk, nachgotisch. Den Aufgang zu den Obergeschossen vermittelt ein Fachwerkbau auf der Nordseite. Achteckhelm iiber vier Seiten.

Stuckierung. An der Langhausdecke Stuckleisten und Hochrelief St. Maria Immakulata. Um 1700.

Hochaltar. Stattlicher viersauliger Rokokoaufbau mit seitlichen Durchgiingen, Einrichtung. iiber welchen Holzfiguren stehen. Dekor Muschelwerk und Lambrequins. An Stelle des Altarblattes Holzgruppe der Kreuzigung mit den Assistenzfiguren; die Golgathaszenerie mit den beiden Schachern ist an die Chorschluflwand gemalt. Um 1750.

Seitenaltare. Mit gewundenen, weinlaubumrankten Saulen und hohen Auf-satzen, darin die Olbilder St. Johann Nepomuk bzw. St. Christoph, seitlich Akanthus. Barock um 1700. Altarbliitter Vermahlung Maria bzw. Ermordung des hi. Aquilinus, gleichzeitig.

Ein dritter Altar an der Westwand des Langhauses mit reicher Muschelwerkdekoration und dem Olbildchen St. Maria mit Kind. Dreistaffelige Leuchterbanke fiir je drei Leuchter mit sehr lebendigem Muschelwerk dekoriert. Rokoko um 1750. Wood L 0,65, h 0,27 m.