

Church furnishings

Some of the sacred furnishings are of Baroque origin, some are older than the church itself.

In 1692, Ernst Christoph von Voß (1655–1720) took over the Gievitze estate and became patron of the church, which had since fallen into disrepair. He initiated extensive repairs and had the church furnishings renewed in the Baroque style. A first organ was purchased shortly thereafter under Friedrich Ernst von Voß (1700–1738). The church's furnishings, particularly the altar, pulpit, and gallery, were painted in wood color in the 19th century in keeping with contemporary taste and were extensively restored during the church's complete renovation in 1964. Following stain samples, a Waren-based painting company was able to identify the original colors and thus

the original baroque colors of the church furnishings were restored.

Taufünfte

The Romanesque baptismal font, also called baptismal font, is made of granite and is older than the church itself. It is possible that they are already in a (wooden?) The baptismal font is decorated with four faces, which could symbolize different stages of life. In the mid-19th century, it was placed outside, where it was exposed to the elements for many decades. It was not brought back into the church until 1961.

In the same year, a blacksmith made an iron insert for the baroque, silver baptismal bowl.



Altar

Two scenes are mounted on the altar: the smaller one in the upper part of the altar depicts the Resurrection of Christ, the larger one a scene from the Last Supper. Christ is in the center, his hand raised in blessing. John is leaning on his shoulder. In the foreground, one can see the red-haired Judas Iscariot, holding a bag of silver coins. To Jesus' right is the bearded Peter. No other apostle has as many light reflections on his robe as he—an indication that the artist attached particular importance to him when painting.

During the renovation in 1857/58, both altarpieces were covered with other oil paintings; one of them depicted a section from Raphael's "Transfiguration of Christ." The original paintings can now be seen again on the altar.



1 View from the choir into the two-bay nave with pulpit, Baptismal font, gallery and organ
2 patron pews and altar
3 View from the nave into the choir with patron pews, Altar, baptismal font and pulpit
4 One of four faces on the baptismal font
5 St. Peter, detail on the gallery
6 Crucifix above the door to the sacristy

Cross

The crucifix above the sacristy door was probably originally a hanging cross, located behind the triumphal arch. Two red-bordered holes in the wall can still be seen in the vault where the mural depicting four crosses is located. The cross is older than the rest of the church's furnishings. The painting of Christ on the Cross is likely of more recent origin.

Patronage pews

The patron's pews were owned by the Counts of Voss. The members of this long-established noble family had their own entrance and a raised seat, allowing them to attend services from above. During the restoration in 1964, the patron's pews were lowered and the entrance walled up. The wall painting with the three small wheels likely refers to the coat of arms of another donating family.

Pulpit

The pulpit is decorated on its four sides with the four evangelists and their symbols. Above each evangelist is a saying about hearing the Word of God from the corresponding gospel. The first on the left is Matthew, above whom is written: "This is my beloved Son, in whom I am well pleased; hear him" (Matthew 17:5). The second is Mark, with the words: "He who has ears to hear, let him hear" (Mark 4:23).

Luke follows third with "Blessed are those who hear the word of God and keep it" (Luke 11:28), and lastly John with the inscription "Whoever is of God hears the word of God" (John 8:47). Above the pulpit door is "Soli Deo Gloria" ("Glory to God alone"), an exhortation to the preacher to deliver his sermon under the dove, that is, under the guidance of the Holy Spirit.

Gallery

The gallery was enlarged when the Lütke Müller organ was newly acquired in 1858. It was originally decorated with 14 paintings: the 12 Apostles, Jesus Christ ("Salvator Mundi" – Savior of the World), and John the Baptist. Two of the panels were removed to build a gallery on the north wall, which has since been dismantled. The two paintings depicting the apostles Judas Thaddaeus and Thomas have not yet been found.



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Under Ernst Christoph von Voß (1655–1720) the church, which by then was in a state of disrepair, was extensively restored and its furnishings were renewed in the Baroque style. A separate enclosed pew provided elevated seating for the members of the count's family during church services. In the 19th century, the altar, pulpit and gallery were overpainted in wood tones, in line with contemporary tastes. Based on pigment samples, the original Baroque colouring of the church furnishings was restored in 1964. The Romanesque granite baptismal font is older than the church itself and was probably originally in one of the building's predecessors.

