

Two 16th century epitaphs (14) are placed on the wall in the north side annex between the chapels. On the right side, coming from the baptism chapel you will find the stone relief of Phillip and Margarete von Reiffenberg, followed by the memorial plate of the canon Konrad Hofmann. Next to the annex entrance (15) of the sanctuary on the north side is the oldest tombstone in the church, it is the scarified flagstone of the priest Heinrich Fetting von Schwanheim (16) and dates back to 1457.



The most significant artwork in the church is in the east side annex chapel (17). It is a life-sized, carved seating figure in its original paint and dates from 1485. It represents Antonius Eremita the father of the order, it even have been the model for the figure of St. Niklaus Hagenauer commissioned for the world-famous Antonite Isenheimer altar.

The gothic cross altar (18) in the Axial Chapel, in contrast to the baroque side altars, belongs to the original and specifically fabricated for this church. It is a painted parish altar dating 1485 in Worms an was situated at the previous chancel screen at the stone wall between the choir and aisle on the level of the pulpit and which divided the abbey church from the parish church. In the middle section, the crucifixion of Jesus, on the four panels of the side wings above the cross scenes of the crucifixion legend: the discovery of the cross by the empress Heleria and the repatriation of the cross to Jerusalem by the emperor Heraklios after being stolen by the Persians. The predella depicts Christ and the twelve apostles.

Borg baroque side altars are dedicated to Maria with our lady of pity (19) in the north altar room, the sorrowful mother and the Madonna on the crescent, the

triumphant heavenly queen (20), in the southern side aisle.

Generations have built further on this church during the centuries, altered the the interior and retained and renovated the fixtures (inventory).

Preserving such an important art-historical building has its price. National and ecclesiastical grants do not suffice by far. Since 1983, the "Stiftergemeinschaft Justinuskirche e.V" which was formed as a non-profit organisation with more than 300 members undertakes every effort to safeguard and obtain the necessary funds through contributions and denotations. In addition the Stiftergemeinschaft organises and manages conducted tours, erects stands during Hoechst ´s annual castle festival and the Christmas fair.

If you wish to participate in the supporting the Stiftergemeinschaft please join as a member or just help with a donation (see overleaf).

Please contact the Stiftergemeinschaft directly if you would like to contribute in any other form

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Visits other than the opening hours can be arranged by phoning the Pfarramt St. Josef T: 069-33999615.



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[For our English speaking visitors](#)



Justinuskirche Frankfurt a.M.-Höchst

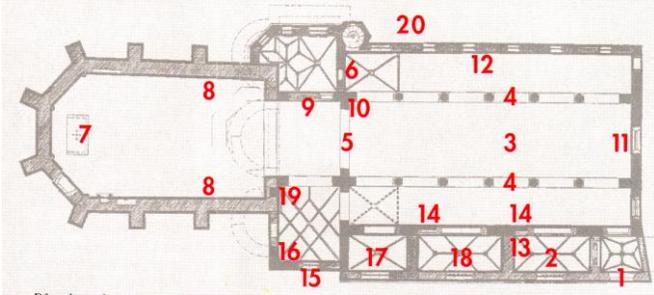
The Carolingian Saint Justinus' church, Frankfurt-Höchst is the oldest building in Frankfurt-Main and one of the oldest in Germany. The Catholic basilica originates from around 830 and is situated high above the river Main. The church remains well preserved and is a building of national importance.

After it ´s completion in 850 it was consecrated by Rhabanus Maurus, Archbishop of the city of Mainz, and one of the foremost scholars of his time. The nationwide importance of the Justinuskirche explains why the synod of all suffrages subordinated to the see of Mainz took place in the Justinukirche in 1024 and that St. Godehard of Hildesheim attended it.

In 1090 it became a Benedictine monastic church of St. Alban, Mainz, as well as a parish church. In 1298 the relics of St. Justinus were transferred, and the church consecrated to St. Margaret. 1419 The Benedictines of Mainz left St Justinus and in 1441 it became an Antonite monastic church. St. Justinus was transferred to the Antonites of Roßdorf, a nursing order, near the town of Hanau. They retained the church until it ceased being a monastic church in 1803.

Necessary extensions and renovations were undertaken in the 15th century. A high choir was installed and the side chapels on the northern aisle were added. Since then the appearance has scarcely changed. Only parts of the neighboring historical Abbey are still intact and is used as a residential building.

Short guided tour around the church:



The richly decorated pointed-arch north doorway (1) is flanked by the reproductions of statues of Paul of Thebes (left side) and Anthony the Great (right side).

In the baptistery (2) you can see a late gothic christening font and the original sculptures of Antonius and Paulus on the wall. The font is supported by three lions from the 11th century and these are the oldest moveable pieces in the church. Located on the side wall is a well-preserved, coloured gravestone of Heinrich Meyersbach (13) dating from 1520. He was the general provost of the Antonite Abbey in the town of Hoechst.



Entering from the main entrance you focus on the impressive central nave of the Carolingian basilica (3) whose original ground plan is shown without the choir annex (see outline).

The Corinthian Capitals and the sanctuaries belong to the most important pieces of architectural sculpture in the 9th century.

In the 15th century the entire inside of the church was painted in colours. Nowadays you will only find depictions of Christ as mankind's judge above the triumphal arch (5) and a crucifixion is covered by the Marien-Altar (6) adjoining the cancellus (chancel).

Looking along the nave and the choir annex you see the venerated baroque High Altar (7) and which is one of the most important altars in the see of the city Limburg was created by Johann Wiess (1726).



The excellent quality sculptures are found on the altars superstructure: on the left the Holy Josef with the infant Jesus and on the right the ecclesiastical teacher St. Augustine, with the sun radiating above St. Margaret one of the fourteen church guardians. The legend speaks about banishing a dragon with sign of the cross and who had wanted to swallow her one night whilst in prison. She was beheaded in 305 on the grounds of her religion. The altar picture shows the crucifixion of Jesus. Above this you can see the Antonite emblem with the Antonite cross in the form of a "T".

In the choral wing you can see the oak choir stalls (8) from the middle of the 15th century and renewed in 1986. The original side panels' show both Antonite Saints, St. Antonius Eremita and Paul robed in oak

leaves instead of palmleaves as the legend would tell us.

If you leave the presbytery in the direction of the main aisle you pass a large baroque wall cross (9) and the empire period chancel (10) which is the only artefact in the church which was manufactured in the town of Hoechst. The magnificent organ (11) dating 1740 originated in the workshop of the organ builder Onimus in the city of Mainz. In 1988 the organ builder Kuhn from Männedorf near Zurich fabricated a totally new three vented organ following baroque operating principles and installed in the original body casing. The standard of the organ for concert is superb. This explains why the church is now a centre for organ musicians and estimated by soloists throughout the world.

The organ concerts and performances organised by the Hoechst church choir and chantry in the Justinus church have meanwhile become a fixed feature of the cultural life. CD's of performances of the choir and organ concerts as well as various publications can be purchased in the church.



In the southern side aisle: late baroque figures of saints (12) from the chapel of the neighbouring Bolongaro Palace. On the opposite north side you can see three chapel extensions.