

GUIDED TOURS

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Svenska kyrkan
MALMÖ
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Saint Petri Church

OVERVIEW AND HISTORY

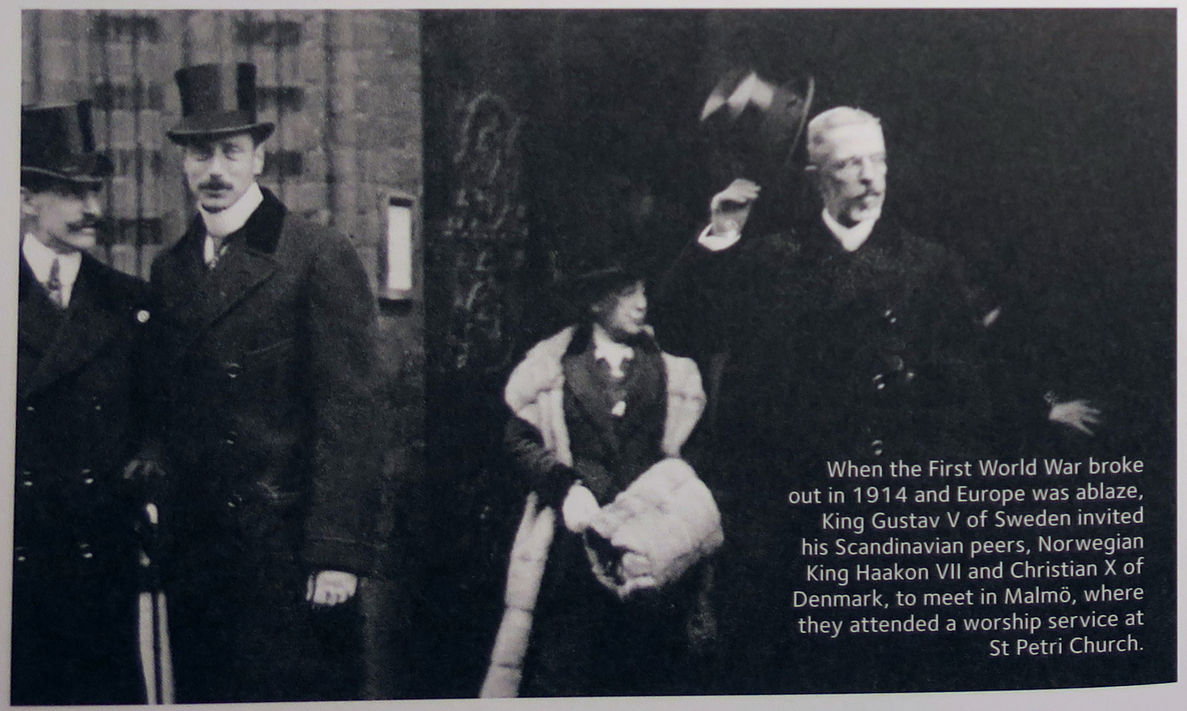
TOURIST GUIDE



Svenska kyrkan
MALMÖ



Malmö's oldest seal from the mid-14th century depicts the romanesque church that existed in the city before St Petri Church.



When the First World War broke out in 1914 and Europe was ablaze, King Gustav V of Sweden invited his Scandinavian peers, Norwegian King Haakon VII and Christian X of Denmark, to meet in Malmö, where they attended a worship service at St Petri Church.

In the beginning

SAINT PETRI CHURCH is located in the old center of Malmö near Central Station and the Stortorget square. In the 13th century, a large part of the population moved from upper Malmö, located in Triangeln, to lower Malmö by the strait. In the latter half of the century, a romanesque church was consecrated to St Nicholas. This is likely the church depicted in Malmö's oldest seal.

St Petri Church was built on the site of the older church, and, according to tradition, the year 1319 is associated with its consecration. In his *Danish Chronicle*, Henrik Smith writes that the City of Malmö was built during this time. Evidence can be found for St Petri Church being founded or consecrated the same year in a text that later proved to be a 16th-century forgery. In 1346, the church was mentioned for the first time in Niels Bunkeflo's testament as *'ecclesia beatorum Petri et Pauli apostolorum in Malmöghe inferiori juxta mare'* (Church of the Blessed Apostles Peter and Paul in Lower Malmö by the sea). Archaeological studies confirm that building of the church began in the first decade of the 14th century. St Mary's Church in Lübeck was probably a direct inspiration for the church's construction, and St Petri is a worthy representative of the Baltic Brick Gothic style that characterises churches in the Hanseatic cities around the Baltic Sea.





An oil painting from the 1840s by J. Sonne shows an act of confirmation. Before restoration in 1857, the aisles had galleries.



Bricks on the church façade. Several brickworks were located in Malmö during the Middle Ages. There are traces of clay pits just outside the medieval city walls.



The exterior of the church has remained largely the same throughout the centuries. However, one dramatic change occurred in 1792 when the tower was given a helmet-shaped baroque dome.

It took about 80 years to complete St Petri. This illustration by Heinz Joachim Draeger shows what it might have looked like when the church was built.

Malmö, Denmark and Germany

FROM AN episcopal letter we learn that Malmö was considered to be a city in 1275. In the 14th century, the city grew dramatically, not least thanks to herring fishing. By the Middle Ages, Malmö was Denmark's second largest city after Copenhagen. During herring season and the autumn market period, Malmö was the most visited city by German and other foreign merchants after Skanör and Falsterbo. German merchants frequented Malmö so much that they had the habit of referring to the city with their own term, Elbogen (Elbow).

Malmö gained a dominant position through herring fishing and the Skåne market. At the Treaty of Stralsund in 1370, the Hanseatic League gained considerable freedom of trade. Among other things, Malmö was pledged to them for 15 years. The influence of German merchants over Malmö thus increased, as did the migration of Germans to Malmö. In the 15th century, Malmö expanded as a trading city thanks to sizeable exports to Lübeck – more extensively than from any other city in the Nordic region. Traces of this influence remain in the many inscriptions in German on tombstones and epitaphs.



The church building style known as 'Baltic Brick Gothic' developed in the Hanseatic cities around the Baltic Sea and spread through expansive trading in the area.



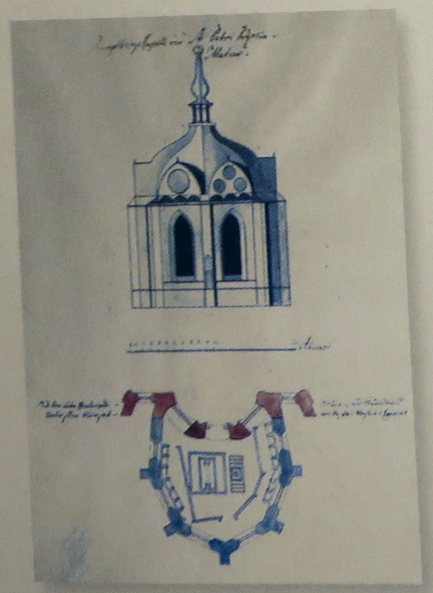
This copperplate from Meissner's 'Thesaurus philopoliticus' (1623–1631) is almost identical to a specimen in a 1594 atlas.



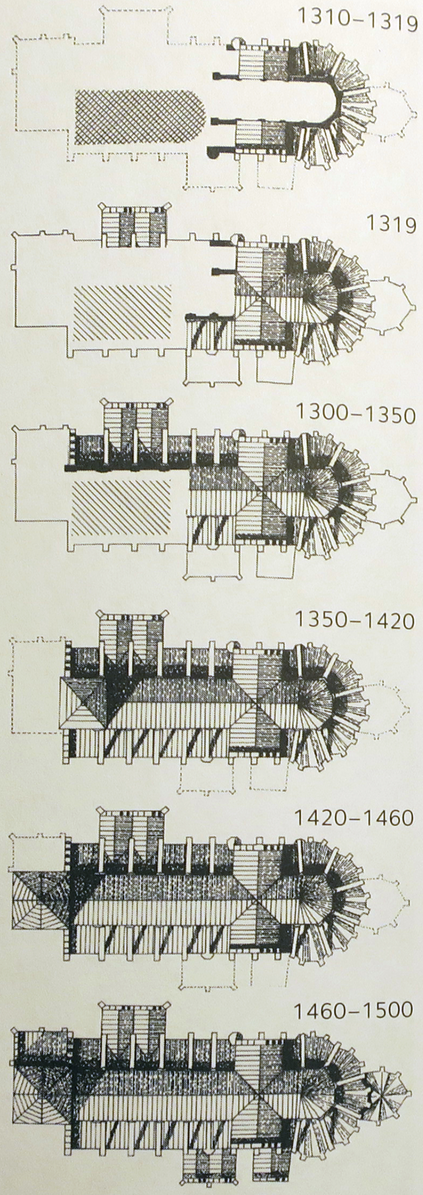
In the 15th and 16th centuries, Malmö became a multilingual city where people from many different regions established themselves. Traces of this can be found in tombstones and epitaphs with inscriptions largely in German.

Construction

THE ROMANESQUE CHURCH, probably located on the site of the current southern aisle, was in use when construction of St Petri Church began. As building progressed, the old church became used for the storage of material. Building St Petri took about 80 years, starting in the east. At first the walls and arches of the ambulatory were erected, followed by the transverse walls and arches. The exterior flying buttresses were an important part of this work. When the chancel's arches were standing, construction continued with the northern aisle and northern church porch. The old romanesque church was then demolished, and relics of the old church were likely transferred to the main altar of the new chancel. After demolition of the romanesque church, work continued in the nave and southern aisle. The tower was the last to be erected, and in the following centuries several chapels were added: the Dringenberg Chapel east of the chancel, the Chapel of the Holy Cross by the southern aisle, the Chapel of the Merchants northwest of the tower, and St Anne's Chapel adjacent to the southern side aisle.



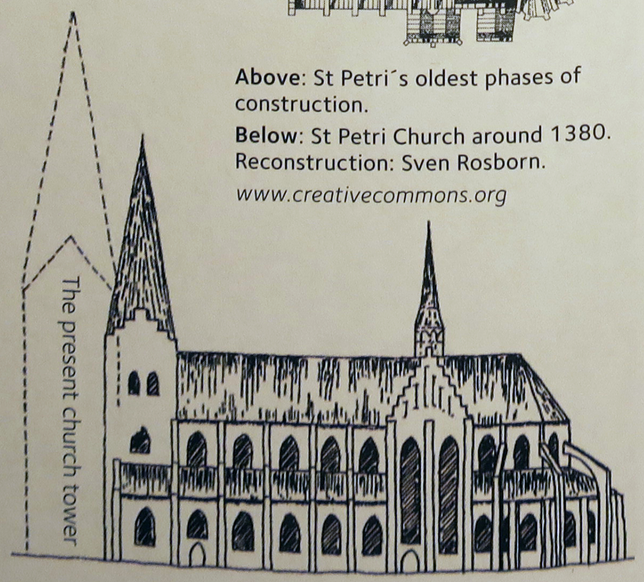
The Dringenberg Chapel was built in the middle of the 15th century by mayor and Master of the Mint Henrik Dringenberg as a private tomb chapel. This design drawing was made for the demolition of the chapel in 1792.

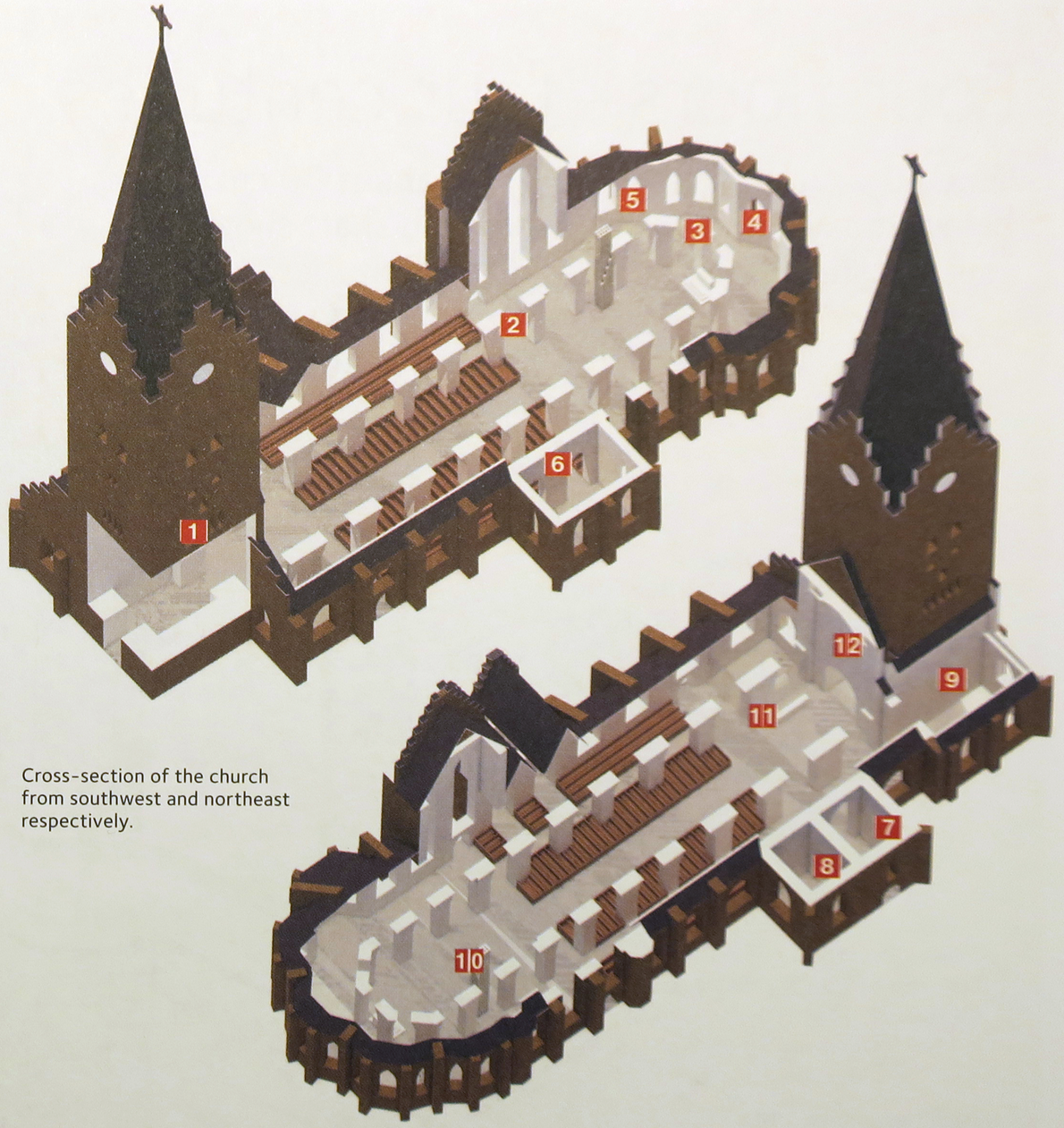


Above: St Petri´s oldest phases of construction.

Below: St Petri Church around 1380. Reconstruction: Sven Rosborn.

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Cross-section of the church from southwest and northeast respectively.

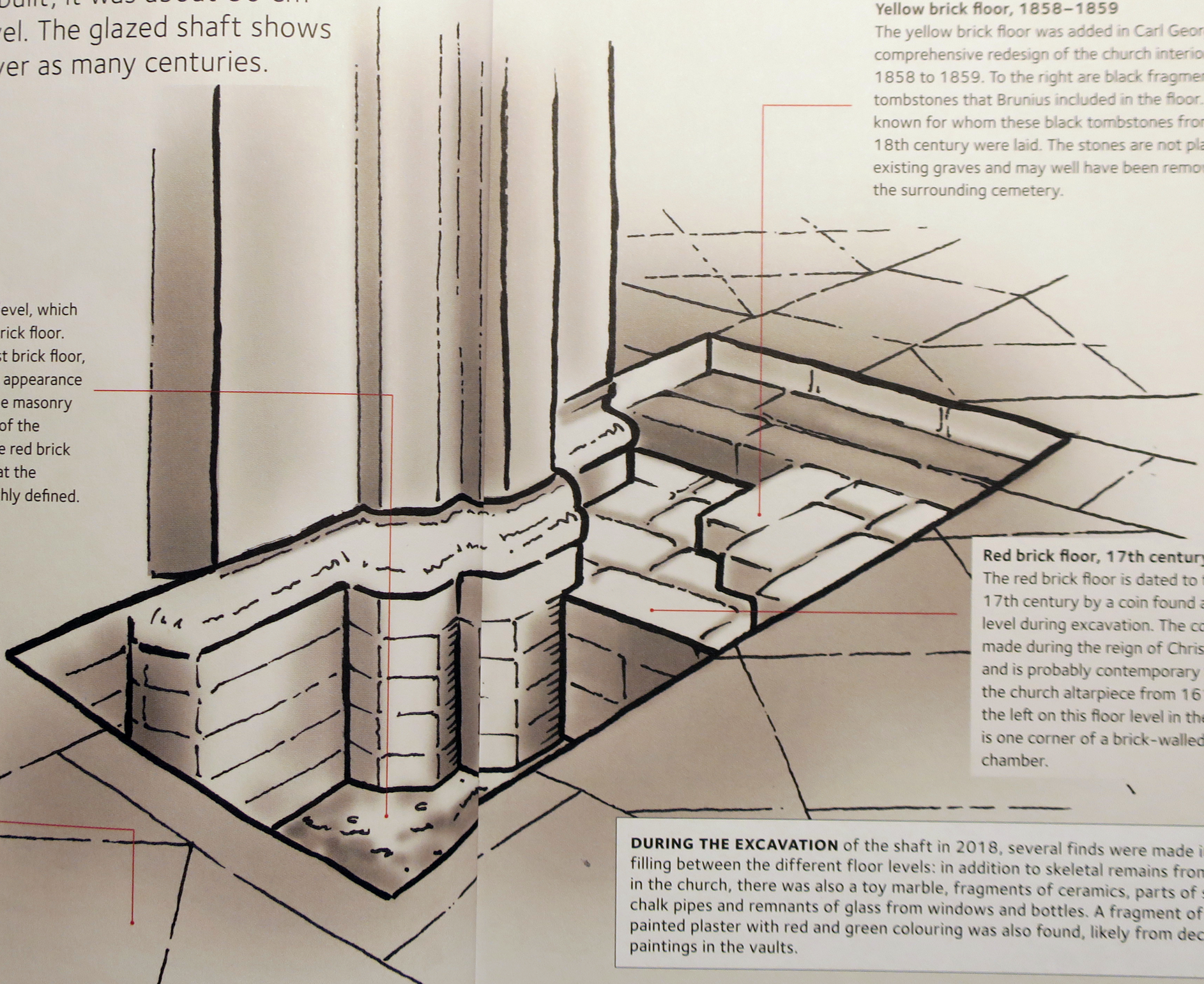
1 Church Porch
2 Pulpit
3 High Altar
4 Ambulatory
5 Lady Chapel
6 St Anne's Chapel
7 Public toilets
8 Sacristy
9 The Chapel of the Merchants
10 The Klais Organ
11 Glazed shaft – four floors
12 The Marcussen Organ

Four floors – four centuries

When the church was built, it was about 80 cm below today's floor level. The glazed shaft shows four different floors over as many centuries.

Cast lime floor, 1380s
This is the church's original floor level, which probably formed the base for a brick floor. Since no traces are left of this first brick floor, it is believed that it had the same appearance as the red 17th-century floor. The masonry of the pillar shows that the walls of the church originally consisted of bare red brick with light-coloured joints, and that the profiling of the laths was more richly defined.

Gotland limestone, 1905
The current floor of polished Gotland limestone was added during Theodor Wåhlin's major renovation in 1905. Wåhlin removed and documented many of the tombstones that his predecessor Carl Georg Brunius had used as a base for the brick floor. He then included most of the tombstones that lay in the church floor today.



Yellow brick floor, 1858–1859
The yellow brick floor was added in Carl Georg Brunius' comprehensive redesign of the church interior from 1858 to 1859. To the right are black fragments of tombstones that Brunius included in the floor. It is not known for whom these black tombstones from the 18th century were laid. The stones are not placed over existing graves and may well have been removed from the surrounding cemetery.

Red brick floor, 17th century
The red brick floor is dated to the 17th century by a coin found at this level during excavation. The coin was made during the reign of Christian IV and is probably contemporary with the church altarpiece from 1611. To the left on this floor level in the shaft is one corner of a brick-walled burial chamber.

DURING THE EXCAVATION of the shaft in 2018, several finds were made in the filling between the different floor levels: in addition to skeletal remains from burials in the church, there was also a toy marble, fragments of ceramics, parts of several chalk pipes and remnants of glass from windows and bottles. A fragment of lime-painted plaster with red and green colouring was also found, likely from decorative paintings in the vaults.

Seven centuries converge

IN THE CENTRAL AISLE, the Renaissance is predominant with whitewashed walls, epitaphs, pulpit and altarpiece. However, the church's Gothic architecture also becomes apparent here. St Petri Church is a three-aisled basilica with a central aisle, two side aisles, a transept and a chancel with ambulatory. The Gothic church's interior is characterised by lancet arches and windows, and exterior buttresses hold up the walls, giving the church its characteristic appearance. On the exterior, the church looks almost the same today as it did seven hundred years ago. Only two adjoining chapels have since been demolished, and the tower has changed its appearance over the centuries. The interior changes have been all the greater, however. Up to 60 Lady altars and other altars dedicated to saints disappeared after the Reformation in favour of pews and the pulpit. In 1555, the walls were whitewashed, and earlier frescoes were covered over.



Gorris Boldicke's epitaph crowned by skull and hourglass.



Beritta Gurris lives on in Malmö. The area of Fridhem by the strait is where her land was located.



Beritte Bartolomeidotter, also known as Beritta Gurris.

Epitaphs

ON THE PILLARS of the central aisle there are commemorative plaques, or epitaphs, for the dead. The word comes from Greek: epi (close to) and taphos (grave). The memorial plaques were erected close to the tomb by relatives of the dead as a way to honour them and comfort those left behind.

JOST LEDEBUR'S EPITAPH was set up on August 13, 1636, by Jost Ledebur and his wife Karine Gurrisdotter as a memorial for themselves. Both spouses were still alive, but Karine, who had long been sickly, died five months later. The middle tablet of alabaster represents the Final Judgement. Outside the pillars decorated with grape vines, Peter stands on the left and Paul on the right. The image in the middle of the top section shows the lamb with a chalice standing on the ground into which the blood of the lamb drips down.

Jost Ledebur was mayor of Malmö and also churchwarden of St Petri Church. The same year that the epitaph was put up, he was part of a 16-person jury who passed judgement on eleven Malmö women accused of witchcraft. Of these women, seven were burned at Kirseberget and the rest banished from the town. Between 1543 and 1663, 63 women (and some men) stood trial for witchcraft in Malmö.

GORRIS BOLDICKE'S EPITAPH

The stone plaque for Gorris Boldicke was set up in the church by his wife Beritte Bartolomeidotter. Boldicke was a merchant, originally from Germany, who was a councillor in Malmö 1589–1596. The middle image of the epitaph shows a representation of the resurrection. The top part consists of three allegorical female figures. In the middle is Justicia (Justice) carrying a sword and scales in her hands on a cartouche with a skull crowned by an hourglass. On the left is Fides (Fidelity) holding a chalice and a bible, and to the right there is Spes (Hope) holding a dove in one hand and supporting herself on an anchor with the other. Beritte Bartolomeidotter, also known as Beritta Gurris, survived her husband by fifty years. She took over and ran her husband's business very successfully. Among other things, she founded, together with several of Malmö's merchants, the so-called



Jost Ledebur's stately epitaph testifies to his position, both in the city and in the church.

Tombstones

FOR AS LONG AS St Petri Church has been a place of worship, it has also been a place for carrying out burials. Citizens with means would buy themselves a burial plot in the church. In the Middle Ages, the entire floor was covered with tombstones. Of the 206 stones in the church, as seen in a 1747 drawing by city engineer Jacob Örngren, only about 50 remain preserved in the church today.

In the 16th century, there was competition between citizens to consolidate their place in history through richly designed monuments. The position and wealth of the owners can be seen in the dimensions and decoration of the stones. Often, the deceased were depicted full-length in heavy relief dressed in formal attire.

Set in the central aisle's floor below the pulpit lies the mayor and Master of the Mint Jörgen Kock's tombstone. He is believed to have died in 1555.

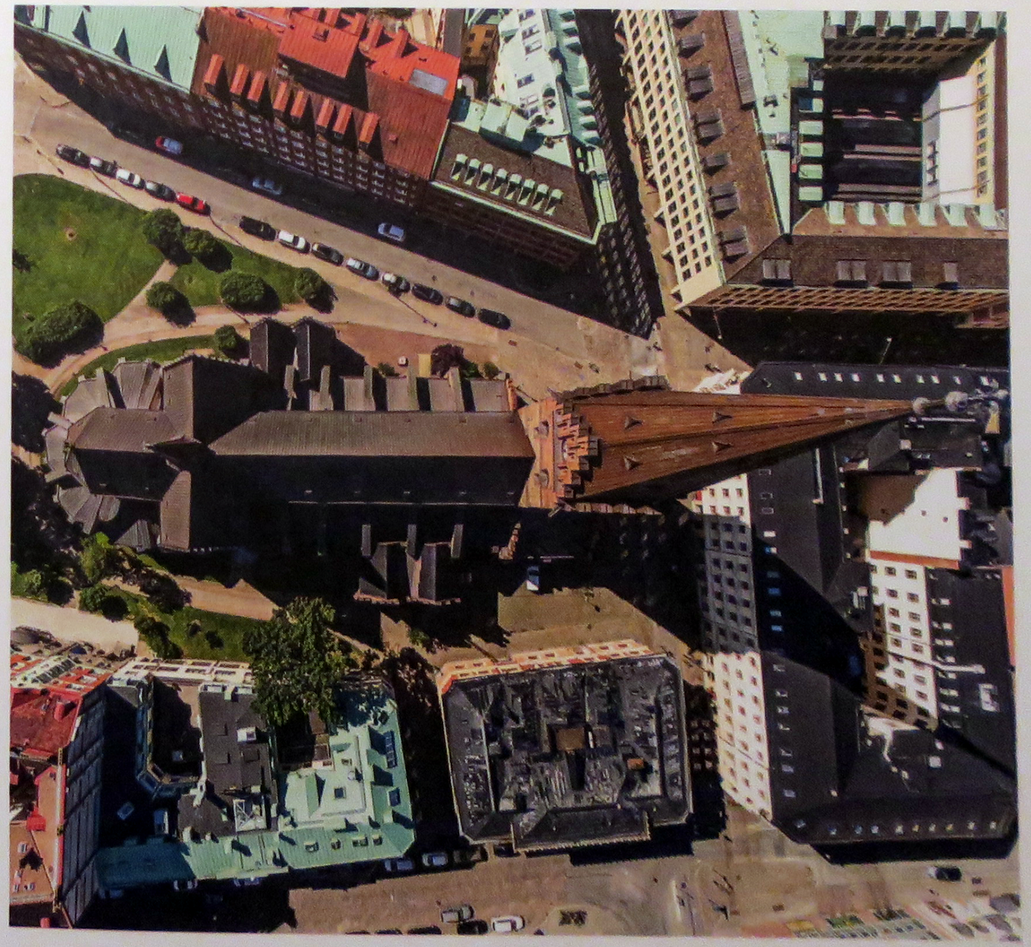


Symbols of death, often in the form of the Reaper or an hourglass, are common on both tombstones and epitaphs.

Rib vaults reaching skywards and pointed arches pushing fearlessly aloft characterise Gothic church architecture. In the nave and transept, they reach to about 25 metres.



The central aisle combines Gothic and Renaissance with the Gustavian organ façade from the 18th century.



From above, the symbolism of the church building becomes clear. The nave, transept and chancel form a cross symbolising the crucified Christ. The chancel's tilt to the south has been interpreted as a representation of the moment of death with the head falling to one side.

The pulpit

IN 1599, the pulpit made of sandstone and black limestone by local craftsmen Daniel Thomisen and Jörgen Stenhugger was consecrated. The pulpit was paid for by councillor Engelbret Friis, whose name can be found on the west side of the pillar in which it is set.

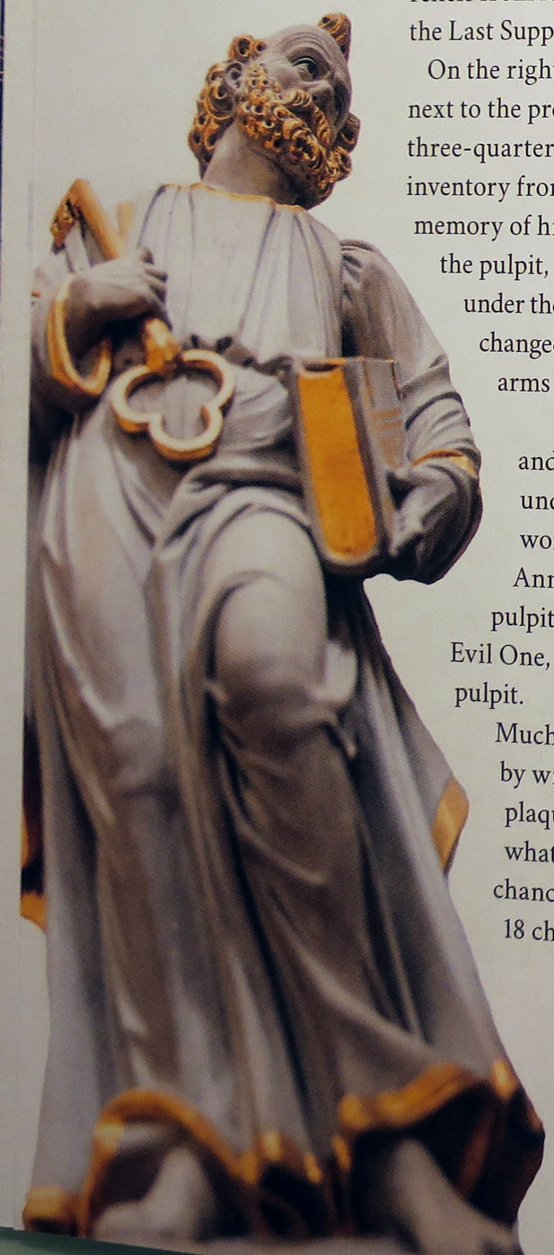
Over the pulpit is a baldachin, that is, an acoustic canopy. On either side of the roof there are two statues: on the left, Peter holds a key in one hand and a bible in the other; and on the right, Paul holds a sword. The baldachin is crowned by an image of God the Almighty Father, holding symbols of omnipotence in His hands: the sceptre and the orb.

Around the pulpit itself are six scenes from Jesus' life. Under each image are inscriptions with corresponding scriptures in Latin. The six reliefs from left to right depict: the Annunciation, the Birth of Christ, the Last Supper, the Crucifixion, the Resurrection and the Ascension.

On the right, a sandglass fashioned in baroque style, is mounted next to the preacher. It has four hourglasses that show quarter, half, three-quarter and full hours. The sandglass is included in the church inventory from 1723 and was donated by ferryman Per Gottlänning in memory of his son who died aged eight. At the time of construction of the pulpit, the monogram of the Danish King Kristian IV was set up under the baldachin. When Skåne became Swedish in 1658, this was changed to Karl XI's monogram, and the Swedish national coat of arms replaced that of Denmark.

The pulpit is held up by a statue of Moses with staff and commandment tablets in his hands. On the left side under the stairs, at the foot of the pulpit, is an expressive woman's face that probably depicts the donor's young wife, Anne Hansdotter. Wedged between the foot of the hexagonal pulpit cage and the pillar, is a head that is interpreted as the Evil One, who is resisted by the Word of God proclaimed from the pulpit.

Much of the fixed inventory in the church has been donated by widows. Anne Hansdotter not only put up a memorial plaque for two of her husbands, but in 1610 also donated what is St Petri's oldest chandelier. Today, this hangs in the chancel, above the new movable altar. Like all of the church's 18 chandeliers, it is made of brass.



Peter, with the key as attribute, is on one side of the acoustic canopy. As the patron saint of the church, he is found in the altarpiece, on epitaphs and in stained-glass windows. Peter is also found on the doors of the church porch in the form of an orchid. The Early Purple Orchid or 'Dead Man's Fingers' is called 'St Peter's Keys' in Swedish.



The dove is a symbol of the Holy Spirit that inspires the preacher's sermon.



The hourglass was used as a timepiece during the long sermons of the 18th century.



The woman's face is believed to depict donor Engelbret Friis' young wife Anne Hansdotter.



Moses holds up the pulpit, which symbolises that the gospel in the priest's sermon is based on the ten commandments.



The inscription on the pillar of the stairs leading up to the pulpit states that it was paid for by Engelbret Friis. 'One thousand six hundred years take one after the birth of the son of God', i.e. 1599.

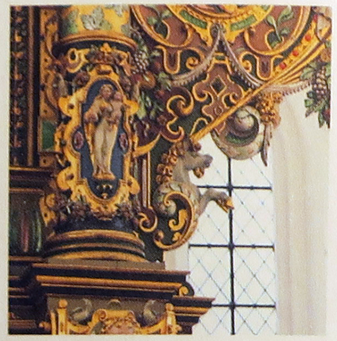




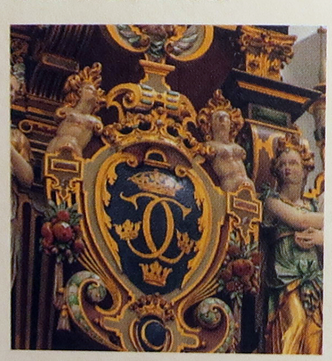
In 1610, Engelbret Friis' widow Anne Hansdotter donated the church's oldest chandelier in memory of her second husband, Niels Hammer. A donation of 200 marks was added for maintenance of the chandelier's candles.



John the Baptist holds a crucifix, i.e. a cross with the dead or dying Jesus.



The medallion shows Caritas, one of the cardinal virtues.



After 1658, the monogram of the Danish King Kristian IV was replaced on the royal coat of arms with Karl XI's back-to-back monogram.

Altarpiece

WHEN ENTERING through the church's main entrance to the west, the attention is immediately drawn straight to the east to the large altarpiece in the chancel. The church's first high altar was an altar to St Nicholas. It is likely that relics from the altar of the romanesque church were transferred at the consecration of the new altar. This altar stood until the Reformation's iconoclasm after which St Petri's first evangelical priest, Claus Mortensen, had instead a simple stone slab set up with a wooden cross. Some eighty years later, the cross was replaced with the altarpiece still seen in the church today.

The 15-metre-high altarpiece is northern Europe's tallest of wood. On St Michael's Day in 1611, the altarpiece created by German-born carpenter Hendrik Könnicke was consecrated. He had hired the sculptors Jakob Kremberg and Otto Statius, and Curt Snedker and Öllrich Svafvrer to help him. The oil paintings in the middle, as well as all decorative painting, were carried out by Peiter Hartman, the earliest known Malmö-based painter who also produced the royal portraits in Malmö Town Hall.

The altarpiece is distinguished by its metallic decorative colouring and the elaborate gilding on all unadorned surfaces. The altarpiece was paid for by wealthy Malmö citizens, whose names can be found on a hidden plaque on the back of the altarpiece.

At the very top, Christ stands with a victory banner to remind us of his conquest over evil and death.

Four levels

Closest to the altar table itself are three text tablets with the Words of Institution in Danish and two maxims in Latin by Cassianus and Durandus. The latter's words read: 'In the Lord's Eucharist we hear the word, we feel the movement, but do not know the way, yet believe in the Presence of the Lord.'

FIRST LEVEL The bottommost oil painting depicts the Institution of the Eucharist and is flanked by Moses with the commandment tablets on the left and John the Baptist with a crucifix in his hand on the right. On the pillars alongside Moses and John, there are medallions depicting the four cardinal virtues: temperantia (temperance), sapientia (wisdom), fortitudo (fortitude) and caritas (charity).

On the wings, the Fall of Man is seen on the left, and to the right is the angels' revelation to the shepherds on the night of Jesus' birth.

SECOND LEVEL The second oil painting from below shows the crucifixion of Jesus. On both sides of the painting there are shields with monograms. Originally it was King Kristian IV of Denmark's monogram and the Danish national coat of arms. After 1658, it was replaced with Karl XI's back-to-back monogram and the Swedish national emblem, the Three Crowns. However, both shield holders remain on the left shield: the 'Danish Wild Men'. By the right shield, two women stand as figures of peace.

THIRD LEVEL The third oil painting depicts the Ascension. The painting is surrounded by the four evangelists, from left to right: Matthew, Mark, Luke and John. There are also four caryatides with the emblems of law, faith, hope and love.

FOURTH LEVEL On the top oil painting is Yahveh, the name of God, with Hebrew characters shining bright amongst the clouds. On the sides of this painting are statues of Peter on the left and Paul on the right.

At the top, Christ hovers with a Victory Banner.

1. Words of Institution
2. Moses
3. John the Baptist
4. Cardinal Virtues
5. The Fall of Man
6. Annunciation to the shepherds
7. The Eucharist
8. The Crucifixion of Jesus
9. Shields with Monograms
10. The Ascension
11. The Four Evangelists: Matthew, Mark, Luke, John
12. Four Caryatides
13. Yahveh, the Name of God
14. Peter
15. Paul
16. Christ with Victory Banner



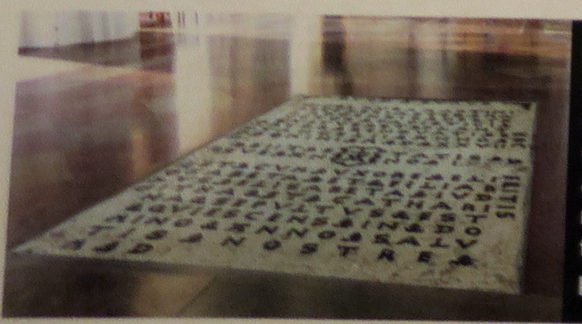
Claus Mortensen

THE FIRST DECADES of the 16th century represented a tumultuous period in the history of the city and the church. Malmö's economic power as a trading city increased and the ideas of the Reformation took hold. Martin Luther's bold new ideas quickly spread to merchants, craftsmen and students with the help of the newly discovered art of printing and through Malmö's lively trade relations.

One of those who embraced the thinking of the new doctrine was Claus Mortensen. He became an ardent advocate of Lutheranism. Malmö's reformer was born in the city, probably in 1499. After his father died, his mother, Birgitte Hansdatter, remarried the townsman Olof Töndebinder, i.e. 'Olof Barrelmaker'. It was from him that Mortensen was given the name 'Claus Töndebinder' by his opponents, perhaps because they wanted to give the impression that he was a man of scant education. After studying in Lund, Mortensen was ordained as a priest in 1524 and then went to the University of Copenhagen. There he met several prominent figures in the Danish Reformation and this led him to preach the new doctrine in public at St Petri's sister church, the Church of Our Lady in Copenhagen.

However, the Bishop of Roskilde soon put an end to this. Mortensen returned to Malmö, where he was supported by the reformist mayor and Master of the Mint Jörgen Kock. He was allowed to preach at an abandoned chapel at Rådmansvången, south of the city. On May 29, 1527, he delivered the first very rousing sermons in the Danish language and gathered such large crowds that complaints were received that the grass of the meadow around the chapel had been trampled. The sermons were moved to the Chapel of the Holy Cross outside Västerport, one of the city gates, and later into the city to the Chapel of Simon and Judah, the Greyfriars' church at the corner of Västergatan and Lilla Bruksgatan.





THE TOMBSTONE at the foot of the altar stairs for Malmö's reformer Claus Mortensen. The church's first evangelical priest was married four times and had four daughters. One of his wives and three of his daughters are mentioned on the tombstone. The stone states his name in Latin, Nicolaus Martini, and the memorial reads that he was considered to be the 'destroyer of the papal cult and sower of the true gospel'.



At Herredagen (Meeting of the Chiefs) in Copenhagen in 1536, it was agreed that the new *Malmö Hymn Book* would be the first public Danish hymnal. Facsimile print, 1967.

When this church also proved too small, Claus Mortensen asked the priest of St Petri's to preach there in the afternoons. The Archbishop of Lund and the Cathedral Chapter tried to hold the insurgent to account, but Claus and his associate, the monk Hans Spandemager, refused to appear. The Archbishop then issued a letter to the people of the town warning of the false doctrine spread by 'shameless priests and lapsed monks'. When councils and townspeople did not dare to support Mortensen, he went with Spandemager in 1528 to an evangelical seminary in Haderslev.

The same year, a hymnal was printed in Malmö in the mother tongue, i.e. Danish, as well as an evangelical order of worship, *the Malmö Mass*. These two published writings by Claus Mortensen are among the oldest of their kind in the Nordic region. The singing of hymns was an important tool for the dissemination of the new doctrine and an important element of the

In the autumn of 1529, Claus Mortensen returned to Malmö. With him he had a letter of protection for the evangelical preachers from King Frederik I.

He was thus able to resume the work of the Reformation with the support of Jörgen Kock and the council. In September, the priest of St Petri's, Henrik Hansen, tendered his resignation and was succeeded by Claus Mortensen who became the first evangelical priest in Malmö.

That autumn, the Reformation was consolidated, and the city took over the abbeys. On November 29, the church was subjected to an iconoclasm in which side altars and images of saints were destroyed or sold. At the request of the council and mayor, a seminary was set up, where several of the most prominent teachers from the University of Copenhagen took part.

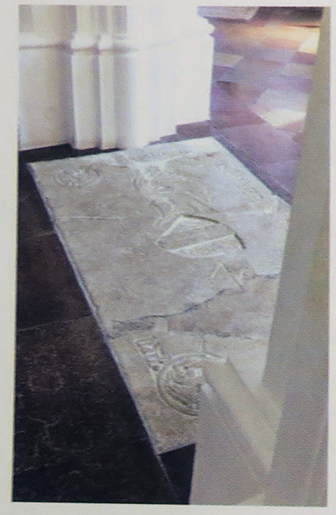
Claus Mortensen was priest at St Petri until 1541, when he was transferred to Västra Skrävlinge and Husie. Later in life, he was often involved in processes and strife with the Malmö´s citizens, which may explain why he had to leave St Petri's. However, until his death in 1575, he remained at his rectory on the corner of Kalendegatan and Baltzarsgatan close to St Petri Church.



Silver chalice from 1537. On the underside of base, Claus Mortensen has certified the weight of the

The ambulatory

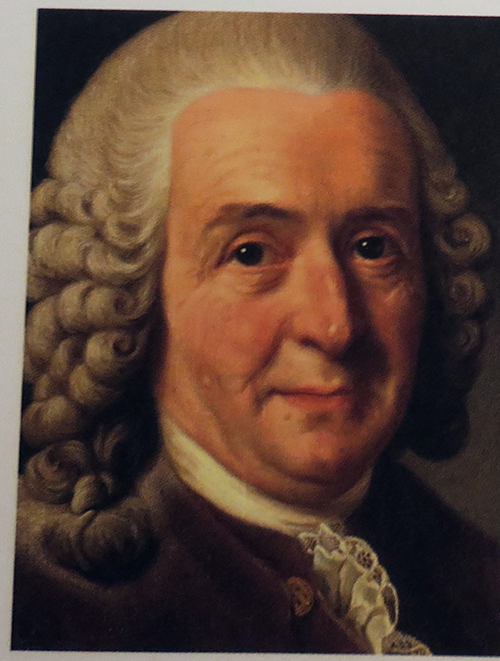
THE TOMBSTONES of the church hold a myriad of stories. Styles, fashions, expressions of the Christian faith and personal stories are just some of the things tombstones can reveal. St Petri Church's first inventory of tombstones in the church is from 1631. Gravestones were usually inherited, and when they changed hands through purchases, this was reported in church accounts in connection with the payment of a form of title deed fee. Along with inscriptions, the personal marks and initials carved into the stones are the most reliable testimonies of the owners.



The altar of the Rostock Guild was probably situated in the ambulatory near the present location of Conrad Grevesmole's tombstone.

THE TOMBSTONE OF CONRAD GREVESMOLE is the church's oldest. The stone was recovered in the spring of 2006 under the threshold of the tower doorway. The Latin text on the stone's inscription reads in translation: 'In the year of our Lord 1391, the Friday before Palm Sunday died C... Grevesmole. Pray for his soul'. The stone, adorned with both a helmet and a coat of arms, originally lay over a sarcophagus, or tomb chest, raised from the floor of the church. Conrad Grevesmole came from northern Germany and was an elder of the city of Rostock's guild in Malmö. He himself traded herring, and as an elder he had legal and consular assignments for Rostock's merchants.

NIELS KUNTZE The magnificent black Renaissance stone depicts mayor Niels Kuntze and his wife Anne Ipsdatter. The mayor



THE FIVE APSE CHAPELS in the ambulatory were partitioned off for altars and shrines to various saints during the Middle Ages. This way of building was common for pilgrim churches. Towards the east, behind the main altar, the Dringenberg chapel was erected in the latter half of the 15th century. The chapel was mayor and Master of the Mint Henrik Dringenberg's private burial chapel, which also contained altars and was called the Chapel of the Three Holy Kings. Traces of Henrik Dringenberg can be found in the church's medieval textile collection in the form of a chasuble bearing his name and coat of arms. After the Reformation, the chapel was used to store the church's book collection, where large books were chained to monks' chairs. Some of these books – the Dringenberg library – are currently deposited in the City Archives in Malmö.

Carl Linnaeus described the chapel in his book 'Travels in Skåne'. He visited St Petri Church June 12, 1749. Due to lack of maintenance, the chapel was demolished in 1792.



After the Reformation, marriage was no longer seen as a sacrament. Based on mutual wows, the foundation of the household's division into two clear roles was established, each with authority in their own sphere. This becomes clear in the depiction of married couples on Kuntze's and Madsen's tombstones.

with his parted beard and gloves in his hand is dressed in puff breeches, fur-trimmed coat and a tall Spanish hat. Anne Ipsdatter's clothes are typical of the post-Reformation wife, the matron managing the household. The attributes are an apron, a bunch of keys and a hymn book.

MAYOR NIELS MADSEN is pictured on his tombstone wearing particularly ostentatious clothing, which can also be identified in his estate inventory, where, among other things, a cloak with silk lining, split trousers and headgear is described. The list shows that the total value of Niels Madsen's clothing amounted to 400 marks, which at the time corresponded to what a medium-sized farm might cost. Niels' wife, Marine Hansdotter, depicted by his side, was the daughter of the goldsmith Hans Olsen, who produced one of the church's oldest communion chalices in 1537. This chalice is still used today and has Claus Mortensen's mark engraved on the underside of the base.



Fashion after the Reformation was dominated by black or brown clothes.

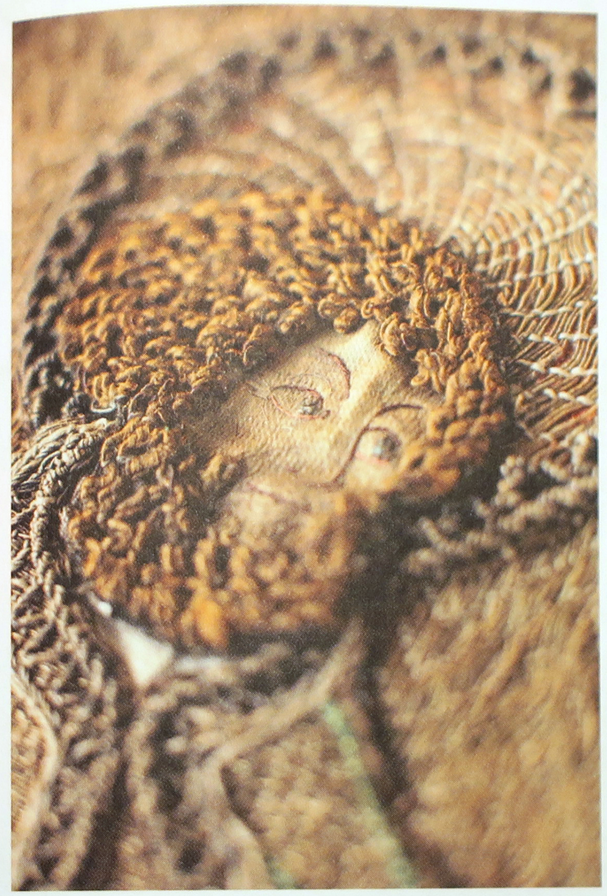


A medieval textile treasure trove

IN 1940, a pieced antependium from the 17th century was discovered in a sand pile used for interment, under a staircase. In 1940, additional textiles were found at the bottom of one of the church's medieval cabinets. In the 20th century, these fragile fragments were preserved by the Pietas textile preservation studio, and later under the care of the Swedish National Heritage Board.

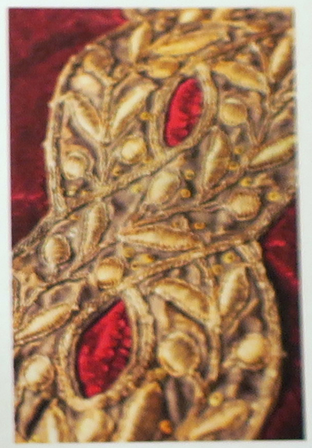
The fragments of St Petri Church's medieval textile treasures originate from nine chasubles, three copes, one dalmatic, one antependium, one altar cloth and one secular coat. The collection contains surface embroidery depicting figures in couching and satin stitching. The significance of the embroidered images was as important as their decorative value. The figures depicted are Jesus on the Cross, Mary, and several saints and apostles usually placed under baldachins of varying kinds. Appliqué was utilised in different ways to achieve varying effects. An example of this is the Pietà group on the carapace of a cope. An antependium from the first part of the 17th century boasts the names of the married couple Jost Holtvig and Anne Michelsdotter, as well as the year 1619. The material of the antependium is silk velvet from Italy, and it is adorned with lace of metallic thread. An epitaph for Jost Holtvig is erected above the arch of the northern church porch.

The medieval textile fragments are stored in a climate-controlled cabinet in the ambulatory, which allows these treasures to be shown to the public at selected times











Statue of Mary

UP TO SIXTY side altars reportedly existed at St Petri´s up to the first half of the 16th century. However, during and after the Reformation, all altars dedicated to Mary or saints were destroyed or sold. Only four iconoclasms are known in Danish churches, including the one in St Petri´s. On November 29, 1529, Malmö residents stormed the church with the consent of Claus Mortensen, smashing statues and burning altarpieces.

In the church's accounts from the Reformation years, a number of side altars can be identified.

In St Petri Church, there have been altars consecrated to St Elizabeth, St Hans, St Jacob, St Catherine, St Olof, St Martin, St Bridget, St Dorothea, St Gertrude and St Anne, among others. Before the Reformation, there were several Lady altars, including altars to Our Lady of the Rosary and Our Lady of Compassion.

The church's oldest side altar was reportedly located at the south-western gate and bore the name Our Lady at the Stoup, as this gate was the church's original main entrance, where the holy-water font was located.

In 1995 a statue of Mary, made of oak, by artist Mårten Hultenberg, was once again installed in the church. The wooden statue was built up with several clearcole elements of chalk and glue, and then a 23-carat gilding and colouring of genuine tempera. Mary holds a gilded apple in her right hand, and Christ holds the dove of the Holy Spirit.

The artist was inspired by the enthroned Madonna from Östra Tommarp, a damaged statue from the first half of the 14th century that can be found at the Historical Museum in Lund. At the consecration of the Statue of Mary, it was placed on a pedestal by a pillar. When Malmö residents of all faiths started visiting the statue to light candles, and leave flowers or prayer notes, it was eventually moved to the apse chapel in the ambulatory where it now stands. Since St Petri is a Protestant church, it may be worth mentioning that the church certainly has a Lady chapel but no Lady altar.

NICHES During renovation work in the church in 2019, three niches were uncovered in the ambulatory's chapel, where the statue of Mary stands. The location of the niches shows that they originate from the very first century of the church when the floor level was about 80 centimetres below the current level. The niches were probably used for storing items used in the services: missals, wax candles, chalice, paten, ciborium and wafers. This could mean that part of the ambulatory has been used as a sacristy in the Middle Ages. The fact that there are three niches can be interpreted as a symbol of the Trinity.



The Church Organs

THE KLAIS ORGAN in the chancel was inaugurated in April 2019. The organ was installed by the German organ-building company Klais, based in Bonn. The completely new chancel organ is connected using digital technology with the old Marcussen Organ in the organ gallery, the echo organ above the southern aisle and the chancel organ behind the altarpiece. The church's new organ concept thus comprises four organs, all of which are integrated into a single console.

The installation and inauguration of the new organ and the organ festival in 2019 comprised an important part of St Petri Church's 700th anniversary, which not only looked back in time but also focussed firmly on the future. The church has previously housed the Genarp Organ, one of the oldest still-playable medieval organs in the world, and has now one of the world's most modern organs within its walls.

THE GENARP ORGAN was installed around 1500. With its 21 stops, it was unusually large for its time. After residing in Genarp Church for a while, it was installed at the Skovgaard Hall at Malmö Museum. This organ is considered one of the oldest still-functioning organs in the world.

THE TULLSTRÖM ORGAN was inaugurated in 1797 and was built by the Swedish organ-maker Olof Schwan from Stockholm. It was used until 1914 and had 34 stops. Its Gustavian façade adorns the organ gallery to this day.

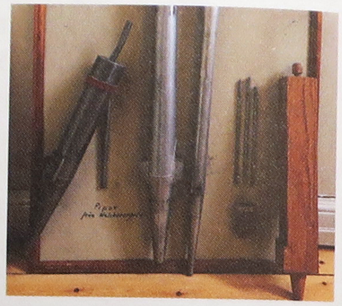
THE WALCKER ORGAN was inaugurated in 1914 and was built by the German firm E F Walcker & Co., Ludwigsburg. The existing façade from 1797 was retained for the organ, which was, with its 73 stops, very modern for its time. The echo organ above the south aisle was a new addition, and the chancel organ under the arch behind the altar was also installed at this time.

THE MARCUSSEN ORGAN, built by the Danish firm Marcussen & Søn in Åbenrå, was inaugurated in 1951. This recently restored organ is now coupled with the new Klais Organ and the echo organ, as well as the chancel organ from 1914. The Marcussen Organ has 84 stops and a Rückpositiv (or 'chair organ'), the façade of which was designed by cathedral architect Eiler Graebe.

At the time of each new organ being built, some of the older pipes were reused. In this way, each new organ installation has been a combination of the past and the future.



Touchscreens make the new organ's sonic potential endless.



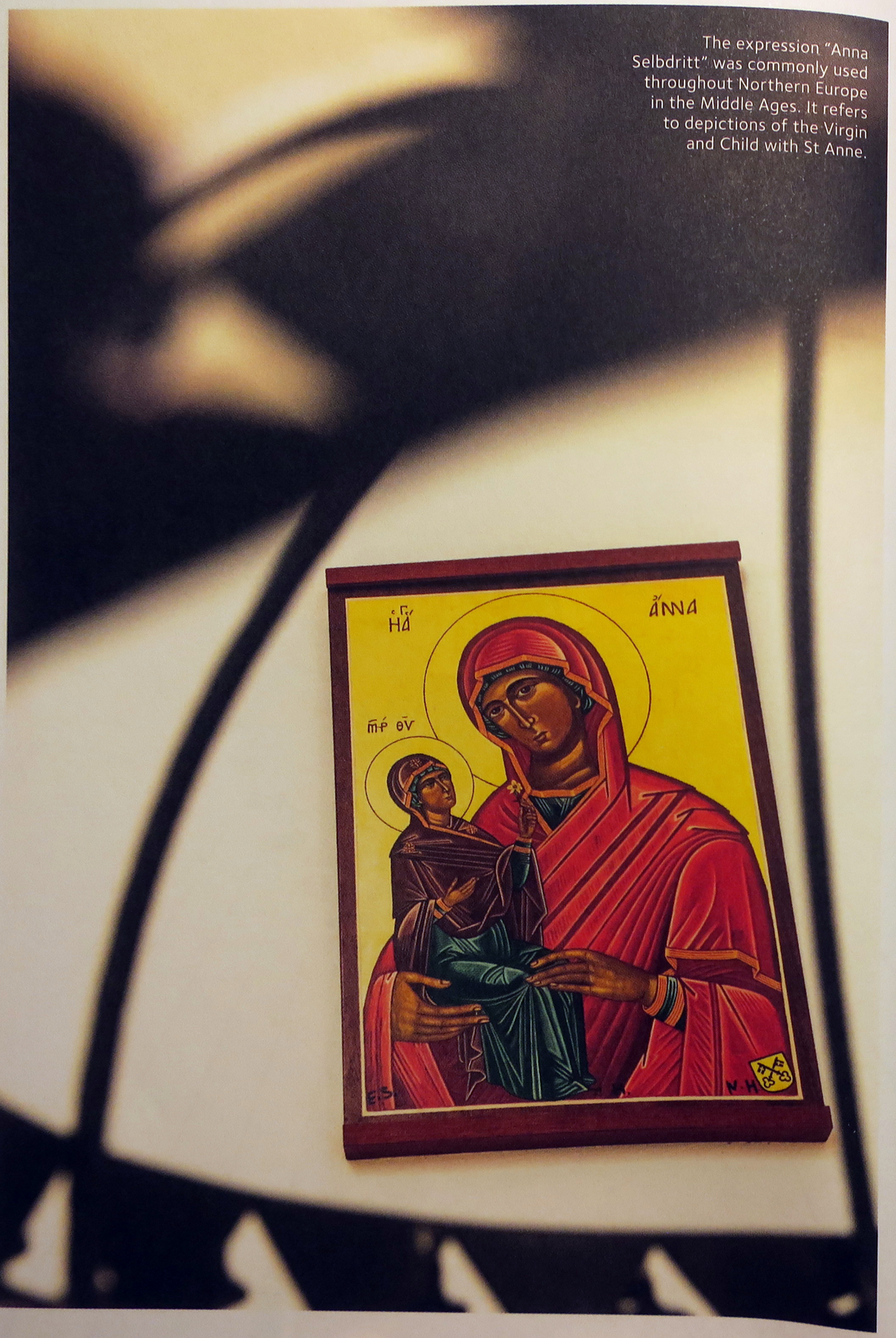
Sound colour and pitch are determined, among other things, by the organ's pipes.



A drawing of the organ façade was sent to king Gustav III for approval.



Nils Tullström's donation covered the costs for the organ gallery and the façade.



The expression "Anna Selbdritt" was commonly used throughout Northern Europe in the Middle Ages. It refers to depictions of the Virgin and Child with St Anne.

St Anne's Chapel

ST ANNE'S CHAPEL was added around 1500 and used by the Calendar guild, whose members were mainly priests, but later also townsfolk. Village bailiff Oluff Pedersen reportedly had an altar to St Anne erected at the chapel. His tombstone is located in the chapel a little to the left of the altar. The chapel has also over time been called the *Pebling Chapel*, as the Malmö Latin School's students, sometimes referred to as 'peblings', used it for their morning assemblies. In 1850, the eastern part of the chapel was the sacristy, while the west housed a stairwell up to a gallery.

THE ST ANNE ICON was made by artist and icon painter Elisabeth Rappe in 2001. St Anne holds Mary in her lap, and the flower in Mary's hand is a symbol of Jesus. This motif is called the Virgin and Child with St Anne. An icon lacks shadows, and the gilding is not considered a colour but a form of light. As the eternal divine light casts no shadow, the icon offers a vision of the spiritual world.

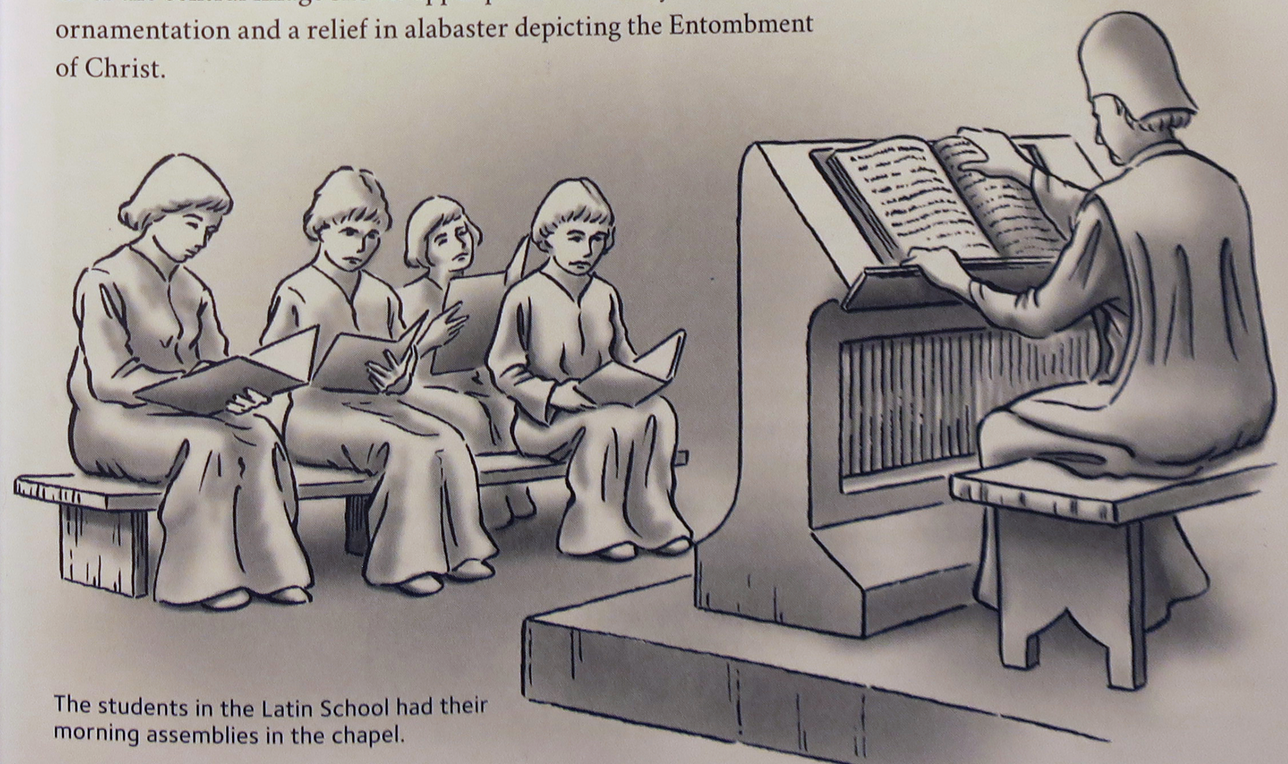
THE WOODEN VOTIVE TABLET above the altar was made in the 16th century, probably in the Netherlands. The central image in alabaster shows a representation in relief of Christ on the cross, with the two thieves on either side. In front of the cross is a throng of people and animals. Jerusalem can be seen in the background. Over the central image sits an upper piece with finely carved leaf ornamentation and a relief in alabaster depicting the Entombment of Christ.



One of the students' tasks in Malmö's Latin School was to give prominence to the hymns in the service.



The votive tablet is a counterpart to two home altars (1560) in St Olai's church in Elsinore, Denmark.



The students in the Latin School had their morning assemblies in the chapel.

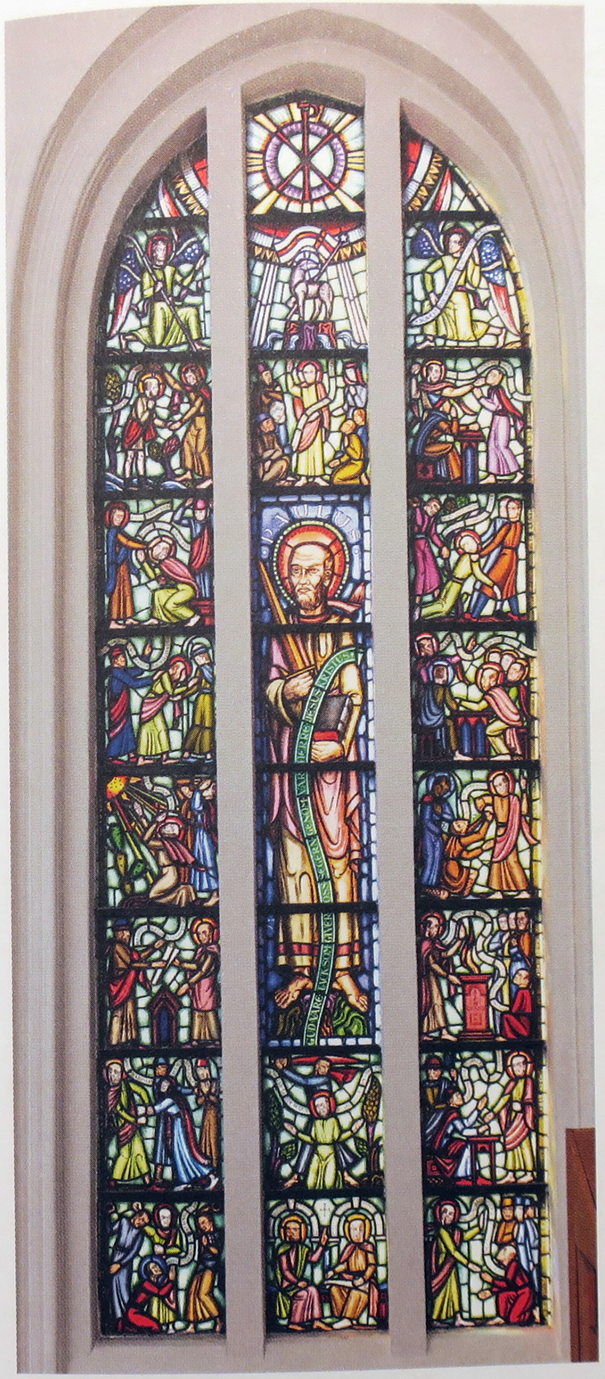


The Mary window above the altar presents images of Mary's life, following her from the Annunciation to her witnessing, as a suffering mother, the death of Jesus on the cross. The window was a donation in memory of Fredrik Malmsten, a young man from Malmö who was killed in the First World War.



The Peter window on the south wall is dominated by the apostle Peter in the middle. Around it are images from his life in chronological sequence from the bottom left of the window around the central image. Peter's story begins with his call to discipleship and ends with his martyrdom by crucifixion with his head tilted downwards.

The chapel's stained glass windows from 1935–1937 by artist Hugo Gehlin.



The Paul window next to Peter has a central image with the apostle Paul. His life story also runs in chronological sequence from the bottom left of the window around the centre. The first image shows Saul at Stephen's stoning, and, after repentance, images follow from his missionary deeds until his martyrdom by beheading.



The St Anne window on the west wall shows St Anne in the middle with her daughter Mary and the baby Jesus. She has a book in her hand and teaches Mary the writings of the Old Testament. The surrounding images show old-testament figures from Abraham, Isaac and Jacob up to John the Baptist. The window was donated in memory of Achates von Platen, who also died in the First World War.

Three epitaphs

Although St Petri's Church is today characterised by its many memorial plaques, mainly from post-Reformation times, the 17 epitaphs that remain are only a fraction of all those that have hung on the church walls. Many were burned during the 19th-century restorations of the church. Above the arch to the north of the church porch hang three epitaphs of various kinds.



JACOB FECTIL'S EPITAPH ▸ This epitaph was set up in 1630 by councillor Hans Svendsen Rogge and his wife Mette in memory of her parents Jacob Fectil and Gesche Willumsdotter. The middle tablet of sandstone shows a representation carved in high relief of the Transfiguration of Christ. In the lower part of the tablet, Jacob Fectil and his wife face each other. Behind him are their seven sons and behind her their seven daughters.

One son and daughter made of wood are not quite inside the image, but rather on the frame. Marks in the frame suggest there have been two more daughters. A banner over the head of the sons shows their names: Willem, Povel, Hans, Frandtz, Jacob and Basse. Likewise, a banner above the daughters shows their names: Mette, Anna, Marine, Birgite, Karine, Gese. The unnamed figures are likely to be children who died at birth or represent extramarital children. The epitaph has a straight top that reads: 'Omnis homo foenum et omnis gloria eius qvasi flos agri' (*All men are like grass, and all their glory is like the flowers of the field.)*

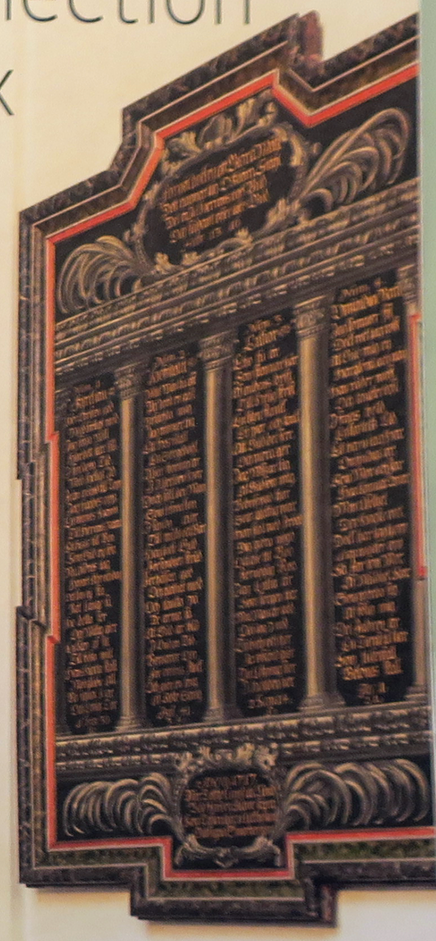
BENEDICTA MOST'S EPITAPH ▸ The epitaph of Benedicta Most, who died in 1585, was set up in the chancel by her husband Vilhelm Henriksen Rosenvinge two years later. The municipal court judgement book of September 22, 1587, describe the circumstances of when it was set up. Vilhelm Henriksen was authorised by churchwarden Erik Guldsmed to set up the epitaph. The work was carried out by Oluff Muremester, who removed a chunk of the pillar wall because the tablet was too wide to fit properly. All three were summoned for questioning by the mayor and councillors. They had not received adequate permission to hang the tablet and, had not been authorised to destroy the masonry of the pillar. They all blamed one another, but agreement was finally reached and Rosenvinge undertook to pay for repairs of the chancel's rood screen.

JOST HOLTVIG'S EPITAPH ▸ This epitaph was donated to the church by Anne Michelsdotter around 1615 in memory of her husband Jost Holtvig, a merchant originally from Lübeck. The middle image shows a representation of the crucifixion. Attached on the painted background, is a wooden crucifix, with John and Mary on either side. In 1619, Anne Michelsdotter donated an antependium to the main altar with the couple's names embroidered on large-patterned silk velvet from Italy. The antependium remains in St Petri's medieval textile collection.





The Collection Box



THE LARGEST of the church's collection boxes has four coin slots. The painting hanging above the coffin from 1717 shows that the compartments are intended for contributions to: [1]the church, [2]the hospital, [3]widows, and [4]destitute children.





The Chapel of the Merchants

THIS CHAPEL was erected by 'Vantsnidarlaget', one of medieval Malmö's richest merchant guilds. The guild has also been called the Clothing Merchants Society or Vendors Society. A mention of the chapel in 1473 and the collapsing of the tower to the north, both in 1420 and 1442, sets its date to the 1460s.

The whole floor in the Chapel of the Merchants consists of gravestones. This illustrates how the floor in the entire church looked from the Middle Ages until the mid-19th Century.

The main distinguishing feature of the chapel is its frescoes, which cover every surface of the arches. Mural paintings covered all church walls before the Reformation. In 1555, 26 years after the iconoclasm of St Petri Church, the walls were whitewashed. During the comprehensive restoration by church architect Carl Georg Brunius in 1858, the frescoes were chipped away. As the chapel was separated from the church by a wall, being used by the city for storage of Malmö's fire-fighting equipment, it luckily escaped destruction.

The chapel's current appearance is the result of church architect Theodor Wåhlin's restoration from 1904 to 1906. The paintings uncovered by him are among the best preserved late medieval frescoes in the Nordic region.

The frescoes have been added over at least two different periods: the first around 1460 and the second in the early 16th century. The painter is unknown, although the initials 'A.V.' can be discerned. A large number of motifs are represented in the chapel's paintings. The religious motifs almost disappear in exuberant tracery with a myriad of remarkable figures like birds, fabulous beasts and various figures holding coats of arms. Ornamentation with tracery, leaves and flowers covering every surface was common in late medieval imagery. This is commonly referred to as horror vacui: fear of the void.



CONSECRATION CROSSES
There are consecration crosses on several walls and pillars, evidence of acts of episcopal consecration, such as for a chapel, a special saint or Lady altar, an altarpiece or a statue.



Church architect Theodor Wåhlin















1 ST GEORGE AND THE DRAGON A motif probably inspired by a 1505 print by Albrecht Dürer. St George, the dragon under the horse's hooves and the princess with the lamb are depicted in a landscape reminiscent of Malmö. In the middle is the strait with two ships. To the left: the town or Malmöhus Castle.

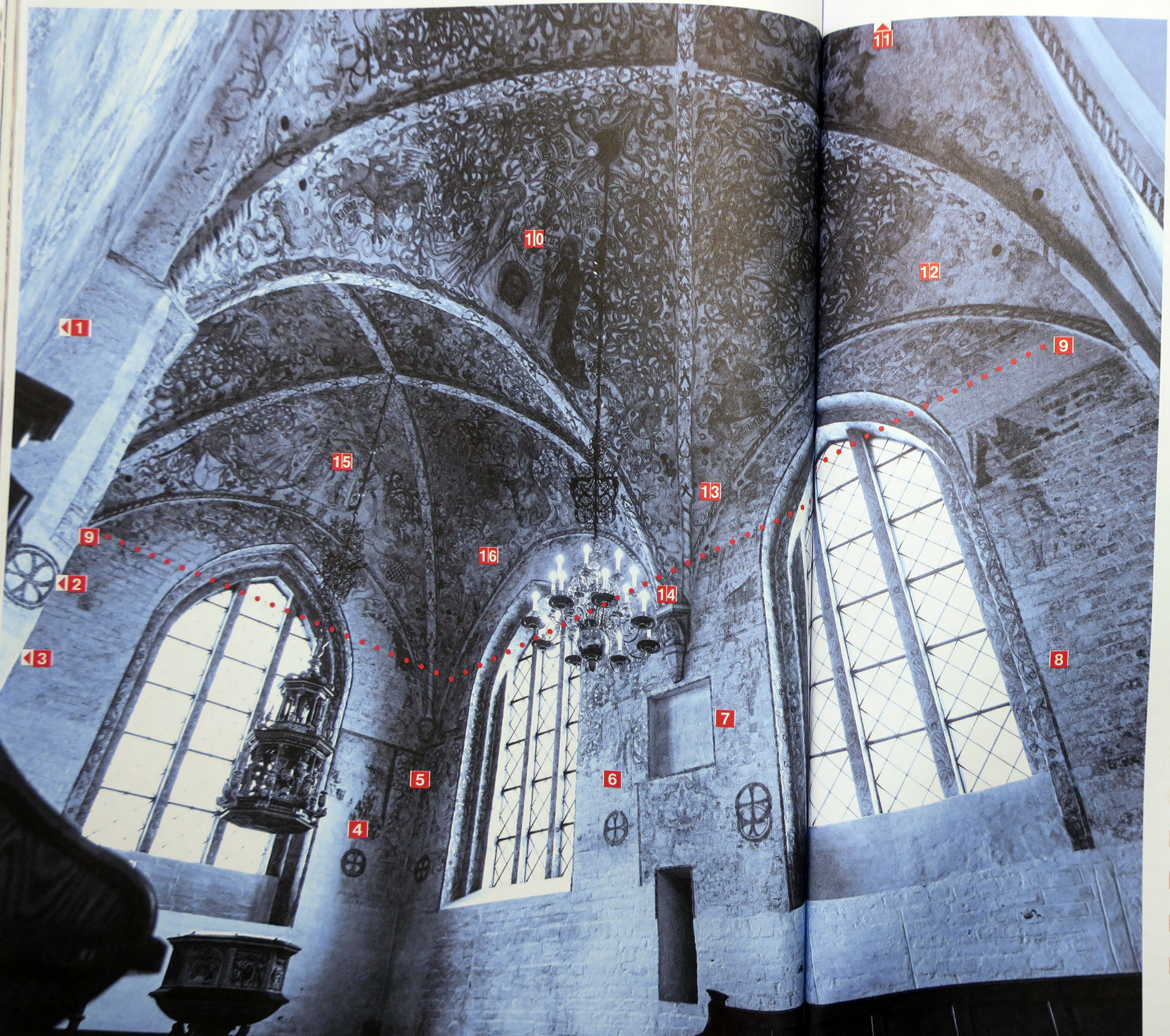
2 ST CATHERINE For her Christian faith, Catherine of Alexandria was tortured by wheels with knives attached and then beheaded in 306. She is depicted with the wheel as an attribute.

3 VEIL OF VERONICA In the motif, visible from the main church, a veil crowned by the Pope's insignia is held up by Peter holding a key and Paul with a sword. The crossed keys and the tiara signify that the Pope is the representative of Christ on Earth.

4 THE SUFFERING OF CHRIST In the arch above the western window, we see the Instruments of the Passion, or Arma Christi. A heart pierced by a lance and surrounded by a crown of thorns as well as hands and feet pierced by nails, decorates a cloth held by two angels. An important part of devotion in the late Middle Ages was to identify with Christ's bodily suffering.

5 THE DANCE OF DEATH On both sides of the upper part of the chapel's windows, various figures are dancing with a skeleton: a pope, a cardinal, a bishop, a king, a woman and a man. The sequence reminds us of our mortality: in the face of death, we are all the same.

6 CHRIST IN THE WINE PRESS Jesus is pushed down into the wine press by the sins of man. Like grape juice, His blood is pressed out and tapped in barrels. These are collected by the Church Fathers and distributed among the priests, who dispense Christ's blood to all in the Eucharist.



1 Saint George and the Dragon
2 Saint Lawrence
3 Christ in the Wine Press
4 Mary with the Baby Jesus
5 Mary Magdalene
6 Saint Catherine
7 Virgin and Child with St Anne
8 Saint Francis
9 The Dance of Death
10 The Veil of Veronica
11 The Final Judgement
12 The Well of Life
13 Initials A.V.
14 Three-in-one, The Holy Trinity
15 Arma Christi
16 The Lamb of God

Figures on the Chapel Exterior



Two of the original tablets stored in the tower of the church. Both St Catherine and St Anne (here with Virgin and Child) are depicted in chapel frescoes.

ON THE CHAPEL OF THE MERCHANTS' outer walls, there are twelve niches for chalk figures. In three of the four outer buttresses, there are chalk tablets with reliefs depicting evangelist symbols. On the eastern buttress of the north wall, we see the symbol of Matthew, the winged man. The middle buttress displays the symbol of John, the eagle, and the corner pillar shows the symbol of Luke, the ox. The chapel's western gable is adorned with a series of sculptures of saints in chalk.

The sculptures are carved from about 15-cm-thick chalk slabs. In 1977, the figures underwent a thorough process of preservation. When examining the different layers of chalk, residue of paint was discovered, for example a brick-red colouring that is perhaps indicative of the desire to camouflage depictions of saints after the Reformation. Over the centuries, the sculptures have largely crumbled and today cast replicas are mounted on the walls of the Chapel of the Merchants. The original sculptures are stored in the church tower.

At the far left of the western wall is Laurentius with book and gridiron as attributes. Laurentius, or St Lawrence, the patron saint of Lund Cathedral, is also depicted in the chapels´ frescoes.

The sculpture next to St Lawrence is twice the size of the other saints in the row. It portrays Mary with the Baby Jesus. The size of the sculpture is explained by the fact that there was once a Lady altar in the Chapel of the Merchants. The 'Wor Frue' (Our Lady) altar, was one of the most important medieval altars in the church.

Beside Mary there is a sculpture of the Virgin and Child with St Anne. St Anne holds both her daughter Mary and her grandson Jesus in her arms. This was a popular motif in the 15th century, and in St Petri Church there were altars consecrated to St Anne.

The next saints placed in the centre of the row are Paul and Peter, the two for whom St Petri Church was initially consecrated. Paul is depicted with his attribute the sword, while Peter's attribute, the key, can barely be discerned.

To the right of the apostles is St Christopher holding a rod with branches in his left hand and carrying the Baby Jesus on his shoulders.

Next to the 'Christ Bearer', St Catherine is depicted with the attributes of wheel and sword. These reflect the way she suffered martyrdom. After being tortured with a wheel of knives, she was eventually executed by beheading. St Catherine is also pictured in the Chapel of the Merchants' frescoes.

Last in the row is archangel Michael holding the attribute of scales with measuring pans in his left hand. St Michael's battle and victory over the dragon and lion symbolises triumph over evil.



1. Matthew
2. John
3. Luke
4. Mark (missing)
5. Saint Lawrence
6. Mary with the Baby Jesus
7. Virgin and Child with St Anne
8. Paul
9. Peter
10. Saint Christopher
11. Saint Catherine
12. Archangel Michael

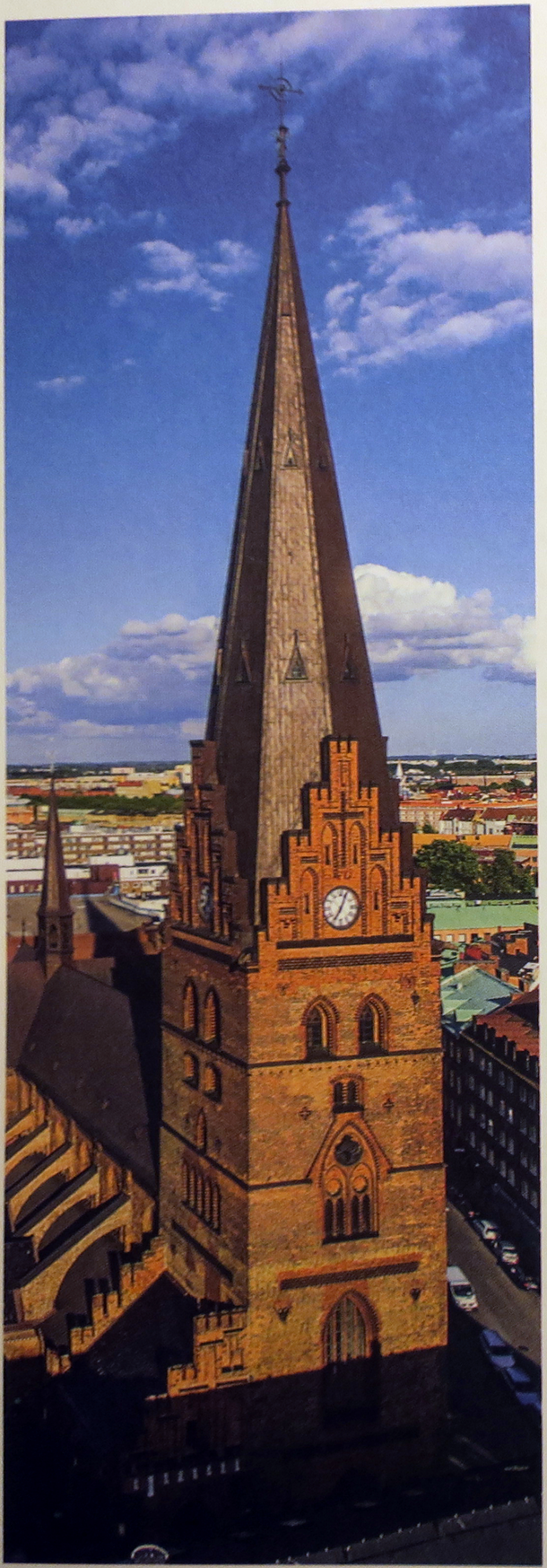
The Chapel of the Merchants' original figures in chalk have their own ledge in the church tower.





BAPTISMAL FONT The master craftsman of the pulpit, Jörgen Stenhugger, also made the baptismal font, which was moved to the Chapel of the Merchants at the beginning of the 20th century. The baptismal font's original location was in the northern part of the transept, where the ambulatory begins. In 1601, it was donated to the church by mayor Rasmus Ludvigsen. His mark can be found on the east side of the font. The material is the same as on the pulpit: sandstone and black limestone. The six sides of the basin are covered in reliefs with biblical motifs all related to baptism. Here we see Noah's Ark, Candlemas, The Circumcision, The Baptism in the river Jordan, The Baptism of Jesus, and Peter baptises the gentiles. At the foot are the four evangelists: Matthew, Mark, Luke and John. The baldachin above the font is made by Daniel Thomisen in oak. Eight caryatides surround a sculpture of a child.

The recessed baptismal bowl is from 1919 and is a donation from the jeweller Carl Holm. It was designed by Gunnar Asplund and made by Jacob Ängman. The deep baptismal bowl is said to be the largest work of silver in northern Europe hammered from a single piece. The imagery places St Petri Church in the centre surrounded by various biblical scenes: The Fall of Man, The Annunciation, The Birth of Jesus, The Three Wise Men, Mary with the Baby Jesus, The Flight into Egypt, The Baptism of Jesus, and Jesus blessing the children. Evangelists, apostles and saints can also be seen on the edge of the baptismal bowl.



The Church Tower

THE EXTERIOR of St Petri Church has remained largely unchanged over the centuries. Other than two, later demolished chapel expansions, it is mainly the tower that has changed over the years. The last renovation was in 2002, when the entire church was given a new copper roof. Today, the height of the tower is 98 metres.

In **1420**, the original tower collapsed due to poor construction. A new tower was erected west of the nave.

1442 On Saturday October 7, the tower partially collapsed, and new masonry was connected to the old by granite block headers.

1560 On October 29, the tower spire was struck by lightning. The tip of the spire broke off and fell into the churchyard, breaking the tower's north wall and a window. The tower spire was rebuilt, and new figures were fitted on the clock faces. However, the number eight did not receive the common designation VIII (5+3) but instead IIX (i.e. 10-2).

In **1784**, the spire was replaced with a makeshift board roof, due to lack of maintenance and resources and disagreement over the appearance of the tower.

In **1792**, the tower had a baroque helmet-shaped dome or cap added, as seen in the picture at page 3. Despite criticism, the tower retained this appearance for almost 100 years.

In **1891**, the tower received its current spire, which bears a greater resemblance to the original. A new roof turret was also put up. Architect Henrik Sjöström was in charge of the renovation.



Bells

CHURCH BELLS have played an important role since the Middle Ages, not only as a call to worship, but also as a reminder of the brevity of life, the certainty of death, and the solemnity of eternity. The oldest preserved bells in St Petri's date from the 16th century.

'When we hear the sound of the bell, our heart is moved, Lord God, that we may hear the Word, and that we may follow it solemnly.'

Inscription in the Middle bell

THE CANUTE BELL is the largest of the church's four bells. It arrived at St Petri´s in 1533 and was supposed to ring when a brother or sister in the Canute guild died or when the guild held its annual gathering, which still occurs today. The bell has been recast five times over the centuries, most recently in 1907. The Canute bell weighs 2,539 kg.

THE CATHARINA BELL was relocated in 1538 from All Saints Abbey in Lund. The bell was named after the daughter of the St Petri priest, Anders Jensen Ljung. The bell was recast in 1843.

THE MIDDLE BELL was first cast in 1511 but was completely recast in 1752 due to damage. This bell is the only one with inscriptions on the inside. On the outside there are allegorical images of the four evangelists and God the Father with the omnipotent orb in His hand.

'KINKAN' is the smallest of St Petri bells. The original bell belonged to Helgeandshuset (House of the Holy Spirit) and came to the church after the Reformation. The bell has since been both replaced and recast, most recently in 1753. The name *Kinkan* means 'the tiniest voice'.