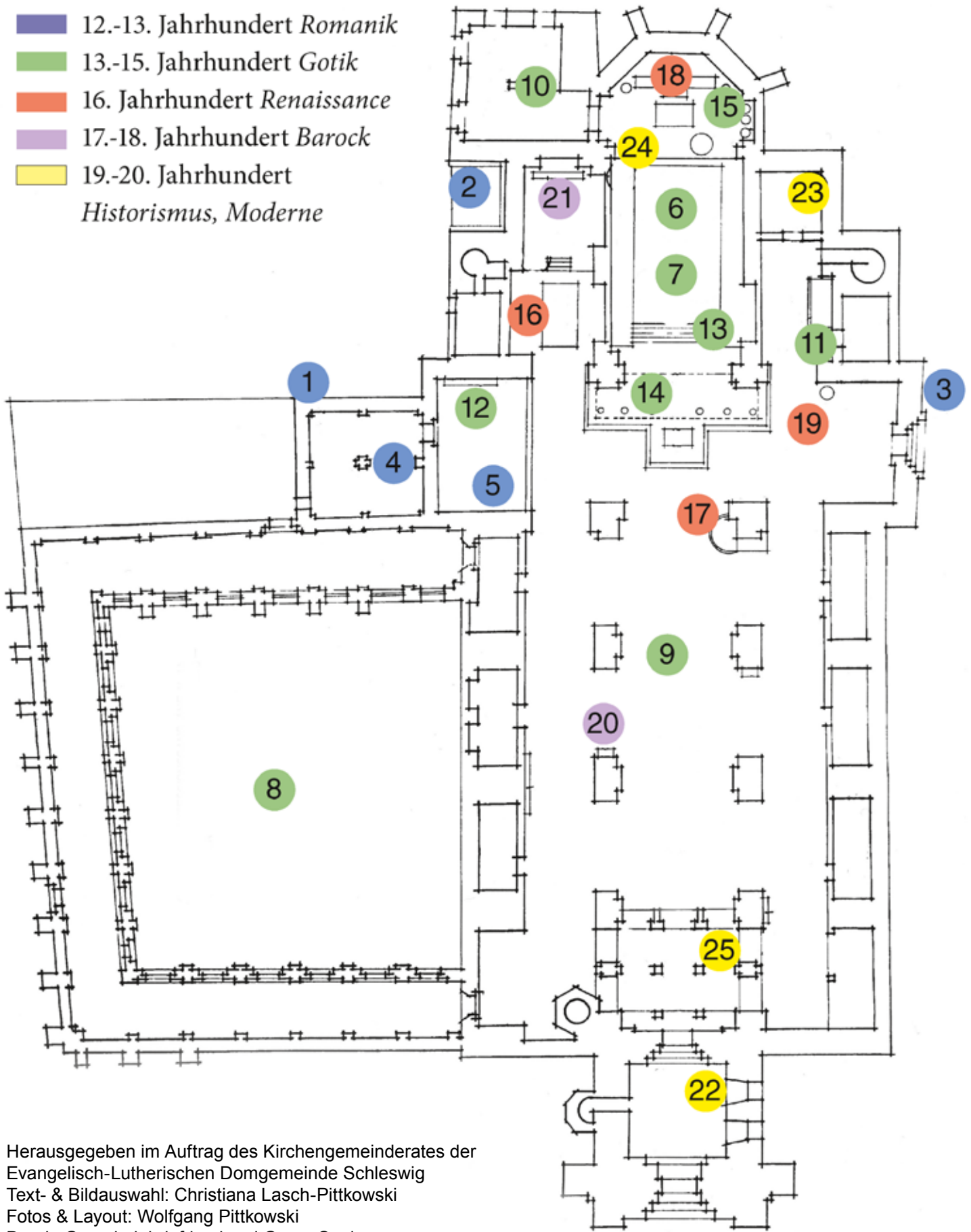




English

St. Petri Dom Schleswig

- 12.-13. Jahrhundert *Romanik*
- 13.-15. Jahrhundert *Gotik*
- 16. Jahrhundert *Renaissance*
- 17.-18. Jahrhundert *Barock*
- 19.-20. Jahrhundert
Historismus, Moderne



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The history of Schleswig and its surroundings has been defined for centuries by two focal points, the Cathedral of St. Peter and Gottorf Castle. In 948/9 Ribe, Aarhus and Schleswig were founded as Bishop seats to assist in the Christianisation of Scandinavia by Otto, later known as Emperor Otto I. The trading centre of Haithabu was still in existence, where a church, founded by Ansgar in 850, had already been erected. Following Haithabu's destruction, a settlement was established on the north bank of the Schlei, which forms today's historical Schleswig.

A Romanesque basilica of granite and rhenish tuff was commenced around 1100, incorporating the LION ASHLAR, which originally guarded the cathedral entrance. This was subsequently moved, the best preserved lion of which may be seen today in the Sacristy (Vestry) (1), three further lions are to be found in the LION'S CRYPT (2) and one lion sits beside the PORTAL OF ST. PETER (3). The gable portrays the enthroned Christ, evangelical symbols, the apostles Peter and Paul as well as the founder, possibly Walde-
mar I (1157 – 82), on the left, holding a model of the cathedral with two towers in his hand.

The SACRISTY (VESTRY) (4) was added around 1220/30, later used as a lecture hall after 1567 for the Cathedral School (Domschule). The characteristic pointed cupola was added to the Romanesque TRANSEPT (5) around 1240/1250. Following this the vaulting of the nave took place and by 1300 the HIGH CHANCEL (6) was constructed to replace the previous Romanesque version and the paintings of the ANNUNCIATION, the CORONATION OF MARY flanked by CATHERINE AND PHILIP, with PETER and an INTERCESSION (Deesis) with ANGELS (7) were added.

During the fourteenth century the procession corridor, known as the SCHWAHL (8) (meaning cool corridor in low German/Danish) was constructed. Its architectural harmony and the richly decorative sanguine painting, portraying the life, death and resurrection of Christ, of the ceiling and walls, form an unique artwork. It was here that the early Lutheran church services were held, the Bishop having forbidden Lutheran sermons in the cathe-

dral. Until the nineteenth century the townspeople of Schleswig used it as a market hall. Today during the second and third weeks in Advent the famous “Schwahlmarkt” takes place, selling handicrafts from throughout the region.

During the fifteenth century the cathedral’s nave was converted to a HALL CHURCH (9). Arches were constructed between the nave and the aisles, with oratories with altars being created originally between the new wall pillars, but which served as crypts after the Reformation.

At the end of the fifteenth century the SACRISTY (10) was built, significant because of its function as a CRYPT. King Friedrich I of Denmark, his second wife Sophie and further members of their family were laid to rest on the ground floor. As the crypt was full by 1659, Duke Christian Albrecht commissioned the famous sculptor, Artus Quellinus the Elder, from Amsterdam, to construct an upper floor to this end.

Parts of the medieval interior of the cathedral exist today. This includes the THREE KINGS (11), life-size figures from the late thirteenth century and the GROUP CARRYING THE CROSS (12) from the fifteenth century. An unknown artist carved the CHOIR STALLS (13) and the TRIUMPHAL CROSS (14) at the beginning of the sixteenth century. The BRONZE FONT (15), cast in 1480 by Ghert Klinghe is also from this period.

High quality renaissance artworks of Dutch origin were introduced into the cathedral, one from Cornelis Floris of Antwerp in 1551-55, the MARBLE TOMB FOR KING FRIEDRICH I (16), portraying one of the most significant examples of his work in the country. The RENAISSANCE PULPIT (17) was donated by the wealthy canon, Caeso Eminga from Gronigen in 1560.

The BORDESHOLM ALTAR (18) was set up in the chancel by Duke Christian Albrecht in 1666. As it had been the wish of Duke Friedrich I (1471 – 1533) and his wife Anna, to be buried in Bordesholm, they donated the altar by Hans Brüggemann (1514 – 21). Duchess Anna died before its completion

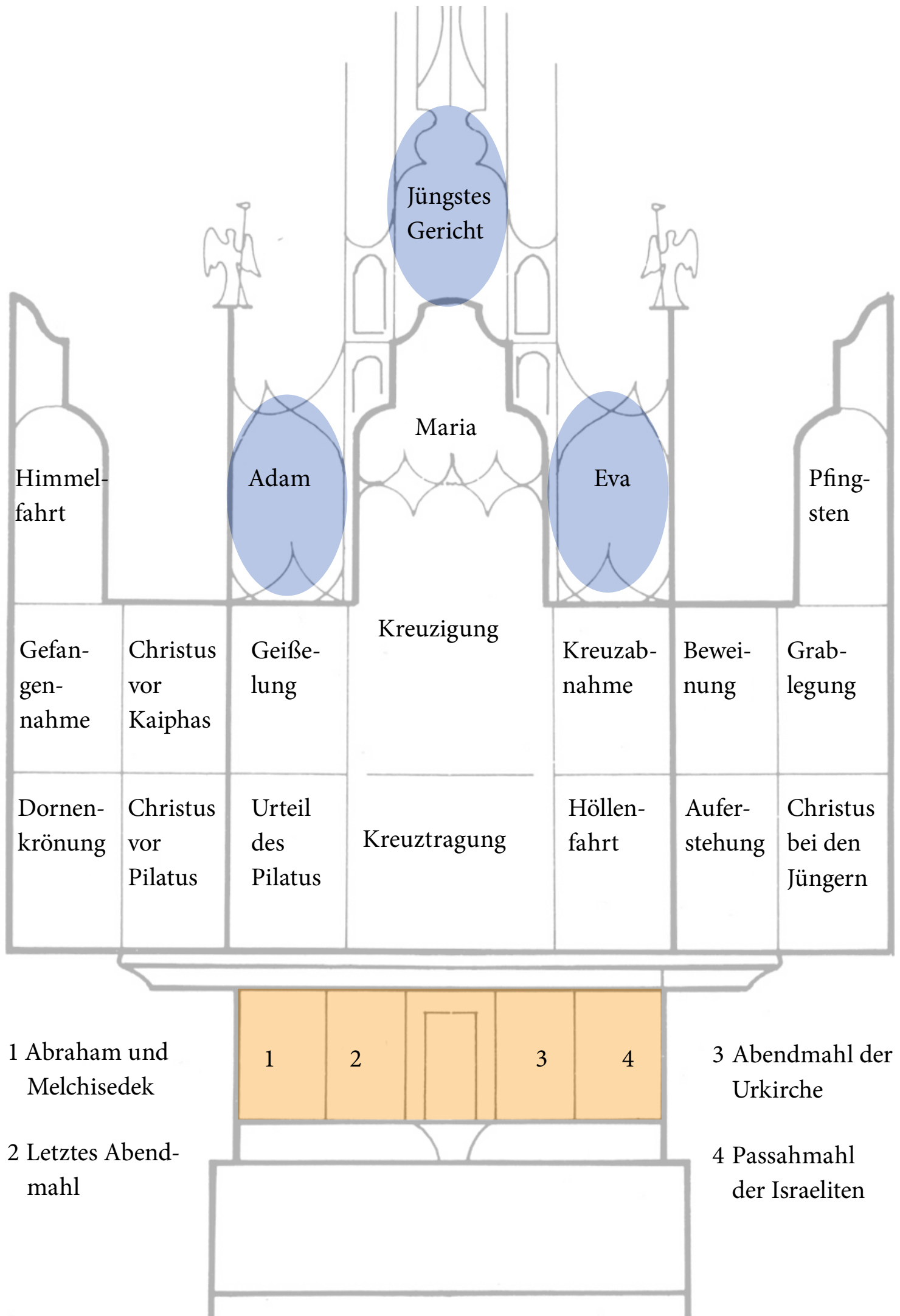
and was buried in the Stiftskirche in Bordesholm. Her husband then ascended the Danish throne, later to be buried in the Cathedral of St Peter. Thus, following the dissolution of the Bordesholm cloisters, Christian Albrecht had the altar removed to the king's final resting place. The altar is 12 metres high and 7 metres wide with nearly 400 carved figures. This work is exceptional and quite unique in its sacred expressiveness and artistic perfection. Brüggemann was also responsible for the mighty figure of CHRISTOPHER (19) at the St. Peter's portal.

During the seventeenth and eighteenth centuries various noble functionaries of the Gottorf line donated commemorative plaques and paintings to the cathedral. Two works of the baroque artist, Jürgen Ovens should be mentioned, THE HOLY FAMILY WITH THE YOUNG BOY JOHN of 1669 (20), the BLUE MADONNA, and the allegory „VICTORY OF CHRISTIANITY OVER DARKNESS” (21) on the altar donated by the Kielmannseck Chancellor.

The final major building period took place between 1888 and 1894. The Emperors Wilhelm I and II were responsible for the erection of the 112m neo-gothic WEST TOWER (22). The stair towers were heightened and the baroque ridge turret was replaced with one in a neo-gothic style. In addition, the cathedral interior was bathed in a completely new light through 33 coloured glass windows.

Works of the 20th century decorate the former Ahrenstorf crypt (23): the ADORATION OF THE SHEPHERDS from Hans Grohs (1928), Max Kahlke's MARIA TRIPTYCH (1927) and the JUDAS KISS by Barthel Gilles (1965). Sculptor Hans Kock created the ALTAR TABLE (1973) and the SERMON LECTERN (1991) in the High Choir.

Schuke, a firm of organ builders from Berlin, renovated the great Marcussen CATHEDRAL ORGAN (25) and extended it to 65 stops on four manuals and pedal in 2010. The organ prospect, dating back to 1701 remained intact.



The BORDESHOLM ALTAR (18) describes the events of our Christian teachings from Adam and Eve up until the Final Day of Judgement. In the centre we see the Passiontide and Resurrection of Christ, commencing with his arrest and ending with his resurrection. The centre panel emphasises in major detail the carrying of the cross and his crucifixion. Mary, enthroned as queen of heaven watches over this scene. Ascension and Whitsun are portrayed on the side panels, with Adam and Eve above the centre on the left and right. Christ on the final judgement day is far above. The biblical sequence of meal scenes are seen on the lower part of the altar, signifying the feast of Holy Communion, celebrated with the congregation during a church service.



Brüggemann was partly influenced by Albrecht Dürer's "Small Passion", in the working of some of the scenes. However, his masterly perfection can be witnessed in the individualism of his carved figures.

