



Gun Wanders

*From manor-house to cathedral*

# The Catholic Cathedral of Stockholm



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The Catholic Cathedral of S:t Erik

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# Preface

In 2003 the Catholic diocese of Stockholm celebrated its 50th anniversary. The superintendence of the Catholic church in Sweden is closely associated with its Cathedral, known from 1892 to 1953 simply as the Church of St. Erik. From 1783 to 1953 the Catholic Church of Sweden was led by a Vicar Apostolic, who had his chancellery and residence by the Church of St. Erik. In 1953 Sweden was made an independent Catholic diocese with a diocesan bishop of its own, the Catholic Bishop of Stockholm, through the Papal Bull of June 29, 1953, *Profecit in Sueciam*. This document also elevated the church of St. Erik to Cathedral status.

The Catholic Cathedral in Medborgarplatsen is visited by many people every day. For many of them this may well be their first visit to a Catholic church. When showing visitors around the Cathedral, I have realized their need for a guide-book. There is no concise history of the Cathedral and the buildings of the congregation. I have therefore collected in this booklet the few scattered pieces of information that I have gleaned from the available literature. Lack of time, as well as other practical considerations, have made archival research impossible.

I am particularly grateful to our former Dean, Monsignore Johannes F. Koch, whose longstanding work in the Cathedral parish has yielded a great deal of valuable information. I am further indebted to Archivist Lars Hallberg, and to Father Bertil Roslund, for all the assistance they have given me.

Stockholm, March 25, 2003  
Gun Wanders

# Introduction

Following the Uppsala Assembly of 1593 and the Örebro Statute of 1617, the Roman Catholic Church was strictly forbidden to Swedes. Catholic masses could not be said in public. The reign of Gustavus III brought the so-called Edict of Tolerance, 1781, which allowed foreign citizens to attend services in other confessions than that of the Lutheran Protestants. In 1783 Sweden was made an Apostolic Vicariate, a preliminary stage to becoming a Catholic diocese. Fr. Nicolaus Oster was sent to Stockholm as Vicar Apostolic, and was recognized by the Government as the leader of the Swedish Catholics. The Catholic parish in Stockholm – the first Roman Catholic congregation in Sweden after the Reformation – was established in 1784. A chapel, the Chapel of the Holy Spirit, was instituted in the premises of the south City Hall, now the City Museum, at Slussen, where the first public Roman Catholic mass after the Reformation was celebrated. Earlier, Catholic masses had been celebrated only in the various legations in Stockholm, wherever a chapel and a Catholic priest was available. The number of Catholics in Sweden, obviously all foreigners or immigrants, was by this date estimated at three thousand.

In 1823 Crown Prince Oscar, later Oscar I, married the Bavarian princess Joséphine of Leuchtenberg. She was an extremely devout Catholic and was allowed to retain her Roman Catholic faith also in her new country. She was accompanied to Sweden by a Catholic priest, the Swiss Jacobus Laurentius Studach. A small Roman Catholic chapel was prepared in the Royal Palace, and Catholic services were held there, attended by Crown Princess Joséphine and her mother-in-law, Queen Desideria. In addition, the Queen had a Roman Catholic chapel in the Rosendal Palace in Djurgården. Queen Desideria was married to Jean Baptiste Bernadotte, one of Napoleon's generals. He had converted to Protestantism on being elected Crown Prince, but his Queen kept her Catholic faith to her death and sympathised with her fellow believers in Sweden. Through prayer and great sacrifice Queen Josefina, as she now was, and her spiritual advisor Laurentius Studach, built the first Roman Catholic church in Sweden after the Reformation. On September 16, 1837, St. Eugenia's Church on Norra Smedjegatan in Normalm was consecrated. After almost half a century in rented places of worship, the Catholics finally had a place of their own. This church was pulled down in the Stockholm City clearance of 1968. Today the site



of the former St. Eugenia's Church forms part of the Hamngatan Galleria. As of 1982 the congregation has a new church and community premises at Kungsträdgårdsgatan 12.

In those days Swedes were forbidden to attend the services and even to visit the church of St. Eugenia. At times, policemen were stationed outside the church to make sure that no Swedes entered. In 1858, six Swedish women were expatriated for converting to the Catholic faith. Many people in Europe were shocked at this sentence, and the pressure on the Swedish authorities became so strong that the Dissenter Law was promulgated in 1860, enabling Swedes to leave the Church of Sweden and enter the Roman Catholic Church. Later, several laws were passed, giving non-Protestants in Sweden increasing freedom of religion. Today, the Roman Catholic Church in Sweden and the Evangelic-Lutheran Church of Sweden are on the best of terms, and the ecumenical cooperation is extensive.

In the mid-nineteenth century the only Roman Catholic church in Sweden was St. Eugenia in Norrmalm. The number of Roman Catholics was not large. In 1830 there were 500 Roman Catholics living in Sweden, most of them in Stockholm. Fifty years later the number had doubled. Many of them were poor, and several lived in Södermalm. Getting to the church on Norrmalm with the transportation of the times was both expensive and laborious. Laurentius Studach saw the need for a place of worship also in Södermalm. In 1857 he bought the Pauli manor-house, consisting of a main building and two wings, for the Roman Catholic congregation.

The figures within parentheses in this book refer to the chapter "List of objects in the church".



*Main building, the Pauli manor-house*





# The Pauli manor-house and its history

After the Protestant Reformation, the Stockholm district of Södermalm soon became the centre of the Catholic church in Sweden. After the building of the church of St. Eugenia, the main focus came to lie in Norrmalm. However, there was also a great need of a place of worship in Södermalm.

In 1857 the vicar apostolic Laurentius Studach acquired for the Catholic congregation the Pauli manor-house in the Bryggaren quarter in Södermalm. The Pauli manor-house consisted of a main building and two wings with a large adjacent garden. The main building faced Götgatan, while the gable of the north wing and of the garden bordered on Södra Bantorget (a Stockholm square). The Pauli manor-house is now the property of the Cathedral parish (Domkyrkoförsamlingen). The church stands to the right of the old manor-house, with the address Folkungagatan 46. The buildings are now used as a residence for priests and order sisters, as an office for the Congregation, and other administrative premises.

Above the front door to Götgatan 58A we find the text "the Pauli manor-house". The Pauli family owned this house for more than 130 years. The first member of the family in Sweden was Nicolas Pauli (1642-1710). He immigrated in 1667 from Silesia to Stockholm. Within a short time he established himself in the new country. Already around 1675 he set up a rasp factory here. The core activity in the rasp factory was rasping, that is Brazil wood was rasped to make dye used for textiles. Later on, more factories were built for the manufacture of, in particular, woollen cloths.

In the 17th century, the Bryggaren quarter, part of the quarter Nattugglan of our days, was situated in the outskirts of Stockholm. In 1649 the area was called "The brewers' quarter in Södermalm", as several beer breweries were situated there and many brewers lived in the area, which was thinly populated and very rocky. Most of the flour-mills of Stockholm were situated in Södermalm. In the parish of Katarina alone (around the Katarina church), there were 21 flour-mills and at the site of our days' Hotel Scandic Malmen, there was, from the 17th century until 1863, a flour-mill.

In the period 1674 to 1892 there was to the west of the church the flour-mill "Fatburen". The year the church was consecrated, this flour-mill was torn down.

Today we find here the ancient sausage factory of Konsum (part of the Swedish grocery retail group Coop). At the eastern part of the plot was the main road southwards, the Götgatan of our days. The northern part bordered on the lower-lying Lake Fatburen. To this lake flowed a well from the cellar of the Pauli manor-house. This well was to be very useful for the operations of the house, that is the manufacture of dye and the dying of textiles. Later on the well caused problems, as it ran beneath the surface, following the hillside under St. Erik's Church, which made that part of the fundament sink over the well. This in turn caused the middle part of the church to subside. The damage was repaired by injecting a large amount of concrete when in 1966 the cellar was extended to contain a crypt. In the centre aisle the original mosaic floor was exchanged for clinkers over the site of this damage.

Lake Fatburen provided water for the many breweries and textile factories in the area. The lake was rich in fish, which were fished mainly for the needs of the Royal Palace. The lake was the "fatbur" (larder) of the Castle. There was another use for it, as a dump for domestic garbage. The lake became more and more shrinking and polluted, a stinking source of disease.

When Södra station ("the South station") was built at the end of the 1850 it became the terminus of the railway from southern Sweden, and Lake Fatburen was completely drained. Near the railway station, Södra Bantorget ("the southern railway square") was laid out, where agricultural products brought by the railway were sold. The southern and northern main lines were joined in 1872, which meant that the original importance of Södra Station diminished. The terminus for railway traffic to and from Stockholm became the Central Station at Vasagatan. In 1939, Medborgarhuset (the Civic Hall) was built, and Södra Bantorget had its name changed to Medborgarplatsen. Folkungagatan was extended westwards at Medborgarhuset and St. Erik's church.

The choice by Pauli of the quarter Bryggaren at Lake Fatburen for his factory was certainly due to the plentiful water supply and above all to the above mentioned well existing in the quarter. When Nicolas Pauli moved here with his family in the 1670s, the manor was in the possession of the estate of Johan von Beijers (1606-1669). Beijer was Postmaster General and the creator of the Swedish Postal Services. In 1654 he built a brick manor-house on the east shore of Lake Fatburen and had a terraced park laid out overlooking the lake. It was here that our Cathedral was to stand.

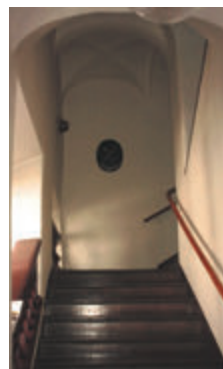


In the 17th century, many well-to-do people owned manor-houses, the summer residences of those days, in Södermalm or Norrmalm, a residence where the family could rest and recuperate during the summer months. A manor-house often had a park with garden pavilions and orangeries, where the owners might grow oranges, grapes, peaches and figs. The grounds

*The southern gallery and the main building*

were extensive, and often there were adjacent cow-sheds, poultry houses, stables and vegetable gardens to meet the needs of the households. Outside the Bryggaren quarter the family Beijer owned several plots in Södermalm. The largest was "the Beijer Garden" (Beijerska trädgården) covering three blocks to the east of Götgatan, near Katarina Bangata. From 1642 Beijer lived in the so called "Beijer House" (Beijerska huset) on Storkyrkobrinken in the Old Town.

According to the parish register set up in 1676, in the manor-house lived Nicolas Pauli, his family, servants and some 30 persons working in his factory, as well as a postman. In 1678 Nicolas Pauli bought the manor-house.



*The stairwell in the main building*

Nicolas Pauli became very prosperous. He built the stone-house which is there still today. Nicolas Pauli lived in the house at least from 1675 until his death in 1710. His only son, Christopher (1678-1751) took over the manor at the death of his father and lived there until around 1715, when he moved to Skeppsbron in the Old Town. In those days many wealthy businessmen had palatial houses built at Skeppsbron. Several generations of the Pauli family were factory owners and merchants in Stockholm. Lorenz Pauli (1725-1785), grandson of Nicolas Pauli, was one of Stockholm's leading clothes manufacturers in the 1740s and 1750s.

The family house was inherited by Christopher Pauli's sons Johan (1714-1774) and Nicolas (1714-1781). The sons were born in the same year, Johan in the beginning of the year and Nicolas at the end. Nicolas had the dye works moved to the large weaving mill at Barnängen in 1747, keeping the manufacturing of woollen cloth at Lake Fatburen.

The son of Nicolas, also called Nicolas (1742-1812), bought the manor from his parents in 1776. Now the manor experienced its hey-day. The north and south wings were built. There were servants quarters, a shed for carriages and a stable. In front of the main building a stone house was built facing Götgatan. The halls of the main house were adorned with rococo tapestry and beautiful lintels, and tiled stoves in the Gustavian style were installed. Nicolas had many friends and was a great art lover. Tobias Sergel, the well-known architect, was a frequent guest in the house. However, Nicolas became insolvent and in 1796 had to sell his part of the house, probably to his cousin Christopher. The son of Johan, Christopher Pauli (1749-1810) lived in the manor until his death and was to be the last owner of the ancestral manor-house of the Pauli family.

After the last owner of the family Pauli in 1810, the estate came into the hands of the Royal Secretary C. O. Salenius, and thereafter of B. Sander, jeweller by appointment to His Majesty. As early in 1814, the brewer and mill owner Johan Anders Rosenblad had acquired the Pauli manor-house. The Rosenblad garden was very large and had orangeries and terraces facing Lake Fatburen. Rosenblad owned the house until 1847, when it was bought by Squire J. Sjökvist. He owned it until 1856. Then Erik Olof Åkerlund, a master builder, owned the house for a short time until, in 1857, it was sold by the banker C. Hultdt to the Catholic Congregation of Stockholm.



*Södra Bantorget around 1900.*

*Photo: The City museum of Stockholm*

# The Catholic history of the Pauli manor-house

Laurentius Studach, who in 1857 bought the Pauli manor-house for the Catholic Congregation, was born in Switzerland in 1796. As a newly ordained priest in 1820 he became Chaplain to Duke Eugen von Leuchtenberg in southern Germany. When Joséphine, the Duke's daughter, was married to the Swedish Crown-Prince, Oscar, Laurentius Studach accompanied her to Sweden as her Chaplain. In those days the Catholic church in Sweden were led by Jean Baptiste Gridaine, the Apostolic vicar. At his death in 1833, he was succeeded by Laurentius Studach. Studach was ordained Bishop in Rome in 1862. Bishop Studach, the Apostolic Vicar, died in 1873 after 50 years in Sweden. His grave is in the Catholic churchyard in Solna. In 18743 he was succeeded as the leader of the Catholic Church in Sweden by Johann Georg Huber.

A chapel was built in 1860 on the ground-floor of the northern wing. The entrance to the chapel was from the little yard facing Götgatan 46 (now 58 A) and from the terrace at Södra Bantorget. At the northern terrace, to the left of the church the Roman-style windows of the old chapel are still to be seen. The martyr king and Patron Saint of Stockholm, Saint Erik, was chosen as patron saint for the newly built chapel. The priests entrusted with the pastoral care lived in Norrmalm. When the Boys' school of the Catholic Congregation was moved from the vicinity of St. Eugenia to the newly acquired house in Södermalm even the teacher of the school, Father Johann Georg Huber, chose to live there. Later on other priests as well chose to move to Södermalm. Secular priests, that is priests not attached to an order, stayed in the Pauli manor-house, while the Jesuit Paters lived and worked in St. Eugenia in Norrmalm.

Johann Georg Huber (1820-1886) was born in Regensburg in Germany. Shortly after his ordination as priest in 1845 he came to Sweden. Besides his theological studies, he had studied the natural sciences, philology and law. He already spoke five modern languages. Huber at once took up his post as teacher of the Boys' school of the Catholic Congregation. In 1860 he was appointed Head of the school. Huber was a very modest person. Even after his appointment as Apostolic Vicar in 1874, he preferred to live in the house where he had lived as a teacher. He





*St. Erik's chapel*

stayed in the upper floor of the Pauli manor-house until his death in 1886. Huber is buried in the Catholic churchyard in Solna.

The first school of the Catholic Congregation was founded in 1795 or 1796 at Nytorget in Södermalm. Later, the school had different addresses in this part of the town. In 1839 Laurentius Studach founded the boys' school of the Catholic Congregation, a boarding school situated near St. Eugenia at Norra Smedjegatan. Nineteen children aged between 10 and 18 years received education and lived in the school. In 1861 the school was moved to the main building of the Pauli manor-house. The

boys' boarding quarters were on the upper floor of the north wing, above the Chapel. When the Church of St. Erik's was completed in 1892, more space could be used for the school, which now changed its name to "the Catholic boys' school". The teaching for girls at the St. Eugenia could now be moved to Södermalm. The teaching for the girls was done in the north wing in the hall that had previously been the chapel. The two departments later on were united and the name was changed to "The Catholic school of St. Erik". It was only in 1967 that the Catholic school of St. Erik left the Pauli manor-house and moved to newly built premises at Enskedevägen in Enskede.

The school which had previously only comprised lower and middle forms was now extended to become a complete nine-year compulsory school. Until then the school had been run on the lines of a parish school with the vicar of the parish as its head master. Responsible for the school were now the School sisters of Notre Dame.

Huber asked "The Grey Sisters of St. Elisabeth" for help with the school. In 1866 the first two Elisabeth Sisters came to Sweden from Neisse in Germany in order to supervise the boys' school. Several more sisters of St. Elisabeth were to follow. They took care of the teaching and the boarding school, as well the house-hold. The staff consisted of priests and sisters of St. Elisabeth. In 1931 the School Sisters of Notre Dame (*Arme Schulschwwestern von Unserer Lieben Frau*) from Munich took over the teaching. They also set up a kindergarten for younger children. The school was extended with a home for girls at Götgatan 60. Later on a villa was bought in Storängen, Nacka and the girls' home was moved there.

The sisters of St. Elisabeth continued their work in the Pauli manor-house until 1959. When the Episcopate that year moved to the newly bought block of flats on Valhallavägen 132 in Östermalm, a sister of St. Elisabeth followed. In our days Polish Seraphim sisters work in the Congregation.

The main building of the Pauli manor-house was long called the Bishop's house. This was an apt name, as it was the centre and residence for the executive leader



of the Catholic Church in Sweden, the Apostolic Vicar – after 1953 the Bishop of the Stockholm Roman Catholic diocese.

Johann Georg Huber was succeeded by Albert Bitter (1848-1926). Albert Bitter was born in Melle in the diocese of Osnabrück in Germany and came to Sweden soon after his ordination in 1874. First, he was chaplain for a short time at the Chapel of St. Erik, but lived near St. Eugenia's. In 1875-1885 he was Vicar of the Catholic congregation in Gothenburg. After a short leave spent in his home country he returned to Sweden in 1886 and moved into the Pauli manor-house as the newly appointed Vicar Apostolic. He had his rooms on the upper floor of the main building, where he also had a private chapel. Albert Bitter realized the great need for a separate church in Södermalm. The chapel in the north wing was far too small and primitive for the growing community. In 1892 the building of the church was finished in the old garden that had been part of the Pauli manor-house. Albert Bitter was ordained Bishop in 1893 in the Cathedral of Osnabrück. In 1923 he retired to his home town, Melle, in Germany where he died and was buried in 1926.

The next Bishop in the "Bishop's house" was Johannes Ev. Erik Müller (1877-1965). Bishop Müller took over as Vicar Apostolic in 1923. On June 29, 1953, the Catholic diocese of Stockholm was established and Bishop Müller became the first Roman-Catholic diocesan bishop after the Protestant Reformation in Sweden. Johannes Ev. Erik Müller was born in Gründholm in Bavaria in the Archdiocese of Munich and Freising.

During the time of Bishop Müller in 1932 the present large apartment building at Götgatan 58-62/Folkungagatan 48 was built. Earlier there was a house which the Congregation had built in 1864-1865 and which was similar to the so-called "Hellgrenska huset", to the south of the quarter. Hellgrenska huset is still owned by the Catholic Diocese. The buildings were administered jointly by the Stockholm communities under the presidency of the vicar of St. Erik's congregation. In 1980 the joint administration ceased and St. Eugenia's was sold off. The building at Götgatan was sold at the end of the 1980s.

In 1784 the Roman Catholic Congregation of Stockholm was founded. In 1892 it was divided into two: the Congregation of St. Eugenia and the Congregation of St. Erik. The Roman Catholic Congregation of Stockholm remained in its juridical form until 1939, when the Stockholm Congregations, now three, became also legally independent. In 1947 the Danish-American Benedictine pater, Ansgar Nelson was appointed coadjutor bishop, i.e. a bishop with right of succession, of Bishop Müller. He had his residence at Folkungagatan 72 and later on in the apartment building at Götgatan 60, when the girls' boarding school had moved to the suburb of Storängen.

In 1957 the 80 year old Bishop Müller resigned and moved to Helsingborg, later on retiring to Germany where he died in 1965. When the chapel under the Cathedral was finished, the mortal remains of the Bishop were brought to rest there.

Several objects that had been in the possession of bishop Müller now belong to the Cathedral Congregation, in particular the triptych by Gisela Trapp which is now to be found in the diocesan office. The triptych was painted and offered as an altar painting for the private chapel of Bishop Müller in the upper apartment of the Bishop's house, built in 1940. The middle panel represents Mary as Queen of Heaven. With her right hand she embraces the Divine child and in her left hand she holds a lily. On the ground there are daisies and columbines. These flowers are often associated with Virgin Mary. The main motive on both the left and the right panel are angles kneeling and turning towards the middle. Gisela Trapp was born in 1873 in Helsingborg. In 1902 she married the widowed Consul Oscar Trapp. Consul Trapp died as early as in 1916. The couple had no children together. Gisela Trapp died in 1958. In her youth she had studied art in Copenhagen and it was then that she came into contact with the Catholic Church, to which she converted during the First World War. Several paintings of hers remain, for instance the painting of St. Erik in the Cathedral, which is by her. Her motifs were chiefly taken from the religious sphere. Gisela Trapp was wealthy and a great benefactress of the city of Helsingborg and of the Catholic church. The St. Clemens congregation of Helsingborg owes their church to her. The church was built in 1928 on a site provided by her and with money that she had contributed.

When bishop Müller resigned, Bishop Ansgar Nelson moved into the Pauli manor-house. He was to mark the end of the episcopal era in the Pauli manor-house. Bishop Nelson lived here for only two years (1957-1959, after which he moved to Östermalm. The School sisters took over the Bishop's house and the diocesan secretariat. The school was now extended with new class-rooms and a handicraft room. The parish priest lived at Götgatan 60 and only two chaplains had their lodgings in the old "Bishop's house".



*Triptych painted by  
Gisela Trapp*

The first parish priest of St. Erik's congregation was Rudolf Kiesler (1850-1918). He was born in Mecklenburg and came to Sweden in 1875. He was a teacher at the school of Södermalm until his appointment as parish priest in 1892. In 1879 Rudolf Kiesler founded "The Catholic Handicraft Association" (Katolska Hantverksföreningen) for young Catholic men. The skittle alley of the Association, for instance, was very popular. The combined health insurance and funeral expenses fund was of great importance for the members in this period when there was no general social insurance. In 1921 the club changed its name to St. Joseph's Association (St. Josefsföreningen), which still is active, and the Joseph brothers meet regularly once a month for conferences often followed by pleasant get-togethers. When the Cathedral was extended in 1981 the Association was given a club-room of their own under the space between the old Bishop's house and the new premises of the Diocese in the former Helligrenska huset.



*St Erik (3)*

The St. Joseph's Association is the oldest Catholic association of Sweden. The second oldest is the Elisabeth Association, founded in 1887 as a Catholic charity association for ladies in Stockholm. In 1933 the Association was divided. Today there is one active association in the parish of St. Eugenia's and another one in the Cathedral parish. Here the members of the Elisabet Association meet every Monday afternoon for a social get-together and for doing needlework, the result of which is sold at each year's traditional Advent bazaar.

The second parish priest of this congregation was Sven Nordmark. He was born in Stockholm and received his instruction for the priesthood and his ordainment in Innsbruck. In 1913 he came as a chaplain to St. Erik's parish and in 1920 was appointed parish priest of this congregation. In 1924/26 Fr. Nordmark had the vicarage and the boarding-house renovated. The rooms' division was changed. New windows were taken up and central heating installed.

The next parish priest was the Berndt David Assarsson from Scania, the most southern province of Sweden, in 1932. According to Bishop Müller, after only seven years in Stockholm David Assarsson was so homesick that the Bishop took pity on him and made him parish priest of the St. Clemens congregation in Helsingborg. Assarsson started the magazines Credo (now Signum) and Hemmet och Helgedomen, now Katolskt magasin. He was a prolific writer. We have many hymns by him in our Catholic hymn tradition.

After David Assarsson, Josef Theseuwes, a Dutchman, was appointed parish priest. In 1950 he received the mission to take charge of Our Saviour's parish in

Malmö. Fr. Johannes F. Koch who had recently arrived became his parochial vicar.

St. Erik's parish then received another Dutchman, Bartholomeus van Mierlo, as its pastor. It was during his pastorship, in 1953, that Sweden became a Catholic Diocese with a diocesan bishop. St. Erik's church was chosen to be the Cathedral. Until our days, Sweden is one Catholic diocese.

Fr. Van Mierlo died as early as 1958 and the parish was once more without a pastor. Petrus Verburgh came to Sweden via Finland and was for a few years the parish priest of St. Erik's. The Benedictine Abbot Oswald Eaves OSB promised to take care of the congregation during an intermediary period. He belonged to the same congregation as Bishop Nelson, who had resigned and retired to his monastery in the United States.

Now an American, John Ev. Taylor OMI, was appointed bishop. He was ordained bishop in 1962 in a solemn mass held at Blå Hallen in the Stockholm City Hall.

The former Pauli manor-house had become very cramped. The Catholic administration of Sweden had its secretariat, reception rooms and apartments in the main building. The space had to be shared by the office, the pastor and chaplains, as well as by St. Erik's Catholic school. In 1959 when bishop Ansgar Nelson was given a flat at Valhallavägen 132 in Östermalm the Episcopate as well as the Bishop moved there. After the retirement of bishop Nelson in 1962, the new bishop, John E. Taylor, took over the premises on Östermalm in 1982. His successor, bishop Hubertus Brandenburg, bought the so-called Hellgrenska huset at Götgatan 68 for the Diocese. Here the Diocesan administrative services are located, as well as the Bishop's and the Vicar General's apartments.

The house has been designed by Johan Fredrik Åbom in the 1860s as lodgings for the Director of the Hellgren tobacco factory, as well as an office building. In the side wing cellar the Bishop has his private chapel. It is only a stone's throw between the Pauli manor-house and the Hellgren house. The Bishop now again lives in Södermalm, near his Cathedral.

In November 1962 Johannes F. Koch became Cathedral Dean. From 1956 to 1962 he had been a vicar of Our Saviour's parish in Malmö. Under his aegis a new church was built that was inaugurated in 1960. Only two years later, Johannes F. Koch was appointed dean. Again he came across a ramshackle church, a house holding a presbytery lacking the most elementary standards and a school with lively children being taught in various rooms. There were hardly any parochial rooms. Dean Koch at once felt obliged to remedy the situation. He saw to it that the school was given a building of its own, in Enskede in 1967, and the parish office could move to what had been the school refectory. The lodgings of the priests were refurbished. The terrace behind the house was removed in 1978 and made into a youth hall as well as into several group rooms, mainly for religious instruction. The large diocesan hall was built. Through the renovation and extension of the church the Swedish Catholics were given a large church, worthy of them. Through his practical

knowledge and the experience that he had had in Mamö, Monsignore Koch was able to accomplish this. Through his artistical sense, deep feeling for Catholic traditions and his interest in history, Monsignore Koch managed to build a church which is modern, yet safeguards the genuine Catholic values. During his 33 years as pastor, the parish life of this congregation manifestly improved.

Many architectural details from the time of the Pauli family have been preserved. The beautiful ornamental doorway towards Götgatan dates from that time. The stairway vaults with their wooden balustrades have not changed very much. In many halls and rooms there are tiled stoves, also so-called Marieberg stoves. In one parade room, now called the DKR-room, the Diocesan Church Council room, remained the Dutch oil painting tapestry from the 18th century with motifs from the four seasons until the 1940s. When Bishop Müller had large dinner parties, the room had to be used as a dining room and the school benches were removed. This tapestry was damaged but has now been removed and put into a store-room. The hand-made tapestry of the other parade room, the so called DKFR-room – the Diocesan parish room, was painted over when the room was used as a refectory for the school children. This tapestry is now deposited with the City museum. Of the three beautiful lintels in the DKFR-room, only one could be restored. The main building and the wings are listed by the Swedish National Heritage Board since 1981.



*Classroom in the Pauli manor-house.*

*Photo: The City museum of Stockholm*





# The Church

The Catholic Church of St. Erik was consecrated in 1892. In 1953 it was elevated to Cathedral in the Roman Catholic diocese of Stockholm. By the 1970's the church, the principal church of the Roman Catholics in Sweden, had become far too small for the ever-increasing number of the faithful. In 1967 the old church was registered by the City Antiquary as "a building of great value for its art and its cultural history". Demolition of the church was not desirable, nor even possible.

Consequently the choice fell on extending the building. The old wall with the apse was opened, and the church was extended southwards. Today the enlarged church seats more than six hundred, not counting the spacious galleries. The total length of the church from entrance to choir wall is now 60 metres.

The foundation stone for the oldest part of the church was laid on March 30 1891. A niche in the stone holds a tin box with the blueprints for the church, some newspapers of the day, coins, etc. The stone was placed in the choir floor and the box was discovered during the extension of 1980. The contents were registered, an addition was made of the recent activities, after which the box was replaced. Similar boxes with fresh documentation of the consecration on March 25 1983 of the extended church were sealed in the exterior south wall of the extension. The spot is marked with a granite plaque. Sealing documents with relevant information is customary when churches are built.

On October 9, 1892, the church was consecrated by the Apostolic Vicar, Albert Bitter, through whose initiative the building of the church had been made possible. Many appreciative reports on both the exterior and interior of the church were published in the Swedish papers.

The architect was Axel Gillberg (1861–1915). From 1878 to 1884 he studied at the Royal College of Technology in Stockholm. Besides St. Erik's church, few of his works are known, but in 1897 he created a music pavilion for the Blanche Café. This café in Kungsträdgården used to be a greatly popular meeting-place. Gillberg also made the plans for the reconstruction of the Enerot family house at Västerlånggatan 78.

The church was modelled on the basilica and built in the Romanesque style of the 19th century. Its length is 21 metres, its width 12 metres, and its height 12.3



metres. The body of the building consists of brick and concrete. At the top of the façade there used to be a clock. The clockwork has now been removed, but the site of the clock-face is still visible. The bells are still on the Cathedral roof.

Behind the north façade of the church there is a room with four bells. Gloria, the largest bell, has a diameter of one metre and bears the inscription Gloria in excelsis Deo (Glory to God in the highest), as well as the name of Louise Koudriaffsky and of other family members who lived at the time. The smallest clock, Requiem, is inscribed Dona eis requiem (Give them peace, o Lord), and with the names of deceased family members of the benefactors. Both bells were founded in Stockholm in the late 19th century, gifts from Marie Klinckowström and her sister, Louise de Koudriaffsky.

In the 1983 extension two more bells were added. The second largest is the bell of St. Peter and St. Paul, bearing the inscription "St. Petrus et St. Paulus". Along with St. Erik, SS. Peter and Paul are the patron saints of the cathedral. This bell also bears the arms of Pope John Paul II. It was made by the bell-founder Johannes Mark, Brockscheid, Germany, and is a bequest from Paul Keber and his wife in Koblenz-Ehrenstein.

The other new bell in the bell-tower was also founded by Johannes Mark, and bequeathed by the Schönstatt-Diasporahilfswerk in Vallendar near Koblenz through its superior, S. M. Bruneldis Wullen. The bell is adorned with an image of Our Lady of Schönstatt, with the inscription: "Maria, ter admirabilis Mater et Regina de Schönstatt" (Maria, thrice wondrous Mother and Queen of Schönstatt).

The daily Angelus-ringing at noon concludes with the four bells rendering the first notes of the hymn Salve Regina. Also the small prime bell by the sacristy is a bequest from Johannes Mark, who had himself founded the bell.

The roof used to be slate, but is today black sheet-metal. Earlier a double staircase led from the street to the church door, since Folkungagatan used to be on a lower level. This staircase remained beneath the street level until 1980, when it was removed to give space for the water and heating systems.

At the extension of the church in 1979, the old apse was pulled down, and a new altar was placed in the choir of the added building. The old apse had three lead-framed windows, now moved to the south wall of the new church (31:2–4). If necessary, the new part of the cathedral can be set apart from the old church by a sliding door behind the old choir. This door is normally left open. The door is adorned with a large painting of "Christ on the Cross". During the restoration a signature was found on the foot of the cross, indicating that the painting was made by the Fleming Anthonis van Dyck (1599–1641). The two chapels adjoining the old chapel have been reconstructed [17], but apart from that no major changes have been made in the old part of the building.

The eight round-arched windows with stylized floral motifs were made by van der Vorst. In the north wall there is a large rose-window with Christ in its centre.

The walls are decorated with lime dye straight on the plaster. The choir is indicated with a blue canopy with golden stars. On the lower part of the walls there are painted draperies. The ornaments are painted plaster.

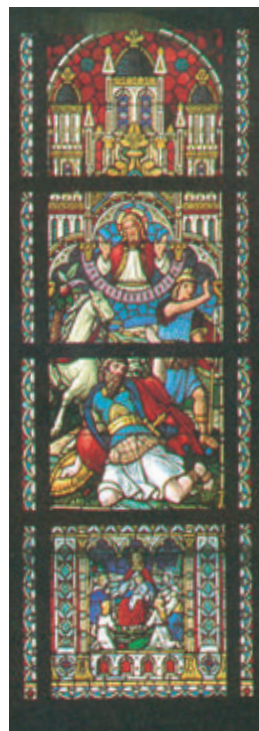
The stucco works were executed by the sculptor Axel Notini (1842–1919). Notini, whose father was an immigrant from Italy, was the most famous stucco-worker of his day, and several of his magnificent stuccoes are preserved. His house on David Bagares gata is now a museum.

The church ceiling is made of wood. At the 1987 renovation, the original ceiling was so derelict that a copy had to be made on wooden panels, but behind these the original ceiling remains untouched. The large wrought-iron chandelier and the bracket candle-sticks between the windows date from the late 19th century.

The state of the Church of St. Erik's had over the years become extremely precarious. Earlier we have described the subsidence damage over the well in the cellar of the manor-house. In 1964 an attempt was made to halt the subsidence by building a pillar in the cellar as a prop. To add stability, in 1974 226 bags of



*Window on the south wall (31).*



*Photo: F. Schneider*

cement were injected into the fundament. When the extension of the church was completed in 1983, Monsignore Koch commissioned the restorer, Constantin Mara, to give the oldest part of the church a thorough cleansing. The walls were covered with soot and dirt, and the pale paintings were hardly discernible. The frescoes were cleaned with French bread, which removed soot and dirt. When Pope John Paul II came to Sweden in 1989 on his pastoral visit, he was met by a church recently cleaned and for Swedish conditions quite large.

The new part of the church has 350 seats and was designed by architect Hans Westman (1905-1991). Westman was active in Lund for 45 years and is the most frequently engaged architect in the history of Lund. In 1996 a commemorative exposition was held in The Museum of Public Art (Skitsernas museum) in Lund. In the same year, at the University of Lund, Architect Tomas Tägil submitted his doctor's dissertation on Hans Westman. Westman carried out more than 120 architectural assignments in the city of Lund: public baths, sports grounds, "egnahm" (private housing), but above all a number of student houses. Westman's own private house was listed by the Swedish National Heritage Board in 1994. Besides these profane buildings, Hans Westman designed the Dominican monastery at Røgle outside Lund, as well as the Carmelite monastery of Glumslöv outside Helsingborg. Our Saviour's new church in Malmö, built in 1958-1960, was also designed by him. When the plans for an extension of the Cathedral started to be discussed, Westman was commissioned to draw up the plan together with his daughter, Ylva Westman-Le Normand, who had followed in her father's footsteps. Hans Westman had already made himself known as an architect well acquainted with the requirements of a Catholic sacral room.

The interior of the church is in the form of a square with colonnades at the east and west sides. On every second pillar over the "apostle cross" there is a picture of an Apostle (16:2-11) in bronze relief and over the others a candleholder. Over the east and west sides there are galleries. Over the east gallery we find lead-framed windows (32). Further lead-framed windows will be placed here. On the west gallery, the choir gallery, there is an organ (34). It is here that the Chorus Cathedralis Holmiae, the Cathedral choir, has its place.

The whole interior of the church has been worked out by Hans Westman. The ceiling consists of so called Deci-Bello funnel-shaped screens, made of brass. The foremost patron saint is St. Erik, the martyr king of Sweden (see also page 3), which is why we meet this motif in many places of the church. The choir wall is formed as a trident crown. The doors are decorated with crowns. We find the crown theme also in the electrical fittings of the ceiling. The wall fittings in brass were designed by Peter Celsing.

During the extensions, a 27 meters tall double spire in cement was built. The spire is crowned by a royal crown made of copper with a two-handed sword

pointed downwards (compare the arms of the Catholic Diocese of Stockholm). Such a sword was in the days of St. Erik carried before the king on solemn occasions as a sign of the cross. The spire can be best seen from the street to the right of the head entrance of the church and to the left of the small Cecilia house built in connection with the extension of the church. This house is today let out.

The extended church was inaugurated on Annunciation Day 1983 by Cardinal Josef Höffner from Cologne, representing the Pope. He was assisted by the diocesan bishop Hubertus Brandenburg, the Apostolic nuncio legate for Scandinavia, 14 archbishops and bishops, all in all some 70 prelates.

The inauguration of the Cathedral is celebrated each year on the 18th of January. The reason for choosing that day, instead of March 25, is that March 25 always falls in Lent. It is unseemly to celebrate the inauguration on that day. To this is added that January 18 is also the first day in the Ecumenical Prayer Week.

The Diocesan parish is a living parish that loves its church and wishes to embellish it more and more to the greater glory of God. With the building of a St. Erik's chapel in the east chapel of the old choir (17B), the principal Patron Saint of the church has received an even more pronounced place. At the celebration of its 50th anniversary, the Catholic Diocese of Stockholm presented the church with a chapel to the Mercy of God and to St. Erik. On November 6, 1936 the pastor, Berndt David Assarsson, beneath the painting of St. Erik (3) consecrated an altar which he called St. Erik's altar. The altar was placed between the doors of the north wall. Today above the marble plate we find the statue of St. Joseph, which used to have its place in the right aisle. Judging by the interior of the church it is also evident that the Holy Mother of our Lord is much loved and venerated. Many believers find their way to pray before the Pietà group under the west gallery (43), the Guadalupe chapel (40) and above all before the chapel to the Mercy of Our Lady of Stockholm (17A).



*The spire.*

*Photo: Johannes F. Koch*



*The Baptism chapel.*

*Photo: Asay T. Silfoerling*



# The Crypt

During the years 1964 to 1967 three chapels were built in the vaults under the church, i.e. the Sepulchre chapel of the bishops, the Baptism chapel and the Fatima chapel. The chapels are reached from outside through a door in the east wall of the church. Usually the chapels are closed.

To the right, below the staircase, we find the Sepulchre chapel of the bishops. The chapel was built with funds raised by Cardinal Julius Döfner, Archbishop of Munich and Freising. Here Bishops Müller and Taylor have their resting-places. On the sarcophagus of Bishop Müller, in Swedish gray-white-green marble, is the coat of arms of this Bishop and the device "Caritas numquam excidit" (Love never ceases) of this bishop, as well as the text: "Johannes Ev. Ericus Müller 1923 Vic. Ap. in Svecia, 1953 Prim. Ep. Holmiensis, 1958 Archiep. Tit. Pompeiopolis, natus 14.11.1877 Gründholm Bavaria, denatus 5.4.1967 Indersdorf, Bavaria, translatus 15.8.1967" (Johannes Ev. Erik Müller 1923 Vicar Apostolic of Sweden, 1953 Bishop of Stockholm, 1958 titular archbishop of Pompeiopolis, born on 14.11.1877 in Gründholm, Bavaria, deceased on 5.4.1967 in Indersdorf, Bavaria, transferred here on 15.8.1967).

St. Ansgarswerk in Munich paid for the translation of the bishop body and the decoration of the grave.

The sarcophagus of Bishop John Taylor is of blue Portuguese marble. The slab bears the text: "Johannes Ev. Edvardus Taylor OMI – Episcopus Holmiensis – 2.7.1962 – 3.6.1976 – natus 15.11.1914 East St. Louis USA – denatus 9.9.1976 Holmiae" (John Ev. Edward Taylor OMI – Bishop of Stockholm – 2.7.1962 – 3.6.1976 – born on 15.11.1914 in East St. Louis USA – deceased on 9.9.1976 in Stockholm). Under the coat of arms we find his device: "Evangelizare misit me" (He sent me to preach).

Immediately to the right there is a crucifix from the 18th century. It is a gift from the Baptism church of Bishop Müller in Gründholm. On the wall to the left there is a marble commemorative plaque of the first parish priest of the congregation, Rudolf Kiesler. "Pastor Rudolf Kiesler – \*6/9 1850 in Schwerin – + 20/11 1918 in Stockholm – R.I.P." Earlier on Rudolf Kiesler had his grave in the crypt under the sepulchre chapel in the Catholic churchyard in Solna. When the chapel was reconstructed there was a new grave made for him among the priests graves in the

church-yard. The plaque set up at the original grave was taken care of by Dean Koch and placed here.

In the east wall, opposite the sarcophagai, there is a lead-framed window. The window is a pictorial documentation of the history of the Episcopate. On the far left we see the coat of arms of the Vicariate Apostolic and next to it the coat of arms of the Catholic diocese. In the middle there is the coat of arms of Pope Pius XII during his papacy when the Catholic diocese of Stockholm was instituted. It was he who ordained Johannes Müller bishop. Müller's coat of arms can be seen to the left. The coat of arms of Bishop Taylor is to be found in the lower right-hand corner.

The Baptism chapel is the centre-piece of the three chapels. The baptismal font was bought in 1893 after a collection round had been made in the parish. The font was earlier placed in the church. The altar is made of wood and was earlier the altar of the family chapel of the Brigittine oblate Vanja Söderberg, the Consul General's wife. The crucifix and the brass candlesticks on the altar belonged to Monsignore Teol. Dr. Helmut Holzapfel in Würzburg. These objects, as well as



*Our Lady Fatima.*  
*Photo: Asay T. Silfverling*

some beautiful chasubles and Dr. Holzapfel's entire library was bequeathed by him to the Congregation. The library now has its place in the Seminary at Stäket. Above the altar is the "window of the Holy Ghost" by Constantin Mara. A window with a similar motif was in the private possession of Helmut Holzapfel. To the left and right of the altar stand two large ceramic statues representing St. Peter and St. Paul. Their earlier place was in the choir of St Joseph's church in Gothenburg. This church was vacated when the King's church was completed in 1938. Most baptisms are celebrated in this chapel.

To the left we find the Fatima Chapel, which is named from the statue of Our Lady of Fatima inside the Chapel. The statue is made of cedar wood and was offered in 1967 as a gift by the Blue Army in Bern through a parishioner. At first the statue had its place inside the church. In May 1972 it was solemnly crowned and consecrated. This representation of God's mother is a replica of the mercy statue in Fatima in Portugal. Between May 13 and October 13, 1917 the Blessed Virgin Mary showed herself six times in Fatima in Portugal to the three shepherd children Francisco, Jacinta and Lucia.



Francisco and Jacinta were beatified in 2002. Lucia, a Carmelite nun, lived until 2005. Our Lady said that war, famine and persecutions are threatening the world. Our Lady urged the children to tell the world to repent and to pray diligently, especially the Rosary. Behind the altar to the right there is a crucifix by the artist Hönschenmeier in Osnabrück. The same artist made the bronze relief above the place of the main celebrant (27) in the church the symbols of the Evangelists in the Cathedral hall. The tabernacle in the Chapel was designed by Dean Koch and paid for by the Schönstatt-Diasporahilfswerk. Above the tabernacle is a lead-framed window by Constantin Mara after a master model made by Solveig Pettersson, now sister Mikaela in the Dominican monastery of Röggle. The window describes the wonder of the dancing sun which the children saw in their last vision in Fatima October 13, 1917. This vision was witnessed by more than ten thousand people.

The chapel is used for devotion and for masses with a small number of participants. In the east wall there is a lead-framed window. At the top of the window the arms of Pope John Paul II is mounted, under which we find the arms of Bishop Hubertus Brandenburg. Next to it there is a picture of St. Erik and the text: *Ecclesia Cathedralis Holmiensis* (the Cathedral of Stockholm). At the bottom there is an exterior of the Cathedral with the text: "The regeneration of the Cathedral in 1983" and the arms of Johannes F. Koch, Dean and Monsignore .

Deep inside the Crypt we find the chapel of Schönstatt. The chapel has its name from the altarpiece with the mercy picture of Our Lady of Schönstatt. As demarcation serves the choir screen and the communion pew, both of which earlier stood in front of the high altar in the old church. The chapel was finished in 1985. The picture was crowned in 1995 by Bishop Hubertus Brandenburg. The Schönstatt movement is a lay movement, but also has subdivisions for priests and order sisters. The movement was founded in 1914 in Schönstatt at Vallendar near Koblenz in German by the Pallottine father Joseph Kentenich. Its members desire particularly to be under the protection of Virgin Mary. A group of ladies have been meeting in this chapel for devotions in the spirit of Father Kentenich. Schönstatt-Diasporahilfswerk has contributed considerable aid to the Cathedral. Besides the tabernacle in the Fatima-chapel they have donated among other things the tabernacle in the choir of the Cathedral.

Next to the Schönstatt chapel is the meditation room of St. Erik, in a vault which used to be the room where corpses were laid. Every parish church must have such a room. The entrance to the room was situated at the west apse of the Cathedral. Today this place is marked on the ground next to the church wall with a concrete cross. In the meditation room we find a statue of St. Erik on the staircase that led into this room. This statue was earlier in the sacristy of the old St. Eugenia church. It was offered by the parish of St. Eugenia to the Cathedral parish.

# Parish rooms and various objects

A few years before the inauguration of the extended church, the new premises were ready for use. The largest room is the Cathedral hall underneath the new section of the church. Here the social gatherings with coffee and biscuits are held in connection with Sunday masses, and sometimes conferences. The hall has been used several times for the Bishop's receptions. Next to the Cathedral hall is the so called Tower room with portraits of the bishops and a self-portrait by the papal prelate Monsignore Johannes F. Koch. The Cathedral hall shares the entrance with the Joseph hall, used for conferences and various meetings. In this room there is a St. Joseph statue in wood from late 19th century, donated by St. Ansgarswerk in Bavaria. The Pauli mansion, closer to the busy street of Folkungatan in the narrow Cathedral alley, is used for youth activities in Café Joy, as well as for catechism for children and young people on Sundays. Among these rooms we find the hall called Birgitta I, where there is an image of the Virgin, presented by Italian children. The Elisabeth Association and the Joseph Association have premises of their own. There is also a Caritas group, meeting on Tuesday afternoons for the planning of charity work, mostly among refugees and immigrants, as well as some social get-togethers.

On June 8 Pope John Paul II visited the Cathedral and the Pauli manor-house. On the north wall of the main building at the north terrace, there is a commemorative plaque made in bronze by the sculptress Kajsa Mattas. In its form it is reminiscent of the round-arched windows to the left that used to be the windows of the old St. Erik chapel. The semi-sphere symbolizes the rising sun but also the Globe. In the Stockholm building called "the Globe" the Pope celebrated the main mass during his three-day long visit in Sweden. The "sun-beams" form the text: John Paul II 1989. This work of art was consecrated in 1991 by Bishop Hubertus Brandenburg.

Other objects with which the mass celebrants may come in contact is the magnificent chapel carpet, used at ordinations of bishops and priests. The carpet measures 6 x 3,5 m and has embroidered posies and floral wreaths figures made in cross stitches. The carpet was sown by the ladies-in-waiting of Queen Josefina. The Queen received the carpet from them in 1873.

The carpet, as well as the baldachin used over the monstrance with the Body and Blood of Christ (Corpus Christi) during the Corpus Christi processions, was restored by the Elisabeth Association in the 1980s. The Corpus Christi procession belongs to the liturgy of the "Solemnity of the Most Holy Body and Blood of Christ",

and is usually held on the Thursday after Trinity Sunday, but when this day is not a holiday of obligation (as in Sweden) it is celebrated on the following Sunday. During this procession the Corpus Christi, Christ in the forms of bread and wine (see also 23) in a monstrance during singing and prayer out into the world. A monstrance is often in the form of a round disc on a stand with space in the middle for the Most Holy Sacrament. The practice of holding Corpus Christi processions dates back to the 18th century and is spread over the whole Catholic world. Because of religious restrictions, earlier upheld in Sweden, the processions were at first held only in the parish grounds. Since the 1930s, however, this custom has been received in a positive way by Swedish daily newspapers. The procession in its actual form has been performed since 1969. Later on the secular group of the Cathedral parish, *Societas Corporis Christi*, has taken over the practical form of the two processions held every year, the Corpus Christi Procession and the Palm Sunday Procession.

Many old standards and banners are used in the processions, among them the parish standard with an embroidered picture of St. Erik on a red back-ground and the School's old standard with an embroidered picture of the Child Jesus. Since the Pope's visit in 1989 the Cathedral has a church banner as well. It is yellow with a white cross and is used in liturgical contexts, such as processions. On the pilasters and gallery columns of the Cathedral there are a number of holders where the banners may be inserted. On the continent it is customary to let the church banner have the same colours as the regional flag, but in the opposite order of colours. On the official flag-flying days the Swedish flag and the Cathedral flag are hoisted together, and on special festivals together with the Vatican's standard, on the flagpoles outside the church on the north terrace.

In processions and on many feast-days there is participation by *Chorus Cathedralis Holmiae*, the Cathedral choir. The choir was constituted in 1987 and is a mixed choir with some 40 members. The songs are mainly Latin anthems and classical mass music, having their natural part of the liturgy during feast days. The choir has been invited to give several guest concerts abroad, among other places in Rome.

During solemn entries into the church the two procession crosses are used. The oldest one, a silver crucifix, has been in use since 1892. The second one is very sumptuous and was presented to the Cathedral in 1993 by a foundation belonging to the cathedral parish. It was made by the two silversmiths Michael and Fides Amberg in Würzburg (cf. 18). The cross is 77 m high and made in silver gilt with many precious stones and pearls. Ten discs of rock crystal cover the reliques. In the front we see a cross relique and around it reliques of St. Franciscus of Assisi (the founder of the Franciscan order), St. Clare of Assisi (the founder of the women's counterpart of the Franciscan order), St. Liborius Wagner (convertite, priest and martyr during the Thirty Years' War) and St. Maria Goretti (virgin and martyr). On the back there is in the middle a relique from the Aachen shrine of the veil of the Virgin Mary and around it are reliques from St. Ignatius of Loyola (the Founder of the Jesuit Order), St. Ansgar (the Apostle of the North), St. Teresa of Avila (Virgin and Doctor of the Church) and St. Alfonso Maria de Liguori (Bishop and Doctor of the Church).

# Conclusion

The number of the Catholics has increased substantially during the last hundred years. At the turn of the century 1900 there were around 2 500 Catholics in Sweden. When Sweden became an independent Catholic diocese in 1953 and St. Erik's church was elevated to Cathedral status, the number of Catholics was 19 000. Today there are around 140 000 Catholics in Sweden. Primarily it is immigration from Catholic countries that has led to this increase. Wherever in the world you are baptized as a Catholic, you remain a Catholic, even if you move to Sweden, the Catholic Church being a universal church. Around 100 persons convert each year from other Christian confessions. Today there are 41 parishes in Sweden, from the parish of St. Nikolai at Ystad in the south to the parish of St. Joseph the Workman in the extreme north. In Stockholm centre there are besides the Cathedral two other Catholic churches, St. Eugenia's at Kungsträdgården and the Church of the Annunciation at Linnégatan. There are other Catholic congregations in close vicinity of Stockholm. In Täby we have the Catholic parish of Our Lady, in Nacka the parish of St. Conrad and in Haninge the parish of the Holy Family. There are also Catholic parishes in Södertälje and Uppsala.

The Cathedral parish is one of the largest Catholic parishes in Sweden with more than 8 000 members. Mass is read twice in week-days and at least 7 times on Sunday. On Sundays mass is celebrated not only in Swedish but also in many other languages (see the notice board in the church porch). On Sundays the Church services are well-attended. Around 600 persons may today attend Holy Mass simultaneously in the Cathedral. The masses in the Cathedral are known for being solemn and dignified, both on normal "green" Sundays during the year and on feast days when the liturgy is in Latin, the music Gregorian and there is the participation of a choir, soloists and instrumentalists. On Maundy Thursday in particular, the bishop collects all his priests around himself. Many clerical ordinations and two episcopal ordinations have taken place here. The Holy Father, Pope John Paul II, received the Catholic Sweden here. Cardinals and visiting bishops have celebrated Holy Mass in Latin. Some twenty people assemble here twice on work-days for a silent mass. The church is open the whole day so you may visit it for your private devotions. It is rare to find less than one or two persons in the church. During the jubilee year of 2003 most Catholic parishes and Catholic groups in Sweden made a pilgrimage to the Cathedral.



*Interior of the church.*

*Photo: F. Schneider*

The Diocesan congregation is very much a living congregation and all these beautiful objects in our church contribute to make it a worthy abode for Our Lord and a place of private devotions for all people.

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## Vicars Apostolic/Bishops 1874 –

	Residence in the "Bishop's house"	Office
Johann Georg Huber	1860–1886	Vicar Apostolic 1874–1886
Albert Bitter	1886–1923	Vicar Apostolic 1886–1923
	Ordained bishop in 1893	
Johannes Ev. Erik Müller	1923–1957	Vicar Apostolic 1923–1953
	Ordained bishop in 1923	Bishop 1953–1957
Ansgar Nelson OSB	1957–1959	Bishop 1957–1962
	Ordained bishop in 1947	
	Valhallavägen 132 (1959–1962)	
	Bishops with residence other than in the "Bishop's house"	
	Residential address	Office
John Taylor OMI	Valhallavägen 132	Bishop 1962–1976
Hubertus Brandenburg	Valhallavägen 132	Bishop 1978–1998
	The Hellgren house (1982–1998)	
Anders Arborelius OCD	The Hellgren house	Bishop 1998–

## The parish priests/deans of the Cathedral congregation

Rudolf Kiesler	1892–1918
Sven Nordmark	1920–1932
Berndt David Assarsson	1932–1939
Josef Theeuwes	1939–1950
Bartholomeus van Mierlo	1950–1958
Petrus Verburgh	1958–1961
Oswald Eaves OSB	1961–1962
Johannes F. Koch	1962–1995
Lars Cavallin	1995–2001
Marian Jancarz	2001–





# List of objects in the church

## 1. THE DOORWAY

In the tympanum there is an image of Christ with a cross halo, holding a palm frond representing peace in his left hand and his right hand raised in benediction. On each side are angels, the left one is holding a band with the text: "Gloria in excelsis Deo" (Glory to God in the highest), the right one is swinging incensories. Under the tympanum is the text "Peace be with you" (Pax vobiscum).

Above the door hangs the coat of arms of Pope John Paul II, placed there at his visit to Sweden in 1989.

## 2. THE ASPERSORIUM

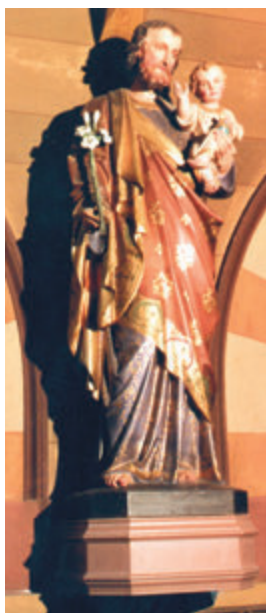
In the church porch there is a large aspersorium in marble from the end of the 19th century. It was placed here in 1963, replacing a smaller brass font.

The placement is the traditional one, just outside the church room itself. The Catholics dip fingers into the consecrated water that has been blessed, and crosses them as a reminder of their baptism and as purification before the entry into "God's house". There are aspersoria in many places in the new part of the church near the entrances.

## 3. PAINTING OF ST. ERIK

St. Erik, Patron Saint of the Cathedral, was painted by wife of Consul Trapp, Mrs. Gisela Trapp (1873-1958).

King Erik was elected king of the land of the Swedes in 1150. He was a devout Christian and lived a humble life. He donated money for the building of Uppsala Cathedral, now the church in Old Uppsala. On Ascension Day, May 18th 1160, while assisting at mass in Östra Aros, the Uppsala of our days, he received a message that the Danish army was approaching. Erik refused to leave the church before mass was over. When he came out of the church the Danes had arrived and King Erik was slain. The reliques of King Erik are kept in a beautiful shrine in the chapel of Finsta in Uppsala Cathedral. St. Erik is the patron saint of Sweden. A picture of St. Erik is included in the arms of the City of Stockholm.



#### 4. STATUE OF ST. JOSEPH

Between the doors we find the statue of St. Joseph, the foster-father of Jesus. On his right arm he holds the Child Jesus and in his left a lily, a symbol of purity with which St. Joseph is often depicted. On the pedestal we can read the text: *Ora pro nobis – St. Joseph – Pray for us.*

At the consecration of the Church it was the right side altar that had this St. Joseph statue and it was placed there. The reason behind the moving of the statue from that place was that many people thought that there was one Child Jesus too many with the statue of Mary holding her child on the left side and a statue of St. Joseph with a Child Jesus to the right. Today this altar is consecrated to the Holy Heart of Jesus (10). In 1936 Father Assarsson consecrated an altar here that he called St. Erik's altar, beneath the painting of St. Erik (3), now hanging to the left.

#### 5. PAINTING OF ST. BRIDGET (Saint Birgitta of Sweden)

To the right of the statue of St. Joseph there is a painting of St. Bridget. The painting used to hang in Bishop Müller's private chapel in the Pauli manor-house.

St. Bridget (Saint Birgitta of Sweden) was born in 1303 at Finsta in Uppland and died in Rome on July 23, 1373. She was sanctified as early as October 7, 1391. She founded the Order of the Most Holy Saviour (*Ordo Sanctissimi Salvatoris/ O.Ss.S.*), or the Birgittines. There are Birgittine monasteries in many places in the world, also in Sweden. St. Bridget is often depicted in the dress of the Birgittine sisters with the characteristic crown above the veil. Her attributes are often a book and a quill. She had visions of Christ and Virgin Mary, which she then wrote down. Besides being the Patron Saint of Sweden, St. Bridget is since 1999 also one of the six patron saints of Europe.

#### 6. THE OLD ORGAN

The organ in the north gallery in the old part of the Church is the main organ. Originally it had thirteen stops and was built in 1893 by the organ firm Åkerman & Lund of Stockholm. The organ has been renovated and extended several times, most recently in 1993 when a Spanish trumpet and further stops were added by the master organ builder Johannes Künkel. Today it has twenty-five stops (see also 34).

#### 7. MEMORIAL PLAQUE OF ALBERT BITTER

On the plaque we see a bishop's arms and the text: "In memory of – His Excellency Archbishop – ALBERT BITTER – Vicar Apostolic for Sweden 1886-1922 – born on August 15, 1848 and deceased December 19, 1926 – in Melle (Hannover) – THE

FOUNDER OF THIS CHURCH – BENEFECTOR OF THE POOR AND CONSO-LER OF THE DISTRESSED – He that hath mercy on the poor, happy is he (Book of Proverbs 14:21)."

It was on the initiative of Albert Bitter that St. Erik's church was built.

## 8. STATUE OF ST. ANTHONY OF PADUA

The statue was made of wood in the 1920s. On the socket are written the words: "Ora pro nobis S. Antonius" (St. Anthony, pray for us). The statue was set up on this place in 1975. Earlier it had been in a Jesuit chapel in Bonn, Germany. To the left is on the wall a slot for "offerings to St. Anthony". On this place there was earlier a statue of the Heart of Jesus, now to be seen in the left side altar (10).

St. Anthony of Padua (1195-1231) was born in Lisbon, Portugal. He was a Franciscan friar and is one of the Doctors of the Church. He is often depicted with the Infant Jesus on his arm. Many people turn to him in order to get his assistance in finding lost objects.

## 9. THE WAY OF THE CROSS

The tables are painted on copper panels and date back to the 1890s.

The fourteen tables describe the last few hours of the Saviour before the Resurrection. The first station (table) is the one nearest to the Jesus-Heart-altar and describes how Jesus is sentenced to death by Pontius Pilatus. To the right of this station is the second one describing how Jesus heaves the cross onto his shoulders and starts walking up to Mount Calvary. The third station – Jesus falls the first time, the fourth station – Jesus meets his mother, Maria, the fifth station – Simon of Cyrene helps Jesus carry the cross, the sixth station – Veronica hands her sudarium to Jesus, the seventh station – Jesus falls the second time, the eighth station – Jesus talks to the weeping women, the ninth station – Jesus falls the third time, the tenth station – Jesus is bereft of his clothes, the eleventh station – Jesus is nailed to the cross, the twelfth station – Jesus dies, the thirteenth station – the body of Jesus is taken down (from the cross), the fourteenth station – Jesus is laid into a grave (the last table is to the left of the Maria-altar).

To pray the Way of the Cross is a very popular form of piety. Many go alone or in a group from station to station and say a prayer in connection with each event depicted on the table. There are special booklets to help the devotees in their prayer. During Lent, once a week the Way of the Cross (or Via Crucis) is prayed by all the parish together .

## 10. THE ALTAR DEDICATED TO THE HOLY HEART OF JESUS

From the beginning there was here an altar to St. Joseph with the statue now standing between the two north doors. On the front of the altar we find the letters "SJ" (Sanctus Josephus). Probably the statue of the Holy Heart of Jesus was placed here during the period when Sven Nordmark was the parson of this parish (1920-1932).

The immense love that Jesus gives to humanity is manifested in this image of Our Saviour. The risen Christ is pictured with his heart outside the body. The heart carries a crown of thorns and a flame of fire. He raises his hand in a gesture of benediction, and the wounds from the nails are still to be seen on his hands. This image may be of assistance when meditating on the infinite love of Jesus. The devotion to the holy heart of Jesus originated with St. Margaret Mary Alacoque (1647-1690).

## **11. THE ALTAR DEDICATED TO THE VIRGIN MARY**

In all Catholic churches there is a statue of the Virgin Mary, the Theotokos. In this church the altar is adorned with flowers, except during Lent and Advent. Below the altar there is always a candle table where worshippers light a candle in her honour and as a symbol for a continual prayer for the intercession of Mary. On the front of the altar is the name "Maria" and on the pedestal of the statue "AM" (Ave Maria or Hail Mary).

The Virgin Mary means greatly revered by Christian. She was the mother of Jesus and naturally very close to him. To say that Catholics worship Mary is completely wrong. Mary is a human being to honour and revere and to try to imitate in her love for Jesus, God's son. Her willingness to follow God's wish, humility etc. are examples to try to imitate and to pray that we may have. Jesus himself gave Mary to the Church from the Cross (Joh 19:27). Mary also intercedes for humanity (see John 2, The wedding at Kana). Many people enter the church during the day in order to light a candle, meditate on Mary and her life with Jesus, perhaps turning to her asking for intercession in some matter or other.

Mary like all other saints is a person who has lived a life entirely according to God's will. We should look up to them and try to imitate them in their love to God. If we so wish, we may ask them to intercede for us.

During Christmas, from the midnight mass on Christmas night to the Sunday after Epiphany the Christmas manger is put up here. The manger dates from 1892 and has wax figurines with painted clothes made out of paper. The manger was last restored in 1993 by Constantin Mara. Only at Epiphany are the three kings put in their places. Following an old tradition, there is a collection box next to the manger.

## **12. THE PULPIT**

The pulpit with its baldachin is made of wood and painted in grey and gold. Originally it came from Münster in Germany. These days there are no pulpits in Catholic churches. In our days the sermon is preached from the ambo (29) in the choir.

## **13. THE TRIUMPHAL ARCH IN THE PRESBYTERY**

On the front of the arch there are five circles depicting 1. The two stone tablets with the ten commandments, 2. A chalice and a book, 3. The all-seeing eye

(symbol of God's omnipotence), 4. The lamb with the victory standard (symbol of martyrdom and resurrection of Jesus), 5. Cross in the form of a quatrefoil.

The darker inner band bears the text from the Epistle to the Hebrews: "Let us therefore come boldly unto the throne of grace (Hebr 4:16)".

#### **14. SEGMENT BETWEEN THE OLD AND THE NEW SECTION**

A circular segment forms the division between the old and the new section. The church can be divided by moving an abside wall below this segment. The wall is usually drawn back into the north wall of the new section. On the segment is a quote from the message made by Pope John Paul II to the Congregation at the consecration of its Cathedral: "This church a never ceasing appeal for the spreading of the good news of the Gospel (literally: for the sake of the Gospel). John Paul II March 25 1983" (the date of the consecration of the Cathedral).

In the lower part of the segment there are three circles inside a flowery ornament: The arms of Bishop Hubertus Brandenburg – The image of St. Erik – The arms of Papal Prelate, Johannes F. Koch, the Dean.

At the consecration Bishop Brandenburg and Dean Koch occupied their respective positions. Bishop Brandenburg promoted the reorganization of the Cathedral, notably by looking after its budget. Dean Koch initiated and oversaw the extension of the church. The painting is made by Constantin Mara. The painting of St. Erik is inspired by the medieval seal of the City of Stockholm.

#### **15. THE OLD PRESBYTERY**

The place of the old main altar is marked with a Greek cross (all arms of equal length) in the floor mosaic. This altar, a gift from Münster, was made of wood and painted in grey and gold. The side pieces of the old altar table are today part of the altar table in the Chapel of Our Lady of Stockholm (17). The choir was set apart by a choir screen with a communion bench in oak, also a gift from Münster. The choir screen is today in the Schönstatt chapel in the Crypt. The walls of the choir are marked with dark blue and gold-crowned capitals with golden laces. The lower parts of the choir walls have painted draperies. The choir is darker than the rest of the church. The choir wall adjoining directly behind the altar. Today you can see exactly where the darker floor from the 19th century ends. The abside wall had three lead-framed windows. Today these have been moved to the newer part of the church (31:2-4).

#### **16. THE BRONZE RELIEFS OF THE APOSTLES**

Around the walls hang portraits in bronze of the twelve apostles of Jesus. The first pictures in the series represent Andrew (16:5) and his brother Peter (16:6). Those were the first disciples receiving the call of Jesus. But here the apostles are enumerated in the rational order when making a tour from the old to the new section of the church. The bronze reliefs are sculpted by Dean Koch and form a closed

work of art. On the west wall of the old choir we find the apostle Judas Thaddaeus (16:1). Matthew is on the last column (16:2) to the left in the new section, after him we find on every second column Bartholomew (16:3), John (16:4), Andrew (16:5) at the tabernacle, Peter (16:6) near the sacristy, James (16:7), Philip (16:8), Thomas (16:9), James (16:10), Simon (16:11), Matthew (16:12) at the right wall of the choir in the old part. Under each portrait there is a cross, the cross of consecration, bearing the name of the apostle. In connection with the portraits of the Apostles there are candle-holders where candles are lit on special occasions.

When the Church is consecrated, the Bishop oils the walls in twelve places with chrisma. Those places are marked with a cross. In many medieval churches of Sweden we find such consecration crosses left from the consecration of the church. At least some of the red consecration crosses may still be seen on the walls.

Each year on Maunday Thursday, the Bishop prepares the chrisma out of olive oil and ethereal balm. This oil is then used – besides at the consecration of churches – at ordinations of bishops and priests and at ceremonies celebrating the Sacrament of Confirmation.

#### **17 A. THE CHAPEL OF OUR LADY OF STOCKHOLM**

The west side chapel of the old choir was inaugurated on 15th August 1988 for the icon Our lady of Stockholm (19). The mercy picture is placed on the lintel of the Altomünster altar (18). To the right (20) and left (21) hang two oil paintings. Around the altar there are a number of votive candles, including among others candles from sites of pilgrimage in honour of the Virgin Mary, as Altötting, Mariazell and others. From the ceiling hang lamps with red light, so called "eternity lamps". Lamps with red light, symbol of a constantly burning prayer, are often placed at icons.

During week-days the chapel is closed with a wrought-iron gate.

#### **17 B. THE CHAPEL OF GOD'S MERCY AND ST. ERIK**

The Chapel is built in the old sacristy of the church and designed by the artist Constantin Mara and the architect Dieter Hornold SAR. It is the gift of the Catholic diocese of Stockholm to the Cathedral on the occasion of the 50th anniversary of the Diocese in 2003. To the right there is a copy of the picture of God's mercy. The original was painted according to a vision of St. Faustina in 1931 and shows Christ Resurrected.

To the left is a newly painted picture of St. Erik, Patron Saint of the Cathedral, painted by the artist Constantin Mara.

In the middle there is the old altar table of the church with its now empty tabernacle.

To the right outside the Chapel is a memorial plaque.





Photo: Asay T. Silfverling

## 18. THE ALTOMÜNSTER ALTAR

The Birgittine monastery at Altomünster in Bavaria in 1953 presented the first Diocese Bishop, Johannes Ev. Erik Müller with the altar of the sister choir. The altar dates from the early Renaissance. Today parts of the altar are split up in different

sections of the church. The upper part of the Altomünster altar is placed on the side pieces of the old altar table. This altar table was used in the Chapel of St. Erik, even before the building of the church.

At the top is the altar crucifix and under it the archangel Michael holding a shield with the text "Quis ut Deus" (Who is like God, Dan 10:13). In the niche in the middle there was originally a Madonna with the Child Jesus in rays of light, "Regina coeli". Above this place there is the text "Regina coeli – o.p.n." (ora pro nobis), translated "Queen of Heaven, pray for us". The statue was presented by Bishop Müller to the Chapel at Ludvika in Dalarna. In the niches to the right and left there were originally wooden sculptures of St. Bridget and St. Catherine of Vadstena. Those sculptures were presented by the Bishop to the chapel of the Birgittine sisters at Falun, Dalarna.

The tabernacle belonging to the altar is today to be found in the Guadalupe chapel (38).

Around the icon there are votive gifts in the form of pearls and jewels, as well as reliques of St. Therese of the Child Jesus (St. Therese of Lisieux, French Carmelite nun and Doctor of the Church, deceased in 1897), St. Bridget (Patron Saint of Sweden), St. Catherine of Vadstena (the daughter of St. Bridget and the first prioress of the Vadstena monastery, deceased in 1381), St. Jerome (Doctor of the Church, deceased in 420), St. Anthony of Padua (see 8), St. Conrad of Parzham (Franciscan brother, deceased in 1894 in Altötting), St. Hippolyt (bishop and martyr, deceased in 1631), St. Andrew Bobola (Jesuit and martyr, deceased in 1608). The ornamentation symbolizes the starry sky where Regina Coeli, Queen of Heaven and Queen of All Saints, is surrounded by many saints. Below the icon the silhouette is a symbol of the heavenly Jerusalem with towers, pinnacles and a pearl gate. From the source in the middle flows the Water of life.

The panel beneath the mercy picture since 2004 is adorned by a "map" in red silk of the Södermalm district, surrounded by blue water. The larger streets are marked by bracelets and necklaces of gold. In the centre is the Cathedral marked by a cross and a heart. Also the churches of St. Maria Magdalena and St. Catherine are marked by crosses. The map is assembled from 788 parts and produced by the textile designer Fides Amberg in Würzburg after a model made by then Dean Johannes F. Koch, who also defrayed the costs.

In the niches to the right and left as well there are many reliques, from among others St. Alto, the founder of the first monastery in Altomünster, deceased in 760.

The renovation of the altar was made by the artist Constantin Mara. He also renovated the paintwork in the old part and was the creator of many other artistical works in the church. The mounting of the icon and the niches was done by the textile designer Fides Amberg in Würzburg and her husband, the goldsmith Michael. The renovation and the wooden works were made by Leif Lind, who is also the man behind many other works of carpentry in the church and the crypt.

## 19. THE ICON "OUR LADY OF STOCKHOLM"

The icon "Our Lady of Stockholm" has the place of honour in this chapel. The icon is of the Kazan type from the 17th century. It was bought by Dean Koch. The earlier vicissitudes of this icon are unknown. The motive is the Holy Virgin holding the standing Child Jesus who has lifted its right hand as a blessing. The icon has a so called "risa and tsata" (a necklace) in silver with gems.

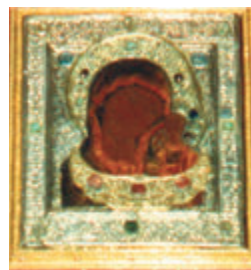


Photo: Asay T. Silfverling

The original icon was found on July 8 1579 in Kazan, a capital of Tatarstan on the middle Volga, by a girl after having had a vision of the Virgin Mary. Immediately more copies of this icon were made. Prayer before this Maria-icon was said many times to have contributed to God's granting of that what one asked for. Russia won the wars against Poland in 1612 and against Napoleon in 1812 after a prayer to God before the icon. The original icon was stolen from the Cathedral in Kazan in 1904. There are many, sometimes contradictory, stories about what happened to the original icon and the early copies. After the takeover of Russia of the Communists in 1917, many objects belonging to the church were destroyed or sold to the west. In the National museum of Stockholm, there are seven icons of the Kazan-type.

We have Dean Koch to thank for the presence of this icon in Stockholm. He never could let go of the thought that in 1917, Lenin, the originator of the exile of Mary, spent one day in Stockholm, and then went to Russia to start "his godless revolution". Through his contacts with St. Louis Catholic parish in Moscow, Dean Koch knew that the hopes of the Believers had been awakened that the godlessness would be overcome, as Mary had said during the visions of Fatima in 1917. The patron saint of Russia, God's mother Mary, meant a lot to the Believers. They were convinced that once Our Lady of Kazan returned to its people, the godlessness would be overcome. Dean Koch meant that the Liberator of Russia, Our Lady of Kazan, should be kept here in Stockholm in expectation. After much searching, he found this icon of Our Lady of Kazan in Bavaria. It was in private hands and for sale. The icon was reconsecrated in 1984 using a Byzantine rite by Rev. Joh. Düsing, who lived in Jerusalem. The chapel was decorated in expectation of the mercy picture, and on August 15, 1988 the icon was solemnly exalted. "The system of godlessness" ceased in Russia in 1990 and the Kazan church at Moscow's Red Square that had been demolished was re-built.

The special feast day of Our Lady of Stockholm is September 20.

## 20. PAINTING BY GOTTHARD WERNER

A central feature of the painting is the Holy Virgin with the Child Jesus on her knee. To the right is St. Bridget and behind her an angel. To the left we find St. Ignatius Loyola and in front of him St. Joseph.

Gotthard Werner (1837-1903) is represented in the National Museum. Among other things he has painted a large frieze that used to have its place in the Bolinder house near to Grand Hotel in Stockholm, now in the Archive for Decorative Art in Lund.

This painting was the altar painting in the home of the family Ammann in Munich. Ellen Ammann, born Sundström (1879–1932) was a convert and married to the highest Medical Counsellor of the Kingdom of Bavaria. In this painting she intended to have the artist make a documentation both of her home-country Sweden and of her conversion by the Jesuits in Stockholm. Josef was the name of her husband.

## **21. PAINTING BY I. R. MALMBORG**

This painting is said to describe the activities of St. Bridget in Rome where she visited ill and poor people in order to be of assistance to them.

## **22. MEMORIAL PLAQUE OF THE VISIT OF JOHN PAUL II**

Pope John Paul II visited Sweden between June 8 to 11, 1989. He began his visit in Sweden by receiving representatives of all the Swedish Catholic Diocese here in the Cathedral. Constantin Mara has designed the memorial plaque, following a suggestion made by Dean Koch.

## **23. THE TABERNACLE**

The tabernacle was made by a goldsmith's firm in Freiburg/Baden in Germany. The tabernacle is a gift from the Schönstatt-Diasporahilfswerk via Sister Bruneldis Wullen.

In the tabernacle the "Most Blessed Sacrament" is kept, that is the host or a consecrated oblate. According to Catholic theology, the oblates and the wine are transformed into Christ's body and blood when the ordained priest reads the institution words at mass ("this is my body", "this is the chalice of my blood"). The bread thereafter is no longer bread and the wine no longer wine – they have mystically been for ever transubstantiated into Christ.

In order to mark the presence of Christ in the tabernacle, there is on the wall the red "eternity lamp", which always burns. The wine is not saved after mass. The Catholic passing the tabernacle shows his reverence and greets Christ by bending his knee.



*Photo: Asay T. Silferling*

## **24. THE HIGH ALTAR**

The altar is a gift from Catholics in Unterfranken in Germany.

The altar disc is in the form of a large square. Often many priests together celebrate the holy mass. The priest usually reads mass turned towards the congregation. The

mass begins at (27). The liturgy of the Eucharist ("the liturgy of the Holy Communion") is celebrated at the altar.

## 25. THE RELIQUARY

Beneath the altar there is a relique shrine. The shrine was made of metal by the manufacturer of metal objects Mässing Mäster in Stockholm after an outline made by Dean Koch.

In the front there is a show vessel in the form of a monstrance, containing a cervical vertebra of St. Erik. In the 1870s the Dowager Queen Josefina received the relique from the Uppsala Cathedral when the shrine of St. Erik was opened. The Queen had two identical boxes made, one for her relique of St. Eric and another for her relique of St. Birgitta. In 1983 the St. Erik relique was presented to the Cathedral as a gift from the parish of St. Eugenia. The relique from St. Birgitta has its place in a niche in the sacramental chapel of the St. Eugenia church.

In the reliquary there is also a silver ossuary with a fairly large bone fragment from the skull of St. Ansgar. The shrine of St. Ansgar (801-865) is to be found in the old Benedictine monastery of Corvey in Germany. This relique was given to Bishop Müller in 1929 at the important eleven hundredth jubilee of the visit by St. Ansgar to the island of Björkö in Lake Mälaren in 829.

The third ossuary in the reliquary is made of gilt silver and contains a fragment of the mortal remains of the holy apostle Bartholomew (in Swedish Bertil). This relique has long been the property of the Episcopal congregation. Dean Koch had the ossuary made in 1967 in Paderborn in view of the ordination of father Bertil Roslund.

After the beatification of the Blessed Elisabeth Hesselblad in 2000, a relique from her was placed in the reliquary. The Blessed Elisabeth Hesselblad (1870-1957) was a Swedish nun who founded the new branch of the order of St. Birgitta (the Birgittine order).

In and underneath the altar of Catholic churches there are reliques. When a church is consecrated reliques are bricked into the altar. In the altar discs of Swedish medieval churches you may still see hollows where the reliques have been. Instead reliques can – as here – be placed under the altar to remind us that also holy persons who lived before us belong to the Church. Their prayers especially concern the parish. The patron saints of the Cathedral are there, physically and tangibly, with us.

## 26. THE ALTAR CRUCIFIX

The Crucifix is from early Renaissance and a gift from the Archdiocese of Munich and Freising in Germany.

In direct connection to the altar there is, as in all churches, a cross with Our Lord Jesus, a reminder of his martyrdom on the Cross. Above the Crucified Christ are



written the letters INRI (Iesus Nazarenus Rex Iudaeorum), Jesus of Nazareth, the King of the Jews (compare Joh 19:20).

## **27. THE MARKING OUT OF THE PLACE OF THE MAIN CELEBRANT**

This place is marked with a cross with beams and a dove in centre. The work of art is made of bronze by the sculpturer Hönschenmeier in Osnabrück.

Here is the place of the priest and from here the mass takes its beginning. In case many priests take part, they sit to the right or left of the main celebrant. The dove symbolizes the Holy Spirit (compare "And the Holy Ghost descended in a bodily shape like a dove upon him", Luk 3:22).

## **28. THE CATHEDRA AND ARMS OF THE BISHOP**

As this church is a cathedral the Bishop has a permanent chair in his own church. The chair is in the choir and is somewhat higher than the surrounding places of the pew. On the wall, above the chair, is the coat of arms of the diocesan bishop. As from 1998 this position is held by Anders Arborelius OCD. On the coat of arms is his device: "In Laudem gloriae" (To His Glory and Honour). Bishop Anders Arborelius belongs to the Carmelite order (OCD). If the main celebrant is the Bishop the mass begins and ends at this place (compare 27).

## **29. THE AMBONE**

From this place the texts from the Old Testament and the Gospel and the sermon are read. They are no longer read from a pulpit.

## **30. BAPTISMAL FONT**

The baptismal font is a gift from the architect Hans Westman. The lid is made simply of brass, but all the same it is liable to be stolen, and is therefore equipped with four padlocks. The baptismal font is used above all for adult baptisms. Beneath the church is a smaller baptism chapel where most other baptisms are conducted.

## **31. WINDOW (south wall)**

The window to the extreme left is a gift from Our Saviour's parish in Malmö (see 32). Originally this window was a gift from Consul August Schmitz and his family. Before the extension of the Cathedral, the other three windows were placed in the apse wall. These windows were made by the glazier's workshop v.d. Vorst and presented by different persons at the inauguration of St. Erik's church in 1892. The middle window (31:3) is a gift from Marquis Claes Lagergren of Tyresö castle. His coat of arms is in the lower part of the window.

### *1) St. Bridget (St. Birgitta)*

St. Bridget is here pictured with her usual attributes: a book and a pencil. At the lower edge we find a text from the revelations of St. Bridget, rendered in her own



hand-writing. In modern English the text would be: "At first I wish to tell you how spiritual understanding has been given to you" (See 5 and 32).

### *2) The Power of the Keys*

The main theme in the second window from the left is Christ handing over to St. Peter the keys of the kingdom of heaven (Matt 16:19).

The sub-theme is "Jesus – the good shepherd" (Joh 10:11).

### *3) The crucifixion*

The main theme in the third window is the crucifixion. Next to Christ on the cross we find his mother Mary to the left. The disciple John is to the right and Mary Magdalene is embracing the feet of Jesus (Joh 19:25-26).

The sub-theme is an Annunciation scene (Luk 1:26). The Angel Gabriel comes to Virgin Mary asking her if she wishes to become the mother of God's son and when she answers "Yes", the life of Jesus here on earth takes its beginning.

### *4) The conversion of St. Paul*

Saul is on his way to Damascus in order to capture the Christians. On the way he meets the risen Lord (Acts 9:3). He changes his name to Paul ("the little one") and becomes a fervent Christian. St. Paul is the first great missionary.

The sub-theme represents Jesus and the children: "Let the little children come to me" (Matt 19:14).

## **32. WINDOW (east wall)**

The windows on this wall, just as the window with the representation of St. Bridget (31:1) were earlier part of Our Saviour's catholic church at Gustavus Adolphus square in Malmö (1872-1960). The windows were stored by Johannes F. Koch, who was then parson of the parish, when the old church was pulled down. The parish presented the old windows to the Cathedral. The adjustment to the new place of the windows was done by the glazier's workshop Ringström in Stockholm.

### *1) St. Albertus Magnus*

The window represents St. Albertus Magnus (around 1193-1280), Bishop and Doctor of the Church). St. Albertus Magnus was the special patron saint of the Vicar Apostolic Albert Bitter (7). An inscription says that the window is a gift from Albert Bitter to the parish priest Josef Popp when celebrating the 25 years jubilee of the latter priest in 1888. Josef Popp was born in Stockholm. Before his appointment as parish priest in Malmö in 1875 he was a chaplain in Stockholm.

### *2) The heart of Virgin Mary*

The picture of Virgin Mary with her heart outside the body symbolizes her goodness and love (see 10).

### *3) The heart of Jesus*

The window shows the same motif as the statue near the right side altar in the old part of the church.

#### 4) *St. Lucia*

On the south part of the east gallery there is a small window with the picture of St. Lucia of Syracuse on Sicily. Rather than denounce her Christian faith she would give her eyes in sacrifice and suffer the martyrdom in 304. Her feast day is December 13.

The window is a gift from the architect Hans Westman.

### 33. THE WAY OF THE CROSS (in the west gallery)

On the organ loft of the west side there is a Way of the Cross from the 17th century, painted on canvas. This painting is a gift from St. Ansgarswerk in Munich (see 9). On the back there is a anti-nazi text.

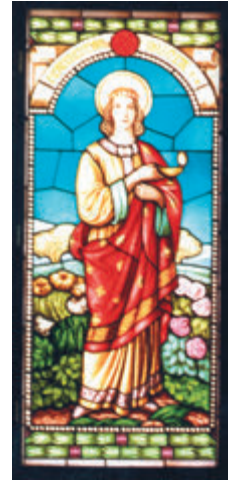


Photo: F. Schneider

*St. Lucia.*

### 34. THE CHOIR ORGAN (the West gallery)

The small organ with six stops was built by the master organ builder Johannes Künkel och was ready for the consecration in 1983. Later on this organ has been extended by Johannes Künkel with a further eleven stops. The organ can be coupled to the large organ in the old part of the church (6).

The organ cabinet has three coats of arms carved in wood. The one to the extreme left is the arms of the diocesan bishop Hubertus Brandenburg, the carving in the middle has a picture of St. Erik och the one to the right is the arms of the Cathedral Dean Johannes F. Koch (cf. 13).

### 35. PAINTING IN OIL (in the west gallery)

On the northern wall of the organ loft there is a Venetian painting from the 18th century of the Nativity (the birth of Jesus in Bethlehem). To the right of this painting there is another one, painted by Erik Olson (1901-1986). The painting was done in 1961 in relief technique and has the title "Veronica's veil".

### 36. ALTAR BELL

The priest or his ministrant rings this bell, outside the sacristy, when walking up to the altar before the beginning of the mass.

### 37. CONFESSIONALS

Three confessionals are placed next to each other. The small door with a glass window leads into the cubicle of the priest and the door next to it to the confessant. Therefore three priests may hear confession at the same time. Yet another confessional is placed at the far end of the west wall. To the right and to the left of the main entrance at the north wall there are confessionals, no longer in use.

The Sacrament of Penance, the confession, is a "living" sacrament within the Church. In the Cathedral there are regular hours set aside for confession. A priest

is present in the confessional at least one hour every day in order to hear confession, see the notice put up in the porch. Only Catholics may go to confession, but Catholic priests are willing to give advice in spiritual matters to everybody.

### 38. THE TABERNACLE (THE GUADALUPE ALTAR)



On the wall to the right inside the door to the Guadalupe chapel in the south church porch there is a double tabernacle, belonging to the so called Altomünster altar (see also 18). On the top of the tabernacle there is the Latin text "Haec est domus Domini" (This is the house of the Lord). In the upper, larger, cabinet there is enough space for the monstrance. The lower part is intended for the ciborium, a chalice with a lock where the Hosts are kept (see also 23).

This tabernacle is usually empty, but on Saturday mornings during the winter months a monstrance containing the Host is carried here and placed in the upper cabinet. This gives the church-visitors the opportunity to come and worship Christ in the Blessed Sacrament of the Altar.

### 39. INSCRIPTION

To the left of the tabernacle on the wall there is an inscription in Spanish: "Santa Maria de Guadalupe benedice a tus hijos mexicanos e indoamericanos en estas tierras de Suecia" (St. Mary of Guadalupe bless your children from Mexico and South America who live in Sweden).

### 40. PICTURE OF OUR LADY OF GUADALUPE

Behind a plate of glass there is a picture of Our Lady of Guadalupe. The picture was painted in 1954–55 in Stockholm. Under the picture of Virgin Mary there is the same text as on the right wall (39). The framing was made by the artist Constantin Mara after an idea of Dean Koch.

Virgin Mary showed herself in this shape to the poor Indian Juan Diego in Guadalupe near Mexico City on a winter day in 1531. Mary asked him to go and ask the local bishop to build a church at the place. Juan Diego met Mary several times, and each time she repeated her wish. Each time Juan Diego went to the bishop, but the bishop did not believe that Juan Diego had really met Virgin Mary. He asked for proof. This proof came when Juan Diego unfolded his cloak and gave him a bunch of roses that he had picked on the exhortation of Mary



(roses do not grow in Mexico in winter). The most important proof that made the bishop understand that Juan Diego had really met Virgin Mary was when he saw Juan's cloak. On the cloak there was and still is an imprint of Virgin Mary. The cloak is today kept in the Basilica of Guadalupe, which is every year visited by 10 millions of pilgrims. This picture of Virgin Mary is much loved. Many paintings with this motif have been made. The feast-day of Our Lady of Guadalupe is December 12th.

In July 2002 Juan Diego was canonized. Juan Diego was a very humble man who wanted to follow God's will in everything. He loved the Holy Mass and was filled of fervour to learn as much as possible about the Catholic faith.

#### 41. COMMEMORATIVE PLAQUE

Commemorative plaque with the text "This building was built with the help from Bonifatiuswerk". Bonifatiuswerk in Germany has given important financial contributions to the extension of the Cathedral. This charitable organization was founded in Regensburg in 1849 and since 1974 gives financial support to Scandinavia, among other things for church buildings.

#### 42. FAMILY ROOMS

On the west side there are four family rooms. There is a decorative lattice in front of the windows. From the rooms, which are soundproof, you have a good view of the altar, and there are loud-speakers in the rooms. Sunday masses are often visited by families with small children. To follow the mass from a family room is a good alternative for parents with small lively children.

#### 43. PIETÀ PICTURE WITH CANDLE TABLE

The pietà sculpture is made of wood by the French master Grandgirard around 1715. The sculpture is a gift from the diocesan canon Delagera in Munich who was the President of St. Ansgarswerk in Munich. Constantin Mara has painted the text: *"Is it nothing to you, all you that pass by? Behold, and see if there be any sorrow like unto my sorrow, which is done unto me."* (Lamentations 1:12).

A pietà picture shows Virgin Mary with the body of the dead Jesus in her lap. Many pictures have been made of the grieving and desolate Mary with her dead son. Here is one of them. It gives you the possibility to meditate on this event and, if you so wish, light a candle.



Photo: F. Schneider

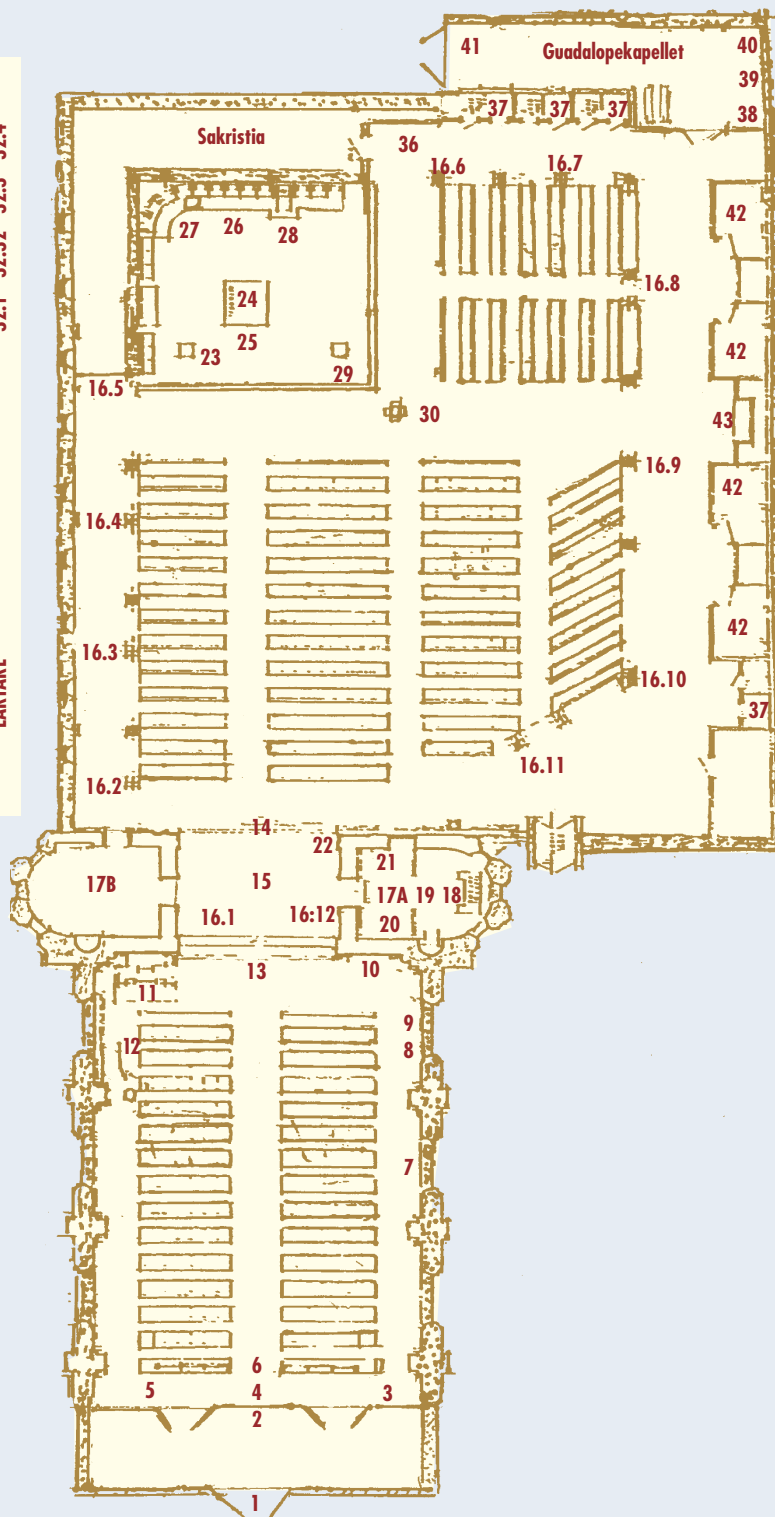
## REGISTER TO THE LIST OF OBJECTS IN THE CHURCH

- |       |  |      |  |
|-------|--|------|--|
| 1.    | The doorway                                    | 21.  | Painting by I.R. Malmborg                          |
| 2.    | The aspersorium                                | 22.  | Memorial plaque of the visit of John Paul II       |
| 3.    | Painting of St. Erik                           | 23.  | The tabernacle                                     |
| 4.    | Statue of St. Joseph                           | 24.  | The high altar                                     |
| 5.    | Painting of St. Bridget                        | 25.  | The reliquary                                      |
| 6.    | The old organ                                  | 26.  | The altar crucifix                                 |
| 7.    | Memorial plaque of Albert Bitter               | 27.  | The marking out of the place of the main celebrant |
| 8.    | Statue of St. Antony of Padua                  | 28.  | The cathedra and arms of the Bishop                |
| 9.    | The way of the cross                           | 29.  | The ambone   |
| 10.   | The altar dedicated to the Holy Heart of Jesus | 30.  | Baptismal font                                     |
| 11.   | The altar dedicated to the Virgin Mary         | 31.  | Window (south wall)                                |
| 12.   | The pulpit                                     | 31:1 | St. Bridget (St. Birgitta)                         |
| 13.   | The triumphal arch in the presbytery           | 31:2 | The power of the keys                              |
| 14.   | Segment between the old and the new section    | 31:3 | The crucifixion                                    |
| 15.   | The old presbytery                             | 31:4 | The conversion of St. Paul                         |
| 16:1  | Bronze relief of the apostles: Judas Thaddaeus | 32   | Window (east wall)                                 |
| 16:2  | Matthew  | 32:1 | St. Albertus Magnus                                |
| 16:3  | Bartholomew                                    | 32:2 | The heart of Virgin Mary                           |
| 16:4  | John   | 32:3 | The heart of Jesus                                 |
| 16:5  | Andrew   | 32:4 | St. Lucia  |
| 16:6  | Peter  | 33.  | The way of the cross (west gallery)                |
| 16:7  | James  | 34.  | The choir organ (west gallery)                     |
| 16:8  | Philip   | 35.  | Painting in oil (west gallery)                     |
| 16:9  | Thomas   | 36.  | Altar bell   |
| 16:10 | James  | 37.  | Confessionals                                      |
| 16:11 | Simon  | 38.  | The tabernacle (the Guadalupe altar)               |
| 16:12 | Matthew  | 39.  | Inscription  |
| 17A   | The chapel of Our Lady of Stockholm            | 40.  | Picture of Our Lady of Guadalupe                   |
| 17B   | The chapel of God's mercy and St. Erik         | 41.  | Commemorative plaque                               |
| 18.   | The Altomünster altar                          | 42.  | Family rooms                                       |
| 19.   | The icon "Our Lady of Stockholm"               | 43.  | Pietà picture with candle table                    |
| 20.   | Painting by Gotthard Werner                    |      |  |

LÄKTARE

32:1 32:32 32:3 32:4

Windows 31:1 31:2 31:3 31:4



LÄKTARE

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