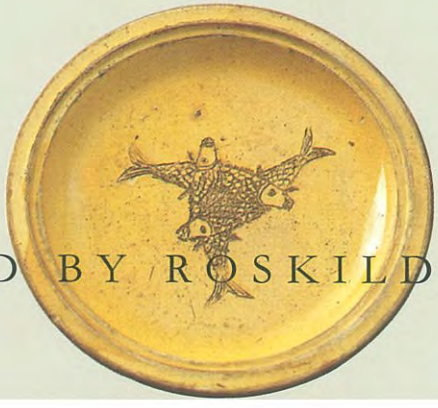
THE AGES COLLECTED

FROM ROSKILDE MUSEUM



PUBLISHED BY ROSKILDE MUSEUM

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The finger of the Lord. *Gustav Wied's collection.*

'Tut-Tut' mechanical car, produced by Ernst Lehmann, Germany, 1907.

A museum

A museum is not an infallible key to our cultural heritage, nor is it some kind of lexicon that can explain everything about past events. A museum is a repository for the collective memory, which in turn means that a museum is similar to human memory.

A museum's collections are a mixture of recollections passed on from one generation to another, of knowledge lost and then found once again, and of pure chance.

A museum does not provide any form of absolute truth. Instead, it expresses particular stages in our mutual search for what has been forgotten, and our interpretations of what has again come to light. A museum thus provides a reflection of both the past and the present.

Museums are the result of a fundamental human urge to understand our own position in space and time. This means that access to our common cultural heritage must be kept unrestricted, and must remain free from interpretation imposed by the powers that be at any given time. It is only by fulfilling these conditions that people can come to terms with their own conditions of existence, and understand their particular relationship to the historical community that binds every society together.

The exhibition

A museum acquires its collection via carefully targeted surveys and research work – combined with the random process whereby the general public actively contributes by delivering both artefacts and information to the museum. This general sense of involvement on the part of the general public is one of the distinctive cultural characteristics of museums and demonstrates the general human preoccupation with remembering – and being remembered.

It is in their exhibitions that museums present their interpretation of the collection concerned. The exhibition is put on by the present group of museum staff on the basis of the collection of material available at a particular time.

However, it may well be that our knowledge undergoes a dramatic change the very next day – whether because of a lucky archaeological find, a letter that came to light, a new method of interpretation – or a new member of staff.

It is thus necessary to break off at regular intervals, stopping the clock on the processes of interpretation so as to present the results. Our cultural heritage can only continue to be our joint property if that heritage remains generally accessible.

When the exhibition stage has been reached, a museum has chosen a standpoint. The artefacts considered best suited to provide the most accurate description of the chosen aspect of history and the cultural heritage have been chosen – but at the same time a large number of artefacts have been passed over.

The museum has also taken a decision about the general appearance of the exhibition, and about how to communicate the intended message. The following pages provide a description of some of the considerations that lay behind the permanent exhibitions at Roskilde Museum.

The object

The core of the concept of a museum is the object, which must be the original authentic object – neither a picture of it nor a copy.

In a museum of cultural history, however, there is a special consideration – the fact that the objects on display were never intended to be inspected and admired by museum visitors. They were never intended to be placed in display cases accompanied by explanatory texts and captions. Once placed in the museum, objects become detached from their original context, which has now been lost for ever. The objects were originally made with a particular purpose in mind and were intended to be of use or to provide enjoyment, and in their own way – large or small – to contribute to the way in which society worked and developed. The objects in a museum provide us with no more than a few fragments of a code that describes the basis for our own situation without telling the full story. Nevertheless, authentic objects with their traces of use provide us with an experience that is, in principle, impossible – a sense of the unconquerable barriers of time having been removed. It is this distinctive feature that makes the objects in a museum so fascinating – their intimate, direct contact with a past now disappeared; a sense of contact that we simultaneously know full well to be quite impossible.

The dividing line

Roskilde Museum has made a conscious decision to ignore the artificial dividing line so often drawn between art and other forms of cultural history. The separation of art from other aspects of our cultural heritage is by no means an absolute necessity. As a result, both older and contemporary art have been woven into the overall framework of a description of our cultural heritage, as part of a natural commentary on the artefacts themselves.

In our opinion, both the works of art and the artefacts belonging to our cultural heritage are enriched by being presented together in juxtaposition. They also serve to create a new sense of unity, which, though perhaps unexpected, seems completely natural as soon as their obvious interdependence is revealed.

Through the presence of art, the aesthetic dimensions of our cultural heritage become more obvious. Roskilde Museum sincerely hopes that this means that the museum's exhibitions will thus appeal to a wider range of our senses.

The artists

As a natural consequence of these thoughts and considerations, and as the main element of putting them into practice, Roskilde Museum arranged to work with Peter Brandes and Maja Lisa Engelhardt. These two well-known artists have played an active part in the entire process, right from choosing the colours in the individual rooms to the design of the display cases and to participating in the countless other decisions that had to be made concerning shapes, materials and colours. Their final contribution was their work on the design and general appearance of the actual exhibitions.

All this work was carried out in extremely close co-operation with the museum curators, who have been exclusively responsible for the content and planning of the exhibitions. The two artists have not exerted any influence on the contents of the collections in terms of the museum's presentation of cultural history, and have not challenged any of the professional interpretations made by museum staff. However, what they have done is to understand and highlight the artistic idioms and shapes inherent in the artefacts, and to bring out an overall aesthetic coherence in the exhibitions – a feature that for those more concerned with cultural history has often been hidden behind the functional statement presented by the artefacts.

The kind of exhibition concept outlined here has never before been tried in conjunction with a permanent exhibition focusing on cultural history. Roskilde Museum hopes, however, that it will inspire the visitor to become absorbed within the context of the joint cultural heritage.

There are no rapid shifts of scenery here, no demands that the visitor should engage in physical activity, apart from moving through the building in order to see the exhibition. It is, however, our hope that the exhibition will act to stimulate mental activity.

More than anything else, however, the museum hopes that this exhibition will provide information and insight about the rich cultural heritage of Roskilde, thus elucidating the history of one of the most important cities in Denmark from a historical point of view.

The aim has been to sift the history of Roskilde from its place within the history of the kingdom of Denmark as a whole. This is essential if we are to present a clear profile of Roskilde in relation to other towns and cities in Denmark. It is also the only way to reach a clear appreciation of the important role that Roskilde has played in the history of the kingdom of Denmark.

The city

The history of the cathedral city of Roskilde is inextricably linked with the formation of the kingdom of Denmark. After having completed the consolidation of Denmark

First draft for the glass decoration in the museum's entrance hall. Peter Brandes 1997.

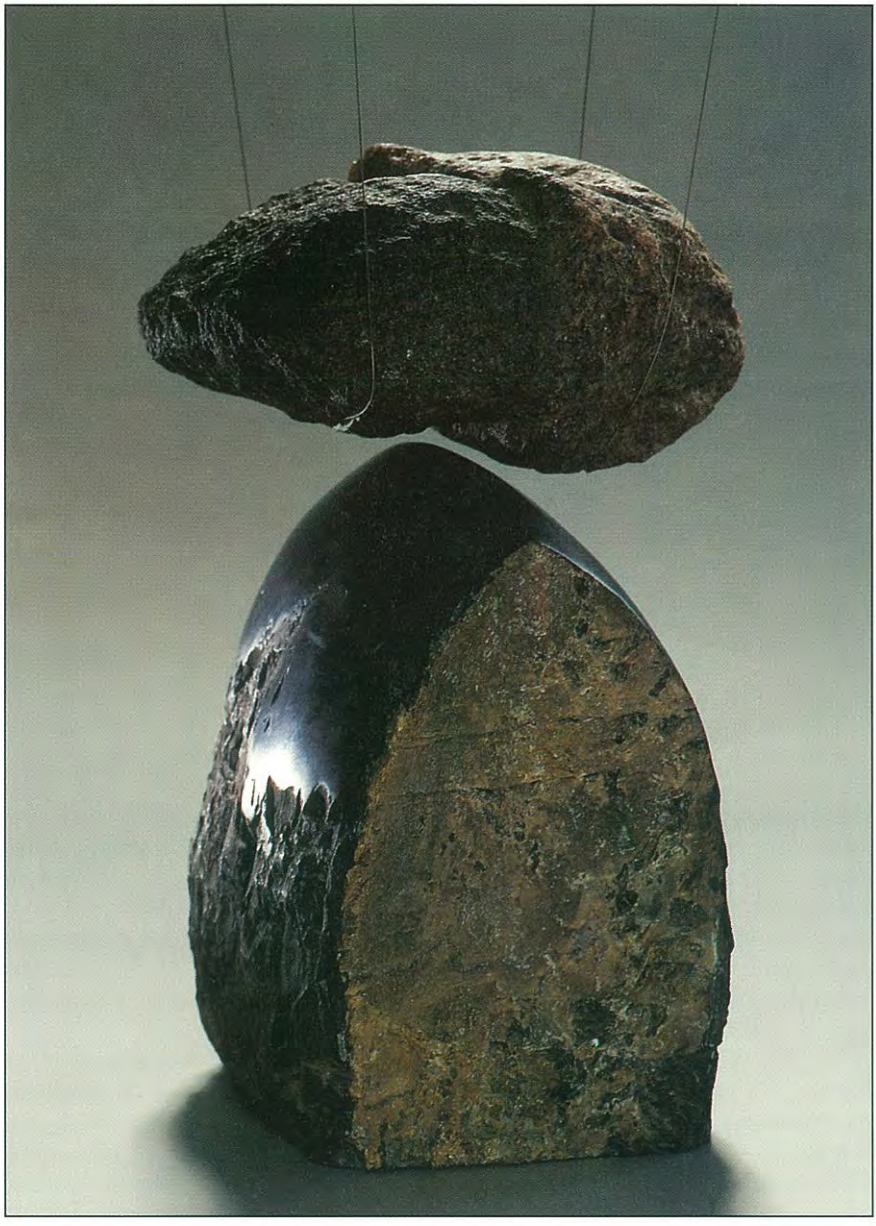
as a single kingdom and establishing Christianity as the country's new religion at the end of the tenth century, Harald Bluetooth built a church and a royal manor at the end of Roskilde Fjord. This site was well chosen, since it lay in the middle of the new kingdom, which at that time also included the southern part of what is now Sweden. The fjord was also a thoroughfare that provided excellent links to all the different parts of the country, and the site was well protected. The king gave the new site the name of Roskilde, and made it the centre of his kingdom.

In the 990s, during the reign of Harald's son, Svend Tveskæg ('Svein Forkbeard'), the city of Roskilde grew in importance. By *c.* 1020, it had acquired the status of a diocese and in the course of no more than a few decades, Roskilde became one of the key religious centres in Denmark. By the time a moat and rampart were built around the city in *c.* 1150, it covered an area of more than 175 acres, so that the 8–9 -metre high rampart was more than 3 kilometres long. In addition to a magnificent cathedral, there were 12 parish churches within the city rampart – all built from travertine, a special kind of limestone originally deposited by springs, which was the prevalent local building material. There was an impressive episcopal palace and a royal manor, and in the period that followed a total of five religious houses were also built. In *c.* 1170 Roskilde's most famous bishop, Absalon the statesman, began taking steps to initiate the building of a new brick cathedral. It is this building, with its subsequent extensions, that UNESCO has included in its list of cultural treasures of the world.

During the course of the Middle Ages, Roskilde also built up a position as a centre of learning and science. The teaching skills of several of the learned men in Roskilde were in demand throughout Europe, and the setting up of the first Danish college of residence in Paris in 1275 took place as the result of an initiative originating in Roskilde.

Roskilde was now a modern city, the place where new fashions, new goods, new technology and new production techniques were first introduced to Denmark. Evidence of the daring and foresight prevalent in Roskilde at that time is still clearly visible today. For example, there is paving made of fired brick in the church of St. Laurentius by the town square, laid a whole generation before such firing techniques were known elsewhere in Denmark. Similarly, the St. Clemens' Church that once occupied the site where St. Jørgensbjerg Church now stands was without a doubt the first brick building erected anywhere in Denmark.

The decline in Roskilde's fortunes began in the early fifteenth century, when the king took the castle of Havn from the Bishop of Roskilde, and moved the royal seat of government there. Acquiring the name of København (Copenhagen), this town then took over from Roskilde as the capital of Denmark. When Reformation arrived in Denmark in 1536, the wealth of the Catholic priesthood also left Roskilde, while the majority of the city's churches and all the religious houses in Roskilde were de-



L'incontro. *Roskilde Museum, Anders Brasch 1980.*

molished. This meant that Roskilde lost its most significant source of income, and the city rapidly went into decline both as regards size and number of inhabitants. Outbreaks of plague and other epidemics, the Swedish wars in the seventeenth century and extensive fires in the eighteenth century all contributed to the further decline in the fortunes of Roskilde. Nevertheless, it was in the 1730s that the magnificent Baroque royal palace was built.

It was only the nineteenth century that the situation in Roskilde again took a turn for the better. As a commercial centre for a catchment area that was growing in size and importance, the city become the base for enterprising families of merchants and skilled craftsmen.

In the 1830s, the *Østifternes* assembly of the Estates of the Realm was held in the royal palace in Roskilde, and Roskilde thus came to play a central role in the development of democracy in Denmark.

In 1847, the first Danish railway line was built between Copenhagen and Roskilde. The majestic station building, built in a style reflecting Italian influences, is now the oldest building of its kind left standing anywhere in Denmark. The construction of this rail link provided new impetus for the business community in Roskilde, stimulating industrial activity in the city. Iron foundries and leather tanneries were particularly prominent in Roskilde from the late nineteenth century until well into the twentieth century. Around the turn of the century, a considerable amount of building took place in Roskilde, and many of the most prominent architects in Denmark made contributions to the overall appearance of the city.

Today, Roskilde is best known as a city characterised by education, training and research activities. There are 6,000 students at the Roskilde University Centre (RUC), which, together with the Risø National Laboratory, the Centre for Advanced Technology (CAT) and the Danish Meat Trade College, is the nucleus of an international research environment.

The business community in Roskilde is still developing, with the heavy manufacturing industry of former times being replaced by companies specialising in advanced technology and by service industries. Roskilde's position as an attractive centre for shopping and commercial activity with an increasingly large catchment area reinforces the city's status as a focal point for the entire region.

The cultural life of the city is reflected in the presence of no fewer than three museums, each with its own distinctive profile, and in the prominence of Roskilde in the world of rock music in its broadest sense. The city has achieved recognition throughout Europe as a result of the success of the annual Roskilde Festival. For more than twenty-five years, the Roskilde Festival has placed the city firmly on the map as one of the most important rock venues in Europe.

The museum

Roskilde Museum was founded in 1929, on the initiative of a group of the city's most respected citizens led by the incumbent mayor.

Initially, the collections consisted of donations made by the inhabitants of Roskilde and the surrounding area, and it was not long before the museum's collections comprised several thousand artefacts. The first curator was appointed in 1938, and in 1944 Roskilde Museum was able to open its new permanent exhibitions in extended premises in the 'Liebes Gård' merchant's house. Some years later, the museum received its first financial support from the Danish state, thus acquiring the official status of a state-approved museum. By 1950, the collections amounted to 10,000 artefacts and had achieved national significance in several areas.

From the late 1970s onwards, the staff of Roskilde Museum increased in number, and the funds received from both municipal and county authorities grew. The museum continued to expand in the course of the 1980s and 1990s, opening new sections beginning with 'Lützhøfts Købmandsgård', a former merchant's house, and continuing with agreements to open branch museums in the municipalities surrounding Roskilde.

The scientific work of the museum also came on apace in the same period.

In the latter half of the 1980s, work was begun on extending the museum's premises in St. Ols Gade. In 1994, a start was also made on a thorough restoration with a view to building up a completely new permanent exhibition for Roskilde Museum. This modernisation process was completed with an opening held on 14 November 1997.

Thanks

All Roskilde Museum's buildings have been placed at its disposal by the Municipality of Roskilde, and the municipality has provided the funds for the entire process of restoring these buildings. Flemming Østergaard from the Municipality's Department of Architects was in charge of the restoration project.

The financial support that has been crucial for setting up the new permanent exhibitions and for the implementation of Roskilde Museum's new exhibition concept came from the Municipality of Roskilde, VELUX FONDEN af 1981, Ny Carlsbergfondet, Kulturfonden, Knud Højgaards Fond, the County of Roskilde, Lundbeckfonden, the Roskilde Museum Association and Ejner Gunnar Claussen og hustru Paula Kathrine Claussens Fond.

Roskilde Museum would like to express its heartfelt thanks to all those who have provided donations, support and assistance throughout the process.

Frank Birkebæk

Stimuli and approaches

When we accepted the challenge of working together to produce a new design, a new concept and a new physical setting for Roskilde Museum, we had absolutely no idea of what it would be like to think and work with the staff of a museum of cultural history such as Roskilde Museum.

We are both artists and are used to grappling with the problems involved with transforming an experience, an idea or a wave of feelings into a definite shape and a particular context. This is the essence of art.

At Roskilde Museum, we have tried to help recreate the same process, but in the reverse order. By this, we mean that the shapes – i.e. the artefacts themselves – are already present. However, these artefacts are now to be placed in new contexts and in new physical surroundings, which we have been involved in creating and shaping. As a result, many of the museum's finds and donated artefacts will undergo a form of resurrection – emerging, we hope, as part of a new understanding and being experienced in new ways.

We have always been collectors ourselves. 'Always' may be a slight exaggeration, but in my case (MLE) it was a childhood spent in the Røsnæs area, with its ancient burial mounds, that first affected me. I have never forgotten the delicious sense of pleasure and pride that I felt the first time I found a Stone Age dagger in the ground, nor the feeling it instilled in me of the vast expanses of history, nor my dreams about what the past must have been like.

For me (PB), the beginning of a collection of antiquities occurred when I was a young student taking part in the excavation of a grave dating from the Roman period near the amphitheatre in El'djem. This resulted in my standing with a *terra sigilata* jar in my hand, and then with one more – which I was able to take back to Denmark with me.

As a result, our relationship to collecting and to placing a collection within a particular context has not been the same as that of those with a more scientific approach. We collect on the basis of a perspective that bears the imprint of our work as artists.

Together, we have tried to create a metamorphosis leading to an artistic experience. This metamorphosis consists of the incentives we have been able to provide for the museum's researchers and archaeologists via the new colour schemes for the exhibitions, the new display cases, and the new typography and layout the museum now uses, plus the new ways in which the items on display are inter-linked and juxtaposed. Together, these make up a series of incentives and approaches that constitute more than just a historically correct perception of a succession of events linked to a particular geographical area by the artefacts on display here. In all modesty, we dreamt of creating a work of art that lived up to the old romantic dream of an

Tumulus. *Roskilde Museum, Maja Lisa Engelhardt 1996. (Photo: Wermund Bendtsen Fotostudie).*

all-encompassing work of art, where all the elements from nature, history and the people who create and live that history are gathered together into one single image.

Obviously, if this project were to have any chance of succeeding, it was essential to establish some form of meaningful dialogue between us as artists and the museum staff, led by the museum director. We feel that the working relationship that has arisen between us has been a productive one. The sense of trust that this kind of work requires was much in evidence, along with the necessary degree of mutual tolerance for differing viewpoints that may initially have seemed irreconcilable.

The activity of running a museum, including a museum primarily focused on cultural history, involves a special form of communication. The very nature of the message to be communicated makes it a matter that transcends the museum and its visitors, becoming a question almost existential in nature and relating to the museum staff and the artefacts in their care.

Much will have been achieved if this relationship between the staff of the museum and the artefacts of which they are custodians, along with the intense dialogue between them, can be transferred to the framework for the exhibition and then onwards to those visiting the museum. This will be even more true if the dialogue between them is well considered, sincere and a genuine attempt to gain new insights into our own time and into our own past.

Maja Lisa Engelhardt and Peter Brandes

Exhibition rooms, Roskilde Museum. The Baret lamp, designed by Marianne Tuxen 1996.

Light and shadow

Designing the new lighting scheme for Roskilde Museum was an assignment that proved both exciting and difficult. The two buildings that make up Roskilde Museum – Sukkerhuset ('the Sugar House') and the 'Liebes Gård' merchant's house – are full of dissimilarities; some of the rooms are small and intimate, others are magnificent, large rooms with extremely high ceilings. My intention was to create a sense of coherence within the museum as a whole, in much the same way as Maja Lisa Engelhardt and Peter Brandes have linked the separate parts so beautifully with the use of colour.

A well-planned lighting arrangement is an exceptionally effective way of arousing interest and catching people's attention – creating harmony both around the items on display and in the rooms in which these items are placed. A room can be furnished using lighting effects, in exactly the same way as light can be used to establish moods and to create dramatic effects – or to spread a sense of tranquillity.

For me, it is more than anything else a question of addressing the issue of what effect the lighting should have. It is possible to arrange the lighting so that it is completely evenly spread, with as few shadows as possible. The opposite approach is equally possible, with a concentration of light around certain selected important points – in this case, the objects on display and certain particular details that form parts of these.

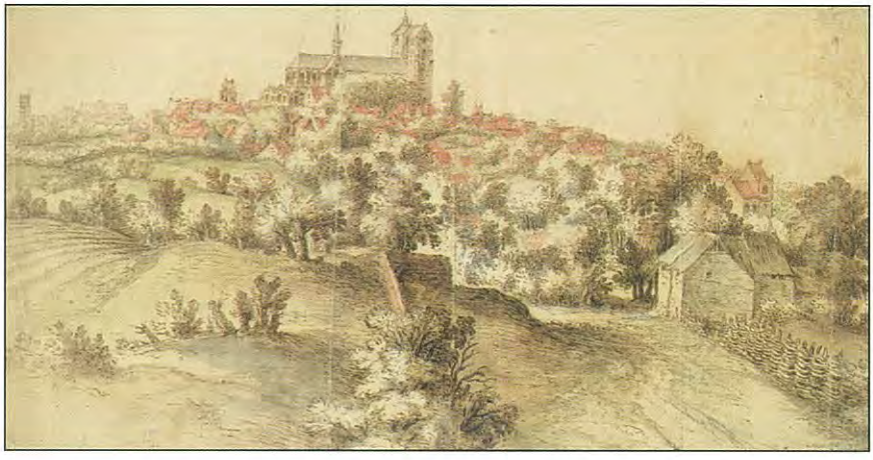
If the light is focused on the details, this will naturally result in shadows being formed. However, it is important to remember that shadows are also important for our ability to experience and comprehend shape, size, structure, colour and the nature of a surface.

Likewise, lighting with an even spread means that there are very few shadows. This kind of lighting can easily come to have a numbing, soporific effect, to the extent that visitors might even believe that they cannot see properly.

For Roskilde Museum, I have therefore focused on creating an appropriate balance between light and shadow so as to lead the visitor's attention to the objects on display, and then to define these in an accurate and lively way – while at the same time adding a coherent, exciting and harmonious sense of space and depth.

I have used several different types of lamps, spotlights and other light sources in order to live up to the many different demands the museum presents. The general lighting of the rooms comes mainly from Baret wall lamps, which I designed for Louis Poulsen & Co A/S. These lamps cast a good amount of light and their design fits in well with these old buildings. In several places, the sense of space is reinforced by using special lighting effects. Just one example is the way in which I have used spotlights to pick out the columns on the first floor of Sukkerhuset.

Halogen spotlights and fibre optic lighting have been used in the display cases, the choice depending on the items on display. Fibre optics have been used because some



The oldest known view of Roskilde, from c. *1600. Artist unknown, but probably Dutch. Property of Staatliche Graphische Sammlung, Munich. (Photo: SGS Munich).*

of the artefacts are unable to withstand ultra-violet light or extreme temperatures. In the largest of the cases, halogen spotlights or lamps are use to supplement the fibre optics. The calculations necessary to determine both the correct amount of light required and the quality of that same light were conducted in close collaboration with Kurt Thomsen from Lysdesign DK ApS.

I sincerely hope that the many future visitors to Roskilde Museum will find it an exciting experience – and that they will not in fact pay any attention to the lighting. My contribution has not been to provide an exhibition of lighting, but rather to provide the right kind of lighting to reinforce the way in which the visitor experiences the items on display and the buildings that provide such an exciting setting for these displays.

Marianne Tuxen

From The Collections

The aurochs in the bog

For more than 6000 years (11,000–4000 BC*), Denmark was a land of hunters. During this long period of time the Danish landscape was changing, the climate gradually becoming milder, and the water level in the oceans rising. Animal and plant life was also being transformed – new species appeared, while others became extinct. The basic conditions for human life, however, remained constant. Denmark's human inhabitants had to live in accordance with the rhythms of nature, moving their settlements and hunting camps throughout the year to wherever the hunting and trapping was best. The remains of these first humans often consist of nothing more than a few flint tools and leftovers from meals in the form of fragments of bones.

Among the animals that lived in the extensive forests of the early Stone Age, the aurochs occupied a special position. This animal, often weighing more than a metric ton, was prized for the plentiful supply of meat it could provide for the settlement, but also for its hide and bones, which could be used to make clothing and tools. The ornamented axe carved from an aurochs' metatarsal bone, discovered in a bog at Højby south of Roskilde, is an example of the latter.

In 1946, peat-diggers working in a small bog at Himmelev near Roskilde found the skeleton of an aurochs. Practically all of the young bull's bones – which have been dated to *c.* 8000 BC, or the early Maglemose Era – were preserved. A number of other members of this species shared the same fate as the aurochs from Himmelev and have been found in bogs or swamp areas. What drove these animals to drown out in the trackless wilderness is unknown, but is it possible that they were forced to take refuge, as a last resort during the hunt, in a place where their hunters would not follow them. Some of the aurochs found in Danish bogs show signs of having been wounded, although the skeleton from Himmelev reveals no such wounds. It is also possible that the animals simply perished as they wandered through the ancient forests.

* Translator's note: Roskilde Museum is aware that the BC/AD system of time reckoning based on the birth of Christ has been a matter of discussion and is in some circles replaced by BCE/CE, denoting 'Before Common Era/Common Era'. However, due to the cultural context of both the finds and the museum, Roskilde Museum has decided to retain use of the BC/AD convention.

Aurochs cranium, Himmelev, c. *8000 BC.*
Ornamented axe carved from an aurochs' metatarsal bone, Højby, 8000 BC.

A rich megalith burial

During the period 5000–4500 BC, Central European agricultural practices made their way north along the great Rhine, Elbe and Oder rivers to the North Sea and the Baltic. Around 3900 BC, the first signs appear indicating that the new economy based on agriculture and domesticated animals had gained a footing in southern Scandinavia. 'The agricultural revolution' brought about fundamental changes in the structure of society. New forms of tools, dwellings and graves appeared.

Today, the earliest farmers' stone burial chambers are still visible in the Danish countryside. They were originally made of wood, but from about 3500–3200 BC onwards, thousands of graves were constructed of large stones – megaliths. This form of grave construction culminated around 3300–3200 BC in the construction of the passage graves, large stone chambers measuring up to 10 metres in length, high enough for an adult to stand in, and covered by a mound of earth from whose periphery a stone passageway leads into the chamber.

Only about ten percent of the roughly 25,000 megalith burial sites constructed are preserved today. Empty mounds are all that remains of the rest. The excavation of these, however, can provide us with essential information regarding burial site construction and burial rites. At Hulegård, near Allerslev west of Roskilde, an investigation of a ploughed-over passage grave revealed that the grave had originally consisted of two burial chambers, each six metres long and two metres wide. In one of these an abundance of burial gifts was found: parts of finely ornamented clay pots, amber beads, arrowheads and flint knives, as well as jewellery of bone and shale. The site provided archaeologists with the unique opportunity to retrieve 38 polished axes and chisels of flint, some of which may originally have formed tool-sets consisting of a strong, thick-butted axe, a slender thin-bladed axe and a chisel.

As is nearly always the case, the burial or sacrificial gifts and parts of the skeleton were badly damaged. The passage graves were originally constructed as grave monuments to society's ruling families; later during antiquity, however, they were used for numerous other burials that disturbed the original ones.

Thick-butted flint axe, Hulegård, c. *2800 BC.*

Sacrificial gifts and a ceremonial cremation site

For millennia, wet areas – springs, bogs and ponds – have been favoured as sites for ritual acts and the offering of sacrificial gifts. In 1909, while digging at the Trægården restaurant on Frederiksborgvej road, archaeologists found three swords that had been placed at the bottom of an old stream. The three cast bronze swords, whose blades measure approx. 50 cm in length, stem from around 1400 BC in the early Bronze Age, a period where such swords are usually found in connection with warrior burials. One of the swords – a so-called full-hilted sword with the hilt cast together with the blade – was made in Southern Germany, whence it may have been passed to the Roskilde area via a series of exchanges of gifts.

Along Holbækvej road on the western edge of Roskilde, two bronze bracelets were found in a small bog hole in 1973. The two bead bracelets, as they are called, are hollow ankle bracelets and once formed a part of a woman's jewellery. The find stems from the end of the Bronze Age around 600 BC. Excavations directly north of the site revealed a centre for cult activity, likewise from the later Bronze Age. A 350-metre-long row of funeral pyre pits was found. The pits lie roughly 1.5 metres apart, and burnt stone and charcoal bear witness to the intense heat produced during the cremations. The purpose of this long row of fire pits, whose full length has still not been determined, remains unknown. It is tempting to assume, however, that this unusual centre played a role in the ceremonies that took place in connection with the offering of sacrificial gifts in the small lakes and ponds in this area.

The end of the Bronze Age in *c.* 500 BC brought about a substantial reduction in the number of objects that were later to be found in bogs, although those who came after and who lived during the various periods of the Iron Age continued to deposit sacrificial gifts in wet areas.

Full-hilt sword, Trægården, c. *1400 BC.*
Bead bracelets, Holbækvej road, c. *600 BC.*

Roman connections

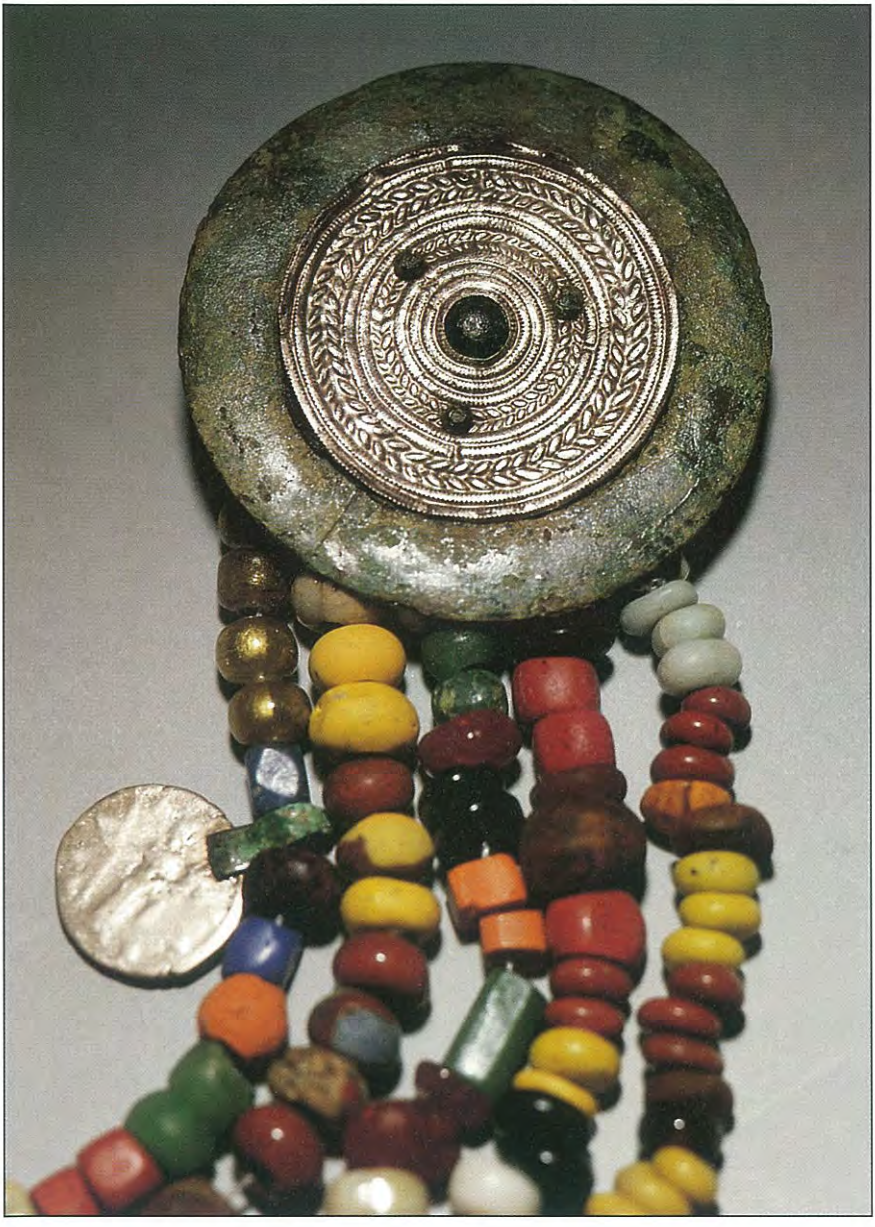
Vindinge south-east of Roskilde provides a good example of how today's villages can trace their roots back to the settlements of the Iron Age.

Many sites in Denmark have been continuously settled since the beginning of the current millennium, and the history of these sites suggests that agriculture has always been the most important form of economic activity associated with them. Settlements and burial places from the first century AD onward indicate – along with many individual finds – that Vindinge was once one of the central settlements in the Roskilde area. A large burial place from the end of the fourth century is one of the most striking survivals from Iron Age Vindinge. A richly outfitted woman's grave stands out among the 100 graves. The woman was buried dressed in her finest clothing and jewellery. An arrangement consisting of 4–5 strings with more than 300 glass and amber beads fastened to her clothing with two pins, a round brooch and a chain of bronze rings fastened with pins together form a complex ornament.

Some noteworthy objects are included among the beads, which appear to have been strung so that they form regular colour patterns. One string contains, for example, a Roman *denarius* (a silver coin) minted under Commodus in the second century AD and later supplied with an eye and worn as an amulet. The coin might have been an heirloom, since its reverse side is badly worn and was already more than two hundred years old at the time of the burial. A bladdernut seed mounted with two amber beads on a small bronze ring was also tied to one of the strings of beads and should also be considered as an amulet. The bladdernut thrives naturally in Central Europe and the Mediterranean area. The Roman author Plinius mentions the bladdernut along with other seeds and herbs for its healing powers.

Although the buried woman could hardly have had any knowledge of Roman politics or literature, and Denmark never became a part of the Roman Empire, this find demonstrates that the influence of the mighty empire to the south extended very far indeed – all the way out to the wealthy farming families in a village on the Danish island of Sjælland.

Part of the ornamentation for a wealthy woman's grave, Vindinge, fourth century AD.



The emperor and the god

The fifth and sixth centuries formed a tumultuous period in Europe's history. The Roman Empire began to crumble as a result of the great migrations that fundamentally altered the geography of the continent. Influence from the Roman areas to the distant regions of 'free Germania,' to which Denmark belonged, may be traced by examining the so-called gold bracteates.

These millimetre-thin gold ornaments, which were stamped on one side, were inspired by Roman gold medallions upon which a portrait of the Emperor was stamped. Among the barbarians in the North, propagandising for the Roman ruler would not have served any purpose. However, the indigenous mythology and pantheon does appear to have played an essential role in their choice of bracteate motifs. On the Roskilde bracteate, a man's head, a horse, and a male figure – possibly dancing – are pictured. Runic characters are inscribed around the periphery of the bracteate.

This motif, known from a large group of bracteates, cannot be interpreted precisely, nor is the runic inscription legible. However, other finds make it clear that the god Odin, chief among the Norse deities, is linked with the imagery depicted on the bracteate. The bracteates were fitted with an eye and were worn as amulets or badges of honour by high-ranking members of Germanic tribal society.

Gold bracteate, Roskilde, fifth–sixth century AD.

33

The armed woman and the hanged thrall

In 1981, an unusual grave dating to the early Viking Age (*c.* 800 AD) was discovered near the village of Gerdrup north of Roskilde. The grave, more than a metre deep and filled with blocks of grass peat, contained two skeletons. One of these is the skeleton of a 35-year-old man. The peculiar position of his legs suggests that his feet had been bound together, while the twisted cervical vertebrae indicate that hanging was the cause of his death.

The other person in the grave is a roughly 40-year-old woman. No signs of violence can be seen on her skeleton, however three large stones were placed on top of her. She is the central figure in the grave. She was buried with a knife and a bone case with small iron pins, but also with a 40-cm-long iron spearhead laid along her right-hand side by her feet.

The placement of the grave in an old beach ridge near what would have been the shore, the hanged thrall, and the woman held down by large stones and supplied with a weapon in her grave all make the Gerdrup grave a unique find that offers a rare glimpse into the pre-Christian Viking Age burial cult.

The woman in the grave must have occupied a very special place in her society. On the one hand, she was accompanied to her grave by a rare human sacrifice. On the other hand, people did not want her to return from the dead, as the three stones bear witness. Strangest of all, however, is that she was buried with a weapon, which was normally the sole prerogative of male warriors.

One might attempt to base an interpretation of the grave on the appearance in Norse mythology of the valkyries – Odin's spear-wielding helpers, who choose the heroes fallen on the battlefield, to decide who will occupy a seat in Valhalla.

The designation in the sagas for earthly female warriors is shield maidens. It might be too extreme an interpretation of the Gerdrup grave to declare the buried woman as being a valkyrie, although it would be reasonable to guess that she could have been a sorceress or a priestess.

The Gerdrup grave, ninth century AD (Photo: Roskilde Museum).

35

The royal seat at Lejre. The legends

According to the medieval sagas and chronicles, Lejre, west of Roskilde, was the royal seat of the first Danish royal family, the Skjoldungs. Tradition has it that the founder of the tribe Skjold was sent to the land of the Danes by Odin as a baby to unify the divided people. However, the stories of the Skjoldungs are based on legend rather than on historical facts.

Yet archaeological excavations have revealed that a most unusual settlement did indeed exist in Lejre, one which can be dated to the late Iron Age and the Viking Age (*c.* 500–1000 AD). Alone the burial remains that are visible today – large mounds and one of the largest stone 'ship burials' in Denmark – bear witness to an aristocratic context. In addition, it is a settlement whose most significant feature is a number of monumental wooden buildings which, sitting atop two small but steep hills, rise above the rest of the large settlement area. An approx. 48-metre-long and 11.5-metre-wide building can be interpreted as Lejre's hall, where the king or prince held ceremonies and received guests. Repeated renovations of this and the other buildings demonstrates that the settlement – which might best be compared with a later period's large estates – stood on the same prominent site in the landscape from the seventh until the tenth centuries. Aside from these *in situ* remains, considerable large numbers of individual finds have been made, including beautifully ornamented jewellery and fittings, and parts of weapons.

After the year 1000, when Roskilde became the new centre of power, the settlement was restructured several times until it finally – during the twelfth century – became a nobleman's estate that included a stone house and a water mill. During this period, the grave monuments and the strikingly placed large buildings made Lejre a landscape expressing power – a royal seat fitting for a royal family reigning during the final centuries of antiquity. Rolf Krake and his champions, however, must remain with the other Skjoldungs as characters of legend rather than historical figures, although Lejre served as an excellent choice of setting for the old stories.

Bird-shaped brooch, Lejre, seventh–eighth century.

37

The very beginning

The name 'Roskilde' is first found recorded in the 1020s, when Cnut the Great used the name on the coins he had struck in the city.

There is a legend about the founding of Roskilde, recorded in the so-called Lejre chronicles just prior to 1150. This account describes how King Ro, son of king Dan in Lejre, built the city and named it after himself and a spring (*kilde* in Danish). Saxo Grammaticus was aware of the legend and included it in his *Gesta Danorum* (History of the Danes), while providing an important additional piece of information when he wrote: 'Roar is remembered as the founder of Roskilde, which was later extended and supplied with additional inhabitants by Svein, known under the name of 'Forkbeard'. Svein Forkbeard was son of the king to whom the foundation of Roskilde is attributed – Harald Bluetooth.

Archaeological surveys in the city have shown that it is possible to trace the oldest urban structures as far back as shortly before 1000, corresponding to the reign of Svein Forkbeard. But where were these earliest buildings located? Finds dating from the reigns of Svein Forkbeard and Cnut the Great have been made on much of the hill where the city centre now stands, but also in the areas around the present-day harbour, St. Jørgensbjerg and Vindeboder. Right from earliest times, it was important that the settlement was strategically well situated on the hilltop. The hilltop area was well supplied with springs, although access to transport routes via the fjord below was equally important. As a result, the city was divided into two parts right from the beginning.

The view from the Roskildebakken hill leaves little doubt that the original layout of the city was carefully planned. In the 1100s, the central square was occupied by the cathedral, the episcopal palace and the royal palace, and there is much to indicate that this layout reflects a situation stretching back as far as the tenth century. In 1070 or thereabouts, Adam of Bremen, the German chronicler, wrote that Harald Bluetooth was buried in his church in Roskilde. This structure must have been built on the Roskildebakken hill *c.* 985 along with a royal residence, before it was possible to speak of a town on the site. However, no traces have ever been found of this church, the royal burial site or the royal residence.

Key to a casket dating from the eleventh century.

Travertine – Roskilde's special stone

Travertine is a kind of stone that is distinctive for Roskilde. Even today, it is quite possible to dig up travertine in the city centre area. Until brick was introduced in the mid-twelfth century, travertine reigned supreme in Roskilde as the building material of choice for stone structures.

In Danish, this special kind of stone also goes under the name of 'spring limestone', a name that provides a simple explanation of its origins. There are many natural springs around the base of the Roskildebakken hill. The water from these particular springs is noted for a high concentration of lime, which the water has picked up on its passage through the layers of soil. When the water emerges in the springs, the lime is deposited again in layers of travertine or 'spring limestone' that can be up to several metres thick. In many cases, this material is so solid that it can be worked into blocks.

Travertine has a distinctive porous surface that is due to the bits of vegetation that were deposited in the stone when it was being formed. On some occasions, this plant material can be so well preserved that it is even possible to identify leaves of a particular species.

In the nineteenth century, there were twenty-four separate springs in Roskilde, each with its own name. The largest of them, known as Maglekilde, produced approx. 85 cubic metres of water per hour in 1832. Today, the rate of flow is only about 15 cubic metres per hour. There are thus considerable quantities of water emerging from these springs, and the amounts of travertine deposited here have been equally considerable. In Maglekilde, the deposits are several metres thick.

All the parish churches in Roskilde, the predecessor to the present-day cathedral and a number of other large buildings from the early medieval period were all built of travertine. Structures built of travertine have a simple, yet noble appearance, due to the simple fact that the nature of the surface makes it unsuitable for complicated architectural details. It might well be thought that when brick was introduced, there was no longer any need for travertine. However, this was by no means the case, since the travertine was still in demand as one of the ingredients for the lime mortar that held the bricks together.

Demand for travertine from Roskilde continued well into the seventeenth century. After the Reformation, the many churches built of travertine were used as quarry sites for producing building mortar.

Travertine showing an imprint left by birch leaves. Property of the Geological Museum.

The Wends in Vindeboder

The Wends is a general term denoting the Slavic tribes that inhabited the areas along the southern shore of the Baltic during the Viking Age and the late Middle Ages.

The Wends were skilled seafarers and merchants, and there were close links between them and the inhabitants of the Danish islands. Evidence for this comes from archaeological finds on both sides of the Baltic, including pottery, jewellery, ships and much more. Political links were also cultivated – for example, Harald Bluetooth himself was married to a Wend princess and died in exile in the Wend town of Wolin (known as Jomsborg in Danish).

Right from its earliest days, Roskilde had two harbour areas: Bjerget (St. Jørgensbjerg) with St. Clemens' Church and Vindeboder with St. Ib's Church. The name 'Vindeboder' actually means 'the market stalls of the Wends', and archaeological surveys conducted here have revealed traces of settlement along with well-preserved remains of harbour installations.

The low-lying, moist nature of the soil in this harbour area means that finds are often unusually well preserved, and large quantities of wood have thus survived. It has therefore been possible to undertake excavations of the old harbour frontage from the eleventh and twelfth centuries, which was in part built of timber from worn out ships that had been broken up. Conditions here have also made it possible to excavate many kinds of wooden artefacts that are not found in the Roskilde city centre area, where the layers of soil are normally too dry.

In the eleventh century and the first half of the twelfth century, the Vindeboder area was the city marketplace, inhabited by foreigners from many different countries but early on predominantly by Wends.

During the course of the twelfth century, the relationship between Danes and Wends gradually turned hostile. This tense state of affairs culminated in 1169, when an army led by Valdemar the Great and Bishop Absalon of Roskilde conquered the Wend island of Rügen and laid waste the heathen temple dedicated to the god Svantevit. The population was converted to Christianity, and Rügen remained part of the bishopric of Roskilde until the Reformation. In 1193, the Vor Frue nunnery established an affiliate institution in Bergen on the island of Rügen.

The Wends disappeared in the course of the late Middle Ages. They married into German and Danish families and their language and culture disappeared.

Wend knife scabbard fittings, twelfth century.

Coinage in Roskilde

Throughout the entire period of the Middle Ages, the city of Roskilde was the site of considerable minting activity, reflecting Roskilde's status as one of the most important towns in Denmark at that time.

Coining money was the sole privilege of the king, and workshops that minted coins were located in several different places throughout Denmark. Coins struck in Roskilde have been found from the reigns of all the Danish kings from Cnut the Great (1018–35) up to and including Valdemar Atterdag (1340–75), with the last coins dating from 1356. King Christian III (1534–59) resurrected the Roskilde mint for a period during the *Grevens Fejde* rebellion, when his mercenary army was drawn up outside Copenhagen – and it was extremely practical to be able to pay the troops off in cash minted nearby. The very last coin to be struck in Roskilde was minted in 1536, the year of the Reformation in Denmark and the year that in so many ways proved the harbinger of a period of decline for Roskilde. Its position as a centre for minting and for much else was taken over by Copenhagen.

In the late Middle Ages, the bishops of Roskilde were entitled to a share of the coinage struck in the city, a state of affairs deriving from the close relationships between the crown and the bishops. The first portrait of a bishop to be found on coins was that of Svend Nordmand (1074–88), to be followed by Absalon (1158–92) and most of his successors up until Peder Bang (1254–77).

The location of the mints in Roskilde remains unknown, although the names of several of these specialist mintmaster craftsmen are known, since they themselves often appear on the coins. The first of these leaders of the mint was named Osgod, a name that is indicative of his origins – Osgod was brought to Roskilde from England in 1020 by Cnut the Great.

The coins that were the work of Osgod are not only interesting because they reflect the close links between the different countries in the empire ruled by Cnut the Great, extending around the North Sea, but also because it is here that the name of Roskilde first appears in writing – 'Osgod on Roscel', denoting 'Osgod in Roskilde'.

Samples from 500 years of minting coins in Roskilde.

The *triquetra,* or Hrungnir's heart – Roskilde Museum's logo

In his Prose Edda, the Icelander Snorri Sturluson recorded the tale of the bombastic giant Hrungnir, who by ill-luck challenged Thor to a fight. This was ill-advised, since it ended up costing him his life. However the death of Hrungnir did provide an opportunity to observe his heart: 'Hrungnir's heart was made of hard stone and had three corners, like those formed by making the sign known as Hrungnir's heart.'

The precise meaning of 'Hrungnir's heart' has been lost in the mists of time. However, it is tempting to believe that the heart is the same symbol that we know by the Latin name *triquetra.* This emblem consists of three sets of arcs, which might perhaps be understood as triangular shields, tied together in an inextricable knot.

The emblem appears in Viking Age art, although it is not an exclusively Nordic symbol. It also appears in France, England and Germany in the eighth–tenth centuries.

In the middle of the eleventh century, King Harald Hardrádi of Norway had many coins struck bearing the *triquetra* emblem. Even earlier, however, King Cnut had the symbol stamped onto coins minted on Sjælland. The great majority of these were minted by the mintmaster in the city where the cathedral was located, so one can rightly understand this symbol to be characteristic of Roskilde. The *triquetra* appears on coins minted between 1018 and 1074 during the reigns of four kings: Cnut the Great, Harald Hardrádi, Magnus the Good and Svend Estridsen.

It has been suggested that the knot symbol might allude to the Knytling dynasty, the family to which Cnut the Great and Harald Hardrádi belonged. If the emblem is taken to be comprised of shields, it could similarly be understood to symbolise the Skjoldung dynasty, the ancestors of Cnut the Great.

Such interpretations fail, however, to explain the appearance of the emblem in other countries. A more general interpretation might then view the figure as a symbol of the Christian trinity.

The symbol appears ambiguous today. However it was surely also already ambiguous in the eleventh century when the mintmasters stamped it onto Roskilde coins.

Triquetras *on coins minted in eleventh century Roskilde during the reigns of Cnut the Great and Harald Hardrádi.*

The boneworker's workshop

There could be no town without craftsmen. Trade and craftsmanship formed the core of urban society in the Middle Ages. The number of different trades and crafts was large – perhaps even surprisingly so from a modern point of view. However, the fact that everything had to be made by hand resulted in a high degree of specialisation.

It would seem logical that this fact be reflected by the number of different guilds, the professional and social associations within which the different trades and crafts were organised. However, this was not the case: in Roskilde there are records of the bakers' guild (first mentioned in conjunction with the court of municipal law in 1268), the shoemakers' guild (mentioned *c.* 1450) and the blacksmiths' guild (mentioned 1491). The other trades did not form guilds, either because they were too few in number, or because they were not important enough. Among the trades which did not form a guild was that of the boneworkers. Very little is known about them, because they have left no trace in the surviving written records. Our only knowledge of them comes from the archaeological record.

The medieval inhabitants of Roskilde wasted nothing when animals were slaughtered – and particularly not something as useful as bone. Animal bone and antlers could be used to produce combs, needles, needlecases, board game pieces, dice, skates, whistles, fittings for boxes and chests, knife handles, buttons, beads and many other items. Such products made of bone are found in large numbers in any archaeological excavation of medieval sites. Finds of the waste products from boneworkers' activity, revealing where the actual production took place, are quite common.

It has been possible to establish that boneworkers were active in several places in Roskilde during the Middle Ages, including sites in Algade and near Allehelgensgade. The latter bone workshop is particularly remarkable, because it includes such large quantities of waste material deriving from production that it is possible to undertake a detailed reconstruction of the way the multi-component combs of the Middle Ages were put together, with the intricate cut-outs in the thin plates of bone, held together with bronze rivets.

The products of the boneworkers were not precious objects – items such as combs were common possessions for people of all kinds. Everybody needed a comb, not just for reasons of vanity, but also because lice were a common occurrence in all social classes, to the extent that it was considered a clear indication of the work of a patron saint if a person did *not* have lice.

Knife handle from the twelfth century.

49

Furnishings from exclusive 14th century residences

In Scandinavia, mirrors were known as early as the Viking Age. These were hand mirrors so small that it is tempting to consider them more as amulets than items intended for practical use. However, this cannot be said about the oldest preserved wall mirror in Denmark. This was found in Roskilde and was definitely an item intended for practical purposes.

This mirror was made in the fifteenth century, and came to light in 1967 in conjunction with the excavation of a well near Stændertorvet square in Roskilde. It consists of a circular wooden disc approx. 15 cm in diameter, hollowed-out to accommodate the actual mirror, now missing. A band of inscription was once placed around the edge of the mirror. It was made of a kind of tin alloy, and was found in fragments, so that it is impossible to read, except that the letter A can be clearly seen between two rosettes.

Although the actual mirror is missing, its shape can be reconstructed. Medieval mirrors are rare archaeological finds, although contemporary depictions help make it clear what they must have looked like.

Circular mirrors dating from the Middle Ages were usually convex in shape, which meant that they enlarged and distorted the picture. Such mirrors were made from part of a sphere of glass that had been coated on one side with lead.

The fact that the mirror is so common a feature in medieval imagery is due to the considerable symbolic value associated with them, over and above their practical usefulness. The mirror was mainly a symbol of vanity, one of the sins most often depicted, often in conjunction with some form of moralising.

Mirror frame from the fifteenth century.

51

Houses of the Lord

Prior to the Reformation, there were fourteen parish churches in Roskilde, in addition to the cathedral and the religious houses. This large number serves to reflect the size and importance of the city at that time, but is also the result of the age of the city and of Roskilde's having flourished at an early date.

The large number of churches was a feature of medieval cathedral cities, the result of parish churches dating from the eleventh and twelfth centuries often being built on the basis of private initiatives. Wealthy families each funded the building of their own church, so that there was soon a considerable density of churches within any large, bustling town.

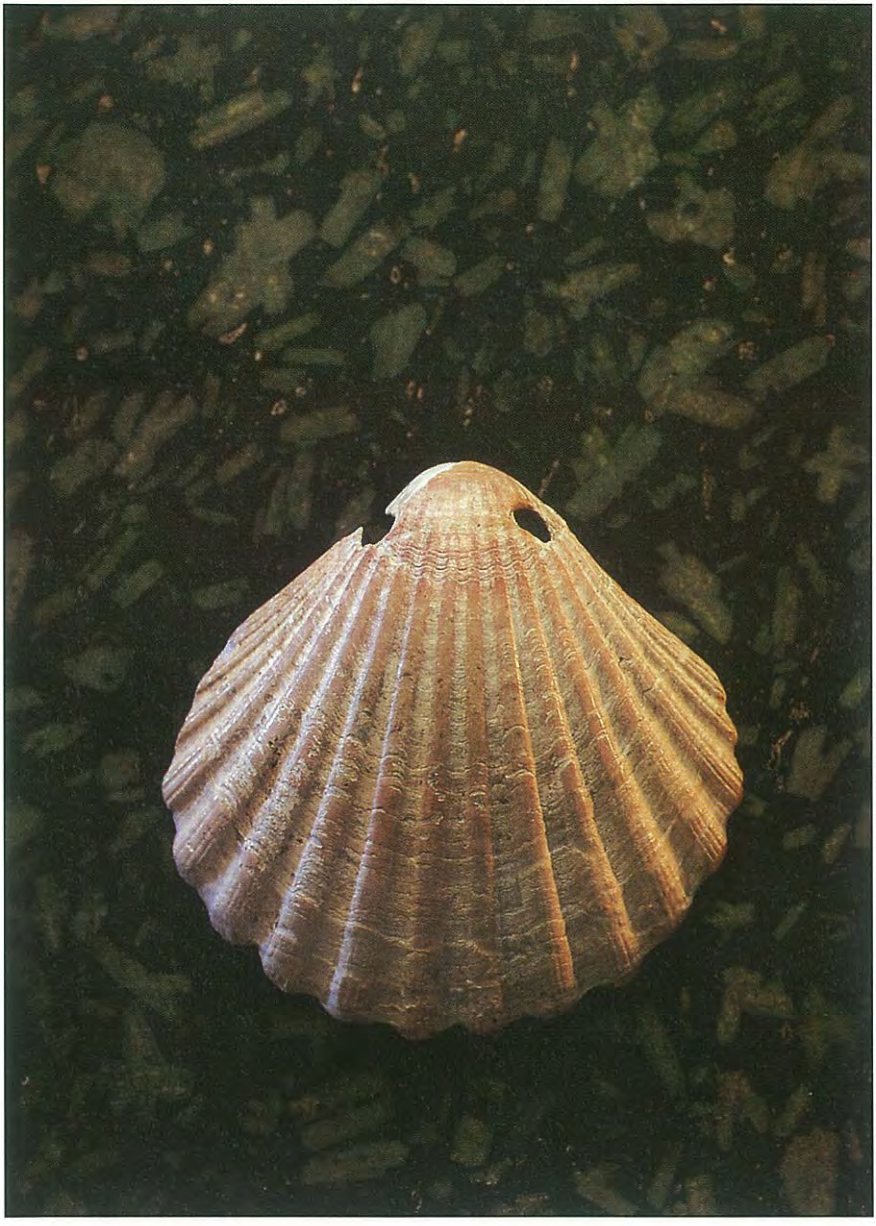
The unusual topography of Roskilde, with the main part of the city on the top of the hill around the cathedral and the harbour districts down by the fjord, also found a counterpart in the construction of churches in Roskilde. The churches of St. Jørgensberg and St. Ib are still down near the harbour area, while the sole remaining church on the hilltop is Vor Frue Church.

Over the years, archaeological excavations have uncovered seven of the medieval churches, so that their sites, building materials and other special characteristics are now known. All except two (St. Hans and St. Laurentius) have subsequently been covered up again, while the finds were placed in Roskilde Museum. The remains of four old parish churches still remain to be found.

The many parish churches were pulled down in the latter part of the sixteenth century, in the wake of the Reformation but not – as may well be supposed – as a direct consequence of the new post-Reformation church legislation. This was solely a contributing factor.

The fact was that Roskilde had been in decline ever since the early fifteenth century, and the population had been falling drastically. By the mid-sixteenth century, there were so few people still living in Roskilde that it was impossible to maintain all the many churches, and after the cathedral was made the parish church, they were pulled down one by one.

Tablet of porphyrite from the medieval altar in St. Ib's Church, with 'Ib's shell', a medieval pilgrim's token from Santiago de Compostela in Spain, found in the churchyard of the St. Laurentius Church. The stone tablet is the property of the National Museum of Denmark.



Religious houses and monastic life

The priests who performed services in the predecessor of the present-day Roskilde Cathedral lived in a monastic complex north of the church itself. Although these clergymen were not associated with any particular monastic order, this institution can still be considered Roskilde's first monastery, founded in the 1080s.

During the following centuries, a number of religious houses appeared in the city, including two monasteries and two nunneries. Only very little is known about their buildings.

None of the buildings from these religious houses has survived, and today Vor Frue Church is the only remaining representative of the architecture of the city's religious houses. At present, the scant knowledge of these stands in marked contrast to the significance they must have had in the Middle Ages.

The Vor Frue nunnery was founded *c.* 1160 for nuns belonging to the Cistercian order. The rest of the city's religious houses were built during the following century. Between 1231 and 1263, two Franciscan and two Dominican monasteries were established. Thus both orders were represented in the city by monasteries for monks and convents for nuns, a fact which bears witness to the city's importance during the High Middle Ages.

A spectacular surprise find from the Dominican monastery is a festive and finely-crafted ale tap. Opening it requires turning a cockatrice, a kind of mythical beast, after which the ale would pour out through a dragon's mouth.

Another surprise find is a seal stamp uncovered on the site of the St. Clara nunnery, a convent for Franciscan nuns. The inscription on the stamp indicates that it once belonged to the abbess.

The St. Clara nunnery was founded in 1256 by the enormously wealthy countess Ingerd of Regenstein, and it is noteworthy that it was the first Franciscan nunnery founded north of the Alps.

Ale tap uncovered on the site of the Dominican monastery, thirteenth century.

Ecclesiastic art from Lyndby

In 1945, several impressive finds were uncovered in the attic of Lyndby Church, north-west of Roskilde, where sometime long ago items no longer used in the church were placed in storage. These items derive from different periods of the Middle Ages and consist of two figures of Christ, a wooden cross, and two processional staves. The figures and the cross were originally parts of the large crucifixes known as roods.

The rood was part of the normal inventory of the medieval churches. It was hung in the rood arch, or chancel arch, between the choir and nave, its front facing the nave.

The oldest and by far most impressive of the two figures from Lyndby is carved in the early Gothic style and has been dated to the second half of the thirteenth century. The figure is almost life-sized, 168 cm long, and is an example of the best work that the period's wood-carvers could produce. The later figure stems from *c.* 1500. It has been damaged somewhat by the passage of time – for example, the feet are missing. However, its original wooden cross has been preserved.

After the Reformation, crucifixes continued to be used in the Protestant church. However, items that were particularly closely connected to the medieval church service were no longer used. This was the case, for instance, with processional staves. Processions played a large role in the life of the medieval church, both on a daily basis, as in the case of funeral processions, and at the special religious festivals.

Two rare wooden processional staves from the fifteenth century were preserved at Lyndby Church. These staves, which together form a pair, feature flame-patterns carved into their shafts. When they were found in the church attic, the shafts were broken. Nevertheless, it is fortunate that they were tossed into the attic rather than being sold as firewood, which was the case with part of the cathedral's inventory – including its rood crucifix – in an auction in 1806.

Figure of Christ from Lyndby Church. Second half of the thirteenth century.

The city's defences. Castles and fortifications

Roskilde's ecclesiastical and administrative centre was built atop the nearly 40-metre hill where the city centre is still located today. The positioning of the centre on the hill-top was not ideal with respect to the most important means of transportation during the Viking Age, the ship, but strategic considerations figured heavily in the city's planning from the very beginning.

During the course of the twelfth century, several fortifications were erected in and around the city. The first wall around the cathedral area is probably the oldest of these. Nothing of this is preserved above ground, although excavations have revealed that the wall was made of travertine and that there was a moat in front of it. In his chronicle, Saxo Grammaticus credits Bishop Arnold (1088–1124) with the building of this wall.

Around 1150, a wall and moat were constructed around the entire city on the hill-top, involving a substantial construction effort. An area of roughly 73 hectares was enclosed by the wall, but the harbour suburbs located by the fjord were left outside it.

According to Saxo, the city wall was built at the suggestion of Svend Grathe during the civil war in the middle of the twelfth century, and there can be no doubt that the wall served a defensive purpose.

The city's harbour thus came to lie outside the fortification. However, Haraldsborg castle lay in the south-eastern corner of the head of the fjord, built on a natural ridge – probably in the beginning of the twelfth century. If Saxo is to be believed, Haraldsborg proved to be a mixed blessing for the city – surely a source of protection for the harbour area at first, but later becoming a threat to Roskilde's citizens when the prince Harald Kesja involved Haraldsborg in a showdown with Erik Emune.

The episcopal palace was located east of the cathedral. The bishop also controlled a castle west of the city at the head of the fjord, a counterpart to Haraldsborg. The castle mound still remains, although despite excavations it has not been possible to determine when the oldest part of this structure was built. In the Middle Ages, the site was called 'Bistrup', and a village and church were located there in addition to the castle.

Door ring from Haraldsborg castle. Twelfth century.

Under the eagle's wings

For more than 700 years, an eagle with spread wings has been Roskilde's official symbol. The city's coat of arms is mentioned for the first time in 1273, and the oldest preserved example – an imprint of the city's seal on a letter dated 1286 – dates from only a few years later.

The reason why this majestic bird was chosen to symbolise the city is not known. However, the motif has certainly proven its longevity, for it has not been changed significantly since the thirteenth century.

As early as in the seal imprint from 1286, a crenellated wall encircling a body of wave-crested water can be seen beneath the eagle. It has been suggested that these waves might symbolise the city's famous spring wells, but they can of course also represent the waters of the fjord.

Sometime during the fourteenth century, someone came up with the idea of having three balls float on the water, and this motif is still used to this very day. The balls have since been named roses, and during the Renaissance the city's name was even modified to the poetic *Rosenkilde* or in Latin *Fons Rosarum*. Learned persons from the city adopted the surname *Rosæfontanus*. This was, however, a scholarly construction without any basis in the city's actual name, which means 'Roar's Spring.' The balls or roses have been explained as a symbol of the Trinity – it was to the Holy Trinity that the cathedral was dedicated.

In the Middle Ages, the city's coat of arms were mainly found on the various editions of the city's official seal, although during the fifteenth century the symbol also appeared on tokens cast in lead alloy. The function of these tokens remains mysterious, but there can be little doubt that they were issued by the city council as a form of identification. Could they perhaps be beggars' tokens, with which the city's own 'authorised' poor could prove their right to beg?

Since the Middle Ages, tradition has allowed that the city's coat of arms may appear both with the walled-in waves and without them – depicting the eagle alone. Today the splendid coat of arms is designed such that the black eagle with golden talons and beak stands out against a silver background. The wall is red, the waves are blue and the roses red. None of the medieval imprints reveal the original colour scheme.

The oldest preserved letter sealed with the seal of Roskilde featuring the eagle motif, 1286. The Arnamagnaean Institute, Copenhagen.

61

Religious ornamental art as the common man's possession

The city of Roskilde may have been influenced by the clergy and ecclesiastical institutions to such a high degree that it can be assumed that the clergy comprised the dominant social class in the city in the latter part of the medieval period.

It is therefore not surprising that a great deal of jewellery displaying religious motifs has been found – a fact that, nevertheless, does not mean that these finds should be considered to be ecclesiastical jewellery. It is not costly materials nor, for that matter, exquisite craftsmanship that characterises most of the examples displayed here. On the contrary, many of the items – not least those made of lead alloy – resemble amulets produced in large quantities, and these were surely quite affordable.

Among the items on display are pilgrims' emblems that would have been sewn on clothing, souvenirs brought home by pilgrims from various shrines located around Europe.

Other religious jewellery is of a more general nature, and it is not possible to determine where much of it originated. This is the case, for example, with a number of circular bronze pendants displaying a cross motif, and which are reminiscent of coins. It is also the case with a group of lead alloy-cast pendants portraying the Virgin Mary and baby Jesus on the one side and the crucifixion or the instruments used to torture Christ on the other.

Some of this jewellery must have been produced in Roskilde, which was, with its cathedral and many parish and monastic churches, an important destination for pilgrims. This might be the case with bronze lattice-work buckles bearing an image of the lamb – the lamb of God (a symbol of Christ). It might also be the case with a special group of ornaments based on Byzantine models but produced in an unmistakably Nordic style. One bronze bracteate (a medallion-like ornament stamped on one side) displaying a pair of fierce 'Viking heads' is a copy of Byzantine coins originating around the year 1000. A lead alloy cross pendant is likewise stylistically Byzantine, although the five portraits on the medallions on one side of the pendant appear strikingly Nordic.

Religious jewellery in bronze and lead. Eleventh–fifteenth centuries.

Gold, bronze and precious stones

It has been said that the introduction of Christianity was detrimental to archaeological interests. The conversion to the new form of religion meant that, in principle, the practice of giving burial gifts ended around the time that Roskilde was founded. Nevertheless, there are numerous fine examples of medieval ornamental art from the city and its surrounding areas which bear witness to how good a market the citizens of Roskilde provided for the city's goldsmiths. None of the items appear to originate in buried treasures. They are merely examples of the wealth and the appreciation of jewellery that characterised a bygone era, lost by chance.

Gold was the period's most sought after metal for making jewellery, as can be seen, for example, in rings. Many of them are decorated with religious motifs. The words AVE MARIA GRACIA, the archangel's greeting to Mary, can be read on a gold ring from the beginning of the thirteenth century, for instance. Similarly, a gold ring from the fourteenth century features a portrait of Christ in niello, a special technique by which low places in a relief are filled with a black material in order to emphasise contrast. The motif is the *sudarium*, the veil or cloth with which St. Veronica dried Jesus' face as he walked to Golgatha and upon which the impression of his face was believed to have been imprinted.

After decorations of a religious nature, it is animal motifs – often those of mythical animals – that most frequently adorn jewellery. Animals are found featured on brooches, pendants, belt buckles, and many other items. The Iron Age and Viking Age tradition was carried on uninterrupted, and stylistically the earliest examples from Roskilde are thus forms marking the transition between the Viking Age and the later Middle Ages. The dragon ornament from Provstevænget north of the cathedral is an example of this. It was produced in the Urnes style, one of the last Viking Age styles, and it may be dated to the second half of the eleventh century.

The dragon motif is found again on a belt buckle from the twelfth century, formed so that two intertwined dragons with gaping jaws share responsibility for holding the belt fastened. The popularity of the dragon motif during the Viking Age and early Middle Ages must have been due to the fact that the power to repel evil was attributed to these mythical beasts.

More peaceful are the birds that can be seen on a bracteate and on a bird-shaped brooch.

Gold rings from the thirteenth and fourteenth centuries. National Museum of Denmark.
Two brooches with bird motifs. Brooch and belt buckle with dragon motif. Eleventh and twelfth centuries. The bird brooches and the belt buckle belong to the National Museum of Denmark.

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Orthography and writing

When Roskilde was founded, reading and writing had been known in Denmark for nearly one thousand years. Runes were carved into wood, stone and metal. The runes were Scandinavia's contribution to European orthographic culture.

When Christianity was introduced, a knowledge of the Latin alphabet and new ways of writing followed. The runes were not abandoned because of this, however. Up until around 1400 the runes and the Latin alphabet existed side by side. With few exceptions, runes continued to be used on the same materials they were inscribed onto in antiquity, while the Latin alphabet was also used for the new forms of written communication introduced by the church: writing on parchment and wax tablets.

A number of writing tools are known from finds discovered buried in Roskilde. Texts, on the other hand, must be sought in the archives. Parchment was used for both books and letters. It was made of hide and written on using quill pens, which are hardly ever preserved. However, a penknife was found during the last century on the grounds of the St. Clara nunnery. The knife could also have been used as an eraser. The scribe would often mark out margins and line spacing on the parchment. This could be done by sticking a fine awl through a stack of parchment pages, thus supplying them with an identical number of small holes. Using these, he could then line each page individually with a piece of lead. Both a parchment awl and lead are among the Roskilde finds. One particular piece of writing lead is especially nicely decorated, with, among other things, a French lily. It is unique in Denmark, but similar examples have been found in Paris and Oxford, and the little tool thus bears witness to the position that Roskilde enjoyed among Europe's centres of learning.

The use of wax tablets can also be documented on the basis of Roskilde finds, since several of the special pencils used have been uncovered, in addition to a single tablet. Wooden tablets containing a field of wax were used for taking notes. People wrote on the wax with a special kind of writing instrument, also called a stylus.

Medieval styli of bone and lead.

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Seal stamps

In the Middle Ages, documents were not signed, but rather sealed. In most instances, the seal, which was always made of bees' wax, would hang below the document on a string or strip of parchment. Several seals might hang next to each other on important writings.

In the sealing process, a metal stamp was used to cast an imprint on a lump of wax. More medieval seal stamps have been preserved in the Roskilde area than anywhere else in Denmark, more than 40 examples remaining in existence. The great majority of them have been uncovered in archaeological digs.

Although the seal stamp was a significant piece of personal property whose owners usually wore them on a chain, there were many occasions when a stamp was simply lost. This alone can explain, for example, why the silver stamp belonging to Chancellor Hans Kjeldsen was found south of Roskilde. The eye through which the chain would have passed had been broken off. Most seal stamp finds, however, are made on church and cemetery sites, which is due to the custom of burying a person's stamp along with him in order to prevent its misuse after the owner's death. The seal bearing an image of St. Nicholas beside a clinker-built ship in distress, which belonged to the priest Niels Tink, is a good example. This attractive stamp was found at the disused St. Hans cemetery in Provstevænget.

If the deceased was an exceptionally important person, it was often the case that the stamp was first broken apart and then tossed into the grave. This was done publicly as a part of the burial rites. Half a seal stamp of great artistic value bears witness to this custom. This stamp, too, was found in connection with St. Hans cemetery, and it belonged to a prominent clergyman, probably one of the canons of the cathedral.

The greatest rarity among the seals in Roskilde Museum is a royal seal that belonged to Duke Christoffer (d. 1363), the son of Valdemar Atterdag and heir to the throne. The stamp is the only preserved royal seal stamp from the Middle Ages in Denmark.

Seal stamps from the fourteenth and fifteenth centuries.

The printer Hans Barth

Roskilde's first printing shop was founded in 1534 by the German printer Hans Barth, who found an audience for his publications among the city's unusually many literate residents.

Hans Barth had run his own printing shops in Wittenberg and then Magdeburg, beginning in around 1525. From there he made his way to Roskilde, where he worked in partnership with two of the city's learned men, the author Peder Parvus and the theologian Poul Helgesen.

A total of ten publications from Hans Barth's printing shop in Roskilde are known. These books range widely in content from textbooks to theological works and to an Icelandic translation of the New Testament, which has the honour of being the first book printed in Icelandic.

Hans Barth's printing shop was of great significance for the development of printing in Denmark and influenced both the contents of books published and their typography. Thus, in 1538, Barth produced the first Danish book printed in Roman characters. Until then, all books had been printed in various forms of Gothic type. In his use of Roman letters, Barth heralded the Renaissance within the art of printing, since the use of Roman type marks a revival of ancient Roman letter forms.

Hans Barth's printing shop was not the first in Denmark – printing shops had been opened in Odense, Schleswig and Copenhagen as early as the 1480s. Neither is it coincidental that Copenhagen preceded Roskilde – it simply reflects the fact that Copenhagen had become the most important city on Sjælland, Denmark's capital and only university city at that time.

Roskilde's brief history as an early centre for printing is a reflection of the fundamental changes that took place during the Reformation years and which had great consequences for the city and its status.

Not until the nineteenth century were there again printing shops in Roskilde.

Erasmus of Rotterdam: Om Kongers Regimente. *Printed by Hans Barth in Roskilde, 1534. Roskilde Stiftsbibliotek.*

Een Christen Furstis
wnderwiisning oc lære/ Først dictett
paa latine aff Doctore Erasmo
Roterodamo/ oc siden wdsett
paa Dantsche aff broder
Paulo Helie som her
effterfølger.

Haar som
er wedtagett/ att een
Furste scall mett røst
wdkaaris/ ther scall
icke saa agtis forfæ-
bris høgbarne stæm
me/ legoms skønhed
eller høghed (huilcket Huad scall a
wij læse wære agthet tis wdi kong
affmãge wlerde oc wforstandige falck) som een kaaring.
teckelig oc sagtmodig natur/ spagt sind oc icke
framfwst/ eller saa megett hastigt/ att hand
mett lyckins formeering bliffuer een tyran oc
will tha icke lyde gode raad/ Icke scall hand
heller wære saa blødsindig att hand aff huer
mand lader seg locke oc leede.

Treasures hidden in book-bindings

A large collection of fragments of medieval books and manuscripts is preserved in *Rigsarkivet,* the Danish National Archives, in Copenhagen. Much of this material stems from Roskilde. That the material has survived in fragments can be attributed to the Renaissance-era recycling activities.

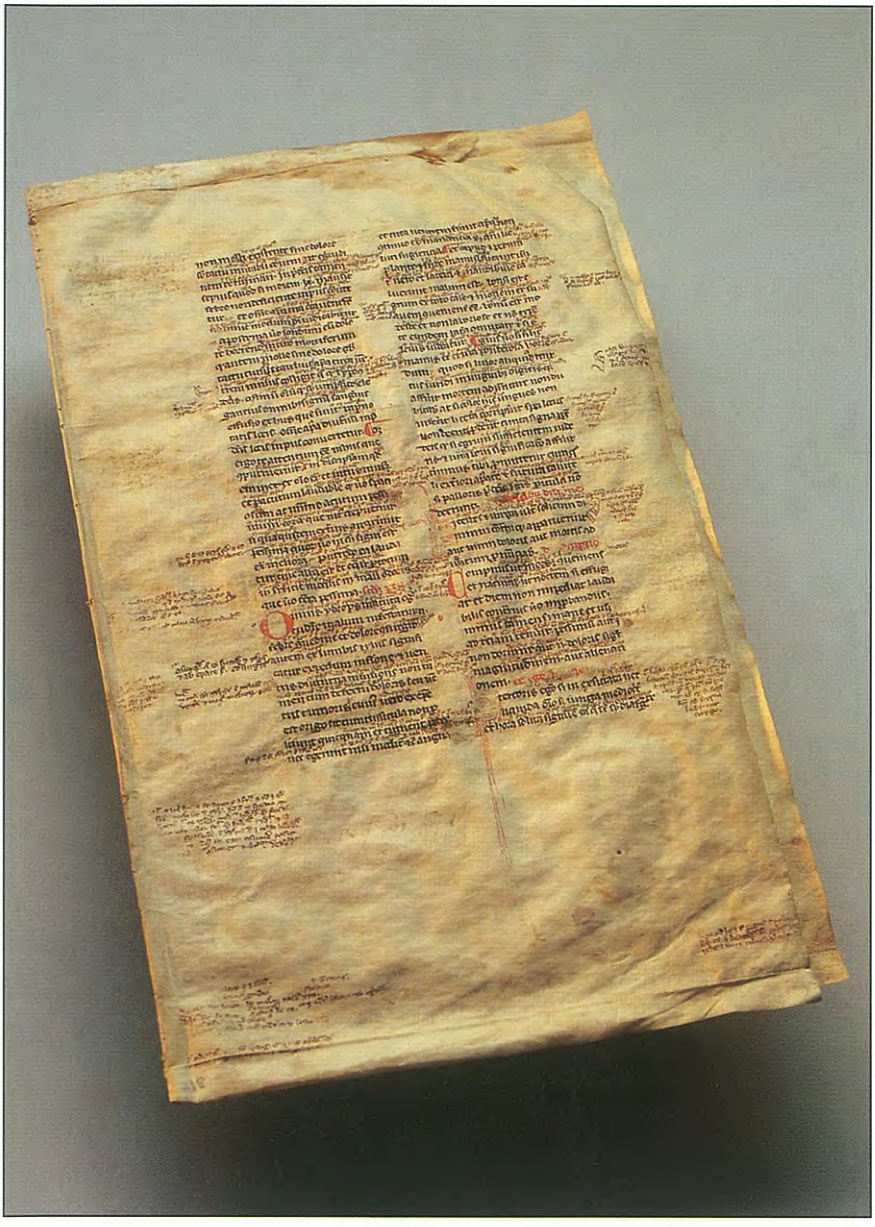
In the Middle Ages, Roskilde was the centre of learning on the Danish island of Sjælland, a position the city had enjoyed almost from its foundation. Thus, the cathedral school can trace its history back to the first half of the eleventh century. Not only did the school own books, but also the parish churches, religious houses and the cathedral were in possession of collections which, in the latter case, comprised a copious library.

The main portion of the city's literary treasures disappeared in the wake of the Reformation. The old Catholic writings were no longer of any value, at least not for their content. Yet the materials of which they were made were a different matter, for the old manuscripts were written on parchment, a costly and durable material that could be reused, for example, as binding material for other books.

The sixteenth and seventeenth century estate accounts and cadastres from Roskildegård – the lord lieutenant's seat in the city, which was located in the medieval episcopal residence – provide a good example. These writings were sent to the King and preserved in the Danish National Archives.

Those manuscript fragments which thus were preserved for posterity comprise only a fraction of what once existed. Most of them have been destroyed either by rot or by mould, if they were not simply blown to bits – for Christian IV's pyrotechnics experts discovered that excellent fireworks could be made using parchment.

Fragment of medical manuscript from around 1400 removed from a binding dating from 1601. The Danish National Archives.



Resen's Roskilde

'According to Adam of Bremen, it exceeded the other Danish cities in size. But of this greatness hardly a shadow remains now, since it has sunk to a particular degree of inferiority and smallness.'

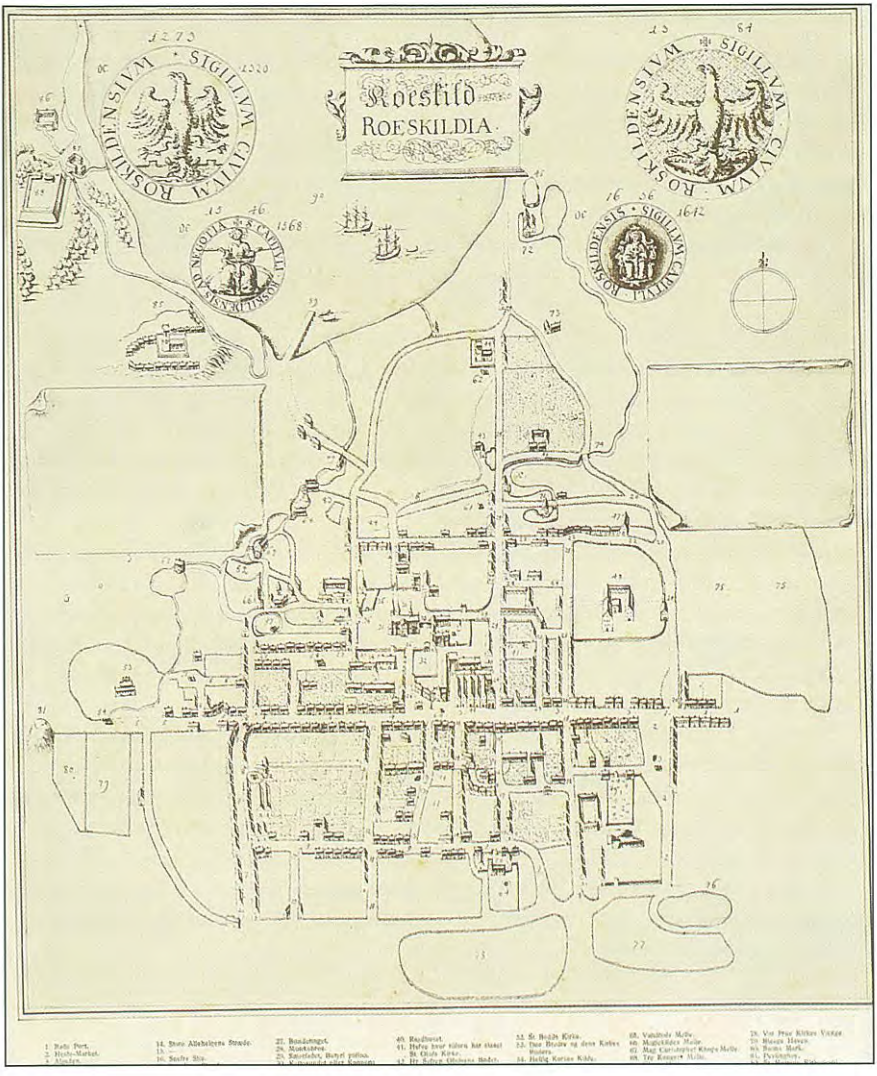
This passage from Peder Hansen Resen's (1625–88) *Atlas Danicus* does nothing to try to hide the difficult situation in which Roskilde found itself during the seventeenth century. One cannot help noticing a portion of Lutheran *Schadenfreude* over the fate of the bishops when Resen adds: 'Were it not for the cathedral, which stands like a remnant bearing witness to former splendour, the abandoned seat and city would have nothing at all to remind us of its former greatness. The city has been destroyed partly by fire, partly by the arrogant bishops whose seat it was.'

Resen's map of Roskilde, printed in 1677, shows a city no longer capable of living up to the scale on which it was built. Most of the buildings are found along the main streets of Algade/Skomagergade and Bredgade, while buildings are very sparse in the old city wall neighbourhoods. These areas had long ago been ploughed up, so that the residents could supplement their incomes with farming. 'Where Troy once lay, now only flat fields remain,' the caption adds. Provstevænget directly north of the cathedral is a relic from this era.

Of the twelve parish churches that were located within the walls of the medieval city, Resen includes only Vor Frue Church in his map. Gråbrødre (Greyfriars') Church, no. 49 on the map, appears as a mere ruin.

Resen represents most of the buildings with conventional sketches. Only a few prominent buildings are shown individually, such as the protruding city hall with the two arches on the corner of St. Ols Gade and Algade and the magnificent farm located on what later would become the square known as Stændertorvet. In front of this farm is the city well and the whipping post to which criminals were tied after having been sentenced to corporal punishment.

Resen's map of Roskilde. Printed in 1677.


Roeskild
ROESKILDIA
SIGILLVM CIVITATIS ROSKILDENSIVM
SIGILLVM CAPITVLI ROSKILDENSIS
SIGILLVM CAPITVLI ROSKILDENSIS

Depravity and drunkenness near the house of the Lord

For Roskilde, the Renaissance was synonymous with decline. The process had already begun in the fifteenth century. In 1417, Erik of Pomerania managed to deprive the Roskilde bishops of their most significant possession – Copenhagen.

The Reformation in 1536 sealed the fate of Roskilde. The Bishop moved to Copenhagen, not to return until 1923, and Roskilde did not became a university city until 1972 – 500 years later.

This did not mean that life in the city came to a stand-still. Nor was it all drudgery, as can be seen in two archaeological finds from the second half of the sixteenth century.

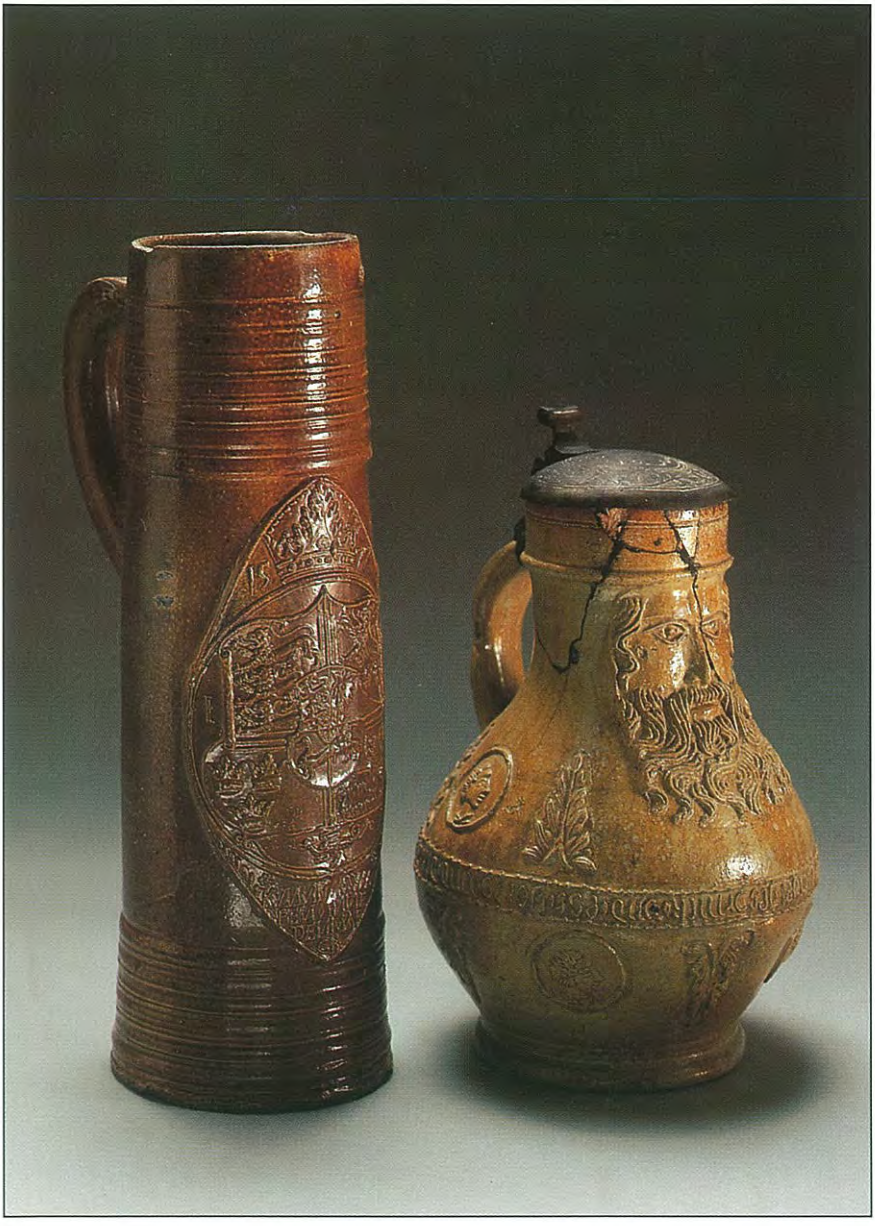
In 1977–79, the ruins of a fine Renaissance-era stone building were excavated about 100 metres north-west of the cathedral. In connection with this, a well was uncovered in which a stoneware pitcher made in the city of Frechen on the Rhine was found. The pitcher was glazed brown and decorated with the head of a bearded man and a number of plant decorations and heads in the classical style. Around the pitcher runs an inscription in Low German: '*Trink und est gotes und der Sinnen nit verges* (Drink and eat well, and do not lose your head).'

In 1983, excavations were made within the cathedral area approximately 20 metres north of the northern tower. To the great surprise of the archaeological team, the remains of a brick-walled cellar were uncovered containing a mixture of artefacts from the latter part of the sixteenth century – few of them ecclesiastical. They included a tap, a shoehorn, oven tiles, fragments of bowls and pots and, last but not least, yet another stoneware pitcher.

Although it was produced in Raeren, near Aachen, this pitcher is decorated with a relief of King Frederik II's coat of arms, and is inscribed with the year 1577.

It remains to explain what this find was doing in the old cathedral churchyard. Perhaps King Christian IV has left us the answer. On 26 August 1624, he dispatched a letter to the cathedral in Roskilde after learning that there was a tavern within the confines of the churchyard. The King found the practice of 'such depravity and drunkenness near the house of the Lord' unfitting, and he ordered the tavern moved to another part of the city.

Stoneware pitchers from the Rhine region produced in the second half of the sixteenth century, found in the vicinity of the cathedral. The pitcher with the tin lid belongs to the National Museum of Denmark.



The Roskilde Peace Treaty

The most difficult conclusion of peace in Denmark's history bears the name of Roskilde. On 30 January 1658, the Swedish king Karl X Gustav crossed the frozen waters of the Lillebælt with his army, and by February the presence of the Swedes was felt in Roskilde.

The night before 14 February, a cavalry division under the command of Colonel Ascheberg forced its way into the city and plundered it. The next day, the city's residents got up a collection of 200 *rigsdaler* for the colonel, who then left the city. It would not be the last time the citizens of Roskilde were forced to pay off the Swedish occupying forces.

Before the Kingdom of Denmark was entirely overrun, the Danish government had in all haste to urge the Swedish king to enter into peace negotiations. These took place at the rectory in Høje Tåstrup and were concluded on 18 February. The final peace treaty was then to be drawn up, and work on the treaty was transferred to Roskilde, probably to Roskildegård, the former episcopal residence east of the cathedral, where *Det Kgl. Palæ* royal palace is situated today. The Roskilde Peace Treaty is dated 26 February 1658, although it was not actually until the next day that it was sealed in a grand ceremony before the high altar in Roskilde Cathedral.

Denmark was forced to surrender the provinces of Skåne, Halland and Blekinge, although this did not bring an end to the troubles. On the contrary, the King of Sweden then laid siege to Copenhagen and did not withdraw from the city until June 1660.

Swedish soldiers and officers were quartered in Roskilde at the expense of the city's residents. A field hospital was set up there, and on a few occasions the citizens of Roskilde were forced to enjoy the dubious honour of hosting the King and Queen of Sweden and their attendants.

Roskilde was forced to pay for the Swedish presence in Denmark until the very end. After the conclusion of peace in 1660, the Swedes transferred their headquarters to the city, and during the withdrawal from Denmark in the summer of 1660, a large part of the Swedish army passed through Roskilde on its way to Helsingør.

Dagger from the seventeenth century, discovered near the St. Laurentius church tower. National Museum of Denmark.

Duebrødre hospital – a charitable foundation

In the Middle Ages, the care of the poor was a task mainly undertaken by the church. By means of private charity in the form of alms and gifts, the church established hospitals and poorhouses, so-called houses of the Holy Ghost, and charitable foundations, whose task it was to help the sick and the poor. There were three such institutions in Roskilde: Helligåndshus, St. Jørgensgården and Duebrødre hospital. While the first two were shut down in the sixteenth century, Duebrødre hospital exists to this very day.

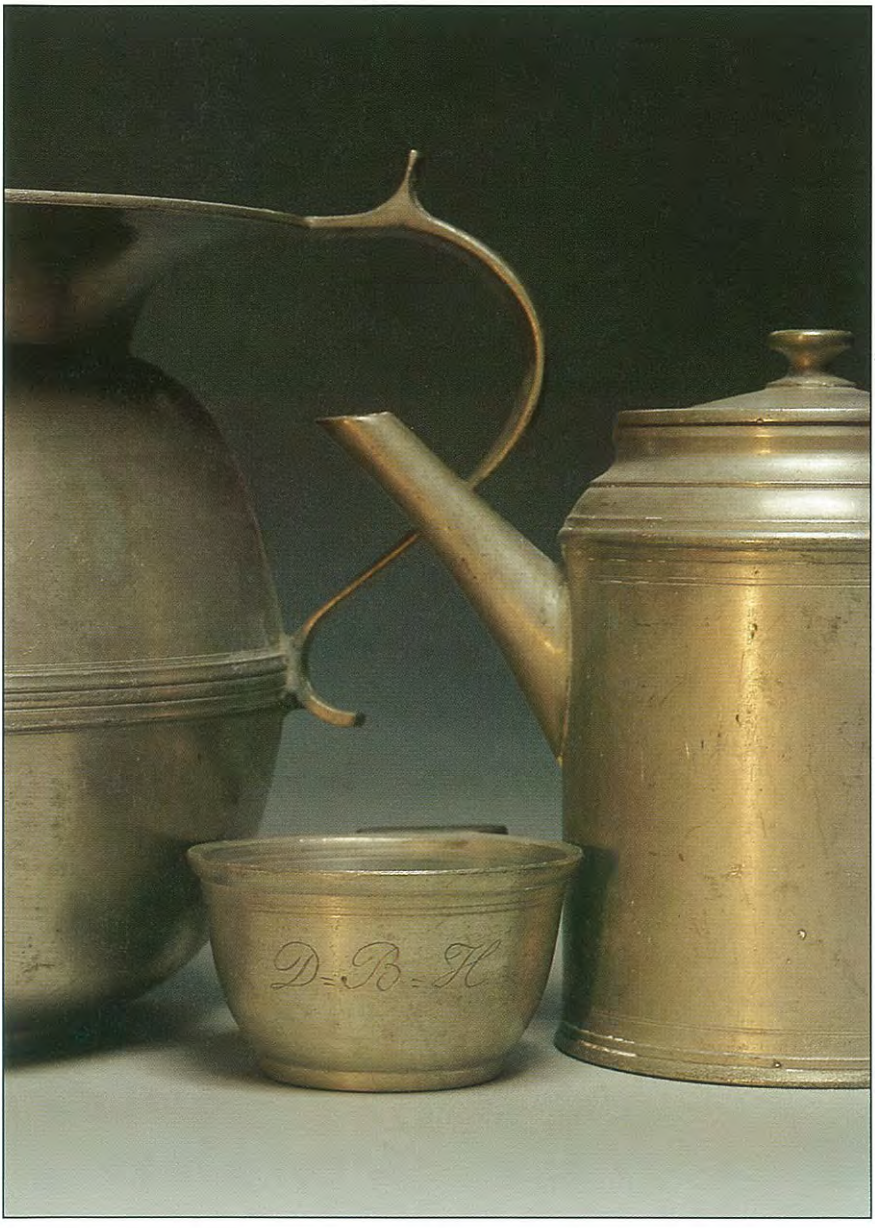
Duebrødre hospital was probably established in the fourteenth century and at that time was located just outside the city at Helligkorskilden spring. The foundations can be seen at the site on Duebrødrevej.

The hospital was well off and for a long time was in possession of several farms located in a number of places on the island of Sjælland. At the time of the Danish enclosure movement in 1797, Duebrødre hospital was listed as owning seven of a total of sixteen farms in Veddelev. In addition to caring for the poor and sick, the hospital provided 'good food' for a certain number of grammar school students, an arrangement that continued until 1740, when it was replaced by a financial contribution to the grammar school.

In the middle of the seventeenth century, Duebrødre hospital was moved to Fondens Bro in Roskilde itself. In 1741, a new single-storey building was built to house sixteen occupants. When the hospital needed to be expanded a century later, a second storey was added in 1830. The hospital was now able to house thirty-five occupants, who, in addition to a free room, were provided with bread, fuel for heating, candles, medicine and the sum of one *rigsdaler* per week. The building had eight rooms on each floor and, since patients were responsible for preparing their own food, two fully supplied kitchens. The tin objects inscribed with the initials D.B.H. are taken from there.

In 1880, the building was demolished and replaced by a more modern structure built by one of the prominent architects of that era, J. D. Herholdt. Today, this building is used by the Municipality of Roskilde to house offices for the city council.

Tin tea set from Duebrødre hospital (D.B.H.), c. *1800.*



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Fires and decline

Roskilde has been ravaged by numerous fires. In 1523, large parts of the city were destroyed, and its finest buildings, including some churches, were engulfed in flames. The cathedral was also badly damaged. Both cathedral and city were rebuilt, although Roskilde never regained its former greatness.

In 1574, the city suffered through another fire, and in 1599 the south-eastern part of the city was reduced to ashes.

In 1647, fire again ravaged the city. Christian IV, who happened to be passing through Roskilde, mentioned in a letter the next day that he had had the greatest difficulty making his way through the city, since all the streets were filled with furniture that people were trying to save from the flames. Since thatched roofs played such a large role in causing the fires, the King ordered all new buildings to be built with tile roofs pointed with mortar. People did not, however, have fire insurance in those days, and so it was rare for houses to be rebuilt with roofs built of tiles, which were expensive. There were thatched-roof houses in the city all the way up into the nineteenth century, and even if one or two did put tile roofs on their houses, they often thickened them with straw – which of course defeated the aim of making the house fireproof.

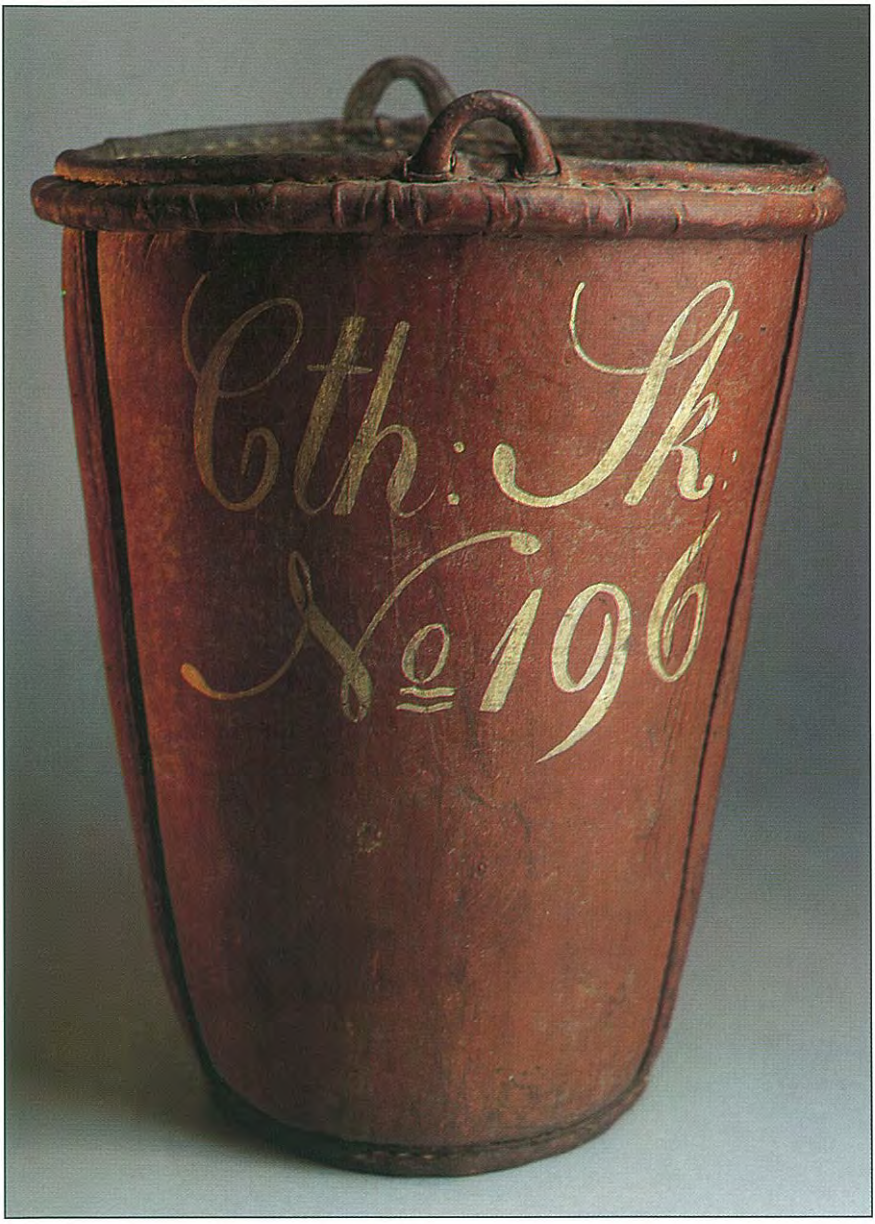
The city was also ravaged by great fires in the eighteenth century. In 1731, the medieval city hall and approximately fifty buildings, mainly along Algade, burned down. In 1735, a fire raged yet again in the city centre. Eighty-six farms and houses along Skomagergade burned, along with the southern and eastern parts of the city. A young man confessed to having started the fire and was executed.

Other catastrophes struck Roskilde, in addition to fires. In 1658, Denmark was invaded by the Swedes, and Roskilde grew poor as a result of having to house and provide for the Swedish army. In the end, the townspeople had to pay for their necessities with copper, tin and brass kitchen utensils for lack of money.

The city was also struck by plagues, most recently in 1711, when many of its residents succumbed to 'the Black Death.' This sickness was extremely contagious and took its name from the dark boils that appeared on those who fell victim to it.

Even though Roskilde was in decline, it nevertheless remained one of the three largest cities on Sjælland during the period 1660–1860.

Fire bucket made of leather and painted red, first half of the nineteenth century, Roskilde.



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Urban farmers – agriculture in Roskilde

Although Roskilde had the status of a borough town and was a cathedral city, during the eighteenth and nineteenth centuries it is described as being essentially just a medium-sized village with too large a church. Well into the second half of the nineteenth century, an unusually large amount of farming activity was carried out in Roskilde. Farms and houses were concentrated along the main road and side-streets to it. The rest of the city, out towards its periphery, was virtually uninhabited, and the land there was used for farming. In addition to farms within Roskilde itself, there were large tracts of farmland outside the city limits. These common fields formed a large ring of plots of land without any buildings around the city. The cathedral, *Det adelige Jomfrukloster* convent, the Duebrødre hospital and the University of Copenhagen owned considerable acreage here.

In the eighteenth century, there were a good two hundred landowners in the city, and seventy of them practised farming on the common fields. It is possible to determine who it was who farmed roughly one third of this urban farmland. The city's two most powerful merchants each owned about 55 hectares (136 acres), three other townsmen owned roughly 22 hectares, and another sixteen townsmen owned about 8 hectares each. The remainder had access to only enough land to grow what was required for their own households. In addition, considerable plots in the common fields were granted to those holding official posts in the city.

The poor were also assigned land, which was administered by the city authorities, and the carters shared some land held in common by the carters' guild.

In many ways, Roskilde resembled an ordinary small country town or village, with a parish bull, parish hog, animals being driven to and from grazing, and wagons full of hay, straw, wheat and other crops being driven through the streets. Piles of manure lay by the stalls, and the acrid stench of animals and dung permeated the entire city. In the period 1800–08, the communal administration of the common fields came to an end, and the majority of the plots of land were redistributed as part of the process of enclosure, just as was the case in the villages.

Just as in many other towns, tobacco was grown in Roskilde in the period *c.* 1745–1765, the result of encouragement by the government.

Plough from Bukkehøj near Ågerup, middle of the nineteenth century.

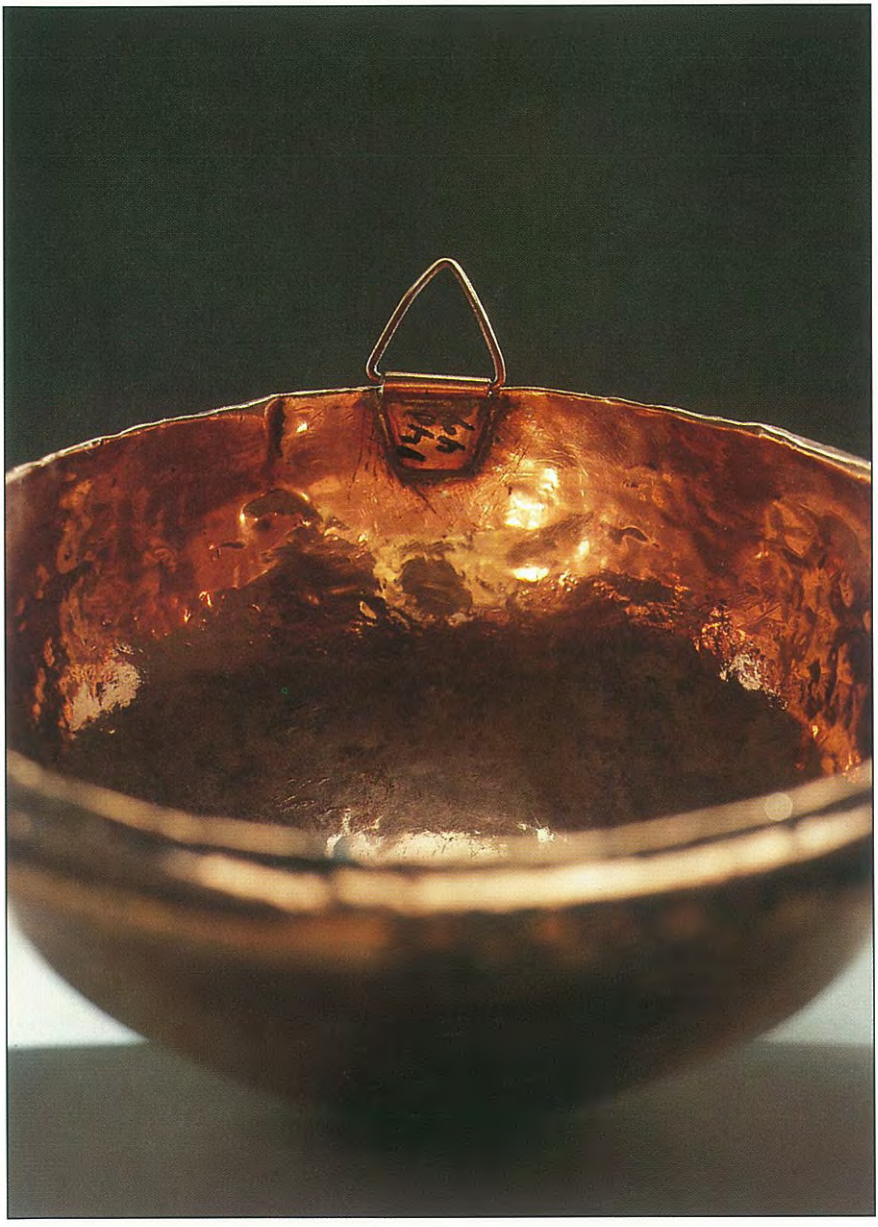
Roskilde's water-mills – Klosterkilden spring and the eastern mills

'There cannot be many places on Earth that can boast springs as numerous and powerful as those in Roskilde. From Arild's day on, the city has been famous for its many springs,' states a description written in 1832. The amount of water flowing from the springs was considerable; at that time, for example, the Maglekilde spring produced approx. 85 cubic metres of water per hour. The great quantities of water that flowed year round, combined with Roskilde's location high up in the steep terrain, meant that the city was endowed with a powerful source of energy.

Roskilde was bounded to the east and west by two stretches of wet land fed by springs. Ever since the Middle Ages, water had run from mill to mill, driving the heavy water wheels. At each mill, the water was dammed up in a mill dam to ensure that there was always sufficient power to drive the water-wheels, in both rainy and dry periods. Surface water was also channelled to the mills from houses and streets.

To the east, Klosterkilden spring drove a number of mills. The spring was located near Sortebrødre Kloster (the Blackfriars' Monastery), now called Roskilde Cloister. Of all the mills in this course, Rigmor's Mill was located furthest up the hill. During the Middle Ages, it belonged to the Blackfriars' Monastery and was at that time called Klostermøllen (Cloister Mill), but was later taken over by the University of Copenhagen. It was originally a grain mill, but in 1853, spinning-mills and weaving-mills were established there. Kobbermøllen Mill was located out towards Frederiksborgvej and was privately owned. The origin of its name is not known. St. Sigfried's Mill used to lie where the St. Agnesvej intersects with Kong Valdemarsvej, but was probably closed before 1800. It was fed by water from the two mills above it and, via a ditch, by water from the Hedehusene area. This water, however, had already fed Ladegård's Mill to the east before it reached St. Sigfried's. Haraldsborg Mill was located between Frederiksborgvej and the fjord and was thus the northernmost of this series of mills. It was fed by two springs near the mill dam, and by water from the other mills. Haraldsborg Mill was owned by Duebrødre hospital, but burned to the ground in 1909.

Weighing pan used by the miller to measure out his share of the ground corn, Haraldsborg Mill, nineteenth century.



Roskilde's water-mills – Maglekilde spring and the western mills

Up until 1800, the street known as Skomagergade ended at Støden. Between Holbækvej to the south and the fjord to the north there lay a wet area containing springs, swamps, mill dams and streams. Almost right to the present day, this area has been difficult to pass, and although it is now built up, the area's natural geography can still be seen in the way the roads have been planned. The wet area around Maglekilde spring provided the setting for no fewer than six water-mills.

Maglekilde Mill has been in existence since the Middle Ages and was owned by the cathedral before subsequently becoming a private grain-mill. It was here that the city fire of 1731 started, and a paper-mill was later built on the site of the ruined mill. Early in the year 1800, a spinning-mill and a weaving-mill for cotton fabric were added, and a steam engine was installed to power the mills. It was one of a total of four steam engines in Denmark. The plant was closed in 1846. Vandhulsmøllen Mill was a grain-mill to the west of Maglekilde spring that had its own water supply. In the seventeenth century, the mill included a malt grinder. The mill was closed in around 1761. St. Morten's Mill was supplied with water from both Maglekilde spring and Vandhulsmøllen Mill. It was a grain-mill which had been owned by the cathedral during the thirteenth century and belonged for a time to the St. Clara nunnery, later to come under the control of the office of the cathedral priest. Kapelsmøllen Mill was also a grain-mill. It belonged to the *Det adelige Jomfrukloster* and was probably closed *c.* 1900. The St. Clara Mill once belonged to the St. Clara nunnery, later to the University of Copenhagen. It was a grain-mill which, in 1831, also began producing paper. St. Clara Mill was the last water-mill in the city to be closed. Strandmøllen Mill was the last of the series of mills extending to the west. It was fed with water that had passed through all the other mills, just before it ran out into the fjord. Strandmøllen Mill was a privately owned grain-mill for a long time. In 1908, the city of Roskilde purchased it and closed it down shortly thereafter.

In the beginning of the 1890s, the city began to install a sewer system. The sewage water drained out into the mill dams, which were gradually closed.

Kapelsmøllen Mill painted by Bolette Brandt, 1867.

Hans Andersen, pewterer

A total of nine pewterers are known to have practised their craft in Roskilde since the Middle Ages. Only a very few of their works survive today. On display at Roskilde Museum are a plate and a round bowl imprinted with Roskilde's coat of arms – the eagle – the initials H.A.S., and the year 1695.

H.A.S. stands for Hans Andersen. He later called himself Hans Andersen Holst or simply Hans Holst. Hans Andersen was born in *c.* 1671 in Helsingør, where his father, Andreas Jensen, was a pewterer. Hans was an apprentice under his father from 1688 to 1692. In 1695, he set up shop as a pewterer in Roskilde. In a tax register from 1696, he is listed as Hans Andersen, Pewterer, and is described as supporting himself by practising his craft. Since Hans was at this time the only pewterer in the city, he was affiliated with the pewterers' guild in Copenhagen, whence we know that he worked as a pewterer in Roskilde until 1710 and took on apprentices. In tax records from 1710 he is listed as Hans the Pewterer, *Gastgeber*. Thus he must have closed his pewter workshop and finally earned his living as an innkeeper. Not until 1724, however, did the city issue an official licence to Holst, who had applied for one on the grounds that he had for sixteen years 'lodged the Danish postman and other distinguished travellers who had sought out his inn.' Holst's inn, known as 'Hamborg Herberg', was located on Skomagergade, at first near Gullandsstræde, then from the 1720s onward at Skomagergade no. 15.

Hamborg Herberg was destroyed along with large sections of the city in the fire of 1735. In the account of damages, the inn is described as a two-storey building with 24 beds, and the total damages amounted to 3,039 *rigsdaler*. After the fire, Holst built a new inn on the same site. In 1738, he sold the inn, and thereafter disappeared from Roskilde's history.

Pewter plate from 1695 imprinted with Hans Andersen's maker's mark.

HAS
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The Smiths' Guild

The Roskilde Smiths' Guild is still in existence today, and the members carry on its historic traditions. The Guild's first Code of Statutes was set forth by the Roskilde city authorities in 1491 and received the Royal Assent from King Hans in 1492. This kind of craftsmen's code was called a 'scroll' and it tells us that blacksmiths, farriers, locksmiths and boilermakers were all subject to its statutes. According to its own traditional lore, the Guild was founded in 1436. The Code of Statutes sets forth the conditions for the admission of new craftsmen to the Guild, for example, that members must be born legitimate. The town sheriff, the mayor and the city council all had to approve new members. Craftsmen had to apply to join the Guild and to present a 'masterpiece' to the Guild. If the Guild approved the masterpiece, the new master was to hold a costly feast. In *c.* 1500, the Smiths' Guild had their own guildhall and farm on Hersegade.

Guild members provided each other with mutual support, and the Guild controlled the number of masters active in the various merchant cities and towns, set quality standards and prices, and ensured that the various trades were practised exclusively by members of the Guild. The state did not approve of the powerful control the guilds wielded over the various trades, and in 1613, Christian IV outlawed all guilds, only to make them legal again in 1621. As a result of this, the Roskilde Smiths' Guild received a new code of statutes in 1623, and in 1662, the city council also established rules governing the smiths.

The guild system was ended in 1857 by the introduction of the Trade Act, although some of the guilds continued to operate as voluntary societies.

A number of rituals, symbols and objects were involved in the meetings of the Smiths' Guild. The Guild commissioned a copper 'welcoming' goblet to be made in 1762, during Roskilde's period of decline. In 1791, it was decided that all new members should be required to hang a silver badge on the welcoming goblet, as members of other guilds around the country made a practise of doing. In 1848, however, the smiths donated a total of 32 badges to wounded soldiers and those who had lost family members in the war. In 1936, the Guild acquired a new silver welcoming goblet, and members also hang badges on it.

Welcoming goblet from the Roskilde Smiths' Guild produced in 1762 and later decorated with silver badges. On loan from the National Museum of Denmark.

A. N. S.
11 Januar
1858
M. Carelsen
den 14. Januar
1861
H. L. S.
24 Feb.
1859
F. G. Hjortzberg

Needlework from Hedebo – an expression of wealth

In the wealthy Hedebo region, a uniquely rich and noble form of embroidery was developed from the end of the eighteenth century to the first half of the nineteenth century. The needlework from Hedebo involved white flax thread embroidery – which the women practising the craft called 'sewing out' – on white homespun linen.

The needlework was performed on the cuffs, collars and shoulder pieces of men's shirts and women's shifts, or on decorative pieces used in the farmhouse on festive occasions, such as the long decorative hangings around the bed box, cloth napkins hanging from the rack above the stove where wet clothing would normally be hung to dry, post pieces on the corner cupboard, and pillow cases and sheets.

The Hedebo works exhibit a great deal of variety, and the embroidery style and techniques changed considerably over time. On the older examples, the patterns are often geometric, forming stars, triangles and squares, while the freely drawn figures – especially flowers – that set Hedebo needlework apart do not appear until somewhat later.

The Hedebo pieces were not commissioned works like women's hats, which were sewn by professional women hatters, but were produced by ordinary women living on the various farms. As soon as a baby was born, the women – the lady of the house, unmarried daughters and servant women on the farm – would begin to produce its supply of needlework.

The great amount of effort required to practise this magnificent style of needlework may be viewed as an expression of the wealth of the Hedebo region: there must have been a surplus of labour in order for the women to have had time to produce this work.

In the middle of the nineteenth century, women in the Hedebo area of the countryside ceased producing their characteristic needlework. However, the tradition spread to the women of the urban *bourgeoisie* toward the end of the century – at a time, that is, when it had long ago gone out of fashion in the countryside. The needlework was then adapted to the Victorian *bourgeois* home and is found on loose collars, tablecloths, doilies, *flacons* and antimacassars (small pieces used to protect the backs of armchairs and sofas from oily hair). In the towns and cities, the embroidered pieces were called Hedebo needlework.

Shift embroidered with needlework characteristic of the Hedebo region, collar bordered with stitched lace, c. *1830.*

The Roskilde cabinet

During the eighteenth century, there were only a few cabinetmakers outside the large towns and cities, but during the nineteenth century, furniture was produced in most of the borough towns in Denmark. A type of furniture typical for Roskilde in the middle of the nineteenth century later became known as the 'Roskilde cabinet'. These are large, painted pinewood cabinets that were grained so that they resembled mahogany, walnut or maple. They feature two detached columns painted to look like marble. They have either one or two doors, most often curved. There are either actual drawers or painted drawers in the bottom section. The cabinets may also be decorated with carved wood and plaster ornaments.

These cabinets were produced in Roskilde and sold over a large area, for example in the Horns herred district, far to the north in Frederiksborg county and in villages such as Ballerup. They were renditions of costly mahogany furniture that were intended for ordinary people and were relatively inexpensive on account of the wood they were made of, and because the cabinetmakers were able to take advantage of new techniques such as the machine planing of boards.

New living patterns also had an impact on the distribution of the cabinets, in that people began to find large chests impractical and to want to hang finer clothing in closets.

The first known manufacturer of these cabinets is Christian Palle Løndahl, a master cabinetmaker with premises on Skomagergade. He learned his trade from his father, produced his masterpiece in 1859 at the age of 26, and was granted his trade licence in 1860. Many of Løndahl's cabinets are identifiable by a label on the back of the cabinet door, featuring Løndahl's name and an advertisement for other furniture and caskets.

A few of the city's master painters, including J. C. Gottschalck and U. T. J. Schwartz, painted Løndahl's cabinets. Løndahl died in 1867 at a mere 32 years of age, and his widow was forced to close his workshop the following year. Master cabinetmaker Chr. W. Nielsen of Skomagergade also produced Roskilde cabinets, probably in the period 1862–1877, after which he left the area. Tradition has it that the Roskilde cabinets were also made in the areas surrounding the city itself, for example in Ågerup.

Four-poster beds, dressers, sofas and caskets were also produced in the same style as the Roskilde cabinets.

Roskilde cabinet labelled: 'J. C. Gottschalck, Master painter in Roskilde,' mid-nineteenth century.

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The painter Jacob Christian Gottschalck

With its monumental cathedral and close proximity to Copenhagen, Roskilde attracted numerous painters in earlier centuries. Jørgen Roed, Wilhelm Marstrand, and Heinrich Hansen were among the many who were inspired by the cathedral city and who recorded their impressions of it on canvas.

Roskilde has nevertheless also produced its own artists, painters without any formal education. These were self-taught artists who enjoyed painting as a leisure activity. One of the best representatives of these is Jacob Christian Gottschalck.

Gottschalck was born in Roskilde in 1817. His father was a skilled craftsman, and Jacob also trained as a craftsman. After his confirmation, he started his apprenticeship as an ordinary craftsman painter in Copenhagen, where he received a good, solid training. Already at that time, Gottschalck was drawn to artistic painting and is said to have attended some classes at the Academy of Fine Arts.

In 1842, after working some years as a journeyman in Denmark and Germany, Gottschalck returned to Roskilde, setting up shop as a master painter on the corner of Skomagergade and Stændertorvet, in a building which was later demolished in connection with the construction of the new city hall in 1883.

In his family, Gottschalck was characterised as a competent craftsman of the old school. Yet he was also able to wield the finer brush, and over the years he produced many paintings. Most of these are small, naive views of the city, often depicting situations with a subtle undertone.

One of his views of Roskilde harbour is reproduced on the facing page. The picture is not dated but was produced in *c.* 1850. In the background, St. Jørgensbjerg Church, the 'Børsen' merchant's house, and a boat docked at the jetty can be seen. The central motif, however, is a disarming depiction of the Roskilde Civic Guard taking part in an exercise in their red and white uniforms. One member of the Guard has just fired a shot, so that the smoke is still rising from the gun barrel, and in the foreground, another member lounges comfortably on the lawn, chatting with a nearby married couple.

Also incomparable is the scene in front of Vor Frue Church (the Church of Our Lady) in which a drunkard is being dragged off by a friend, while some children look on. In the background, two boys are engaged in a fist-fight, while the minister continues on his way indifferently.

J. C. Gottschalck: View of Vor Frue Church, c. *1850.*
J. C. Gottschalck: Roskilde Civic Guard during an exercise by the harbour, c. *1850.*

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Roskilde silver

Goldsmiths and silversmiths have been active in Roskilde ever since the Middle Ages, although no master smiths have been found mentioned by name until the end of the seventeenth century.

It was mainly the city's *bourgeoisie* and the wealthy farmers from the Hedebo area who invested in silver pitchers, goblets, spoons and various items to adorn clothing. With a population during the eighteenth and early nineteenth centuries of just under 2000 inhabitants, Roskilde was not able to support more than one silversmith at a time. The close proximity of Copenhagen also was a factor, since the urban *bourgeoisie* and the farmers in the area made many of their purchases from the silversmiths in the Danish capital.

The Museum's oldest works of silver produced by a Roskilde master consist of two richly engraved goblets. These are initialled 'IS' on the bottom, the master's mark of Jacob Sørensen Berg. Berg set up shop on Skomagergade in *c.* 1860. In a tax appraisal from the same period, 'the property belonging to Goldsmith Jacob Søfrenssen' is described as a building with six windows facing the street and two wings facing the yard, one to the east with fourteen windows and one to the south with six windows.

The Roskilde master most abundantly represented in the museum's collections is Christian Lindahl Christensen (1777–1848). Lindahl Christensen, originally from Køge, began as a silversmith in Copenhagen, but earned his master's licence in Roskilde in 1822. He settled with his wife, children and journeyman in Støden. The museum possesses a total of thirteen works of silver from Lindahl Christensen's workshop, primarily vinaigrettes and costume silver such as buttons and belt buckles, stemming from the wealthy farms of the surrounding areas.

In the nineteenth century, during which the city's population was growing considerably, Roskilde was able to provide sufficient basis for several silversmiths to earn a living in the city at the same time. From early on there had been a legal requirement that silver be hallmarked – in the provinces, with city or town marks and master's marks. A new law put into effect in 1870 did away with local hallmarks. From then on, all Danish silver was hallmarked with three towers, which until then had only been used by the Copenhagen masters.

Vinaigrette produced by the Roskilde silversmith Christian Lindahl Christensen, c. *1830.*

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The market and the square – trade in Roskilde

On weekdays, the city's residents could purchase their most important necessities from the city craftsmen in the small shops or stalls that were part of the merchants' houses, or from the small traders and shopkeepers. In addition, market days were held once or twice a week. At the market, people could buy food and other provisions and, in exchange, could sell their handicrafts and imported goods to the people living in the countryside. In Roskilde, the area between the City Hall and the *Palæ* mansion was built up until 1908, and market trading before then took place on the triangular Rådhustorv square and on the rectangular Nytorv square in front of the mansion.

In addition to market days, a large annual market was held three weeks after Easter, and the so-called Dionysus Market was held yearly around 9 October. In 1654, these were known as the finest and largest markets on the Danish island of Sjælland, and in the nineteenth century in particular the Dionysus Market was a major annual event. As was the case in other cities and towns, the streets and squares of Roskilde were transformed into one big marketplace, and the various businesses were assigned to fixed locations. The markets were important trading days, on which merchants, shopkeepers and craftsmen from other cities and towns were also permitted to trade, and the city was filled with people from other parts of Denmark and even from foreign countries. These markets were festive occasions with singers, street performers and stalls selling beer.

The reason for this trading being so important was that, until the Trade Act was passed in 1857, the merchant cities and towns had a monopoly on the activities of skilled craftsmen and on trading. Thus, with the exception of those skilled craftsmen required to keep the village running, people in the countryside were not permitted to practise these trades.

A consumption tax was levied on a large portion of the wares that were taken into or out of the city as the wares passed the city limits, the city being enclosed in the sense that the residents living along the city limits were obligated to maintain fences. At the city gates, toll barriers were set up where the officers from the toll booths would demand the payment of fees. Such toll-bars guarded all of the entrances to Roskilde: Røde Port and the streets named Hersegade, St. Ols Gade, Ringstedgade and Maglekilde.

Merchant's cap belonging to the merchant Anders Borch, 1753–1837, of Holbæk, the son of the merchant Anders A. Borch of Roskilde.

The merchant Anders Andersen Borch

The Borch family, one of Roskilde's most famous merchant families, influenced the life of the city for more than 150 years. The foundations of this influence were laid in 1742, when 'the highly regarded merchant's assistant' Anders Andersen Borch purchased one of the largest merchant's houses in Roskilde at Algade no. 12.

1742 was an eventful year for the 21-year-old Anders Borch. Not only did he receive his trade licence after having spent eight years as an apprentice to the merchant Johan Lange, but only a few months later he purchased his own merchant's house, and then ended the year by marrying Anna Brönniche, the daughter of Brönniche the turner.

Anders Borch quickly became a prosperous man with a large household. The family's quarters and the shop itself were located in the front section of the house, and since at that time merchants also practised farming, there were farm buildings located behind the main building, housing stables, a threshing floor, and a barn. In addition, the merchant's house included a distillery, a brewery and a timber business. Borch also owned a large plot of land on Hersegade, which was used as a timberyard. Finally, Borch owned some rental property on Bredgade.

Borch belonged to the Roskilde's most prominent and influential class of citizens, and when in 1768 the city was to elect eight men to the city council, Anders Borch was naturally one of those elected. Borch's many civic positions in Roskilde included him being a public trustee and an officer in the Civic Guard. Most important of all, however, was that Borch was assigned the attractive and lucrative duty of being the concessionaire for the 'consumption' duty. In other words, he was permitted to collect the toll on goods carried into the city in exchange for paying a fixed fee to the Treasury. In a tax appraisal made in 1791, Anders Borch's property was among the four most highly taxed in the city.

Anders Borch died in 1793. His gravestone can be seen today near the pavement to the south of the cathedral. The merchant's house continued under the direction of Anders' second oldest son, Jacob, and it remained in the family until the 1880s. The last owner, Anders Borch, died childless in 1881, so that the merchant's house then passed into the hands of others.

Andreas Brönniche: The merchant Anders Andersen Borch, c. *1760.*

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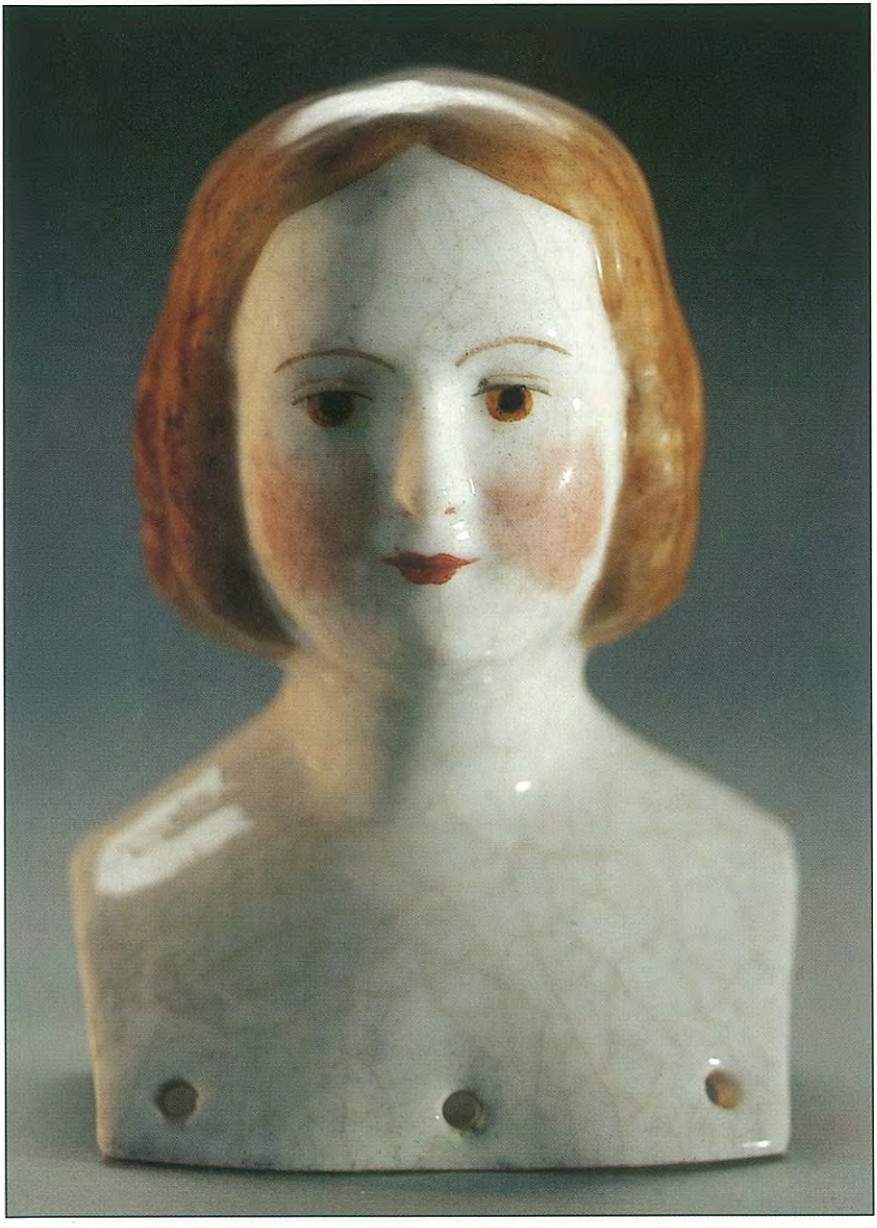
Nürnberger toys and other diversions for children

In earlier times, there was a serious practical aim behind the games that girls and boys played – that of preparing children for their adult lives. From the time they were small, children were assigned roles which they would come to fulfil later in life. Future mothers were supposed to learn how to run the household and take care of children, and dolls and doll houses were of course also the playthings of choice for little girls.

Ordinary girls living in the late nineteenth century played with rag dolls sewn from leftover fabric, while at least the 'Sunday doll' belonging to the children of better-off families was a genuine, life-like, purchased doll with a porcelain head, stylish hair-do and painted eyes, cheeks and mouth. The doll's clothing was a copy of the clothing women wore. While rag dolls became worn with the passage of time, porcelain dolls were better suited to being admired than to being played with, and it is usually these finer dolls that have survived and can be viewed in museums. The majority of the dolls from the end of the nineteenth century were produced in Germany. One doll's head in Roskilde Museum's collection, however, was made at the Danish Bing & Grøndahl porcelain factory.

What dolls were for the girls, tin soldiers and mechanical metal toys – cars, fire engines, train sets and the like – were for young boys. The majority and the most advanced of these toys were produced in Germany, and they became known in Denmark as 'Nürnberger toys'. In *c.* 1900, a number of metal toy vehicles were produced by the Danish hardware factory named Glud og Marstrand. In contrast to the German toys, however, these could not be wound up, and so never achieved the same success as the German ones.

Porcelain doll's head, Bing & Grøndahl porcelain factory, c. *1860.*



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Able men – the city authorities

During the eighteenth century – under the Danish absolute monarchy – the individuals who governed the city were appointed by the King. Roskilde was governed by a *magistraten* council consisting of a mayor, two aldermen, a city clerk and a sheriff.

The responsibilities of the council were numerous: the granting of trade licences, the publication of letters and decrees, the exercising of judicial authority in legal actions taken by the public authorities, the imposition of taxes, the supervision of public buildings and land, the supervision of common enterprises such as the fire department, the watchman system, the school system and the system of poor relief.

The sheriff was the city's chief of police, and he presided over the city court where registration, the administration of estates, and various other business were conducted. The sheriff was also endowed with judicial authority over actions taken by private citizens.

The city clerk was responsible for recording the proceedings of the city court and the *magistraten* council court, as well as for recording all registrations and the administration of estates.

These posts were not particularly well paid, so both the mayor and the aldermen often took additional positions. In addition to their pay, these officials enjoyed certain 'benefits', such as free use of public farmland, exemption from paying taxes and the right to accept perquisites, i.e. additional income for various services provided. Some of Roskilde's residents, the city's burghers, nevertheless had a certain amount of influence on the city authorities. The burghers were those residents of the city who had received their trade licences and thereby were entitled to trade and to practise their professions in exchange for the obligation to pay taxes.

These citizens participated in the weekly city council meetings, and burghers often accepted public positions such as that of the appraiser, the treasurer, the accountant, public trustee, overseer of the poor, fire-fighting superintendent, and so forth.

During the course of the nineteenth century, the influence of these burghers on the city administration gradually increased. In 1838, a representative board of burghers consisting of nine 'able men' was elected. Only land-owning burghers could be elected, and none of them could be related to each other.

In 1868, the board was replaced by an elected city council consisting of thirteen members and the mayor. Not until 1919 were both the city council and the mayor elected by all of the city's residents on the basis of universal suffrage.

Roskilde's city seal stamps with the coat of arms, the eagle, from 1699 on the left, and from 1775 on the right.

The Roskilde City Hall

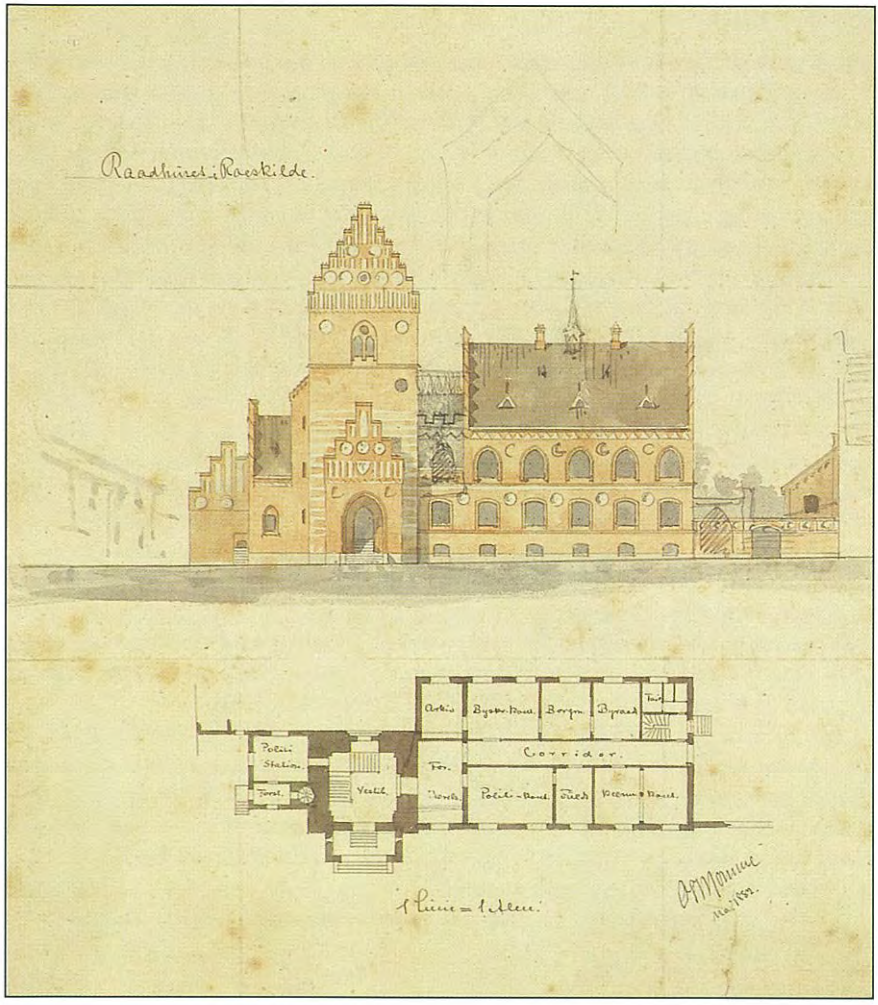
In 1731, Roskilde's medieval city hall burned down, along with a large number of the surrounding farms and houses. On the same occasion, all of the city's archives containing records, ledger books and documents were lost.

Ever since the Middle Ages, the Roskilde city hall had been located on the corner of the streets named St. Ols Gade and Algade. Now, however it was decided that the new city hall should be situated in the city's most central location – on the square in front of the tower of St. Laurentius Church. With financial support from King Christian VI, the new city hall was finished four years after the fire. This two-storey building with a high-ceilinged basement housed the council chamber, the city court, a guardroom, a jail and, in the basement, living quarters for the chief warder and the tower watchman, who were also granted permission to serve *aquavit* and beer! The St. Laurentius Church tower was also used; jail cells were built into both the area above the vaults and the basement – the so-called black hole. From a bill written in 1736 it is known that the jail was equipped with two so-called 'Spanish cloaks' (barrel-shaped containers with openings for the head and hands), two sets of handcuffs with chains, nine loose chains and a large number of fixed and loose padlocks.

By the time it was a century old, the building required renovation, and a major renovation project was undertaken in 1839. Another floor housing eight prison cells was added to the building. On the same occasion, the old jail cells in the city hall tower were renovated. The entire modernisation project should doubtless be viewed in connection with the fact that the provincial States General had moved into *Det Kongelige Palæ* mansion in 1835. Prison improvements were, in fact, discussed at the assemblies of the States General.

During the course of the nineteenth century, the city experienced explosive growth from a population of about 3100 in 1840 to roughly 5800 in 1880. The city administration lacked office space. A new, modern city hall designed in the neo-Gothic style by O. P. Momme was constructed in 1883–84 on the initiative of the merchant and representative O. H. Schmeltz, who in large part also financed the project. The church tower now stood freely while also becoming an important part of the new building, which was also adapted to fit in with another neighbouring building built a few years earlier, the Duebrødre hospital.

O. P Momme: Design for Roskilde City Hall, 1882.


Raadhuset i Roeskilde.
Arkiv
Byskr. Kant.
Borgm.
Byraad
Corridor.
Politi Station.
Forst.
Vestib.
For.
Politi-Kant.
Kleinm. Kant.
1 Linie = 1 Alen.

The city watchmen

The watchman system, which traces its roots back to the Middle Ages, was in place longer in Roskilde than in most other borough towns in Denmark. Not until a new police ordinance was put into effect in 1907 was the watchman system taken out of use.

In addition to their purely police-related duties, such as maintaining order at night, the city watchmen were responsible for lighting and extinguishing the city's street lights, announcing the time of day by singing 'Hey watchman, the clock strikes...' every hour, and – perhaps their most important task – setting off the alarm in case of fire, on numerous occasions the cause of great devastation in Roskilde.

In addition to the street watchmen, who each guarded his own neighbourhood, Roskilde employed a tower watchman who was stationed all the way up by the great bell at the top of the City Hall tower. From here he was able to look out over the entire city and, as described in City Hall records from 1755, 'takes notice, by continual observance from the tower, if any fire should break out, either in the city or in the countryside if it appears to be no further than two Danish miles from here, in which case he ... immediately warns the street watchmen and rings the bell.'

That fires in the city were taken very seriously can be seen in the legal action against the tower watchman Haagen Jacobsen, who, after having slept during his watch, suddenly awoke and rang the bell, 'whereby the residents of the city were subjected to the terror and fear of a fire, and the fire brigade responded to the alarm.' The unfortunate tower watchman was sentenced to undergo the derisive punishment of having to wear the so-called 'Spanish cloak' – a bottomless barrel with holes for the head and arms – while being paraded through the entire city.

In 1789, the city employed four street watchmen and one tower watchman to look after its approximately 2000 residents. The city's accounts from the same year add up the salaries of the watchmen to a total of 173 *rigsdaler* and 2 *mark*. In addition, all of their equipment was paid for by the city. A watchman's equipment consisted of a long cloak with a badge and buttons, a belt and buckle, blue stockings, boots, a rifle or mace, and a tin watchman's lantern and oil.

In 1907, the responsibilities of the watchmen were assumed by the police.

Mace, the 12 spikes symbolising the months of the year, eighteenth century. On loan from the National Museum of Denmark.

The Roskilde Civic Guard

The Roskilde Civic Guard was formed in the sixteenth century, when King Christian III ordered the merchant cities and towns to establish military corps to provide for their defence. In addition to its military duties, the Civic Guard was to assist in the event of a fire and to help the police to maintain order in the city. For a long time after the great fires of the 1730s, the Civic Guard patrolled the city on the lookout for possible arson attempts.

The Roskilde Civic Guard was also responsible for the special task of forming the guard of honour at royal funerals and in conjunction with royal visits to the city. The oldest picture of the Civic Guard was in fact painted on the occasion of King Frederik V's visit to Roskilde in 1749. In this picture, the Civic Guard is shown drawn up in formation in the Palace courtyard.

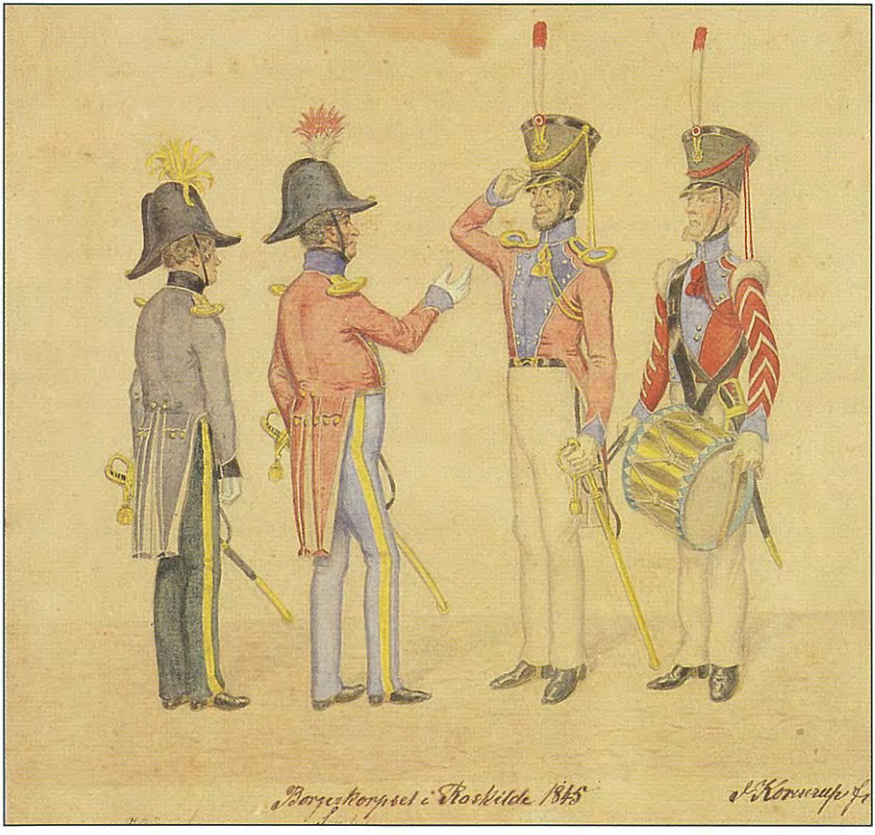
By around 1800, the Guard had gradually become purely a parade corps. J. J. Aarestrup, appointed as leader of the guard in 1798, complained constantly that many of the burghers who formed the Guard failed to turn up for inspection and drill – despite being fined for absences. He attempted to raise standards and to acquire new equipment from the armoury in Copenhagen. At that point, the Civic Guard was able to muster one captain, three lieutenants, one adjutant, one ensign, one drummer and 120 burghers.

In 1828, the Guard was disbanded and its members assigned to the newly established 'Roeskilde Citizens' and Fire Brigade.' The second division of this corps – the guard division – came to consist of the old Civic Guard, whose only function from that point on was related to law enforcement.

As leader of the entire corps, a former military officer was chosen in the person of Captain N. C. Sveistrup, who now owned the Prindsen inn. Sveistrup procured uniforms for the new guard division: red coats with light blue cuffs, grey trousers and, for the officers, triangular feathered hats. In Jacob Kornerup's watercolour, Captain Sveistrup can be seen on inspection with his adjutant, miller Brönniche.

In 1874, the fire brigade was again reorganised, and the guard division – and thus the last remains of the Roskilde Civic Guard – was dissolved.

Seal stamp 'Roeskilde Citizens and Fire Brigade', c. *1850.*
J. Kornerup: Medlemmer af Roskilde Borgervæbning *(Members of the Roskilde Civic Guard), 1845.*



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St. Jørgensbjerg, the harbour district

The village of St. Jørgensbjerg, also known as *Bjerget* (the Hill), lies on a hill that slopes steeply down to the narrow foreshore and has served as Roskilde's harbour district throughout the entire history of the city. The fjord's difficult sailing conditions in more recent times, however, forced the large ships to unload their goods onto smaller vessels at Frederikssund, from whence the goods were transported to Roskilde. In the seventeenth century, Roskilde was a thriving trading centre, where fish and beer from Rostock were sold to the farmers and where timber from Norway and Sweden was unloaded. In 1834, a channel was dug in the fjord, after which many ships made use of the harbour to deliver cargoes of – in particular – timber, building materials and, later, coal.

The fishing in the fjord varied, although some fishermen did live in St. Jørgensbjerg, in addition to a few shipping pilots and skippers. It was especially the famous Roskilde eel, shrimp and flounder that were fished and sold in Roskilde or transported to Copenhagen. In general, the harbour provided a great deal of work for the St. Jørgensbjerg hauliers: grain to Copenhagen, timber from the harbour and, later, also coal from the harbour to St. Hans Hospital.

St. Jørgensbjerg was also called *Fattigbjerget* (the Poor-folk's Hill), and its inhabitants often had to struggle to make a living in many different ways. Many worked on farms in the immediate area and in Roskilde itself, or as weavers for farmers, who would deliver their yarn to them. Several worked as hauliers – one, for example, took care of all of the transport related to Roskilde's waste disposal. Others made clogs or slippers, dabbled in various kinds of doubtful activity, worked with loading and unloading at the harbour or were musicians. The women and children dug potatoes on the farms, and went to the nearby woodlands to pick woodruff, which was sold in the form of aromatic green wreathes in the city.

In the eighteenth and nineteenth centuries, however, *Bjerget* also attracted or produced such celebrities as the painter L. A. Ring, the sculptor Elna Borch and the horticulturist Franz Wendt.

St. Jørgensbjerg parish bordered Roskilde both to the west and to the east, and was incorporated into Roskilde in 1932.

St. Jørgensbjerg ved Roskilde *(St. Jørgensbjerg near Roskilde), Frederik Christian Kiærskou 1805–91.*

Bondetinget – a street in Roskilde

Jørgen Roed's painting of *Bondetinget* with Roskilde Cathedral in the background is considered among the best paintings of Roskilde. Purely artistic qualities aside, the painting offers a unique topographical depiction of one of the older streets in Roskilde.

In the 1830s, only the north side of *Bondetinget* was built up. Fields and gardens lined the south side of the street, just as they occupied other large areas of Roskilde. The row of buildings consists of smaller, nondescript, timber-framed houses. These were occupied primarily by people of humble means, such as widows and unmarried people, as well as by various craftsmen, for example, cobblers. This can be seen from the two cobbler's signs (the high boots). In addition to the cobblers' own families, the buildings housed workshops with room for both journeymen and apprentices.

Most of the houses in the painting have since been demolished and replaced by larger, more substantial buildings. Only one building has survived, the house in whose doorway a woman is seen sitting with a child in her lap. Aside from this, the only people in the painting are three women dressed in summer clothing, seen standing chatting. To complete the idyllic provincial atmosphere, Roed lets a pair of ducks waddle across the street. However, based on information about the street's residents as recorded in contemporary census returns, it is reasonable to assume that the street was in fact much livelier, due to large numbers of playing children, for example. For Roed, however, the essential thing was the architecture – the people were mere trappings.

Roed's painting is not dated, but we know that he completed a total of four paintings of the cathedral between 1834 and 1837, and one of them is the summer scene reproduced here. At this time, Roed was a young artist in his mid-twenties having just completed his studies at the Royal Danish Academy of Fine Arts in Copenhagen. Eckersberg, in particular, meant a great deal to Roed and his interest in architectural painting, and during this period Roed produced several paintings of buildings of national historical interest, including Frederiksborg Castle and Ribe Cathedral. After having practised architecture painting for several years, however, Roed lost interest in the genre and turned to portrait painting. It is as a portrait artist that Roed was admitted as a member of the Academy in 1844.

Jørgen Roed: Roskilde domkirke set fra *Bondetinget (Roskilde Cathedral viewed from Bondetinget)*, c. *1835*.

Assemblies of the Danish States General

The July Revolution in Paris in 1830 gave rise to turmoil and rebellion all over Europe. The ideas of liberty did not actually lead to rebellion in Denmark, but they did mean that King Frederik VI could not continue to delay granting the people of Holstein the constitution he had promised them back in 1814–15. In 1834, a decree was finally issued that provided for the establishment of regional assemblies. Thus, the so-called Assemblies of the States General were formed in Roskilde for the 'islands' district, in Viborg for northern Jutland, in Schleswig for southern Jutland and in Itzehoe for Holstein – all provincial cities located appropriately far away from the centres of the disturbances in Copenhagen and Kiel. The first Assemblies were held in Roskilde in 1835 and in Viborg the following year.

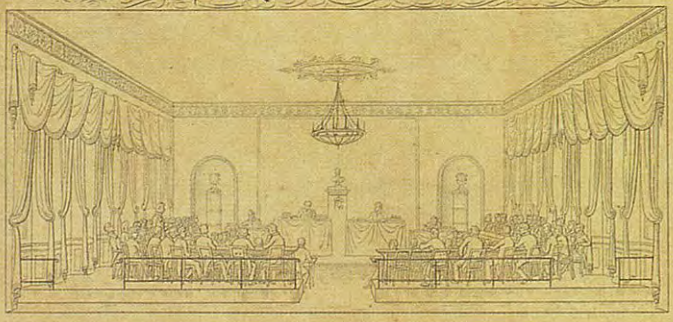
The Assemblies of the States General were only advisory assemblies and the right to vote for assembly delegates was limited. Only men in possession of a certain amount of property were permitted to vote, and those wishing to be become delegates had to own twice as much property. Assembly delegates were elected to six-year terms, and the assemblies were in session for periods lasting some months every other year. The land ownership requirement disqualified a number of highly educated men from standing for seats in the assembly. Thus in Roskilde, for example, neither the dean nor any of the grammar school teachers could become delegates. In the borough towns, it was the large group of skilled craftsmen who made up the electorate. The Roskilde dyer and chairman of the city council, Thomas Hagedorn Svane, was elected as a delegate for the second borough district.

In Roskilde, the 70 delegates gathered at the *Palæ* mansion, where the Queen's chambers on the second floor were turned into one large hall for the assembly. Dressed festively, the city's residents welcomed the Assembly of the States General, whose delegates were lodged in various locations around the city.

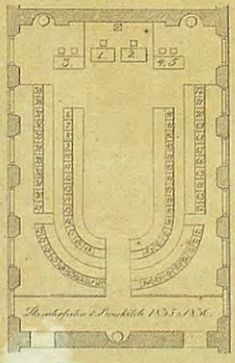
Although the Assembly of the States General had only advisory powers, it was nevertheless of great importance, partly because it taught people to think about public and political matters, and partly because the general population gradually gained some insight into financial matters. The Assemblies of the States General were thus the forerunners of the parliamentary system introduced in the constitution of 1849, which marked the end of absolute monarchy in Denmark. The Assemblies of the States General were dissolved at the same time, meeting for the last time in 1848.

Interior and floor-plan of the Assembly chamber in the Palæ *mansion with the names of the 70 delegates, 1835–36.*

Ständerforsamlingen i Roeskilde 1835 & 1836.



1 Den Kongl. Commissarius Conferentsraad Oersted.
2 Præsidenten Professor Schouw.
3 Plads for de Embedsmænd, der maatte vorde dem Kgl. Commissarius tilforordnede.
4 & 5 Forsamlingens Secretairer.
Justitsraad Povelsen og Prokurator Prytz.



Stændersalen i Roeskilde 1835 & 1836.

6 Byfogd Schmidt
7 Kammerraad Jensen
8 Prokurator Ussing
9 Byfogd Madsen
10 Prokurator Nyeboe
11 Borgemester Rabe
12 Sognefogd Mads Chr. Mathiesen
13 Sognefogd Hans Nielsen
14 Justitsraad Prytz
15 Skibsrhed Hvidt Esq.
16 Grev Adolph Lehrenskiold
17 Byfogd Langhorn
18 Consulent Hvidtfeldt
19 Stiftsprovst Hjelm Nielsen
20 Gaardejer Lundstrøm
21 Kapitain Rosenkrands
22 Major Römer
23 Prokurator Marckmann
24 Professor Esmarch
25 Prokurator Haugsted
26 Prokurator Haugaard
27 Grev Frijs Frijsenborg
28 Professor Knudsen
29 Kammerherre Stampe
30 Kammerherre Stampe
31 Kammerherre Stampe
32 Kammerherre Stampe
33 Kammerherre Stampe
34 Kammerherre Stampe
35 Kammerherre Stampe
36 Kammerherre Stampe
37 Kammerherre Stampe
38 Kammerherre Stampe
39 Kammerherre Stampe
40 Sognefogd Hendrik Larsen
41 Møller Pedersen
42 Forpagter Anders Andersen
43 Skovrider Grunert
44 Overpræsident Etatsraad Hvidt
45 Kammerherre Stampe
46 Præst Bang
47 Sognefogd Hans Andersen
48 Præst Brorck
49 Agent Brauer
50 Etatsraad Stampe
51 Justitsraad Schmidt
52 Biskop Mynster
53 Etatsraad Professor
54 Sognefogd Frederik Jørgensen
55 Sognefogd Pedersen
56 Brandmajor Etatsraad Petersen
57 Kammerherre Holstein
58 Capt. Brygger Bjerre
59 Oberstlieutenant Etatsraad Petersen
60 Secretair Ussing
61 Capitainlieutenant Tscherning
62 Grev Danneskiold Samsøe
63 Kammerherre Norgaard
64 Kammerherre Grev Reventlow
65 Kammerherre Baron Reedtz Thott
66 Kammerherre Baron Lerche
67 Kammerherre Baron Wedel Jarlsberg
68 Amtmand Tillisch
69 Postmester Krieger
70 Kammerherre Grev Lerche
71 Kammerherre Stemann
72 Kammerherre Greve Knuth Winterfeldt

Copenhagen–Roskilde – Denmark's first railway

The first railway in present-day Denmark was built between Copenhagen and Roskilde in the years 1845–47. The men responsible for taking the initiative for the project were the engineer S. Hjort and the book-keeper Chr. G. Schram. The railway scheme did, however, meet with a great deal of resistance. People were afraid, for example, that the steam locomotives would frighten grazing animals to death, poison birds in the sky, suffocate humans with poisonous smoke and cause the fields to wither.

In spite of the difficulties, *Det sjællandske Jernbaneselskab* (The Sjælland Railway Company) managed to raise the necessary capital. This was accomplished by selling shares, the majority of which were issued in Germany and the rest in Copenhagen. In Roskilde itself, only three individuals wished to purchase shares.

Building the railway meant that farmers were forced to sell some of their land, which gave rise to great dissatisfaction. The English engineer W. Radford, who had also worked on the new Kiel–Altona railway, was employed to oversee the laying of the tracks.

On 26 June 1847, King Christian VIII and Queen Caroline Amalie arrived in Roskilde on the Royal Train drawn by the locomotive *Danmark*. The locomotive *Odin*, however, was sent ahead of the Royal Train to ensure that the journey would be safe. The railway was inaugurated with much festivity.

The Roskilde railway station, which is the oldest preserved station in Denmark, was not finished until March, 1848. The station was built at Hestetorvet, somewhat outside the old part of the city, so that Roskilde then had two centres: the Torvepladserne area by the City Hall and Hestemarkedet, as the area around the Hestetorvet square was called at that time.

It took some years before the railway became a significant means of transporting goods, and the city's horse-drawn haulier system continued to be used throughout the nineteenth century. The railway did, however, bring a stream of travellers to the city; people came to see Roskilde's special attractions, traders came with new competition, and pleasure tours were arranged with Roskilde as the point of departure.

In 1856, the railway was extended to Korsør, and the first Morse telegraph system was put into service.

Cap to a railway uniform belonging to regional operating manager K. Winckelmann, used in Roskilde 1989–95.

DSB

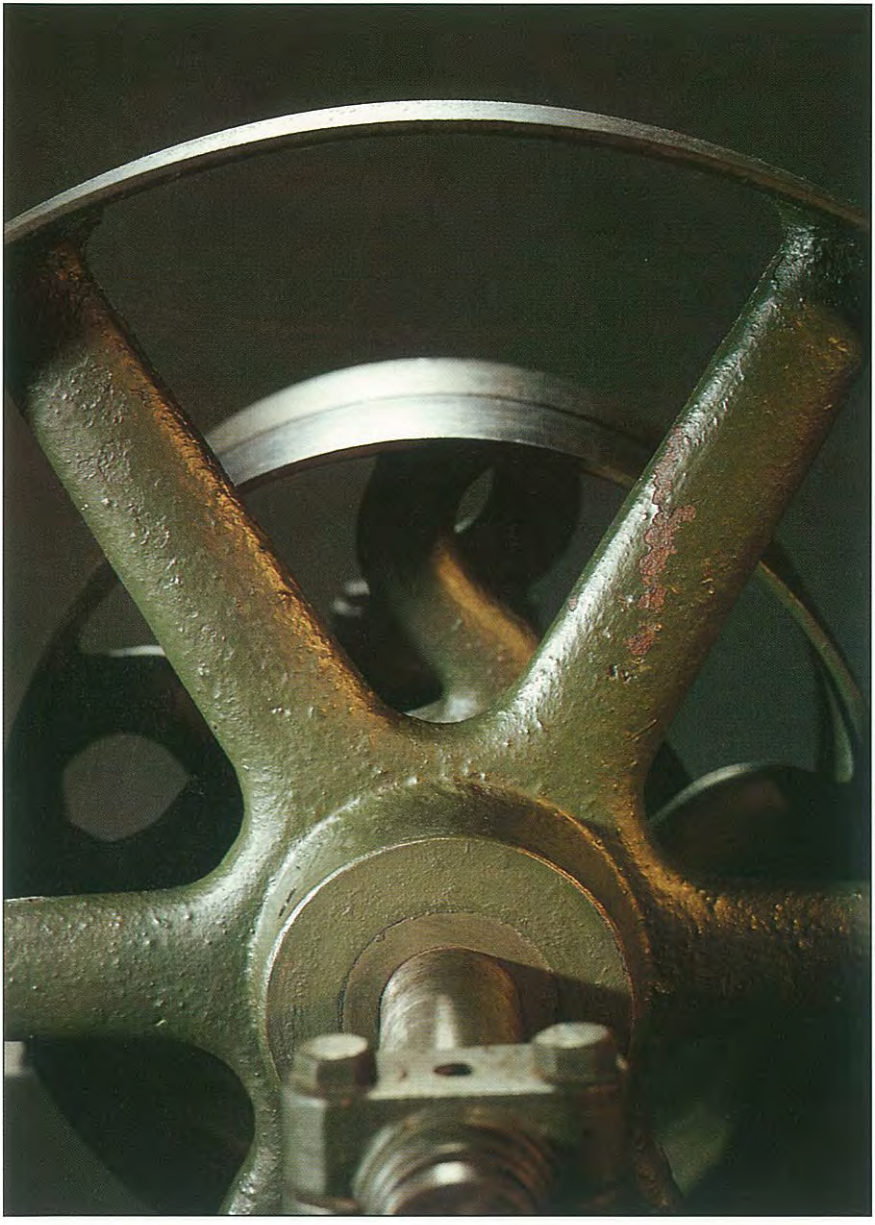
Maglekilde Maskinfabrik engineering works

The Maglekilde water-mill was originally a grain-mill, subsequently also serving as a paper-mill, a cotton weaving-mill, and finally for some years as a hydropathic therapy establishment. In 1865, the property was purchased by Ole Petersen from the Slagelse area. He had been a manufacturer of ploughs and now founded in Roskilde the 'O. Petersen and Co. Iron Foundry and Engineering Works, Tool Factory and Sawmill.' In the 1870s, approximately sixteen men were employed at the factory, which now produced an extensive range of products, including 'plough castings at Frederiksværk prices, roof, gable, and stable windows in all sizes at Copenhagen's best prices.' For some years, the factory made do with water power alone, until this was supplemented in 1877 with a steam engine. The company also began to manufacture its own range of small steam engines, steam boilers and dairy machinery.

Most significant was the company's invention of a continuous milk centrifuge called a separator. During the two decades after 1860, many attempts were made both in Denmark and abroad to design a centrifuge that could separate cream from milk. In 1878, the Maglekilde Maskinfabrik engineering works succeeded in inventing and securing a patent on a centrifuge that did not have to be shut down in order to skim off the cream. In earlier times, milk production was carried out at home, but the Maglekilde centrifuge now offered small farms the opportunity to enjoy the advantages of larger-scale production. The centrifuge thus played a part in the idea of the co-operative becoming popular within dairy production. The Maglekilde Maskinfabrik works was unable meet the demand for their centrifuge and sold the patent to B&W in 1880. From *c.* 1880 to just before the turn of the century, Maglekilde Maskinfabrik produced dairy machinery and a variety of cast iron goods.

In 1883, Ole Petersen's sons Carl and Sophus took charge of the business, and shortly thereafter, Sophus took over sole ownership of the company, while Carl moved to Copenhagen, where he became a wholesaler and author under the name of Maglekilde-Petersen. In 1885, the factory was sold to C. B. Strøyberg, and after his death, the business was acquired by K. Høyer, who mainly produced complete sets of dairy equipment. In the 1950s and 1960s, the company expanded into the building and construction sector. Today the company has been reorganised into a new company and moved from its original site at Maglekilde water-mill.

Machine part from one of the oldest examples of the Maglekilde centrifuge, end of the nineteenth century.



Mikael Pedersen and his bicycle

During the latter half of the nineteenth century, the bicycle evolved from the penny-farthing, via the velocipede, to the general type of bicycle we know today. In recent years, however, a most unusual bike is sometimes seen – a bike with a strangely constructed frame, upon which the saddle is hung on a kind of sling hammock. Today, these are known by the name of 'Christiania bikes'.

The type, however, is nearly 100 years old – originating in Roskilde during the years just before the turn of the century. Mikael Pedersen, who was born in 1855 in Marbjerg just east of Roskilde, was training to become a smith at the Maglekilde Maskinfabrik engineering works. Pedersen was a true inventor. His home in Marbjerg was full of drawings and models of new ideas. And on his bike rides from Marbjerg to Roskilde, he came upon the idea to build the bicycle that would later become so famous.

'The part of the traditional bicycle that I found to work the worst was the saddle,' Mikael Pedersen later remarked. For that reason, the saddle became the basis for his new bicycle type. In order for the 'hammock saddle' to work satisfactorily, however, a new kind of frame would have to be designed.

In the eyes of Pedersen's contemporaries, the bike looked strange and too advanced. Neither did Mikael Pedersen enjoy any success with it in Denmark – an application for a patent was rejected. However, sports-loving England, where bicycle fever was raging around the turn of the century, embraced the new design. In 1893, Pedersen moved to the little village of Dursley in England, first and foremost to produce farm machinery and centrifuges. However, the new bicycle – now known as the Dursley-Pedersen bicycle – was also put into production there. The production gradually increased and so did the number of different models – including a foldable version.

The Dursley-Pedersen bicycle then sank into oblivion for several generations. In 1978, the design drawings again came to light and, thanks to Jesper Sølling in Denmark, the bike went into production again, first in Christiania – and today in Holme near Ebeltoft.

Dursley-Pedersen bicycle, catalogue illustration from c. *1907. (Privately owned photograph).*

DURSLEY PEDERSEN

GENTLEMEN'S "MODEL ROYAL"

Gustav Wied and 'Lilliput Town'

In 1897, the author Gustav Wied moved to Roskilde with his family. The 39-year-old Wied already had a sizeable authorship behind him and was known for his socially engaged depictions of people of humble means and satirical descriptions of the *bourgeoisie*. Some of his best known works, including *Livsens Ondskab* and *Knagsted*, were written in Roskilde.

Wied's authorship was controversial and cost him, among other things, a jail sentence for obscenity. With his in many ways untraditional lifestyle and a sometimes lively social life with the artists and writers of the day, he was received sceptically by the burghers of the 'Lilliput Town'.

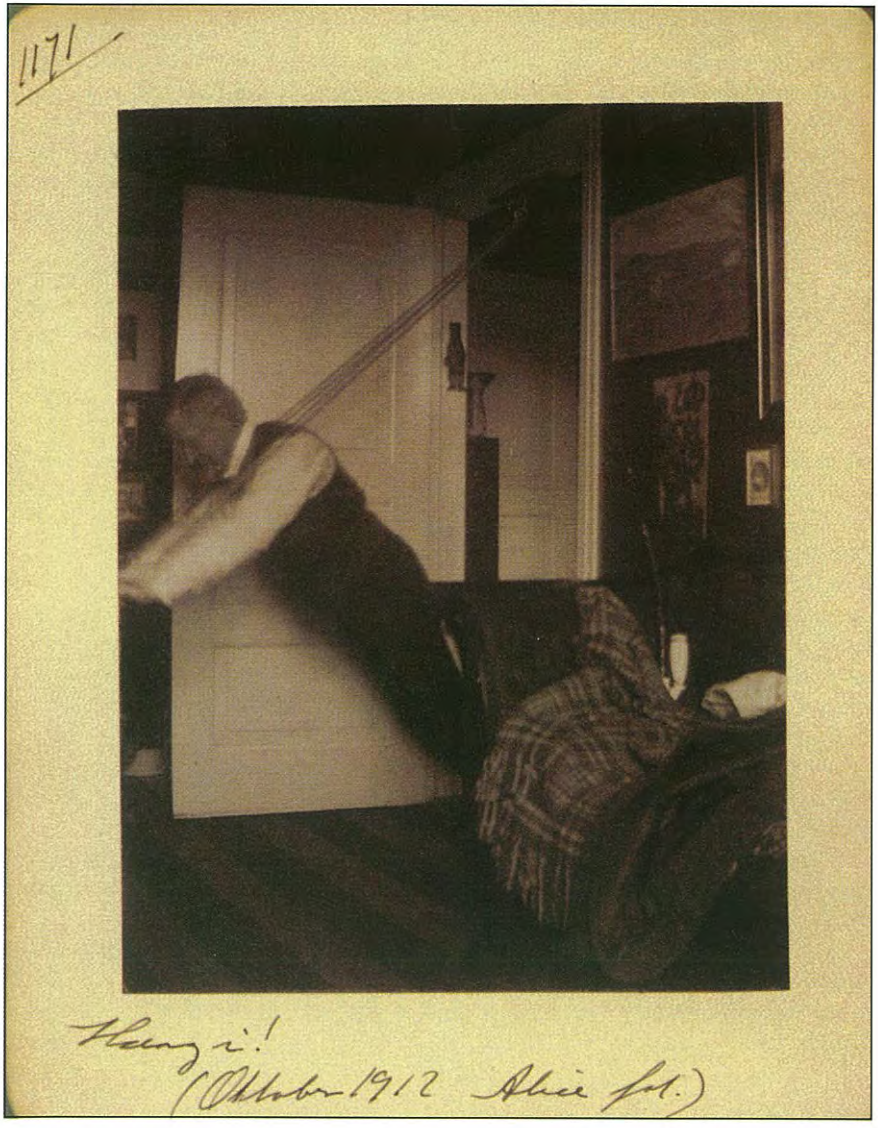
On their arrival in Roskilde, Gustav and Alice Wied and their three children lived in a rented attic flat in Rhodishøj on Frederiksborgvej (later the site of the Catholic presbytery). However, income from novels and plays, many of which were staged successfully in Germany, put the author and playwright in a position to buy his own house. While waiting for this house to be built, the Wied family resided in Roskilde Museum's present exhibition building, St. Ols Gade 18.

In 1900, Wied was able to move into his new home, which was situated on the western edge of the city, and which – entirely in Wied's spirit – was rather atypical. The property was dubbed *Kastellet* or 'The Citadel'. Outside the house was an equally untraditional garden, which contained, among other things, a memorial with 28 concrete pillars raised in memory of deceased friends.

Wied made only a few friends among the residents of Roskilde. One of them was the photographer Kristian Hude, who became the author's mentor in photography, which became Wied's great interest. More than 1200 photographs are known to have been taken by Wied, and they demonstrate both his artistic and untraditional sensibilities.

In 1914, Gustav Wied took his own life at the age of 56. Monuments to the great Danish author still remain in Roskilde: Elise Brandes' bronze bust of the author can be seen on St. Ols Gade opposite Roskilde Museum; Wied's grave is in Gråbrødre churchyard; and on Byvolden is 'The Citadel' with its memorial grove.

'Hæng i *(Hang On)*'. *Photograph by Alice Wied, 1912.*


1171
Hang it!
(October 1912 Alice fot.)

The photographer Kristian Hude

Around the turn of the century, long before it became fashionable to collect money boxes and piggy banks, a passionate collector lived in Roskilde. His name was Kristian Hude.

Over the years, the collections grew to be of considerable size, featuring a total of 130 piggy banks. On his many journeys around Denmark, Hude visited second-hand stores and antique shops, and with the help of his friends, he acquired piggy banks in all imaginable forms both from Denmark and abroad.

It started with piggy banks, but the eccentric Hude later also began collecting wood-carvings, old furniture, pictures, porcelain, and every possible kind of antique and curiosity – indeed, there were next to no limits to his drive to collect. Only stamps did he pass up. 'I would rather collect dog excrement', he is said to have pronounced.

First and foremost, however, Kristian Hude's name is linked with photography. Not ordinary portrait photographs – he had no studio – but photography focusing on art and architecture, which around the turn of the century remained an unnoticed area of photography. He began with Roskilde Cathedral, but then travelled around the whole of Denmark with his photographic equipment in order to seek out estates, churches, religious houses, urban environments and other historical monuments. His work amounted to over 6000 glass plates containing photographic records. Hude enjoyed great esteem among his colleagues in the field and came to be the 'official' photographer of *Nationalmuseet* (the National Museum of Denmark) and *Kunst-industrimuseet* (the Danish Museum of Decorative Art). Hude made a will leaving his many glass photographic plates to the National Museum of Denmark, receiving in return a government grant amounting to 800 *kroner* per annum.

In 1908, Hude settled in Roskilde, the city where he was born – first in a flat on Algade, later in his own house on Klostervang, which he turned into one huge cabinet of curiosities, the result of his mania for collecting.

The author Gustav Wied, who was himself an enthusiastic amateur photographer, belonged to Hude's circle of friends. It was Hude who developed Wied's many photographs.

In 1929, Kristian Hude died. He never married. The house on Klostervang was sold along with its furnishings, and with the money, a 'Roskilde room' was established at the Women's Regensen in Copenhagen, along with an endowment for female students from Roskilde.

Piggy banks from Kristian Hude's collection.

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The Roskilde pottery factory

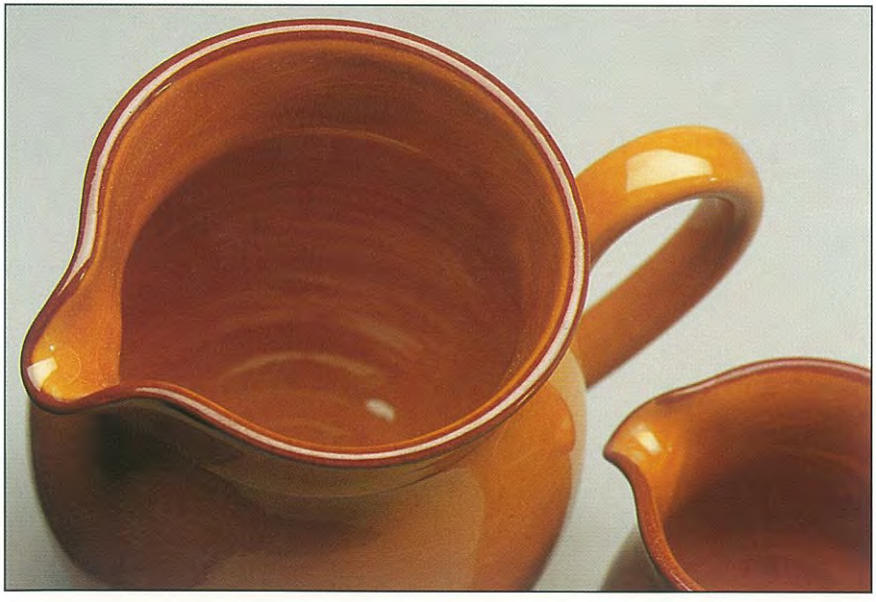
Many will nod in recognition of the glazed yellow-brown table service known as *B&S ildfast*. This service was a great success both in Denmark and abroad throughout the nearly thirty years during which it was in production, from 1941 until the early 1970s. B&S stands for the G. Brack & Sønner pottery factory, which originated in Roskilde. Here, in September 1847, the German-born journeyman potter Frederik Brack established a small pottery at Bredgade no. 5, under the name *Roskilde Lervarefabrik* (Roskilde pottery factory). Eight years earlier, this travelling potter had arrived in Frederiksværk, where he briefly ran a smaller pottery which, in fact, he held on to for some years after he started in Roskilde. It was the factory in Roskilde, however, that grew – it offered him the space and the customer base that he required. In time, the business grew so much that a small shop was opened in connection with the factory.

Frederik Brack died in 1867 at the age of 56, but his widow, Amalie Brack, continued to run the factory with considerable skill until their son Georg was able to take over in 1893. With the new generation, the business was expanded to include a wholesale department – in addition to goods produced at the factory, the new department sold glass, porcelain and jam jars mostly imported from abroad. Wares were now sold both in the shop and from horse-drawn wagons that drove around the area.

In 1921, the factory in Roskilde burned down, and since there was no room for expansion on Bredgade, the manufacturing facility was transferred to a larger and thoroughly modern factory in Tåstrup, where the production of red clay pots and flowerpots became particularly important. The shop, which in time developed into a large retail outlet, remained in Roskilde.

The Brack & Sønner pottery factory is no longer in existence. In 1975–76, the pottery factory in Tåstrup was closed. In 1978, the shop on Bredgade also closed, and in 1988, the company terminated the production of purified clay in Vindinge.

Fish dish from Roskilde Lervarefabrik, c. *1870.*
Pitchers from the B&S ildfast *table service,* c. *1950.*



A Danish national dish

Many Danish packed lunches contain a liver pâté sandwich. The liver pâté tradition as Danes know it today began in *c.* 1850, when housewives began to acquire mincing machines. Later, when new forms of work made eating at home during the day uncommon, the packed lunch won ground, and liver pâté served as a delicious spread on the sandwiches packed in lunch-boxes. Today, a large portion of Danish liver pâté is made by Stryhns Leverpostej, a company based in Roskilde.

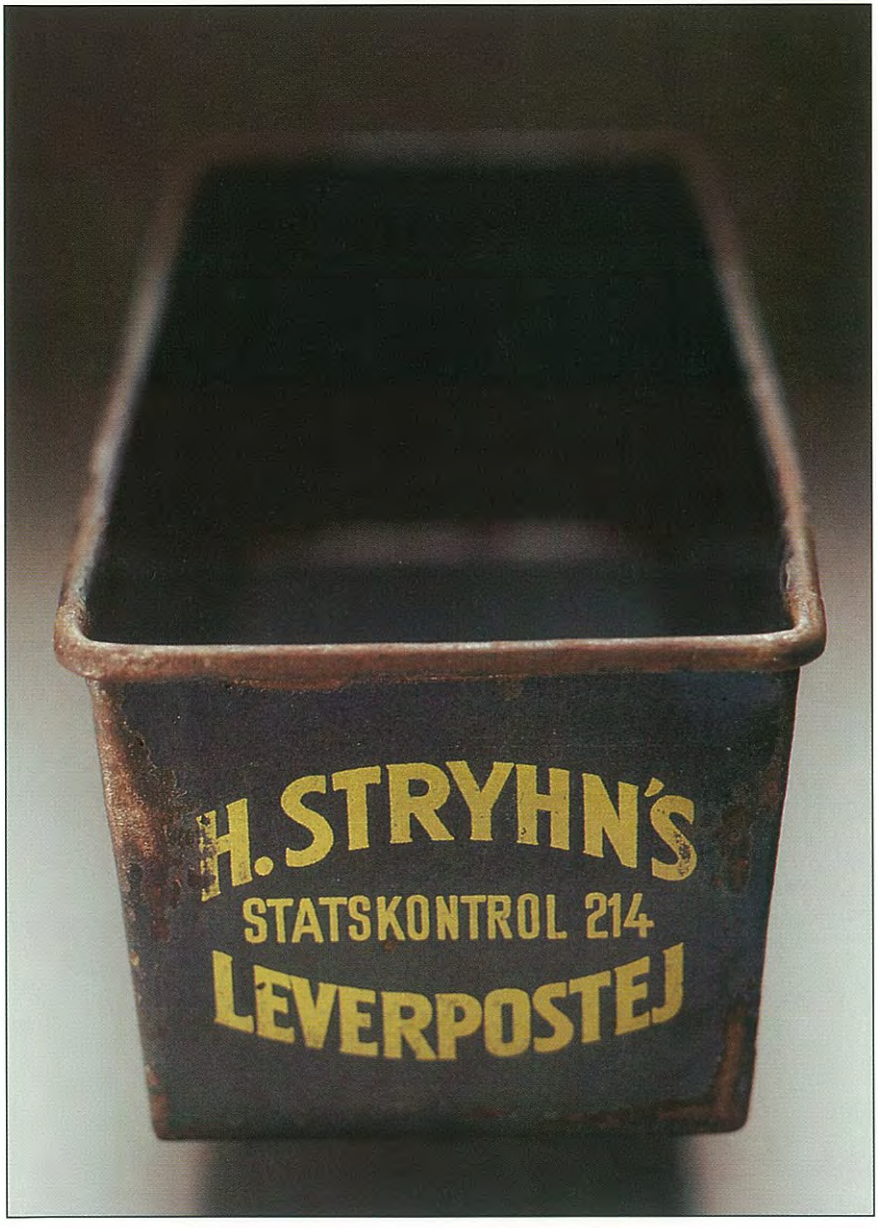
H. Stryhn started his business in 1941. At that time, customers bought liver pâté in slices from the butcher to use in their packed lunches. Before refrigerators became common, buying pâté in large quantities was not feasible, because it did not keep. In Copenhagen and the surrounding areas, the butchers began to buy their pâtés, delivered in large enamel moulds, from wholesalers.

H. Stryhn had been a van salesman for Steffensen the wholesaler in Kødbyen in Copenhagen. However, at the age of 34, he started his own business, at first delivering pâtés from processing plants to the butchers on his delivery bike, a so-called 'Long-John'. In 1945, H. Stryhn purchased *Københavns Leverpostejfabrik* (the Copenhagen liver pâté factory) on Amager, where he entered into a partnership with his supplier of pâtés, Wienberg-Hansen. H. Stryhn was in charge of sales visits, but he also began to produce canned herring on his own. In 1950, the partnership with Wienberg-Hansen was dissolved, and H. Stryhn moved the canning out of his plant and began to process liver pâté instead. After a while, the business required more space, and H. Stryhn found it in Roskilde, where he had spent a number of his childhood years. He purchased the barn belonging to the Engholm farm at the address Vestre Kirkevej 15–19 in Himmelev, and began production there in 1956.

During the 1960s, supermarkets began to appear in Denmark in larger numbers, and H. Stryhn supplied consumers with pâtés in aluminium forms with lids.

In 1997, the company employed approx. 140 workers, and 90 percent of the company's total production consisted of ten different varieties of liver pâté.

Returnable enamel mould, c. *1960,* Stryhns Leverpostej, *Roskilde.*


H. STRYHN'S
STATSKONTROL 214
LEVERPOSTEJ

Europe's largest music festival

For one week each summer, Roskilde gets turned upside down. Numerous foreign languages can be heard in the city streets, and the shops swarm with young people. Streams of people head out toward Dyrskuepladsen, the site of Denmark's largest annual musical event, the Roskilde Festival.

On an area of about 55 hectares (136 acres), an enormous tent city is raised, and grouped in the areas separating the large stages are booths where food, festival essentials, trinkets and other items are sold. Serving the approx. 90,000 participants, of whom about half come from abroad, are 10,000 or so volunteer workers.

The first Roskilde Festival was held in 1971 under the name 'Sound Festival', inspired by the Woodstock rock festival in the United States. The residents of Roskilde were far from unanimous in their approval of the festival during its first years, but by the end of the 1970s, this sceptical attitude began to change. Part of the reason for this was that many of the city's organisations became involved in the volunteer work, which helped them in their fund-raising activities.

Most of those attending the festival are young people, the average age being about 23. In addition to the music, it is the exciting atmosphere and the general feeling of community and freedom that draws so many people to this particular festival.

Throughout the years, Roskilde Festival has managed to adapt to changing times and to remain contemporary in terms of the performers it features, the way in which it is organised and its general atmosphere. It offers both continuity and renewal each year, and is thereby able to attract both veteran festival-goers and new audiences. Many young people experience the festival as a kind of free space that is both well organised and peaceful at one and the same time.

A professional management team handles day-to-day operations, but the board of the *Roskildefonden* organisation bears the ultimate responsibility for the festival. Organisational work is conducted in work groups, and some 130 volunteers labour year round to prepare for the event. In addition, many volunteers work during the festival itself. Proceeds from the festival are donated to humanitarian organisations and groups that work with children and young people.

Simple model of the orange tent, the Canopy, made in 1977 by festival co-ordinator Leif Skov.
The Canopy as a symbol on promotional materials, 1978 to present day.

19 83
ROSKILDE FESTIVAL
27 & 28 juni
ROSKILDE FESTIVAL '96
19 82
29., 30. juni og 1. juli

The Risø National Laboratory

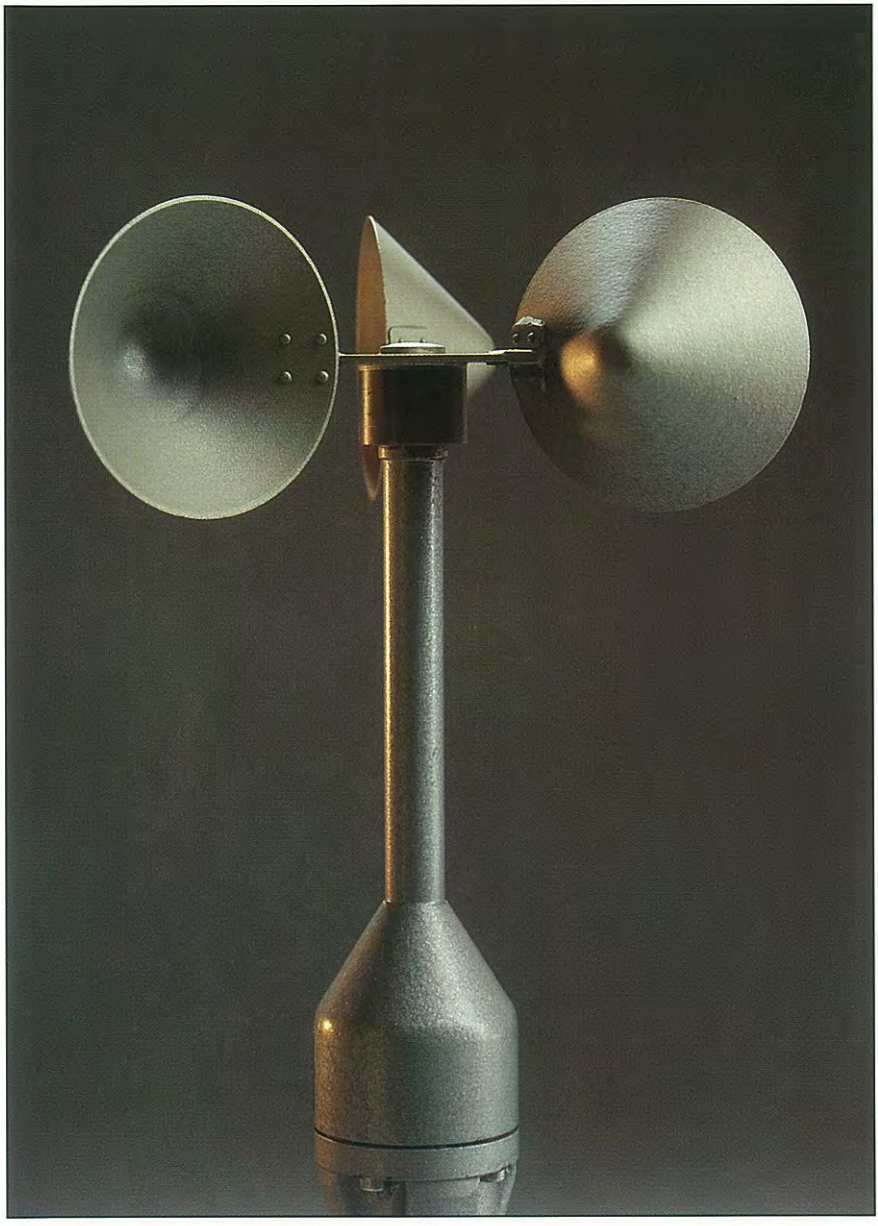
Risø was originally the name of the small peninsula in Roskilde Fjord where the Danish nuclear experimental research station was established in 1956. This research station was named after the peninsula, and most people today associate the name Risø with this facility. This particular location was chosen because of its relative proximity to Copenhagen, facilitating contact with government officials, politicians and the Niels Bohr Institute, and because its distance from densely populated areas provided a degree of security.

Risø was a consequence of developments in international nuclear research. Much development of nuclear technology was undertaken in connection with the production of atom bombs in the United States during the 1940s. The Cold War delayed the civilian use of the technology, but during the 1950s, notions of a peaceful use for nuclear power began to gain ground. The earliest nuclear projects in Europe involved a combination of military and civilian uses.

In 1955, on the basis of initiatives by nuclear physicists and others, the Danish government established a Nuclear Energy Commission, which became a kind of governing board for Risø. The Commission's first tasks were to build three reactors and to reach agreements with foreign countries to secure a supply of uranium. Departments concerned with the peaceful and practical use of nuclear energy were created, but Risø scientists were gradually beginning to conduct more basic research. In the 1970s, the introduction of nuclear power in Denmark was postponed due to problems related to the storage of radioactive waste and a growing resistance among the populace and in parliament. In 1976, the Nuclear Energy Commission was disbanded and replaced by a board of directors for Risø. Research was expanded into new areas, including wind turbines, energy systems analysis, coal combustion, environmental issues and the production of energy.

The Risø National Laboratory, which is now under the authority of the Ministry of Research and Information Technology, now serves along with Roskilde University and the Technical University of Denmark as the parent institution of the CAT Science Park.

Anemometer (wind measuring instrument) from Risø, 1970s.



Roskilde University

In 1970, Roskilde University, Denmark's fourth university, was established by an act of parliament, and in September of 1972, the first 665 students were able to begin their studies on the new campus, built on the open fields a few kilometres east of Roskilde.

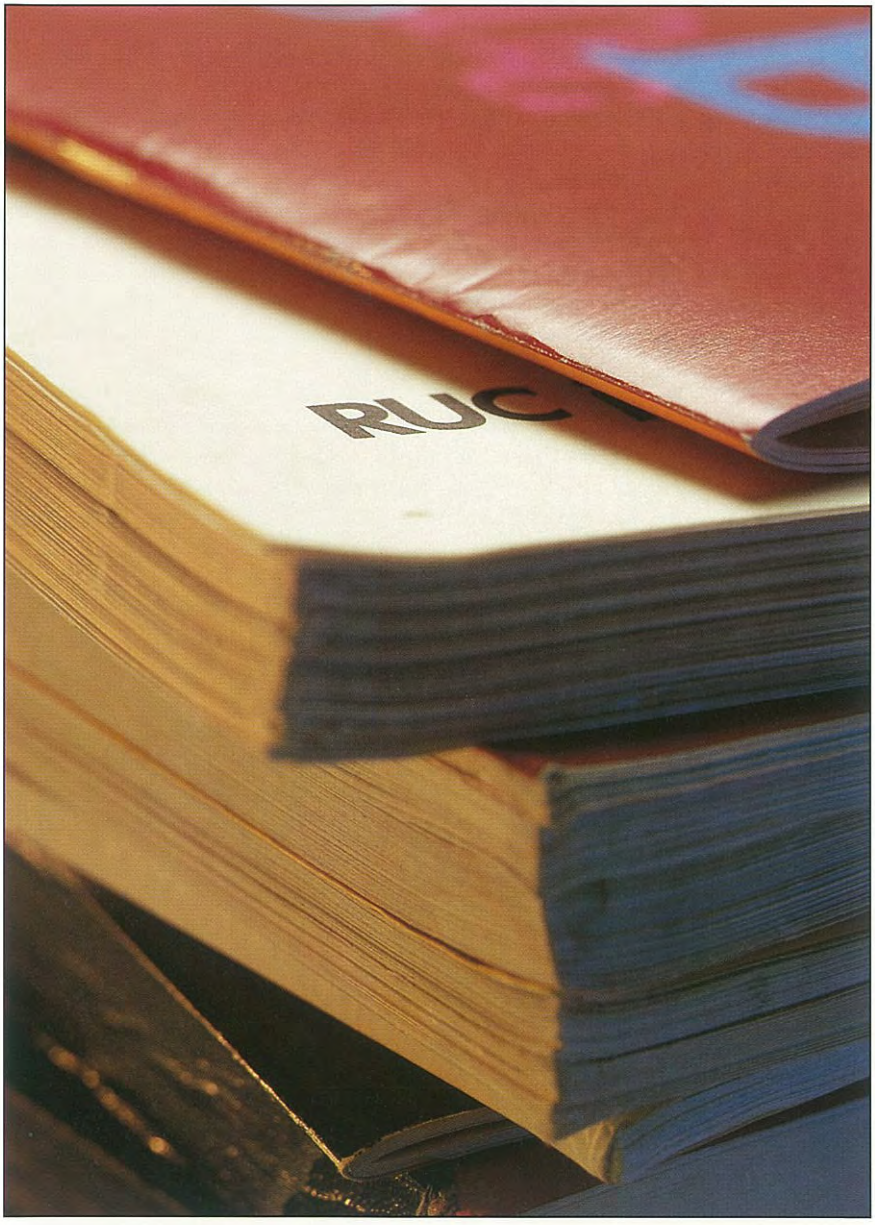
Roskilde University was intended to relieve some of the enrolment pressure at the University of Copenhagen and, when fully completed, was to accommodate 8,000 students. Since it was also to offer educational programmes other than the traditional university programmes, it was called the Roskilde University *Centre*. Roskilde University, which was a product of the Danish version of the 1960s student movement, introduced new pedagogical principles: basic studies programmes, group work, a problem-centred approach, and interdisciplinary work. In addition, students played a decisive role in the planning of their own study programmes.

The economic crisis and rising political resistance in the wake of the elections in 1973 made it clear that there was neither money nor political will to experiment with 'red' educational policies. In 1975, the Danish parliament approved a bill that placed Roskilde University under the authority of an external governing board appointed by the minister responsible. The political dissatisfaction with Roskilde University culminated in 1976, when parliament voted on an agenda involving closing down the University altogether. Only a single vote spared Roskilde University from that fate. Since then the animosity has subsided, and in 1984 a new educational profile – emphasising, among other things, a greater number of programmes to prepare students for employment in the private sector – was established.

The Roskilde University campus consists of about 30 buildings for its approx. 6,000 students and 600 faculty and staff. Research at Roskilde University consists of basic research, applied research and commissioned research. Key concepts in research at Roskilde are environmental science, globalisation and communication. International co-operation is given high priority.

The Roskilde University emblem is a coral, a reference to the fact that coral only thrive in clean, flowing water and thus develop best where the currents are strongest.

Reports from Roskilde University, 1970s and 1980s.



St. Hans Hospital

St. Hans Hospital was originally a hospital for the 'retarded, poor and chronically ill' in Copenhagen. In 1769, St. Hans was moved to the Ladegården military hospital, which was located in Copenhagen near where the Radiohuset now lies. During the English bombardment of the Danish capital in 1807, however, the Ladegården found itself directly in the line of fire, and the hospital's patients were evacuated. In 1808, the Copenhagen Poor Relief purchased the Bistrupsgård farm near Roskilde to use as a hospital, which was established in the newly built manor house and in a barn to the north. The rebuilt barn was furnished as a 'poor-house', i.e. a care centre for the poor and ill. The manor house, referred to as 'The Palace', housed those then described as mentally ill. The move to the new location was more or less completed in 1816.

During the following decade, conditions at the Danish psychiatric hospitals – including St. Hans – drew a great deal of criticism. This and severe overcrowding led to the construction in 1860 of a new hospital building, 'The Sanatorium', designed by the great architect of that period, G. Bindesbøll. The Sanatorium also quickly became overcrowded, and in the period 1871–1894, a number of care centres were built. These large three-storey buildings were intended for 'care patients' – i.e. patients whose illnesses had subsided enough so that they did not require active treatment in the Sanatorium. After the care centres were built, St. Hans Hospital was expanded several times and eventually came to occupy a very large area. The majority of the hospital buildings are in two separate facilities, a western facility – originally a women's hospital – and an eastern facility, originally for men.

Today, new forms of treatment and changed financial circumstances have resulted in a reduced need for hospital beds, and in 1987, the group of buildings known as 'Fjorden' was taken over by the County of Roskilde. In 1993, Boserup Sanatorium, which was merged with St. Hans Hospital in 1941, was turned into a continuation school and private school.

Picture painted by Karoline, 1852–1936. On loan from the St. Hans Hospital Museum.

Jirlo
Dsong

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