



GUIDE

ROSKILDE CATHEDRAL



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GUIDE TO ROSKILDE CATHEDRAL

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Special thanks to The Royal House of Denmark.

A large, red brick archway frames the text. The arch is made of red bricks with white mortar. The interior of the arch is a smooth, light-colored surface. The text is centered within the arch.

WELCOME – THE CATHEDRAL IN BRIEF

Roskilde Cathedral is Denmark's royal burial church, architecture of international class and an active parish church. The Cathedral has been selected by UNESCO as a site of outstanding universal value. Here are soaring vaults and a majestic atmosphere.

According to a chronicle from the 1000s, King Harald Bluetooth built a wooden church in Roskilde. In 1022, Roskilde received its first bishop. About 1080, a new church was built in travertine where the present brick church now stands.

The Cathedral was built about 1200 and was the first Gothic edifice in Scandinavia. The Gothic pointed arches, vaulted ceilings and exterior buttresses were an architectural innovation that enabled the construction of light and lofty churches with large windows.

The church was originally catholic, but since the Reformation in 1536, it has been Lutheran.

Forty kings and queens are thought to rest here - 37 graves are known with certainty. Altogether, there are more than 1000 graves in the church.



A CHRISTIAN CHURCH FOR 800 YEARS

In the nave of the church, traces of the last 800 years can be seen. In the Middle Ages, Roskilde Cathedral was catholic, and the pope in Rome was head of the catholic church. In 1536, Christian III implemented the Reformation and forbade the catholic church. Instead, the church became Lutheran with the king as its head.

After the Reformation, part of the church furniture was removed because it was associated with catholic practices and was replaced by new. The church furniture reflects both Christianity, the cathedral and the history of the monarchy.



EPITAPHS

are commemorative plaques where the grave itself is somewhere else, such as under the floor or in a crypt. In 1576, the king introduced limits to the amount of ornamentation allowed on a grave, but the nobility and citizens installed richly decorated epitaphs instead. Next to the King's Door is an ornate epitaph to the noble Otto Krabbe (died 1719), installed by his wife.

GRAVESTONES

are plentiful; the Cathedral contains approx. 180. Under the floor, more than 1000 nobles and citizens have been interred, including the blacksmith, Niels Jørgensen, shown here. Being buried in the church itself was considered finer, but as of 1805, only royalty was allowed to.



THE PEWS

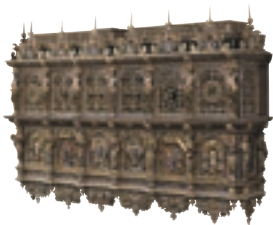
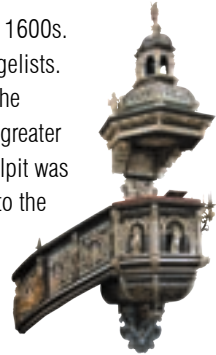
were installed after the Reformation. The medieval catholic mass only required the participation of the priest, not of the congregation. In the Lutheran service, the congregation is a vital part and shall have the best possibility of listening to the priest. The present pews are from 1866. A pew end from 1575 can be seen in the Cathedral Museum



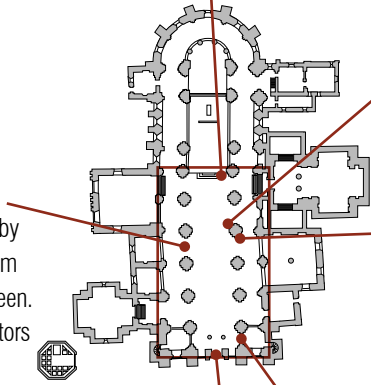
The Baptismal Font is from 1602 and it replaced a medieval font. The Latin inscription states “Anyone who believes and is christened shall be redeemed, but those who do not believe shall be damned.” Baptism is the rite of initiation into the Church.



The pulpit is from the 1600s. It depicts the four evangelists. After the Reformation, the priest’s sermon was of greater importance, and the pulpit was therefore placed close to the congregation.



The Royal Box was donated by Christian IV. It comprises a room for the king and one for the queen. It is no longer in use. Royal visitors are now seated in the chancel.



The fresco is from the 1300s and depicts Majestas Domini – The Majesty of the Lord. Next to him Saint Olav and an unknown female saint. Beneath the fresco stood one of the 70-80 catholic side altars that were removed during the Reformation.

The King’s Door is designed by Peter Brandes (born 1944) and installed in 2010 as a replacement for an older door. It shows the bible story “Journey to Emmaus.” After Jesus’ death, two of his disciples met a man that they share a meal with. When he breaks the bread, they recognise the resurrected Christ. According to tradition, only the royal family may enter through the door, whilst others may leave through it.



The clock is from about 1500. Every quarter, the figure Kirsten Kimer strikes the little bell. Every hour, St George kills the dragon; it lets out a death wail, and the figure Per Døver then strikes the big bell.



THE CATHEDRAL ORGAN

The famous baroque organ in Roskilde Cathedral is known as the Raphaëlis organ. It has a unique, vintage tone, and is held to be one of the world's finest organs.

In the Middle Ages, music and singing were the prerogative of the priests. One sang only in Latin, and the organ was only played at main festivals. After the Reformation in 1536, church music became of central importance. The congregation now joined in the singing and could sing hymns in Danish. In 1554, the organ was rebuilt by the Dutch organ builder, Herman Raphaëlis.

In 1654, Raphaëlis' Renaissance organ underwent a major rebuild in the new style of the time: Baroque. The organ has since been restored and rebuilt several times. The last major changes were made in 1988-91, when the 1654 organ was restored as far as possible. The organ therefore comprises elements from the Middle Ages, the Renaissance and the Baroque.

The organ is still used at church services and concerts. The Cathedral today employs several organists and cantors and runs a large choir school for girls and boys together with several adult choirs.



Angels with instruments

remind us that the earthly song of praise is only an echo of the heavenly song.

Coats of arms

show that Mr Niels Trolle and Mrs Hille Rosenkrantz donated funds for the organ's restoration.

Three biblical verses

– in Latin from the Psalm of David no. 150 – proclaim that God shall be praised with song and music. The verses were set up in 1554 and emphasise the central role of music in the Lutheran church.

Frederik III's monogram

is seen atop the organ and symbolises that the king is all-powerful and the head of the church.

Frederik III and Queen Sophie Amalie's **coats of arms**

Pipes About half of the original pipes from the 1500s and 1600s have been preserved. All façade pipes are from 1654.

The Apostle Peter

and on the opposite side the Apostle Paul.

A **merman** and a **mermaid**



Eight medallions with portraits can be seen on the organ gallery parapet. Medallion decorations are typical of the Renaissance.

The Rûchpositiv

or choir organ is the name given to the rank of organ pipes placed behind the organist. From 1554.

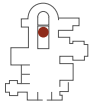
The lower part of the organ gallery

is in the Gothic style, and the oak can be dated to 1425. The wood is probably from the remains of an older medieval organ.

Hanging angel heads

in a baroque decoration from 1654. Made at the Roskilde carpenter Caspar Lubbeke's (dead 1675) workshop.

The Atlantes are from 1554. They symbolically support the entire organ. The name refers to Atlas, who in Greek mythology was condemned to carry the heavens on his shoulders.



THE CENTRE OF THE MEDIEVAL CHURCH

The canons' chancel looks different today than in the Middle Ages. Then, the chancel was closed off with a wall. Here, the most important of the church masses and services were held, but only the church's priests, the canons, had access. After the Reformation the wall was demolished and a new altarpiece installed, which is still there. The interior layout thus came to reflect the central thesis in the Lutheran doctrine: that all have equal access to God.

CHOIR STALLS

The canons were the cathedral priests in the Middle Ages. They oversaw the church's altars and managed its agricultural land. The choir stalls are from about 1420 and were used by the canons during church services. At that time, they were arranged in a U-shape and each canon had his own seat. The function of canon disappeared after the Reformation. When the chancel was rebuilt in the 1690s, the king kept the choir stalls, and today they are used in certain church services.



Reliefs

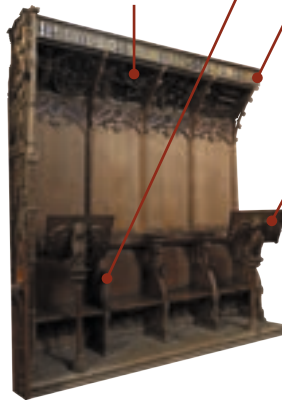
show scenes from the Old and New Testaments of the Bible. The reliefs were originally painted.



Arm knobs

on the choir stall are decorated with human and animal heads.

The inscription proclaims that the stalls were a present from the bishop in connection with Margrete I's interment in 1413.



The Lecterns are decorated with symbols of the four evangelists: Matthew (man), Mark (lion), Luke (ox), John (eagle). In the Middle Ages, the lectern held the heavy altar book.

THE ALTARPIECE

The altarpiece was made in Antwerp, about 1560. The elegant Renaissance piece is of oak and depicts the birth, death and resurrection of Jesus. The reverse of the side panels show Jesus' good works.

Jesus whipped (12), Pontius Pilate rules that Jesus is innocent, but the crowd demands him crucified (13), Jesus is given a crown of thorns (14), Jesus carries his cross to the crucifixion (15), Jesus is crucified (16), and Jesus is taken down from the cross (17).

Jesus is captured and interrogated by Caiaphas (8), Herod (9) and Pontius Pilate (10), and Pontius Pilate condemns him to torture (11).



Mary's Annunciation (1), Mary and John the Baptist's mother (2), the shepherds' worship on Christmas night (3), Jesus' circumcision (4), the Adoration of the Magi (5), children are murdered in Bethlehem in the hunt for the Baby Jesus (6), and Joseph and Mary flee to Egypt (7).

Jesus is laid in the grave (18), Jesus in the land of the dead (19), Christ rises from the dead (20), Christ ascends to heaven (21).



MARGRETE I AND CHRISTOPHER

Margrete I was buried in Sorø Abbey Church in 1412 beside her father Valdemar Atterdag. However, in 1413, Margrete's body was moved to Roskilde Cathedral where she was reinterred during a three-day funeral party. The new king, Erik of Pomerania, demonstrated with the queen's interment here that the Cathedral was to be the future burial church for all regents of the Kalmar Union. Since Margrete I's funeral, almost all of the Danish regents have been buried in the Cathedral.



Margrete's elder brother, **Duke Christopher of Lolland** (about 1341-1363), should have been king, but died in his youth. The effigy is from the Middle Ages, but the monument was first installed in the 1800s. Christopher's corpse disappeared when excavations for new crypts under the church were carried out in the 1600s.

The baldachin, console and the present decorations are from a restoration in 1863-1912.

The crown is not original. It was added in the Renaissance.



The effigy shows Margrete I dormant. Typical for that time, she can be seen prostrate and standing: The queen is dead, but the monarchy lives on. Margrete I died at 59, but is depicted as a young woman. Most of the effigy is original.

The console

The inscription states that King Erik of Pomerania installed the sarcophagus in 1423 as a monument to the queen's honour. Margrete is titled here as Denmark's queen.

The decorations show ecclesiastical figures and biblical scenes. Fragments of the original decoration can be seen in the Cathedral Museum.

Tumba (the base) is of blue-black limestone from Scania, and the ornamentation is in alabaster. The sarcophagus has never been opened, but an endoscopic examination revealed a lead coffin inside.



MARGRETE I
(1353-1412)

aged 34, took the Danish-Norwegian throne as guardian of her son. After his death, she stayed in power. In 1397, she united Denmark, Norway and Sweden in the Kalmar Union.

Officially Margrete I was only queen of Norway and Sweden. In Denmark, she was given the title "Sovereign Lady and Lord and Guardian of the Entire Kingdom of Denmark". The suffix "the first" was only added when Margrethe II took her name.



Chancel

THE MOST HOLY

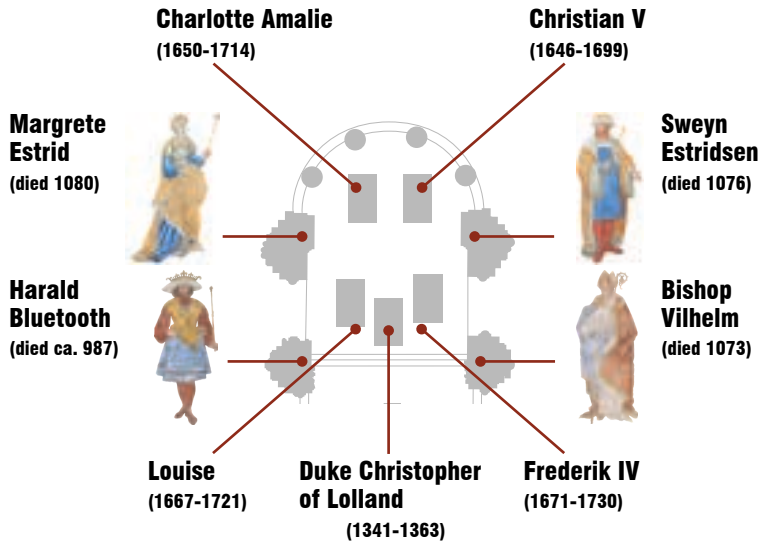
In the Middle Ages, the chancel was the most important part of the catholic church. It housed the high altar and the church's relics. The chancel lost its function after the Reformation and is now a royal burial chapel.

The Cathedral founders are buried in the chancel pillars.

The portraits above the graves were done much later, in the 1500s.

Three of the pillars contain graves moved from the earlier church.

According to legend, the last pillar contains the grave of Harald Bluetooth, but it has never been found. Possibly the later king, Sweyn Estridsen, created this myth to strengthen the Cathedral's reputation.



CHRISTIAN V
(1646-1699)

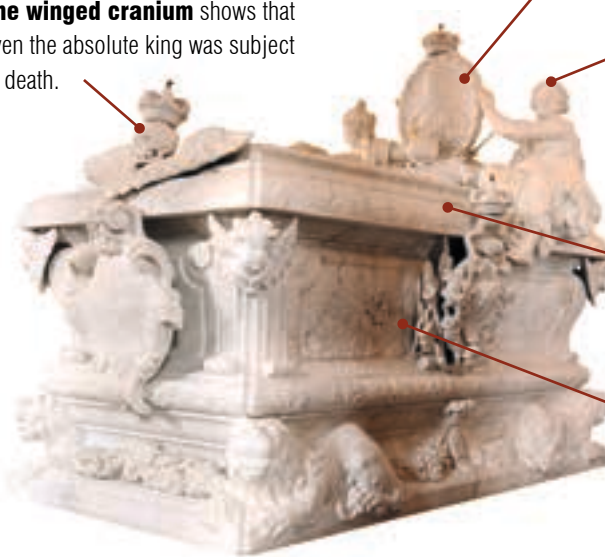
was an active king. During his reign, the Danish Code was completed, a replacement for the older regional laws. He improved conditions for the peasants and employed the country's first police commissioner. The king died from a kick by a deer during a hunt.

In 1689, Christian V ordered the chancel to be cleared of catholic furnishings and created space for the spectacular baroque sarcophagi – including his own.

CHRISTIAN V'S SARCOPHAGUS

Christian V and Queen Charlotte Amalie's sarcophagi are magnificent examples of baroque art. The beautifully decorated sarcophagi are the work of J.C. Sturmberg (died 1722), Andreas Gercken (died 1717) and Didrick Gercken (died 1748).

The winged cranium shows that even the absolute king was subject to death.



The medallion shows the king dressed as a Roman emperor. It is framed in laurel leaves, a symbol of victory and eternity.

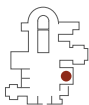
The female figures represent Piety with a downward-pointing cornucopia and Justice with blindfolded eyes.

The lid edge is decorated with RD for Rex Danorum (King of the Danes) and C5 for Christian V.

The reliefs show the king's military victories.

THE OPULENT

Christian V is an absolute monarch – he wields total power, also over the church. The king's sarcophagus is done in the modern style of the time, **the Baroque**, which cultivated the sensuous and the exaggerated. Vanitas symbols, such as crania, hourglass and downward-pointing torches are popular in the Baroque. They should move and exhort humility to God and remind the observer of death and the impermanence of all earthly pleasures.



DOROTHEA'S FRESCOES

The Chapel of the Three Kings is the largest and most splendid of the medieval chapels. It was built in the 1460s as a burial chapel for Christian I and Queen Dorothea. Today the chapel is dominated by the sepulchral monuments to Christian III and Frederik II (page 16), but these were first added after the Reformation. In the catholic period, there were five altars in the chapel. The largest was placed under Christian's and Dorothea's coats of arms. Here, a daily requiem was to be said for them for all eternity. Christian and Dorothea are buried under two gravestones in the floor, at that time just in front of the altar.



Dorothea's coat of arms

can be seen on the wall with the colours and symbols of her family, including the red eagle.



St Dorothea

was Queen Dorothea's patron saint. The ornamentation of the Chapel of the Three Kings was Dorothea's project, and many of the saintly motifs depict her family's patron saints.



CHRISTIAN I

(1426-1481)

attempted to hold the Kalmar Union together, but in vain. In 1471, he lost both Sweden and two teeth in a battle near Stockholm.

QUEEN DOROTHEA

(ca. 1430-1495)

was first married to the previous king, Christopher of Bavaria. After his death, she supported the election of Christian I as the new king and married him. She had considerable influence on the king's politics, especially on the realm's economy, and played a decisive role in the founding of Copenhagen University.



The scene shows **the Day of Judgement** when Christ returns to earth seated on a rainbow and the dead rise up from their graves. Those not saved by Christ are taken by the Devil, according to Christian tradition.

The Three Kings

The name of the chapel is taken from the Three Kings (or Magi) painted on the wall.



Caspar

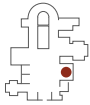
Melchior

Balthazar

Consecration cross are wheeled crosses painted where holy water hit the wall when the chapel was consecrated.



The King's Column is older than the rest of the chapel and probably comes from an earlier church. Since the 1580s, Danish and foreign royalty have traditionally had their heights marked on the column.



TWO ALMOST IDENTICAL MONUMENTS

The Chapel of the Three Kings is dominated by the sepulchral monuments to Christian III and Frederik II.

Christian III's monument (left) was made in Antwerp by the innovative sculptor and architect Cornelis Floris (ca. 1514-1575). The two monuments are almost identical as Frederik II planned his while his father Christian III's was being built. However, Frederik II had his made slightly larger and more detailed. Both kings and their queens are buried in crypts under the monuments. From Christian III onwards, all of the Danish kings have been buried in the Cathedral.

MAN AT THE CENTRE

Four sentries guard each monument. They bear antique attire, because **Renaissance artists** rediscovered and copied antiquity. The monuments also resemble antique temples. Renaissance figures have more realistic proportions than the earlier style. This becomes very clear when the sentries are compared to the Gothic knight holding Christian I's shield in the fresco. In Denmark, the Renaissance style became fashionable about the time of the Reformation.





The King alive, kneeling before the cross, symbolises that the protestant king is a link between God and mankind.

Putti: Small naked cherubs sitting with extinguished torches, a symbol of death.

Corinthian capitals are pillar decorations taken from antiquity and typical of Renaissance architecture.

Halberdiers in antique dress with the king's coat of arms stand sentry. Halberdiers are military lifeguards.

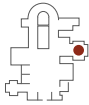
The King in death with his eyes closed. This symbolises him as a human. In the ceiling above the figure are reliefs with angels, and the king waits to be awakened by their trumpets on Judgement Day.

The black panels are without inscription, because the monument was not completed before the architect died.



CHRISTIAN III (1503-1559)

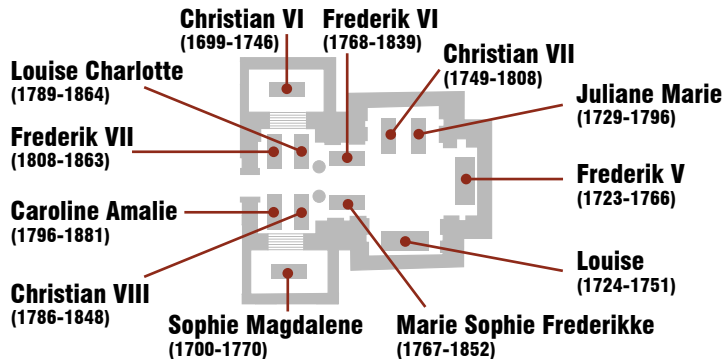
was Denmark's first protestant king. As a young prince, he met the German monk Martin Luther who wanted to reform the catholic church. The king became Lutheran and implemented the Reformation in Denmark in 1536. The catholic church was prohibited. Christian III became the head of the church and confiscated church valuables and catholic furniture. A large part was ruined.



THE WHITE CHAPEL

The chapel was erected for Frederik V and his closest family. Construction commenced in 1774 and should only have taken seven years, but was stalled for 40 years before completion in 1825. The architect C.F. Harsdorff had chosen an excessively expensive dome, ran out of funds, and was unable to finish the chapel. C.F. Hansen completed the building.

The chapel was built to house five tombs. However, Denmark became a poor country during the war with England, 1807-14. There were no funds for new buildings, which resulted in twelve graves being squeezed into this chapel.



QUIET GRANDEUR

The chapel's white walls, high columns and impressive dome are intended to emulate the grandeur of antique temples. All is simple and monumental, inspired by classical Greek architecture. The temple is one of the most important **neo-classical** buildings in Denmark.



FREDERIK V
(1723-1766)

was an amiable father of the nation, even though he did not want to become king. As absolute regent, all power was vested in him, but in practice his advisers made the decisions. His reign was a time of economic growth for the country. Frederik's potential as king was ruined by his yearning for popularity and his alcoholism, which worsened after the death of Queen Louise. His alcohol abuse was probably the cause of his death.

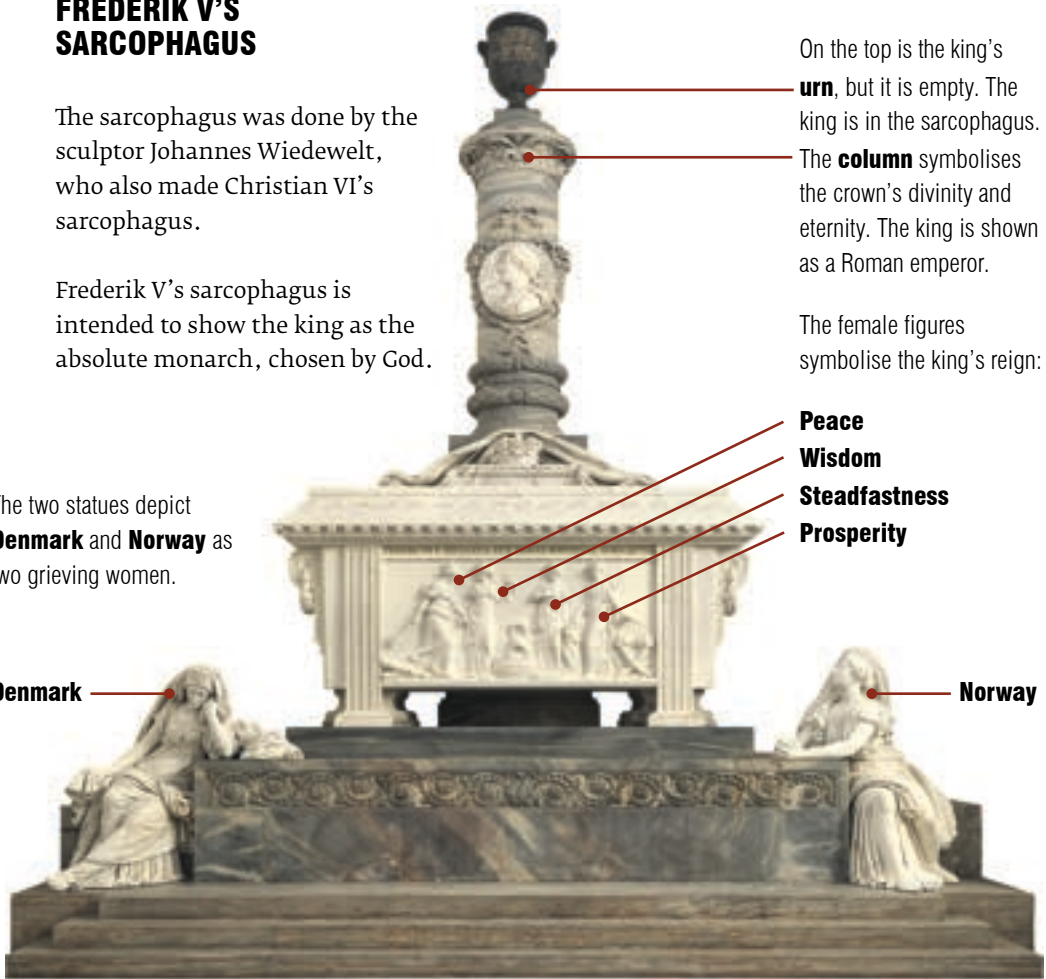
FREDERIK V'S SARCOPHAGUS

The sarcophagus was done by the sculptor Johannes Wiedewelt, who also made Christian VI's sarcophagus.

Frederik V's sarcophagus is intended to show the king as the absolute monarch, chosen by God.

The two statues depict **Denmark** and **Norway** as two grieving women.

Denmark



On the top is the king's **urn**, but it is empty. The king is in the sarcophagus.

The **column** symbolises the crown's divinity and eternity. The king is shown as a Roman emperor.

The female figures symbolise the king's reign:

Peace

Wisdom

Steadfastness

Prosperity

Norway

It is possible to visit the two crypts underneath the chapel, where princes, princesses and nobility lie, including a son of Frederik V. The stairs down to the crypts are to the right of the entrance to this chapel.

TREASURES ON THE FIRST FLOOR

From the ambulatory, a staircase leads up to the gallery. From here, there is a fine view of the cathedral, and access to the Absalon arch and the Cathedral Museum.



The Cathedral Museum is housed in the Great Hall on the first floor above the Chapel of the Three Kings. The hall was the meeting place for knights of an order created by Christian I

and Queen Dorothea, today known as the Order of the Elephant. The hall houses an exhibition of artifacts from the Cathedral, including a copy of **Margrete I's golden dress**.



Dog footprint

In the Middle Ages, a dog stepped into the soft clay before the brick was dried and fired and left a footprint. Find it in one of the windowsills in the gallery.



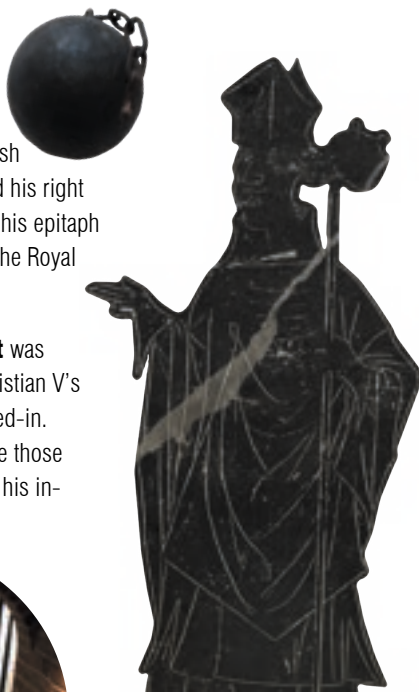
Frederik III lying in repose hung in Christian IV's Chapel, where Frederik III is buried, until 1845. The baroque painting is the work of the Danish-German painter, Heinrich Dittmers (1625-1677).

NOT JUST ROYALTY

The royal sepulchral monuments are the most notable, but the Cathedral also houses gravestones and memorials for nobility, clergy and citizens as well as unknown graves. In the ambulatory, you find portraits of famous clergy and church bishops.

Just Juel (1664-1715), a Danish vice admiral, was wounded in a naval battle between the Danish and Swedish fleets. A **cannon ball** crushed his right hip. The ball now hangs under his epitaph in the church. His coffin is in The Royal Children's Crypt.

The Royal Children's Crypt was excavated in the 1600s for Christian V's children. Their coffins are walled-in. The coffins that can be seen are those of the naval hero Just Juel and his in-laws, the noble Bielke family.

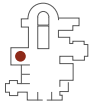


Peder Jensen Lodehat's gravestone is called Denmark's oldest portrait. Lodehat (died 1416) was bishop of Roskilde and Queen Margrete I's loyal adviser.

The grave of the Helhest

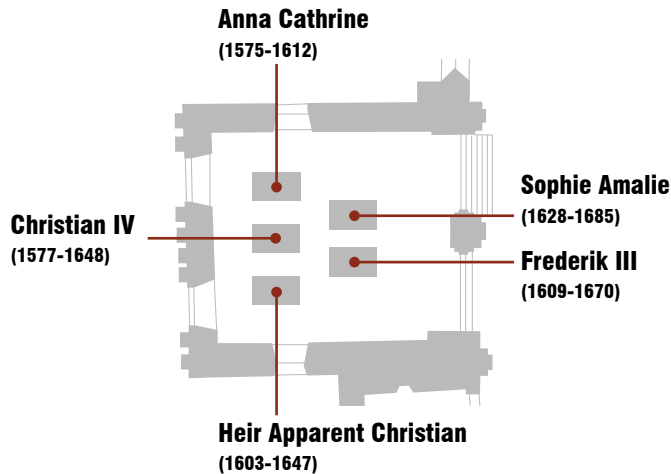
In folklore, a helhest (hel horse) is the ghost of a horse buried alive, for example, when a church was founded. The sight of the three-legged horse augured ill and death. The gravestone bears no inscription, but there is no horse in the grave, which is also older than the legend of the helhest. Instead, the grave contains parts of two human skeletons.





DENMARK'S MOST FAMOUS KING

Christian IV wanted a chapel built after the death of Queen Anna Cathrine in 1612. It was built by Lorenz van Steenwinckel in the Renaissance style, which is most obvious from the outside. Christian IV had an impressive sepulchral monument made for himself, but it burned down, the year before he died. For the next 200 years, the chapel was largely unadorned and its walls whitewashed. It was not decorated until the 1800s. The statue of Christian IV was made by the famous sculptor, Bertel Thorvaldsen (1770-1844), and the two paintings by Wilhelm Marstrand (1810-73).



CHRISTIAN IV
(1577-1648)

He succeeded the throne at the young age of 11, but was not crowned until he turned 19. He sat on the throne for 60 years. He is mostly known for buildings such as Frederiksborg Castle, The Round Tower, the Stock Exchange, and – not forgetting – the spires on Roskilde Cathedral. His reign was characterised by great plans, military victories and spectacular losses in both the Thirty Years' War and two wars with Sweden. These defeats prepared the way for Sweden to take over the position as the leading power in Scandinavia.

IN SEARCH OF THE PAST

Wilhelm Marstrand's two paintings are done in a **national romantic** style; a movement in the 1800s that idealised persons and events in the past. The paintings, like the rest of the decorations, were done 200 years after the chapel, and therefore reflect the 1800s view of the Renaissance king.



CHRISTIAN IV ON "THE TRINITY"

During a sea battle on Colberger Heide in 1644 against the Swedish fleet, Christian IV was hit by shrapnel pieces. The scene in the painting shows the moment when the king has stood up after being wounded and exhorts his men to fight on.

JUDGEMENT OVER CHRISTOPHER ROSENKRANTZ

The nobleman, Christopher Rosenkrantz, tried, in 1610, to cheat the widow of a late friend by claiming that she owed him money, but was exposed for falsifying documents. The painting shows Christian IV as a just king.

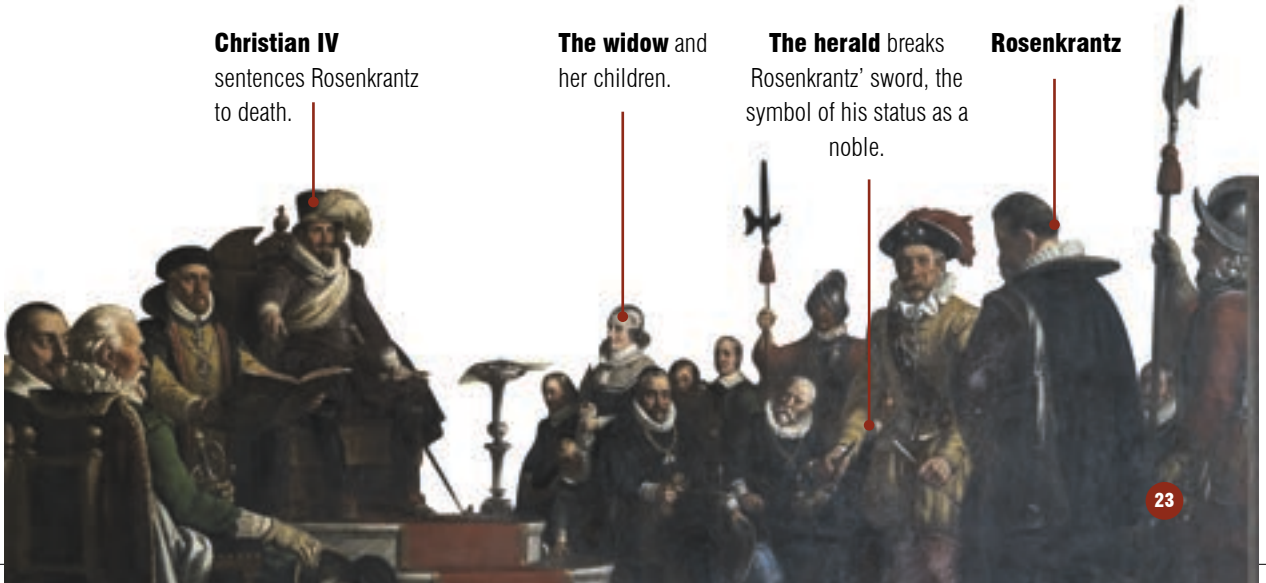
Christian IV

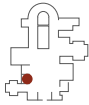
sentences Rosenkrantz to death.

The widow and her children.

The herald breaks Rosenkrantz' sword, the symbol of his status as a noble.

Rosenkrantz

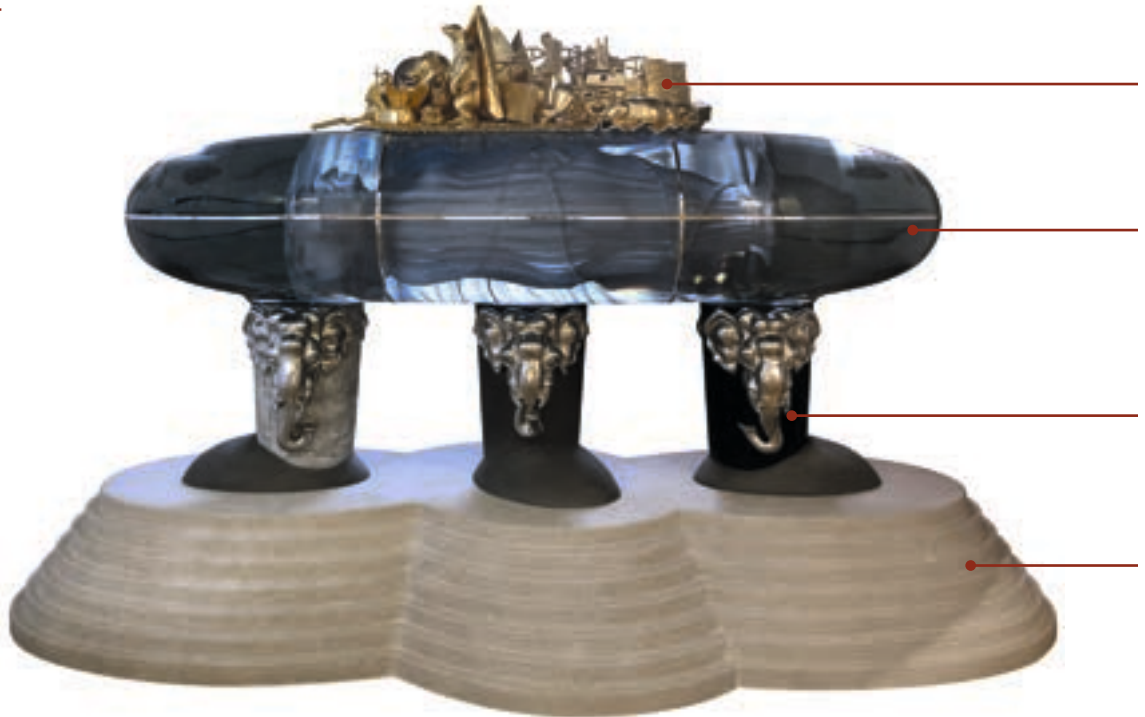




MARGRETHE II'S SEPULCHRAL MONUMENT

The chapel was built in the late 1400s and named after the Swedish saint St Bridget of Vadstena. The frescos date from the same period. The chapel is now adapted as the future burial chapel for Margrethe II. The Queen's sepulchral monument has been created by

the artist, Bjørn Nørgaard (born 1947), in collaboration with the royal couple. A crypt has been excavated below the monument, where the coffin will be placed. The monument cannot be viewed; it will remain covered until after the Queen is laid to rest.





The monument cover may be used as a bench.

The gold-plated bronze symbols represent the royal couple's lives and work, such as the Danish constitution, the national coat of arms and a Faroese ram, and their personal life, such as wine and poetry for the prince, paintbrushes for the Queen, and two dachshunds.

The glass contains effigies of HM Queen Margrethe II and HRH Prince Henrik. The two figures are moulded as cavities in the glass. The glass contrasts with the Cathedral's other monuments in stone and marble, and its transparency symbolises democracy.

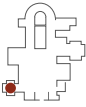
The columns are of marble from Greenland, granite from Bornholm and basalt from the Faroes. They symbolise the Kingdom of Denmark. The elephant heads on the columns are cast in silver.

The base is made of French limestone and has seven steps. The number seven has a special meaning in Christianity, Judaism, Islam, and also in Buddhism and Chinese mythology.



MARGRETHE II (born 1940)

became queen of Denmark 14 January 1972. Her Majesty Queen Margrethe II was the kingdom's first female monarch in 560 years. The Queen is very interested in art and history, and in 1990, the Queen and her mother, Queen Ingrid, completed an embroidered antependium with biblical motifs for the Cathedral. This is hung on special occasions. The Queen abdicated on 14 January 2024, and entrusted the throne to her son Frederik X.



INTO THE 20TH CENTURY

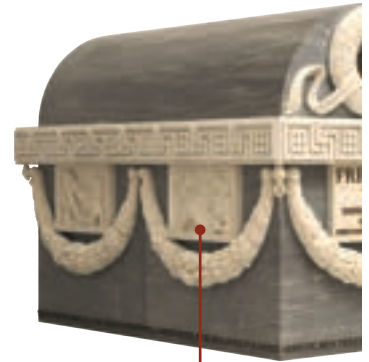
Frederik VII died childless in 1863, and with Christian IX, the throne fell to a new branch of the royal family: the House of Glücksburg. After the deaths of Christian IX and Frederik VIII, a new chapel was needed. The architecture is inspired by Greek and Byzantine church buildings.



The Little Mermaid's sisters is another name for the female figures on Christian IX and Queen Louise's sarcophagus. They were made by the sculptor Edvard Eriksen (1876-1959) whose wife posed for them and his most well-known work: The Little Mermaid. They symbolise Remembrance, Grief and Love.



Christian IX and Queen Louise's sarcophagus is a double sarcophagus paid for by public subscription. The style resembles the earlier sarcophagi, as it was originally intended for Frederik V's Chapel.



The new trend of the 1920's is clearly visible on the side. The naked, natural bodies are a break with the earlier allegorical figures clad in antique attire.



Christian X and Queen Alexandrine's sarcophagi were made by the father of modern Danish design, the architect Kaare Klint (1888-1954). The design should symbolise the whole of the Danish people, and Klint solved this task by covering each sarcophagus in a Dannebrog (the Danish flag). Work with these sarcophagi was the most challenging task Klint had undertaken.



Frederik VIII and Queen Louise's sarcophagus holds both the king and queen. Typical for the functionalism of the inter-war period, the form is simple and with fewer decorations than earlier monuments.

TOWARDS THE MODERN

The 20th century has many different styles. The three sepulchral monuments show how the style moved away from historicism (a mixture of styles with much ornamentation) towards a functionalistic style, where focus is on use rather than decoration. The two newest sarcophagi are representative of the simple modernism that Danish design is known for today.



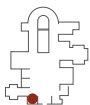
CHRISTIAN IX

(1818-1906)

QUEEN LOUISE

(1817-1898)

They were called the parents-in-law of Europe, because several of their children married into European royal families. Dagmar became a Russian tsarina and mother to the last tsar. Their son, Vilhelm, was crowned George I of Greece, and their daughter, Alexandra, became queen of the United Kingdom. Their eldest son became king of Denmark as Frederik VIII.



THE HIDDEN QUEEN

The chapel dates from 1405, and in 1644 became the burial chapel for the Trolle family. In 1743, Christian VI bought it as the resting place for his stepmother, Queen Anna Sophie Reventlow, and his half-siblings.



Trolls can be seen on the chapel door. The troll is the symbol of the noble Trolle family. Legend has it that the family's founder killed a troll.

Anna Sophie's sarcophagus

Anna Sophie wanted to be buried under the same roof as her husband, Frederik IV, whose sarcophagus is in the chancel. Christian VI fulfilled her wish, but placed her sarcophagus as far away from Frederik IV's as possible.



ANNA SOPHIE REVENTLOW

(1693-1743)

was the first queen not of royal birth. Initially, she was Frederik IV's mistress, whom he very quickly entered a left-handed (morganatic) marriage with. Thus, he was married to two women at the same time. The day after Queen Louise's funeral, the king entered a right-handed marriage with Anna Sophie and shortly after crowned her as his queen. After Frederik IV's death, Anna Sophie was expelled by her stepson, Christian VI. Her final years were marked by profound grief, and she became very religious.

AROUND THE CATHEDRAL

In the Middle Ages, the square was surrounded by a wall erected by bishop Arnold (died 1124). Until 1820, the square functioned as a churchyard.

Christian IV's Chapel is built in the Renaissance style. The cherubs and female figures symbolises the Christian virtues.



Frederik IX and Queen Ingrid's burial-place is from 1985 and an example of modern functional architecture.

The King's Door in bronze by Peter Brandes is from 2010 and shows the twelve apostles.



Northern Porch is from the 1300s. Above the entrance is the cathedral's patron saint in catholic times, Pope Lucius 1.

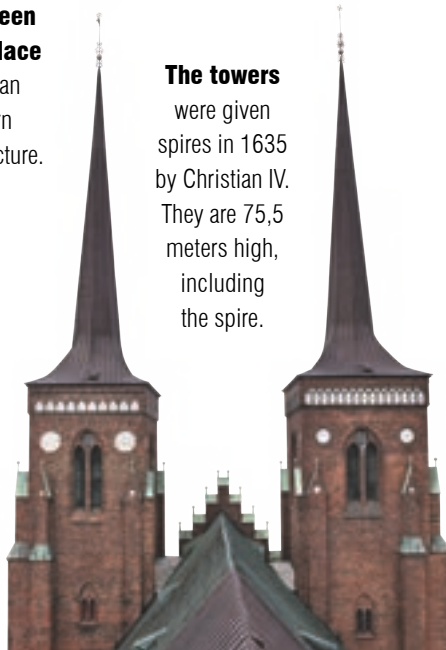


Absalon's arch is built of travertine. In the Middle Ages it connected the bishop's palace with the church.

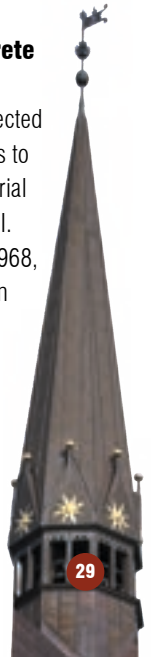


The Cathedral Square

The towers were given spires in 1635 by Christian IV. They are 75,5 meters high, including the spire.



The Margrete Spire was probably erected in the 1400s to mark the burial of Margrete I. It burnt in 1968, but has been rebuilt.



KINGS AND QUEENS LAID TO REST IN ROSKILDE CATHEDRAL

House of Gorm and House of Valdemar

Harald Bluetooth (died latest 987). Ascribed to the Cathedral, but no archaeological trace.

Sweyn Forkbeard (died 1014). Ascribed to the Cathedral, but no archaeological trace.

Sweyn Estridsen (died 1074 or 1076)

Margrete Estrid (1058-1093). Harald Hen's queen.

Margrete I (1353-1412)

Christopher of Bavaria (1416-1448). Siting uncertain.

House of Oldenburg

Christian I (1416-1481) and Dorothea (ca. 1430-1495)

Christian III (1503-1559) and Dorothea (1511-1571)

Frederik II (1534-1588) and Sophie (1557-1631)

Christian IV (1577-1648) and Anna Cathrine (1575-1612)

Frederik III (1609-1670) and Sophie Amalie (1650-1685)

Christian V (1646-1699) and Charlotte Amalie (1650-1714)

Frederik IV (1671-1730) and Louise (1667-1721) and Anna Sophie (1693-1743)

Christian VI 1699-1746) and Sophie Magdalene (1700-1770)

Frederik V (1723-1766) and Louise (1724-1751) and Juliane Marie (1729-1796)

Christian VII (1749-1808)

Frederik VI (1768-1839) and Marie Sophie Frederikke (1767-1852)

Christian VIII (1786-1848) and Caroline Amalie (1796-1881)

Frederik VII (1808-1863)

The House of Glücksburg (branch of House of Oldenburg)

Christian IX (1818-1906) and Louise (1817-1898)

Frederik VIII (1843-1912) and Lovisa (1851-1926)

Christian X (1870-1947) and Alexandrine (1879-1952)

Frederik IX (1899-1972) and Ingrid (1910-2000)



WHAT TO DO IN ROSKILDE?



RECOMMENDED ROUTE

