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**An illustrated guide-book to Heidelberg its castle and  
environs**

**Schmieder, Ludwig**

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The Castle

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pictures was visited by Goethe in 1814 and 1815. Near the end of Haupt Strasse just where it is narrowest, two noblemen's mansions stand opposite one another, and in the mutual effect which they produce, form one of the finest pictures of Old Heidelberg. Apart from this, the finest view of the whole width of the north side of the Castle can be had from here.

The so-called Palais Weimar standing on the Neckar side of the street, the home of the Institute for Social and Political Science of the University. It was built in 1714 by General von Freudenberg-Mariotte, and has passed through various hands.

Opposite is Buhl House, which interests one because of its distinguished appearance and the beautiful flight of steps leading up to the portal, built about 1800.

From here we can already see the Karlstor, which marks what was formerly the eastern limit of the town. It is a masterpiece of Nicol de Pigage who built the greater part of the Palace in Mannheim, and the Palace Gardens of Schwetzingen. The foundation stone was laid in 1775. It was built in honor of the Elector, whose likeness and that of his wife were carved by the Court Sculptor, Lamine, in the double medallion on the top-piece of the gate. This was done at the cost of the Municipality without any regard for the scanty means at its disposal.

## THE CASTLE

We can reach the Castle from Leopold Strasse (or Anlage) by taking the first level crossing and going up the Klingenteich and Graimberg Way, a fairly easy road, or by taking the second level crossing

and following the Schlossberg, which is the shortest road but somewhat steep. Or one can walk up the steps of the Kurzer Buckel (Short Hump), unless one prefers to take the Mountain Railway, the station of which is a few steps to the right of Corn Market. Or, finally, one can choose to climb by the Friesenberg and reach the terrace by turning to the left, or, by turning to the right, the slope of the Schlossberg.

### *Stückgarten (Artillery) Park, and surroundings*

We shall begin the round at the west gate of the Castle Garden. A small guard-house with the arms of Karl Theodor stands on the little bridge which used to cross the old moat. Entering the gate we cross the level ground of the "Stück"-garden which Ludwig V (1508—1544) built here in front of the actual castle in order to mount his guns. On the wall to the left is a tablet in remembrance of Goethe's visits to the Castle with his friend, Marianne v. Willemer. On the town side, half-way along the outside wall on the west, is a round bastion, (the "Rondell") from the ruins of which one enjoys a magnificent view over the town and the plain of the Rhine. The Dicker Turm (Strong Tower) to which we now come was built by Ludwig V as was the adjoining north wall, with a bastion terminating the deep moat towards the north. On it Frederick V (1610—1632) built a palace, the so-called English Building, for his wife, Elizabeth, daughter of James I of England. At the same time he converted the upper story of the fortress tower of his ancestors into a banqueting-hall.

Both the royal builders are carved in stone on the Strong Tower; on the left, Ludwig V, bearded and simple in

dress and pose; on the right, Frederick V, in an elegant pose and magnificently clothed. In front of the tower there is a low glacis, from which the whole of the "Stück"-garden could be swept with fire.

If we walk along the inner, or east side of the "Stück"-garden, we can look down into the yawning depths of the Castle Moat and across to the west side of the actual castle, or better, fortress, because the buildings of this side are more defensive than palatial in character, and are characteristic of a period when every building resembled a fortress.

Adjoining the English Building, is the "Frauenzimmer" Building (Womens' Building), erected at the beginning of the 16th century, where the Ladies of the Court had their apartments. After the destruction of the Castle it was given a temporary roof. From its ground floor, the inner encircling wall of the Fortress of Heidelberg is still to be seen under the projecting arches, whilst the outer encircling wall terminates now at the moat towards the west.

Both are united and built over by the adjoining Bibliotheksbau (Library), which was erected at about the same time as the Frauenzimmerbau. Traces of the arches are still to be recognized on the walls, the central support of the vaulted hall is still standing. We look across it into an oriel window which looks on to the courtyard of the Castle. The cellars and ground floor of the Ruprechtsbau, to which we now come, belong to the oldest buildings of the Castle. Ruprecht III the Elector of the Palatinate who became King of Germany, began its construction. Ludwig V added the stone spiral staircase. The low, round tower nearby, the "Seltenleer" (Seldom empty), served most likely as a prison. At the head of the bridge crossing the moat stands the lofty Bridge Tower, built like all the works of Lud-

wig V in excellent freestone masonry, and on the other side of the moat is the Bridge House, also built by him.

The "Stück"-garden is closed on the south side by the Elizabeth Gate, which Frederick V built for his wife, and if the story is true, was put up in one night as a surprise to her. The inscription testifies to the affection that existed between the two and gives the year 1615 as the date of the erection of the gate. It is adorned with a realistic carving of leaves.

On the Bridge House is the oriel window in which the watch was kept. The small slit opposite marks the place where the foot-path was let down as drawbridge. It is obvious that a drawbridge for vehicles which spanned the little moat in front of the Bridge Gateway, also existed. The Main Bridge consisted of wood and the latter third of it could be drawn up against the Entrance Tower.

The high walls of the Tower are adorned by two gigantic, knightly figures, the Tower Giants. In the middle of the ornamented fields was once the coat of arms of the Electors, report has it, of silver. Underground were the dungeons of the fortress. We now pass under the heavy portcullis and enter the Courtyard of the Castle, of which one gets the best general view from a point near the center of the left side. *Illustration No. 8*

### *Schloßhof (Castle Courtyard)*

If we turn our gaze from this position towards the Entrance Tower, we see before us the older buildings of mediaeval character. On our extreme right is the Frauenzimmerbau (Womens' Building), of which only the ground floor has been preserved. It contains the so-called *Illustration No. 14*

King's Hall which was restored in 1934. It is panelled throughout. The windows show Gothic tracery and arches. It is lighted by rich chandeliers and hung with valuable paintings of the Electors. It was used as a congress hall as well as a theatre for the Heidelberg "Festspiele" which take place here and in the courtyard of the castle. On the outside wall under the cornice there is an interesting coat of arms of the Palatinate to be seen. The retreating square is terminated by the Bibliotheksbau (Library Building), the turret window of which we now see from the outside, and which from this side projects high above the ground.

The Ruprechtsbau shows partly the same tripartite rectangular openings as the Frauenzimmerbau, partly remains of the tracery of windows. Above the main entrance in the middle of the east side is an admirable piece of sculpture of the beginning of the 15th century. Two angels are holding a wreath of roses, the symbol of the Virgin Mary, the patroness of the House of Bavaria, and in the midst is a pair of compasses, the emblem of Ruprecht's love of building. It was he who had the Church of the Holy Ghost built. Above it, in reference to the kingship of the builder, is a splendidly modelled imperial eagle, in perfect preservation. Its counterpart on the right is a tablet, in which it is stated that Ruprecht was the builder but that Ludwig V renovated the structure.

Opposite is the Soldatenbau (Soldiers' Quarters) which housed the Body Guard. In front of it is the delightful, arched Brunnenhalle (Well House), a perfect example of late Gothic architecture, the columns of which came from a palace of Charles the Great at Ingelheim. In the adjoining Oekonomiegebäude (Domestic Buildings), simple in style, were the Bakery and Butchery and similar departments, and there are still remains of them to be seen. In the corner is the Lords' Kitchen, close to it, the Knights'

Kitchen, in which the high chimney and the base of the hearth are still discernible. Adjoining on the east side is the unpretentious Ludwigsbau (Ludwig Building) which Ludwig V erected by making use of the oldest parts of the Castle. Above the gate of the Staircase Tower is the coat of arms of the Palatinate with the date 1524; under it two monkeys are busy trying to free themselves from a noose. The pretty fountain in the corner of the retaining walls in front of the Ludwig Building, belong to the older buildings of the Castle.

If we turn our eyes now to the other side we are surprised by an entirely different picture. Rich styles of architecture, columns and sculpture adorn the buildings of the north-east corner of the courtyard. The earliest was the Gläserne Saalbau (The Hall of Mirrors), finished in 1549, so called from the mirrors with which the Banqueting Hall in the second story was decorated. Ludwig V's successor Frederick II (1544—1556), erected it. He obviously wished to reproduce the Renaissance places with arcades, which he had seen on his many journeys abroad and admired as something new and fashionable. The building in front of it with the gracefully gabled roof, decorated with dolphins, served to communicate with the arsenal which stood in front of the Hall and is to-day an utter ruin. Between the arches of the ground floor the arms of the Elector and his wife, Dorothea, Princess of Denmark, are carved in stone. Frederick II also added two stories to the Glockenturm (Bell Tower) which overlooked his palace. Frederick IV finally added two more stories, octagonal ones, of which one is still standing to-day.

The successor of Frederick II, Otto Heinrich (1556—1559), had also travelled considerably, and even visited Palestine. He was a man of education and a lover of art. It is, therefore, not surprising that he filled the gap between the buildings of his predecessors with a proud palace, the

*Illustration  
No. 13*

*Illustration*  
*No. 9* Otto Heinrich Building. The strong horizontal divisions of the facade were drowned by two mighty gables, in place of which, after the Thirty Years' War, two smaller structures were erected, the remains of which are still to be seen above the cornice of the third storey. The greater part of the magnificent sculptures is the work of Alexander Colin of Mecheln; the balance of an otherwise unknown sculptor, Antoni. Along the ground-floor stand four heroes of antiquity and of the Bible, Joshua, Samson, Hercules and David. Then follow Strength, Faith, Love, Hope and Justice, in other words the earthly and heavenly virtues; and finally, the seven planets, Saturn, Mars, Venus, Mercury, Diana, and right above, Sol and Jupiter. The train of thought of the builder, Humanism and Astrology, is reflected in the figures of the facade. The builder had his bust carved in stone in the center above the portal. Two children are playing to him on the flute. The sculptures both within and without, are amongst the finest which German Renaissance has produced.

The last of the three palaces of the Castle Courtyard, the Frederick Building, fills the spot on which from earliest times the chapel and the passage to the northern fortifications, and the preferred apartments of the Castle stood. It was the task of the architect, Johannes Schoch, to combine these under one roof. He has fulfilled the task admirably; the various component parts are subordinated to form a homogeneous work of art, which has been magnificently decorated by the statues of Master Sebastian Gotz of Chur. Beginning from left to right above, the statues represent Charles the Great, (an imaginary figure); Otto von Wittelsbach, the founder of the fortunes of the Bavarian House; Ludwig I, on whom the Palatinate was first bestowed; and Rudolf. Then follow four kings, Ludwig the Bavarian; Ruprecht I; Otto, who was temporarily chosen King of Hungary; and Christof,



who by marriage became king of Denmark. The next row shows the most important princes of the Palatinate, Ruprecht I, the founder of the University; Frederick the Victorious, (the victor of Seckenheim); Frederick II, builder of Hall of Mirrors, (the figure is new, as only the feet of the old one still exist); and finally Otto Heinrich. Below, Calvinists and Lutherans stand peacefully side by side, although these two sects looked upon one another with bitter hatred. Then follow Frederick the Pious, the author of the "Heidelberg Catechism"; Ludwig VI; Johann Casimir, the builder of the House of the Big Tun; and Frederick IV, who erected the building called after him. In contrast to the Ottheinrich Building the vertical lines have been emphasised in the construction of the Frederick Building. The rolls, bands and strong protuberances are typical of late German Renaissance.

From the Frederick Building, we descend to the vaulted cellar of the Women's Building and to the Big Tun. The first Tun was built by Casimir and shared the fate of the Castle. It was destroyed in the course of the Thirty Years' War and the second one in the Orleans War. The one before us was built by Karl Theodor in 1750 and is capable of holding some 50,000 gallons. It is a masterpiece of the cooper's art and a witness to what perfection this craft had then attained.

We now come to the Altan (Balcony) by a passage under the Frederick Building, and from here get a surprisingly beautiful view over the town and the river.

The way now winds down along the Frederick Building to the vaults that carry the Altan, and on to the three terraces of the redoubt built by Elector Karl before the Orleans War. His arms still adorn the entrance to the tower which was blown up by the French.

*Illustration  
No. 10*