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An illustrated guide-book to Heidelberg its castle and environs

Schmieder, Ludwig

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The Old Town from University Square to Karl's Tor (gate) the University

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rations given them by the tenants of the 18th century. Professor P. Fr. Deurer of Mannheim (1779—1884) painted the Pompeian room.

More precious, however, than the Museum are its contents, which have been drawn from the Palatinate, Heidelberg, and the Castle. The Museum contains departments devoted to the prehistoric, Roman and Early Germanic finds in the neighborhood, to collections of electoral coins, to views of the town and Castle of Heidelberg, to hundreds of specimens of Frankenthal china and paintings of the Romantic period, including works of Wallis and Turner.

In the following block of houses on the right-hand side of the street, a decorative Renaissance portal of the former *Wormser Hof*, 110 Haupt Strasse, as well as a turret window, have survived the horrors of the destruction of Heidelberg.

THE OLD TOWN FROM UNIVERSITY SQUARE TO KARL'S TOR (GATE) THE UNIVERSITY

The Haupt Straße opens southwards into University Square. In the opposite direction, Marstall Street following the line of the oldest wall of the town, as does Grabengasse (Moat Lane), leads to the former arsenal (Zeughaus) of the princes of the Palatinate. Four round towers with conical roofs, are still standing and form the corners of the building. By the entrance near one of the towers we enter the quadrangle, which was arranged as an athletic training ground for the students, and here we get a good general view of the building.

The strong walls of the Arsenal defied the destruction of the town during the Orleans War. After the conclusion

of peace, openings for windows were made over the great entrances, and an upper story for temporary dwellings was erected. From the beginning of the 19th century, the Arsenal served as storehouse until it was converted to meet the needs of the students. In the right wing is the Mensa, a dininghall where students dine and sup for a moderate price. In the left wings is the Gymnastic Hall of the University. The interior is richly painted. On the south side stand the remains of the stables erected by John Casimir in 1590, the superstructure of which, with its gables and towers, was once the pride of the town. The destruction of the town laid the proud house low and to-day there remain only the windows of the basement story, preserved in the lowroofed hall, which is employed for athletic training. The left wing was rebuilt as a barracks by Weinbrenner in 1806, and quite considerably altered. It now houses various institutes of the University (the Archeological, Philological, Egyptological Institute and Seminary for Ancient History) and is called the Weinbrenner Building. On the ground floor there is a collection of antique vases, terra-cottas and bronzes. Here too is the Egyptian Museum. The riverside view of the Arsenal, which is the most beautiful, could be seen until the middle of the 19th century from the Neckar. The quays (1854) and then the Promenade (1895), cut away half the mighty wall; the roof was also twice as high as it is to-day. The Hay Grange nearby stands on the foundations of the Mantle Tower which here terminated the wall of the Old Town.

We now return to Langemarck Square. Where Haupt Strasse leaves the square towards the east there stood until 1827 the Middle Gate Tower, which marked the boundaries of the Old Town. The main building of the University stands on the site of two older buildings and its foundation stone was laid in 1712. The in-

terior, finished in 1729 has been kept very plain. The Aula (Great Hall) which is two stories high, was given a rich stucco ceiling by Johann Batisti Clerici, but when it was rebuilt by Durm (1886) it disappeared under a cover of inlaid work. Durm and Ferdinand Keller, who painted the picture representing the entrance of Pallas Athene into Heidelberg and the allegories of the four old faculties (Theology, Jurisprudence, Medicine and Philosophy) have given the Aula a solemn and festive appearance. The names inscribed on the walls bear eloquent testimony to the work of great scholars through 500 years. The original Heidelberg University was built in 1386. In the Augustiner Gasse, in the *Pedellenhaus* (the Porter's House), is the *Karzer* (Student's Prison). The occupants have expressed their feelings, or explained the reasons for their detention behind barred doors in humorous verses and drawings on the walls.

*Illustration
No. 17*

On the south side of the square and opposite the main buildings stands the New University which was erected on the site of an older collegiate building in 1930—1931. The funds for the new erection were collected by the American Ambassador to Germany, Hon. J. G. Shurman from friends of Heidelberg and its university in America. It contains the most important lecture-rooms and the great hall, the new Aula. The old tower embodied in the quadrangle, the so-called "Witch's Tower", used to form the south-west corner of the medieval town fortifications. It belongs to the 13th century. In the south wing of the New Building were the Geography and History Seminaries.

Opposite stands a red sandstone building, designed by J. Durm for the University Library and built in 1905. The love of magnificence and show that was typical of the end of the 19th century is expressed in its exterior as in its interior. Soon after the founding of the univer-

sity its library became famous. The Electors, Philip, Ludwig V, Frederick II and Ottheinrich procured "modern" books with humanistic tendencies, instead of the existing scholastic works. In 1584 the store was increased by Ulrich Fugger's bequest of 1,000 manuscripts. After the capture of the town by Tilly, Duke Maximilian of Bavaria presented the library to Pope Gregory XV whose legate dispatched all the most valuable books to the Vatican. The new library collected by Karl Ludwig was burnt with the town. Elector Johann Wilhelm began a new collection and in 1815—1816, through the intermediacy of Grand Duke Karl, some of the manuscripts were returned from the Vatican. In 1888, the Manesse Codex, which Frederick IV had acquired, and which had been taken to Paris, was brought back and is now the greatest treasure of the Library.

The steeple and roof structure of St. Peter's Church, which lies opposite the University Library were adorned in 1864—1870 with rich modern Gothic forms. The foundation stone was laid in 1485 on the site of an earlier building that had to be pulled down. The interior, with the exception of the choir and the chapels, has been greatly altered during the renovation of the previous century. It contains two paintings by Hans Thoma (1902): Christ Walking on the Sea; and Christ and Mary Magdalen. The monuments of very different epochs and styles preserved outside as well as inside, form a unique and valuable adornment. Those on the outside form a collection of historical and heraldic interest.

From St. Peter's Church we go towards Seminar Street past the house with the oriel window (Schlosser used to live in the second house from here), to the building site granted the Jesuits by the Elector, on which in 1705—1765 they built their lecture rooms, church, school and hall of residence. On the right of Seminar Street is the Karl's

Hall of Residence, now the town barracks, a gift of Karl Theodor and begun in 1750. The architects were Rabaliatti and Father Günther of the Order of Jesus. Its clean-cut lines and good proportions make the building one of the most beautiful in the town.

Opposite is the County Court, erected in 1846, a plain building in red sandstone.

Between Augustiner and Schulgasse, opposite Karl's Hall, stands the Jesuit School (1715) which, like the main building of the University, was built according to plans of Breunig. The main front was formerly on the east side, with two pleasing portals still extant. The roof is new (1846) and lower than it was formerly. Various seminaries (Philosophy, English and Romance Languages as well as the Political Economy and Statistics Institute) and the University Reading Room are housed here.

Not far away are the Interpreters' Institute (50, Plöck) and the Journalists Institute (14, Grabengasse).

By way of Schulgasse, we come to the small square in front of the Jesuits' Church, which is one of the most representative of its period in Heidelberg. The west side is occupied by the Theological Seminary (No. 2), the corner of which is adorned by a statue of the Virgin Mary, probably the work of the famous sculptor, Peter van den Branden.

Before us rises the enormous gable of the Jesuits' Church, the foundation stone of which was laid in 1712. It is the masterpiece of the architect, Joh. Adam Breunig, who, however, did not complete the building. The gable front is the work of Fr. Rabaliatti. The rough building was finished in 1751 and the steeple was added in 1868—1870. This church is an original conception of the architect, without reference to any prescribed rules or examples. A breath of classicism and of academic spirit, which is increased by the decoration of a much later date

but of a similar style, permeates the interior. The basins containing Holy Water, supported by children's figures, are worthy of notice. The picture of the High Altar, dedicated to the Holy Ghost, and that of the Side Altar on the right dedicated to St. Joseph, were painted by a pupil of Schwind, A. Müller of München. The Ascension over the Side Altar on the left is the work of the skilful hand of Ferdinand Keller, and dates from 1871. The Pietà in the side-room of the choir was done by J. Seitz of Freiburg in 1905; the pulpit, Easter candle-stick and font by Steinhäuser of Karlsruhe. On one of the pillars of the eastern side is a tablet to the memory of Frederick the Victorious, whose remains are buried here.

The west wall of the Jesuits' Lecture Hall (begun in 1703 according to plans of Breunig) which adjoins the Church is adorned by a magnificent portal in baroque style. The sculptured details (especially the coats of arms) and, in fact the whole arrangement, are of great charm. The somewhat stiff architecture is not quite in harmony with the boldness with which the sculptor allows God the Father to stand out freely from the parapet, or with which he has placed the worshipping saints on the very narrow window-ledge. All the rooms of the building look on to the courtyard, which was formerly surrounded on all sides by the buildings of the Jesuits.

With a few steps we reach Haupt Strasse again by way of Heugasse, (Hay Lane). Between Ludwig's Square and the Heiliggeistkirche (Church of the Holy Ghost) there stand several old dwelling-houses, some of which are adorned with statues of the Virgin, as for instance No. 137 and No. 168, a very fine baroque house. One should not fail to go into Untere Strasse and see the house, built in robust baroque style at the corner of Bussemergasse in 1711.

Severer forms are shown by the patrician house standing at the corner of Haspelgasse and the Fish Market, whose statue of the Virgin is seen from far off. The classical portal was added later, but quite in keeping, by a Heidelberg architect of the Baroque Period. The restrained portal, supported by Caryatides, of the beautiful baroque house, 12 Haspelgasse, shows the hand of a master, probably Galli Bebiens. Before the destruction of Heidelberg the tithe-barn stood here.

*Illustration
No. 15*

From the Fish Market we return to Haupt Strasse and come to the "Ritter", the most richly adorned and, from an artistic point of view, the most valuable private house of Old Heidelberg. The "House of the Knight St. George", was, according to an inscription on the house (1592), built by Charles Belier of Tournai and his wife, Francisca Soriau. He was a Calvinist and sought refuge from the intolerance of his fellow-countrymen in the capital of his fellow-believer, Frederick III. The stone facade resisted the fire of 1693 but the interior was reduced to dust and ashes. After the house had been rebuilt, the Town Council used to meet here from 1694—1703. It was presumably converted into an inn even before the Orleans War. According to the strict rule of Renaissance architecture, the three stories are carried by the three kinds of columns: the Doric, the Ionic and the Corinthian. The builder and his wife are depicted above in the middle of the right bay window; on the left are angels bearing their coats of arms. The Ritter is undoubtedly one of the finest examples which Germany has to show of a burgher's house in the German Renaissance style. Some of the doorways and wall paintings have been preserved.

*Illustration
No. 16*

The Church of the Holy Ghost, standing opposite, was erected as a Royal Collegiate Church by King Ruprecht (1398—1410) in place of a smaller and older one. The remains of the latter are beneath the floor of the

choir. In 1936 the remains of a Romanesque church were discovered embedded among them. Ruprecht's son, Ludwig III, completed the building in all its important parts. The flames of the fire consumed the roof and steeple of the old church. In 1698 the nave was given the mighty two-storied roof, and the tower the baroque steeple which was the taste of the times.

In 1706 the Church was divided into two parts by a wall, as Johann Wilhelm had promised the choir to the Catholics and the nave to the Reformers. In 1719 the wall was broken down, to the great joy of the Catholics, but in the following year it had to be restored. The wall was removed once again, when the University celebrated its fifth centenary, but unfortunately only for eight years. The wall was removed for good and all on the occasion of the celebration of the 550th anniversary of the foundation of the University so that the view of the whole interior of the Church is now uninterrupted.

The architecture has many peculiarities which give it prominence in the record of the development of Gothic churches. The middle aisle of the choir is considerably wider than the transoms of the nave. Moreover the choir is so built that the aisles are all of equal height. As the outer walls of the choir and the nave are equally wide, there results in the middle aisle and the two side aisles, three almost equally wide transoms. In the galleries of the side aisles of the nave the valuable bibliotheca palatina was housed until 1622.

The lofty, light and spacious choir which can be entered from Haupt Strasse was used from 1410—1685 as the burial place of the Electors. The wild soldiery of the "Roi Soleil" broke their monuments to pieces and scattered their bones. Only the grave-stone of Ruprecht III and his wife, Elizabeth of Hohenzollern, has survived to

our day. The vaulted roof is embellished by carved and painted keystones in their original state.

At the corner of the vestry (north-east) there are remains of a mediaeval painting, representing Virgin Mary standing on the crescent of the moon, but it has been touched up considerably. Only traces are left of a chapel that once projected on the north side.

The tower, with its Gothic window tracery, buttresses and baroque steeple, is one of the best examples of how different styles can be combined into a harmonious whole.

Behind the choir of the Church, now, as in the earliest days of the town, is Market Square. In the center is a fountain with a statue of Hercules, the work of the sculptor Charasky.

*Illustration
No. 19*

The east side of the Square is taken up by the Town Hall, which was erected in 1701—1703 on the site of the old Gothic building, that had been destroyed in the general conflagration. This building, as well as the old roof, has been preserved, though a few years ago it was renovated and considerably enlarged.

Before continuing our way along Haupt Strasse we must go down Steingasse to the Old Bridge, or Karl Theodor Bridge. Three bridges had been torn down by heavy drift ice, and one had been set fire to by Mélac, before this one was built by order of Karl Theodor, whose statue adorns one end of it. At the foot of the statue, the work of the Mannheim Court Sculptor, Linck, lie symbolical figures of the four rivers of the Palatinate and Bavaria; the Rhine, Danube, Main and Moselle. At the other end of the bridge stands its counterpart, a statue of Pallas Athene, surrounded by Piety, Justice, Ceres and Mercury at its base. The reliefs depict allegories of architecture, sculpture, painting and astronomy. The fact that bridge, church and castle were all built of the same material united them from every point of view to an extra-

ordinarily picturesque whole, which is further strengthened by the successive upright lines of the Bridge Tower and of the Tower of the Church.

In 1799 the French attempted in vain to storm the bridge. For centuries, everyone coming to town from the other side of the river had to enter by the bridge, and hence we find still a great number of inns and restaurants in this quarter.

Back to Haupt Strasse, past No. 196, where Goethe stayed in 1775, we come to Corn Market, a square that was laid out after the Fire, from which we get another splendid view of the Castle. In the foreground stands a statue of Virgin Mary, erected in 1718 by Karl Philip, the work of Peter van den Branden, one of the finest examples of the Baroque Period that the town possesses. With one exception the finely proportioned square is framed by plain citizens' houses. On the west side, where now municipal offices are housed, was the Hotel Prinz Carl, where Emperor Wilhelm I (1850), Emperor Frederick III (1860), Bismarck (1856) and Moltke (1876) stayed when they came to Heidelberg. Here too the Prince of Wales, afterwards Edward VII met his future consort, Alexandra of Denmark. Behind it, in Zwinger Strasse is the station of the Mountain Railway, which runs to "Molkenkur" and Königstuhl. From the left corner the Burgweg leads up to the Castle.

*Illustration
No. 20*

We now come to Karlsplatz, where once a Franciscan Monastery stood. No. 4 on the South side was formerly the Grand-Ducal residence from the beginning of the 19th century. It is now the home of the Academy of Sciences, and the chief room, where the Academy held its meetings, has been preserved, with its magnificent stucco ceiling and old furniture, as a memento of the culture of a by-gone age. Opposite is the Bezirksamt, where the Boisserée brothers lived, whose collection of

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