

The Erlangen Schloss

From Margrave's Residence to Seat of the Central University Administration



**Friedrich-Alexander-Universität
Erlangen-Nürnberg**



The Erlangen *Schloss*

From Margrave's Residence to Seat of the Central University Administration



The square in front of the *Schloss*, known as the *Schlossplatz*, has always been the focal point of urban life, as illustrated here on the occasion of a commemoration celebrating the writer Friedrich von Schiller. Photograph, 1905.

The Erlangen *Schloss*

From Margrave's Residence
to Seat of the Central University Administration

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Erlangen
Universitätsbibliothek
2009

Kleine Schriften zu Kultur und Geschichte der Friedrich-Alexander-Universität. Heft 5

Published by the Erlangen University Library,
commissioned by the Rector's Office



Bibliographical Information of the *Deutsche Bibliothek*
Internet access to detailed bibliographical data under <http://dnb.ddb.de>

Illustrations:

Universitätsbibliothek Erlangen-Nürnberg: S. 2, 8/9, 10, 11, 12/13, 14, 15, 16o, 16u, 18, 19, 20/21, 24/25, 26, 32, 33, 34, 35u, 38, 39, 44o, 44u, 57, 72m, 73, 74, 75, 79, 81, 82/83; Universitätsarchiv Erlangen-Nürnberg: S. 29o, 29u, 31o, 35o, 36/37, 42, 60o; Universitätsarchiv Erlangen-Nürnberg (Foto: H. Dill): S. 6, 7, 43, 48/49; Universitätsarchiv Erlangen-Nürnberg (Foto: C. Wachter): S. 45, 46, 47o, 47u, 50, Umschlag; Referat Kommunikation und Presse der Universität Erlangen-Nürnberg (Foto: E. Malter): S. 40/41, 51, 52, 53o, 53u, 54/55, 56l, 56r, 58, 59, 60u, 61, 62, 63o, 63u, 64o, 64u, 65o, 65u, 66o, 66u, 67o, 67u, 68o, 68u, 69o, 69u, 70, 71o, 71u, 72o, 72u, 77, 78; Stadtarchiv Erlangen: S. 27; Stadtmuseum Erlangen: S. 76; Staatliches Bauamt Erlangen-Nürnberg: S. 30; Staatsarchiv Bamberg: S. 17; Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg: S. 22; Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister: S. 23

Cover: The central projection of the Erlangen *Schloss*
(facing the market square), photograph, 2002.

Layout and Print: VDS  Verlagsdruckerei Schmidt,
91413 Neustadt an der Aisch

ISBN: 978-3-930357-98-7
ISSN: 1861-4701

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A section of the main entrance door to the *Schloss*.

The History of the Building

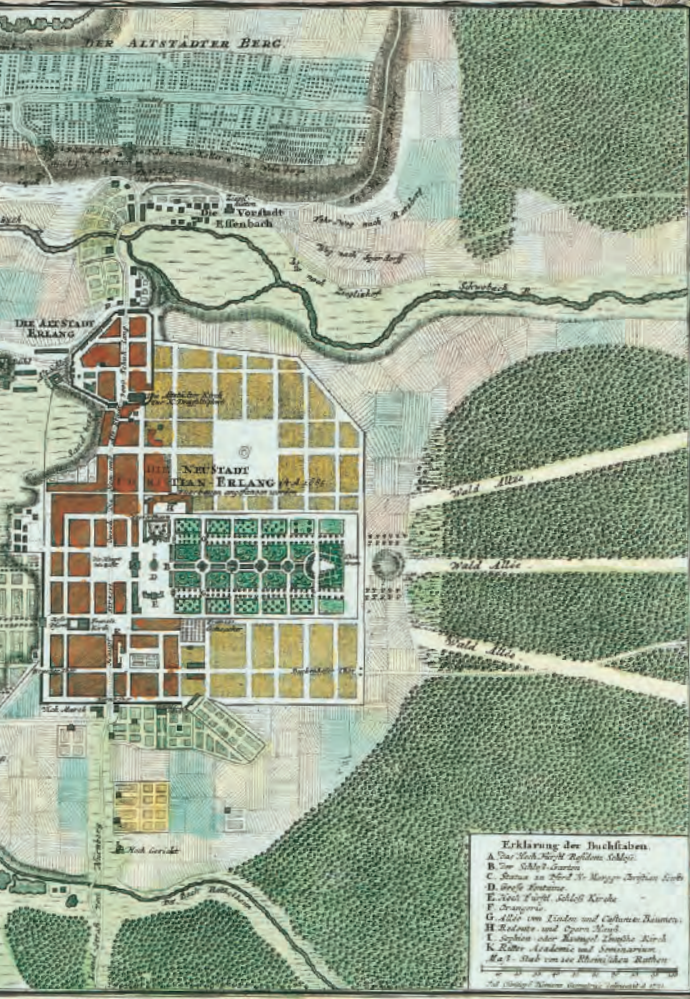
Erlangen's New Town, founded to the south of the existent town of Erlangen by Margrave Christian Ernst von Brandenburg-Bayreuth in 1686 to accommodate religious refugees from France, is impressive testimony to the Baroque ideal of town planning. Much of the area known today as the Huguenot town is taken up by the ground allotted to the Residence, which consists of the *Schloss* itself, the park adjacent to it, the *Schlossgarten*, the Orangery, the margraviate church, the *Schlosskirche*, and further buildings. As a subsidiary residence belonging to the margraves of Brandenburg-Bayreuth, the whole ensemble of the Erlangen palace did not serve any major governmental purpose of supra-regional significance, but it did, however, enhance local and regional social life as the dower-house of the Bayreuth margravines. The decision to build a residence here also played an important role in the development of the new town of "Christian-Erlang", whose foundation phase culminated in Erlangen being raised on March 5th, 1708 to sixth place in the list of the principality's most important towns.¹

Documentation on the construction of the *Schloss* is incomplete and even the moment at which initial plans to build it were first mooted cannot be stated with certainty. The initial plan for a quadratic, gridiron scheme of the New Town of Erlangen of 1686, which is attributed to the Master Builder Johann Moritz Richter, did not envisage a residence. The earliest indication that there were plans to erect a building for the margrave can be dated to June 11th, 1698, when the constable of the New Town, Johann Friedrich Ackermann, (provisionally) turned down two applications for building permission on the grounds that *Their Royal Highnesses are most graciously pleased to consider this site, because of the large market-place, for the future erection of aedificia publi[ca] to be furnished in such a way that the aforementioned could also be domiciled and hold sway there.*² This was therefore a margraviate order to foresee some form of accommodation for the



Equestrian monument to Margrave Christian Ernst von Brandenburg-Bayreuth (1644–1712) in the park of the Erlangen residence. Sandstone monument 1711 / 1712, attributed to the Bayreuth court sculptor Elias Rantz (1649–1732).

GRUNDRIS und GEGEND der Hoch-Fürstl. Brandenb. Bayreuth.
AUTEN STADT CHRISTIAN-ERLANG
 Für Hl. Residenz-Schloß und anderer ansehnlichen Gebäuden, wie auch der nach ihrem fatalen Brand
 von **ALT-STADT ERLANG** edirt von Io. BAPT HOMANN Kaiserl. Geogr. in Nürnberg.



Town plan of Erlangen showing the residence complex, at the bottom of the picture the Schlossplatz, the square in front of the Schloss. Plan by Johann Baptist Homann, 1721.

The next documented reference to plans to build the *Schloss* to be found in the archives dates back to the beginning of the next year, when Margrave Christian Ernst requested architect Antonio della Porta and engineer Jaques Bourdin de la Fond to travel from Bayreuth to Erlangen on March 23rd, 1700: *Accordingly we require your presence here to deliberate and discuss a certain project; therefore you are graciously requested to leave Bayreuth and to come hither, [...] and thus, following your arrival, to be pleased to await our further instructions.*³ The "certain project" referred to here was most probably the plan to design and build the *Schloss*. The favoured site was now no longer the west side of the market square but rather the area on the opposite side. It proved to be more appropriate because it offered better conditions for landscaping spacious gardens and did not slope down to the banks of the Regnitz where construction may well have had to contend with the risk of flooding. However, the apothecary Crégut had already begun to construct a house on the south-west corner of the square and had to receive compensation by being given a new building plot. The fact that alternative plans had already been made for the site intended for the *Schloss* and indeed that some buildings had already been erected, is an indication that the decision to build the *Schloss* was not the result of lengthy planning, but rather a fairly spontaneous affair.



Parkside view of the *Schloss*. Copper engraving, attributed to Johann Adam Delsenbuch after a drawing by Paul Decker the Elder, around 1714.

The building phase itself is not extensively and reliably documented. One of the few certain facts is a margraviate order for a delivery of timber on April 2nd, 1700. In addition to containing information about the position and the size of the building work, this source also gives proof of the active involvement in the project that Margrave Christian Ernst expected of his son: *Accordingly His Royal Highness is willing to second and support the building of a residence for his*

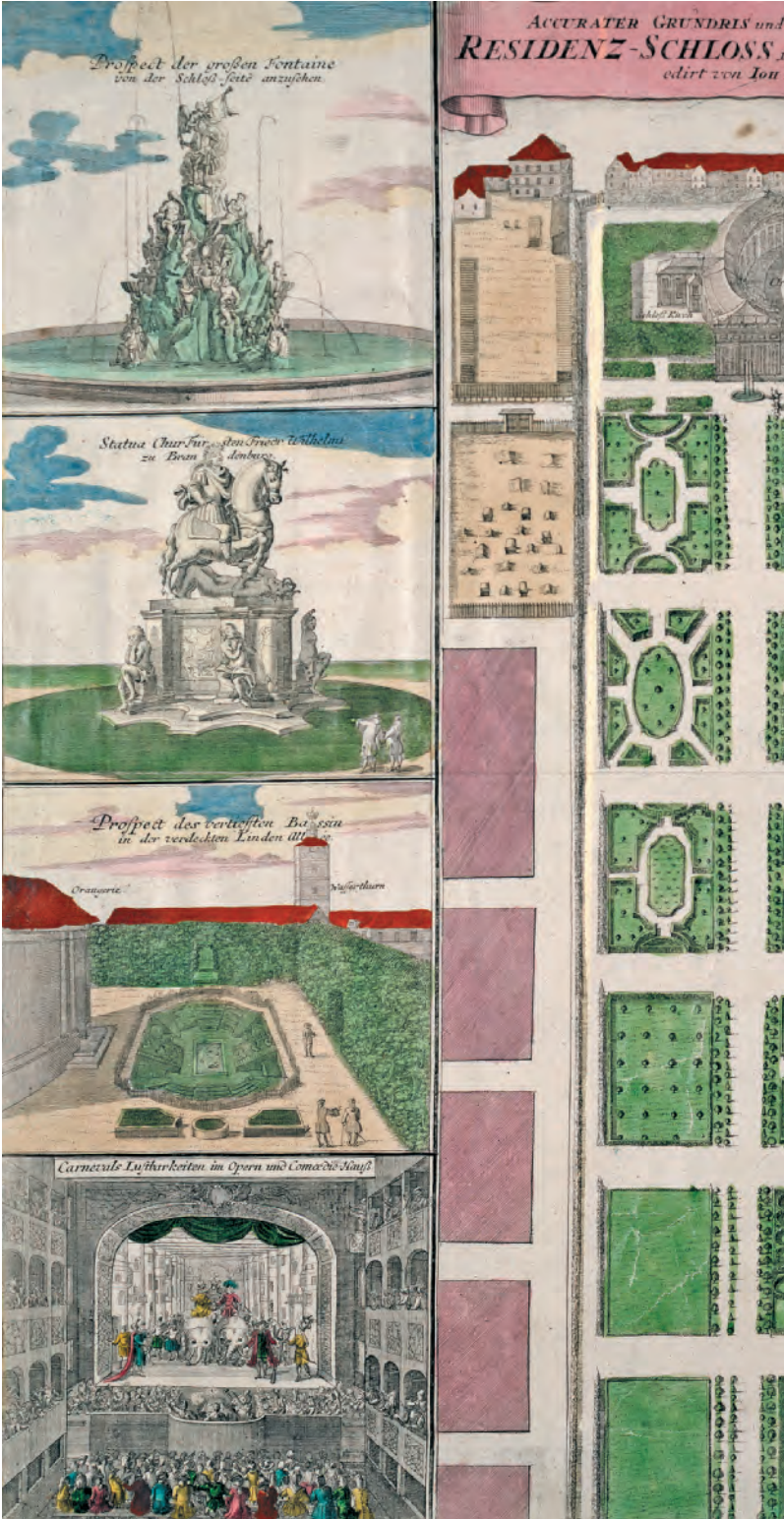


Student torchlight procession on the *Schlossplatz*. The illuminated windows in the *Schloss* show the margrave's private and reception rooms. The slogan "Pereat der Bremser" refers to Andreas Bremser, University Proctor. Leaf from a *Stammbuch*, before 1783.

*Royal Highness, the Crown Prince, in this New Town of Erlangen and to this purpose to order the required construction timber. Thus his chief forester and gamekeeper in the lowlands of his principedom, von Wizleben, is hereby graciously requested to issue an immediate and urgent command that 900 trunks are to be marked, felled and delivered free of forest dues from the Frauenaurach and Münchaurach forests for the said building. The aforesaid von Wizleben must also hasten with great diligence to procure the necessary saplings to plant an avenue directly behind this newly-built house consisting of 360 [...] lime trees 10 feet in height, an order to be divided equally between the foresters subject to us and to be delivered in accordance with their tenant duties free of charge.*⁴ Further evidence to suggest the margrave was keenly in favour of the building plans is provided by an order dated April 3rd, 1700, stating that not only the sandstone blocks, including the quarry costs and wages, that were needed but also the other building materials, including the delivery costs *excluding personal delivery charges* were to be procured as soon as possible.⁵

On July 12th, 1700, the foundation stone for the *Schloss* was laid. In the presence of the Margrave and the Crown Prince two glasses of white and red wine were placed in the foundation stone and sealed with a metal plaque. The stone, the position of which is unknown and can no longer be verified today, bears the inscription: *Christianus Ernestus (atque) Georgius Guilielmus Marggraf Brandenb[urgensis] Fundamentum huius Aedificii Serenissimi principis ac Domini posuerunt 12. Jul[i] 1700.*⁶

An idealised plan of the Erlangen residence complex. At the top edge of the middle picture is the *Schloss*, with the forecourt adjacent to it containing the Huguenot fountain and the Orangery (on the right) together with the church belonging to the *Schloss* (never built in this form) (on the left); the garden is presented in the form of a new design undertaken under Margrave Georg Wilhelm. To the right of the *Schloss*, at the end of the row of houses, is the water tower needed to supply the gardens with water; on the right, beyond the garden wall, are the margraviate stables, the *Redoutenhaus*, and the theatre. The eight pictures around the plan (seen from top to bottom) depict on the left, the Huguenot fountain (seen from the *Schloss*), the equestrian monument to Margrave Christian Ernst (incorrectly labelled here as a statue of the Great Elector, Friedrich Wilhelm von Brandenburg-Preußen), the pond behind the Orangery and the theatre, and on the right, the Huguenot fountain (seen from the park), the Orangery, the open-air hedge theatre and the *Redoutensaal*. Plan by Johann Baptist Homann, around 1721.



PROSPECT des HOCH-FÜRSTL. BRANDENB. BAYREUTHISCHEN
LUSTGARTEN in **CHRISTIAN-ERLANG**
 BAPTIST HOMANN S. C. M. GEODRAPHUS in Nürnberg.
 Von der Zeichnung des Hofr. Marggrafen.





The park showing the *Schloss* from the East. Leaf from a *Stammbuch*, around 1773/76.

Crown Prince Georg Wilhelm, however, was soon to prove fairly disinterested in the construction of the Erlangen *Schloss* since he devoted his full attention—and probably his financial resources, too—to the project of the Bayreuth summer residence St Georgen, and the planned gridiron town to go with it, for which he had laid the foundation stone on July 2nd, 1701. His father Christian Ernst finally completed the building in Erlangen and bought the *Schloss* from his son for 10,000 thalers on September 12th, 1703.

Three days later, on September 15th, 1703, Margrave Christian Ernst made the *Schloss*, now known as the *Elisabethenburg*, together with the garden and subsidiary buildings, over to his third wife, Elisabeth Sophie, whom he had only recently espoused on March 30th, 1703. The deed of covenant itself has not been preserved, but there is a document of confirmation dated April 11th, 1711. One passage in the text appears at first sight to be somewhat mysterious: it deals with the confirmation *relating to the residence bearing the name of Elisabethenburg donated to her and later constructed differently by her together with the pertaining garden and other appurtenances.*⁷ Since Christian Ernst had bought the *Schloss* from his son shortly before its completion, the majority of the construction work, as stated in the above passage, can hardly have been financed by Elisabeth Sophie; her involvement in the building alterations must have been restricted to details and to matters of interior design.

No unequivocally clear source material on the completion of the *Schloss* has been found so far. It can be assumed that by the middle of 1704 at least a part of it was habitable, since Duke Johann Ernst von Saalfeld was entertained there on July 8th, 1704 and on July 27th, 1704, Margrave Christian Ernst celebrated his birthday in the new rooms.

Master Builders

No archive material revealing the exact identity of the architect who built the Erlangen *Schloss* appears to exist. The order quoted above that was issued by Christian Ernst requesting Antonio della Porta's presence in Erlangen to discuss a "certain project" leads—together with the subsequent order for the delivery of felled timber that followed shortly thereafter and which indicated that building was indeed about to begin—to the assumption that della Porta was himself the architect. Antonio della Porta, born in Manno near Lugano in 1630/31, had been in the service of the Lobkowitz princes until he was called to the court of Bayreuth by Christian Ernst in 1697. He had already been the architect of palaces such as Břlína, Libochovice and Roudnice (today Czech Republic) and Żagań Palace (today Poland), as well as the New Palace in Neustadt an der Waldnaab and the Princes' Building in Himmelkron. Antonio della Porta died on August 3rd, 1702 and was buried in Marienweiher in Upper Franconia.⁸

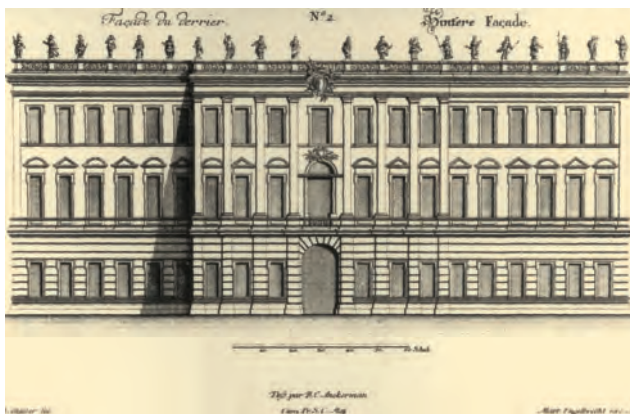
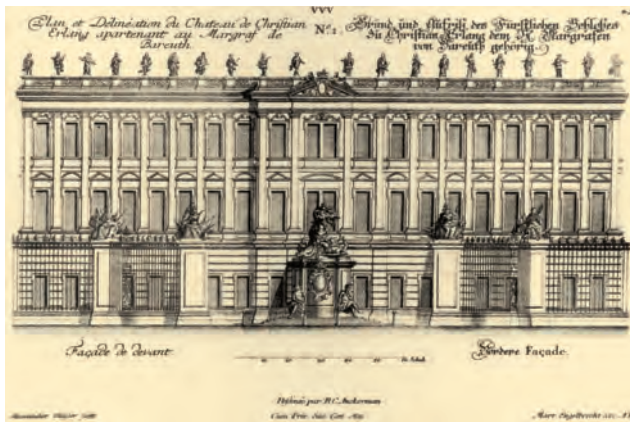
Following Porta's death, Gottfried von Gedeler, a son of the margraviate master builder, Elias Gedeler, was appointed as the architect for the *Schloss* until its completion. Gottfried von Gedeler, born before 1660, had worked initially in Dresden and Halle before being summoned to Bayreuth in 1702 as Porta's successor, where he was promoted by royal appointment to Chief Engineer and Chief Master Builder in 1703; in the same year he took up residence in Erlangen. Gedeler was also responsible for further buildings belonging to the Erlangen residence, the Orangery and presumably the *Konkordienkirche*; additionally, the landscaping of the *Schlossgarten*, the park adjoining the residence, and the construction of the Church of the Order of St George in Bayreuth are attributed to him. The last proof of his building activities in Erlangen can be dated to 1709; after that he left the margraviate, is known to have worked in Magdeburg after 1718, and died after 1725.⁹



The *Schlossplatz* with the *Schloss* (depicted here as too narrow); through the open entrance door the Huguenot fountain in the park is visible. The Envoys' House and the Court Kitchens are to be seen on the south side of the square (on the right). Coloured copper engraving after a drawing by Johann Friedrich von Mayr, around 1790.

The Outside of the Building

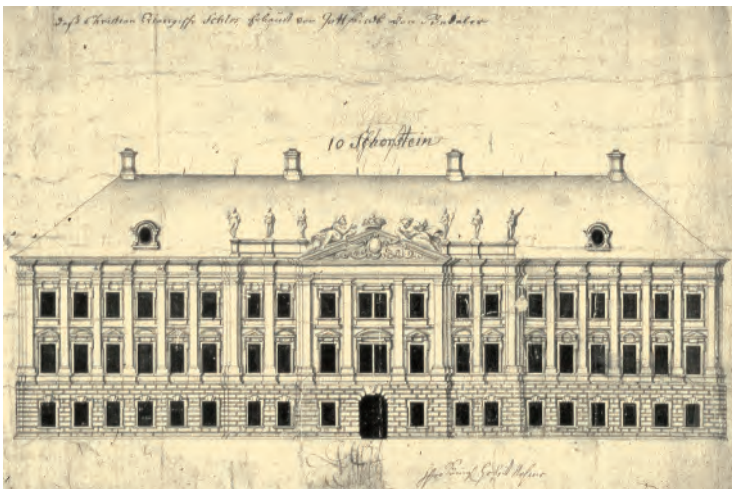
The exterior of the building today has more or less retained its original form although before the fire of 1814 the roof was steeper and was covered by slates rather than tiles. Although the construction of the Erlangen residence conflicted in a number of ways with the town plans drawn up by Johann Moritz Richter, the main corpus of the Erlangen *Schloss* with its restrained ground plan and the modest dimensions of its central projection, harmonises well with Erlangen's town topography, but it dominates the square, the *Schlossplatz*, as "cour d'honneur" by towering above the alignment of the adjacent houses. The overall ensemble of the Erlangen residence ground plan with the *Schloss*, *Schlossgarten*, *Orangerie* and *Konkordienkirche* constitutes the first, newly-designed Baroque court building complex in Franconia.¹⁰



A slightly idealised elevation plan of the front façade (onto the square, above) and the park façade (below) of the *Schloss*. In particular the attic storey with the row of statues and the central window bay of the projection on the park side were not carried out as shown here. Engravings by Bernhard Anckermann, around 1712.

The façade facing the square consists of a three-storey, massive sandstone building, five window bays deep, composed of 20 window bays and Tuscan pilasters supporting the frieze; alternating triangular and curved window cornices denote the first storey as the "piano nobile", the royal apartments; the central projection consisting of four window bays is one window bay deep; on the park side the central projection is almost double the width, consisting of 8 bays necessitated by the staircases that flank it on the interior. The row of arcades that were planned to connect the *Schloss* on both sides with the adjacent court buildings in the park were never built. Two fountains, which were most probably built at the same time as the *Schloss* and which stood at each of the two corners on the square, no longer exist today.¹¹

The only known drawing dating back to the construction period of the *Schloss* is a plan of the front elevation attributed to Gottfried von Gedeler bearing the initials of Margravine Elisabeth Sophie, which was in all probability a sketch for a revised plan. It remains unclear as to why Gedeler did not implement his own newly designed plan but rather adhered to Antonio della Porta's extremely different original design. Gedeler, for example, had envisaged a central projection on the town side that was identical in width to the projection on the park side and which was set back not by one but by two window bays facing onto the square. Presumably adopting his plans would have proved too expensive since the whole of the central projection would have had to have been widened at a time when the basic shell of the building had already been completed.

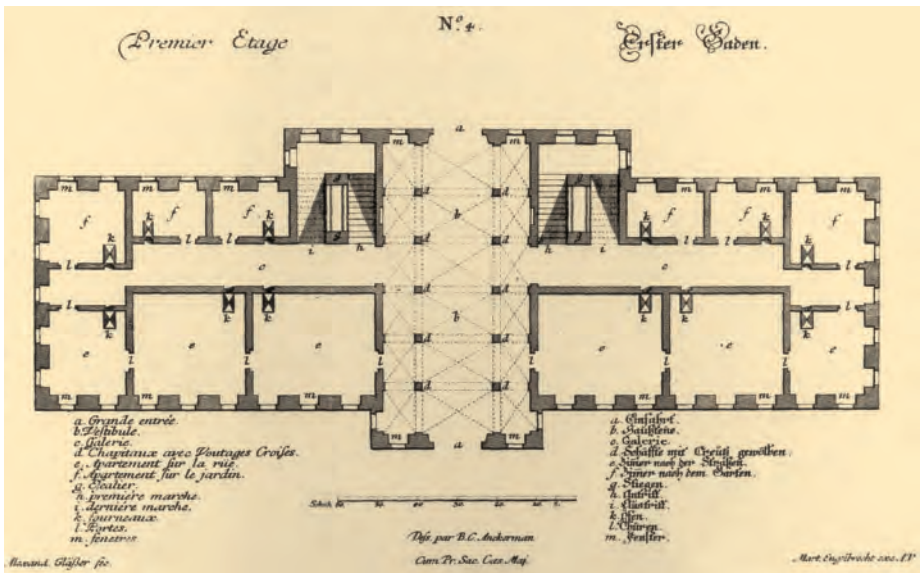


Elevation plan of the *Schloss* on the square side. The plan shows an alternative plan—which was never implemented—for the façade facing the square with a widened central projection with two recesses. The notes at the top of the sheet only refer to the rights to complete the building. Drawing, attributed to Gottfried von Gedeler, around 1704 (Staatsarchiv Bamberg).

The Interior Plan

Despite a number of ground plans and descriptions, no detailed and verifiable plans on the original distribution of rooms in the building have been found so far. Only very incomplete facts can be pieced together on the basis of records and eye-witness accounts which are at best just impressionistic aperçues that do not account for continual changes through reconstruction and renovation. Generally speaking the basic ground plan of the *Schloss* must be described as somewhat unfortunate since the individual rooms in both wings all lead off a central corridor which does not receive any daylight and which, consequently, is very dark without artificial lighting.

It can be assumed that the layout of the rooms and their size has remained principally unchanged; in particular the—basically unalterable—position of the chimney flues for stoves designed to be stoked from the corridors which were needed in each room, must have precluded any major reconstruction of the available space. Consequently each wing, with each storey designed analogously, probably consisted of two large rooms on the side overlooking the square, two medium-sized corner rooms on the narrower sides, and two smaller rooms beside the staircase on the park side.



Plan of the ground floor in the *Schloss* with both entrances (a), entrance hall (b) with groin vaulting on quadratics pillars (d) and the margrave's rooms (e, f). Engraving by Bernhard Anckermann, around 1712.



Idealised view of the Erlangen Residence. On the right it shows the Orangery with the formal walled garden behind it, as well as, on the left, the planned architectural counterpart, the *Konkordienkirche*. The side naves of the church, the rows of figures on the attic storey of the *Schloss* with a flat roof as well as the two rows of half-crescent arcades connecting the *Schloss* with the adjacent buildings were never carried out in the form shown here.



In the background the townscape of Erlangen's New Town is to be seen showing, on the right, the landmark of the water tower, which also belonged to the residence complex. Anonymous, coloured copper engraving, probably after a drawing by Paul Decker the Elder, second half of the 18th century.

A Dower-House for the Margravines until 1814

In the course of the one hundred years in which it was owned by margraves, the Erlangen *Schloss* was initially used for a variety of celebrations by the couple that had built it. Friedrich Christian Rudel's chronicle of town life lists a series of festivities which the author describes in great detail: *A[nn]o 1705, on April 5th, the birthday of her Ladyship the Margravine was celebrated. In front of the Schloss a large construction made of fir-trees interwoven with willow branches was erected, on it much painting, amongst which there were 12 [eagles] with crowns and wings spread and right at the top a golden ball on which there was another eagle; Musicians stood on the scaffolding and when night fell, the whole building was illuminated; in the same way the houses in the town were illuminated, too.*¹² The Margrave's birthday was celebrated in similar style, for example in 1705: *All the houses were lit up with lanterns; the Margrave was carried around in a sedan chair; the ladies of the court were transported on an open dray.*¹³



Margravine Elisabeth Sophie von Brandenburg-Bayreuth (1674–1748). Oil painting by Gedeon Romandon, before 1698 (Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg).

In 1712 Margrave Christian Ernst died in the Erlangen *Schloss*, which had served as his main residence for the last few years of his life. The building thus became the dower-house for his widow, Elisabeth Sophie¹⁴ from the House of Prussia, who preferred her Erlangen property to the dower-house in Neustadt an der Aisch which had been determined in her marriage contract. As a result of her remarriage to Duke Ernst Ludwig von Sachsen-Meiningen in 1714, she left Erlangen again, albeit not without thoroughly looting what had hitherto been her domicile: *In the dining room the china on both stoves has been broken off and taken although the same had been so firmly plastered on that other pieces of china could be placed on them and kept there, is how one inventory lamenting the missing pieces is*

formulated. Moreover, on her departure, the widow had floors ripped out and apparently had a particular weakness for gilded beading, which is entered as missing several times.¹⁵

The following margrave, Georg Wilhelm, who, as agreed in the nuptial contract, inherited the *Schloss* again after Elisabeth Sophie's remarriage, did not undertake any important changes in the building since his financial resources

were being stretched by other activities. He did, however, probably initiate the building of the theatre and the *Redoutenhaus*, thus increasing Erlangen's status as a subsidiary margraviate residence. The burden imposed on the town of Erlangen by a visit from a margrave is depicted, for example, in a chronicle entry on Georg Wilhelm's visit in 1715: *A[nn]o 1715, on June 25th, His most Serene Highness Georg Wilhelm and his lady wife and his whole retinue and his whole military, consisting: of a company of mounted grenadiers, a squadron of cuirassiers, a company of hussars, a battalion of grenadiers, a battalion of musketeers, 12 canons, 30 constables together with ammunition carts and accoutrements, the military mounted most splendidly, took up quarters here. [...] On Aug[ust] 15th came Her Highness Margravine of Baaden together with her prince. On September 4th the Elector of Maynz together with His Highness the Margrave of Ansbach arrived. [...] In the evening [of September 5th] the two Margraves drove into the Schloss in the Elector's carriage; but the coachman upset the carriage with them in it outside the town near the Lutheran church. On Sept[ember] 16th our most sovereign prince departed from here again with the military forces and his entourage.*¹⁶



Margravine Sophia von Brandenburg-Bayreuth (1684–1752). Oil painting by Andreas Möller, about 1720 (Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister).

Georg Wilhelm's spouse, Sophia¹⁷ von Sachsen-Weißenfels, with whom he had often resided in Erlangen, chose Erlangen as her place of residence after his death in 1727 even though the residence in Neustadt an der Aisch had been determined as dower-house. After her remarriage in 1735, she moved with her new husband, Imperial Count Albert von Hoditz to his home in Silesia.

Under the following margraves Georg Friedrich Karl and Friedrich, no new building activities were undertaken with the Erlangen residence and its grounds. Apart from reconstruction of the Erlangen theatre in 1743, Margrave Friedrich and his first wife, Wilhelmine, devoted their energies to enlarging Bayreuth.



Student serenade on the *Schlossplatz*. Leaf from a *Stammbuch*, around 1750.





Margravine Sophie Caroline von Brandenburg-Bayreuth (1737–1817). Oil painting in the *Kollegienhaus* of the Friedrich-Alexander University by Georg Anton Abraham Urlaub, before 1788.

After Margravine Wilhelmine's death, in 1759 Margrave Friedrich married Sophie Caroline¹⁸ von Braunschweig-Wolfenbüttel, who, after his death, was the third (and last) dowager-margravine to move into the Erlangen *Schloss* in 1764. Her move had been preceded by extensive renovation and re-building under Carl Gontard since the building was not in a fit condition for permanent habitation. Sophie Caroline was to inhabit the building for half a century and enabled court life to develop continuity here. Through her numerous contacts with courtly life elsewhere and the local aristocracy, she brought Baroque status and importance to Erlangen. She patronised opera and theatre by engaging travelling players who put

on plays in the "Comedy House", known today as the *Markgrafentheater*, and regularly entertained professors at the *Schloss*.

The Fire in 1814

The period in which the Erlangen *Schloss* served as the Margravine's dowerhouse came to an abrupt end when a terrible fire broke out in 1814. The fire was caused by poorly built chimney flues which were so narrow that they could only be swept by little, inexperienced chimney-sweep apprentices. Moreover, up in the attics, too many horizontal rafters protruded out too far, causing a fire hazard. There had already been numerous smaller fires in the narrow and barely accessible side flues, which, however, had not resulted in necessary repairs being undertaken. When, at about midday on the 14th of January, 1814, a chimney had developed a crack and become damaged, some of the adjacent beams in the false floor of the attic on the west side of the central tract began to smoulder and the resulting fire spread rapidly, nourished as it was not only by an attic full of junk but also by the sawdust used as insulation in the space between the floor and ceiling. As fate would have it, the master chimney-sweep, Johann Georg Scheitberger, had inspected the chimneys that very day at 10.30 in the morning, barely two hours before the fire broke out, but had not found anything that aroused his suspicion.

Attempts to extinguish the fire were exacerbated by the fact that temperatures of minus 20° Celsius that day meant the water froze in the hoses and the fire-ladders were not long enough to reach the attic storey. Nor was there an adequate water supply in the building itself. Since it was a windless day and

the neighbouring rooftops were covered in snow, the flames, luckily, did not spread to other buildings. Finally, despite the assistance of further fire-engine pumps brought in from Nürnberg and Forchheim, the *Schloss* was razed to the basement. Since the inside walls that had remained standing were so seriously damaged that they had to be demolished, in the end only the outer walls and the figures on the attic storey survived.

The Margravine, who had now become homeless, was initially accommodated in the home of the director of the police, Friedrich August von Ausin, and later moved to the *Großsche Haus*, also known as *Palais Stutterheim*, on the Market Place. She was accompanied by her court entourage, which was now really too large for the cramped conditions there. Most of the interior fittings of the *Schloss* which had hastily been rescued as soon as the fire had been discovered, survived, often with the help of members of the public, even though here and there several pieces of furniture found their way into private hands in the process. Whatever the case, after the fire the dowager Margravine published an announcement in the Erlangen *Intelligenzblatt*, the local paper of the day, expressing her gratitude for the way in which her domestic possessions had been rescued with the assistance of so many Erlangen citizens and university burghers (the latter possibly already with an eye to the main chance of appropriating the ruin in due course): *Her Highness, the Margravine, and all the inhabitants of the margraviate residence which now lies in ruins, would like to express their deepest gratitude to all the populace and citizens, here and in the neighbourhood, and in particular to the gentlemen of the academic staff, for their valiant rescue services and help in yesterday's fire.*¹⁹



The picture documenting the students returning from their protest exodus to Altdorf in 1822 shows the burnt-out ruin of the *Schloss* in the background with the main entrance boarded up and the bricked-in or gaping windows crumbling. Since both the roof and interior walls are missing, the back walls of the park façade are visible, and one can even make out the outline of the staircases. Lithograph by Conrad Wiesner, 1822 (Stadtarchiv Erlangen).

Bequest to the University in 1818

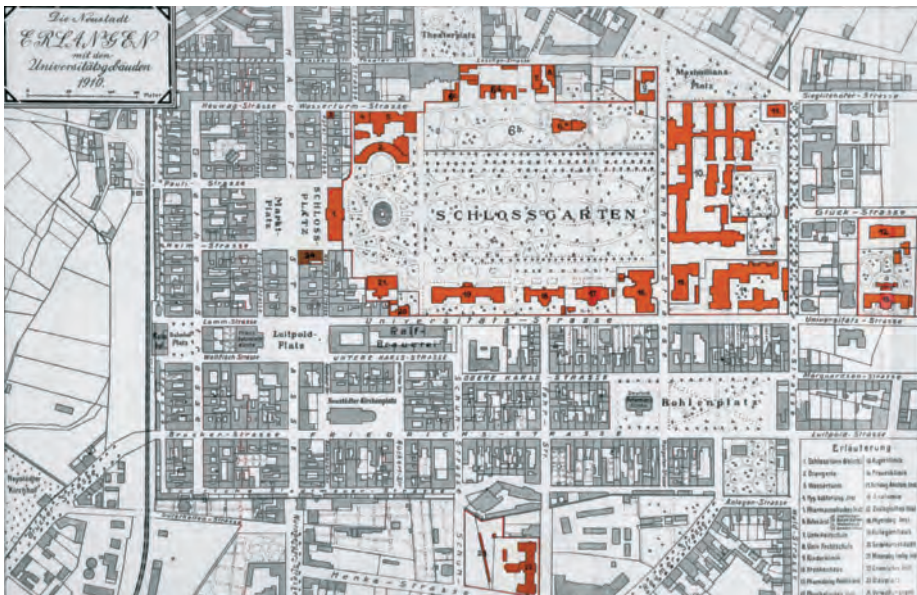
After the principality of Bayreuth had been integrated into the new Free State of Bavaria in 1810 and the last dowager margravine, Sophie Caroline, had died in 1817, the University of Erlangen finally and after a long preparatory phase, gained possession of the former margraviate residence, now a burnt-out empty shell, as the result of a decision taken by the new sovereign, the Bavarian king, Maximilian I Joseph. The building was handed over to the University by the end of 1818; in return, after restoring the *Schloss*, the University was required to surrender its previous main building, the former *Ritterakademie* in the *Hauptstrasse*, to the Bavarian State.

The two plans showing the building's structure around 1810 and 1910 illustrate how this margraviate inheritance became the basis for the University's subsequent building development.

The first plan shows the scattered academic buildings prior to the bequest of the residence and its grounds. Since the foundation of the University in 1743, the former *Ritterakademie* on the *Hauptstrasse* near the *Neustädter Kirche* had served as the main building. Further University properties since 1799 had been the house belonging to Professor of Philosophy, Johann Tobias Meyer, *Untere Karlstrasse*, N° 4, which now housed Chemistry and Physics, as well as the former *Konkordienkirche*, which had already been bequeathed to the University in 1751 but which was barely usable. Beyond the Nürnberg Gate were the grounds of what, at the time, was the botanical garden. At the east end of the *Schlossgarten* park a large area had been separated off; the construction of a hospital, which was started in 1803, could only finally be completed in 1824, after the building work had been interrupted between 1806 and 1816 due to war. At the south-east corner of this area stood a university gymnasium known as the "*Spring- und Voltigierhaus*" (literally: building for jumping and acrobatics). The University also owned the grounds belonging to the *Altensteinsches Palais*, which it had bought in 1805, but which remained unused as plans to convert it were not implemented, and the whole property was re-sold again in 1839/40 to make room for the construction of the railway station. In addition, to the north of the park the University riding-school was situated on the *Theaterplatz*.

The second plan shows the growth in the number of university properties until 1910. In 1818 the University acquired the *Schloss* (1), the *Schlossgarten* with the hospital under construction (10), the Orangery (2), the water tower²⁰ (3), the Envoys' House and the Court Kitchens (24) as well as the complex—sold again in 1838—consisting of the theatre, the *Redoutensaal*, the stable mews between *Wasserturmstrasse* and *Theaterplatz* in addition to several other buildings. Further properties acquired by the University in subsequent years were almost exclusively restricted to buildings in or bordering on the park on the north (4–9), east (10/11) and south (14–20) sides; the only buildings owned by the University outside the area around the park in 1910 were the Institute of Chemistry (22/23) between *Fahrstrasse* and *Schuhstrasse*, and the area with the

Institute of Physics and the Eye Clinic (12/13) between *Glückstrasse* and *Universitätsstrasse*. The plan does not mark the Psychiatric Clinic in *Schwabachanlage* and the Dental Clinic in *Turnstrasse*, both of which were accommodated in rented property. These developments resulted in the University owning a very considerable proportion of the ground that constituted the town of Erlangen.



Re-building 1821–1825

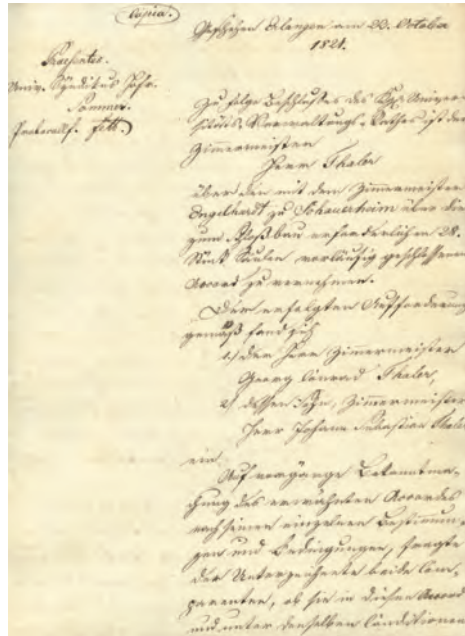
Before the University could begin to use the *Schloss* for its own purposes, it had to face the task of rebuilding the fire-gutted shell. Removing the rubble proved to be challenge enough, but a much greater one was finding the resources to finance the process although the University was allotted the fire-insurance sum of 24,000 guilders, large amounts of timber and an increase in the annual subsidies. The height of the present roof, which is much too low in relation to the proportions of the building—and which is considerably lower than before the fire—would suggest that the reconstruction was undertaken on a shoestring.

The building work began on March 12th, 1821. The new distribution and size of the rooms did not differ greatly from the original layout. Since the main function of the *Schloss* was to house the university library, extra pillars had to be built on the first floor to support the anticipated extra weight of the books. The delivery of the 28 timber pillars needed created considerable problems, however, as the right thickness of timber was not locally available. After a first contractor had withdrawn his offer and the University had refused to pay more because it did not have the funds to do so, Master Joiner Georg Conrad



The restored and renovated *Schloss*. Photograph, undated.

Thaler and his son Johann Sebastian stated that they were willing to sign a contract to deliver the goods: *Although oak trunks thick enough to be suitable for the pillars needed are not to be found near Erlangen, we are willing, since we have hitherto worked for the r[oyal] University and are duly grateful for the preference accorded us, to shoulder the additional transport costs that will accrue.*²¹ Some of these pillars have outlived all subsequent building conversion and ten of them are still to be found today in the central tract of the first floor.



Contract with Master Joiner Thaler for delivery of timber pillars dated October 22nd, 1821.

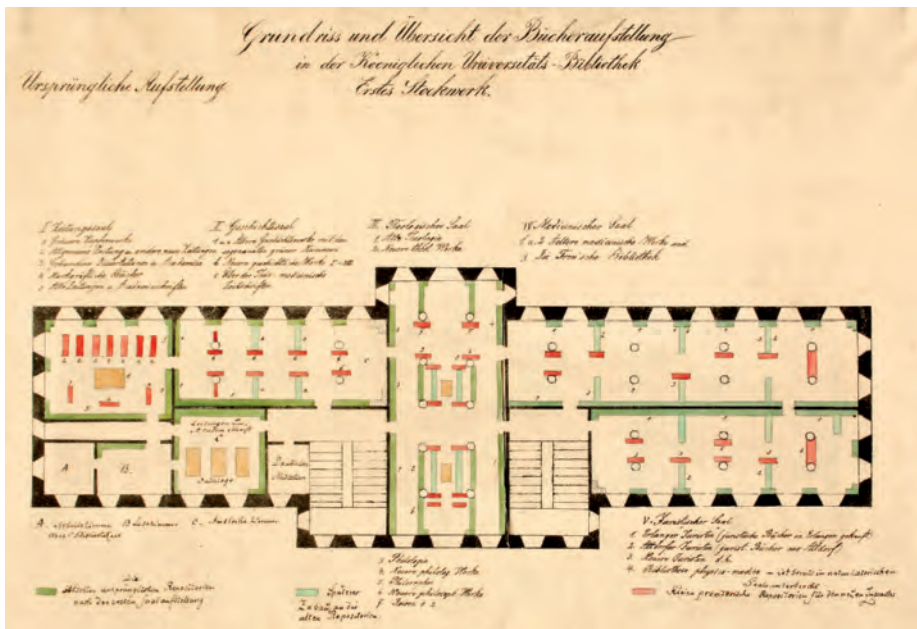


The *Richtfest*, celebrating that the timber-work for the new roof had been raised, took place on September 14th, 1822. The reconstruction put an end to the eyesore of a ruin which had dominated the townscape of Erlangen for some ten years, as Master Joiner Georg Gugler, in flowery language, pointed out in the prologue to his speech wishing the building and its occupants well: *The jewel of the town, so dear to eye and heart, lay there, waste and empty, naked walls of splendour like the body of a prince, and through the gaping casements, fear clutching at its heart-strings, saw the time of terrible destruction gnawing at it.*²² By 1825 the reconstruction had finally been completed.

The *Schloss* as University Library 1825–1913

The University Library now moved into the *Schloss*. Previously it had been accommodated in the University's former main building, the erstwhile *Ritterakademie* on *Hauptstrasse*, where space had always been at a premium, but when, in 1818, Erlangen University had acquired the library previously belonging to Altdorf University, it was bursting at the seams. In the autumn of 1825 the library, consisting of more than 80,000 volumes, could finally be moved into the *Schloss*. The old buildings of the former *Ritterakademie* and the other academic institutes housed there were completely cleared by March 1st, 1826.

The University Library occupied most of the *Schloss* by filling half the ground floor, the whole of the first floor, and a smallish room on the second floor. On the ground floor there was a small room for spare copies and two large, vaulted rooms. The first floor accommodated four library rooms with galleries, the expedition room, a corner room with periodicals, reference works and Margravine Sophie Caroline's personal library, a reading room, the librarian's office and the catalogue room. The result of gaining new space was that the books could now be systematically arranged.



Room-plan for the University Library in the *Schloss*, undated.



The catalogue room of the University Library in the *Schloss*. Photograph, around 1912.

Thus the Erlangen *Schloss* had undergone a major metamorphosis in its function. An article published in the mid 19th century in a volume of assorted essays on local and cultural history offers a vignette of former everyday life under the margraves in Erlangen which greatly exaggerates the actual significance of their residence here, but which probably reflects the idealised notion of the court life of yesteryear—seen within the context of the romantic mindset typical of the day—shared by many contemporaries: *Where once upon a time the delights of dancing and the sounds of merry-making resounded through the halls, silence now reigns, the silence of serious and noble study and academia: the sweet nothings whispered by lovers reclining on plush sofas secluded behind heavy brocade curtains have now given way each year to a few occasional formal gatherings at which the admonishments of the head of the University or speeches announcing the results of the studies undertaken are to be heard, and instead of the rustle of courtly trains the corridors now ring with the saucy, self-confident step of students.*²³

The working conditions in the *Schloss* that had now become the University Library proved, however, to be less than ideal—particularly as the basic plan for the original residence which had been retained could not easily be adapted for library purposes and defied all attempts at implementing contemporary logistics. The only heatable rooms were the librarian's office, the catalogue room, a periodicals room and a reading room—nonetheless even only this rudimentary level of comfort was by no means standard at the period. The inadequate lighting in the *Schloss* was a constant problem, too, particularly in



The reading room of the University Library in the *Schloss*. Photograph, around 1912.

the winter months, as one contemporary eye-witness reports: *In the library rooms and stacks there was neither gas nor electricity. As soon as it was dark, no one was welcome there any longer. Only if, towards evening time, a venerable gentleman required a particular book, would one of the stable lanterns, which were otherwise kept firmly under lock and key, be carried into the library.*²⁴ Electric light was finally installed around 1905.

Only three years after the library had moved, the space for books had already been exhausted—whereby the generous spacing between the rows of bookshelves was partially to blame. Originally only the walls were lined with shelves and there were no central aisles, which, admittedly, improved the aesthetics of the Baroque reading rooms very considerably, but which prevented the space from being used intensively. From about 1870 onwards all the available empty spaces were filled with shelves and the need to expand the library became increasingly urgent.

The lack of space was exacerbated by other academic institutions being accommodated in the *Schloss*. It housed the museum of natural sciences, the art collection, several lecture rooms and in the central room on the second floor an *Aula* for debating, inaugural lectures and other festivities, as well, at times, as the pharmacognostic collection and the archaeological museum that had been newly set up in 1857. The overcrowding was relieved for a while when

the new *Kollegienhaus* was completed in 1889 since it provided space for fourteen lecture rooms, six seminars and institutes, three professorial offices, the academic reading room, the senate's meeting chamber, a further room for meetings, the archaeological museum and a new *Aula*.



Entrance ticket to the *Schloss* for the University centenary celebration, August 24th, 1843.

The crowded conditions in the *Schloss*, however, finally led to galleries crammed so full of bookshelves more than 5 metres high that using them was tantamount to suicide. When even the ceilings began to sag from the weight of the books, a solution had to be found because the structural design of the windows meant it was impossible to add mezzanine floors. In 1910 planning finally began to erect a new building for the university library in *Universitätsstrasse* in close proximity to the *Kollegienhaus*. By this time it encompassed some 250,000 volumes consisting of monographs and periodicals as well as about 300,000 doctoral and other theses.



The library stacks in the central tract on the first floor, taken facing west. Photograph, around 1912.



Student fraternity celebration on the *Schlossplatz* to mark the University's 150th foundation jubilee on the evening of July 31st, 1893. Lithograph by E. Limmer, 1893.



Seat of the University Administration since 1919

With the inauguration of the new library building in 1913 and the complete removal of the University Library, the overcrowding was finally alleviated and the *Schloss* was handed over to the University administration. The renovation and conversion that this necessitated had almost been completed by the time that the First World War broke out and the *Schloss* was requisitioned as a reserve military hospital. Plans to move the administrative offices from the buildings that had originally belonged to the court administration on the square in front of the *Schloss* (The Envoys' House and the Court Kitchens) had to be withdrawn. The *Kollegienhaus*, too, was requisitioned as a military sick-bay and part of the *Schlossgarten* between the *Schloss* and the *Kollegienhaus* was fenced off to provide a park for the wounded. Hopes that the *Schloss* would be made prematurely available during the war were not fulfilled and it was not until after the war had ended that in December 1918 the *Schloss* and the *Kollegienhaus* were evacuated again.



Numerous subsidiary libraries such as the library belonging to the Department of Romance Languages were also accommodated in the *Schloss*; additional galleries were built to gain space left by the high ceilings. Photograph, 1934.

Eventually, on February 1st, 1919 the *Schloss* became a new home to the (pro-)rector of the University and his staff, the administrative offices and some of the departments. The conversion resulted in a complete change in the distribution of the rooms. Theology and the caretaker's flat were on the ground floor, the offices of the (pro-)rector and the legal department led by the *Syndicus* were on the south side of the first floor; the rest of the building accommodated the Departments of Law, Politics and Social Sciences, Languages, History and Philosophy.

The University administration had indeed been in urgent need of new, larger rooms. This is illustrated by the fact that until the conversion, the *prokanzler's* working conditions had been quite untenable in that he had had no room of his own and had been forced to work from home. In 1912, for example, when the conversion was at the planning stage, the academic senate had complained to the Ministry [of Education] that this state of affairs had *frequently proven to be most tiresome when, for example, whole piles of files needed to prepare a vote had had to be transported by staff to the pro-kanzler's home.*²⁵

During the Second World War an order to requisition the *Schloss* as a military hospital was issued again, but this time it could be countered with the argument that the building was unsuitable as a hospital because it lacked the necessary sanitary facilities. In the end, only the cellars of the *Schloss* were used as an air-raid shelter. The vaulted cellars had already proved their worth in providing protection in times of war: During the Austro-Prussian War of 1866 the University's valuables had been concealed from the Prussian troops there.



The *Schloss* accommodated not only the University administration offices but also some teaching rooms. Photograph, 1934.

When the town was taken over by the American army in 1945 the building remained virtually undamaged—with the exception of a few splinters caused by artillery fire through a window on the first floor where the Dean's office of the Department of Law was accommodated. The *Schloss* continued to house the heads of the University and the University administration with the rectorate, the legal and finance departments and the conference room used by the administrative commission as well as the faculties of Theology, Law and Arts. Since the construction of the new faculty building in *Kochstrasse* after 1953 enabling each of the departments in succession to move out, it has been used to the present day solely by the central University administration and the rectorate, which is accommodated in the south wing of the first floor.





The Statue of the Margrave

In front of the main entrance onto the *Schlossplatz* stands the statue of the University's founder, Margrave Friedrich von Brandenburg-Bayreuth, donated to the University in 1843 by the Bavarian king, Ludwig I. It had been designed by Ludwig (von) Schwanthaler (1802–1848), Professor at the Munich Academy of Fine Arts, who, as the most important sculptor representing the Munich School of Classicism, had a formative influence on royal policy towards the arts, and who, for example, also made the Jean Paul statue in Bayreuth and the figure of Bavaria that stands on the *Theresienwiese* in Munich. The bronze cast was carried out by the inspector of the royal brass-foundry, Johann Baptist Stiglmaier (1791–1844); the metal used was taken from cannons which were war booty captured after the victory over the Osman-Egyptian fleet near Navarino in 1827.

Margrave Friedrich is depicted with a Baroque periwig, a breastplate and ermine robe; he is wearing the Star of the Order of the Red-Eagle and the Prussian "Pour-le-Mérite" sash, and is holding a scroll containing the foundation document of the University complete with seal. The granite plinth bears the following inscription in Latin lettering: *FRIEDRICH / MARGRAVE OF / BRANDENBURG-BAYREUTH / FOUNDER OF THE UNIVERSITY / OF ER-LANGEN / MDCCXXXIII* (on the front side), and *ERECTED / BY LUDWIG I / KING OF BAVARIA / DUKE OF FRANCONIA / MDCCCXXXIII* (on the reverse side).



A picture in the *Leipziger Illustrirten Zeitung* dated November 18th, 1843, depicting the unveiling of the Margrave's statue on the occasion of the University's centenary. Woodcut by Nicholls, 1843.



The statue commemorating Margrave Friedrich von Brandenburg-Bayreuth.

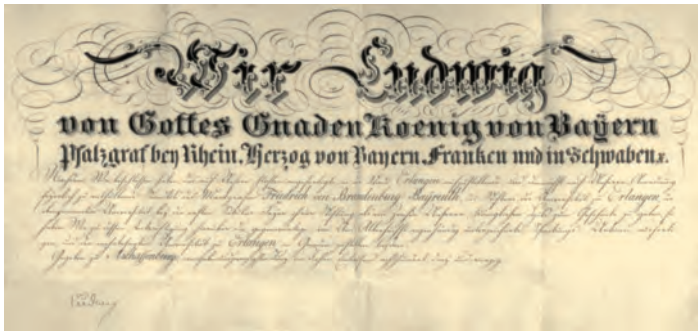
It was unveiled at a ceremony that took place in conjunction with the University's Founder's Day celebration. The inauguration of the University in 1743 had taken place on November 4th—which has been celebrated annually as the "dies academicus" ever since—, but for practical reasons the summer and vacation month of August was chosen for the festivities celebrating the centenary to enable large numbers of representatives from other universities to attend and to associate it with the birthday of the Bavarian King on August 25th. The unveiling of the margrave's monument on August 24th, 1843, thus proved to be the apogee of the three-day celebration.



Memorial coin minted for the University centenary. Medallion made by Carl Friedrich Voigt, 1843.

The statue is the first example of a monument dedicated to the founder of a university in the German-speaking world. Since it was not the person of Margrave Friedrich in general, but rather his particular achievement as founder of the University that was the commemorative sujet, it was not an equestrian portrait, which was frequently the form chosen to honour sovereigns that was erected, but rather a standing figure, as was traditional in depicting patrons of the arts and sciences. For King Ludwig I, who financed it, the erection of the monument was a politically clever move in his attempts to create closer ties and sympathy between the ruling

House of Wittelsbach and the relatively recent annexation of this part of Franconia into the Kingdom of Bavaria. This intention is emphasised by the detail accorded to Ludwig I's title on the reverse side of the plinth: "King of Bavaria, Duke of Franconia".²⁶



Document recording the donation of the Margrave's statue dated June 27th, 1843. *Since we have resolved to donate this statue of Margrave Friedrich von Brandenburg-Bayreuth, the founder of Erlangen University, which has been created at our expense and which is to be placed in the town of Erlangen, where, in accordance with our wishes, it is to be ceremoniously unveiled as a gift to the above-mentioned University at the first centenary celebration of its foundation as a token of our royal respect, we have—as enforcement thereunto—issued this deed of donation, signed most personally in our very own hand, which we have graciously presented to the aforementioned University of Erlangen. Presented in Aschaffenburg on the twenty-seventh of June in the year one-thousand-eight-hundred-and-forty-three.*

The Figures on the Attic Storey of the Entablature

The triangular pediment on the central projection facing the square, dominated by the margrave's coronet, displays the joint coat of arms of the margravian spouses who built the *Schloss* consisting of the Prussian eagle with the royal crown (Elisabeth Sophie) and the Brandenburg eagle with margraviate coronet (Christian Ernst). The coat of arms is flanked on both sides by two Prussian "wild men", forest creatures, half man, half beast, often used in heraldry to hold the escutcheon; clad only with a loin-cloth, each of the figures supports itself with a raised hand holding an oak-stem.



The triangular pediment on the central projection of the *Schloss*.

The ensemble of figures constituting the attic order consists of 16 statues, all of which are carved out of sandstone and are two and a quarter metres in height. They are attributed to the sculptor Elias Röntz, who also made the Huguenot fountain, as well, presumably, as the equestrian monument in the *Schlossgarten* and the stone figures decorating the Orangery. Elias Röntz was born in Regensburg on August 21st, 1649, and, after his journeyman years, which took him to Italy, was resident in Dresden from 1670 to 1674. After a further stay in Italy, he was appointed royal sculptor at the court of Bayreuth in 1678, where he worked until his death on September 27th, 1732.²⁷

The figures on the attic storey side overlooking the square are the espoused gods and goddesses Jupiter and Juno, and Mars and Minerva as well as two sculptures of Hercules; the reference to leading figures from Greek mythology—a common symbolical topos in the art of absolute monarchies—is to be understood as the deification of the margraviate royal couple and their sovereignty. The row of figures begins—from left to right—with **Jupiter**, god of the

firmament, his left arm akimbo, his right hand holding a sceptre; at his feet is an eagle holding bundled flashes of forked lightning in its beak. The next figure depicts **Hercules as an old man** wearing the skin of the Nemean lion and holding a club as he battles with the hydra of Lerna; with his right foot he stamps on one of her heads and wields his club against another of her heads, while, meanwhile, a third disappears between his feet entwining itself around the reverse side of the sculpture. **Mars**, the god of war, is dressed in Roman armour with a plumed helmet and a lance. **Minerva**, the female complement to Mars, follows. She, too, as the goddess of war and wisdom, is dressed in armour with a helmet and breastplate; in her right hand she holds a spear, while her left one rests on the aegis shield showing the head of Medusa. The next one is **Hercules as a young man**, his torso draped with a lion's skin. In his left hand he holds a club and with his right one throttles a snake. The row of figures is completed by **Juno**, the goddess of marriage and Jupiter's wife, with a peacock at her feet.



Minerva.

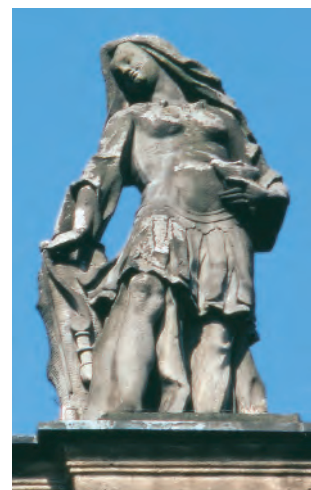
The row of figures on the park side are not easily identified, partly because they lack such obvious attributes and partly because they are very weathered, but in all probability they represent the four continents—known at the time—and the times, "Night" and "Day", as well as the four elements. The row be-



Apollo.

termination is not entirely clear, but on the basis of the allegorical depictions of the figures her identity can be assumed; her head is covered with a plumed helmet, and while she has a sceptre in her right hand, her left hand, which rests on a cornucopia, holds the margrave's coronet. **Apollo**, as the personification of Day, is the next figure in the row; the left hand of the god of light and music—shown with the attribute of a lyre—rests on the stump of a tree, while his right one holds a round disc showing the face of the sun. **Diana**, the goddess of the moon and of the chase, is a delicate female figure wearing a veil, who rests her hand on a bow leaning against a tree-trunk. The attribute that she originally held in her left hand is no longer identifiable, but it was most probably a young fawn. The first of the four elements is Earth, personified by **Ceres**, the earth mother and goddess of fertility, a female figure with a cornucopia in her right hand and a globe in her left one and crowned with a wreath made of fruit. She is followed by **Neptune**, the sea-god, who represents the element Water with his six-pronged crown and an open shell in his hand. The next figure is not easy to identify but the allegorical sequence would suggest that it can, in fact, only symbolise the element Air, which, of all the gods, is personified by **Mercury**, who is shown here with his hair ruffled by the wind and a bird in his hand, even if his common attributes such as winged shoes and helmet are missing. **Pluto**, the god of the underworld, completes the row. He represents the element Fire and is recognisable by his six-pronged crown, a lance, and the head of Cerberus, the hound of hell.

gins—again from left to right—with the continent of **America**, a Red Indian with an alligator at his feet; he is dressed in a loin-cloth made of feathers and wears a feather headdress, a quiver is slung over his left shoulder and he holds an arrow in his left hand and a bow in his right one. The blackamoor that follows symbolises **Africa**; he, too, is clad in a loin-cloth and wears a feather headdress and has a bracelet on his left upper arm and a lion at his side. The continent of **Asia** is symbolised by a Turkish figure wearing a turban, a long beard, a sash and a Turkish sable. The fourth continent is **Europe**, represented by a female figure, whereby her exact determination is not entirely clear, but on the basis of the allegorical depictions of the figures her identity can be assumed; her head is covered with a plumed helmet, and while she has a sceptre in her right hand, her left hand, which rests on a cornucopia, holds the margrave's coronet.



Diana.

On the following page: The park side of the *Schloss* with the Huguenot fountain.





The Entrance Hall



Bronze relief by Lothar Strauch beside the main entrance.

To the right of the door-jamb of the arched doorway facing onto the *Schlossplatz* there is a **bronze plaque** cast in 1959 by Lothar Strauch²⁸ (1907–1991), sculptor and graphic artist, who had moved to Erlangen in 1945. It shows the University seal, the profiles of the Margraves Friedrich and Alexander, and states the function of the *Schloss* today.

In the entrance hall, close to the doorway on the north side, stands the **statue of Athena** made by Heinrich Kirchner²⁹, a bronze sculpture on a marble plinth made in 1958. Kirchner was born in Erlangen on May 12th, 1902, studied sculpture in Munich and Paris and was Professor of Sculpture at the Munich Academy of Fine Arts from 1952 on; he died on March 3rd, 1984, in Traunstein. A main focus in his artistic work was his fascination with Christianity and Christian thought; he is well represented in his birthplace, Erlangen, through many of his works, notably in the sculpture garden on the *Burgberg*.

Athena, the goddess of wisdom and fortitude in Greek mythology, is seen here with an owl symbolising wisdom in her hand, whereas fortitude is only alluded to by her helmet; the other common attribute associated with Athena, her spear, is missing here (though it is included in another variant of this statue that stands elsewhere). Heinrich Kirchner wrote in considerable detail about his concept for this figure, its specific place in the entrance hall and its intended connection with the University as a seat of knowledge and wisdom: [which is why] *with my representation of the goddess, I emphasised her mental attitude and only alluded to the virtue of fortitude with her helmet. It was important to me that the goddess' quiet contemplation as she gazes with rapt attention at the symbol of wisdom should be clearly expressed. I added formal emphasis to Athena's love of the owl, revealed in her smile and profound concentration, by giving the goddess' body an almost pillar-like stature, devoid of sensual charm or much movement; because details of that nature would detract the observer's attention from the intellectual moment, the intimacy between the goddess and the symbol. Moreover, I have included the intellectual exchange in a circle generated by the intentionally rather unnaturally bent arms, the owl and the ornamentation on the helmet. The goddess' hand and arms have lost their sensual, tactile function and have become abstract elements that encompass and emphasise the main intellectual experience of the composition. The owl—how strange that an odd, little loved creature should be chosen as the symbol of wisdom! Even though the goddess gazes at it so lovingly, it perches uncomfortably and awkwardly on her hand. It remains the shy, evasive creature it is, mindful that it wants no ties, ready at an instant to fly away, just as the virtue of wisdom cannot be tied down and demands our constant attention and devotion. Knowledge and wisdom—are they not just as shy and evasive as the odd little bird here in the goddess' hand?*³⁰



Statue of Athena by Heinrich Kirchner.

The entrance hall itself has been restored to its original form. The hall, consisting of three aisles with six bays permitted direct access from the square to the park and reveals the groin vaulting resting on quadratic pillars that was restored after the fire of 1814.



Entrance hall. Photograph, 2005.

By comparison with the splendid Baroque buildings in Franconia such as *Schloss Weißenstein* near Pommersfelden, the Erlangen *Schloss*, which had no official or prestigious functions of any significance to fulfil, proves to be very modest in design; even before it was destroyed in the fire of 1814, the interior design was probably devoid of any ostentatious splendour. Whereas the design of the staircase in Baroque palaces generally constituted one element in the presentation of grandeur and was fully intended to impress the visitor visually with the status of its owner, the Erlangen *Schloss* had no staircase which could have expressed the need to demonstrate wealth; on the contrary, it is almost hidden in recesses on both sides of the entrance hall. When the *Schloss* was converted from 1955 to 1959, the oak stairs of the staircases were replaced with stone and the oak banisters with stone balustrades.

Glass cabinets in the entrance hall are used for changing exhibitions giving insight into research and teaching at the different University departments or to display individual aspects of University history.

The Senate Hall

When the *Schloss* was built, a large hall was planned in the central tract of the first floor which, until the *Redoutenhaus* was built in 1719, was used as a venue for the masked balls, also known as *Redouten*, and subsequently, from 1825 on, as the stacks for the University library. When the *Schloss* was converted between 1955 and 1959, partition walls and galleries that had meanwhile been built were removed again and replaced by one large room that filled the full depth of the building. Unlike in most of the other rooms, the classicistic wooden pillars—two rows, each of five pillars, which had been removed after the fire for structural reasons—were left standing. A sliding partition door divides the room but leaves the overall architectonic impression of space unimpaired by allowing light to flood through the glass panels above it; the two door handles made of coloured enamelled bronze designed by the University building department show two stylised birds. The west part of the room is used today for meetings of the academic senate, which used to be held in the *Kollegienhaus*. Directly adjacent, on the south side of the senate hall, the former margraviate private and public chambers have housed the Rector's office since 1958.



Door handles in the senate hall.



Senate hall. Photograph, 2005.



Tapestry "The Triumph of Apollo".



The work of art that dominates the hall on the first floor is a **tapestry** entitled "**the Triumph of Apollo**", a work made of wool and silk, 468 cm wide and 306 cm high. It was made in the Erlangen tapestry manufactory de Chazaux which, in conjunction with the settlement of religious refugees from France had existed in Erlangen's New Town from 1701 until after 1759 and which had acquired a reputation of supra-regional importance. The tapestry, which was bought by the University in 1956 to decorate the newly renovated *Schloss*, was probably woven in 1730 or thereabouts, when the manufactory was being run by Jean de Chazaux the Younger (1700–1779), the son of the founder. The design was based on a cartoon by the French court draughtsman Jean Berain (1640–1711).³¹

The tapestry is to be classified as belonging to the type of grotesque tapestries which make reference to antique Roman wall decorations and unite many-faceted ornamentation in a symmetrical, decorative system. Even if it did not form part of the original furnishings in the *Schloss*, the motif of "the Triumph of Apollo" manifestly reflects the royal desire to display power and prestige. Apollo, the sun-god, a central figure in Greek mythology, is seen overcoming the python that guards the Oracle of Delphi that will now be guarded by Apollo himself. He presents himself on the quadriga, the triumphal two-wheeled chariot of antiquity. In addition to his bow, the victorious Apollo, who personifies the ideal of beauty, carries a lyre as well. The two half-figures on the right and left are personifications of the seasons and consequently carry flowers and fruit.



Baroque angel figurines in the senate hall.

The two free-standing **angel figurines** made of walnut are attributed to the sculptor Elias Röntz, who also made the figures on the attic storey of the *Schloss*; they were probably carved between 1678 and 1732, since Röntz was the court sculptor in Bayreuth during these years. The University purchased both the figures from an antique dealer in 1956.

Wilhelm Friedrich (1685–1723), Margrave of Brandenburg-Ansbach 1703– 1723.

Wilhelm Friedrich became regent of the Margraviate of Ansbach as a young man following the death of his half-brother Margrave Georg Friedrich the Younger, who was killed in battle. His Württemberg cousin, Christiane Charlotte, whom he married in 1709, was to play an important role for the University of Erlangen. In 1726, having been widowed in the meantime, she bequeathed 150,000 guilders to found a university—which in fact never materialised—in the Ansbach principality. At the beginning of the 19th century this sum was finally transferred to the University of Erlangen, thus almost doubling its capital and assisting in securing its future. Wilhelm Friedrich's grandson, Margrave Alexander von Brandenburg-Ansbach-Bayreuth was to become the second patron to lend his name to the Friedrich-Alexander University in 1769.³²

Wilhelm Friedrich is depicted here as a 23 year old in court dress, his hands encircling a plumed helmet. The portrait was painted by Johann Carl Zierl (1679–1744), the Ansbach court painter who originally came from Nürnberg; it was donated to the University in 2007 by Maria-Elisabeth Schaeffler, INA Schaeffler KG.³³ Oil on canvas, 1708.





The University banner, made to mark the centenary.

Since the 250th centenary of the Friedrich-Alexander University in 1993, a historic **University banner** has been on display in a glass case. It was made at the suggestion of ladies belonging to the local dignitaries out of greenish-beige and light beige jacquard silk to commemorate the celebrations in 1843. It shows the Bavarian coat of arms as it was in 1835 with the royal crown and on the reverse side the coat of arms of the keepers of the imperial castle of Nürnberg, the red Brandenburg eagle and the black Prussian eagle. The design was drawn up by Pius Gareis³⁴, later to become the University drawing master (the coat of arms), together with Franz Ried and Ferdinand Wöhrnitz (leaf and flower ornamentation). Ladies belonging to Erlangen society did the embroidery; the lion on the shaft was most probably made by the Nürnberg brass founder Jakob Daniel Burgschmiet.



Ceramic reveal tiling.

The *Aula*

In conjunction with the conversion of the *Schloss* from 1955 to 1959 a new hall was built in the central tract of the top storey in the contemporary style; it originally had side-galleries but these were removed again when the *Schloss* underwent its most recent refurbishing between 1982 and 1986. When the *Schloss* was handed over to the University in 1818 the *aula* was already here but was subsequently moved to the newly-built *Kollegienhaus* when it was inaugurated in 1889. The new *aula* in the *Schloss*, which was inaugurated on December 15th, 1956, now replaced the *aula* hitherto in the *Kollegienhaus*, which underwent conversion soon after.

The *aula* is used as a hall for academic events and occasions such as lecture series, symposia and awards ceremonies; the television broadcasts in the series "University Forum Erlangen-Nürnberg", which are organised by the education channel of the Bavarian Broadcasting Company "BR-alpha" together with the University of Erlangen-Nürnberg with technical support from the Regional Computer and IT Center, Erlangen, are recorded here.

The **reveal tiling** set into the double doors was made in 1956 by Franz Eska (1910–1986), professor at the Munich Academy of Fine Arts.

On the exterior of the north wall there is a **plaque** commemorating the fact that the *Bayerische Vereinsbank* sponsored the *aula* in memory of those of its directors who had studied at the Friedrich-Alexander University. The marble tablet was designed by the artist Helmut Lederer³⁵ (1919–1999), who had lived in Erlangen since 1946.



A picture from the *Leipziger Illustrirten Zeitung* dated November 18th, 1843, depicting the ceremony awarding honorary doctorates at the University centenary. It appears that a picture of the Regent, King Ludwig I and portraits of the Margraves Friedrich, Friedrich Christian and Alexander, which today hang in the rooms used by the Rector, were hanging on the walls. Woodcut by Allanson, 1843.



View of the *Aula* as it is today. Photograph, 2005.

The Portrait Gallery of Rectors

At the time of the major conversion from 1955 to 1959 the first foundations for a portrait gallery of former University rectors were laid. Until 1962 this was limited to the successive collection of portraits by having the most recent rector currently in office portrayed. Thus these portraits reproduce the sitter's appearance at the time at which he held office or, in the case of the first few, several years after it had come to an end. The subsequent rectors were each painted at the end of their period of office, a practice that is still adhered to today.

The gallery dates back to Rector Friedrich Baumgärtel, whose period of office began in the winter semester of 1948/49; a portrait of the first elected rector of the post-war period, Eduard Brenner (1888–1970, Arts Faculty, rector from August 1st, 1946 until the summer semester of 1948) is to be found in the gallery of former rectors at the Nürnberg College of Business and Commerce (where Brenner was also rector) in the Dean's office at the School of Business and Economics in Nürnberg. Otto Goetze (1866–1955, Faculty of Medicine, rector from the winter semester of 1951/52 until the summer semester of 1952) and Adalbert Hämel (1885–1952, Arts Faculty, rector from the beginning of the winter semester 1952/53 until December 11th, 1952) could not be portrayed because they had already died at the time at which the gallery was started.

The rectors are normally portrayed wearing the chain of office that had been made in 1834 following a decree passed by King Ludwig I. On the front the medallion shows a profile of Ludwig I bearing the inscription "LUDOVICUS BAVARIAE REX" and on the reverse a depiction of Athena, the classical goddess of wisdom.

They also wear the academic gowns that had been reintroduced in 1827 in the faculty colours: black (Theology), red (Law), green (Medicine), blue (Arts), purple (Natural Sciences) and red without sleeve-ruffles (Economics and Social Sciences) as well as—a colour not represented in the gallery—grey (Applied Sciences and Engineering). Going up the south staircase are the portraits of those who still wore gowns when in office, until and including Rector Gerhard Friedrich, and on the north staircase follow the successors, from Rector Johannes Herrmann on, during whose period of office the practice of wearing gowns was discontinued.



A pro-rector in the 18th century.

In addition, in the rooms used by the Vice-Chancellors there is a portrait of an as yet unidentified pro-rector from the 18th century wearing the academic dress that was in practice until 1792 and with the two University sceptres, crossed, lying in front of him.

When the first ten portraits were painted, the sitters could choose between the artists Josef Vietze and Gerhard Baumgärtel.

Josef Vietze³⁶ was born on September 26th, 1902, in Obergrund near Warnsdorf (today Czech Republic). After various jobs as a lithographer and after studying art in Prague, he was the Professor of Graphic Art from 1940 to 1945 at the German section of the Prague Academy of Fine Arts. In 1946 he moved to Berchtesgaden. Stylistically Vietze remained committed to realism; he died on October 24th, 1988.

Gerhard Baumgärtel³⁷ was born in Rostock on June 10th, 1924, and moved to Erlangen in 1946, where his father Friedrich Baumgärtel was a professor of Theology. He studied at both the Munich and Nürnberg Academies of Fine Arts and lived from 1950 on in Germering. His work was influenced by contemporary developments in art and through his exhibitions he remained closely affiliated with Erlangen throughout his life; he died on August 20th, 1984.

The different artists responsible for the portraits that follow were the Croatian, Tugomir Huberger³⁸ (1931–2001), who lived in Erlangen for many years, Peter Hirsch (1889–1978), a Munich artist, Wendelin Kusche (1926–2003), a native of Silesia who was responsible for numerous portraits in Erlangen, Walter Sperle (*1917), who originally came from Ulm, and Toni Oberriedermayr, who was born in Würzburg in 1929.



Friedrich Baumgärtel

(1888–1981)

Faculty of Theology

Professor of Old Testament Studies

Rector from winter semester

1948/49 to summer semester 1950

Oil painting by Gerhard Baumgärtel

1957



Rudolf Pohle

(1902–1967)

Law Faculty

Professor of Civil Procedure Law
and Civil Law

Rector from winter semester
1950/51 to summer semester 1951

Oil painting by Josef Vietze
1962



Heinrich Kuen

(1899–1989)

Arts Faculty

Professor of Linguistics in
Romance Languages

Rector from January 10th, 1953
to summer semester 1954

Oil painting by Gerhard Baumgärtel
around 1962



Theodor Ernst
(1904–1983)
Faculty of Natural Sciences
Professor of Mineralogy

Rector from winter semester
1954/55 to summer semester 1956

Oil painting by Josef Vietze
1962



Walther von Loewenich
(1903–1992)
Faculty of Theology
Professor of Historical Theology
and the History of Christian Art

Rector from winter semester
1956/57 to summer semester 1957

Shown wearing the Bavarian Order
of Merit

Oil painting by Josef Vietze
1962



Karl Heinz Schwab

(1920–2008)

Law Faculty

Professor of Civil Law, Civil Procedure Law and Non-contentious Jurisdiction

Rector from winter semester 1957/58 to summer semester 1959

Oil painting by Josef Vietze 1961



Heinz Otto Burger

(1903–1994)

Arts Faculty

Professor of Modern German Literature

Rector from winter semester 1959/60 to summer semester 1960

Oil painting by Gerhard Baumgärtel around 1962



Norbert Henning
(1896–1985)
Faculty of Medicine
Professor of Internal Medicine

Rector from winter semester
1960/61 to summer semester 1961

Oil painting by Josef Vietze
1961



Georg Nöbeling
(1907–2008)
Faculty of Natural Sciences
Professor of Mathematics

Rector from winter semester
1961/62 to summer semester 1963

Oil painting by Josef Vietze
1964



Götz Freiherr von Pölnitz

(1906–1967)

Faculty of Economics and Social Sciences

Professor of History (in particular Economic and Social History)

Rector from winter semester 1963/64 to summer semester 1964

Shown wearing the "Komturkreuz" of the Order of Silvester

Copy with different inscription and coat of arms of the von Pölnitz portrait in the museum in *Schloss Hundshaupten*

Oil painting by Josef Vietze 1965



Gerhard Friedrich

(1908–1986)

Faculty of Theology

Professor of New Testament Studies

Rector from winter semester 1964/65 to summer semester 1966

Oil painting by Tugomir Huberger No date



Johannes Herrmann
(1918–1987)
Law Faculty
Professor of Classical Legal
History, German Civil Law and
Roman Law

Rector from winter semester
1966/67 to summer semester 1969

Oil painting by Peter Hirsch
1972



Bernhard Ilchner
(1928–2006)
Faculty of Engineering Sciences
Professor of General Materials
Sciences

Rector from winter semester
1972/73 to November 4th, 1975

Oil painting by Wendelin Kusche
No date



Nikolaus Fiebiger

(*1922)

Faculty of Natural Sciences I
Professor of Experimental Physics
(Nuclear Physics)

Rector from winter semester 1969/70
to summer semester 1972

President from December 5th, 1975
to March 31st, 1990

Oil painting by Walter Sperle
1990



Gotthard Jasper

(*1934)

Arts Faculty I
Professor of Political Sciences

Rector from April 1st, 1990
to March 31st, 2002

Oil painting by Toni Oberniedermayr
2002

Portraits in the Corridor outside the Rector's Office

In the corridor on the first floor of the south wing, where the Rector's office is to be found, hang several portraits of people of note associated with the former Nürnberg university at Altdorf. It had been founded as a seat of higher learning in 1575 and was given full university status in 1622 until it was disbanded in 1809 following the reduction in the number of Bavarian universities.

The Friedrich-Alexander University is not, technically speaking, the legal successor of Altdorf University, but it maintains Altdorf's academic traditions. This is explained by the decision taken by the Bavarian State in 1818 to donate the Altdorf collections, the library and historic papers to the University of Erlangen. For example, the library belonging to Christoph Jacob Trew, consisting of some 34,000 volumes and his correspondence consisting of some 20,000 manuscripts, are of great importance for medical history.

The Altdorf bequest contains, additionally, an extensive collection of portraits of which several hang here in the *Schloss*, whereas the majority of them are to be found in the University library.



Caspar Odontius was born into the "Zahn" (tooth) family in Weißenburg in Central Franconia in 1547. A disciple of Philipp Melancthon, he studied in Wittenberg, adopted the Latinised name "Odontius" and was tutor to the son of a Nürnberg merchant, initially, until he was appointed to a post in Altdorf in 1575. Here he was the teacher for the third year students to begin with. In 1581 he acquired the degree of Master and became the professor of Poetry; he died in 1584.³⁹

The picture inscription with abbreviated dedication ("D[eo] O[ptimo] M[aximo] S[acrum]": Dedicated to the greatest and most sacred God) identifies him ("M[agister] Casparus Odontius Weiss[e]nburgensis") as poet extraordinary ("poeta eximius"). The coat of arms on the left shows his family crest; the one on the right depicts saxifrage (in German *Zahnkraut*, in Latin *odontites*). Unknown artist, oil on canvas, mid 16th century.



Jakob Pankratius Bruno was born in Altdorf in 1629; after studying in Jena and Padua he became professor of Medicine in his hometown from 1662 on. He was an important scholar who published numerous articles, corresponded with the greatest scholars of European note and was rector several times; he died in 1709.⁴⁰

Unknown artist, oil on canvas, end of the 17th century.



Lorenz Heister (the portrait cannot be identified as him with absolute certainty) was born in Frankfurt on Main in 1683, studied in Giessen and taught at Amsterdam in 1709 until he was called to Altdorf to succeed Jakob Pankratius Bruno as professor of Surgery and Anatomy in 1710. Heister was one of Altdorf's most important scholars; he became particularly well-known through his teaching manual on surgery, the first edition of which was printed in Nürnberg in 1719, which was to become a standard work for generations of surgeons. In 1720 he was called to the University of Helmstedt; he died in 1758.⁴¹

Unknown artist, oil on canvas, mid 18th century.



Christoph Molitor was born in Nürnberg in 1627, studied at Altdorf, and, after working in Tübingen as a private tutor for six years, became professor of Oriental Languages in Altdorf in 1659; he died in 1674.⁴²

Unknown artist, oil on canvas, mid 17th century.



Friedrich Christian (1708–1769), Margrave of Brandenburg-Bayreuth 1763–1769, was the successor and uncle of the University's founder Margrave Friedrich. No developments of major significance for the University took place during his regency. He is depicted here wearing the blue sash of the Danish Order of the Elephant.

Unknown artist, oil on canvas, circa 1760s.

A further oil portrait by an unknown artist dating from the 17th /18th century depicts an as yet unidentified person who was in all probability also associated with the University of Altdorf.



The Rector's Office



Friedrich (1711–1763), Margrave of Brandenburg-Bayreuth 1735–1763.

He was the son of Margrave Georg Friedrich Karl von Brandenburg-Bayreuth, studied at the University of Geneva and was widely interested in art and science, which, amongst other initiatives, led him to found the University of Erlangen in 1743 as well as the Bayreuth Academy of Art in 1756. Together with his wife Wilhelmine, he greatly expanded Bayreuth, turning it into an impressive Rococo residence town. Friedrich died without a male heir; his uncle Friedrich Christian succeeded him as Margrave of Brandenburg-Bayreuth in 1763.⁴³

The portrait, showing Friedrich wearing the uniform of an Austrian hussar and the blue sash of the Danish Order of the Elephant awarded to him in 1736, is attributed to Per Krafft the Elder (1724–1793). He was the pupil of the Swedish court painter Alexander Roslin. In 1762 he was appointed professor of painting at the Bayreuth Academy of Arts (which existed until 1763). After his departure from Bayreuth he spent several years in Italy, Warsaw, and Bayreuth again, until he returned to his Swedish home in 1768.⁴⁴ Oil on canvas, around 1760.



Christian Friedrich Carl Alexander (1736–1806), Margrave of Brandenburg-Ansbach 1757–1791 and Margrave of Brandenburg-Bayreuth 1769–1791.

The son of Margrave Karl Wilhelm Friedrich von Brandenburg-Ansbach and Friederike Louise of Prussia, Alexander became Margrave of Brandenburg-Ansbach in 1757 and, after the Brandenburg-Bayreuth line had died out, additionally succeeded, from 1769 on, to the Bayreuth margraviate in accordance with the Hohenzollern dynastic contracts. In the same year (in addition to that of its founder, Margrave Friedrich) his name was added to the University's name in recognition of his patronage and his achievements in securing its future financially. In 1791 Alexander abdicated and went to England with his new wife, Lady Elizabeth Craven, where he died at Castle Benham in 1806; after his abdication, the Franconian margraviates were governed by Prussia.⁴⁵

The portrait, showing Alexander with the insignia of the Order of the Red Eagle beside a table with hat and staff of office, was painted by Gotthard Naumann (1750–1821). He trained as a painter in Dresden and Italy. In 1871 he went to Ansbach, where he worked as the court painter, living there until his death; he made a particular name for himself as a portraitist.⁴⁶ Oil on canvas. Around 1785.

Friederike Sophie Wilhelmine (1709–1758), Margravine of Brandenburg-Bayreuth 1735–1758.

Wilhelmine, the daughter of the Prussian king, Friedrich Wilhelm I, and favourite sister of the later king, Frederick the Great, received a humanist education based on the French scholastic tradition of literature and letters. In 1731 Wilhelmine married Crown Prince Friedrich von Brandenburg-Bayreuth in order to strengthen ties between Berlin and the Franconian Hohenzollern line and to secure claims to inheritance of the Franconian principalities. Margravine of Brandenburg-Bayreuth from 1735 on, she patronised culture and the court of Bayreuth, of which, in her memoirs, she was very critical. She initiated the conversion of the theatre in its present form in Erlangen. She bequeathed her extensive library to the University; however, it cannot be proven that she had a direct influence on its foundation, although she certainly took a lively interest in it and, for example, on the occasion of its inauguration,



arranged for a debate on two theses to take place. At the 250th centenary of the University in 1993, the opera "Argenore", based on a libretto by Andrea Galletti, which she composed in 1740, was performed again for the first time since then.⁴⁷

The portrait, in which Wilhelmine is wearing a red velvet dress with an ermine cape, was painted by Antoine Pesne (1683–1757). After visiting Italy, the Paris-born painter was called to Berlin, where he was appointed court painter in 1711; he also worked at Dessau, Dresden, Paris and in England. He was

one of the leading portrait painters of his day and, by virtue of his enormous productivity, had an important influence on contemporary painting; he worked as a landscape painter as well and painted ceilings in the royal palaces of Rheinsberg, Charlottenburg, Potsdam and Sanssouci.⁴⁸ Oil on canvas, 1738/40.

Sophie Caroline Marie (1737–1817), Margravine of Brandenburg-Bayreuth 1759–1763.

Sophie Caroline, a descendant of the House of Braunschweig-Wolfenbüttel, became Margrave Friedrich von Brandenburg-Bayreuth's second wife in 1759. After the Margrave's death soon after in 1763, she moved into the Erlangen *Schloss* as his widow. She lived there for half a century and developed an active court life, maintained numerous ties with members of the university her husband had founded and greatly patronised both the opera and theatre. After the fire in the *Schloss* in 1814 she lived, until her death, in Palais Stutterheim on the Market Place.⁴⁹



The portrait, showing Sophie Caroline as spouse of the ruling margrave, was painted by the Bayreuth court painter, Matthias Heinrich Schnürer. Oil on canvas,⁵⁰ 1760 (on loan from Stadtmuseum Erlangen).

Daniel de Superville (1696–1773), Director and first *Kanzler* of Erlangen University 1742/43–1748.

De Superville, born in Rotterdam, studied Medicine at the University of Utrecht and completed his doctorate there in 1718. He continued his studies at the University of Leiden until he became surgeon to the French colony in Stettin; in 1726 he became the professor of Anatomy there. After successfully treating King Friedrich Wilhelm I for oedema, he found recognition at the Prussian court and was summoned to the court of Bayreuth as the margrave's personal physician in 1739. In 1742 de Superville was appointed director of the newly founded Friedrich Academy; in 1743 he became the director and the first *Kanzler* of the new university founded in Erlangen. After a revised version of the University statutes were introduced in 1746 annulling the office of director and the fact that he was falling from grace with the royal couple, most probably as a result of altercations over the overall cost of the inaugural celebrations, he resigned from office in 1748. In 1749 de Superville moved to Braunschweig, where he entered the service of the Duke of Brunswick.⁵¹

The portrait is attributed to Johann Kupezky (1667–1740), who portrayed de Superville as a relatively young man, before his time in Erlangen. Born in Prague, his training as a painter took him to Vienna, Venice and Rome. After much travelling in Italy, he took up residence in Vienna in 1709, where he received many commissions in aristocratic circles. He turned down an offer to become court painter at the Viennese court and moved to Nürnberg, where he lived from 1723

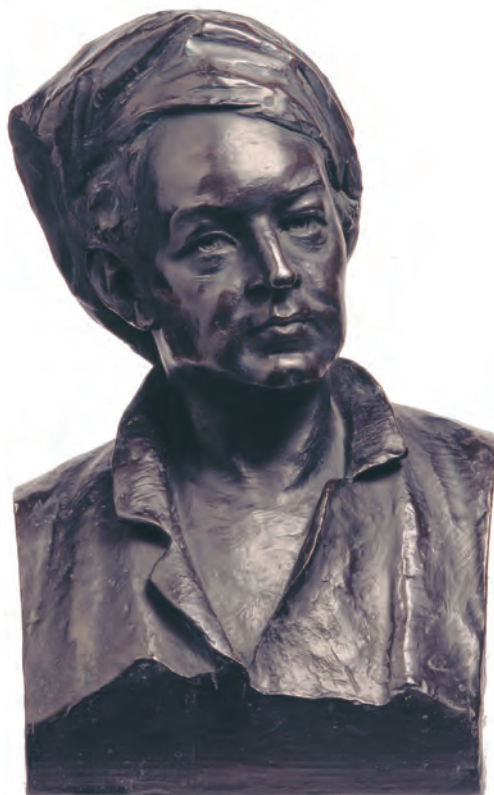


until his death. Kupezky acquired an excellent reputation as a portrait painter, but also painted in other styles, notably genre painting.⁵² Oil on canvas, first half of the 18th century.

The Kanzler's Office

Daniel de Superville, Director and first *Kanzler* of Erlangen University (biography above).

Unknown artist, bronze plaster, mid 18th century.



Christian Ernst (1644–1712), Margrave of Brandenburg-Bayreuth 1655–1712.

He was the son of Crown Prince Erdmann August and governed the margraviate initially under a regent. When undertaking a "grand tour" through France after studying in Strasbourg, he was struck by the economic expertise of the Huguenots as well as Richelieu's prescriptive grid-design in town planning. Against this background, after the Edict of Nantes was revoked in 1685, he offered a new home in his principality to French religious refugees, who developed economic prosperity here—in particular in Erlangen's New Town, which he had founded and which was named "Christian Erlang" after him. For his loyal support of the emperor he was awarded high military honours, becoming Colonel-in-Chief of the alliance of Franconian states, imperial general and imperial field marshal general. In the Spanish Wars of Succession he became Commander-in-Chief on the Rhine front in 1707; however, his incompetence resulted in his command being withdrawn. Christian Ernst retired to his principality, where he died in the Erlangen *Schloss* in 1712; his body was taken to Bayreuth for burial.⁵³



Christian Ernst is portrayed here as a great military commander, complete with breastplate; in his right hand he holds the commander's staff of office. Unknown artist, oil on canvas, around 1705.

Karl August von Hardenberg (1750–1822), Prussian Statesman.

Karl August von Hardenberg, a lawyer and political scientist of Hannoverian aristocratic descent, was appointed by the Prussian government in 1790 to administer both the margraviate estates of Ansbach and Bayreuth. After they had been taken over by the Kingdom of Prussia in 1792, a takeover that Hardenberg had supervised during his time as minister in Ansbach, he was given the administration of both the Franconian provinces. Hardenberg was responsible for numerous improvements and constant modernisation at the University of Erlangen until it came under French rule in 1806. Thanks to him student numbers increased, there was a circumspect policy in appointing professors (such as the philosopher Johann Gottlieb Fichte), the University's finances were greatly improved by stringent management of the academic funds, he showed great foresight in planning urgently needed improvements as regards university buildings and succeeded in transferring the main substance of the Ansbach palace library complete with margraviate collection of drawings and graphic art to Erlangen. Hardenberg is regarded as one of the great statesmen of his day. In Prussia, where he was Foreign Minister from 1804 to 1806 and Chancellor from 1810 to 1822, he was particularly noted for his work in administrative reform.⁵⁴

The half-length portrait shows Hardenberg wearing numerous decorations (the Order of the Red Eagle, the Order of the Black Eagle, the Iron Cross, First Class, the Iron Cross, Second Class for Non-combatants of the White Band, the Knight's Cross of the Order of St John and the Cross of the Order of St John). The picture is a copy based on a portrait by Friedrich Georg Weitsch. Weitsch, born in Braunschweig in 1758, was predominantly a portraitist and a painter of historic pictures and landscapes. In 1794 he became a member of the Royal Academy of Fine Arts and Mechanical Sciences in Berlin, taught historic painting there and in 1798 was appointed its rector as well as becoming the court painter; he died in Berlin in 1828.⁵⁵ Oil on copper-plate, after 1822.





The Orangerie in the *Schlossgarten*. Coloured lithograph by Friedrich Geißler after a drawing by Karl von Löffelholz.



holz, 1830.

Appendix: Margraves' Dates

Christian Ernst (1644–1712)

Margrave of Brandenburg-Bayreuth 1655–1712

1662 married **Erdmuthe Sophie** von Sachsen (1644–1670)

1671 married **Sophie Luise** von Württemberg-Teck (1642–1702)

1703 married **Elisabeth Sophie** von Preußen (1674–1748)

Elisabeth Sophie resided in the Erlangen *Schloss* from 1712–1714 as dowager margravine (in 1714 she married Duke Ernst Ludwig von Sachsen-Meiningen).

Georg Wilhelm (1678–1726)

Margrave of Brandenburg-Bayreuth 1712–1726

Son of the previous margrave, Christian Ernst

1699 married **Sophia** von Sachsen-Weißenfels (1684–1752)

Sophia resided in the Erlangen *Schloss* as dowager margravine from 1727–1735 (in 1735 she married the Imperial Count, Albert von Hoditz).

Georg Friedrich Karl (1688–1735)

Margrave of Brandenburg-Bayreuth 1726–1735

Second cousin of the previous margrave, Georg Wilhelm

1709 married **Dorothea** von Holstein-Beck (1685–1761)

Friedrich (1711–1763)

Margrave of Brandenburg-Bayreuth 1735–1763

Son of the previous margrave, Georg Friedrich Karl

1731 married **Friederike Sophie Wilhelmine** von Preußen (1709–1758)

1759 married **Sophie Caroline Marie** von Braunschweig-Wolfenbüttel (1737–1817)

Sophie Caroline resided in the Erlangen *Schloss* as dowager margravine from 1764 until 1814.

Friedrich Christian (1708–1769)

Margrave of Brandenburg-Bayreuth 1763–1769

Uncle of the previous margrave, Friedrich

1732 married **Victoria Charlotte** von Anhalt-Bernburg-Schaumburg (1715–1792)

Christian Friedrich Carl Alexander (1736–1806)

Margrave of Brandenburg-Ansbach 1757–1791

Margrave of Brandenburg-Bayreuth 1769–1791

1754 married **Friederike Caroline** von Sachsen-Coburg-Saalfeld (1735–1791)

1791 married Lady **Elizabeth Craven**, née Berkeley (1750–1828)

Notes:

- 1 In the sections relating to the architectural history of the building, the text is largely based on the author's essay in: Christina Hofmann-Randall (Ed): *Das Erlanger Schloss als Witwensitz 1712–1817* (Schriften der Universitätsbibliothek Erlangen-Nürnberg 41), Erlangen 2002, p. 139–169 (containing detailed references to sources and biographical works); cf. in addition the other contributions in the volume of essays as well as the relevant essays in: Christoph Friederich / Bertold Frhr. von Haller / Andreas Jakob (Ed): *Erlanger Stadtlexikon*, Nürnberg 2002. The following contributions are to be particularly recommended: Katharina Schmitt: *Das Schloss in Erlangen*, (M.A. thesis) Erlangen 1982; Bernhard Rupprecht: *Die barocke Stadt – Plan und Verwirklichung*, in: Alfred Wendehorst (Ed): *Erlangen. Geschichte der Stadt in Darstellung und Bilddokumenten*, München 1984, p. 47–58; Andreas Jakob: *Die Neustadt Erlangen. Planung und Entstehung* (Erlanger Bausteine zur fränkischen Heimatforschung, vol. 33), Erlangen 1986; Bernhard Rupprecht: *Das Erlanger Schloß in den Darstellungen Paul Deckers d. Ä. im "Fürstlichen Baumeister"*, in: Karl Möseneder / Gosbert Schüssler (Ed): *"Bedeutung in den Bildern"*. Festschrift für Jörg Traeger zum 60. Geburtstag (Regensburger Kulturleben 1), Regensburg 2002, p. 255–271.
- 2 Staatsarchiv Bamberg: Geheimes Archiv Bayreuth, no. 5574, fol. 286 (Juni 11th, 1698).
- 3 Staatsarchiv Bamberg: Geheimes Archiv Bayreuth, no. 5576, fol. 77 (March 18th, 1700).
- 4 Staatsarchiv Bamberg: Geheimes Archiv Bayreuth, no. 5576, fol. 86 (April 2nd, 1700).
- 5 Staatsarchiv Bamberg: Geheimes Archiv Bayreuth, no. 5576, fol. 87 (April 3rd, 1700).
- 6 Universitätsarchiv Erlangen-Nürnberg: F3/25, no. 4, fol. 2.
- 7 Staatsarchiv Bamberg: Geheimes Archiv Bayreuth, no. 5578, fol. 191 (April 11th, 1711).
- 8 The author is grateful to staff at the archives of the Bamberg Archbishopric for information given on January 28th, 2005.
- 9 Bernd Nürnberger: *Der markgräfliche Baumeister Wenzel Perner*, in: *Erlanger Bausteine zur fränkischen Heimatforschung* 46 (1998), p. 101–186 (p. 106–108); Karl Sitzmann: *Künstler und Kunsthandwerker in Ostfranken* (Die Plassenburg 12), Kulmbach 1983, p. 181–182.
- 10 Volkmar Greiselmayer: *Schloss*, in: *Stadtlexikon* (cf. note 1), p. 612–613.
- 11 On views of the Schloss, cf., too, Andreas Jakob / Christina Hofmann-Randall (Ed): *Erlanger Stadtansichten. Zeichnungen, Gemälde und Graphiken aus sieben Jahrhunderten* (Veröffentlichungen des Stadtarchivs Erlangen 1), Erlangen 2003.
- 12 Stadtarchiv Erlangen: 24.B.3, p. 176–177.
- 13 Stadtarchiv Erlangen: 24.B.3, p. 177–178.
- 14 Christina Hofmann-Randall: *Markgräfin Elisabeth Sophie von Brandenburg-Bayreuth*, in: *Erlanger Schloss als Witwensitz* (cf. note 1), p. 63–79.
- 15 Staatsarchiv Bamberg: Geheimes Archiv Bayreuth, no. 205, Dok. 133.
- 16 Stadtarchiv Erlangen: 24.B.3, p. 181–182.
- 17 Christina Hofmann-Randall: *Markgräfin Sophia von Brandenburg-Bayreuth*, in: *Erlanger Schloss als Witwensitz* (cf. note 1), p. 81–100.
- 18 Hans-Otto Keunecke: *Markgräfin Sophie Caroline von Brandenburg-Bayreuth*, in: *Erlanger Schloss als Witwensitz* (cf. note 1), p. 101–138.
- 19 *Erlanger Intelligenzblatt*, January 17th, 1814 (Stadtarchiv Erlangen).
- 20 Bernd Nürnberger: *Der markgräfliche Wasserturm und die Wasserversorgung des Schlossgartens in Erlangen*, in: *Erlanger Bausteine zur fränkischen Heimatforschung* 50 (2004), p. 37–96.
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