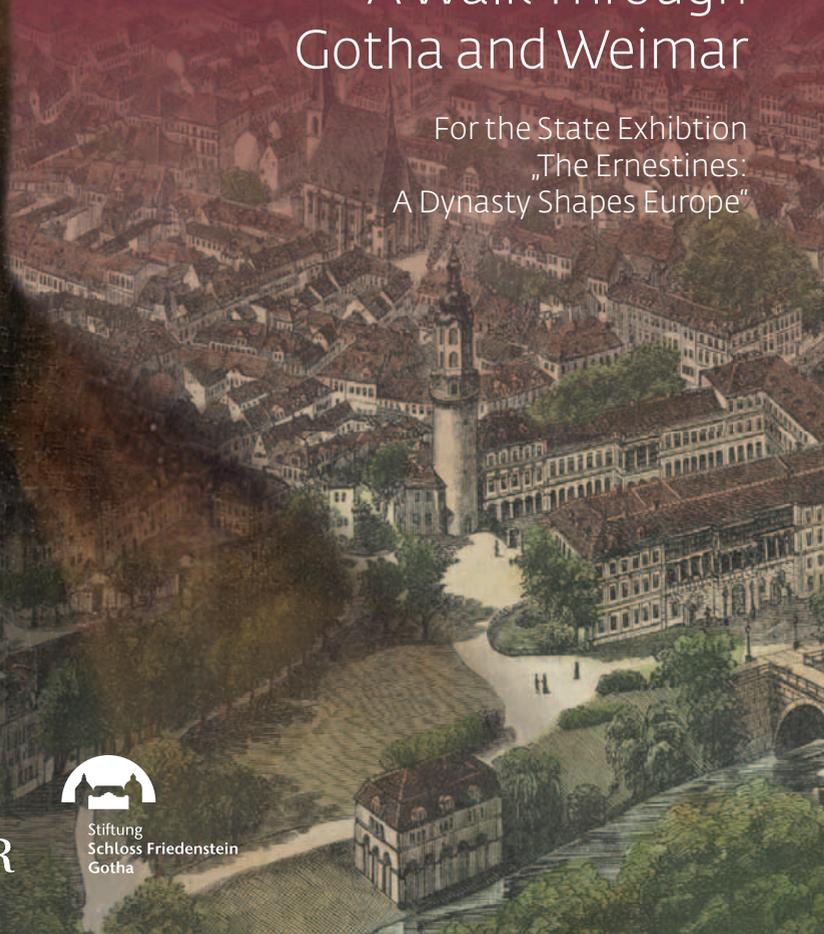




THE ERNESTINES IN THE CITY

A Walk Through
Gotha and Weimar

For the State Exhibition
„The Ernestines:
A Dynasty Shapes Europe“



KLASSIK
STIFTUNG
WEIMAR



Stiftung
Schloss Friedenstein
Gotha

WEIMAR



SUGGESTED ROUTE

- 1 MARKET** → **2 City Castle**, 210 m
- 3 CITY CASTLE** → **4 Bastille**
- 4 BASTILLE AND GATEHOUSE** → **5 Park on the Ilm**, 550 m
- 5 HOUSE OF THE TEMPLERS IN THE PARK ON THE ILM** → **2 City Church of St. Peter and Paul**, 750 m
- 2 CITY CHURCH OF ST. PETER AND PAUL** → **6 Deutsches Nationaltheater**, 260 m
- 6 DEUTSCHES NATIONALTHEATER AND STATE ORCHESTRA** → **7 Neues Museum**, 700 m
- 7 NEUES MUSEUM** → **8 Belvedere Castle and Park**, Bus Connection*
- 8 BELVEDERE CASTLE AND PARK**

* In the direction Weimar, Ehringsdorf Kippergasse, once an hour on the hour



A CULTURAL LANDSCAPE BLOSSOMS

Our journey through time begins in the year 1485. Scarcely any other dynasty shaped Central Germany at that time as much as the Wettins did. After their centuries-long ascendancy to becoming Electors of Saxony, the family's territories were divided between the brothers Ernest and Albrecht. Thus, they became the founding fathers of the two dynastic branches which took their names: the Ernestines and the Albertines. The Ernestines distinguished themselves in Thuringia as the patrons of the Reformation. This may ultimately have cost them their electorship but not their reputation. From the middle of the 17th century, Thuringia split into several small duchies, each of which was conscious of its status within the empire. In the smallest of geographical spaces, the rulers had stately homes built with gardens and parks, princely collections became the cornerstones of public museums, theatres and opera houses sprung up, and mediaeval churches became places for displays of baroque splendour. Thus, a unique artistic and scientific landscape blossomed. To this day the city-planning programmes of the dukes and grand dukes continue to shape the face of Thuringian cities such as Gotha and Weimar.

A SQUARE WHICH CONNECTS

The Via Regia runs across the bottom of the Market Square: Gotha lies on the famous trade route that led from Spain and the Netherlands to Russia. Thanks to trade and commerce, Gotha developed into a flourishing city by the 13th century. The Main Market is situated in the heart of the city, surrounded by domestic and business buildings dating from the 16th to the 19th centuries.

The ornate buildings show the wealth of Gotha's past citizens. The town hall lies in a prominent place. The foundation stone of this historic building was laid in 1566/67. The tower, the splendid pediments, and the red façade make the building particularly striking. Duke Ernest I of Saxe-Gotha – called Ernest the Pious – considered it so impressive that he lived here for the first years of his reign.

If you look from the town hall in the direction of Friedenstein Castle you will spot the ornately constructed waterfall, which flows down from the castle over many levels towards the town hall. The water art is fed by the Leina Canal, which was

built long ago by the local rulers to meet the water needs of the mediaeval city.



Gotha's Central Market with Historical Town Hall before the construction of the Fountain, 1850, lithograph, © Stiftung Schloss Friedenstein Gotha

At the upper end of the market is an impressive town house, above whose gate is mounted a double coat of arms – on the left a stylised bag, and on the right a winged snake. This is the coat of arms of the Saxon court painter Lucas Cranach the Elder, whose wife Barbara was born in the house.

Gotha's first duke was Ernest I, who ruled the Duchy of Saxe-Gotha from 1640. He developed the country into a model state, in terms of its administration, finances, and economy. His de-

scendants made Gotha the centre of the artistic and scientific scenes. For example, the Geographical and Cartographical Institute, which had developed out of Justus Perthes' printing business, achieved a worldwide reputation.

Through a skilful marriage policy, links were set up not only with the royal family of Great Britain but also of Belgium, Portugal, and Bulgaria. Even Queen Victoria herself visited the picturesque city in the green heart of Germany.

Tourist Information: Hauptmarkt 33, 99867 Gotha / **Opening times:** Monday – Friday, 10 am – 6 pm; Saturday, 10 am – 3 pm; Sunday (May – Sep.), 10 am – 2 pm

ADVANCEMENT AND PROSPERITY



A. Schenk: **Weimar Town Hall**. 1845/50, coloured lithograph, © Klassik Stiftung Weimar

Just like in Gotha, the citizens of Weimar took pains to demonstrate the prosperity of their town. The old houses on the market square are a testament from this time. An example is the double house at Markt 11/12, which was built in the 16th century. The doors and windows on the ground floor are extravagantly designed. The Saxon court painter Lucas Cranach the Elder is thought to have lived in the left-hand side of the house. The coat of arms and inscription above the door bear

witness to this. The neighbouring building, where the tourist information centre can now be found, was at the time a shop. In 1803 on the orders of Grand Duke Charles Augustus it was renovated for public events. However the building was destroyed during the Second World War and rebuilt after 1945. The market-facing façade with the large pediment is therefore a reconstruction.

On the opposite side is the town hall. It was rebuilt in 1837 in the place of the old town hall, destroyed by fire. It is decorated with neo-gothic ornamentations, particularly impressive on the arched windows.

The fountain, which in the Middle Ages stood in the middle of the market, has been positioned on the northern edge of the square since the 18th century. Since 1774 it has been adorned with the sea god Neptune. This stone figure constitutes the first work by the sculptor Martin Gottlieb Klauer in Weimar.

After the partition of 1485 Weimar fell to the Ernestine branch of the Wettin dynasty. From 1546 it was the permanent residence of the Saxon dukes. The city attracted merchants and craftsmen, who contributed to Weimar's prosperity. The time of Weimar Classicism under the Duchess Anna Amalia and her son Carl August was beyond doubt highpoint of courtly culture. This period – which is not wrongly referred to as Weimar's Golden Age – merged into a second flourishing – the so-called Silver Age – from the middle of the 19th century. The Ernestines helped Weimar achieve a new splendour in particular by appointing Franz Liszt as court director of music and by founding the Saxon-Grand Ducal Art School.

Tourist information: Markt 10, 99423 Weimar / **Opening times:** Monday–Thursday, 9am–7pm; Friday–Saturday, 9.30am–7pm; Sunday, 9.30am–3pm

TOMBS AND JACOB'S LADDER



The Church of St. Margaret on Gotha's Neumarkt,
1930, black and white photograph, © Stiftung Schloss
Friedenstein Gotha

The Church of St. Margaret on Gotha's New Market was first mentioned in 1064. After a town fire, it was rebuilt in 1636 but fell into ruin again during the course of the Thirty Years' War. With the support of Duke Ernest I of Saxe-Gotha, the church could be newly consecrated in 1652 and a ducal crypt installed.

Six of Duke Ernest I's children were buried here. Panels of red marble were installed as memorials to them in the choir, of which three are preserved. The Duke was buried here too, along with his wife Elizabeth Sophie. To honour them, Duke Frederick II supplied a memorial stone out of variously coloured marble. The last of the Dukes of Saxe-Gotha-Altenburg to be buried here were Luise Dorothea in 1772 and her husband Frederick III.

A permanently held court first established itself in Gotha after the partition of 1640. For this reason there are no impressive Renaissance funerary monuments to honour deceased princes. Perhaps this was the reason why Duke Ernest I had a tomb built for himself and his descendants in the Church of St. Margaret. However the dukes quickly withdrew from the city congregation. The son of Ernest the Pious, Duke Frederick I of Saxe-Gotha-Altenburg, had a crypt installed in the chapel of Friedenstein Castle.

The early-17th-century painting "Jacob's Dream" hangs on the north wall of the choir and shows Duke John of Saxe-Weimar, his wife, and their twelve children, including Duke Ernest I of Saxe-Gotha. The biblical patriarch Jacob dreamt of a ladder, symbolising the connection between heaven and earth, and thus between God and humanity, which is possible at any time and in any place – an image with Protestant symbolic power.

The Church of St. Margaret (Margarethenkirche): Neumarkt, 99867 Gotha
The crypt is closed to the public.

A PLACE FOR FAITH AND REFLECTION

As early as around 1500 the City Church of St. Peter and Paul acquired its current appearance. In 1726 under Duke William Ernest of Saxe-Weimar the interior was remodelled in a baroque style and the two-storey galleries installed. From 1766 Johann Gottfried Herder was in charge of the congregation. Therefore the church is commonly referred to as the Herderkirche or Herder's Church. A memorial was installed in 1850 to honour him, which recalls his work to this day.



Weimar, City Church of St. Peter and Paul with Altar, by Lucas Cranach the Elder and Johann Gottfried von Herder, 18th or 19th century, coloured lithograph, © Klassik Stiftung Weimar

From the middle of the 16th century until 1807, the City Church served as the tomb of the princes, albeit with interruptions. The dukes and grand dukes dedicated magnificent memorials to their own memory. The most famous is doubtlessly the freestanding funerary monument to Duke John Frederick I and his wife Sibylle von Jülich-Kleve-Berg. Both had died within a few weeks of each other in 1554. Their children had this monument erected to their memory. The high altar, which since that time has dominated the choir, was produced in Cranach's workshop.

Lucas Cranach the Elder was court painter under Duke John Frederick's patronage. Cranach had died in Weimar in 1553, shortly before Duke John Frederick I, and buried in the Jacobsfriedhof. His headstone shows a portrait of the deceased,

likely life-size. In the interests of conservation, the headstone was replaced with a copy in 1859. The original was brought into the City Church's choir. Since then Cranach has looked from his headstone and from the central panel of the famous altar over the grave of his Duke John Frederick I.

IN THE INTELLECTUAL AND CULTURAL CENTRE



Technical Progress: Gotha's Castle with Viaduct and Railway, 1830, coloured lithograph, © Stiftung Schloss Friedenstein Gotha

Friedenstein Castle rises up majestically over the landscape. Imposingly positioned on a hill overlooking Gotha, it dominates its surroundings. In the middle of the Thirty Years' War, in a construction time of just eleven years (1643–1654) Duke Ernest I of Saxe-Gotha-Altenburg had a castle built with a deeply symbolic name: Friedenstein, meaning Rock of Peace.

In the 17th century the Duke and his family lived in this castle, surrounded by lush gardens

and peaceful lakes. The archive and chapel lay on the ground floor, almost as a worldly and intellectual foundation for the manorial government. The council chamber was located on the first floor, directly above the archive, and was where the state administration was based. The second story housed the ducal living quarters and reception rooms. Duke Ernest I had his audience chamber built directly above the altar of the castle chapel.

Two three-storey wings are attached to the corps de logis, both of which end in a tower, or more precisely a four-storey pavilion structure. In the middle lies the castle courtyard. Stables, a smith, and an arsenal were once housed in the ground floor of the side wings – essential for the sovereign to demonstrate the strength of his national defences. The western and eastern towers housed the art collection, library, ballroom, and theatre, demonstrating that the castle was the intellectual and cultural centre of the duchy. The two columns of the arsenal's gate as well as the door to the chapel date back to the building which the castle replaced – Grimmenstein Castle, destroyed in 1567.

With Friedenstein Castle, Duke Ernest I succeeded in realising an ideal building with a universal function. It was both his residence and the cultural, administrative, and economic centre of his state. The castle and its inhabitants created their own universe within the ducal household. At the time Friedenstein Castle served as a model for protestant palaces well beyond Thuringia's borders.

A visit to the castle interior is like a journey through time, as the furnishing of the various rooms illustrate interior design from the 17th to the 19th centuries – a journey from the baroque, via the rococo, to classicism.

A VARIED BUILDING HISTORY

In the year 1774 a disastrous fire destroyed the magnificent baroque Wilhelmsburg Castle in Weimar. 15 years later Duke Carl August began with the reconstruction. For this purpose he established a building commission, in which Johann Wolfgang von Goethe played a significant role. He commissioned the Hamburg architect Johann August Arens with the construction work, whom Goethe had met in



Carl Maria Nicolaus Hummel: **View of Weimar Castle**, 1846, photograph from a watercolour, © Klassik Stiftung Weimar

Rome during his travels in Italy. Both brought impressions back with them from the south, which influenced the reconstruction of the castle in Weimar. But no sooner than the topping out ceremony had been celebrated, the construction of the interior ground to a halt as a result of the Napoleonic Wars. Nikolaus Friedrich Thouret first took on the decoration of the interior in 1797, then Johann Heinrich Gentz from Berlin. Thus the classical works of interior design came into being, such as the main staircase, the ballroom, or the so-called falcon gallery.

In August 1803 Duke Carl August and his wife Luise moved into their new living quarters. In the same year, Weimar also celebrated the arrival of Crown Prince Carl Friedrich with his wife Maria Pavlovna, the daughter of the Tsar. The generous dowry from St. Petersburg enabled a further extension of the property, so that a modern wing was added on the western side. It is smaller than the other sections of the building and its upper storey consists of half-timbering, since the couple had to save wherever they could. This is where Maria Pavlovna had the Poets' Room set up, as place of remembrance for Goethe, Schiller, Wieland, and Herder.

In 1913 Grand Duke William Ernest of Saxe-Weimar-Eisenach had the southern wing built. The neo-baroque construction may separate the castle from the city but it also creates an entrance gate for visitors. But Grand Duke Wilhelm Ernst inhabited the new building for only a short time. When the German Princes abdicated in 1918, he signed a certificate of abdication and lost the castle.

A CENTRE OF PROTESTANT POWER



Unknown Master, **Siege of the City of Gotha and the Fortress of Grimmenstein at the Turn of the Year 1566/67**, painting from the second half of the 16th century, © Stiftung Schloss Friedenstein Gotha

In the Middle Ages Grimmenstein Castle stood where Friedenstein Castle today rises above Gotha. From here, the dukes controlled the important trade routes via which economic and cultural prosperity came to Gotha. From 1531 Elector John of Saxony reinforced the castle with modern defences. The construction thus became one of the Protestants' primary fortresses during the troubled times of the Reformation.

Elector John Frederick of Saxony was taken prisoner during the Battle of Mühlberg in the year 1547 – the climax of the conflict

between the catholic emperor Charles V and the Protestant confederacy. He lost his electorship and a large part of his territory. On the Emperor's orders Grimmenstein Castle was dismantled. Breaches were made in the ramparts, the turrets and walls torn down, and the castle's tower blown up.

After his release in 1552 John Frederick obtained permission to refortify his castle, something which he started immediately. He had the defences rebuilt and a protestant chapel constructed. Despite these costly measures, the castle remained largely unused for a long period, as the dukes lived primarily in Weimar.

Only in 1564 did Duke John Frederick II move to Gotha and, under the influence of questionable advisors, hatch plans to recover the lost electorship. Just like his father before him, he was defeated by the Emperor and was taken to Austria for lifelong imprisonment. The victors did not leave a single stone of Grimmenstein Castle intact. When Duke Ernest I of Saxe-Gotha planned his new residence here there was nothing more left of the once proud castle than a cowshed.

The underground casemates and two relief panels survived, which have now found a new home on the western façade of the west wing and on the southern façade of the eastern tower. They show a bust of Duke John Frederick II and the Saxon coat of arms. The fate of the duke was meant to serve as a warning to the castle's new inhabitants.

Casemates: Visiting the casemates is only possible as part of a special tour (April to October: 1 pm and 5 pm). / **Tourist information,** Hauptmarkt 33, 99867 Gotha

“A STURDY FORTRESS ...”

Where Weimar’s City Castle now stands once stood a mediaeval water castle, which from the 16th century was called Hornstein Castle. Nowadays only the castle tower and the old gatehouse – together forming the Bastille – serve as reminders of its existence.



Christian Richter: **Duke John Ernest I of Saxe-Weimar, in the Background the Castle Fire of August 2 1618 (Detail)**, 1625, © Stiftung Schloss Friedenstein

After the fire of 1424 which claimed both the castle and the city, the Landgraves of Thuringia had the complex remodelled and extensively fortified. Building elements from this period can be found today in the gatehouse – the grey building in the square in front of the castle. When Weimar became a residence for the electors, the gatehouse became the seat of the government and an administrative centre of the country, public services, and church. The inscription on the coat of arms attached to the side of the castle over the gate’s archway refers to the building’s construction. Even

more noticeable is the renaissance gateway facing onto the city, with its tendril motifs, Green Men, and grotesques as well as its Saxon crossed swords.

Next to the gatehouse, the massive castle tower rises up with its baroque cap. The foundation’s thick walls likely date back to the 12th and 13th centuries.

Between 1445 and 1482 – and in a second phase from 1502/03 – Duke William III as well as Elector Frederick III and John of Saxony transformed the mediaeval castle complex into an imposing renaissance residence. From 1531 Elector John also had the castle at Weimar fortified according to the most modern standards, similarly to Castle Grimmenstein, in order to protect it from the unrest of the Reformation period. After the loss of the electorship in 1547, the Dukes of Saxony moved permanently to Weimar, which developed more and more into a cultural centre. However Hornstein Castle burnt down in the year 1618. The fire was caused by the carelessness of a gold-maker carrying out an alchemical experiment.

As a successor to the destroyed building, the dukes had a splendid baroque palace, Wilhelmsburg Castle, built. This also burnt down in 1774, thus unintentionally making space for today’s City Castle.

Presentation: “Bastille Peepshow” / Opening times: Tuesday – Sunday, 9.30 am – 5 pm



The Ernestines in Thuringia

GOTHA

FRIEDENSTEIN CASTLE AND DUCAL MUSEUM

www.stiftungfriedenstein.de

Eisenach

THE WARTBURG

www.wartburg-eisenach.de

Meiningen

ELISABETHENBURG CASTLE

www.meiningermuseen.de

Römhild

GLÜCKSBURG CASTLE

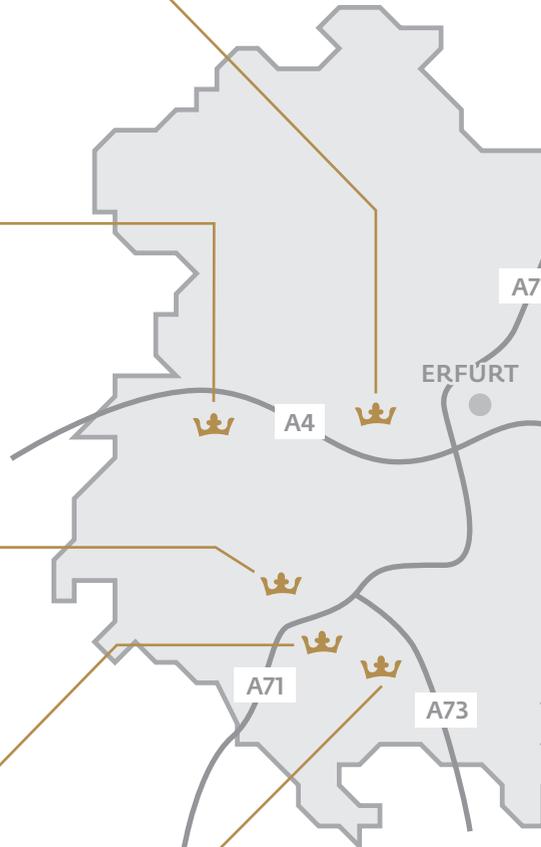
www.stadt-roemhild.de

Hildburghausen

HILBURGHAUSEN MUSEUM

CASTLE PARK (castle destroyed in 1945)

www.museum-hildburghausen.de



WEIMAR

**CITY CASTLE, BELVEDERE CASTLE,
NEUES MUSEUM**
www.klassik-stiftung.de

Jena

THE COLLEGIUM JENENSE
www.kollegienhof.uni-jena.de

Eisenberg

SCHLOSS CHRISTIANSBURG
(only the castle chapel is open for visits)
www.stadt-eisenberg.de

Altenburg

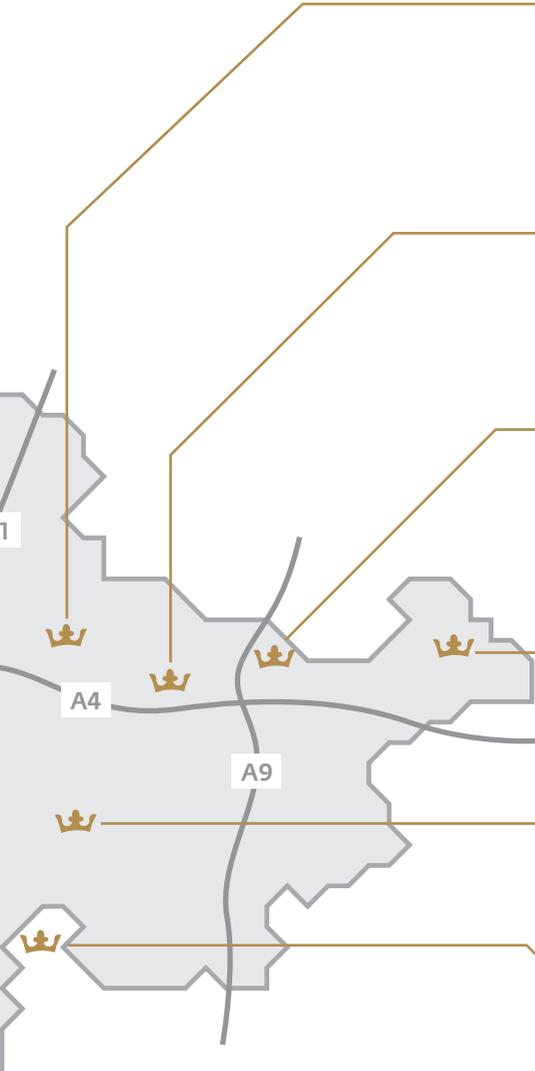
RESIDENCE CASTLE
www.cms.residenzschloss-altenburg.de

Saalfeld

RESIDENCE CASTLE
(today the seat of the district administration)
www.saalfeld-tourismus.de

Coburg

**VESTE COBURG, CALLENBERG CASTLE
AND EHRENBURG CASTLE**
www.kunstsammlungen-coburg.de
www.schloss-callenberg.com
www.schloesser-coburg.de



CYPRESSES, SILVER BIRCHES, AND SUMMER HOUSES

Upon entering Gotha's castle park from the Parkstraße entrance, visitors are immediately struck by the artificial pond with its burial island. This is where Duke Ernest II of Saxe-Gotha-Altenburg had a familial tomb opened. The planting of weeping willows, silver birches, firs, and cypresses emphasises and heightens the melancholic character of the place. A stroll around the pond leads to the Temple

of Mercury, built in 1775, the oldest Greco-Doric structure in Thuringia.

The path through the fir garden, established in 1869, ends at the Ducal Museum. Roughly 170 different species of conifer from all over the world grow here, forming one of the most significant plant collections of its type in Germany. The rose garden is on the opposite side of Parkallee. To the right of this, enchanted paths wend their way towards the teahouse. This was built in 1780 for the Duchess Charlotte Amalia

of Saxe-Gotha-Altenburg as a neo-gothic summer house, in the form of a chapel. The building recalls the bark house in the park in Weimar. After several extensions, the teahouse served from 1839 as an Anglican chapel for the British relatives of Duke Ernest I of Saxe-Coburg and Gotha. The view from the teahouse opens onto the orangery and Friedrichsthal House.

From 1765, one of the continent's oldest English gardens took form in the castle park. Princess Augusta of Saxe-Gotha-Altenburg, who married the Prince of Wales in 1736, had her English gardens significantly extended after the wedding. Duke Ernest II of Saxe-Gotha-Altenburg later brought not only the ideas for Gotha's park with him from England, but also the court gardener.



Heinrich Justus Schneider: **The South Face of the Ducal Museum reflected in the Pond of the Castle Park**, 1879, watercolour, © Stiftung Schloss Friedenstein Gotha

BACK TO NATURE

From 1776 Duke Charles Augustus had the Ilm valley transformed into a landscape garden under the decisive influence of Goethe. The impulse out into nature had become even stronger when the ducal family was forced into cramped temporary residences after the castle fire of 1774.

A large meadow extends directly behind the entrance on the Ackerwand. The ruins of the House of the Templers stands on its borders, built in 1786 in the form of a gothic chapel to serve as a summer salon for the court. After extensive renovations it was given the name the House of the Templers. It received its name because of the sandstone figures made by Johann Peter Kaufmann, which stand on all four corners of the building, which was ruined in the Second World War.

To the left of the ruins of the temple is an artificial ruin, an atmospheric element which corresponded to the fashion of English landscape gardening. Behind this façade, a few steps lead up to the bark cottage. The stage architecture – originally referred to as the bark house – was built for the celebration of Duchess Luise's

name day. Her husband Carl August later had it converted into a summer house, the bark cottage. The Duke came here in search of peace and relaxation, far from the regimented life at court: at night he even bathed in the Ilm. The Gartenhaus stands on the opposite side of the river, where Goethe spent his first years in Weimar. Duke Carl August entrusted him with the task of leading the construction of the Roman

House. It can be seen on the distance if you follow the river away from the city. The Roman House illustrates once again some of the impressions Goethe took away from his journey in Italy and how they took shape in Weimar.

Opening times Roman House: Wednesday – Monday, 10 am – 6 pm

Opening times Goethe Gartenhaus: Tuesday – Sonntag, 10 am – 6 pm



The House of the Templers in Weimar's Grand Ducal Park, 1825,
coloured copper engraving, © Klassik Stiftung Weimar

THUNDER, WIND, AND PULLEYS

In Friedenstein Castle's western tower there is jewel of baroque theatrical art to be admired – a set-changing machine. It constitutes the only piece of still-functioning stage machinery of the 17th century. With its help, not only could the background scenery boards be changed during a performance, but actors could appear and disappear again through wholes opened in the floor. The old stage machinery comes back into use every year at the Ekhof Festival – the wind machine, the thunder shaft, and the pulleys.



Bernhard Hartmann: **View of the Baroque Stage of the Ekhof Theatre**, photograph, © Stiftung Schloss Friedenstein Gotha

The theatre – considered the oldest preserved baroque stage in the world – was built from 1681 on the orders of Duke Frederick I of Saxe-Gotha-Altenburg. Travelling theatre troupes or pupils from the city performed here. The theatre also served as a stage for the princesses and princes. The composition of plays was part of their curriculum, alongside acting. Thus they learnt to get to grips with the contents of contemporary drama just as they learnt to appear confidently before an audience.

Gotha's castle theatre got its name from the actor Conrad Ekhof. After the castle in Weimar burnt down in 1774 along with its opera house, Ekhof came to Gotha with his theatre troupe. He here succeeded in convincing the artistically-minded Duke Ernest II of Saxe-Gotha-Altenburg to pay him a fixed salary and establish a retirement fund to provide for his actors. Thus, Gotha's theatre became the first in Germany to possess a permanent ensemble and could therefore develop into the centre of German theatrical life. Conrad Ekhof went down in history as the "father of German stagecraft". Gotha's court theatre was not able to survive after his death in 1778, however. The actors left the castle theatre and tried their luck on the stages of Hamburg or Mannheim.

Ekhof Theatre: Western tower of Friedenstein Castle, 99867 Gotha / **Opening times:** Tuesday – Sunday, 10 am – 5 pm / During the Ekhof Festival in July and August, theatre productions and concerts are performed in the baroque theatre. More info at www.ekhof-festival.de

A PLAY IN FIVE ACTS

The Deutsches Nationaltheater and the State Orchestra of Weimar form the most important stage company in Weimar. It has its origins as the grand ducal court theatre, which was located in the Residence Castle from 1696. At first, pupils from the city put on shows, and later travelling societies of performers. Duchess Anna Amalia of Saxe-Weimar and Eisenach was skilled at attaching gifted people to the court at Weimar, including the actor Conrad Ekhof. However the theatre was lost in the fire of 1774. The troupe to which Ekhof belonged found a new stage in Gotha.

After that, the Weimar court at first contented itself with the so-called hobbyists' theatre, in which members of the ducal family and courtiers could perform alongside professional actors. It is no wonder that the pieces performed came overwhelmingly from Goethe's repertoire. Performances took place on country estates such as Tiefurt and Ettersburg as well as in the open air in the Park on the Ilm.



The Deutsches Nationaltheater, during its Construction between 1906 – 1908, glass negative, © Klassik Stiftung Weimar

A comedy house – built in 1779 on the modern day Theaterplatz for performances and masked balls – was set up as the court theatre from 1791. Duke Carl August entrusted the theatre's direction to nobody other than Goethe.

Towards the end of the 18th century the building was extended. After a fire, a new theatre building was erected in 1825. In 1850, on Goethe's 101st birthday, the premier of Wagner's Lohengrin took place here. In 1857 the Goethe-Schiller

Monument, made by the Dresden sculptor Ernst Rietschel, was installed directly in front of the theatre.

The theatre building – rebuilt after its destruction in the Second World War – dates back to the year 1907. Even Kaiser Wilhelm was present at the theatre's inauguration in 1908.

Deutsches Nationaltheater and State Orchestra, Weimar: Theaterplatz 2, 99423 Weimar

A WORLD TRIP THROUGH ART

Princely collections form the core of many museums, which even in the 16th century were partially put on display for public education. Their continued growth as well as public interest in them led to the construction of a purpose-built museum in Gotha 1864. Thus a building in Italian Renaissance style by the Viennese architect



Heinrich Justus Schneider: **In the Graphic Collection of Gotha's Ducal Museum**, 1879, watercolour, © Stiftung Schloss Friedenstein Gotha

Franz von Neumann came into being. Von Neumann, who was also inspired by the castle building in his design of the museum, emphasised the centre of the building at its entrance with a balcony supported by pillars as well as a flight of steps and decorated it with Saxon arms. Duke Ernest II of Saxe-Coburg and Gotha determined that the Ducal Museum should be open to the public. On Sunday entrance was even free.

The collections' birth dates back to the time of Duke Ernest I of Saxe-Gotha. The ever

growing holdings of the library and painting gallery, of the coin, natural history, and art cabinets, and of the copperplate engraving collection were transported to the western tower of Friedenstein Castle in 1647. In 1712 the coin cabinet was separated from the cabinet of art and curiosities as the first installation. More of the collections followed. The foundations for the collection of plaster casts was laid in 1770, when the sculptor Friedrich Wilhelm Eugen Doell returned from his journey to Italy. Duke Ernest II commissioned him with completing copies of artworks from Greek and Roman antiquity. The Chinese cabinet was added at the start of the 19th century.

In 1945 the collection's art objects were transported to the Soviet Union. Only in 1956 did a number of them return to Gotha to be put on display in Friedenstein Castle. The Ducal Museum was reopened in 1956 as the Central Biological Museum. For a long time it was Thuringia's largest museum of natural history. After a fundamental renovation and reconception, the scientific collection was moved into Friedenstein Castle's western tower in 2010 and has been on show in the "Animals in the Tower" exhibition. Since 2013, the Egyptian collection, antiquities, porcelain, Japanese lacquerwork, sculptures, paintings, and changing exhibitions from the engravings cabinet have been on display in the Ducal Museum, along with special exhibits.

Ducal Museum: Parkallee 15, 99867 Gotha / **Opening times:** Tuesday–Sunday, 10 am–6 pm (permanent exhibition is open on Mondays, too) / **The Ernestines: A Dynasty Shapes Europe, Thuringian State Exhibition, April 24–Aug. 28 2016**

“ART IS SOMETHING SACRED”

With the Grand Ducal Museum (today Neues Museum Weimar) in 1864, Grand Duke Carl Alexander had Thuringia's first purpose-built museum constructed. The artist Friedrich Preller the Elder secured the architect Josef Zitek of Prague. The building's centrepiece is the Preller Gallery, decorated with the artist's frescoes of the Odyssey.

The art collections of the Dukes of Saxe-Weimar and Eisenach were largely destroyed in the 1774 fire at the Residence Castle. Only a few artworks could be saved.

In 1775 the Princely Free Drawing School was founded. Georg Melchior Kraus, Heinrich Meyer, Friedrich Preller, Carl Hütter, and Angelica Facius taught and studied here, amongst others. They were all active for the court at Weimar, as well. The myth of Weimar's Court of the Muses arises from the deliberate fostering of artists under Duchess Anna Amalia, her son Carl August, and his descendants: Grand Duke Carl Alexander founded the Saxon Grand-Ducal Art School in 1860, whilst his



Weimar, Grand Ducal Museum, after 1900, postcard,
© Klassik Stiftung Weimar

grandson Wilhelm Ernst founded the Grand Ducal Crafts School in 1907. Both institutions joined together in the Staatliches Bauhaus in 1919.

Historic and contemporary works are on display in the Museum's exhibition rooms. Parts of the old art cabinet as well as art and craftwork from the princely castles forms the core of the collection. Acquisitions and gifts

as well as loans from the nobility and private individuals continuously expanded the collections, along with works from teachers and students of the Free Drawing School as well as from representatives of the Weimar painting school. Many of these pieces are on display in the Castle Museum today.

Neues Museum: Weimarplatz 5, 99423 Weimar / **Opening times:** Tuesday – Sunday, 10 am – 6 pm
The Ernestines: A Dynasty Shapes Europe, Thuringian State Exhibition, April 24 – Aug. 28 2016

A LOVE OF THE EXOTIC



View of Friedrichsthal House and the Orangery Garden, 1901, postcard. © Stiftung Schloss Friedenstein Gotha

In the middle of the 18th century, Duke Frederick III of Saxe-Gotha-Altenburg had an orangery garden built to the east of Friedenstein Castle, following French models. The garden was laid out symmetrically. The state master builder, Gottfried Heinrich Krohne of Weimar, produced the plans for the four buildings on both sides of the garden. The buildings

were to house orange and bay trees, each with a greenhouse, and were to stand as mirror images of one another across the garden. As early as 1784 the Dukes of Gotha possessed a rich collection of exotic plants, one of the most outstanding of its type in Germany. Amongst them were orange, lemon, and bay trees, the latter of which were ornately trimmed.

In 1708 Duke Frederick II of Saxe-Gotha-Altenburg had Friedrichsthal House built as a summer residence, opposite the orangery garden. As was typical for the time, the model for the house was to be found in the France of Louis XIV. The Duke had a miniature version of Versailles built, with a corresponding garden. However by the start of the 19th century, the artistically arranged garden had to make way for the ducal and district court, and for the tax office.

From 1821 Friedrichsthal House was the summer residence of Duchess Caroline Amalia of Saxe-Gotha-Altenburg. Duchess Marie of Saxe-Gotha and Coburg later spent the warmer portion of the year here. The house also served for the winter visit of Duke Leopold of Saxe-Coburg and Gotha and his wife, the actress Constanze Geiger.

Today, Friedrichsthal and the orangery garden are separated by Friedrichstraße. The castle houses the State Technical School for Construction, Economy and Transport. It is open to the public only for certain events.

Friedrichsthal House: Friedrichstraße 5–7, 99867 Gotha

Gotha Orangery: Friedrichstraße 6–8, 99867 Gotha

BEAUTIFUL VIEWS

Belvedere Castle lies four kilometres to the south of Weimar's old town and is linked to it by the leafy Belvederer Allee. The castle consists of a square central block and a pavilion on each side. The castle is crowned with a lookout tower – the real “bel-védère” (meaning “beautiful view in Italian”). The castle's forecourt is surrounded by coach houses arranged into a semi-circle. A fountain adorns the centre of the square. An expansive landscape garden stretches out behind the castle, laid out in the early 19th century.

Belvedere Castle owes its construction to Duke Ernest August I of Saxe-Weimar and Eisenach's passion for hunting. The model was Vienna's Belvedere Castle, even if Weimar's version is far humbler than the imperial building. Behind the castle, the Duke had a star-shaped zoo laid out for pleasure hunts, although it is probable that Ernest August's ideal vision of the design was never fully realised.



Theodor Maximilian Goetz, **Belvedere, Weimar**, 1850, coloured etching. © Klassik Stiftung Weimar

As early as 1758, Duchess Anna Amalia of Saxe-Weimar and Eisenach had the strictly symmetrical layout of the baroque garden relaxed. The gardens were first transformed into a landscape park in 1811, under Grand Duke Carl Friedrich. His family named Belvedere their summer residence. Carl Friedrich had the Russian garden designed for his wife, the Tsar's daughter Maria Pavlovna, to which a sylvan theatre and a maze were later added.

An impressive Orangery was added to the eastern section of the complex under Duke Ernest August. During the colder months the dukes used it to house exotic

plants, whilst in the summer they used it to host lavish parties.

Opening times Castle Belvedere: Tuesday – Sunday, 10 am – 6 pm

Opening times Orangery Belvedere: Wednesday – Sunday, 11 am – 5 pm



"Family Reunion at the princely wedding in Coburg",
1894, black and white photograph,
© Stiftung Schloss Friedenstein Gotha

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Department for Research and Education
Burgplatz 4 | 99423 Weimar
forschung.bildung@klassik-stiftung.de

Stiftung Schloss Friedenstein Gotha (SSFG)

Department for Communications and Education
Schloss Friedenstein | 99867 Gotha
service@stiftung-friedenstein.de

TEXT

Christian Pönitz

EDITOR

Dagmar Trüpschuch

LAYOUT

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TRANSLATION

Eddie Angel

EXHIBITION SITES AND ENTRY PRICES

Weimar City Castle

Burgplatz 4 | 99423 Weimar
Entry: Adults €7.50 | Concessions €6 |
Pupils* (Age: 16–20) €2.50

New Museum Weimar

Weimarplatz 5 | 99423 Weimar
Entry: Adults €5.50 | Concessions €3.50 |
Pupils* (Age: 16–20) €1.50

Friedenstein Castle Gotha

Parkallee 15 | 99867 Gotha
Entry: Adults €10 | Concessions* €4

Ducal Museum Gotha

Parkallee 15 | 99867 Gotha
Entry: Adults €5 | Concessions* €2.50

KOMBITICKET

Adults €16 | Concessions €12 |
Pupils* (Age: 16–20) €5

Valid for the entire duration of the
exhibition for a single visit to each
part of the exhibition.

* Children and young people under 16 free.

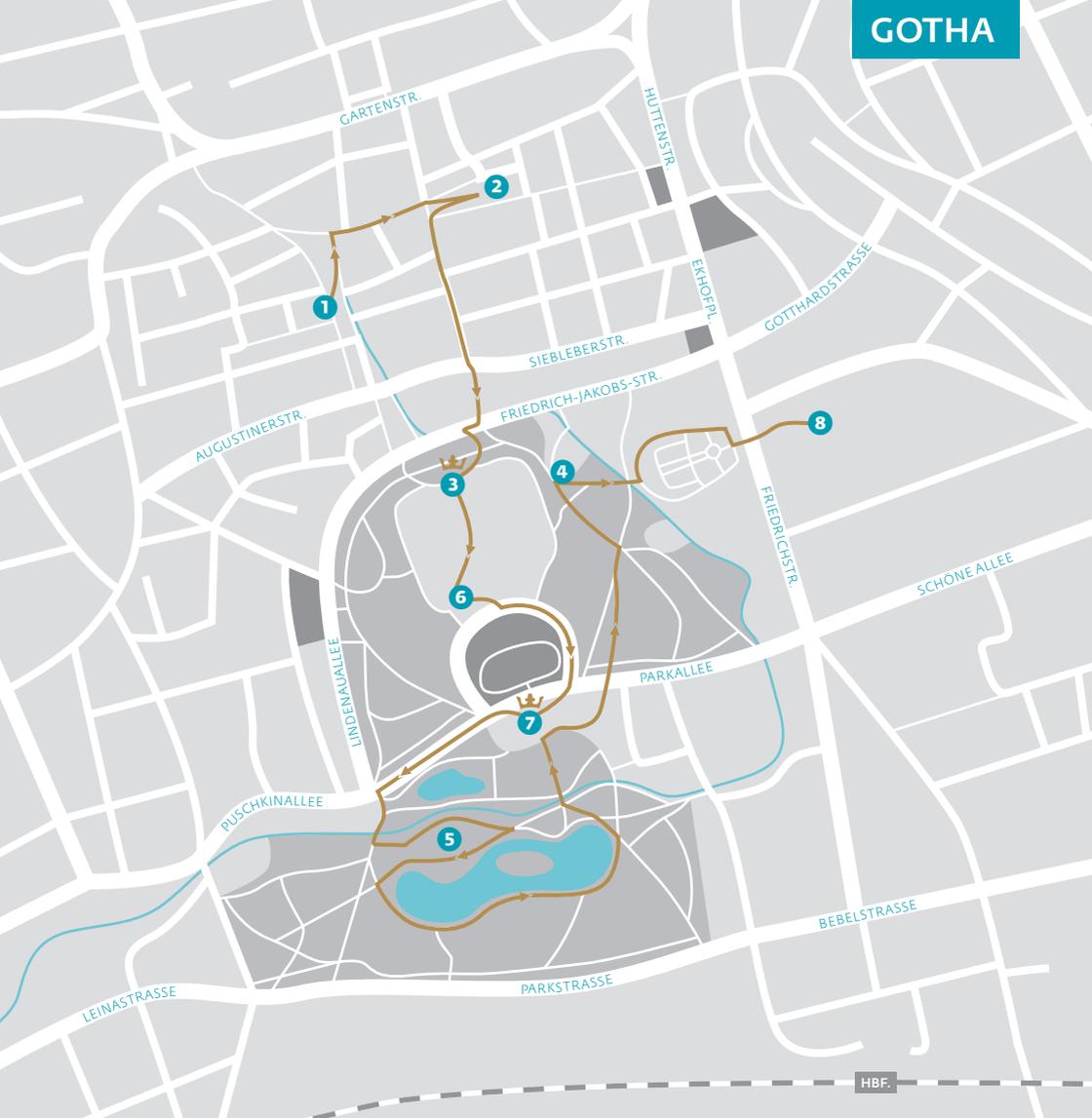
OPENING TIMES

FOR THE EXHIBITIONS

Tues. – Sun. | 10 am – 6 pm

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SUGGESTED ROUTE

- 1 MAIN MARKET** → **2 Church of St. Margaret**, 450 m
- 2 CHURCH OF ST. MARGARET** → **3 Schloss Friedenstein (Nordportal)**, 600 m
- 3 SCHLOSS FRIEDENSTEIN** → **6 Ekhof Theatre**, 120 m (Western Tower of the Castle)
- 6 EKHOFF THEATRE** → **7 Ducal Museum**, 220 m
- 7 DUCAL MUSEUM** → **5 Castle Park (Temple of Mercury)**, 250 m
- 5 CASTLE PARK** → **4 Castle Grimmenstein (Casemates)**, 1,2 km
- 4 GRIMMENSTEIN CASTLE** → **8 Friedrichsthal House and Orangery**, 400 m
- 8 FRIEDRICHSTHAL HOUSE AND ORANGERY**



Under the patronage of His Majesty the King of the Belgians and the Federal President Joachim Gauck

