

WORLD HERITAGE LIST

Classical Weimar (Germany)

No 846

Identification

<i>Nomination</i>	Classical Weimar
<i>Location</i>	Free State of Thuringia
<i>State Party</i>	Federal Republic of Germany
<i>Date</i>	25 July 1998

Justification by State Party

The nominated cultural property is, in accordance with para 23 of the *Operational Guidelines*, an ensemble which, on account of its unity, is of outstanding universal value for historical, scientific, and to a large extent artistic reasons. At the same time it is a site, comprising significant parts of an historic city, which is, for historical and aesthetic reasons, of outstanding universal value.

The ensemble known as Classical Weimar bears witness in large measure and in a manner characteristic of the Weimar Classical Period to a significant interchange of human values in respect of architecture and landscape architecture: the exemplary creative-synthetic deployment of ancient interior design, clearly influenced by Goethe (Goethe's House and the City Castle), the deployment of ancient architectural and interior design ideas (the Roman House and the Princes' Tomb), and the creative deployment of English garden design (the four parks). **Criterion ii**

In its entirety the ensemble of Classical Weimar bears unique witness to a past and yet still relevant cultural epoch - the Weimar Classical Period - which is a distinctive and special case, and an example of courtly and bourgeois culture, the way to which was paved by the European bourgeois Enlightenment, in the seat of a small central European principality around 1800. The ensemble impressively represents the legacy of architecture and landscape architecture, as well as the artistic endeavours of the Weimar Classical Period. **Criterion iii**

Certain parts of the ensemble - Goethe's House, the City Castle, the Dowager's Palace, the Princes' Tomb, the Park on the Ilm with the Roman House, and the other three park groups - are outstanding examples of a building type (especially regarding their interiors) and landscape which symbolize a significant historical movement, that of European Classicism. **Criterion iv**

Classical Weimar is clearly and indissolubly linked with artistic and literary works of outstanding universal significance, with the Weimar Classical Period, and with the works of the German Classical writers Goethe, Schiller, Herder, and Wieland. **Criterion vi**

Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, this is a *group of buildings*.

History and Description

History

The earliest documentary reference to Weimar dates from 899, when it was the seat of the Weimar-Orlamünde dukedom. It passed in the 14th century to a branch of the royal house of Saxony, becoming the capital of the Duchy of Sachsen-Weimar-Eisenach in 1572. The Ducal Court encouraged Martin Luther, who visited the town on several occasions. For many years the painter Lucas Cranach the Elder worked in Weimar, where he died in 1553. This marked the start of a long period of growing cultural importance. Johann Sebastian Bach was invited to the town by Duke Wilhelm Ernst in 1709 and spent nine years there, a very important formative period in his artistic development.

It was during the lifetime of Duchess Anna Amalia (1739-1809) that its Classical period began. She appointed the poet Christoph Martin Wieland (1733-1813) as tutor to her sons in 1772. It was after Carl August (1757-1828) had succeeded to the Duchy that Johann Wolfgang Goethe (1749-1832) settled in the town (1775). Johann Gottfried Herder (1744-1803) came to Weimar in the following year. The high point of the town's cultural influence resulted from the creative relationship between Goethe and Friedrich Schiller (1759-1805) that began in 1794 and was intensified when Schiller moved to Weimar in 1799.

Weimar's cultural importance did not disappear on the death of Goethe there in 1832. It was favoured by Franz Liszt, who wrote a number of his most important works in Weimar. Later it became a seminal centre for the development of new movements in the fine arts and architecture. One of the leading exponents of *Art Nouveau*, Henry van de Velde (1863-1957), was Director of the School of Arts and Crafts, and it was on his recommendation that Walter Gropius (1883-1969) was appointed to succeed him in 1919, when he gave it a new name, the *Bauhaus*.

Description

The nomination comprises twelve separate buildings or ensembles, which will be dealt with *seriatim*.

- Goethe's House

This Baroque town house was built in 1707-09 and underwent a number of alterations during Goethe's occupancy (1792-1832). It consists essentially of two two-storey sections round a courtyard which is traversed by a bridge room. The walled garden contains two large pavilions. The original interior furnishings

are preserved in a number of rooms and a group of three rooms at the rear form a museum.

- Schiller's House

This simple late Baroque house was built in 1777 and incorporates part of a 16th century outbuilding known as The Mint (*Die Münze*). It is a two-storey structure with mansard roof and three-storey projecting centre section. Most of the rooms inside are furnished and decorated as they were during the lifetime of the poet.

- City Church, Herder House, and Old High School

This is a three-aisled hall church (dedicated to St Peter and St Paul) with five bays and a pentagonal chancel and a west tower surmounted by an octagonal spire. The earliest church (mid 13th century) was restored by the Teutonic Order in 1424 after a disastrous fire. It was completely rebuilt in 1498-1500 in its present Late Gothic style and underwent some Baroque modifications in 1735-45, including the addition of a portal. It contains an altar triptych by Lucas Cranach the Elder, Gothic pulpit and font, and memorials to members of the ducal family.

The three-storey Herder House was built in the mid 16th century on the foundations of an earlier Renaissance structure, some elements of which survive, notably the portal. The large garden has been re-created in late 18th century style.

The Old High School, commissioned by Duke Wilhelm Ernst, was built in simple Baroque style by Christian II Richter in 1715-16. It is a relatively plain three-storey structure with a hipped roof and a projecting centre; it is entered by means of a double flight of stairs.

- The City Castle

The residence of the ruling family from the 10th century, the original structure was largely destroyed by fire and reconstructed in 1424 in Late Gothic and Renaissance style as a ducal castle. Badly damaged once again by fire in 1618 it was reconstructed in Baroque style. Further work to make it into a three-winged building was carried out in 1651-64, but the west wing was not completed. Goethe was closely involved with the reconstruction after another fire in 1774. The west wing was added in 1820-34 and the south wing in 1912-14. The present ensemble is an imposing slightly irregular four-winged building round a large courtyard. The main entrance is in the south wing. The decorations and furnishings of the interior are in classical style; there is a fine eastern staircase with Doric columns and lantern. The vast banqueting hall has Ionic columns and a gallery.

To the south-west there is a picturesque group of structures with elements in Gothic and Renaissance style. They include a high round castle tower with Baroque cupola adjoining a gatehouse known as the "Bastille."

- The Dowager's Palace

This building was constructed as the city residence of the Minister Jakob Friedrich von Fritsch in 1767-69 and incorporated parts of the 16th century dyeworks that preceded it on the site. It was bought by Duchess Anna Amalia in 1775 and she lived there until her death in 1807. The centre of intellectual life at the height of classical Weimar, it consists of a group of

relatively plain Baroque two- and three-storey buildings round a courtyard. The interiors are furnished and decorated in late 18th century style.

- The Duchess Anna Amalia Library

In 1761 Duchess Anna Amalia commissioned the State Architect to convert the three-storey Renaissance "Little French Castle" of 1562-9 into a library, of which Goethe was Director from 1797 to 1832. An extension in classical style was added in 1804, and in 1818-25 the neighbouring medieval City Tower was incorporated by means of a new entrance hall. A further extension was added in 1844-49.

It consists of four annexed structures. The main central section is a three-storey building on a rectangular plan in Baroque style. The 1804 extension is lower and set slightly back. The round tower of 1453 is surmounted by a tent roof with dodecagonal lantern.

- The Princes' Tomb and the Historic Cemetery

Grand Duke Carl August commissioned the construction of a family tomb from Clemens Wenzeslaus Coudray in 1823 and the remains of 27 members of the ducal house were transferred there from the vault beneath the City Castle in 1824. In addition to subsequent members of the family, Schiller (1823) and Goethe (1832) were also buried in this mausoleum.

It is a building in classical style located on a mound at the end of the main avenue of the Historic Cemetery. The structure is built on a square ground plan; the flat tented roof is crowned by an octagonal lantern. It is entered through a portico with a triangular gable over four Roman-Doric columns. Adjoining it is the Russian Orthodox Chapel with five cupolas built in 1859-62 for Grand Duchess Maria Pavlovna.

The Historic Cemetery, covering an area of 370m by 130m, contains many historic grave monuments among its abundant trees.

- The Park on the Ilm with the Roman House, Goethe's Garden, and Garden House

In the 17th century the Latin Garden and the Star were laid out in this area, and these are partly preserved within the later park. A Baroque riding house built in 1715-18 was redesigned in classical style in 1803-4. The late 16th century vineyard house was Goethe's main residence in Weimar in 1776-82, and he later used it as a garden house, landscaping his garden. Extensive development work in the park began in 1778, under the influence of the English school. In 1786-98 a second phase of landscaping on classical lines took place under the guidance of Goethe, with as its central feature the Roman House, a summer house for Duke Carl August.

The Park lies south of the town in the valley through which the Ilm flows with many meanders. It covers some 55ha and is dominated in the north by Goethe's Garden House and in the south by the Roman House. Many features of the Baroque Star and Latin Gardens can still be detected in the north part, whilst the southern part is a characteristic landscape park.

Goethe's Garden House is a plain two-storey building with a steeply pitched hipped roof. Its interior is furnished in the style of Goethe's occupancy. The Roman House is built in the form of an Italian country

house; on the west side there is an open entrance hall with four Doric columns; the interior is decorated in superb classical style.

- The Belvedere Castle, Orangery, and Park

Plans to convert the simple “pheasant house” planned in 1724-26 for Duke Ernst August at Tiefurt, 3km south of Weimar, into a lavish Baroque structure were not completely realized, but nevertheless the result was imposing. Clock pavilions and houses for the court round a main courtyard were added in 1728. Work began on the elaborate Orangery in 1739 and its grounds were complete by 1755. Duchess Anna Amalia used it from 1756 to 1775 as her summer residence, and in 1775 Duke Carl August developed the Orangery to house important botanical collections. It was again a summer residence, this time for Grand Duke Carl Friedrich and Grand Duchess Maria Pavlovna, from 1806 to 1859, and during this long period the park was extensively developed on romantic lines. A Russian Garden Castle was built in 1817, and many other features were added within the Park.

The Castle is a two-storey Baroque structure; the central section is square in plan and has a small tower surmounted by a cupola. On either side there are connecting buildings leading to oval-plan pavilions with pointed cupolas.

In front is the main courtyard (Court of Honour), flanked by a house for nobles and a clock tower on either side. These are connected with arched single-storey stable wings.

The Orangery is U-shaped in plan, with the house of the head gardener in the centre. Two long plant houses of late 18th century date lead to the Red Tower, a red-brick building in classical style from 1818-21, which commands a fine view over the Park.

The Park covers 44ha on the southern slope of the eminence on which the Castle is set. It has many old trees and is criss-crossed by paths that link features such as the Great Grotto (1815-20), the Rose Hut (181-25-17), and the Flower Garden with its Tea Pavilion and Sundial.

- Tiefurt Castle and Park

A simple house built for a tenant farmer at Tiefurt, a village 2.5km north-east of Weimar, in 1765 was used after 1776 as a residence for Constantin, brother of Duke Carl August and redesignated as a “castle.” Constantin’s tutor Knebel began to lay out the land around as a park. Duchess Anna Amalia used it as a summer residence from 1781 to 1785 and developed the park in the style of Wörlitzer. It served intermittently as a ducal summer residence in subsequent decades and both park and house underwent episodes of redesign and extension. It has been a museum since 1907.

The castle is a modest two-storey Baroque building linked by a wooden-framed to the former farm building. The group almost entirely encloses a small courtyard.

The park sweeps round the old centre of Tiefurt in a semi-circular bend of the Ilm. Buildings and memorials within the Park include a classical temple of the Muses, the Virgil Grotto, and memorials to Mozart, Wieland, and others.

- Ettersburg Castle and Park

This is the site of an 11th century Augustinian foundation some 7.5km north-west of Weimar, which became royal property in 1525 at the Reformation. A simple Baroque hunting lodge (the Old Castle) was built in 1706-12. This was extended and redesigned between 1722 and 1740, when the New Castle was built. Duchess Anna Amalia used it as a summer residence between 1776 and 1782, creating the small English Garden. Under Grand Duke Alexander (1842-94) both castle and park were very extensively developed.

The Old Castle consists of three wings round a spacious courtyard. The shorter east wing abuts the Castle Church, a neo-Gothic edifice from 1863-65. The New Castle is a more compact four-storey structure: it has projecting centres on both the court and the garden facade.

The Park is relatively small and abuts the surrounding forest. On the main axis of the ensemble, to the south, there is a fine view of the Pücklerschlag, a wide stretch of meadow cut into the forest, with radiating paths around it.

- Oßmannstedt Wieland Manor and Park

In 1757-62 Count Heinrich von Büнау commissioned the building of a small Baroque castle at Oßmannstedt, some 7.5km east of Weimar, which was uncompleted when it became ducal property in 1762. It was purchased in 1797 by the writer, Christoph Martin Wieland, who lived there for six years.

The plain Manor building, in Baroque style, is no more than the west wing of the uncompleted castle. It consists of four wings round a small central courtyard. There is a garden in Rococo style with a fountain as its central feature alongside the house. The small landscaped Park runs down to a bend of the Ilm and still retains significant traces of its original Baroque form.

Management and Protection

Legal status

All the nominated properties, with the exception of the Historic Cemetery, are listed in the monuments list of the Free State of Thuringia (*Denkmaltbuch des Freistaates Thüringen*) and so are protected under the provisions of the relevant monuments protection law (*Thüringer Denkmalschutzgesetz*) of 7 January 1992.

In addition, all except the City Church, Herder’s House, the Old High School, the City Castle, and the Historic Cemetery are covered by the law of 8 July 1994 establishing the Foundation for the Weimar Classical Period (*Thüringer Gesetz über die Errichtung der Stiftung Weimarer Klassik*).

These impose strict controls over all activities in or around the properties that may adversely affect their status or environs.

Management

The City Church and Herder’s House are church property, belonging to the Evangelical-Lutheran

Congregation of Weimar (*Evangelisch-lutherische Kirchengemeinde Weimar*).

The Old High School and the Historic Cemetery are owned by the City of Weimar.

The City Castle is owned by the Foundation for Thuringian Castles and Gardens (*Stiftung Thüringer Schlösser und Gärten*); this body, like the Foundation for the Weimar Classical Period, which is the owner of the remaining properties in the nomination, is a foundation under public law responsible for the management of public property.

There is no reference in the twelve individual dossiers of the existence of any form of management plan being in existence for any of the properties. The maps supplied showed only the areas proposed for inscription, without any buffer zones. Also lacking was information on the existence or otherwise of an urban plan for Weimar or its surroundings.

Conservation and Authenticity

Conservation history

A number of the properties were the object of meticulous maintenance and conservation in the period up to World War II, since they were presented as museums that became places of pilgrimage for admirers of Goethe, Schiller, and the other luminaries of Classical Weimar.

With the exception of the City Castle and the Library, all the buildings were more or less severely damaged by ground or aerial bombardment during the War, and the parks fell into disrepair. In addition, several buildings, such as the Wieland Manor, were used for inappropriate purposes during the DDR period, and suffered from some inappropriate conversion and demolition interventions.

Considerable restoration and conservation work was carried out on the more important monuments, such as Goethe's House, Schiller's House, and the City Church, from the late 1940s onwards. Restoration work did not start until the 1970s at the City Castle, which suffered from a long period of neglect after the War.

Work has been in progress on the restoration of all the nominated properties since the late 1980s, and the ICOMOS expert mission commented favourably on the quality of the work being done.

Authenticity

Despite the considerable degree of restoration and reconstruction required as a result of wartime damage, the level of authenticity of these properties is high. Every effort has been made to use the extensive documentation available to ensure the accuracy of reconstruction work, and there has been scrupulous attention to the use of authentic materials in most cases.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Weimar in December 1997.

Qualities

During its "Classical" period, in the later 18th and earlier 19th centuries, Weimar was, under its enlightened rulers, one of the most influential cultural centres in Europe, through the contributions of artists and scholars such as Goethe, Schiller, and Herder.

Comparative analysis

It is difficult to define the nature of the contribution of Classical Weimar in such a way as to permit any valid comparative study. The Athens of Pericles, Medici Florence, the Paris of the Enlightenment, and Elizabethan London all present the same concentration of artistic and philosophical endeavour, but it is impossible to devise parameters that would permit meaningful comparisons to be made.

ICOMOS comments

At the 20th Session of the World Heritage Committee in December 1996 a significant amendment was made to cultural criterion vi, as set out in paragraph 24(a) of the *Operational Guidelines for the Implementation of the World Heritage Convention*. This now requires a property to "be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic or literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria, cultural or natural.)"

The justifications for the individual properties that make up Classical Weimar proposed in the original nomination all quoted criterion vi, but only in the case of the City Castle (criteria i and iv) and the Park on the Ilm (criterion iv) were other criteria put forward.

In its evaluation presented to the meeting of the Bureau in Paris in June 1998, ICOMOS recommended that the nominated property should not be inscribed on the World Heritage List, because it felt that the case for inscription depended on the use of criterion vi in isolation. At the request of the State Party, discussion of the nomination was postponed until the extraordinary meeting before the Committee meeting in December; the State Party undertook to revise its nomination and to supply additional information.

The revised nomination (which excludes the Obmannstedt Wieland Manor and Park) makes an effective case for the inscription of Classical Weimar, which is set out in the "Justification by State Party" section of this evaluation, replacing the earlier one.

Following a detailed study of the supplementary documentation and justification, and after consulting experts from its membership, ICOMOS has changed its recommendation.

Short description

In the late 18th and early 19th centuries the small Saxon town of Weimar witnessed a remarkable cultural flowering, attracting to it many writers and scholars, notably Goethe and Schiller. This is reflected in the high quality of many of its buildings and the parks in its surrounding area.

Recommendation

That this property should be inscribed on the World Heritage List on the basis of *criteria iii and vi*:

Criterion iii: The high artistic quality of the public and private buildings and parks in and around the town testify to the remarkable cultural flowering of the Weimar Classical Period.

Criterion vi: Enlightened ducal patronage attracted many of the leading writers and thinkers in Germany, such as Goethe, Schiller, and Herder to Weimar in the late 18th and early 19th centuries, making it the cultural centre of the Europe of the day.

ICOMOS, October 1998



Weimar classique / Classical Weimar :

Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated property and buffer zone