

BOOK REVIEW: EBERLE S., PECHAČEK P. (EDS.) (2017), BRUCHSAL PALACE ARTISTIC GUIDE [IN GERMAN], STAATLICHE SCHLÖSSER UND GÄRTEN BADEN- WÜRTTEMBERG, MICHAEL IMHOF VERLAG, 112 PP., ISBN 978-3731905271

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Abstract. This book is one of the series to introduce the heritage managed by State Palaces and Gardens in the German land of Baden-Württemberg. The palace in Bruchsal, where the headquarters are, features a magnificent staircase by Balthasar Neumann, which made it to history of architecture books. The book documents the history, the destruction in war, and reconstruction of the Beletage.

Key words: Baroque, Balthasar Neumann, museum.

1. The editor

Bruchsal palace is one of the objects in the administration and marketing of Staatliche Schlösser und Gärten (State palaces and gardens) Baden-Württemberg in Germany. The institution manages castles, palaces, monasteries and gardens in state property in the land of Baden-Württemberg in South-West Germany. In other lands of federal Germany there are other institutions (ex. Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg [Foundation Prusian palaces and gardens Berlin-Brandenburg], Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen [Bavarian administration of state palaces, gardens and lakes] shortly Bayerische Schlösserverwaltung [Bavarian castle administration] etc.).



The headquarters of Staatliche Schlösser und Gärten Baden-Württemberg are located in Bruchsal, a city in the vicinity of Karlsruhe.

2. The series

The heritage administrated by Staatliche Schlösser und Gärten Baden-Württemberg is grouped in several thematic routes, including the one around the city of Karlsruhe, including also Bruchsal palace (Karlsruhe & Umgebung: Prachtvolles rund um die Badenmetropole [Karlsruhe and the region: splendor around the metropolis of Baden] <https://www.schloesser-und-gaerten.de/ja/wir-ueber-uns/unsere-regionen/prachtvolles-rund-um-die-badenmetropole/>), including Bruchsal palace, two palaces in Rastatt, the funerary chapel and the botanical garden in Karlsruhe.

The book is part of a series on so called artistic guides to heritage administrated by Staatliche Schlösser und Gärten. The new series, with various authors, published by Michael Imhof Verlag, include:

- Residenzschloss Rastatt (Rastatt palace) (2018),
- Schloss und Schlossgarten Favorite Rastatt (Palace and palace garden Favorite in Rastatt) (2018),
- Grossherzogliche Grabkapelle Karlsruhe (Princiary funerary chapel Karlsruhe) (2016),
- Grabkapelle auf dem Württemberg (Funerary chapel on the Württemberg) (2017),
- Schloss ob Ellwangen (Palace Ellwangen) (2018),
- Kloster Alpirsbach (Alpirsbach monastery) (2017),
- Neues Schloss Meersburg (New palace Meersburg) (2018),
- Kloster & Schloss Salem (Monastery and palace Salem) (2019),

- Maulbronn monastery, in German, English, French (2017),
- Schwetzingen palace gardens. in German, English, French (2016).
- Probably the last two were published in multiple languages given that they are and respectively were nominated to UNESCO world heritage. Before this, an old series has been published by Deutscher Kunstverlag, including
- Schlossgarten Stuttgart (Palace garden Stuttgart) (1999),
- Schloss Solitude (Palace Solitude) (1999),
- Ludwigsburg, Die Gesamtanlage (Ludwigsburg, the whole premises) (2004),
- Schloss und Schlossgarten Karlsruhe (Palace and palace garden Karlsruhe) (2000),
- Schloss Favorite Rastatt-Förch (Palace Favorite Rastatt-Förch) (2001),
- Schloss Heidelberg (Heidelberg palace) (2005, second edition 2008),
- Kloster Wiblingen (Wiblingen monastery) (1999),
- Kloster Ochsenhausen (Ochsenhausen monastery) (2000).

3. Contents

The book features twelve chapters, a chronology and references. The chapters are:

- Introduction by Petra Pechaček.
- Building the palace under Damian Hugo von Schönborn by Sanda Eberle. The chapter describes the princely episcopate and the new residence, the project for the whole premises and the garden, the *cour d'honneur*, the main building (*corps de logis*), the extension of the garden after 1728.
- Finishing the palace under Franz Christoph von Hutten by Sandra Eberle. The chapter describes the completion of the residence and the interior furnishings.

- The last princely bishops of Speyer by Sandra Eberle. The chapter talks of Damian August von Limburg-Styrum and Philipp Franz Wildreich von Waldendorff and the end of the princely episcopate Speyer.
- The palace in property of Baden by Sandra Eberle. The chapter introduces Amalie von Baden and talks then of foreign tenants in the palace, the first restoration, and the use as palace museum.
- Destruction, reconstruction and new refurbishing by Petra Pechaček. The chapter describes in actuality this succession destruction, reconstruction, interior furnishing and reopening in 1991, new furnishing of the Beletage.
- Virtual visit of the palace premises by Sandra Eberle: the building at the cour d'honneur, the building on Schönborn street, the façade and side facing the garden.
- Virtual visit of the main building of the palace by Sandra Eberle: ground floor (intrada - entrance hall, grotto, sala terrena - garden hall, pergola room, ornament staircase).
- The main halls of the Beletage by Sandra Eberle: cupola hall, princes hall, marble hall (emperor hall).
- The apartments of the Beletage by Petra Pechaček: the state apartment to the north (hunting room, music room, audience room - hall of the throne, home chapel), the state apartment to the south (yellow room, red room, green room, Watteau-cabinet, wardrobe room, room of the pages), princely bishop private rooms (winter dining room, gallery room, blue room), Amalie von Baden apartment (entrance hall, audience room - red salon, living room - yellow room, sleeping room).
- The city museum in Bruchsal palace by Thomas Adam.

- German music automates museum by Ulrike Näther.

4. Comments

The original title of the book is "Schloss Bruchsal Kunstführer" and the book costs 7 EUR. It contains 95 color images and 20 black and white images.

If Baroque building activity started in South Germany after the 30 years war (1618-1648), featuring for example buildings on the Upper Suabian Baroque cultural route, the Baroque residence in Bruchsal was commissioned by the princely bishops of Speyer after the Nine Years' War (1688-97) as replacement for the Bishofspfalz, the headquarters in Speyer, the city of the Romanesque UNESCO world heritage basilica. Till 1711 the bishops lived in Mainz and Trier, and an archive image of in the book presents the residence in Favorite palace in Mainz in 1726, close to Speyer and part of a cultural route Speyer-Mainz-Worms today. The mecenate of the princely bishops displays high artistic sense in inviting Balthasar Neumann, who built the bishop's residence in Würzburg, to Bruchsal, where he built yet another staircase which makes out of Bruchsal palace a work which entered the global history of architecture books. The residential palace in Würzburg, administrated by Bayerische Schlösserverwaltung, was built during the so called Schönborn time (Johann Philipp 1605-1673 bishop of Würzburg, Worms and and archbishop of Mainz was the founder of the power line), the time of the same family of princely bishops as in Bruchsal, namely by princely bishops Johann Philipp Franz (brother of Damian Hugo who commissioned Bruchsal palace) and Friedrich Karl von

Schönborn. The residence palace in Würzburg belongs to UNESCO world heritage, being also a successful reconstruction after World War II damages. The staircase leads to halls and to the Beletage with valuable textiles and furniture. Building started under Damian Hugo von Schönborn 1722. Work continued under his successor Christophe von Hutte zum Stolzenberg who commissioned the interior architecture in Rococo style after 1743. For the mecenate of each of them a chapter is dedicated. The palace came in the 19th century in the property of the House of Baden, as a next chapter documents, namely to Countess Amalie von Baden, the unmarried daughter of the count of Baden, who ruled in neighboring Karlsruhe. This time in the 1890s the first restoration of the palace took place. From then date the first records, done for the restoration, which could be used in the postwar restoration. The next chapter deals with the 20th century, when the palace was destroyed during the bombing of Bruchsal as an important transport hub. Between 1947 and 1990 the exterior appearance, the staircase by Balthasar Neumann and the halls adjacent to this were reconstructed employing photographs from late 19th century and time between the wars, even color photographs from during the were. Between 2002 and 2017 the apartments of the Beletage were reconstructed employing a different philosophy, given that documentation was not available in similar detail and manufacture of the missing pieces would have required a considerable economic effort.

The inventories of the spaces were used for a late but notable reconstruction. The book ends with guest contributions on museums functioning here, as well as maps of the ground floor and first floor and an axonometric view of the whole premises of built substance (except the garden).

The book documents the history of the building in text and using archive drawings, including comparison to similar buildings. The moved history is summarized in the chronicle at the end of the book. For the history of destruction and reconstruction historical black and white photos before (from both 19th century and the interwar time) and during destruction are reproduced. These are compared with the current reconstruction of the Beletage, concluded early 2017. Some images of the building site are included. However, the book is not concentrated on the Beletage only, but presents the whole palace premises, including the garden. The last chapters are the actual visitors guide, first the ensemble with the garden, then to the building interior, including the related museums which functioned here.

The book is printed on high quality satin paper. The images are inserted to illustrate the text. The book is written not only for the scientific audience, but also for the broad public who visits the palace, and it is a good introduction to Baroque architecture and history of the region even for those not specialized in the area. The book is thoroughly edited and written.