

Paper Villas : The Drawings by the Landgrave Moritz von Hessen (1572-1632) for some *Lustschlösser* in the Countryside

Stephan Hoppe

In a recently published survey essay, Wolfgang Lippmann pointed out that, beginning in the 16th century, a surprisingly large number of reigning princes in the Holy Roman Empire were directly involved in drafting architectural designs¹. There does not appear to have been any comparable phenomenon of amateur princely architecture in the neighbouring monarchies. One can only speculate about the reasons for this. They range from a probable scarcity of qualified architects in the principalities, many of which were relatively small, to the special importance given to drawing in the education of German princes. This provided them with skills permitting a direct access to architecture.

Among the German princes who dabbled in architecture, Landgrave Moritz the Learned, who ruled from 1592 over the Landgrafschaft Hessa, is the author for whom we have the largest number of autograph drawings². The surviving more than 400 drawings are probably only a portion of the total number which once existed. The greater part of them are stored today in the Murhard Library in the city of Kassel.³ Apart from a few short essays, no scientific work has been undertaken on this corpus of material.⁴ Thus, no analysis regarding the technique of architectonic representation and style of drawing utilized by Moritz has been made. Likewise no reliable transcriptions exist of the numerous inscriptions and numbers in the drawings, many of which are difficult to decipher.

The drawings deal with an array of quite diverse types of constructions. Some are views

* The full titles of the works cited in abbreviated form are given at the end of article.

1. W. Lippmann, « Der Fürst als Architekt. Überlegungen zu Wertung und Bedeutung des Architekturdilettantismus während des 16. und 17. Jahrhunderts im deutschsprachigen Raum », *Georges-Bloch Jahrbuch des Kunstgeschichtlichen Institutes der Universität Zürich* 8. Jg. (2001), Zürich 2003, pp. 111-135. A look at the situation in the medieval period is provided in : G. Binding, *Der früh- und hochmittelalterliche Bauherr als sapiens architectus*, 2nd ed., Darmstadt 1998.
2. For example : G. Schweikhart, « Kunst und Kultur in Kassel unter Landgraf Moritz dem Gelehrten (1592-1627) », *Heinrich Schütz. Der Hervorragendste Musiker seiner Zeit*, hrsg. v. der Stadtsparkasse Kassel, Kassel 1985, pp. 13-34 ; B. Kümmel, *Der Ikonoklast als Kunstliebhaber. Studien zu Landgraf Moritz von Hessen-Kassel (1592-1627)*, Diss. Marburg 1995, Marburg, 1996 (the older literature referenced here) ; H. Borggreffe, « Das alchemistische Laboratorium Moritz des Gelehrten im Kasseler Lusthaus », G. Menk, (ed.), *Landgraf Moritz der Gelehrte. Ein Calvinist zwischen Politik und Wissenschaft (Beiträge zur hessischen Geschichte 15)*, Marburg, 2000, pp. 229-252 ; H. Borggreffe, Th. Fusenig, (eds.), *Ut pictura politeia oder der gemalte Fürstenstaat. Moritz der Gelehrte und das Bildprogramm in Eschwege*, Marburg, 2000.
3. Most of the extant drawings, including those reproduced here, are contained in a folder in the manuscript department of the Murhardsche Bibliothek Kassel (MBK, 2^o Ms. hass 107). Others are contained in a another folder there (MBK, 4^o Ms. chem. [1,2] fol. 88) , as well as in the State Archive Marburg (StAM C 106) and the Graphics Collection in the State Art Collections Kassel, Schloß Wilhelmshöhe. Unfortunately, the drawings do not have any fixed numbering.
4. HOLTMEYER 1909 ; HELM 1964/65 ; S. Lotze, *Die Handzeichnungen des Landgrafen Moritz – Über Sababurg und Trendelburg*, *Jahrbuch No. 84 Landkreis Kassel*, Kassel 1983, pp. 40-44 ; HANSCHKE 1997.

of older buildings, some of structures actually built by Landgrave Moritz, while others are of unexecuted projects. Various buildings are represented in several plans of alternative designs.

This article will not consider the full range of the actual construction projects and plans of Landgraf Moritz, which peaked around 1620,⁵ but rather will focus on his drawings for some specific projects and their characteristics. It seeks to present a selection of drawings : namely those which in terms of construction type and plan were clearly intended to provide for the personal pleasure of the prince in the countryside, i.e. plans for *Lustschlösser*. Moritz himself mentions a « villa » or a « sommerhauß » (summer house) in several places.

Weissenstein

The only *Lustschloss* which Landgrave Moritz actually constructed and completed was Schloss Weissenstein, which was located within view of the residential town of Kassel⁶. The Schloss was built between 1606 and 1610 on the site of a razed Augustine monastery on a sloping terrace of the Habichtswald forest, and which today is occupied by Schloss Wilhelmshöhe. The probable occasion for the construction of the Schloss was the marriage of the Landgrave with Juliane von Nassau-Siegen. It was soon followed by other projects. Moritz himself called the manor house « Mauritiolum Leucopetraecum », « Villa Mauritaniana » and « Moritzheim »⁷. Since the Schloss was later replaced by another building and there are no exact views of the completed house, its actual form remains sketchy, and is known only in barest outline from the following description made by Merian in 1655 :

An attractive and cheerful Schloss up on a hill near Kassel (and thus in Lower Hesse) located in front of the Habichtswald. On three sides, it is built of stone and magnificent in its construction, but toward the forest it is totally open. Its central structure is replete with beautiful, cheerful princely chambers and halls, and the internal view to the back is to the forest, while the front view ranges out over a very wide valley towards Kassel, visible in the distance from the palace⁸.

This brief description already gives some indication that the completed Schloss was not totally in keeping with the extant plans drawn up by the Landgrave. One sheet, inscribed with the date 1604, contains four interconnected drawings of the structure (fig. 1)⁹. Common to all is the axis-symmetric division of a rectangular surface into three equal zones. The central zone forms the main courtyard. On the side towards the valley is the manor house, a compact single-wing structure of three storeys. The two larger drawings, the bird's-eye view and the sectional model, show the manor house with a staircase tower in the middle of the side looking towards the valley and two corner towers. The more detailed of the two ground plans, however, show two staircase towers and four corner towers.

The sectional model (fig. 1 upper left) represents the interior of the manor house, which is likewise strictly symmetrical : the central third is a hall, while the two areas on either side were probably meant for one or two apartments and intended as living quarters.

In the sectional model and the two ground plans, a royal stable is planned, half-timbered in design, and located on the mountain side of the main courtyard. The entrance is placed in this structure. The bird's-eye view shows a long range of service buildings at a distance from the manor house. The two lateral zones that flank the manor house are each divided into a garden on the valley side and a service courtyard on the hill side. The additional

5. See the overview in HANSCHKE 1997.

6. HELM 1964/65, p. 188 ; HANSCHKE 1997, p. 266, there also Catalog-No. 312.

7. HANSCHKE 1997, p. 268.

8. M. Merian, *Topographia Hassiae, Et Regionum Vicinarum*, Frankfurt/Main, 1655.

9. MBK, 2^o Ms. hass 107, there unnumbered.

flanking service buildings vary according to the sketch. The plan provides for two fish ponds located in front of the entire complex, along with an additional large decorative garden.

Based on Merian's description of the constructed building, the service block was probably directly connected with the manor house. In the drawing they are separated. It was unusual in German architecture at that time to have such a demonstrative stress on the living area of the manor house and its separation from other structures. Yet that feature repeatedly appears in Landgrave Moritz's sketches for pleasure palaces. It is quite conceivable, as Hanschke has suggested, that the Schloss design in Weißenstein and other projects were influenced by architectural impressions the Landgrave had gained on a trip made in 1602 to Fontainebleau, Saint Germain-en-Laye and other places in France.

Waldau (fig. 2-4)

Like Weißenstein, the project for a Schloss in Waldau,¹⁰ designed sometime between 1610 and 1616, was originally meant to be constructed. Here Landgrave Moritz even made a ground plan sketch of the old building on the site, a tower-like hunting seat inside a walled courtyard, surrounded by a moat¹¹. However after this building was razed, construction was halted, so that the plan for the new building, though typologically of great interest, was never realized nor completed.

These plans called for a three-storeyed cube-shaped structure on a square ground plan with four ressaute-like annexes at the central points of the facades (fig. 2 and 3). This core structure was at the centre of a square walled courtyard, which had two-storeyed square pavilions located at its four corners. Here once again, the Landgrave was concerned about putting some distance between the main structure of the manor house and the service outbuildings. The only extant ground plan, which shows the ground floor, reveals a large hall planned for the central building. It is likely that it would have been supplemented by residential apartments on the two floors above. However all the other functional areas had to be shifted into the corner pavilions along the courtyard wall or into the front courtyard or service courtyard, which most probably existed as part of the planned complex.

Although the courtyard wall was equipped with battlements, and like the lower floors of the corner pavilions, with embrasures as well, the complex was doubtlessly not meant to be a structure capable of serious defence from attack. It seems more likely that motifs from fortress construction were transferred here into a symbolic language. This is especially clear if we look at the motif of the roof ambulatory. Each of the nine cubes comprising the complex had its own tent-like roof, the base of which was set back from the perpendicular of the eaves, so that ample space remained for an ambulatory passage. However this basically military motif was bordered not by a protective parapet, but by a filigree railing made most probably of iron. Ulrike Hanschke suggests that the model for this unusual, strictly geometrical design was the *château de chasse* Madrid, built outside Paris in 1528¹², and which Landgrave Moritz himself had visited in 1602. Like Madrid, Waldau was also a hunting seat, however unlike Weißenstein or Fahre (see below), it was not meant to have any pleasure garden. As well as the design of a block-like ground plan, another important feature shared by Madrid and Waldau was the provision of a commanding view. In both cases, it was intended to provide a vantage point for viewing the hunting party as it rode by. However this was not an unique feature of the French *château de chasse*, nor was it unknown in German Schloss construction

10. HOLTMEYER 1909, HELM 1964/65, pp. 189 ff., HANSCHKE 1997, p. 268 (no catalog entry there).

11. MBK, 2^o Ms. hass 107, there unnumbered.

12. M. Chatenet, *Le château de Madrid au bois de Boulogne. Sa place dans les rapports franco-italiens autour de 1530*, Paris, 1987.

during the 16th century. For example, we also find spacious ambulatories running in front of the downspouts in the hunting seat Augustusburg¹³ in Saxony, built in 1568. Like the draft design made by Moritz, this complex was also distinguished by an almost pedantic adherence to geometrical regular form. The practice of highlighting defensive elements limited largely to their symbolic effect was widespread in château construction in France, where it had been developed into a veritable art of military innuendo. However a similar use of this kind of seigneurial décor was also found in German Schlösser¹⁴.

Fahre (fig. 5 et 6)

The Schloss Fahre also remained largely a project on paper. The Hessian Landgraves had long owned a lodge situated at a crossing on the Fulda River. After Moritz had stepped down as regent in 1627 and was living in Melsungen, he became engrossed around 1629 with the project of building a new « Sommerhaus » in nearby Fahre¹⁵. According to the sources, construction was started only on the service buildings.

There are a large number of extant drawings by the Landgrave for this project. They deal not only with variants of representation and alternative details, but also present solutions that differ totally in terms of typology. Common to all the designs is the location : a spacious plot situated in a corner between the Fulda River and the highway. A service courtyard on the other side of the road complemented the complex. As a rule, the core structure is formed by a courtyard situated near the road and surrounded by a wall, within which the single-winged manor house is located.

There are several garden areas adjacent to the walled courtyard, which as a rule are likewise surrounded by a wall. Hanschke suggests Fontainebleau and St. Germain-en-Laye as prototypes for the individual garden elements in the designs for Fahre¹⁶.

As different as the sketches are for the project of the summer house in Fahre, certain motives and structural elements however reappear in almost all of them. As in the Waldau project and to a certain extent also at Weißenstein, the manor house is clearly separated from the other structures. It always forms a block structure of several storeys on a transverse rectangular ground plan with an approximate side ratio of 1 : 3 to 1 : 4 (less frequently). Access to the upper storeys is almost always (as far as can be determined) via the centre of a long side. The stairway is located in a ressaute or spiral staircase tower projecting out from the façade. In addition to the stair tower in front, the complex can also contain additional corner structures of a round or polygonal ground plan, or is expanded by means of ressaute-like structures located at the centre of the façade. Particularly unusual are the designs in which the core of the manor house is enlarged by the addition of four semicircular ressautes (including the stairwell).

Almost all the projects for Fahre contain one or two-storey corner pavilions along the outer wall. In several of the sketches, even more pavilions were planned at the corners of the garden areas. On rectangular ground plans, round towers may appear instead of pavilions. In certain cases, the corner structures are shown to be residential apartments, as they are marked by the words "Vorgemach" (hall, corridor) "Stube" (chamber) and "Kammer" (bed-

13. L. Unbehaun, *Hieronymus Lotter. Kurfürstlich-Sächsischer Baumeister und Bürgermeister zu Leipzig*, Leipzig, 1989, here pp. 113 ff.

14. See esp. : U. Schütte, *Das Schloß als Wehranlage. Befestigte Schloßbauten der frühen Neuzeit*, Darmstadt, 1994.

15. HANSCHKE 1997, pp. 268 ff. and Catalog No. 303a and b there. Helm 1964/65, pp. 185 ff. The term « summer house » is inscribed there.

16. HANSCHKE 1997, p. 269.

chamber)¹⁷. They constitute the elements of a typical German apartment (Stubenappartement)¹⁸. In one instance, the courtyard wall with corner buildings has been replaced by a bastioned platform. Here too, it is meant more as a symbolic gesture of seigneurial power than as a defensive element.

One sketch differs from the remainder of the series by showing a rectangular courtyard. Another somewhat messy drawing (fig. 6) presents a complex with a triangular courtyard ground plan, to be built completely in half-timbering¹⁹. On another design with a square ground plan one-storeyed pavilions are placed at the corners of the courtyard wall. As in the sketches for Waldau, their tent-like roofs have an ambulatory at the level of the eaves and a lantern at the apex. It is impossible to determine beyond any doubt whether the manor house, standing unattached in the courtyard, was to have a rectangular ground plan with a tower out in front (likewise with a tented roof and ambulatory), or whether this was merely a lack of exactitude in the Landgrave's drawing.

Vogelsburg (fig. 7)

A final project to be discussed here is a bird's-eye view dated 1631 and marked with the initials of the Landgrave.²⁰ Although its size and its partially half-timbered design make it appear to be a more modest structure, it has the striking features of a strict geometrical form and the motif of a terrace on pillared arcades. The manor house (termed « *Junkerhaus* »), which is two-storeyed and partially half-timbered, is once again separated from all other structures, and highlighted as the centre of the complex by its position. Moritz went further in this project than was his usual custom : the inner courtyard distinguishing the manor house is quite literally lifted above the « lower or animal yard » by the arcade, an unc customary feature in the architecture of the region. Moreover, it is also distinguished from the service area of the complex by the addition of the dignifying motif of the symmetrical double ramp. Most probably, the potential residents of the main building were also optically shielded from the lower courtyard with all its everyday activities by the difference between the levels. Unlike the other complexes discussed above, this sketch was most probably pure paper architecture, and not meant actually to be executed. In keeping with this idealistic character is the strictly symmetrical axis of the representation, where even the trees to either side of the building seem to be carefully counted.

Typology of the Drawings

Ulrike Hanschke has suggested in several places that the Schloss projects of the Landgrave Moritz were significantly influenced by his trip to France in 1602, when he saw *inter alia* the French château of Saint-Germain and Madrid. It may be true that the experience of a lavish princely culture of life in the country strengthened Moritz in his desire to create a somewhat similar life style back home in Hesse. On the other hand, around 1600, the ideal of a life in the country in keeping with one's princely status as a pleasurable supplement to their city residences was not new among princely regents in Central Europe. Furthermore German architecture was familiar with the construction types and architectonic principles suitable for

17. Ground floor ground plan with half-round spiral staircase, MBK, 2^o Ms. hass 107, unnumbered.

18. St. Hoppe, *Die funktionale und räumliche Struktur des frühen Schloßbaus in Mitteldeutschland. Untersucht an Beispielen landesherrlicher Bauten der Zeit zwischen 1470 und 1570*, Cologne, 1996, pp. 365 ff.

19. MBK, 2^o Ms. hass 107, "Fahre 24" subsequently inscribed lower left.

20. HANSCHKE 1997, Catalog No. 311.

such structures. Consequently, apart from certain special points, it remains questionable whether a convincing source for Moritz's country palaces can be constructed from their typology and individual structural motifs. For example, the link that Hanschke perceives between the château of Madrid, which Moritz had definitely visited, and his design for a compact building in Waldau expanded by façade ressauts, must remain rather vague. As a result of other sketches by Moritz,²¹ we know in this instance that the earlier structure at Waldau, which was razed to make room for the preparation of the new project, was likewise a compact building. Like the new building, it stood at the centre of a walled courtyard. Instead of the planned corner pavilions, four round corner towers gave the complex a feudal appearance. Even the very individual design of the triangular inner courtyard in Fahre can be associated with various potential prototypes, such as the hunting seat Neunkirchen²² built in 1570 in the Saarland or the 1603 and 1609 remodeled Wewelsburg²³, though without being able to conclusively demonstrate the possible influence.

In this case, it would appear more interesting to inquire into the roots of Moritz's culture of design and his conceptions of architectural planning. Unfortunately, we have no systematic studies of architectural drawings and drafting processes in Germany in the 16th and early 17th century, so that the following observations should be considered tentative and exploratory, especially as I shall focus here only on the sketches for the country *Schlösser* mentioned. A more thorough analysis would naturally have to encompass all the available sketches by the Landgrave.

The first striking fact is that these sketches contain many drawings which provide a kind of stock-taking of existing buildings, for some of them were demonstrably scheduled for razing and destruction. As for example in the case of the ground plan of the old hunting lodge in Waldau. Yet the notation of the date of construction 1528 on a sheet in Kehrenbach²⁴ might also suggest that Moritz had a certain antiquarian interest in retaining a visual representation of how things used to look. But it is also possible here to see the need for an overview of the material conditions for the point of departure for a new structure.

Moritz had numerous pictorial modes at his disposal to visualize old buildings and new projects. Quite frequently it is the perspective of the bird's-eye view, which presents the entire complex or various details. The high view point is best solution from the point of view of a patron, and was in keeping with the practice, well-known in Germany during the 16th century, of preparing wooden models of the buildings to be constructed.²⁵ A number of these bird's-eye view drawings contain measurements. The Landgrave used German, Latin, French and Italian for his written inscriptions and labels.

At the opposite pole in terms of the degree of abstraction and the necessary specific architectural professional expertise is the ground plan. It presupposes intensive familiarity with the customs of architectural construction and its culture, and a special ability to reduce spatial realities to two-dimensional diagrams. Moritz made quite frequent use of this type of representation. For instance at the hunting Schloss in Kehrenbach²⁶, he even placed the ground plans of all three floors of the tower-like structure adjacent to each other. Masonry and half-timbered walls are clearly defined, as are windows and doors (though not in the half-timbered walls). The functions of the rooms are indicated by abbreviations, and the

21. MBK, 2^o Ms. hass 107, unnumbered.

22. PURBS-HENSEL 1975, pp. 55 ff.

23. A. Seufert, *In Form eines Triangels, in einer wahrlich sehenswerten und prachtvollen Gestalt. Die Geschichte der Wewelsburg bis zum Anfang des 20. Jahrhunderts*, Marburg 1992.

24. MBK, 2^o Ms. hass 107, unnumbered.

25. H. Reuther, E. Berckenhagen, *Deutsche Architekturmodelle, Projekthilfe zwischen 1500 und 1900*, Berlin 1994.

26. MBK, 2^o Ms. hass 107, subsequently inscribed mistakenly lower left with « Fahre 38. »

positions of the stoves are marked as was customary at the time. Several of the ground plans, such as the one at Kehrenbach, are drawn freely by hand, others by the use of a ruler. In their manner and the degree of detail, they are in keeping with the professional standards then customary in Central Europe.

Landgrave Moritz appears to have had little interest in the technique of orthogonal façade projection. The isolated example for the project at Waldau is poorly executed. Although the view is drawn with the aid of a ruler, no measurements were added. The task of presenting a façade view – namely to set down the measurements and proportions of the building – appears to have been relatively unimportant in his eyes. His striking lack of interest in the arrangement of columns would seem to be in keeping with this attitude. They virtually never appear in his drawings, even in a loose or sketchy form. The columned frames of the window in Waldau are an exception. Given the importance of columns in Renaissance treatises, this appears initially to be rather surprising. Perhaps this indicates that Landgrave Moritz was instructed and initiated into architecture by someone who himself was more of a craftsman than an architect. Or maybe he rejected this form of embellishment for reasons of principle and the Protestant view of what was proper ornamentation.

In a certain sense, the sectional model (as it may be termed, Purbs-Hensel calls this "Horizontalschnitt")²⁷ acts as an intermediary between the bird's-eye view and the ground plan. In this manner of representation, a building appears to be cut open directly below its respective ceiling, affording a bird's-eye view of the individual rooms in a given storey. There are several such drawings for the complex at Fahre (e.g. fig. 5), and for Weißenstein the image is reduced in its scale of detail. (fig. 1 upper left). We can assume that around 1620 in Germany, this type of representation was considered a very modern way of conveying a picture of the interior of a building. However this type of representation is basically useless for the practical process of architectural design and for actual construction. In the main, it remains a mode of presenting a building in great detail to a layperson. Georg Ridinger made use of this approach in his de luxe 1616 volume on the Aschaffenburg Schloss (fig. 8)²⁸. Henrich (Heinrich) Höer utilized the method in 1617 in his presentation of detailed views of several palaces in Nassau²⁹. For the most part these buildings were some decades older than the drawings, so that the secondary representational character of the method becomes especially clear here. However, Hoer's drawings were never printed.

Some Reflections on the Functions of the Drawings

Hanschke suspects that at least a portion of the drawings were planned to be used as material for a *bibliotheca architectonica* which Moritz mentioned in a letter of 1603 to Landgrave Ludwig von Marburg, and for which he requested the princes among his friends to contribute drawings of buildings. First it should be noted that most of the plans for pleasure palaces were projects that were intended for execution ; and in one instance, the palace at Weißenstein was actually realized. The planned projects were basically quite realistic and appropriate for the architec-

27. PURBS-HENSEL 1975, p. 156.

28. G. Ridinger, *Architectur des Mainzischen Schloßbawes St. Johannisburg zu Aschaffenburg*, Mainz 1616. G. Czymmek, *Das Aschaffenburg Schloß und Georg Ridinger. Ein Beitrag zur kurmainzischen Baukunst unter Kurfürst Johann Schweikart von Cronberg*, Cologne, 1978 (unfortunately only little here on the architectural drawings : on p. 21, he talks about « views of the individual floors » and on p. 102 about "perspectival insight"). In the 17th century, Johann Ardüser included copies in his collection of exemplary drawings (A. Reinle, *Italienische und deutsche Architekturzeichnungen 16. und 17. Jahrhundert. Die Plansammlungen von Heinrich Stadler (1603-1660), Johann Ardüser (1585-1665) und ihre gebauten Gegenstücke*, Basel, 1994, p. 236 (Catalog Nos. Ardüser 37, 39, 41 and 43), see also pp. 101 ff.).

29. HHStA (Hessisches Hauptstaatsarchiv) Wiesbaden : Abt. 3011, No. 3715, cf. Purbs-Hensel 1975, esp. pp 156ff. W. Einsingbach, *Weilburg, Schloß und Garten. Amtlicher Führer*. Bad Homburg v. d. H. 1988.

tural culture of his landgravate. The fact that most were never carried out was due more to the character of the times and the unfortunate development of state finances, rather than to their basically utopian character. The other projects of the Landgrave were also clearly bound up with actual practice.

Nonetheless, both in discussing individual projects and the classification of their modes of visualization, we may assume that the total effort expended far exceeded any sketch of ideas normally brought to the architect by a client. This is particularly clear when it comes to the use of the sectional model, which was poorly suited for the drafting of planned structures. So we are, I believe, safe in assuming that in actual fact, a substantial portion of the information contained in the drawings was principally of didactic value.

The drawings clearly convey what Moritz regarded as the basic foundations of architecture. On the one hand, there was the desired function, on the other a geometric regular form. In the drawings and added texts, Moritz repeatedly dealt explicitly with the spatial distribution of individual functions of a Schloss complex, attempting to anticipate and ensure its practical realization. By regulating the proportions of his structures in a geometrical way, he also made sure that the desired result would in its aesthetics be in keeping with his conceptions. It was still a widespread practice in Germany in the 16th century not to draw any blueprints for secular construction which were arranged to scale, but rather to provide only a rough sketch of the building. The decision on the actual form of the building was then made ad hoc and in terms of its actual size. Here too, construction was naturally preceded by specific agreements between the builder and his client regarding functional aspects. These were also represented in relevant sketches. Thus, the drawings of Landgrave Moritz are rooted in this craft practice, at the same time seeking to extend that practice so as to increase the degree of control by the client.

In the case of the Landgrave Moritz, we can see not only the outlines of structures into which an elite patron might retreat to the country for a limited period of rural relaxation. It also opens a window for us onto aspects of their efforts to shape these country retreats in accordance with their own very personal views and tastes.

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MBK – Murhardsche Bibliothek Kassel.

- PURBS-HENSEL 1975 – B. Purbs-Hensel, *Verschwundene Renaissance-Schlösser in Nassau-Saarbrücken*. (= Veröffentlichungen des Instituts für Landeskunde des Saarlandes Bd.24), Saarbrücken 1975.

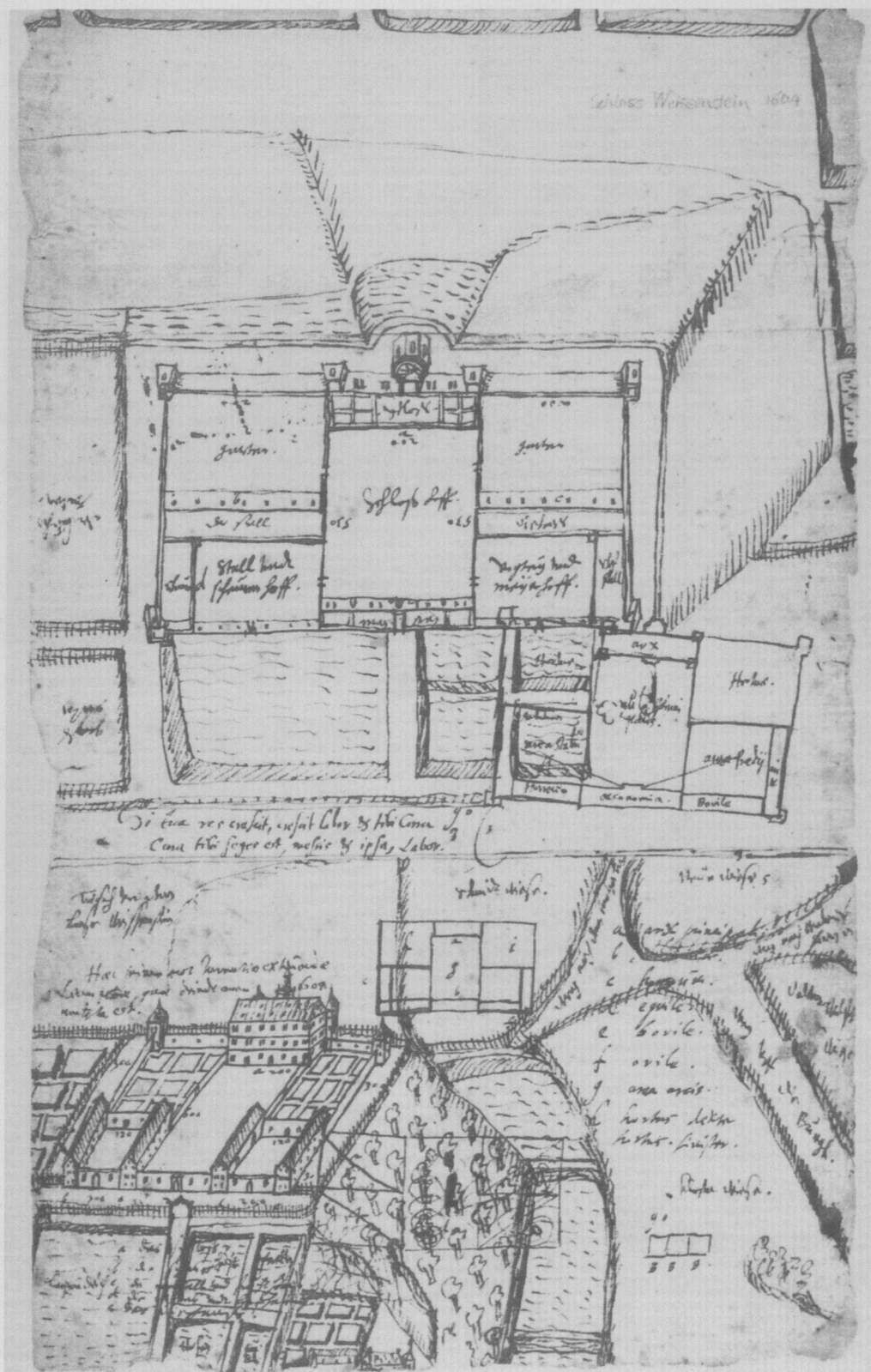


Fig. 1. Weißenstein above Kassel, four views of the project, drawing by Landgrave Moritz 1604.

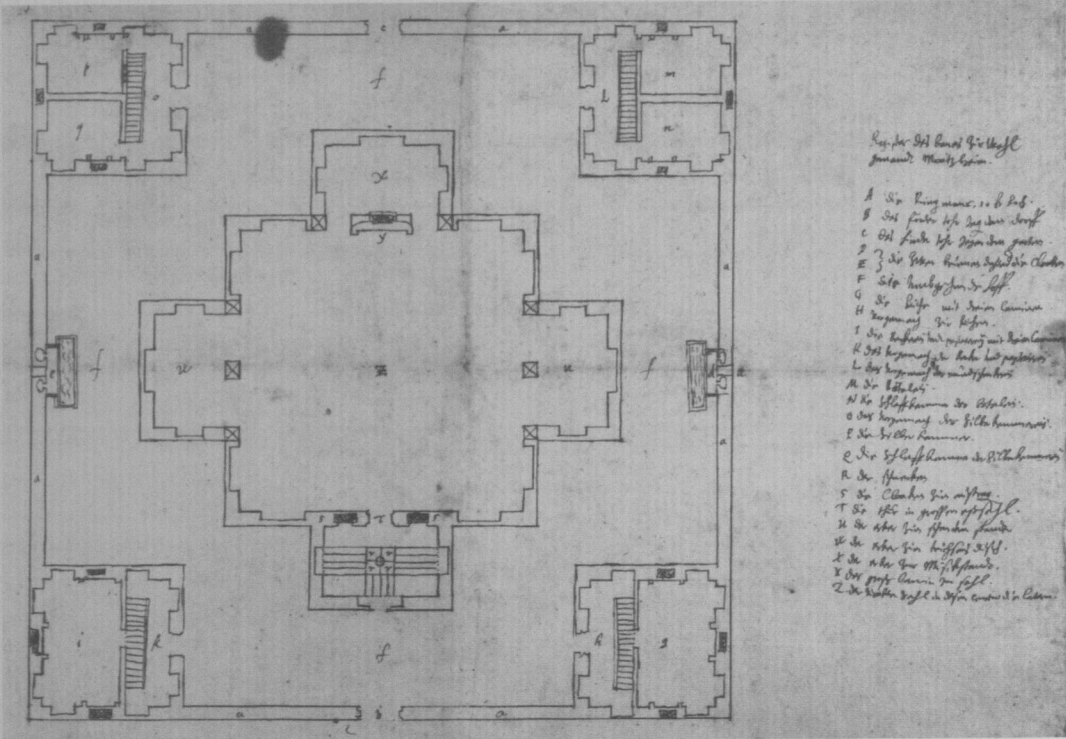


Fig. 2. Waldau, ground plan of the ground floor, drawing by Landgrave Moritz.

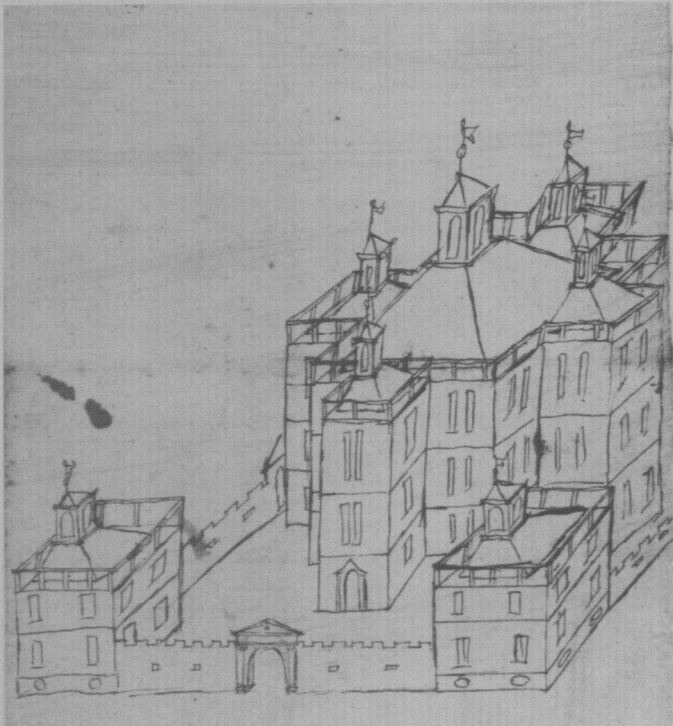


Fig. 3. Waldau, bird's-eye view of the core building, drawing by Landgrave Moritz.

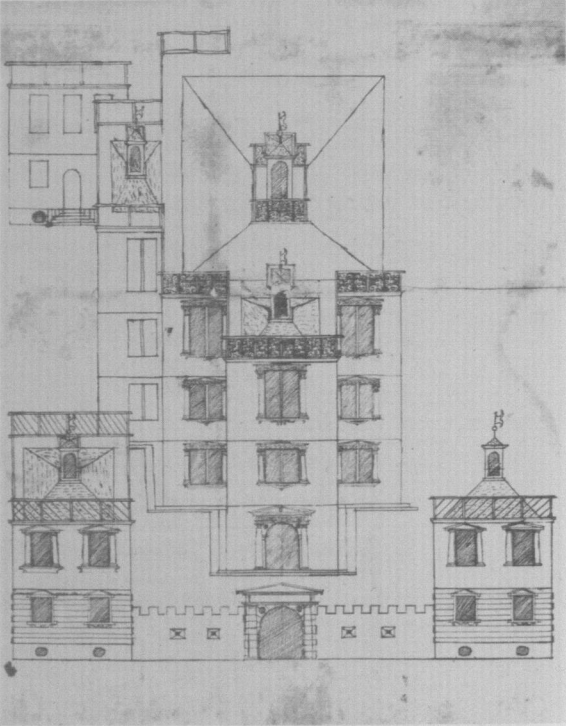


Fig. 4. Waldau, front projection, drawing by Landgrave Moritz.

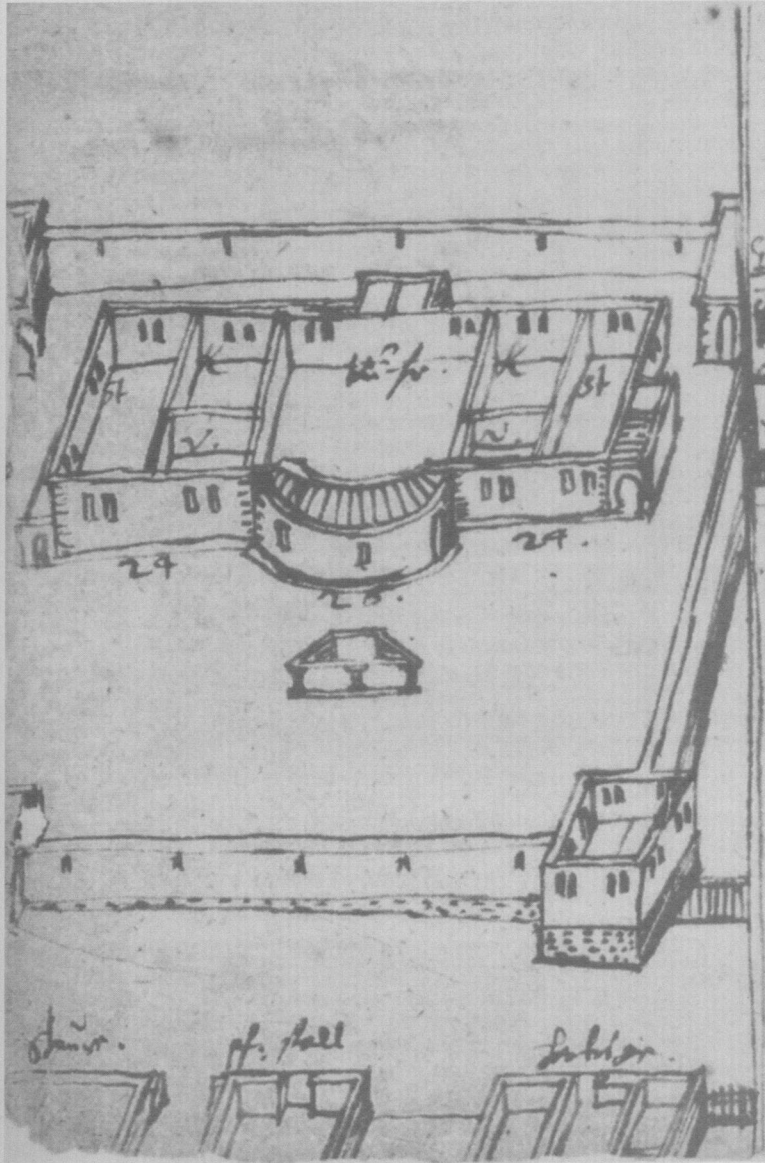


Fig. 5. Fahre, sectional model, drawing by Landgrave Moritz.

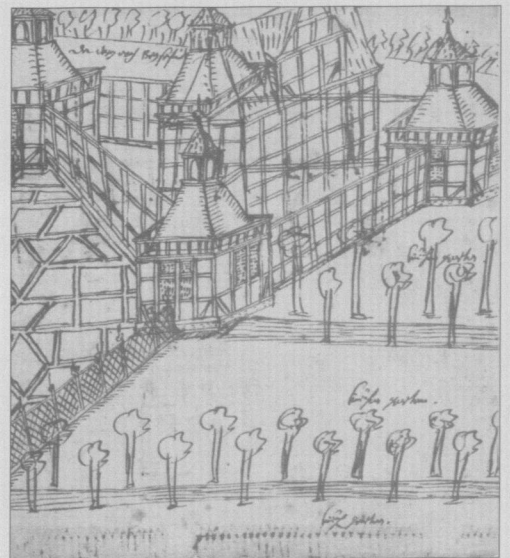


Fig. 6. Fahre (triangular design), drawing by Landgrave Moritz.

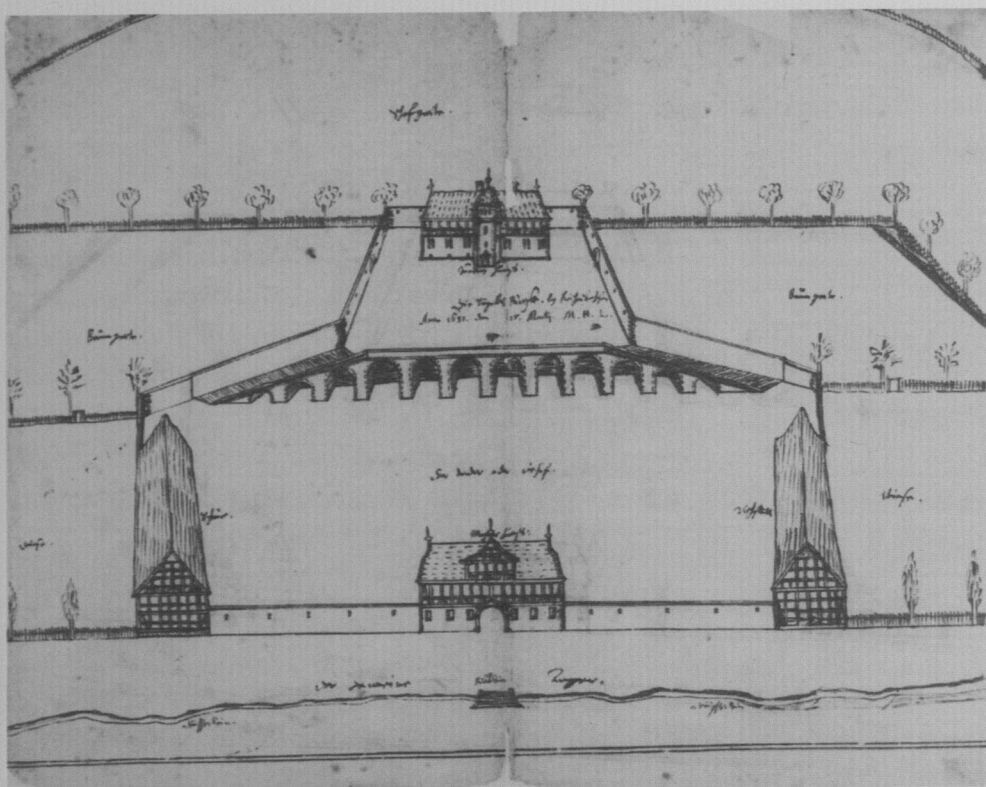


Fig. 7. Vogelsburg, bird's-eye view, drawing by Landgrave Moritz.

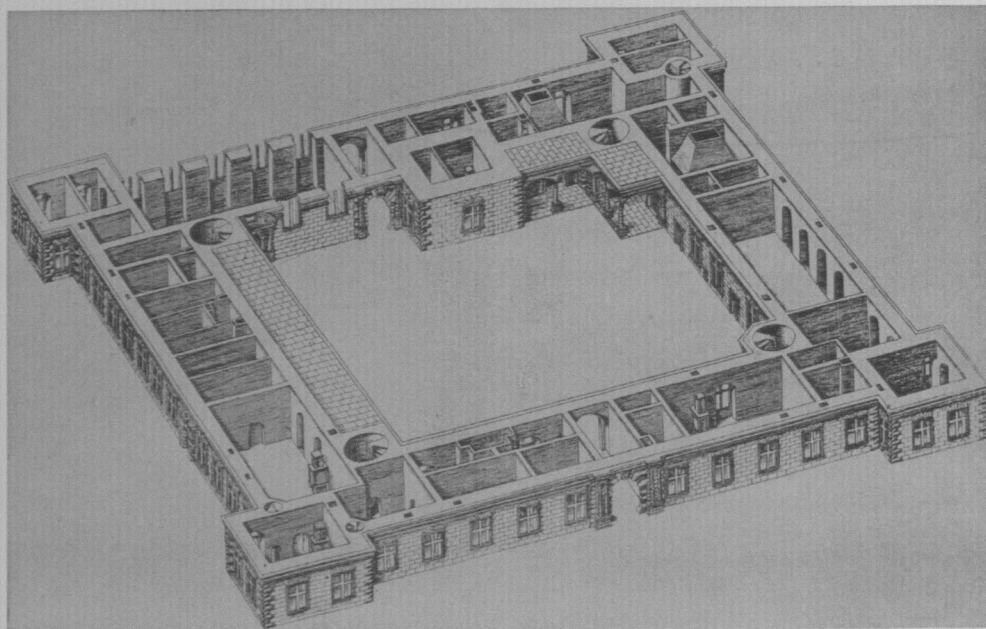


Fig. 8. Residence Schloss Aschaffenburg, publication by Ridinger 1616.