

Nomination of
**The GREAT
SPAS** *of Europe*



for inclusion on the
**World Heritage
List**

Volume I: History of the Component Parts



**THERMAL
STRANDBAD**

Baden bei **Wien**

Section 2.b.2 History and Development of the Component Parts

1. *Baden bei Wien*

Vienna's neighbour, the 'Spa of Emperors', became Austria's centre of the Enlightenment. Patronage by the Habsburgs attracted rich aristocracy, the high arts and the Biedermeier style that emerged following the Congress of Vienna. Hot sulphur springs, that have provided a curative bathing oasis from the time of the Romans, form the core of the spa quarter from which the beautiful gardens of the kurpark unite the town with its hilly Arcadian landscape, vineyards and Viennese Woods, seamlessly.

Early beginnings

Archaeological evidence at the centre of the spring field indicates the presence of numerous Neolithic camps. The thermal sulphur springs were certainly used by the Romans, the remains of their baths proving the early use of the thermal springs for therapeutic or medicinal purposes. In the third century CE, Baden's name was *Aquae Pannonicae* ("water" in the ancient Roman Imperial province of Pannonia), whilst the oldest mention (869) of the town in records from the Middle Ages refers to *Padun* (New High German = Baden); both sustaining the significance of the springs in respective toponyms. In the High Middle Ages, a series of small fiefdoms and village-like settlements arose by the thermal springs. Immediately adjacent to the east, the later town – what is today at the centre of Baden – was systematically constructed in the second half of the thirteenth century.

The proximity to the capital city and imperial residence of Vienna meant that the healing baths of Baden were for centuries patronised by Austria's monarchs. From 1276 these were the Kaisers of the House of Habsburg. Well into the sixteenth century, the most important of the 13 thermal springs remained in the Habsburgs' possession, before finally being handed over to the municipal authorities. The other springs were given to noble courtiers and monasteries to use, and thus came to form the core of the small independent fiefdoms. From the thirteenth century, the general settlement form of Baden comprised three principal zones. East of the spa district is an early rectangular settlement founded by the ruling family who owned its springs and baths. Water in its wells is thermal water and, for this reason, it was not ideally drinkable so the urban centre provided accommodation whilst treatment was provided in the nearby thermal spring area to its west. Outside of these two settlements, castles and small villages were located along the River Schwechat.

The literature on the healing properties of Baden's springs dates back to the fifteenth century. It is known that Kaiser Maximilian I (1459-1519) intended to purchase a property as a spa residence in 1518; the purchase was scuppered by his death shortly after. The oldest preserved spa regulations date from 1613, and were issued by Kaiser Mathias (1557-1619). *Baden bei Wien* has always been where Austria's monarchs have come to take the waters. Their first spa residence was probably the old Herzoghof ("ducal palace", on the same spot where the hotel of the same name built in 1908 stands).

Frequent stays in *Baden bei Wien* by Habsburg Emperors, and their guests, underline its importance as a Great Spa. Kaiser Leopold I (1640-1705) extended the town's Augustinian hermitage with an imperial wing and invited August the Strong (1670-1733), Elector of Saxon, to stay in 1697. Augustus converted to the Catholic faith whilst in *Baden bei Wien* in order for him to be eligible to be elected King of the Polish-Lithuanian Commonwealth, with the support of Austria and Imperial Russia, in the same year. Tsar Peter the Great (1672-1725) was invited to stay there, too, by Leopold in 1698. The Tsar used the Herzoghof Bath, after which he ordered his officials to search for thermal sources in Russia (a second European tour by the Tsar included *Spa* and *Karlovy Vary*, after which spa resorts were founded in Russia, beginning with Martsialnye Vody in 1719).

Golden age

Baden bei Wien, popular with the Habsburg Emperors since the fifteenth century, continued to benefit from their association; one that became even closer from 1793 with Emperor Francis II (1768-1835, the last Holy Roman Emperor). Imperial patronage made *Baden bei Wien* the centre of Enlightenment in Austria. A process of fundamental modernisation of the bath facilities began when Emperor Francis ordered a modern spa to be built, in a similar manner to the plans of his father Grand duke Pietro Leopoldo for *Montecatini Terme* where Francis had visited as a youth. The modernisation of *Baden bei Wien* reached its peak between 1796 and 1827 and gave the town its neo-classical appearance. The driving force behind this development was the noble and patrician spa guests, the most pre-eminent of which was the Kaiser who summered in *Baden bei Wien* nearly every year. During these years, neo-classical bathing temples were erected over most of the thermal springs. In 1796 In order to entertain spa guests, the citizens of Baden created the first Kurpark (literally 'spa park') to the north of the town. Ballrooms and theatres completed the attractions and by 1810 the spa was the leading retreat of the Habsburgs, a situation that continued to attract famous and fashionable visitors.

Frauenbad, 1822

In the picturesque Helenental Valley, which at this time was still situated a little outside the town, medieval ruins were made accessible via expansive networks of paths. In the area surrounding the spa town, rich guests erected their own country houses in which to spend their summers. These had landscaped gardens in the English fashion, and transformed the town's environs into an Arcadian landscape.

The first modern spa hotels attracted new guests. Sanatoriums were constructed for impoverished sick people, the most important of which was the Wohltätigkeitshaus charitable sanatorium funded by the Kaiser. Every summer, the upper echelons of Viennese society would take up residence in *Baden bei Wien*, the famous Viennese salons of the Enlightenment and courtly society transforming the spa into a unique intellectual hub away from the metropolis of Vienna. The Prince of Metternich-Winneburg (1773-1859), an Austrian diplomat and statesman who was one of the most important of his era, also had his residence in *Baden bei Wien*. Here he received many foreign diplomats; the "Metternich" system of



international congresses was to align Austria with Russia and, to a lesser extent, Prussia. Prince Wilhelm, Duke of Nassau (1792-1839; he died in the Bavarian spa of *Bad Kissingen*), took part at the Congress of Vienna (1814-1815) and was a guest at *Baden bei Wien*. Here he saw the famous therapeutic spa landscape in the Helenental Valley (as did Napoleon Bonaparte). After following his father on the throne of Nassau in 1816, he started to establish a similar parkland in *Bad Ems*. The close relationship between *Baden bei Wien* and *Bad Ems* persisted, the Henriette Column memorial in *Bad Ems* commemorates Archduchess Henriette of Nassau-Weilburg (1797-1829), sister of Prince Wilhelm and wife of Archduke Karl Emperor of Austria, the first commander to defeat Napoleon on the battlefield and who stayed each year at Baden until her death in 1829. He built for her the famous Weilburg Palace in *Baden bei Wien*, destroyed during the last days of World War II. The mother of Prince Wilhelm and Archduchess Henriette, Princess Isabella v. Nassau-Weilburg moved to Austria with her daughter and also stayed in *Baden bei Wien* every summer (she was also buried there). The House where Princess Isabella lived in *Baden bei Wien* still exists as one of the so called "Kavaliershäuser" of Weilburg Palace.



Äskulaptempel, 1805
(now Mozarttempel)

It was not only during the Congress of Vienna (1814-15) that the political, artistic and scientific elite of the Enlightenment met here (*Baden bei Wien* hosted a number of side discussions). Illegal gaming at the inns, grand balls and dances at the casino and the ballroom, theatrical performances (including those at the specially constructed theatre erected in 1770 and replaced in 1812 by a building designed by Viennese architect Joseph Kornhäusel), parties at newly erected private country houses (of Ossolinsky, Scheibers, Rzewuska, Alexandrowitsch, Rollett, Aichelburg and Schönfeld), and the famous salons at the town house of Viennese high society leader Baroness Fanny Arnstein (1758-1818) and hosted by Austrian novelist Caroline Pichler (1769-1843).



Map of the
Alexandrowitsch
Gardens, 1812

These were all as much an ideal complement to the spa facilities as the newly created parks and landscaped gardens preferred by Ludwig van Beethoven. Spa guests included German diplomat and writer Friedrich von Gentz (1764-1832), Count Karl Nesselrode (1780-1862) a diplomat who represented the Russian Empire, Prussian Prime Minister

and statesman Prince Karl von Hardenberg (1750-1822), Wilhelm von Humboldt (1767-1835) the great Prussian philosopher, and celebrities Karl Varnhagen van Ense (1785-1858), Prince Karl of Liechtenstein (1803-1871), and the Hungarian counts of Esterhazy. Such luminaries, some as patrons, attracted the high art of German pianist and composer Ludwig van Beethoven (1770-1827), one of the most influential of all composers of Classical music, Viennese composer Franz Schubert (1797-1828), Carl Maria von Weber (1786-1826), one of the first significant composers of the Romantic school, Czech composer Carl Czerny (1791-1857), and artists such as French painter Jean-Baptiste Isabey (1767-1855), Austrian landscape painter Eduard Gurk(1801-41) who worked for the Habsburg Court, Austrian painters (brothers) Johann Ender (1793-1854) and Thomas Ender (1793-1875), and German painter and lithographer Jacob Alt (1789-1872).

Spa treatments were provided at numerous bath houses, most commonly at the source of the respective thermal spring. The Herzogbad and Sauerhofbad had their own spa hotels. The Mariazellerhofquelle, Johannesquelle, Ferdinandquelle springs and, from 1827 onwards, the Franzensquelle spring served to treat impoverished sick people. At the Mariazellerhof, Kaiser Franz sponsored the Wohltätigkeitshaus charitable sanatorium in 1801, which was extensively expanded in 1825. This social institution is preserved as part of the Hotel Badener Hof. The Peterhof served the Imperial and Royal Army as a sanatorium for “the lower ranks”. In addition to these imperial initiatives, two private foundations were initiated in the nineteenth century for the treatment of poor spa guests: the Marienspital and Todesco Foundation.



Old engraving of the still extant Sauerhof - Römerbad, 1821

Music was constantly encountered in the Great Spa. Joseph Lanner (1801-43, one of the earliest Viennese composers to reform the waltz) and Johann Strauß the Elder (1804-49) and Younger (1825-99) performed for guests at many different venues throughout the town. Viennese composers Karl Komzak (1850-1905), Carl Michael Ziehrer (1843-1922) and Carl Zeller (1842-98) served as the spa town’s musical directors.

Up to and including the 1830s, the responsibility for the design of the spa town largely rested with the House of Habsburg and private patrons (e.g. the 1809 Beautification Society (“Verschönerungsverein 1809”). The creation of the pathways to the ruins of the Helenental Valley, the Wegerl im Helenental walking trail (1809) and the Helenentalstraße (1826) as well as several of Baden’s spa facilities and virtually all its parks were not initiatives of the town fathers. The country houses of the town’s important patrons were scattered throughout the landscape. 1835 marked the beginning of the gradual expansion of the spa area with new villa districts, the earliest of which was in the Marchetstraße, as well as the Weilburgstraße and Helenenstraße parks. The latter was commissioned by Baron Doblhoff and designed by Joseph Kornhäusel with the express purpose of developing the River Schwechat’s flood plain into an extensive landscaped park. Land between the parks and the Helenthal Valley further to the west was developed from 1842. Here villas were built and by 1869 these had merged into a

continuous suburban belt around the town, a highly distinctive feature of Baden and where, during the season, guests spent their ‘Sommerfrische’. In the years leading up to 1914, the belt of villas was continuously expanded, and closed in the south and east. The splendid villa-lined roads of the Kaiser Franz Josef Ring and Erzherzog Wilhelm Ring connected the train station of the Southern Railway, erected in 1842, to the spa town.

During the second half of the nineteenth century, Baden participated in Vienna’s development into a cosmopolitan city. The increase in visitors necessitated the consistent expansion of the town’s spa infrastructure. The Kurhaus spa, lidos, hotels, a second theatre, museums, the harness race track and a thorough remodelling of the Kurpark with a spa café, music pavilion, a series of viewing pavilions and an inn catering to day-trippers, as well as state-of-the-art technical infrastructure – railway and tram lines, plumbing, gas and electricity: all of these helped cater to large numbers of spa guests. From 1873, new investment in the spa infrastructure contributed to the modernisation of baths and leisure facilities and this led to an increase in visitors until 1938.



Trap racing, 1922

Water-drinking therapy was only of minor importance in *Baden bei Wien*. The unpleasant-tasting, sulphur-rich water was primarily suitable for external application. Although the first opportunity for a pump room goes back to 1819 (integrated in the “Turkish kiosk” in the Kurpark in 1838) the then spa-doctor F. Habel still made the express recommendation of not building a pump room and to instead invest in improving the baths. Yet in 1853 the town fathers followed international fashion and had the first pump room built in the Kurpark. This had to give way to the new Kurhaus spa in 1885, to which the existing Trinkhalle (literally ‘drinking hall’ or pump room) was added in 1924. The “Trinkhalle” serves currently as restaurant of the casino.

Walking, however, was a popular form of exercise during the nineteenth century, and spa doctors prescribed terrain therapies from 1863. Baden features many parks for guests to carry out their prescribed walks, as well as for their edification. The biggest and most important park is the Kurpark, whose various stages of development and expansion can be traced back to 1756: the Theresiengarten in 1756, the Stadtpark (‘municipal park’) in 1796, the Lang’sche Anlagen gardens in 1808-34, the Neupark (‘new park’) in 1853, the Mauthner von Markhof-Anlagen gardens with the Rudolfshof in 1880-1900, and finally the “Krupka gardens” in 1924: Mr Josef Krupka (1864-1932) was one of the internationally- known garden-architects of the early twentieth century. After an international career in Germany, France and England, in 1894 he returned to Vienna where he worked for the “Stadtpark” in Vienna. Since 1897 in *Baden bei Wien*, he served from 1922 to 1932 as director of the gardens of *Baden bei Wien*. Even before the creation of the Kurpark in the vineyards to the north of the town, *Baden bei Wien* possessed several private parks. Created in the Renaissance period and opened to the public in 1816, the Weikersdorfer Hofgarten (‘Weikersdorf court garden’, now the Doblhoff Park) – today home to the Rosarium of the 1960s – and the Gutenbrunner Park, which was transformed into a landscaped park in the nineteenth century, have been preserved to this day.

The number of visitors to the town were constant up to the early 1850s. Then investment from 1853 improved the spa infrastructure and resulted in a marked increase in visitors. The town became famous for the high standard of its baths and hotels, two theatres,

the Kurhaus and parks. *Baden bei Wien* served as a ‘Sommerfrische’ for upper class Viennese, and the city’s intellectual elite spent their summers in the spa town close to the capital. The spa served as a model for the creation of new spa resorts in Central and Eastern Europe, for example Jaworze (German= Ernsdorf) in Silesia (Poland).

After the hermitage was dissolved in 1812, the Kaiser purchased the town house by the Hauptplatz square, which has been known ever since as the Kaiserhaus. It was used by the Imperial family until 1918, latterly as a war office by Kaiser Karl I (1887-1922), the last reigning monarch of the Austro-Hungarian Empire during his head command of the Imperial and Royal Army, which was transferred to the spa town in January 1917. Small by imperial standards, the town house could not accommodate the most pre-eminent members of the Kaiser’s entourage. The annual rental costs for the imperial court of 185 people were astronomical. For this reason, Kaiser Franz purchased the former hermitage in 1826 to accommodate his retinue. From then on, the church of the restored hermitage served as the court church. Like their brother Kaiser Franz, the archdukes Karl and Anton – and later the Kaiser’s nephews, archdukes Wilhelm and Rainer – each erected their own residences in Baden. Along with the existence of the exceptional thermal mineral springs, the favour shown to it by the House of Habsburg was fundamental to *Baden bei Wien*’s importance and success as a spa town. Nobility, business magnates and intellectuals formed a unique society. The Nobel laureates Bertha von Suttner (1843-1914) and Alfred Fried (1864-1921) were regular guests. Czech-Austrian architect Adolf Loos (1870-1933, an influential theorist of modern architecture), Theodor Herzl (1860-1904, “father” of modern political Zionism), Stefan Zweig (1881-1942, one of the most popular writers in the world in the 1920s and ‘30s) and Arthur Schnitzler (1862-1931, Austrian author and dramatist) met at the country house of the St. Genois family in order to exchange ideas. Schnitzler set some of his works in *Baden bei Wien*, including one of his major plays, “*Das weite Land*” (“The Vast Domain”).

Industrialists came for retreats, from the family of the German Siemens industrial manufacturing conglomerate, the Guttman oil and coal giant, and Johann Reithofer and his Austrian Semperit rubber empire.

After the end of World War I, the rise of *Baden bei Wien* continued until 1938. After World War II, the town served as the headquarters of the Soviet forces until 1955.

Continuing tradition of *The Great Spas of Europe*

Baden bei Wien is the biggest tourism destination in nowadays Province of Lower Austria. There are about 440.000 overnight stays and more than two million daily visitors each year, the latter coming from Vienna and the surrounding area. Health tourism still is the most important sector of Baden's tourism, providing more than 60 percent of all overnight stays. Balneological treatments are offered by the city-owned Kurhaus, four Spas run by big national health insurances and one private Spa. More than 2 million litres of curative sulphurous water bubble up every day from Baden's 14 natural thermal springs.

The Congress Casino, the two theatres (Stadttheater and Sommerarena), the parks and landscape gardens, six museums (Arnulf Rainer Museum, Beethovenhaus, Kaiserhaus, Rollettmuseum, Kaiser Franz Josef Museum and Puppenmuseum), the Strandbad-Lido, the traditional horse harness course, as well as many other locations offer to the guests an extensive and diverse program of entertainment and culture. International events like the traditional Festival of Operetta existing since more than 120 years, the colourful Festival of Roses or the biggest Fotofestival all over Europe LaGacilly-Baden-Photo attract high quality guests from all over the world.



La Gacilly Photofestival
in front of the Orangerie
in the Doblhoffpark.

CHEMINS DE FER DU NORD

EAUX MINÉRALES FERRUGINEUSES

ÉTABLISSEMENT THERMAL

SPA

RÉSIDENCE ROYALE



EXCURSIONS

CASINO OUVERT TOUTE L'ANNÉE.

COURSES DE CHEVAUX (100,000 ! DE PRIX) · THÉÂTRE
TIR AUX PIGEONS (80,000 ! DE PRIX) · RÉGATES · VÉLODROME
LAWN-TENNIS · CORSO · VÉGLIONE · BATAILLE DE FLEURS

PARIS À SPA

	1-2 ^h Matin	1-2 ^h Soir	1-2 ^h Soir
PARIS-NORD	dép. 8 20	arr. 10 40	11 =
LIÈGE	dép. 3 08	arr. 6 57	7 17
	dép. 3 20	arr. 7 25	7 31
PÉPINSTER	dép. 3 46	arr. 7 51	7 59
	dép. 4 07	arr. 7 55	8 25
SPA	dép. 4 35	arr. 8 25	8 45

SPA À PARIS

	1-2 ^h Matin	Soir
SPA	dép. 10 20	arr. 2 44
	dép. 10 45	arr. 3 10
PÉPINSTER	dép. 10 55	arr. 3 34
	dép. 11 20	arr. 4 01
LIÈGE	dép. 11 28	arr. 4 25
PARIS-NORD	dép. 6 =	arr. 11 17

Geo Blot

TRAJET EN 7 HEURES

Prix des Billets de Paris à Spa :

Billets Simples
Billets d'aller et retour (Valables 5 Jours)

1 ^{re} Classe	2 ^e Classe
42 ^{fr} 20	29 ^{fr} 75
64 ^{fr} 70	47 ^{fr} 55

AGENTS
VERCASSON & C^{ie}
Rue de Valenciennes
PARIS

IMP. VERCASSON & C^{ie} Rue de Valenciennes 43. PARIS

2. Spa

The original “Spa”, along with the *City of Bath*, enjoyed an eighteenth century Golden Age and a distinguished medical contribution. *Spa’s* name became the generic term for water resorts. The spa function always conditioned the development of the town, which evolved organically around its main spring and extended towards the other springs in the surrounding landscape. Medical prescriptions for crenotherapy were linked with amusement, leisure - and walking. In the middle of the eighteenth century, the first network of promenades was laid out in the surrounding therapeutic spa landscape. This linked the different springs and offered viewpoints on the neighbouring hills. Urban parks and promenades followed, those taking the cure wanting “to see, and be seen” at the Promenade de Quatre Heures and the Promenade de Sept Heures. Through its early diversions, again like the *City of Bath*, *Spa* became the ‘Café of Europe’.

Early beginnings

The name “Spa” is said to be derived from the Latin *sparsa fontana*. It seems that the quality of the water has been recognised since the first century CE, when the many ferruginous springs were used by the Romans. In the twelfth century, *Spa* was no more than a village around the main spring (“*pouhon*”). In the sixteenth century, the first work on the quality of the waters was realised by the physician (1559, Lymborh Gilbert) of the Prince Bishop of Liège. *Des fontaines acides de la forêt d’Ardenne et principalement de celle qui se trouve à Spa* (Concerning the acid springs in the forest of Ardenne and principally the one at *Spa*), was a short description naming 39 mineral springs in the Liège Ardenne. This contributed to expand *Spa’s* reputation.



Carte Valdor, "Nouveau Spa", 1604

Urban development of the town, from an engraving of 1559, shows two residential centres: the oldest was situated in the narrow valley of the stream “Vieux Spa” to the southwest, where houses were built along the sides of the stream. Residents were small-holding farmers, craftsmen and workers in forges and furnaces. The second centre, “Nouveau Spa”, lies on the bank of the Wayai about 300 metres to the northeast, where the spring was located, together with the communal mill, the church and the

market. The built-up area spreads out in four directions from the Place du Pont: along the river (the Liège road leaving *Spa* to the west), towards the mill (the road to La Sauvenière, Malmedy and Luxemburg), towards the church (the road to Géronstère and Stavelot) and towards the market (the road to Verviers and Aix-la-Chapelle).

The Fountain of the Sauvenière, 1734

In 1572, *Spa* came a municipality in its own right and began to develop more quickly. Spring water was bottled for export at least from 1583 (the date of the earliest preserved record mentioning water export for Henry II at Mezières in France). The town was also notable for the tolerance shown by the Prince-Bishop when he came into contact with different currents of thought and religion and for the Principality's statute of neutrality. Crenotherapy, the treatment through the intake of the natural mineral waters, became popular and physicians wanted to discover the source of the healing powers of *Spa's* waters. Lymborh's work "*Des fontaines acides de la forêt d'Ardenne et principalement de celle qui se trouve à Spa*" was translated into various languages, and publicised the waters of *Spa* in the scientific milieu of the period. Ambroise Paré (1510-90, French surgeon), in 1575, and Gabriel Fallope (1523-1562, Italian surgeon and anatomist) in 1564 speak of the waters in *Spa*, together with others such as Bernard Palissy (1510-1589), a French Huguenot potter and hydraulics engineer who studied geology and hydrology and authored "*On Waters and Fountains*", amongst other works.



In the seventeenth century, the first scientific analyses of *Spa's* waters were carried out on the basis of distillation and evaporation.

Golden age

Famous doctors all over Europe have written publications on the mineral waters of *Spa* and, from the earliest to the latest publications, all of them have a similar structure and discuss the same subjects. In general, intended to be useful for the (future) cure guests of *Spa*, they start with a general introduction, giving the name and the location of the main springs and describing their nature. Then, the qualities and the virtues of the water are discussed, together with the effects and the perceptions immediately after drinking. How to drink and the amount to take are also always described in large detail. Then, the diseases that can be cured are stated, often providing examples of real life people as testimonies. Finally, other consistent topics are how to prepare before starting the cure, what diet to follow and how to live while in *Spa*.

In 1717, the Tsar Peter the Great (1672-1725) took the waters in *Spa* and was "healed". This event was the starting point of the international recognition of the town that became the social meeting place for the European aristocracy who were also attracted by the elitist entertainment they found there. *Spa* became the "Café de l'Europe".

Around the middle of the eighteenth century, the medical use of mineral water was diversified. Belgian chemist Jean-Philippe de Limbourg (1726-1811), physician of the Prince Bishop of Liège, was the first to suggest using *Spa's* water in the form of showers or baths; treatments known as balneotherapy. In the second half of the eighteenth century,

the number of visitors to *Spa* increased dramatically. Aside from crenothrapy and the newly introduced balneotherapy, the resort's popularity was more linked to the development of gaming that was authorised by the Prince-bishop of Liège. This was marked by one of the earliest casinos in Europe, La Redoute, opened in 1762, the pursuit also accompanied by aristocratic rituals such as promenading around the town.

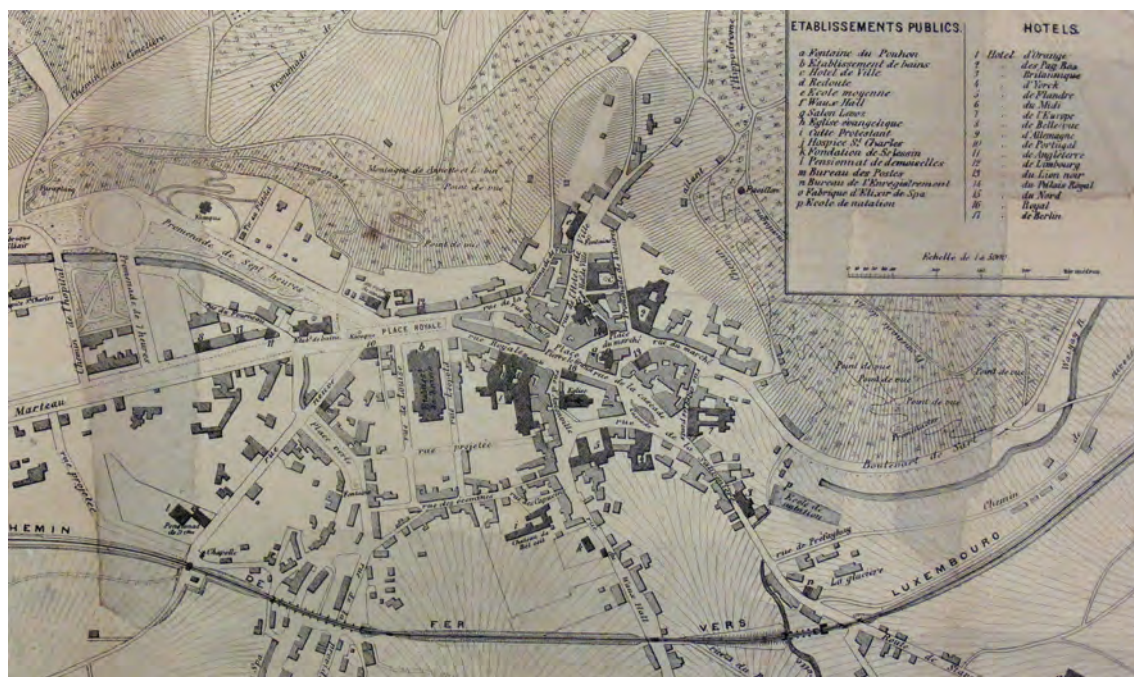
In 1770, the map by the brothers Caro contains a full inventory of houses with signs where foreigners could stay. The two original centres are still separated by an area without houses, except along the Wayai where the buildings are continuous along both sides of the road. Vieux *Spa* preserves its appearance of a street village but important developments appear in Nouveau *Spa*. A square took the place of the bridge over the Wayai that has been covered at several points. Straight avenues have been marked out and some are lined with trees: the chaussée de Liège and the Promenade de Sept Heures, the Géronstère road leading towards the spring and the Waux-Hall (see below), the Promenade de la Place and the rue de la Vieille Promenade, an avenue from the Sauvenière road to Waux-Hall.



Hand coloured plan of *Spa*, Caro Brothers, 1770

A few years after the Redoute was built, a second casino - the Waux-Hall - was built outside the town centre. It is embellished with geometrically laid out garden. An ice house is marked in the rue de la Sauvenière, evidence of the importance to preserving food, an essential requirement to satisfy the many well-off guests. The Waldeck hotel ("Hot and cold baths") is visible. The Capucin friary is extended by a French-style garden bordered by a double hedge and split into four plots, each of them divided into four zones. The Pouhon fountain is maintained provided with a "salle" (room) allowing drinkers to shelter from bad weather. Made ten years later (1780), the Lecomte map shows important changes: a salon de verdure or "lounge with greenery" has been set up at the end of the Promenade de Sept Heures. It required the diversion of part of the river and is connected to the Chaussée de Liège by a "linking promenade". It is the starting point for promenades crossing the northern flank of the valley. In the bottom of the small

valley to the north of the town, the Grand Hotel (now the Town Hall) has been built along with a huge warehouse first be used for customs purposes and then as the first public bath. The road linking Vieux-Spa to Nouveau-Spa is fringed by buildings. A long strip of land in the old Bishop's meadow (Vesquepreit) has been adapted as a garden behind a house in *Rue de l'Assemblée*. Other stretches of the Wayai above the Market have been covered. The different functions, following the fashion of the eighteenth century, have been spontaneously distributed, without outside organisation. The surroundings resembled a large garden full of English-style factories with springs and well-head constructions near them. From the 21 to 22 August 1807 the town suffered a drastic fire and two-thirds of the buildings were destroyed by the flames; a tragic event that subsequently heavily influenced urban development. For the first time, an overall plan for the town was designed and, although it was never implemented, it had some influence on development: the western part of the town was rebuilt, the expropriated buildings on the banks of the Wayai and many burned-down houses released space opposite the old Bishop's meadow, and the Wayai was vaulted (covered) between the Place du Pont and the Sept Heures park. Following this, concern for hygiene and the recognition of the therapeutic value of the baths led the municipal authorities to take various measures to alter the urban environment. The impact of these measures appears on the Popp plan (1858) and the Cerveaux map (1866). All urban stretches of the Wayai were vaulted, a new building was constructed to shelter the Pouhon, and a bath house was built at the



Plan of Spa. Cerveaux, 1866

entrance of the Sept Heures park. Other buildings were constructed but no longer survive. A network of new grid-pattern streets cuts the open space between the two early centres, notably in the Vesquepreit. The new blocks constructed between the Wayai and the railway line, with their public and private buildings, were tightly packed, covering this area with a dense, continuous urban fabric. The emergence of these districts completed the process of joining Vieux-Spa and Pouhon. Spa continued to develop in parallel with advances in crenotherapy and hydrotherapy. Until the 1860s, each spring had to be visited by a particular road, starting from the town and returning the same way. The “full” Tour of the Springs was completed in 1862, after the road from Barisart to La Gleize via La Géronstère was finished. New baths were created in 1868, together with a casino.

A great embellishment scheme advocated by King Léopold II (1835-1909) of Belgium, in which a monumental square was to be created in front of the Baths, was partly

carried out by the construction of the gallery/walkway along the Promenade de Sept Heures (1878) and pavilions (1880).

In the nineteenth century, visiting spas became the foundation for nascent European popular tourism that appealed to the expanding middle classes. *Spa* therefore nurtured this activity, maintaining its close and high-quality relationship with nature by establishing its tourism infrastructure harmoniously in the landscape: accommodation of hotels, villas and lodgings; leisure infrastructure of casino, theatre, golf course, racecourse and aerodrome; and technical infrastructure of the railway, ice houses, abattoir and other necessities for a discerning clientele.

The spa function has always conditioned the development of the town, which has evolved organically around its main spring (the Pouhon Pierre-Le-Grand in the bottom of the valley), extending towards the other springs in the surrounding therapeutic spa landscape.

Meanwhile, since the eighteenth century, medical prescriptions for crenotherapy have been linked with amusement, leisure and walking. In the middle of the century, the first network of promenades, laid out in the surrounding landscape and linking the different springs, offered viewpoints on the neighbouring hills and confirmed the close link between nature and thermal cures. The town also evolved in close relationship with the landscape. Several urban parks and promenades were created since the eighteenth century and viewpoints over the surrounding landscape have been established. These urban promenades were followed by those taking the waters who wanted to “see and be seen” all day long: they were the “Promenade de Quatre Heures” and the “Parc de Sept Heures”.

The last important urban transformation was the construction, at the beginning of the twentieth century, of the group of entertainment buildings consisting of the Casino, Theatre and Function Room at the initial location of the first casino.. This desire to concentrate specifically spa-related activities (springs, baths establishment, Casino, Promenade, Gallery and Park) on a coherent site finally severed the concept that had predominated since the eighteenth century.

In 1912 a company was founded to hold the monopoly for the exploitation of the *Spa* mineral water sources (the *Company Fermiere des Eaux et des Bains de Spa*). In April 1921, it was re-named *Spa Monopole* under the knight Charles de Thier who built a modern factory and began to market spring water on an industrial scale. This brought a real industrial dimension to the water trade, which had been flourishing until the eighteenth century, but had undergone a long decline since the nineteenth century. From 15 million bottles in 1922, output increased to 50 million in the 1930s and more than 500 million today.

Strolling in the
Parc de Sept Heures



The Casino and Kursaal

Throughout the ages, *Spa* attracted many prominent figures from across Europe. Amongst these were ancient Roman author and natural philosopher Pliny the Elder (23-79 CE), Henri III King of France (1551-89), René Descartes (1596-1650) “father” of modern Western philosophy, Russian Tsar Peter the Great (1672-1725), Irish philosopher George Berkeley (1685-1753), Italian adventurer and author Giacomo Casanova (1725-98), English Romantic painter Joseph William Turner (1775-1851), British Prime Minister the Duke of Wellington (1769-1852), Alexandre Dumas (1802-70) one of France’s most widely read authors), French poet Victor Hugo (1802-85) one of the greatest and best-known French writers, English writer William Thackeray (1811-63), French-German composer Jacques Offenbach (1819-80), German composer Giacomo Meyerbeer (1791-1864), and the King of Belgium Leopold II (1835-1909) and Queen Marie Henriette (1836-1902, a Habsburg cousin of Emperor Franz Joseph of Austria, and granddaughter of Holy Roman Emperor Leopold II). Marie Henriette became separated from the King and ultimately retreated to *Spa* in 1895, buying the Hôtel du Midi, where she died in 1902. In the Pouhon Pierre-Le-Grand there is a very large painting on display by Antoine Fontaine from 1894 which depicts such illustrious visitors to *Spa*. The memory of prestigious guests is also preserved in the names of the springs (Pouhon Pierre-Le-Grand, Prince de Condé, Marie-Henriette, etc.), the buildings (Galerie Leopold II) and the walkways (la promenade d’Orléans, la promenade des Artistes, la promenade Berkeley, la promenade Meyerbeer, etc.).

The post-World War II years saw the arrival of social bathing with the inauguration of the Heures Claires in 1949. Social security reimbursements for thermal-bathing cures lasted until the 1980s; their cessation prompting a fall from over 12,000 curists per year to under 5,000 in 1987.

Continuing tradition of *The Great Spas of Europe*

The turn of the twenty-first century witnesses that the character and sense of *Spa* as a town of welfare and wellbeing which has its roots in very remote time is still alive. It is no coincidence that *Spa* have become synonymous with a place where mineral water may improve your health.

A stay in *Spa* is still invigorating thanks to the balneotherapy, with the carbogazeous water of the pouhons, the numerous walks and the wide array of cultural and sporting facilities and events throughout the year. As prescribed by the eighteenth century doctors, your body and soul require water, movements and have enjoyment.

Today, the *Spa* water (Spa Reine, Spa Intense and Spa Finesse) is still distributed by the Spa Monopole company. Nestled in the heart of nature, the thermal centre built by an internationally renowned architect and opened in 2004 welcome curist for traditional balneotherapy treatments, but also for beauty care based on thermal water and for thermoludism.

As all spa town, *Spa* experienced inevitable peaks and troughs. This was the case during prohibition of gaming or when the reimbursement of social cures was suppressed. Every time, *Spa* relied heavily on its own resources and rebounded: improving the protection of the natural springs, offering specific cures for heart or rheumatic patients, preserving the tranquillity of the nature surrounding the town.

Thanks to this dynamic approach, *Spa* continue to be a place for cure, resort and culture; a small town entirely dedicated to the water that shape its characteristics and contribute to its renown.



Spa in 1612. Gérard-Jonas Crehay.
Late nineteenth century



Franzensbad **in Böhmen**

Erstes Moorbad der Welt
Hervorragendes Herzheilbad

3. *Františkovy Lázně*

As the smallest component of an un-paralleled concentration of 'curative' mineral springs known as the *Bohemian Spa Triangle*, this model of a European Great Spa was planned in the late eighteenth century as a spa 'new town'. Construction was realised in the specific spirit of Classicism with Baroque elements, in open and unconstrained flat-lying marshy moorland adjacent to scattered sources of thermal gaseous mineral water, the protection of which belongs among the oldest efforts of its type in the world (1516). The orthogonal urban grid exhibits Baroque principles of axiality and symmetry, reflecting the forms of "ideal" ancient cities. The remarkable uniformity and harmony of its buildings is striking, their character, colour and spacing, were regulated by decree. The public greens, with their numerous long promenades (long, but comparatively flat), serves the function of a therapeutic spa landscape, whilst composite formal garden design was based on French garden architecture.

Early beginnings

During prehistoric times, the František Spring (Peat Spring) and the Gaseous Spring (the only known springs on the site of the present spa until 1806), were likely obvious features in open marshy moorland. Pile dwellings have been discovered in peat bog in their vicinity. The territory on which *Františkovy Lázně* lies today belonged to the city of Cheb (until 1851), and there is a record in *Miscellanea Historica Regni Bohemiae* (1679) by Czech historian, writer and geographer Bohuslav Balbin (1621-88), that mentions one of the Bohemian Bretislav princes who drank Cheb mineral water as early as the twelfth century. There was a fire in 1270, which was said to have likely destroyed any records. A mention of the salty springs in a document (contract of purchase) of 1406 cites "an acidulous path" (path leading to an acidulous spring), whilst the mineral water, protected at source from 1516, was used for export in the sixteenth century when it was sent to European courts. The famous German physician and mineralogist Georgius Agricola (1494-1555) mentions the mineral water available to citizens of Cheb and, in 1542, Latin historian and poet Caspar Bruschius (1518-59, a native of Cheb) wrote of a "noble and popular spring, brought to the town by the youth". At the beginning of the seventeenth century the spring in the Peat Bog was again mentioned when a resting house was built near to it. From 1629, the seltzer (carbonated water) is again recorded as being sent to other locations. So-called "Seltzer Houses" started to be built directly by the springs, and from 1694, inns with bathrooms, as well as a timbered chapel dedicated to St. John of Nepomuk. Around 1705, an inn, spa and bottling house was constructed near the (later-named) *Franzensquelle* spring. By 1707, records reveal a total capacity of 600 baths in the town, but this was no competition for Belgian *Spa*, or even some of the French spas. The town benefited, however, from a close relationship with *Karlovy Vary* – from where curists, who took the stronger waters of West Bohemia's leading spa, then re-located to *Františkovy Lázně* for after-treatment. Towards the end of the eighteenth century, Viennese nobleman Count Ludwig von Cavriani (1739-99, Governor of Bohemia from 1787-90) submitted a building plan for a new spa town to the Cheb Town Council. In 1789, a nobleman of the Czech Kolowrat family built the first pavilion over the main spring, from which women water-carriers from Cheb earned their livelihood. Doctor Adler (see below) implemented a system of the hygienic drawing of

water from the pipe at the source, followed by the insertion of bars that prevented access into the pavilion; the pavilion was demolished shortly afterwards during what is called the “women’s riot”.

Golden age

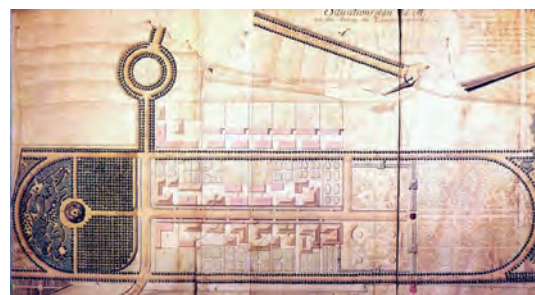
In 1791, the regional government commissioned the head of the regional building directorate, abbot Father Tobias Gruber, to prepare plans for a new spa town. These were duly submitted in 1792 and approved 27 April 1793 - the foundation year of *Františkovy Lázně* as we know it.

One of the great drivers of the project was Cheb-born Bohemian doctor (and municipal physician of Cheb) Bernhard Adler (1753-1810), with support and promotion by lawyer Heinrich Franz Count von Rottenhan (1738-1809). Adler had studied medicine at the University of Vienna (funded by a scholarship from the city foundation of Cheb) and in 1782 earned his doctorate with a chemical-medical thesis (*De acidulis Egranus*) that focussed on the healing power of the medicinal and gas springs in the swampy moorland of *Františkovy Lázně*. Intended from the beginning as a Great Spa, *Františkovy Lázně* was first named Kaiser-Franzensdorf (after Austrian Emperor Francis II, 1768-1835), re-named Kaiser-Franzensbad (*Františkovy Lázně* in 1807, simply Franzensbad in 1918, and *Františkovy Lázně* at the end of 1945).

Construction of the town was based on the regulation plans of Father Gruber; who was evidently inspired by the layout of the Antique “stadium”. These were essentially founded on the Baroque principles of axuality and symmetry, without the use of enclosed blocks. Public buildings were designed by engineer Rothesel, and construction was complemented by composite greenery and park areas. The main axis was Kaiserstrasse (today’s Národní třída, or National Avenue), bordered on the perimeter by an alley of trees, leading towards the pavilion above Franz’s Spring on one side and ending in a geometrically designed park on the opposite side. The late Baroque axial design with the main depth axis and the garden design using composite formal means was based on French garden architecture. Equestrian trails led along the outer perimeters of the spa colony, meant for horse riding, and a circular equestrian alley (a ménage) was created in the northern part of town. The entire composition of a large oval was inspired by the ground-plans of the Ancient, Classical “stadium”.

The main spring was called Franz’s Spring and became the one of the most sought-after curative waters in Europe. Carbonic baths and mud baths using the local high-quality sulphur-iron peat began to be used from the beginning of the nineteenth century (an early use of peat in a spa). Due to the discovery of springs located further away, the composition of the spa town was further expanded starting in the second decade of the nineteenth century. Gradually, a pavilion or a colonnade was constructed over every one of the springs. The great development of the spa, mainly due to the increase in visitors, led to the construction of new spa houses along the connecting streets, interconnected by little alleyways. The spa thus obtained a regular chessboard street plan, reflecting the

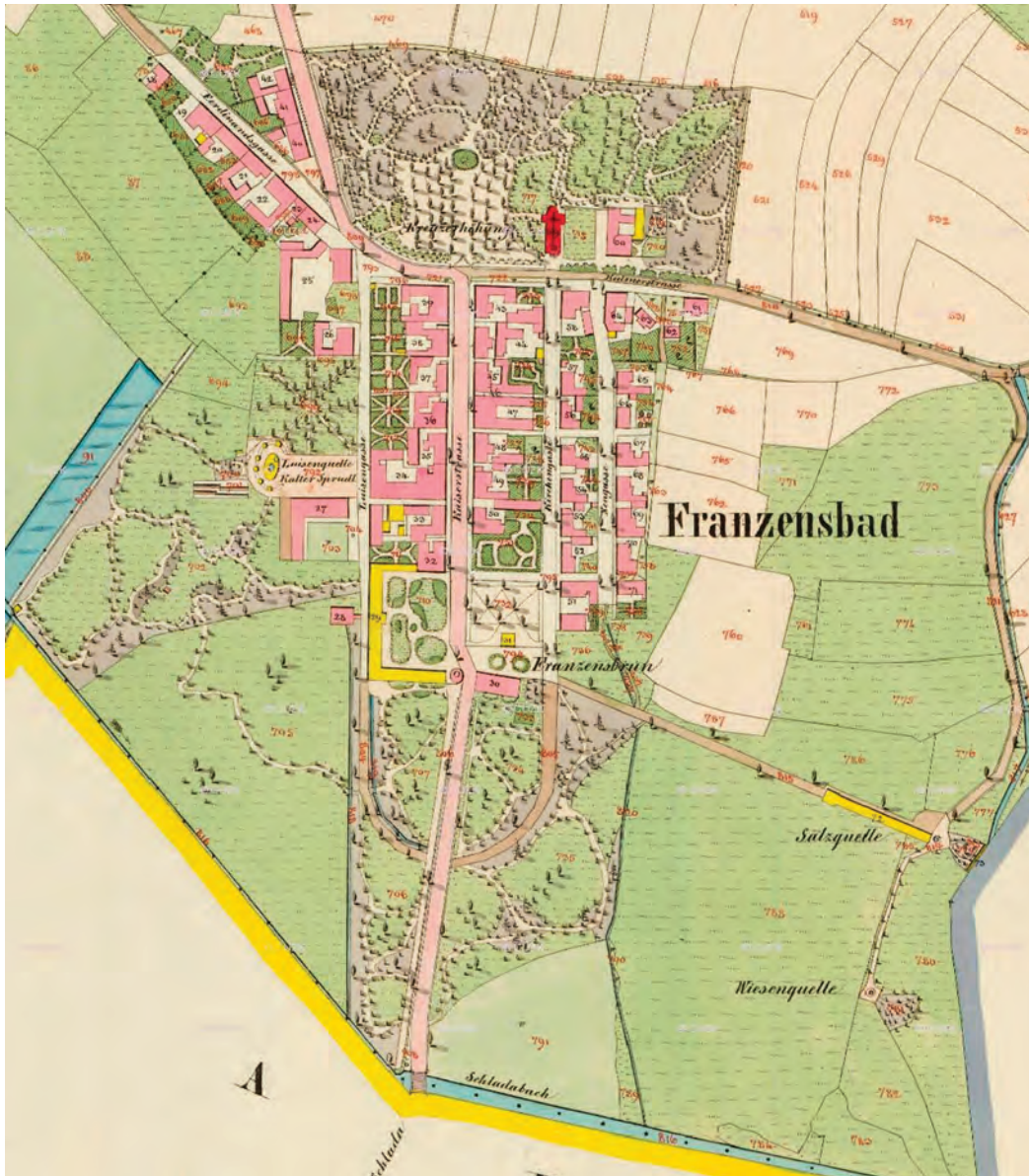
Ground plan of
Františkovy Lázně,
1795



The spa centre, looking
toward Franz’s Spring
and the Kurhaus, 1898



forms of “ideal” ancient cities. Construction was realised in the specific spirit of Classicism with Baroque elements.



Map of Frantiskovy Lázně, 1841

In 1852, the town became an independent municipality, and construction was strictly regulated by the decree of the governorship in 1853. This determined the singular character of all buildings and remained in force into the 1930s. The urban area was expanded between 1853 and 1862 to establish parks around the spa district, and in 1865 the town was connected to the European railway system, giving it the air of an international spa. New spa buildings and residential houses were constructed from the 1860s, and then a Protestant and an Orthodox church, as well as a synagogue. The stylistic expression of late Classicism and the second Rococo began to gradually and gently mix with Romantic Historicism, represented mainly by the buildings of Cheb constructor, Adam Haberzettl, local constructor Karl Wiedermann, and later also of their sons, Karl Haberzettl and Gustav Wiedermann. In the mid 1860s, elements of the early Italian Renaissance began to penetrate the spa environment, and in the 1870s, a wave of pompous French Renaissance Revival elements, mediated by the Vienna scene, and in the 1890s, the ostentatious Baroque Revival, again influenced by Viennese architecture, entered the picture. When *Frantiskovy Lázně* celebrated its centennial in 1893, its appearance was already rather complete.

At first, the areas of municipal greenery within the outlined confines of *Františkovy Lázně* were composed using formal means. A low parterre de broderie was established in front of the colonnade, and lawns were founded behind the colonnade (parterre à la anglaise), with mutually intersecting paths for the walks of spa guests. In the front part of the northern park, thick rows of tall trees were planted, creating a huge shady canopy, and in the back part, a small wood (grand bois) was established, interwoven with paths including inner salons, providing intimate nooks. At the intersection of the axes, a so-called snail hill (Schneckenberg) with an obelisk is established, replaced in 1853 by a monument to Emperor Franz I.

Equestrian paths around the spa were bordered by alleys of tall poplars. Since 1796, gardener Adam Wild worked here. When the spa was expanded, the New Park was established by the pavilion of Luisa's Spring and the Cold Spring, again using formal means for its design. It is shaped as a regular square with paths on a star-shaped axis. Trees were planted in the copula of the lawns, mainly oaks. The path leading from Franz's Spring to the Salty and the Meadow Springs was reshaped into a diagonal park axis with a four-row linden alley, which became the main spa promenade, later called Isabella's Promenade.

From the 1830s, when the urban planning of *Františkovy Lázně* was further laid out, the original formal garden designs were transformed into a natural landscape design inspired by English "gardens". The new designs of the park areas were elaborated by the head gardener of the courtyard garden in Schönbrunn, J.M. Riedel. The expansion of the parks, interwoven with irregularly led paths, was realised by the gardener of the imperial court botanical gardens in Vienna, Martin Soukup, and his son Antonín continued in his footsteps. The areas lying south-west of Luisa's Spring were altered to form the natural landscape park known as Loimann's Park, and later as Westend. The gardener Bíba, working for Prince W.L. Metternich from Kynžvart, also helped to plan the detailed planting of plants. Floral areas were added along the paths at important points, intersections, and axis vistas, and thus romantic spots were created.

In 1865–1911, the parks were further expanded under the lead of Antonín Soukup, and soon a wide strip of greenery surrounded the entire spa town as a spacious natural landscape park. In 1882, the Music Pavilion was built in the Northern Park, and in 1868, the new theatre building was built in the Morning Park to the east (Morgenzeile Park, today the Bedrich Smetana Park). Near the colonnade of the Salty and Meadow Springs, the expansive park of the Salty Spring was adjusted (today the Park of the Salty and Meadow Springs). The arranged area between the Colonnade of the Salty and Meadow Springs and the Imperial Spas was named after the crown princess as the Stephanie Park, and the southern part was named after the emperor as Franz Joseph Park. In the Western Park (Westend park), tennis courts were established. At the place where a fish pond used to be, a small lake with row boats was created, now known as the Fishermen's Bastion. Since building activity went beyond the limits of the parks, the parks originally on the perimeter moved into the centre of town, and the characteristic penetration of the landscape into the town interior was created, which is preserved to this day.

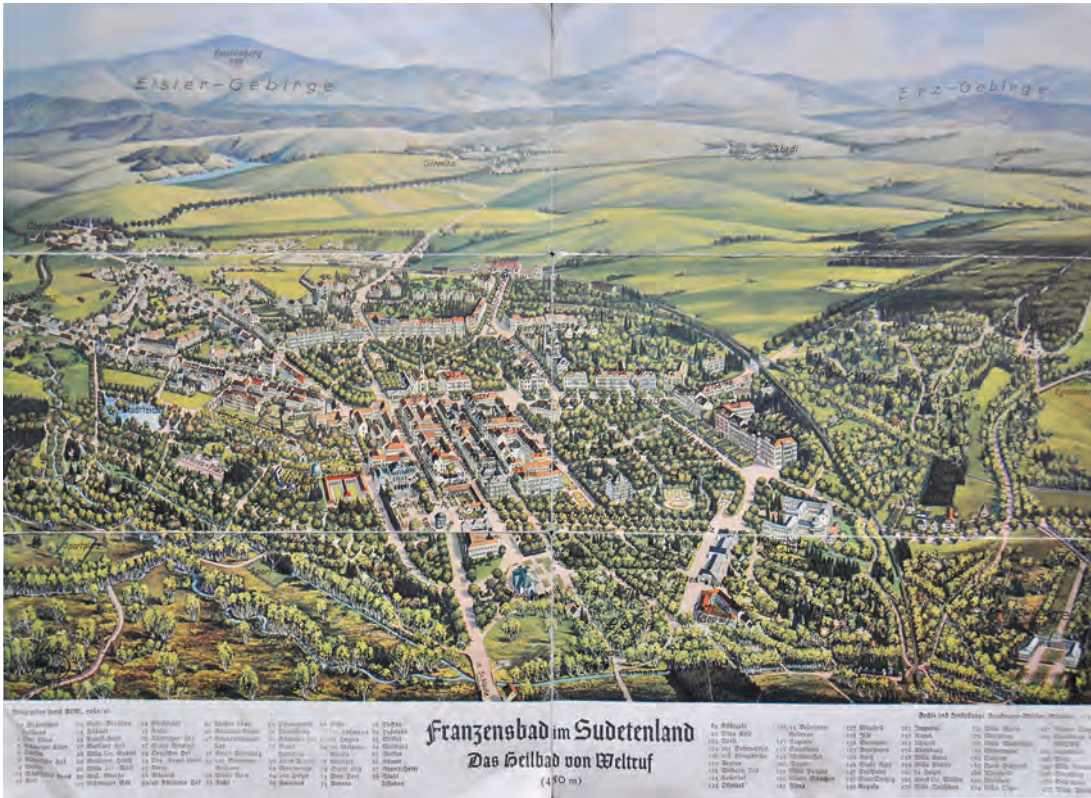
Louisa Spring, E. Gurk, 1832



Outside the Salty spring, 1900



Since the beginning of *Františkovy Lázně*, parks and greenery were considered to be an inherent part of the spa treatment. Most of the park designs and new walking paths were created on the initiative of the Beautification Committee; Gustav Wiedermann became the chairman of this committee in 1889. In 1899, a tourist café was constructed by the dam of the Municipal Fish Pond, and the area leading to Loimann's Park was altered into a forest park with an irregular network of paths, complemented by garden architecture, gazebos, a belfry, and park benches. Following the American trend, a zoo was also established in the park, and so the forest park began to be known as America. Up to 1911, The Beautification Committee planted more than 600,000 trees, bushes, and ornamental plants in the immediate vicinity of the spa.



Map of *Františkovy Lázně*, 1940

The town experienced its heyday at the turn of the nineteenth and twentieth centuries. In 1904, the town purchased all spa facilities and became the sole proprietor of the spa, the composition of the central areas of the town north of Franz's Spring being duly adjusted. In 1912, the New Colonnade was built on the eastern side of the main axis. In 1914, however, the Old Colonnade on the western side burnt down, and in light of the war events, it was never rebuilt. The traditional architecture was still respected, and with its new Classicism, the town purposefully returned to its "stately" spa style. Not only are continuous row houses expanded (as in, for example, in Francouzská (French) Street), but solitary villas and spa guest-houses are built (especially in Kollár and Zahradní (Garden) Streets). The forest parks of composite therapeutic spa landscapes connect to the natural landscape parks in the centre of town. In the period between the wars, a new hall around the Glauber Springs was built on the southern end of the axis (1930) and the street block on the east known as Nová (New) Street was expanded, reinforcing the significance of Kostelní (Church) Street.

The international renown of *Františkovy Lázně*, emphasised by the attribute "World Spa", is based on the natural resources of mineral water that were recommended by a range of world-renowned doctors, including *Františkovy Lázně's* Bernhard Vinzenz Adler (1753-1810) and spa physician Anton Alois Palliardi (1799-1873), Viennese spa physician

Paul Cartellieri (1807-81), humanitarian Viennese burgher Friedrich von Boschan (1817-71), and others. The spa gained in popularity and prominence thanks, unusually, to its spa peat treatments. With its sophisticated system of peat baths with the utilisation of mineral waters, it became the oldest peat spa in the world that applied these procedures in these forms. Also, its success in treating gynaecological diseases had an excellent reputation throughout Central Europe. *Františkovy Lázně* thus became a sought-out location by female clientele, as ladies were allowed to travel by themselves only if they were going to a spa. Thus, the spa here became a place where the different approach to men and women was erased, and thus helped contribute to the democratisation of society.



Workers at the Moor plant, 1908

During the nineteenth century, *Františkovy Lázně* played an important role as a cultural and social centre. Thanks to its peaceful atmosphere, many socialites travelled to the spa for the so-called “Nachkur” (additional treatment) when exhausted by the social life in *Karlovy Vary* or *Mariánské Lázně*. In 1909, the last Austrian emperor, Karl I, met his future wife, Zita, here. Prominent visitors included its founder Emperor Franz (in 1812) and the future Emperor Franz Joseph I of Austria (in 1847) and, in 1909, the last Austrian Emperor, Charles I (1887-1922). Other notable visitors included Austrian Count Klemens von Metternich (1773-1859), famous German writer, poet and statesman Johan Wolfgang von Goethe (1749-1832), German philosopher Johann Gottfried Herder (1744-1803), the great German composer Ludwig van Beethoven (1770-1827), German philosopher Johann Gottlieb Fichte (1762-1814), Prussian Marshall Gebhard von Blücher (1742-1819) and Austrian composer Johann Strauss (1804-49). The spa inspired writers including Austrian novelist Maria von Ebner-Eschenbach (1830-1916) who wrote the essays “Z *Františkových Lázní*” (Aus Franzensbad, From *Františkovy Lázně*), and Czech writer Božena Němcová (1820-62) reflected on her spa stay here in 1846 in three sketches.

Aerial view of the spa town, 1922



The picturesque environment, the serenity, and the poetry of the location led J.W. Goethe to declare that *Františkovy Lázně* to be one of the most beautiful places in the heart of Europe. Goethe travelled through *Františkovy Lázně* a total of 33 times, and lived here for a short time. He spent a longer time here in 1808 when he was involved in the geological research of the extinct volcano of Komorní hůrka (Chamber Hill), of which he wrote a scientific text in the same year. The cosmopolitan nature of the town also supported churches of several different denominations and a synagogue.

During World War I and World War II, *Františkovy Lázně* served as a military hospital town. Since 1989, the spa has returned to the traditions of *The Great Spas of Europe*.

Continuing tradition of *The Great Spas of Europe*

Spa treatments at *Františkovy Lázně* today are recommended by physicians to be spread over a duration of 21 or 28 days. The physician will prescribe, on an individual basis, the precise spa procedures and composition of any drinking cure. Peat, gaseous baths, gas injections, inhalation, drinking and a range of wellness options are offered. To complement this regime, *Františkovy Lázně* has almost 200 hectares of parks and composed greenery. South-east of the spa centre, another natural landscape park, the forest park near Natalia's Spring, was established, first named *Nové sady* (New Park), and later known as *Lesní sady* (Forest Park). In order that visitors do not lose their way in the expansive parks and forest parks, so-called heart trails were marked, and in 2004 they were extended and adjusted into the present-day variously long exercise circuits.

In terms of the spa town itself, the oldest spa structures are from the Baroque period and these are preserved together with spa buildings and the planned town of the nineteenth and twentieth centuries. The degree of the preservation of its urban structure and the quality of the preserved architecture (it is one of the most intact preserved towns of the series), together with its large and well-maintained parks that continue to an extensive therapeutic spa landscape, prompted the declaration of an urban heritage reserve in 1992.



Natalia Spring, 1930s

KARLSBAD

AUTRICHE

AUSTRIA

Westend



Kaiserbad

Kurhaus



MOHLE BAUM

SPRUEGE COLONNAD



4. *Karlovy Vary*

As the largest component of an unparalleled concentration of 'curative' mineral springs known as the Bohemian Spa Triangle, Europe's largest 'open-air salon' is an integral and compact complex of artistically conceived spa buildings that has no parallel elsewhere in Europe. Architectural styles of the historicist and Art Nouveau, from the second half of the nineteenth century to the beginning of the twentieth century, provide the backdrop to one of the most vibrant daily displays, in the world, of the living culture of the drinking cure, its range of thermal gaseous mineral waters freely available at taps throughout the town.

Early beginnings

The origin of *Karlovy Vary* dates to around 1350 and is associated with King of Bohemia and Holy Roman Emperor Charles IV (1316-78). According to a legend, he discovered a hot spring (known today as Vřídlo) deep in the valley of the Teplá River. In 1358, he had a royal hunting lodge built on an elevated point nearby, with a small settlement around it, which was named after him Karlsbad (Czech *Karlovy Vary*). In 1370, the King endowed the town with municipal privileges, thus giving the impulse for the town's development as a spa. In return for these privileges, the burghers had the obligation to take care of the spa's visitors.

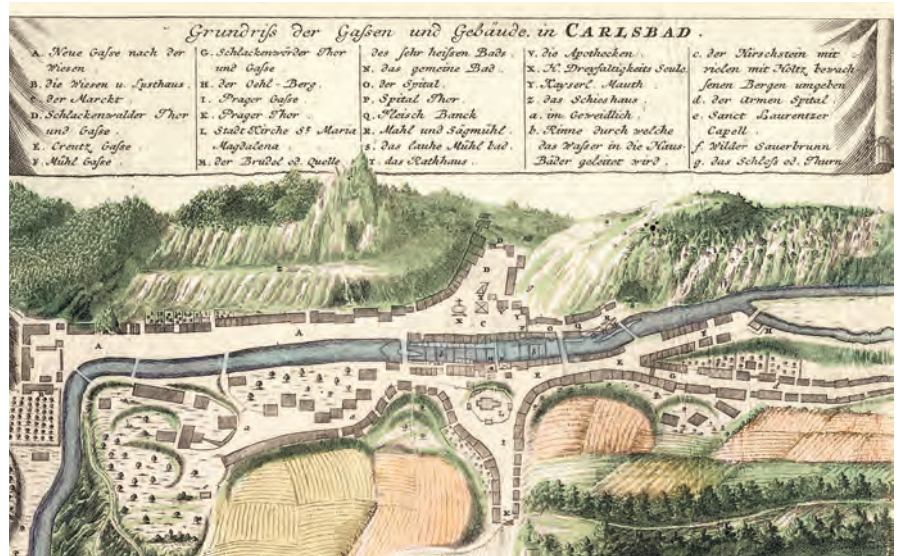
By the second half of the fifteenth century, the popularity of *Karlovy Vary* as a spa crossed the borders of the Bohemian Kingdom. Records of the spa's first prominent visitors date from this period. Initially, bathing was the most important treatment method, using cooled water from Vřídlo hot spring. The cure took place either directly at the springs, or in designated spa facilities, and individual bathing cabins with wooden bathtubs and water tanks used to be on the ground floor of nearly every house. Since 1508, *Karlovy Vary* has been holding the status of a public spa, and the first public bathhouses are mentioned. In 1522, Dr. Wenzel Payer of Loket published the first book on Karlsbad thermal waters, where he recommended the local spring water for drinking in addition to bathing, thus expanding the treatment methods. After 1620, Dr. Johann Stephan Strobelberger also gave preference to the drinking method.

In 1604 the town was severely damaged by fire, and the old Renaissance "Vary" was destroyed. The restoration of the town after the fire adhered to the original urban layout but subsequently suffered the plight of the Thirty Years' War (1618-48). In the second half of the seventeenth century *Karlovy Vary* began to grow dynamically. The Baroque period is represented by the decanal church of St. Mary Magdalene as well as a number of structures with an original half-timbered construction. From the beginning of the eighteenth century *Karlovy Vary* enjoyed an era of economic prosperity, thanks to its far-reaching popularity.

Golden years

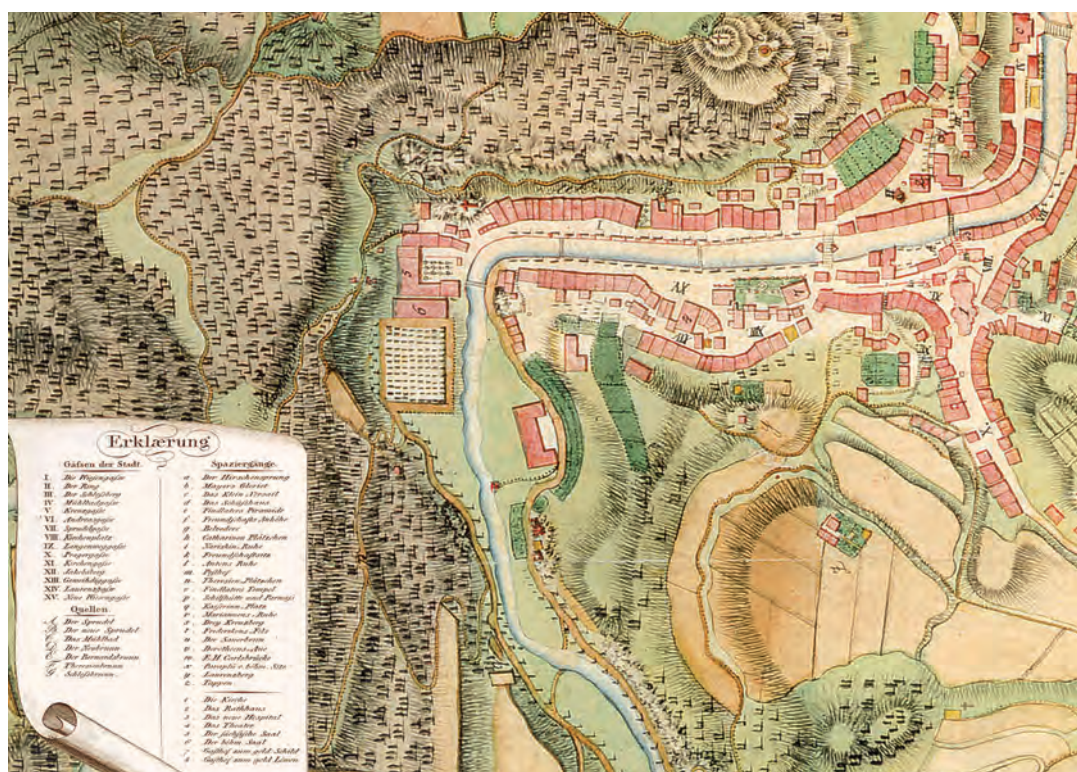
In 1701, the Saxony Elector and Polish King August the Strong (1670-1733) had the "Salle de l'Assemblée" [Saxony Hall] built on the bend of the Teplá River, the place of today's Grandhotel Pupp. By 1715, the Bohemian Hall was erected right next to it.

A proof of the construction boom is the erection of the Baroque church of St Mary Magdalene, in 1732–37, after the project of Kilian Ignatz Dientzenhofer. The Baroque period left numerous heritage objects in the wood-frame style, such as U Zlatého vola [The Golden Ox or Peter House], Maltézský kríž [The Maltese Cross House], Krásná královna [The Beautiful Queen House], and the Sedm planet [Seven Planets House]. Finally, Dr. David Becher (1766–72) harmonized both basic types of treatment methods: bathing and drinking. His discovery of carbon dioxide in the healing springs gave impulse to construction of pavilions over the springs.



Hand-coloured print of Karlovy Vary, 1733

By the middle of the eighteenth-century *Karlovy Vary* possessed 350 houses, and began to be known as a popular spa across all of Europe. In the spirit of Baroque ostentatiousness, high society guests would entertain themselves with grandiose celebrations and rich feasts at Louka [Meadows] on the outskirts of the town. Financing of the town's restoration after another fire in 1759 was ensured through revenues from the spa tax, implemented in the same year. The restoration followed the late-Baroque principles. Both public and burgher buildings, as well as spa houses, featured



Map of Karlovy Vary, c.1813

comfortably furnished interiors. In 1761, the Public Baths at Vřídlo were restored; in 1762, Mill Bathhouse with a hall on the upper floor were newly built; in 1774–77, Hot Spring Hall was built as the first Kursalon [The Assembly Rooms] in *Karlovy Vary*. Towards the end of the eighteenth century, construction took on the style of Classicism and Romanticism. The first Classicist structure to be built was the theatre at Nová Louka (1787–88). In order to facilitate the use of the curative springs for drinking

treatments, even in unfavourable weather, small pavilions and garden structures were built over the sources. Gradually, these structures were enlarged in the form of colonnades (e.g., the New Spring Colonnade; the Sprudel Colonnade and the Mill Colonnade). Of the classicist objects preserved to this day, the Poštovní Dvůr [Postal Court] from 1791-92, the Hannover House (now Chebský dvůr), the Embassy Café, the Černý Orel House [Black Eagle] and a group of classicist houses in Mariánskolázenská Street can be mentioned. By the mid-nineteenth century, the spa quarter spread along the entire length of the valley.

In 1850, *Karlovy Vary* became the seat of the district governor, which enhanced its importance. A fundamental role in the town's development was its annexation to the European railway network in 1870, which invigorated economic life and brought an unprecedented growth in visitor numbers. The number of visitors and spa guests nearly tripled. New pensions, cafés, inns, and other public buildings, such as bathhouses, sanatoria or colonnades were built. During the second half of the nineteenth century, and especially during 1890-1914, *Karlovy Vary* enjoyed its greatest economic boom. From Neo-Gothic and Neo-Romanesque styles, the development finally reached pure Neo-Renaissance as demonstrated e.g. by the Mlýnská kolonáda [Mill Colonnade] (1869–81). From the 1880s, the architectural styles have become a mix of all historical forms. Among the architects and builders, particularly outstanding was a pair of famous Viennese architects, Ferdinand Fellner (1847-1916) and Hermann Helmer (1849-1919). They designed for *Karlovy Vary* about twenty prominent structures, including several colonnades (Hot Spring Colonnade, Park Colonnade, Market Colonnade). Subsequent development elevated the Great Spa to a leading position not only amongst the spas in Bohemia, but also in Europe.



Hot spring and the Hot Spring Colonnade. *Karlovy Vary*, 1793

A massive construction wave also reached the non-wooded parts of the valley's slopes. Numerous houses were erected above the St. Mary Magdalene Church, as well as on Petersberg and Lorenzberg (Imperial Heights), where one of the main dominants of *Karlovy Vary*, the Imperial Hotel was built in 1910-12. Another centre of new development activities became the Švýcarské údolí [Swiss Valley] over the municipal park. Parallel with the valley, a broad boulevard named Sadová ulice [Park Street] was built, and on the slopes above it most luxurious villas and pensions appeared as part of the so-called Westend district, together with the Anglican Temple (1876-77), a synagogue (1875-77, destroyed 1938), and the Russian Orthodox Temple (1893-97). In the valley, east of the Grandhotel Pupp, an Evangelical church was built (1854-56). A new broad promenade street, named Zahradní [Garden Street], was built along the municipal park and the Teplá River. Contrary to the old district, its layout forms a strictly rectangular grid, lined with historicised apartment buildings.



Postcard of the Imperial Hotel, 1914

The dominant influence on urban structure was the period of historicist styles and Art Nouveau from the second half of the nineteenth century through to the beginning of the twentieth century (1855-1914). An integral and compact complex of artistically conceived spa buildings has no match anywhere in Europe.

Patients' traffic to and from the springs, in accordance with prescribed drinking treatment, call for promenades protected by tree alleys, arcades or roofed galleries. The oldest promenade in *Karlovy Vary* was established in the mid-1700s along the Teplá River, in the area of today's Stará Louka. Integration with the natural countryside played a major role, too. Pre-existing open countryside and fenced gardens were converted into open landscaped areas and eventually, from the late eighteenth century, integrated into the urban plans of *Karlovy Vary*. Thanks to its well-planned vegetation areas, *Karlovy Vary* used to be called "the largest open-air salon". Towards the end of the 1820s, the slope around the Tereziin Spring was converted into an English-style municipal park; the task being assigned to the Bohemian landscape architect Wenzel Skalník (1775-1861) of *Mariánské Lázně* (Marienbad), who earned great respect for his artistic work in that other Great Spa of the Bohemian Spa Triangle. Today, the municipal park bears the name of Czech composer Antonín Dvořák (1841-1904), after an alteration in 1878. A music pavilion was built here for summer concerts, as well as a winter garden, restaurant, and promenade gallery (current Sadová – Park Colonnade).

Map of *Karlovy Vary*, 1863



The burghers of *Karlovy Vary* set up their gardens behind their houses in the form of terraces, due to the hilly terrain. The terraces were favoured by spa guests for relaxation and the comfort they provided. They were interconnected with stairways and complemented with pergolas, ivy-covered arcades, and gazebos. The garden terraces were accessible from the upper floor of the houses by means of suspended walkways, whereby the upper terraces usually offered a beautiful view of the town's panorama. The gardens in residential districts were similarly sophisticated. Even prior to World War I, garages were integrated for the first personal automobiles, meticulously designed as garden houses.

Towards the end of the nineteenth century, open countryside merged into the town's parks. Thus, *Karlovy Vary* represents an urban complex with a multitude of pedestrian walks (promenades) as well as large areas of vegetation within the town's urban structure. The Rousseau-inspired back-to-nature approach and the emphasis of physical exercise

as a curative method took patients farther out of the town. The time spent in the surrounding countryside became part of the spa guests' regimen. The geographic position of *Karlovy Vary* in the romantic environment of the deep valley, enclosed by forests and rocky slopes, encouraged landscape planners to creating promenades paths leading deep into the surrounding hills. Gradually, new points of interest began to appear along these paths such as outing restaurants, small park structures, and various historically valuable sites that gained popularity as points of interest amongst the visitors. Various lookout points offered magnificent prospects of the Great Spa, together with opportunities for relaxation in pavilions and lookout towers (five lookout towers were built in gradual succession). For easier access of the paths and promenades in higher elevations, several funiculars were built around 1900. The urban structure of the town as well as the surrounding landscape have been formed in harmony with nature explicitly as a therapeutic spa landscape serving the needs of patients.



Staff gathered for a photograph in front of the Hot Spring, 1905

Extensive construction activities, renovations, and building of modern spa facilities changed the town considerably and ensured its competitiveness on the European level. The size of the woods had grown to 1,197 hectares and the whole network of paths in parks and countryside exceeded 100 km before World War I. *Karlovy Vary's* golden age came to an abrupt end with the outbreak of World War I.

After the founding of independent Czechoslovakia in 1918, the town's architectural image was sensitively complemented in the 1920-1930s. During World War II, public spa operations in *Karlovy Vary* were severely disrupted as many spa buildings were turned over as military hospital facilities. Allied bombing on 12 September 1944, and 17 and 19 April 1945, targeted the railway stations and did not damage the town's historical centre.

Karlovy Vary has been a place of inspiration for the works of well-known writers, music composers, and painters, who frequently referred to their visits in the spa, e.g., Johann Wolfgang von Goethe, German polymath and philosopher Gottfried Wilhelm Leibnitz (1646-1716), French writer and diplomat Francois-René de Chateaubriand (1768-1848), Ludwig van Beethoven, German poet, physician and philosopher Friedrich Schiller (1759-1805), German poet Theodor Körner (1791-1813), Polish national poet Adam Mickiewicz (1798-1855), Polish composer Frederyk Chopin (1810-49), German composer Johannes Brahms (1833-97), German composer Carl Maria von Weber (1786-1826) and Italian violinist Niccolo Paganini (1782-1840). Continuing the artistic tradition, in 1946, a non-competitive international (7 countries) film festival took place in *Karlovy Vary* and *Mariánské Lázně* moving permanently to *Karlovy Vary* (as the IFF) in 1948. In 1956 the festival was given a category 'A' classification, and between 1959 and 1993 the town alternated annually with the Moscow IFF. Since 1994, KVIFF has been run by a Foundation supported by the Ministry of Culture, The City, and the Grandhotel Pupp.

Mill Colonnade, c.1910



In 1948, balneological facilities were nationalised in Czechoslovakia, and the state took over the control over all sanatoria, hotels, and guesthouses, and year-round comprehensive spa treatment was introduced. The so-called “building socialism” era began. The status of a spa town, granted to *Karlovy Vary* in 1956, played an important role in the town’s further development. Certain changes took place in the 1960–1970s period, when the new Hot Spring Colonnade and Hotel Thermal were built, whereby the latter has been used – in addition to balneological and guest accommodation purposes – as the centre of the International Film Festival.



Grand Hotel Pupp, 1900

Continuing tradition of *The Great Spas of Europe*

After the fall of socialism in 1989, extensive conservation and restoration of important historical buildings and structures began in the 1990s, including the Market Colonnade, Post Yard, Little Versailles, Grandhotel Pupp, Bristol Palace Hotel, Main Post Office, Imperial Hotel, Felix Zawojski House, Mozart House, Sirius Hotel, Kriván Spa Hotel, Sanatorium Kriván, the chateau in Doubí, and the Eliška, Kolonáda, Central, Dvořák, Jean de Carro, Olympia, Smetana-Vyšehrad, Venus, Pavlov, and Richmond hotels, together with Thomayer Spa, Castle Spa, Hotel Carlsbad Plaza, and others.

In 1992, the spa district as well as the commercial and administrative districts was declared an Urban Heritage Zone (the area of which was further enlarged in 2017). In 2012, the status of a spa town (granted to *Karlovy Vary* first in 1508, and renewed in 1956) was again renewed, and extended, in order to protect its unique natural resources.

Today, spa guests with three-week treatment programmes come from over 60 countries, continuing to make this one of the most cosmopolitan and international spas in the world. Thermal water, gaseous CO₂ and peloids are used today, as in the past, for internal and external applications (drinking cures, irrigation, inhalation, injection and for bath or pool bathing, wraps, showers, etc). Nowadays, the complex spa treatment consists of procedures that include physical therapy, special diets, and numerous other ancillary methods. Drinking procedures are administered in five colonnades and four spring pavilions. For balneological treatments a total of 14 springs is being used which spurt from 20 spring vases. Institutional protection of the *Karlovy Vary* springs dates as far back as 1761 making it the second oldest institution of its kind in the world. Thanks to the specific properties of the local mineral springs, *Karlovy Vary* provides treatment for gastrointestinal diseases, metabolic disorders, diabetes, gout, obesity, pyorrhea, diseases of the locomotor system, liver, pancreas, gallbladder and biliary tract, neurological diseases, etc. Today, the wooded component of the therapeutic spa landscape totals 2,281 hectares.

The legacy of *Karlovy Vary* for the development of European culture and civilisation lies especially in the development of balneology, balneotechnology and crenotherapy. A particularly memorable and popular historic legacy is the spa cup with a drinking spout, designed to cool the hot water before drinking. Almost everyone in *Karlovy Vary* seen drinking from the springs has one. Symbols of international acknowledgement and intangible heritage are also highlighted by familiar names of local specialties and products (much related to cuisine, eating and drinking) which have spread beyond the country's borders: the Carlsbad Sprudelsalz (Hot Spring salt) and the herbal bitters Becherovka, Carlsbad wafers and biscuits, the Carlsbad "wellness" croissant and traditional Carlsbad dumpling, Carlsbad cutlery and Carlsbad aragonite (traditional souvenirs from sinter stone).



Market Colonnade in *Karlovy Vary*. Above in 1905 and, below, today



Natürliche Mineralwässer
und
natürliches Mineralsalz
von
MARIENBAD



Gesetzlich geschützt!

Marienbader
Mineralwasser-Versendung
C. BREM & DR. W. DIETL
MARIENBAD

5. *Mariánské Lázně*

Mariánské Lázně, the pearl of an unparalleled concentration of 'curative' mineral springs known as the Bohemian Spa Triangle, is among the largest spa complexes in the Czech Republic, and in Europe. The spa quarter, based on mineral-rich gaseous cold mineral springs, was established from the late eighteenth century in grand harmony with nature, "a spa in a park", and spreads out in a picturesque valley with a central park, surrounded by an urban area and bordered by the surrounding, small wooded hills. From the beginning, the construction of the town was regulated as to the mass and the architectural framework.

Early beginnings

This area with cold salty springs, known already in the sixteenth century, was owned by the Premonstrate monastery in Teplá. In 1528, Holy Roman Emperor King Ferdinand I (1503-64) had the water of the Slaný (Salty, now Ferdinand's) Spring analysed, as he thought it could serve as a source of kitchen salt (the salty taste, however, is caused by the laxative Glauber salt). Around the turn of the seventeenth and eighteenth centuries, the renown of the local therapeutic springs spread not only throughout Bohemia, but also to Bavaria and Saxony. A large wave of the ill led the doctor of the Teplá Monastery, Curtius, to clean the springs and to clear up the paths leading to them.

Golden age

New, detailed analyses of the springs of *Mariánské Lázně* were carried out in 1760 and 1766. In 1779, the Czech monastery doctor Johann Josef Nehr (1752-1820) was entrusted with the springs. At the time, the valley existed in its entirely natural state, with the sources of water, waterfalls, and extensive marshes. Only a simple wooden hut with two kettles for the collection of Glauber salt from Křížový (Cross) Spring and an old wooden fence around Křížový Spring stood here. However, already in 1786, a small, timbered spa house with four baths, called Marienbad (*Mariánská Lázeň*, Maria's Baths), stood here. In 1781, Abbot Trautmannsdorf decided to build the first bathhouse at the Marian Spring, named *Mariánské Lázně* (Marienbad). This name became the location's official name in 1808 when the spa accommodated 80 visitors. Still in 1808, another spa facility named *Traiteurhaus* (Treatment House) was built near the Marian Spring. The year 1786 can thus be considered to be the true beginning of the spa settlement with permanent residents. Křížový Spring was then newly collected, and a new wooden pavilion was built above it. Křížový Spring and neighbouring Dávivý (Emetic) Spring were put into order in the following year (1791), and in 1800 a saltworks was established for producing Glauber salt. In 1807, Johann Josef Nehr constructed the first spa house, *U zlaté koule* (At the Golden Sphere), in which 80 visitors were accommodated in the 1808 season. In 1808, an inn known as "Tracteur-Haus" was built by Maria's Spring, and in 1810-12, the *Staré Lázně* (Old Spa, today the Central Spa) was constructed. Column *gloriettes* were erected above Ambrose's Spring and the New Spring (known as Caroline's Spring since 1818). In 1811, Křížový (Cross) Spring was connected to both spa houses and pavilions above the springs by a direct path bordered by a poplar alley. In the second phase of construction in 1811-18, the construction of houses now made of brick began to expand around Cross Spring. Houses on large lots were built, which later became the absolute norm in *Mariánské Lázně*. Thanks to the new abbot of

the Teplá Monastery, Karl Gaspar Reitenberger, *Mariánské Lázně* became an independent town in 1812 and a public spa in 1818.

The oldest decorative garden and fruit orchard was founded by abbot Karl Reitenberger in 1813, to please the spa guests. The purposeful urban planning of constructing a spa began around 1815, when the Lobkowitz artistic gardener, Wenzel Skalník (1775-1861), began to construct a spa park on the site of these gardens. Skalník established a large park, first using the forms of French formal arrangements, and using natural landscaping forms after 1817, in the wider part of the valley. This continued smoothly into the forested slopes and meadows but required extensive amelioration work and the flattening of the terrain. Public greenery is one of the most important elements forming the entire composition of the town in *Mariánské Lázně*, the centre of town comprised of such an expansive, natural landscape park. The spa is therefore within the park, and the park is within the town. In the southern part of the park, more spacious park meadows spread out, with irregularly led paths bordered by groups of trees with the freely bubbling Pstruží (Trout) Stream. The park continued with meadow growths, bordered by groups of trees and by forests along the perimeter all the way to Ferdinand's and Rudolph's Springs. Three generations of Skalníks continued in the commenced work. The Skalník Park has been declared to be a Cultural Heritage Monument, and has been recently respectfully renovated. Besides Wenzel Skalník, it is impossible to forget to mention the influence of his successors. Mírové náměstí (Peace Square) is the work of the prominent Czech garden architect, František Thomayer (1856-1938).

Old postcard of the Colonnade, 1900



Another persona that left a lasting imprint on the town was Swedish garden architect, Swen Swensson, who worked here at the beginning of the twentieth century and is the author of, for example, the *Swan Lake* or who planted the coniferous solitary trees around Villa Lil and Hotel Krakonoš (Rübezahl). Martin Park, with the music pavilion that is the site of summer concerts and music recitals, is located by Lesní (Forest) Spring. Further along, the Geological Park continues the greenery, offering a geological educational trail. To the south of the spa centre, along Úšovice stream, the park surrounding Ferdinand's and Rudolph's Springs, with alleys and meadows. On the edge of town, where the park turns into a forest, is Prelate's Park, a meadow with two fish ponds.

Colonnade Temple of the Cross Spring, 1900

On the basis of the municipal building plan from 1815, the construction of the town on the ground-plan of a hexagram was commenced, and only later did the centre of the spa gain the form of a pentagram. The central area was arranged by Wenzel Skalník in the years 1817-24 after he returned from a study trip to England, inspired by the fashionable natural landscaping trends. The surrounding swampy area was turned into a charming park city with Classicist and Empire houses, gloriets, pavilions and colonnades. On the elevated eastern part (what is present-day Goethe Square), guest-houses, spa houses with courtyard garages and carriage houses could be found. In June 1820, abbot Reitenberger moved the chapel from Cross Spring here, later replaced in 1844-48 by the Church of the Assumption of the Virgin Mary. The southern and the south-eastern parts of the spa centre were reserved for spa facilities (Staré lázně - Old Spa, presently the Centrální lázně, or Central Spa, Nové lázně, or New Spa).



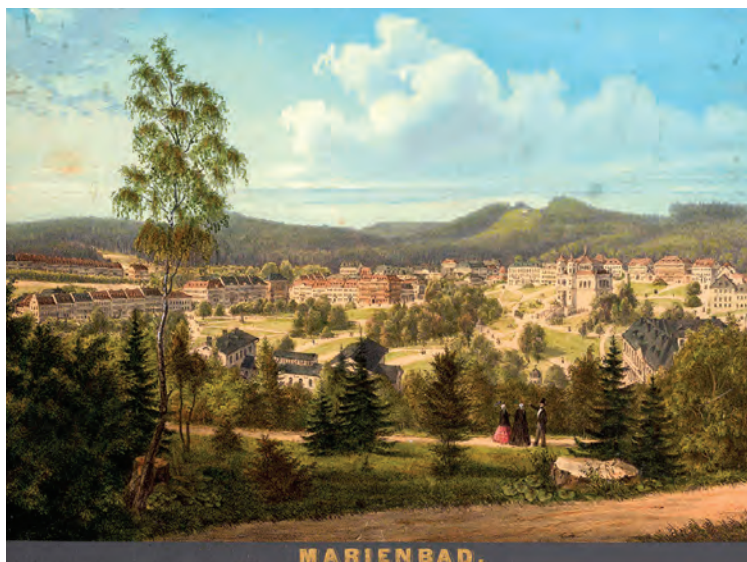
The Classicist Biedermeier style was predominant in the town's appearance, enriched by Romantic details and an overall more complex conception. The visual axes leading between each spa building were also carefully thought out, mutually connecting the facilities. The long axis of the promenade leading from Cross Spring to the New (Caroline's) Spring was bordered by a four-row alley of trees, ensuring that spa guests could stroll in a pleasant shade. In 1826, the so-called Promenadenhaus was constructed by Cross Spring, which copied the trail of the former promenade. The ingenious spatial division of the town created by Wenzel Skalník was completed in the 1820s-1830s by Josef Esch, forming a multiple hierarchy urban district of the spa centre, reminiscent of a classical Acropolis. The visual axis and vistas were led all the way to Úšovice, where a colonnade to the designs of Josef Esch was built above Ferdinand's Spring, designed by Esch in the Doric Style in order to complement the character of the landscape.



Ferdinand Spring, 1826

In 1844, a new Roman-Catholic church was constructed, and in 1865 the municipality was officially promoted to a town. The construction of the outer limits of the area of the central basin continued towards the railway station located on the Pilsen-Cheb line (1872). The spa centre was mutually connected with several younger garden suburbs (Bellevue, Šenov, Railway Station Quarter) along present-day Hlavní třída (Main Street), creating a linear town. The Renaissance Revival style became predominant in *Mariánské Lázně* from the 1880s onward. In 1889 a new cast-iron colonnade was built.

View of the town, c.1855



At the turn of the nineteenth and twentieth centuries, the architect of the town and the director of the spa facilities was Josef Schaffer, who was inspired especially by the buildings found on the Riviera (Centrální lázně – Central Spa, the Kursaal, Nové lázně – New Spa, Palladio, school, deanery, municipal hospital, Municipal Hygiene and Balneological Institute). At the same time, the decorative Baroque Revival style, the so-called spa style similar to the buildings found in Monte Carlo, was also implemented; the Baroque Revival Historicism transformed into Naturalist Art Nouveau. The main author was Arnold Heymann from Vienna (1870-1950, the Krakonoš, Bohemia, Polonia, Kavkaz, Merkur, Pacific, Hvězda, Svatý Hubertus and Esplanade buildings). The constructor from *Mariánské Lázně*, Josef Forberich (1876-1928), added an exceptional romantic fairy tale element to his buildings (the Sleeping Beauty, Snow White, and St. Martin houses).

Mariánské Lázně experienced the greatest building development in the period from the 1870s until World War I. In the years before the war, the renown of the spa reached its absolute peak, and *Mariánské Lázně* became a truly Great Spa, a well-rounded and exceptionally valuable urban and architectural entity that also commanded a great depth of intangible heritage. Its natural mineral water resources were recommended by a range of world-renowned doctors (Johann Josef Nehr, Gottlob Carl Springsfeld, Friedrich August Struve, Enoch Heinrich Kisch, and others). Spa operations were always a priority, and were always carefully monitored and protected. A range of prominent spa

doctors worked here (Johann Josef Nehr, Karl Josef Heidler, Fidelis Scheu, Adalbert Eduard Danzer, Josef Adam Frankl, Leopold Herzig, Josef Abel, Franz Johan Opitz, Anton Friedrich Schneider, Samuel Benedikt Lucca, Emil Kratzmann). Aside from spa doctors, world renowned doctors also came to the spa (Franz Ambrosius Reuss, Jöns Jakob Berzelius, Enoch Heinrich Kisch, Adolf Ott, Isidor Kopernicki).

Part of the therapeutic procedures in *Mariánské Lázně* is exercise outdoors, conditioning and reconditions (treatments in the terrain). Therefore, the excursion and promenade trails are an inherent part of the spa. The first spa doctor who had the idea of using the hilly terrain to treat circulatory disorders was Ferdinand Christian Oertel (1830). He categorised the walks along the trails according to how demanding the climb was, but he also pointed out that patients should not undergo the treatments by themselves and should do so only after consulting their physician. *Mariánské Lázně* swiftly took advantage of Oertel's terrain treatments for its predominant weight reduction treatments, and the result is an ingeniously sophisticated system of spa trails. Popular rest spots in the close surroundings were tourist restaurants with tables. Vistas offering views of the spa town became the sites of many rest spots, pavilions, and observation and lookout towers.

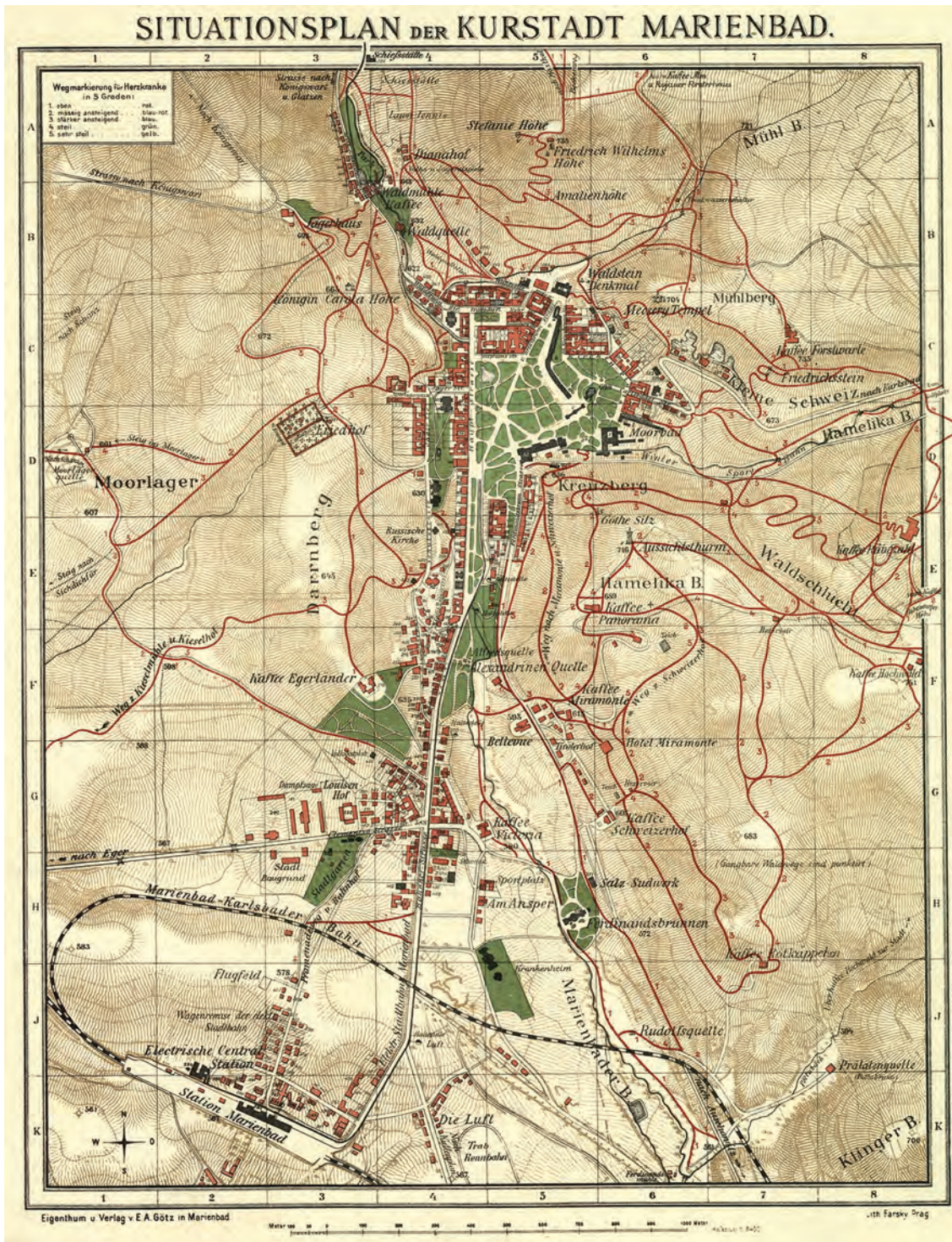
From its very beginnings, *Mariánské Lázně* became the settings for international political meetings. The stays of royal family members, of statesmen and of politicians were associated with significant political negotiations or events, reflected directly in the appearance of the town. Many prominent rulers took treatments here, including English King Edward VII (1841-1910), who visited nine times and exclaimed in 1907: "*I have travelled through the whole of India, Ceylon, all the spa places in Europe, but nowhere was I so spellbound by the poetry of beautiful nature as here in Mariánské Lázně.*" King Edward VII's second cousin, Bulgarian Prince and Czar Ferdinand I (1861-1948), visited more than forty times. Other spa guests included Emperor Franz Joseph I of Austria (1830-1916), Czar Nicholas II of Russia (1868-1918), King George I of Greece (1845-1913), Austrian chancellor Clemens Wenzel Lothar von Metternich (1773-1859), King Mozaffar ad-Din Shah Qajar of Persia (1853-1907), French Prime Minister George Clemenceau (1841-1929), British Prime Minister Lord Neville Chamberlain (1869-1940), and other notables. The fates of Europe, Africa and Asia were often decided in *Mariánské Lázně* including, in September 1899, the events preceding the Second Boer War in South Africa. In 1903, King Edward met with Greek King George I in *Mariánské Lázně*. On 19 August 1905, the King was visited by Prince Mirko Dmitri Petrovic-Njegoš from Montenegro, and at the end of August, Prince Ferdinand of Bulgaria visited the king at the spa, who visited again in the August of the following year (1906).

Another notable who visited the King at *Mariánské Lázně* was Bohemian nobleman and Austro-Hungarian statesman Alfred August Prince Windischgrätz (1851-1927). In 1907, the British monarch met with the French minister, George Clemenceau, and with the Russian Foreign Minister Alexander Petrovich Izvolsky (1856-1919), to discuss entering the Balkans due to unrest in the Ottoman Empire and the crisis in Morocco (he was a major architect of Russia's alliance with Britain). Even Grand Duke Michael Alexandrovich of Russia (1878-1918) visited King Edward,

Kursaal (Assembly House),
New Spa and pavilion of
Caroline's Spring, 1929



Emperor Franz Joseph I
and King Edward VII
in front of the New Spa



1910 map which clearly shows the therapeutic landscape around the town

arriving from *Karlovy Vary*. On 5 September 1907, Russian Foreign Minister Alexander Petrovich Izvolsky again visited King Edward in *Mariánské Lázně* to delineate the Anglo-Russian Convention, determining the spheres of political and economic power in Persia and Afghanistan. During his next visit to *Mariánské Lázně* in 1909, King Edward met with George Clemenceau and Alexander Petrovich Izvolsky to discuss Turkish-Grecian issues and the issues of the Dardanel, Bospor, and Bosnia and Herzegovina.

The Great Spa also attracted many renowned artists, writers, music composers, and painters, all of whom left some form of legacy in this spa. The picturesque environment, the serenity, and the poetry of the location led to a high concentration of significant

cultural personas. These guests loved to return here not only for relaxation, but also for inspiration and for work. Johann Wolfgang Goethe (1749-1832) visited *Mariánské Lázně* for the first time in 1820. He returned two more times and experienced his greatest love affair with young Baroness Ulrike von Levetzow (1804-99) here. The presence of Goethe in *Mariánské Lázně* had a positive effect on its popularity. For example, one of the most significant guests of the nineteenth century was German composer Richard Wagner (1813-83), who kept a diary on his stay here and even dictated notes from *Mariánské Lázně* to his autobiography, later published as *“My Life”*. His operas *Das Liebesverbot* (The Ban on Love), *Tannhäuser*, *Die Meistersinger von Nürnberg* (The Master-Singers of Nuremberg), and *Lohengrin* are related to the composer’s stays in the Great Spa. In 1821, the *Mariánské Lázně* Spa Orchestra was established, making it one of the oldest symphony orchestras in the Czech Republic. Other significant guests included: Austrian composer Johann Strauss (1825-99), Austro-Bohemian composer Gustav Mahler (1860-1911), German philosopher Friedrich Nietzsche (1844-1900), Bohemian Jewish novelist Franz Kafka (1883-1924), English journalist, writer and poet Rudyard Kipling (1865-1936), American writer Mark Twain (1835-1910), American inventor and businessman Thomas Edison (1847-1931), Pierre de Coubertin (1863-1937) the French “father” of the modern Olympic games, Russian-Soviet writer Maxim Gorky (1868-1936), Soviet writer Marietta Sergeevna Shaginian (1888-1982), and others. The extraordinary attraction for the place demonstrates the consistent cultural persona of *The Great Spas of Europe*.



Old postcard advertising attractions of Marienbad (*Mariánské Lázně*)

By World War I, the spa quarter was a compact urban and architectural whole, and the events of the war luckily avoided the town. In the 1920s, the spa experienced another period of development, and in 1928-29, the record number of visitors was beaten (41,226 guests and over 120,000 visitors). During World War II, *Mariánské Lázně* was declared a military hospital town, and so it was not seriously damaged. After the war, year-round spa operations were instilled, and each of the spa houses were gradually renovated. Traffic was led out of the spa centre. In 1977, however, the Tepelský House, located between Mírové náměstí (Peace Square) and the central park was demolished, opening the south side of Mírové náměstí.

Continuing tradition of *The Great Spas of Europe*

After the fall of socialism in 1989, the conservation and restoration of important historical buildings and structures in the spa quarter of the town began in the 1990s. The valuable ground-plan compositions and the almost undisturbed architectural nature of a nineteenth-century spa town were reflected in 1992, when *Mariánské Lázně* was declared an Urban Heritage Zone. Such a grandly composed urban planning unit, permeated by ever-present greenery, provides the appearance of a Great Spa as completed at the beginning of the twentieth century. It can be considered to be a unique work of art.

Spa treatments offered today in a number of old and new establishments include drinking cures, mineral baths, gas injections, peat packs, and a range of wellness options. Many are taken as serious remedies for chronic ailments such as asthma, eczema, osteoporosis and diabetes.

The authentic tradition of world renown and the international dimension are created by the complex interdisciplinary character of the spa town of *Mariánské Lázně* as a place of international communication and “Europeanisation”. The rich cultural life is still present today.



Ferdinand's Spring,
Mariánské Lázně, c. 1910



Hotel Esplanade,
Mariánské Lázně, 1928

VICHY

6
Heures
DE
PARIS



HÔPITAL

CHÂTEAU DE BUSSET

G^{DE} GRILLE



Sala
95.

CASINO



CÉLESTINS

6. Vichy

Vichy, “Queen” of the spa towns, is the most prestigious and well-known French spa and the model of the “ville d’eaux”. Very popular during the monarchy, the thermal springs were successively a property of the Bourbons, the French kings, and the French Republic. The present urban structure was formed during the Second Empire, the Imperial Bonapartist regime of Napoleon III (1808-1873) who reigned from 1852-70. France’s “Little Paris” followed the Haussmannian principles of perspectives, alignments, proportions of buildings, and the design of green spaces inside the town.

Early beginnings

The Roman Republican army, led by Julius Caesar, returned from their defeat by Gallic legions at the Battle of Gergovia (52 BCE) and established a town at the crossing of the Flumen Elaver (River Allier). Here, already, there was likely a Celtic presence attracted by the springs. The thermal waters were used by Roman Gaul, under the name *Aquis Calidis* (noted on the Peutinger’s Tabula), as numerous archaeological remains testify. The spa became prosperous during the 1st and 2nd centuries BCE, whilst at the end of the 3rd century BCE, the name Vippiacus appears.

Much of *Vichy* passed into Bourbon hands in 1344, when King John II of France (1319-64) ceded the noble fiefdom to Peter I Duke of Bourbon (1311-56). In 1374, the remaining part of *Vichy* was acquired by the Duke Louis II (1337-1410), and *Vichy* was incorporated into the House of Bourbon. In 1410 a Celestinian monastery was founded above the Célestins Spring. Following the death, in 1527, of Charles III, Duke of Bourbon (the last of the feudal lords to oppose the king), *Vichy* and other Bourbon possessions became the property of the Crown, and the House of Bourbon was incorporated into the Kingdom of France. The very first French-language non-medical guide to spas was published in 1567 (*Description générale du pays et duché de Bourbonnois* by Nicolas de Nicolay) and included a presentation of *Vichy*. By the end of the sixteenth century the mineral baths had gained a widespread curative reputation. In 1605, Henri IV of France (1553-1610) created the charge of Superintendent of French Mineral Waters (*Surintendant des eaux minérales de France*). In 1631 an early treatise on the medical use of *Vichy*’s waters was published (Claude Mareschal, *Physiologie des eaux minérales de Vichy en Bourbonnois*). Claude Fouet, the first intendant of the mineral waters of *Vichy*, followed in 1679 and 1686 with a description of the beneficial or even “miraculous” therapeutic effects of thermal waters on multiple ailments. The most famous spa visitor in the seventeenth century was the French aristocrat Madame de Sévigné (1626-96), who stayed in 1676 and 1677 and whose letters describe in detail the treatments of her cure and the rather crude lifestyle of the spa at the time. The popularity of *Vichy* for the aristocracy was high from the sixteenth to the eighteenth centuries.

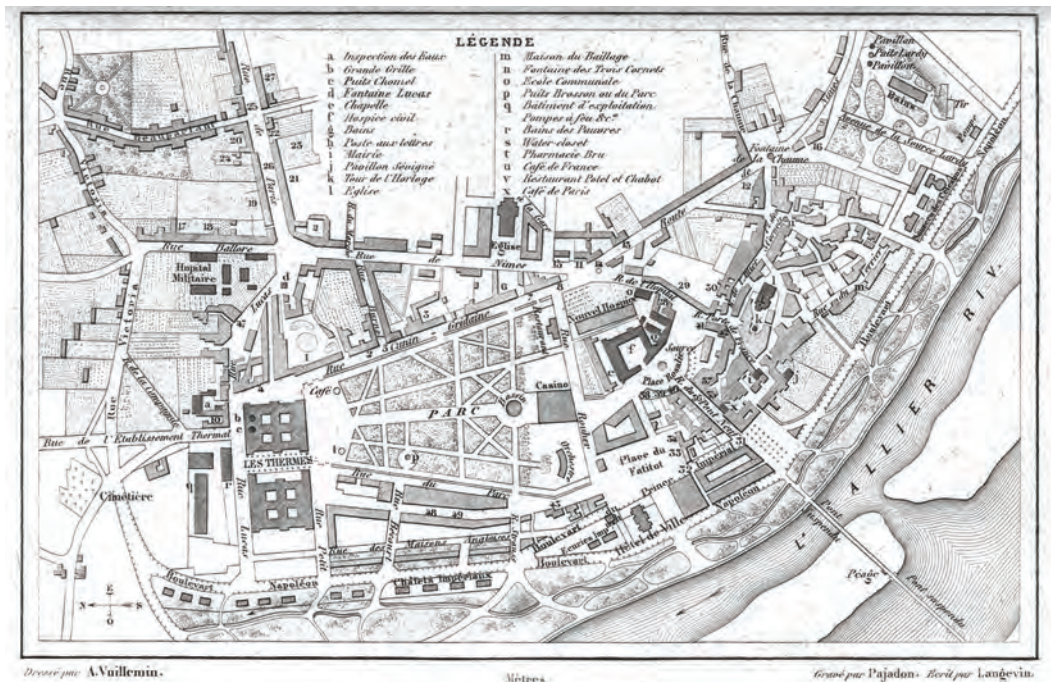
Golden era

In 1785, following the visit of the daughters of King Louis XV (1710-74), a bathhouse and arcade housing the springs were built on Janson’s plans. The Parc des Sources, which still exists, was created in 1812 by Napoleon Bonaparte (1769-1821), in the same year as

his Armée retreated from Moscow. With the return of the Bourbons in 1814/15, the spa was given a new lease of life. In 1821, the Duchess of Angoulême (1778–1851), daughter of Louis XVI and Marie Antoinette and the only one to reach adulthood, laid the first stone of the neoclassical baths' extension (by architects Hugues Rose-Beauvais and François Agn ty).

The old village was placed on a hill near the river; the springs, below, determine a thermal quarter which became a city in the nineteenth century. The spa's success really began in the 1840s, particularly with the arrival of French composer and conductor Isaac Strauss (1806–88) who, after working in Aix-les-Bains, took charge of organising the balls. A rotunda was constructed in 1846, and Strauss had a villa built, which he loaned to Napoleon III for his first visit to *Vichy*.

The dominant urban structure of *Vichy* was born during the Second Empire, influenced by the arrival of the Emperor Napoleon III (1808–73) in 1861. He became the greatest patron of the town, giving a church, the parks along the river, building chalets and ensuring a high international reputation.



Plan of *Vichy*, 1863

A further influence were the principles of Baron Georges-Eug ne Haussmann (1809–91), architect of Haussmann's renovation of Paris. The plans were produced by a state architect for thermal establishments, Charles-Edouard Isabelle from 1856, and were approved by imperial decree in 1861. The design would have been produced under the directions of Baron Haussmann, Prefect of Paris, and with the help of Parisian architects. The plan comprised two major elements: the park along the river, and the "patte d'oie" of the streets radiating from the railway station towards the baths and parks. The railway came to *Vichy* in 1862, the station serving as a pivot in the future plan of the town anticipating its extension, between the station and the river, with so-called thermal avenues radiating out from the station, in the east, towards the bathing quarter and the Allier, along which the Emperor also had a new park built, in the west, including six chalets for himself and his entourage. Not so far along, on Rue Alqui , are the English-style houses which housed the Imperial Guard (1864). Architect Charles Badger was tasked with constructing 'second-class' baths, then a casino (1865, one of France's

earliest), which received a Source from in-style sculptor Carrier-Belleuse. The Emperor presented the town with Eglise Saint-Louis (1862-64, Jean Le Faure), adorned with stained-glass windows dedicated to Saint Eugenia, and a Saint Napoleon, who does not exist.

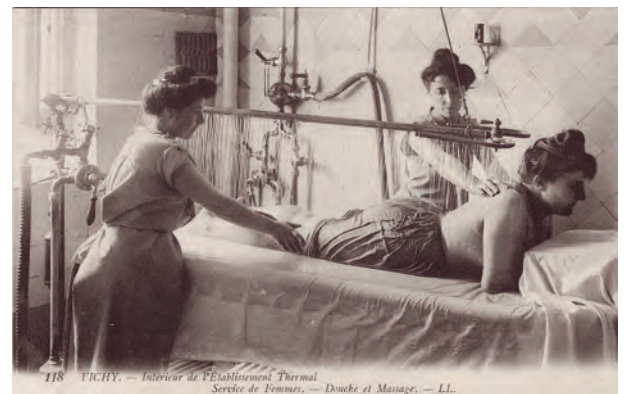
The Palais des Sources and the Thermal Establishment, 1910

Visiting numbers, which were around 1,000 in 1831, rose to 14,000 in 1861, which then doubled in 1872. Indeed, it was during the Second Empire that *Vichy* became the most renowned spa town in France, a setting for the “imperial feast”, and whose only competition was across the Rhine. *Vichy* preserved a certain picturesque quality similar to Parisian creations such as the Bois de Boulogne (for example, the guardian’s pavilion), associating society (the casino) with the rustic (parks and chalets). The composition then encompassed the old town, created the connections between the promenades and spas and springs further out, such as the Célestins, and left large spaces which would be allotted here and there along the way. During the twentieth century, inside this triangle, an important square integrated a new sumptuous Town-hall and an important Post-office, demonstrating that *Vichy* became a large town. Alongside the river a new park, Parc des Bourins, extends the others.



209 VICHY. — Vue panoramique du Palais des Sources et de l'Établissement Thermal. — LL.

The spa town would serve as a model in terms of its urban organisation inspired by Haussmannian principles. *Vichy* offers a dense core with thermal baths, pump rooms, luxury hotels and villas arranged around the Parc des Sources. All the main spa buildings, baths, pumps rooms, casino, hotels and many villas, are concentrated in the west part of the triangle between the parks along the river and the first park created under Napoléon I. This park offers a triangular map, its aisles are also radiating from the Thermal Baths and the Trink-hall in the north, to the casino and restaurant to the south. A large part of the hotels borders this old park. Even the new building of the Vichy-Thermal Spa-Les Célestins (1993) is included in this perimeter. If the majority of the springs are conducted in the Trink-hall, some others, like Célestins and Lardy, stay in their own parks. Parks for walking included the Parc des Sources (where the flow of guests was assisted by metal galleries), and the Allier parks which offered circuits that lead to other springs with gardens such the Celestins. The last characteristic of the *Vichy* urban structure is its extension over the Allier River (its banks were enlarged for rowing) for the location of all the sports facilities (hippodrome and then tennis, and golf) on the territory of the neighbouring town, Bellerive-sur-Allier. In this way, both banks are devoted to green areas and leisure.



118 VICHY. — Intérieur de l'Établissement Thermal. — Douche et Massage. — LL.

Ladies shower and massage, Thermal Establishment, 1910

In the paintings on the walls of the theatre, two dates placed between two peacocks mark two important times in *Vichy's* history and heritage: 1864 corresponds to the creation of the new town under Napoleon III, including the essential components the new baths, and most of all, the casino; 1901 harks back to the time when the State signed a new agreement with the Compagnie fermière, who undertook extension and renovation works. As such, the Orientalist grand baths, there modelling of the casino to include the theatre, the hall of springs, and the metal arcades were constructed. Art Nouveau, the style adopted by Charles Le Coeur and Lucien Woog, reflects the town's aspiration for modernity and refinement. Ten years later saw a return to French classicism with the Source des Célestins pavilion by the very same Woog (1908). Every style was

called upon to seduce the spa visitor and walker, and to accentuate *Vichy's* internationality. As all spa towns, *Vichy* has some hills and woods surrounding with some promenades and walks along the river, along the Sichon and in the Montagne Bourbonnaise. But its originality is to prefer to develop inside a real green network. The first urban decision (1812) was to decide to plant a park between the springs (sources Mesdames, Grande Grille) in the north where also the baths were built, and the “Bains de l’Hôpital” in the south. This promenade is the nucleus of the spa town, because the old medieval city stayed isolated. The second decision (1861) which models the spa town, gives the new parks along the Allier River, made possible by the construction of the dikes. *Vichy* offered several springs spread out over a large surrounding area, in Cusset, Saint-Yorre, Hauterive... and as many walking destinations, which are brought together with certain picturesque sites on this map by Abel Madeleine (1876). The parks’ paths also led to well-known springs, such as Lardy or Célestins which have their own parks, integrated in this green ribbon. The architecture from this period is picturesque (chalets, villas, guardian’s pavilions).

Entrance to the Palais de Sources, 1910

The Belle Époque witnessed a range of developments. Palaces began to rise up in the 1880s (Hôtel International, Paul Martin, 1903; Astoria, René Moreau, 1910; Thermal Palace, René Moreau, 1911) or expand (Ambassadeurs, 1900), and entire streets were allotted to eclectic villas, such as Castel Flamand (Ernest Mizard, 1897-8), the Venetian Villa (Henri Decoret, 1897), and the Tunisian Villa (Percilly, 1906). If the picturesque beauty of the Second Empire borrowed its aesthetic from gardens and chalets, the 1890s opted for a variety of historical and exotic styles. *Vichy* offers up some of the most varied examples of this, as *Fabienne Pouradier-Duteil* in *Villas de la Belle Époque: L'exemple de Vichy* (2007). One of the more typical streets, Rue Hubert-Colombier resulted from the project for a private road built in 1895 at the initiative of banker Hubert Colombier (1850-99), who requested the services of architect Antoine Percilly(1858-1928).



Thermal heritage has been profoundly marked by the constructions that arose from the new convention passed between the State and the Compagnie Fermière on 19 February 1896 and adopted by law in 1898. In truth, this was to put *Vichy* in a position to fend off competition from the German spa towns (a “water war” had developed just after the Franco-Prussian War of 1870-71). To this end, ministry architect Charles Le Coeur (1830-1906) was sent on a mission in 1898, visiting *Karlovy Vary*, *Mariánské Lázně*, *Baden-Baden*, *Bad Ems*, as well as *Budapest*, *Wiesbaden*, *Bad Homburg* and others.



Games room at the 'new' Casino, 1910

A project of major renovation was launched in 1898, and Le Coeur designed the orientalist thermes and the most beautiful Art Nouveau theatre in France; Lucien Woog rebuilt the Celestins Fountain in classical style. The Convention laid out the works, for which Le Coeur took on Lucien Woog: new thermal establishment; Trink-hall; extension of the casino and construction of a theatre hall; redevelopment of the area surrounding the Source de l’Hôpital; construction of arcades in the old park (ironworker Emile Robert). This did not prevent *Vichy* from copying, in 1899, the covered galleries of *Karlovy Vary* initially designed to allow the curists to walk with their glass in their hand in order to wait for the water to cool and be drinkable (Durand-Fardel M.). Its functions in *Vichy* was transformed and mainly used for protecting curists from bad weather or the hot sunshine.

The works of the Belle Époque succeeded in preserving the thermal spa’s character, and even reiterated one of its key “attributes”: the promenade. Urban development,

despite a level of densification, stuck to the framework of the 1860s plan, and the principle of the promenade was reinforced by the arcades of the Parc des Sources, the Parc d'Allier is followed along the river by the Parc des Bourins (1910), and the parks attached to baths or springs further out from the centre were joined in a network, hence the park of Source Lardy and one of the most remarkable redevelopments, the new pavilion at Source des Célestins (Lucien Woog, 1908). This presents a new stylistic choice: next to the landscape (or English) aesthetic, which marks out the parks by the Allier and the old garden of the springs, appeared a classical architecture associated with French landscape garden motifs, balustrades punctuated with vases and trellises. The spring, on the other hand, is presented as gushing out from the rock.



Promenade beside the River Allier

55 VICHY. — Promenade sur les bords de l'Allier. — LL.

Although *Vichy* has various sources used for baths and showers, those that treated liver diseases ensured its success: Grande Grille, the oldest, Chomel discovered in 1775 by the doctor of this name. The Source Celestine has been exploited and the water is also bottled. Private owners have also participated in the reputation of *Vichy*, like the family of the writer Valery Larbaud who owned the Source Saint-Yorre.

Dr. Cormack published *Vichy* and its waters in 1895, and the “Vichy horizontal massage shower” invented in Vichy in June 1896 was used in the *City of Bath* from the beginning of the twentieth century, and then copied all over the world.

In 1900, Vichy launched its brand image “Queen of the spas” and welcomed over 100,000 visitors. Visitors numbered 150,000 in the 1930s. *Vichy* had many leisure places, the principal casino-theatre (1865/1903) managed by the Compagnie fermière, and others private such as Eden-Théâtre, and the Petit Casino (1926, now Centre Valery-Larbaud). Many attractions were installed in the parks, according the Parisian model, and around the pump rooms, which was the centre of cure rituals.

Although attracting numerous sovereigns and princes from the courts of Europe, as well as Egypt, Persia, Iraq, and many men of state, *Vichy* did not play a major diplomatic role during its Golden age. Nevertheless, it must be pointed out that the visit of Grand Duke Alexei Alexandrovich of Russia (1850-1908) in 1891 caused a great deal of enthusiasm, which preceded the agreements of the Franco-Russian alliance signed in 1891-93. All the French writers visited Vichy, from Chateaubriand (1768-1848) to Alphonse de Lamartine (1790-1869), Alexandre Dumas (1802-70), the Goncourt brothers (Edmond 1822-96, and Jules 1830-70), Gustave Flaubert (1821-80), Paul Verlaine (1844-96), and so on. Likewise, artists from Eugène Delacroix (1798-1863) to Paul Cézanne (1839-

1906), intellectuals such as Louis Pasteur (1822-95), actors, ladies of the demimonde... Writers also came from abroad, such as the Russians Leo Tolstoy (1828-1910) and Ivan Turgenev (1818-83) and Scotland's Walter Scott (1771-1832). Musicians, dancers and thespians deserve a special mention, for there were a plethora of them, with *Vichy's* seasons particularly shining : Spanish composer Manuel de Falla (1876-1946), Russian ballet founder Sergei Diaghilev (1872-1929), French composers Jules Massenet (1842-1912) and Francis Poulenc (1899-1963), and of course Russia's Tchaikovsky (1840-93). *Vichy* reached its peak in 1935 with the Congrès Internationale des Compositeurs (International Congress of Composers), presided over by German composer Richard Strauss (1864-1949). In order to capitalise on the fame of the singers and actresses who performed in the casino's theatre, the decorators came up with the idea of reproducing their faces as masks: recognisable are Mounet-Sully, Sarah Bernhardt, Benoît-Constant Coquelin, and Cléo de Mérode.

Sports are an important factor of internationality in *Vichy*. Developing sports for the aristocracy and creating clubs is typical of *Vichy's* international social scene. One of the first examples of this is linked to equestrian sports when, in 1887, *Vichy* gained a hippodrome (also adapted into a velodrome) and a horse show. Tennis, golf, as well as canoeing and rowing on the Allier River were developed here. The hippodrome has symbolic value from 1863 when, in connection with Emperor Napoleon III's arrival, the Compagnie fermière rented land on the other side of the river to install it provisionally. The races began properly in 1875. Another social sport, which was enjoyed by women, was pigeon shooting was practiced from the 1880s onwards. In 1902 a special kiosk was built on the left bank facing the Célestins. The Golf Club, also erected on the left bank, near the hippodrome, is dedicated to a sport which developed as of the 1920s in particular. The Golf House was designed by architect Gustave Simon in 1908 in a Neo-Norman style, thus approximating *Vichy* to the social spa resorts of Normandy, with which rose an increasing rivalry.

On the spiritual level, *Vichy* possesses many churches. One was offered by the Emperor Napoleon III, a new one whose name is connected with the cure, Notre-Dame des Malades (1931). Receiving cosmopolitan and people of different religions, *Vichy* has a Reformed temple (1874/1914), a neo-gothic building, and a synagogue. For a long time the synagogue was in a hotel, but in 1933 it opened in an Art Deco discreet building. In terms of fame, the *Vichy* name was picked up in the Caucasus and Catalonia, with the *Vichy* Catalan establishment, for example; likewise, as antonomasia, spa towns were referred to as *Vichys*, such as for the Malagasy spa, Antsirabe, near Antananarivo, with the spring Ranovisy.

The development of *Vichy* continued in the interwar period, attracting foreign visitors and visitors from the French colonies in record numbers, for magnificent seasons, with music being a major attraction. As a result, spa buildings and leisure facilities were constructed or reconstructed to give an image of modernisation, leading to the Callou baths (Letrosne, 1933; no longer in existence), the Lardy baths (Letrosne, 1937, converted into a university campus), the feast hall (1935), the Petit Casino (Chanet and Liogier, 1926), an Art Deco aesthetic is superimposed to the other styles and marks entire streets and various hotels. A synagogue was built in 1933, also in this style. The imposing concrete church Notre-Dame des Malades, designed by Chanet and Liogier in 1931, would henceforth dominate the old town, but the bell-tower was only finished in 1956. Its accommodation capabilities were such that Marshall Pétain's government, forced to leave Paris upon its German occupation, chose to install itself in *Vichy*, leaving the 'queen of spa towns' (*reine des villes d'eaux*) – a slogan born in the 1900s – with a mark that is still delicate in hearts and minds.

The specificity of carbogaseous *Vichy* waters is such that we name other waters “Vichy”: for example, in Antsirabe (Madagascar), Ranovisy “eau de Vichy” in Malagazy; in Spain Caldes de Malavella is known as “Vichy Catalán”. Even the American Saratoga Springs, discovered in 1872 in New York, first had its mineral waters bottled with a label displaying the word Vichy.

Though the 1950s were still a time of great spa activity, with visitor numbers remaining at an average of around 120,000 people, the current period is following on from a thermal crisis, which called into question the choice to focus solely on the medical side, in line with a funding method linked to the national health system. Then began a period of reconversion for certain baths, hotels and one of lower levels of visitors. One of the important choices made was to then develop sports activities in continuity with the area’s primary vocation: Lake Allier was created, and the right bank saw new developments with the erection of the Pierre- Coulon sports park (1967).

Continuing tradition of *The Great Spas of Europe*

The “thermal avenues” and the parks which exist today have only have been emphasised during the twentieth century; some new quarters and peripheral spaces have been created, but without changing the global map inherited from the 1860s. The 1970s, however, saw some destructions of important buildings, such as the thermal establishment housing the mechanotherapy room. The Callou baths were reconstructed (1990), and most of all, it was decided to create a modern establishment uniting the baths and the luxury “Les Célestins” hotel. In this instance, Le Coeur’s baths, the remaining parts of which are classed as Historic Monuments, were saved and the new establishment was incorporated between Parc des Sources and Parc d’Allier. Inspired by postmodernism, the architects (Douat-Harland et Associés) made an effort to evoke the shapes and colours of the ancient baths and those of the 1930s.

In 1987, a plan to modernise and revive *Vichy* was launched at the same time as a campaign for preservation and research that led to the ZPPAUP (Protection Zone of Architectural Heritage, Urban and Landscape) being produced by the Municipality with the assistance of the Architect of Buildings of France. New baths have since opened (2000), helping to sustain *Vichy* as the most important of French spas, and its reputation as one of *The Great Spas of Europe*. *Vichy* is also now a famous range of beauty products.

B A D E M S



KATARRHE · ASTHMA · HERZ
GOLF · TENNIS · WASSERSPORT

7. *Bad Ems*

The German Imperial spa, with its architectural pearl of the Kursaal set in the picturesque narrow valley of the Lahn River, is a compact model of a Great Spa. The old centre of the settlement grew up along the lower reaches of the Emsbach; the separate spa, however, developed near the thermal springs, rising where the Lahn has carved its bed deepest into the Ems quartzite.

Bad Ems is notable as a comparatively continuous operation since the Middle Ages with an early role in the facilitation of spa ‘diversions’, its model spa structure that is highly legible, exceptional spa architecture, and the development of inhalation technology. It was also host to the Congress of Ems (1786), the Ems Edict (1876), and the Ems Dispatch (1870) that arose from the regrettable meeting on the promenade of the Kursaal between King Wilhelm I of Prussia and French Ambassador Count Vincent Benedetti, that led to France declaring the Franco-Prussian War.

Early beginnings

Whilst Celtic traces are abundant, the Roman military legacy is the most significant ancient heritage at *Bad Ems*. The Upper Germanic-Rhaetian Limes was the former frontier of the Roman Empire between the rivers Rhine and Danube. This crossed the River Lahn just east of the springs which, at that time, emerged in the river bed. The Limes are today a World Heritage Site, and Germany’s largest archaeological monument (Germany’s oldest reconstruction of a Roman watchtower, built in 1874 on original remains, forms a conspicuous landmark on the prominent Wintersberg that overlooks the town, adding to the picturesque setting of the Great Spa). There is no evidence that the Romans ever used the medicinal waters.

The village of Ems emerged in the early Middle Ages on the banks of the Emsbach in the vicinity of a former Roman fort. It was first mentioned in a document dated 880 and, until well into the nineteenth century, it clustered around what is today’s Protestant church of St. Martin, in an area dominated by agriculture. In the valley of the Ems stream, a busy lead and silver mining industry developed from the Middle Ages onwards (during industrialisation in the late nineteenth century, the mine gained considerable importance and mining finally ended in 1945). The local topography was a major influence (and constraint) on urban development, the narrow Lahn valley and its side valleys with the estuaries of the Lahn tributaries inevitably limited the spreading of the town.

The resort of Ems (*Bad Ems*) developed in the fourteenth century at the thermal springs, a kilometre and a half to the east of the village. These were first mentioned around 1320, and by 1352 the place was described as “the warm baths at Eumetze”. In 1382, an early tower house was built directly above one of the springs. Additional bathhouses were built around the springs in the fifteenth century by the local rulers, the comital families of Nassau and Katzenelnbogen. Even today, parts of the Kurhaus rest on the medieval foundation walls. A paupers’ bath was also in operation since that time, enabling even the poor to attend the spa (in the course of the nineteenth century, this developed into a spa hostel and thus an element of a modern public healthcare system).

The baths of *Bad Ems* are mentioned in the very first German-language spa guide, Puchlein von allen Paden (Hans Folz, 1480), in which the resort is described along with Baden bei Wien, Karlsbad (*Karlovy Vary*), *Baden-Baden*, Wiesbaden, Baden (Switzerland), Gastein, and others. This book documents that even in the late Middle Ages, spa visits to *Bad Ems* were as much about diversions and socialising as they were about health – at least for the crowned heads, the counts and medieval electors of the time. This is one of the earliest clear references that indicates the precursor to the shared attribute in *The Great Spas of Europe* in that they were places “to see, and to be seen”. The importance of the spa town was established by this time. In 1535, the curative waters of *Bad Ems*, the illnesses they were suited to, and how to “take” them, were the subject of a publication *Vom Eymsser Baden*, by German anatomist and physician Dr. Johann Dryander (1500-60). Dryander recognised and advocated the mental and spiritual relaxation derived from thermal bathing, in addition to hygiene.

In 1582 the landgraves of Hesse commissioned the Lahnbau – the first extension of the medieval bathhouses. The brisk building activity and the frequent spa breaks of the archbishops of Trier and Mainz, the highest representatives of the Holy Roman Empire after the Emperor himself, are evidence of the more than regional importance *Bad Ems* gained since the Middle Ages. The first “Assemblée-Saal”, a predecessor of today’s Kursaal, was built in 1696.

Golden age

By 1720, a small palace had been built at the springs by the House of Orange Nassau (it is still part of the present Kurhaus), and *Bad Ems* was among the most popular spas in Germany. From 1720 there was licensed gaming, too. Like all the other gaming casinos in Germany, the *Bad Ems* casino was shut down in 1872, and only re-opened in 1987. Gaming never had quite the significance here that it had at *Baden-Baden* or Wiesbaden, but the casino had

a major impact on the development of the spa facilities and the promotion of theatre and the spa orchestra. Among the patrons were electors and high-ranking clerics but numerous members of the middle classes too, as well as peasants and paupers. Townhouses grew up on both sides of the baths. The resort’s popularity prompted the local rulers to rebuild and refurbish the bathhouses immediately adjoining the springs: the families of Hesse and Orange-Nassau both commissioned new bathhouses on the foundations of the medieval baths. By then, the drinking cure had gained popularity at the leading resorts, and the *City of Bath, Spa*, Pyrmont and Schwalbach built pioneering facilities to accommodate it. At *Bad Ems*, too, the two new bathhouses, both situated on the site of today’s Kurhaus, were equipped with pump rooms from the outset. Both pump rooms have been preserved – the one in the western Brunnenhalle in part, and the eastern one in its entirety. These are among the oldest of their type throughout Europe.



Ems spa before the present Kurhaus, c.1650

The town's rise to prominence as a fashionable Great Spa started in 1806, in the time of the Duchy of Nassau. The springs and bathhouses were state-owned, and the state pursued a methodical expansion including re-impounding of the springs, the construction of new baths and bathhouses, the refurbishment of the Kurhaus (which remained the centre of the spa directly at the mineral springs), as well as the laying out of footpaths and promenades. There were concerts, plays, reading rooms and libraries providing international literature and the major European newspapers. From around 1820, the new administration of the duchy of Nassau set town-planning parameters and specifications for the design of new buildings. It devised new axes and laid out plots for built-up areas and individual suburban mansions. Much care was taken to ensure that new buildings blended in harmoniously with the existing townscape and its natural



Town map with spa landscape, c. 1863

surroundings. The work of two of the Duchy of Nassau's building officials, Eduard Zais and Theodor Götz, came to be a massive influence on the town's appearance. The first privately run bathhouse was built in 1822 (an extension of the Haus Vier Türme that was replaced by today's structure in 1845). Hotels and boarding houses sprang up in quick succession, and the spa town developed the structure and neighbourhoods it has largely retained ever since. The first area to be built up was the old connection between the village and the spa of Ems, today's Römerstraße. In 1823 a new schoolhouse, today's Altes Rathaus, was built. Russischer Hof and Vier Jahreszeiten were the first large, privately run hotels. From 1836 to 1839 the old assembly hall was replaced by a new and prestigious Kursaal. This huge hall, with its Lahn valley marble colonnade, was modelled on the Villa Farnesina on the Tiber River in Rome to the design of German architect and Royal Bavarian building engineer Johann Gottfried Gutensohn (1792-1851).

By 1847, the uphill side of Römerstraße was lined with hotels and boarding houses while the downhill side remained free of buildings between Kursaal and Altes Rathaus, the older Vier Türme mansion excepted; instead, a kurpark was laid out. East of the spa district, too, new lodging establishments lined Lahnstraße and Grabenstraße. The construction of the railway line and station in 1858 determined the new axes on the left bank of the Lahn: Bahnhofsstraße, Badhaus-, Alexander- and Mainzer Straße. In the 1860s, a new mansion district grew up along Villenpromenade and Wilhelmsallee on the lower slopes of Malberg hill. Towards the end of the nineteenth century, another followed along Viktoriaallee, east of the Kurpark. English, Russian, Catholic and Protestant churches were embedded in the new neighbourhoods; they, too, owed their construction to the thriving spa business and growing number of patrons from all of Europe.

View from the Kurpark with the 'Four Towers' and the new Kursaal to the Baederlei, c.1840



An innovative French treatment (1847) of mineral water inhalation was introduced at *Bad Ems* in 1855 by Dr. Ludwig Spengler – using an innovative fixed inhalator. This began a significant tradition in the spa in the development of international inhalation technology; something that continues today. Another French innovation, the *pastilles de Vichy*, was copied at *Bad Ems* producing the Emser Pastillen since 1858. This was made with extracted thermal water salts that were initially produced to be dissolved in fresh water and therefore to pursue the medical water cure when patients were back at home (both pastilles are still produced).

While the town expanded by building townhouses, lodgings and mansions, the Nassau and (from 1866) Prussian administrations and the municipality created the facilities of an urban infrastructure. The surviving public fountains of 1839-40 were part of an early water supply system. In 1850 a newly discovered spring on the left bank of the River Lahn was impounded, a new state-owned bathhouse was built in 1853, and this was connected to the old spa district via a bridge, today's Kurbrücke. Bridges connected the old spa district with the new neighbourhoods and spa facilities on the left bank of the Lahn when the new railway line was built. A limited suburb with a railway station of 1861, spread south of the town, and villas were introduced on both sides of the river and up the wooded hillsides. In 1860 *Bad Ems* acquired its own gas plant, in 1874 a waterworks (the building of which is still standing), and in 1887 an electric power station. It was in 1887, too, that a new funicular railway, the Malbergbahn, provided access to the hills, where facilities for the walking cure devised by J. M. Oertel were established. In 1908 the entire town was connected to the public sewage system.

Kursaal Marble Hall, c.1900

In the eighteenth century, the spa attracted important visitors including Electors, the Archbishops of Cologne, Trier and Mainz, and members of the House of Orange Nassau and the Landgraves of Hesse. Throughout the nineteenth century *Bad Ems* was among the leading spas in western Europe, even though the number of patrons never rivalled those of the fashionable spas of *Baden-Baden* and *Wiesbaden*. However, during the nineteenth century, the number of patrons in *Bad Ems* grew steadily. Around 1820, there were fewer than 1,000 spa guests per year, but by 1835 there were more than 3,000 (a third of patrons came from abroad). In the 1830s and 1840s, the English made up the largest group of foreign visitors; later it was the French, later still the Russians.



By the middle of the nineteenth century the town was known as the ‘summer capital of Europe’, a time when half its guests came from abroad. The spa was especially popular among French, Russian and British visitors who could arrive via the Rivers Rhine and Lahn. The most prominent nineteenth century guests were Kaiser Wilhelm I, Tsar Alexander II and Kings of England, Sweden, Saxony and Bavaria, Swedish opera singer Jenny Lind (1820-87), Ruhr industrialist Alfred Krupp (1907-67), German writer Paul Heyse (1830-1914) as well as Russian novelist Fyodor Dostoyevsky (1821-81) and French-German composer Jacques Offenbach (1819-80) who was engaged for the Kursaal. In the mid-1860s spa guests numbered more than 7,000, and in the record-setting year of 1871 there were over 12,000. Around 1900, about a quarter of spa guests were foreigners (between the war of 1870 and 1914, most foreign visitors were from Russia) and, up to World War I, an annual average number of 10,000 “proper” spa patrons are recorded. There were also thousands of short-stay patrons who only visited for two days or so.

‘Venetian Night’ on the Lahn, c.1875

There is a very close connection between the spa quarter of *Bad Ems* and the therapeutic spa landscape. Since the eighteenth century, promenades led off from the springs and Kurhaus, but in the early nineteenth century the natural surroundings of *Bad Ems* – steep, rugged and beautiful – were systematically accessed from 1816 onwards. Prince Wilhelm of Nassau (1792-1839) had taken part at the Congress of Vienna (1814-15) and was a guest at *Baden bei Wien*. This is where he saw the famous therapeutic spa landscape in the Helenental Valley (where even Napoleon Bonaparte visited). After following his father on the throne of Nassau in 1816, Prince Wilhelm started to establish a similar parkland in *Bad Ems*, the state administration creating an extensive network of footpaths and scenic lookouts (most of which is preserved today). This was subsequently described as uncommonly beautiful in numerous medical and tourist publications (e.g. Baedeker, 1835) as well as in literature (Goethe, Dostoyevsky). Particularly noteworthy is the Felsenpfad leading to Bäderlei, to the Heinzelmännshöhlen (the “brownie caves” that no guidebook of the time left unmentioned), to Mooshütte, and to the Concordia tower built in 1861.



Marienweg, another footpath laid out in 1823, has largely disappeared due to more recent building activity, although its starting point is still marked by the original obelisk. By contrast, Henriettenweg (created 1823) and Henriettensäule, which forms part of the therapeutic spa landscape, may still be enjoyed by visitors, as may the footpaths leading to Adolphstempel and up Malberg hill with its viewing tower, built in 1848. The most recent feature to be added was the Bismarcksäule of 1901. From the spa quarter, the promenades and Kurpark, this surrounding countryside is visually interconnected through numerous vistas. The Kurpark acquired its present-day look largely after the building of the Kursaal in 1836: it was divided into an eastern part with borders and flowerbeds and a western part laid out in the style of an English landscape garden. The addition, in 1893, of the figurative sculpture of Kaiser Wilhelm represents the first, and has remained one of very few, to depict him in casual civilian clothing (i.e. out of uniform); an indication of the unusual ‘norm’ of a Great Spa. Kings and emperors, political and cultural elites, artists and representatives

of the middle class from all of Europe came to visit, to cure, relax and be entertained. At the spa, even ruling princes cultivated a down-to-earth image, donning civilian dress and mingling with the crowd on the promenade and in the pump room.

Bad Ems provided a stage for major political events. In 1786, the deputies for the archbishops of Mainz, Cologne and Trier and the prince-bishop of Salzburg met at the Mainzer Haus for the religious Congress of Ems to try and gain more independence from Rome for the German bishops. Their deliberations were published and discussed in the so-called “*Emser Punctuation*”. On 13 July 1870, a regrettable meeting took place on the promenade of the Kursaal between King Wilhelm I of Prussia (1797-1888) at Ems for his annual spa break, and French Ambassador to Prussia Count Vincent Benedetti (1817-1900). This resulted in *The Ems Dispatch* that incited France to declare the Franco-Prussian War (1870-71), the outcome of which was the founding of the German Empire. A plaque installed around 1880 commemorates the event. In 1876, during his own spa break, Tsar Alexander II of Russia signed the Ems Edict (Ems Ukaz, a secret decree of the Tsar) at the Haus der vier Türme. This decree banned the use of the Ukrainian language in literature and writing, and is now considered by Ukrainians to be a potent symbol of Russian repression.

The Kursaal provided a stage for eminent artists. Jenny Lind, the most celebrated singer of her time, gave a benefit concert here in gratitude for her successful spa break. Franz Liszt and Niccolò Paganini performed here. In 1858, Jacques Offenbach and his ensemble, the Bouffes-Parisiens, were engaged for the first time to perform at the Kursaal summer theatre; they would return nearly every year up to 1870. Offenbach wrote one-act pieces at Ems, but he also worked on his major operas: large parts of “*Orpheus in the Underworld*” were written in his lodgings at Braunschweiger Hof. In his own rooms at Schloss Balmoral, Richard Wagner worked on “*Parsifal*”. Writers including Johann Wolfgang von Goethe (1774) and, in the nineteenth century, Nikolai Gogol, Victor Hugo and Edward Bulwer-Lytton came visiting. The future Nobel Prize winner Paul Heyse memorialised the Ems region in his novella, *Der Blinde von Dausenau*. Fyodor Dostoyevsky spent four spa breaks at Ems, and wrote at length about them both in his letters to his wife and in *A Writer’s Diary*. It was here that he, according to himself, found the leisure for literary work. In his lodgings at the Stadt Algier guesthouse he wrote parts of his novel *The Adolescent* in 1874, and Books 6 and 7 of *The Brothers Karamazov* in 1879.

Spa towns served as trailblazers for new sports as well. The *Bad Ems* rowing regatta has been in existence since 1858, and the Kaiserpokal race that is still contested today goes back to 1884. In 1889 the spa administration laid out the first tennis court.

World War I, and the French occupation that followed it until 1929, marked a watershed. After World War II, the number of “prescription” spa breaks rose, and the actual curing was increasingly conducted in the clinics.

Continuing tradition of *The Great Spas of Europe*

The thermal baths of “Emser Therme” was built in 1970 (and replaced in 2012). From 1976, a new spa and residential district developed on Bismarckhöhe. The ensemble of historical spa buildings suffered a few unfortunate losses, and was slightly impaired by a small number of new buildings. Nevertheless, the historical townscape as well as the spa landscape have been largely preserved since 1914, documenting in its fabric the developmental phases of a spa from the Middle Ages to the modern era.

Regarding spa science, an innovative French treatment (1847) of mineral water inhalation was introduced at *Bad Ems* in 1855 by Dr. Ludwig Spengler – using his invention of a fixed inhalator. This began the rise of the role played by the spa and its doctors that ultimately gained international acceptance of inhalation technology. In 1883, mechanical engineer Carl Heyer began to develop curative inhalers that could be used away from the thermal springs. These devices, produced on an industrial scale, were shipped to doctors and clinics around the world; similarly, atomisation of medication was developed. The further refinement of inhalation technology continues today, together with anaesthesia technology, at the Heyer Medical company, and others, based in *Bad Ems*.



Plan of the spa buildings, c.1820

BADEN BADEN



Friedrichsbad

Kaiserin-Augusta-Bad



FRIEDRICHSBAD-SCHWIMMBASSIN

Heilgymnastik

AUGUSTABAD-SCHWIMMBASSIN

AUGUSTABAD Vestibule

Inhalatorium

Trinkhalle

8. *Baden-Baden*

Baden-Baden, entitled ‘Summer Capital of Europe’, is one of the largest Great Spas in the series and received the highest number of visitors during its golden age. Distinguished by its lavish spa architecture, world-famous casino and 350-year old promenade in a park, it was named *Baden-Baden* to distinguish it from other ‘badens’. At the end of the nineteenth century, the springs were collected in various galleries and a direct feed of thermal water was provided to the Friedrichsbad, the Trinkhalle and various hotels. Today, the resort sustains two major thermal baths (historic Friedrichsbad and the modern Caracalla Spa), and a number of spa-hotels.

Early beginnings

Baden-Baden was founded by the Romans, in the place of a former Celtic settlement. It was named *Civitas Aurelia Aquensis* (“the city of Aurelia of the waters”) in honour of Aurelius Severus and Baden’s hot springs. Roman garrisons were stationed here in the second century CE, whilst exploring the surrounding area from Strasbourg. The Romans used the healing water, above all, to cure war injuries (bone fractures, paralysis, scarring, pain), but the baths were also an important social meeting place for relaxation, socialising and making contacts. They built luxury Baths for emperors, soldiers and horses. Remains of the soldiers’ baths with sophisticated heating and water technology are still located below the Friedrichsbad. Emperor Caracalla (188-217 CE), in particular, rendered outstanding services to the luxurious expansion of the facilities.

In the Middle Ages, rheumatic complaints and injuries continued to be treated by bathing in the thermal waters. In 1112, *Baden-Baden* and the newly constructed Hohenbaden Castle served as the seat of the Margraviate of Baden. The Lichtenthal Convent was founded in 1254. Several times, the town was successfully flooded with thermal water as protection against the plagues of the fourteenth century and beyond. The baths also fulfilled many social and mystical functions, for example taking a bath in May was supposed to bring happiness and health for a whole year! Depending on the physician and the progress of the research, the medicinal sources were used for many diseases: against the childlessness of the woman, against the gout after excessive congestion, respiratory problems (there were well - equipped inhaleries with steam inhalation and a throat basin), and against skin diseases. In 1479, the seat of the Margraviate of Baden was transferred from Hohenbaden Castle to the New Castle (*Neues Schloss*) of *Baden-Baden*, built by Christoph I (1453-1527). The very first German-language spa non-medical guide, published in 1480 by Hans Folz, (*Dieses Püchlein saged unß von allen Paden*), mentioned the baths of *Baden-Baden*, *Bad Ems*, *Baden bei Wien*, Karlsbad (*Karlovy Vary*), and others. Medieval bathing took place in a modest way, especially in the “bathing houses”. The spa prospered with about ten bathing huts, over 300 bathing cabins and 3,000 bathers a year until the Thirty Years’ War (1618-48). *Baden-Baden* was plundered by the French in 1643 and, during the War of the Palatinate Succession between France and the “Holy Roman Empire”, it was burnt to the ground by the French in 1689. Due to the Palatinate War the town lost its status as the capital of the Margraves of Baden that it had held since the twelfth century. After the latter destruction, the city was partly rebuilt, but the bathing system almost came to a standstill. The standard of the Roman period was not reached

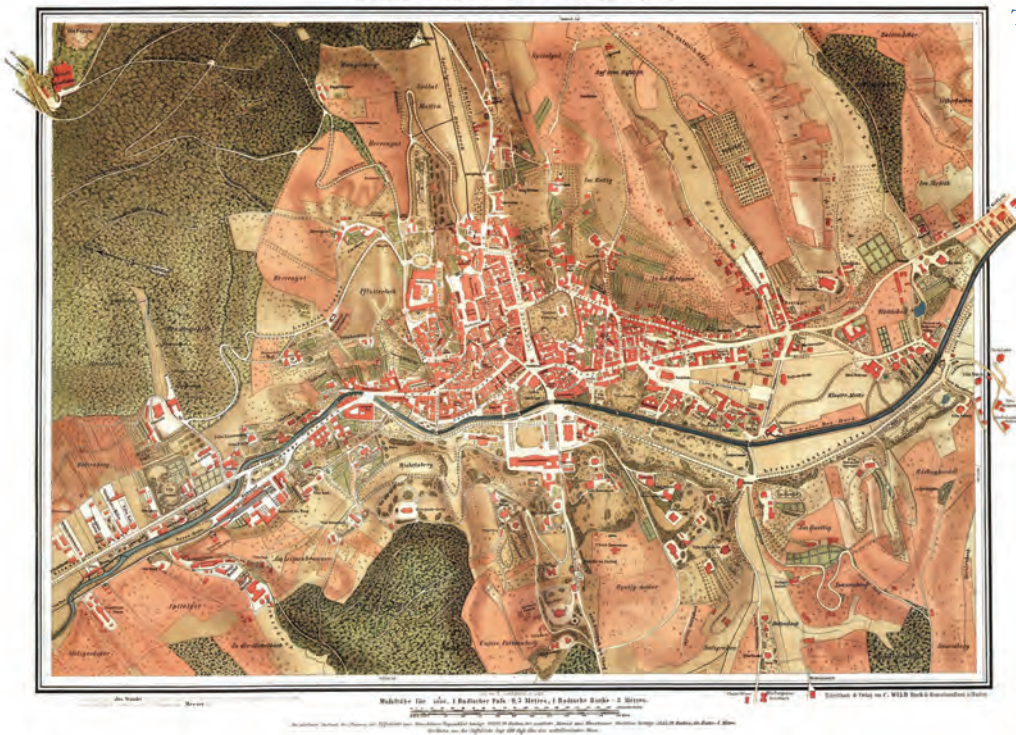
again. In the seventeenth century, Markgraf Ferdinand Maximilian (1652-69) created the richly stuccoed Prunkbad on the ground floor of the New Palace on the Florentine Hill.

Golden age

Baden-Baden's resurgence as a spa town was initiated with the building of the Promenadehaus and the laying out of a chestnut-lined avenue outside the city walls west of the Oos River in 1765-66. From the dawn of the nineteenth century, the town was systematically transformed into a modern resort, and one of the largest Great Spas in the series.

In 1825 the new Kurhaus was extended and upgraded in the seasonable neo-classical style. This followed the increasing requirements of creating a high standard spa town. The new pumproom was built in 1839-42 north of the Kurhaus and was supplied with thermal water by a pipeline from the Florentine mountain.

In 1850, *Baden-Baden* recorded more than 47,000 spa guests – the largest number, and with the greatest international diversity, of spa visitors in Europe. Many patrons became permanent residents. This development is reflected both in the southern urban expansion “Lichtentaler Vorstadt” incorporating the church buildings of different religious denominations (including Russian-Orthodox and Anglican), mansions and several hotel buildings and in the continuing development of the south-western villa quarter Beutig Quettig. Urban expansion was supported by the upgrading of the infrastructure, and the railway network in particular. In 1845, *Baden-Baden* built its own station, complete with a lounge reserved for noble patrons; by 1869, at the latest, it boasted a direct connection to Paris.



Town plan, 1873

As a result of the Franco-German War of 1870-71, and the prohibition of gaming in 1872, the change from an international fashion bath to a spa and health resort took place. In the last third of the nineteenth century, modern bathing palaces were created near the

warm springs replacing an old town quarter. The realignment of the city led to an increase in spa guests to a maximum of 60,000 by 1890. The reason was, *inter alia*, the Friedrichsbad, the most modern bathing palace of its time, and which offered extremely advanced therapeutic facilities.

After the construction of a terminal station in 1894, the number of twenty connections a day put the spa town far above the national average at the end of the century. In the course of *Baden-Baden's* rise to a Great Spa, its technical infrastructure was overhauled as well as the transport infrastructure: the gasworks was built in 1845, and electrification followed in 1898. In the nineteenth century, the spa town reached its peak as “capitale d’ete”. The Indian Summer resulted in more new sanatoriums and hotels and, in 1902-03, the designation of Annaberg hill as the newly developed and internationally advertised mansion district of Friedrichshöhe.

With the outbreak of the World War I, the Belle Epoque ended in *Baden-Baden*. Few building projects, among them the “Paradies” at the slopes of the Annaberg, were realised after the war. For that reason, the Great Spa has largely retained the size and appearance it had at the end of the long nineteenth century. In 1931, Baden was officially renamed *Baden-Baden*. The town suffered no damage during World War II, and its selection as the seat of the French occupation force merely caused an expansion towards the north, in the shape of the “Cité”.

At the beginning of the nineteenth century, the old city gates and the city wall were demolished and the town spread farther into the Oos valley and the surrounding landscape. The Hotel Badischer Hof was originally built in the seventeenth century as a Capuchin monastery. In 1807, German architect and city planner Friedrich Weinbrenner (1766-1826), known for his mastery of classical style, converted the secularised monastery into a spa hotel for the German publisher, industrial pioneer and politician Friedrich Cotta (1764-1832). Part of the Neo-Classical façade is still visible on Lange Straße. The building’s central feature was a dining hall three-storeys in height, surrounded by colossal columns. The Konversationshaus (Kurhaus) was built 1821-24, also by Friedrich Weinbrenner, at the foot of Friesenberg hill, incorporating the eighteenth century Promenadenhaus into the structure. Weinbrenner designed a long central wing of 13 axes flanked by pavilions, the façade being dominated by a protruding portico supported by Corinthian columns, the most prestigious architectural order and emphasising the building’s status as the stately core of the planned spa district. The corner pavilions were connected by low Doric colonnades that are no longer visible today. The pavilions are two-storey structures with central projections surmounted by pediments, and Ionic pilasters. In 1912-17 their appearance was altered considerably by the addition of protruding, wintergarten-style terraces. These were designed to recall the original colonnades connecting the pavilions, now encased by the new structures. Of the interior, only the hall behind the portico has been preserved more or less unchanged. It was based on English “assembly rooms” of a type found, for example, in the *City of Bath*. In the northern wing, the Weinbrenner-designed theatre was replaced, in 1853-55, by four Prunksäle (state rooms) designed by



In the pump room

Kurhaus



Paris theatre architect Charles Polycarpe Séchan (1803-74) for the casino leaseholder, French businessman Edouard Bénazet (1801-67). They are decorated in various versions of French Baroque, from Louis XIII to Louis XVI, very much in the taste of the Second French Empire. The south wing of the *Konversationshaus* overlooks the four rows of chestnuts of *Kastanienallee*, originally laid out in connection with the *Promenadenhaus*. The boutiques lining it, designed in 1866-67 along the lines of Parisian models by German architect Karl Dernfeld (1831-79), replaced earlier, wooden boutiques by Weinbrenner.

Visit of Queen Victoria
at *Baden-Baden*

Attached to the building's western end is the *Konzertmuschel* (band shell) added under German architect August Stürzenacker (1871-1951). In 1839-42 the axisymmetrical *Trinkhalle* (pump room) was built by German architect Heinrich Hübsch (1795-1863) between *Friesenberg* and the River *Oos* north of the *Konversationshaus*. The theatre, a two-storey structure in French Neo-Baroque, was built in 1860-62 from (adapted) plans by Paris theatre architect Charles Derchy (d.1859), Charles Couteau and Ludwig Lang. The Neo-Renaissance *Friedrichsbad* was constructed in 1869-77 by Karl Dernfeld as a spa and society bathhouse built to the highest standards on terraces built into the slope of *Florentinerberg*. It was inspired by *Bad Wildbad* (Germany) as well as the facilities of *Baden-bei-Wien* and the *Budapest Raitzenbad*.



Even today *Baden-Baden* features numerous buildings that owe their existence to foreign patrons, artists or architects. Chief among them are the churches of various denominations: The Anglican community was founded as early as 1833, its church built 1864-67. After Prince Wilhelm of Baden had married a niece of Tsar Alexander II in 1836, a Russian enclave formed; the plans for the small Orthodox church were drawn up by Iwan Strom, professor at the Academy of Arts in St Petersburg. The Romanian Orthodox Stourza Chapel on *Michaelsberg*, was drawn 1864-66 by Leo von Klenze and was commissioned by Mihail Stourza (1795-1884), Prince of Moldavia, who donated the family crypt in memory of his deceased son. Requiem masses are still read in the chapel today: this, too, constitutes an authentic part of the immaterial legacy. Foreign visitors and architects also left their mark in the shape of numerous stately nineteenth-century mansions and villas: their number, high-quality and diversity has come to be a characteristic of *Baden-Baden*. They provide a remarkably exhaustive chronology of mansion architecture over the course of decades. Many private residences and mansions were either built (or enlarged) on behalf of foreign patrons, or acquired by them at a later date. Two examples must suffice here: *Villa Trianon* on *Friedrichstraße*, commissioned by Paris court painter Franz Xaver Winterhalter (1805-73) and built in 1861, probably by a French architect; and *Villa Turgenew*, commissioned by the Russian writer Ivan Turgenev (1818-83) and built from plans by Paris architect Olive, starting in 1864. The rising number of hotels built over the course of the nineteenth century is proof of the increasing number of visitors. *Badischer Hof*, situated next to the spa district, was long considered the only hotel suitable for foreigners and patrons of rank. Its owner, the publisher Cotta, made sure to promote his hotel in his own travel guidebooks.

The fact that *Baden-Baden* gained international popularity as a spa from the 1830s onwards is evident from the emergence of hotels with “foreign” names: among the earliest large hotels lining the bank of the *Oos* were the *Hôtel Stephanie-les-Bains*,

the Hôtel d'Angleterre, the Hôtel d'Europe and the Hôtel de Russie. More hotels were situated in the old centre, among them the prestigious Hôtel de Hollande and the Hôtel Victoria named after its most illustrious patron, Queen Victoria. Due to demand, these hotels were further enlarged and refurbished over the later nineteenth and early twentieth centuries, always adapting their architecture and facilities to current international standards and trends. More evidence of *Baden-Baden's* cosmopolitan clientele is provided by the founding of its International Club in 1872. Among its founding members were William Duke of Hamilton (1845-95), Prince Grigory Gagarin (1810-93), Prince Menshikov, Count Hugo Henkel von Donnersmarck (1811-90) and Hungarian Prince Nikolaus Esterházy (1817-94). The former summer palace of the Queen of Sweden on Lichtentaler Allee was purchased to provide the Club's headquarters, a function it serves to the present day.

Lichtentaler Allee

Both in the entirety of its historical urban layout and in numerous individual elements, *Baden-Baden* is exemplary of the way town planning and landscaping ideas that had come to the fore in the wake of Enlightenment were implemented. Evidence of this is, for example, the early relocation of the spa district out of the old town centre into the open meadows of the Oos stream, and their transformation into a landscape garden from the 1830s onwards. There is also the close interconnection with the surrounding landscape, both by means of accessing it through footpaths and the creation of attractions for spa patrons, and by the incorporation of the countryside into the townscape.



As early as 1775, a spa commission was founded to draw up a development plan. In accordance with its recommendations, footpaths were laid out and benches and lookouts were provided to support the effects of curing. In the 1810s and 1820s, the Grand Duchy's director of building Friedrich Weinbrenner (1766-1826) was in charge of expanding and overhauling the spa district. It was him who was responsible for the rebuilding of the 1766 Promenadenhaus, initiating a thorough redesign of the area. In tandem with the construction of the Konversationshaus in 1824, Weinbrenner also oversaw the laying out of its garden. The work was completed by Friedrich Ludwig Sckell (1750-1823) and his successor, the Grand Ducal director of gardens Johann Michael Zeyher (1770-1843), who was responsible for the laying out of Kaiserallee – the main connection between Badischer Hof and Promenadenplatz. It was Zeyher, too, who oversaw the transformation of Lichtentaler Allee south of the spa district into a spacious landscape garden from 1839 onwards.

The avenue extends along the Oos for 2.5 km, from Goetheplatz to the convent of Lichtenthal, offering a delightful park landscape with more than twenty iron bridges crossing the stream and numerous imposing trees. Over the course of the nineteenth century, *Baden-Baden's* most prestigious hotels grew up along Lichtentaler Allee; to the south, a tennis facility was established as Germany's oldest tennis club (*Baden-Baden Lawn Tennis Club*, 1881). East of the park is the so-called Gönneranlage. The area had been occupied by a football pitch since 1887, but in 1909-12 it was transformed into a green space with a monumental fountain, the "Josefinenbrunnen". Designed by Max Laeuger (1864-1952), it is considered one of the finest gardens in the early twentieth century "geometric" style in Germany. The same artist also created the so-called Paradies, a residential complex constructed in 1921-25 on the slope of the Annaberg with a water feature reminiscent of Renaissance gardens at its core. The ideas of the Enlightenment are reflected in many tangible and intangible relics. The Lichtentaler Allee was designed as an English landscape garden inviting informal get-together and social mixing of guests.

Horse race course



The gaming casino, which was in operation from the 1820s to c.1870, provided a major attraction; the German style acting as a model for Monte Carlo. The horse racecourse at Iffezheim was run by the International Club – an elitist society which continued gambling in their clubhouse even when it was prohibited in 1871. The theatre built by the Bénazet family was the stage for outstanding music events, stage plays and dance performances of renowned artists using the nearby outdoor music pavilion and the rooms of the conversation house. For some fifty years *Baden-Baden* was the ‘Summer Capital of Europe’. During those years the town registered the largest numbers of spa visitors after Wiesbaden, and in terms of the numbers and diversity of its international clientele, many of whom stayed on indefinitely, it surpassed every other spa town in Europe. The town has continued to play its part as an international spa ever since, a role it continues to play today.

Baden-Baden has repeatedly provided the stage for “diplomatie thermale”. In 1860, ten German princes convened here for a conference with the French Emperor, Napoleon III. In 1862, the town hosted the so-called “Dreikaisertreffen” when three emperors met unofficially in the town: Emperor Napoleon III, Emperor Franz Joseph I, and Czar Alexander II. The German emperor Wilhelm I and his empress Augusta were regular visitors for some 40 years during the summer months and in fact conducted government business from the spa. Among the many eminent artists who flocked to the famous resort, drawn by its cosmopolitan atmosphere, were the internationally acclaimed German portraitist Franz Xaver Winterhalter (1805-73), French dramatist, novelist and poet Alfred de Musset (1810-57) and the Russian writers Fyodor Dostoyevsky (1821-81) and Ivan Turgenev (1818-83); the latter’s novel, “*Smoke*”, is set in *Baden-Baden*. French Romantic composer Hector Berlioz (1803-69) wrote the opera “*Béatrice et Bénédicte*” for the inauguration performance of the *Baden-Baden* Theatre, and it was here that German-born French composer Jacques Offenbach (1819-80) conducted the world premiere of his operetta, “*La Princesse de Trébizonde*”. The salon hosted by the famous French singer and composer Pauline Viardot (1821-1910) was a popular social gathering place.

Continuing tradition of *The Great Spas of Europe*

When *Baden-Baden* had to reorient itself in the nineteenth century after the ban on gambling, it made a number of important construction investments; and also the twentieth and twenty-first centuries required necessary adjustments.

The town was almost completely spared from the bombings of World War II, and its urban town structure as well as its historical buildings were mostly preserved. Modifications of its historic town structure happened in a very limited extend only during the second half of the twentieth century, and they did not deteriorate the structural and substantial qualities of the ensemble.

Two elements helped the town after 1945 to acquire new glamour: to be the centre of the French zone of occupation for several decades with continuous French influence and advice, and to become the seat of the German Südwest radio and TV station with its own symphony orchestra, which assured fresh cultural impulses.

In 1974, a town development plan allowed for a proper renovation of the old town centre, for traffic planning and for the set-up of a pedestrian zone. Furthermore, a landscape protection zone was set around the town. Today's town expansion primarily grows westward, to the Rhine valley, and hence the historical centre in the surrounding landscape remains unscathed.

In line with the century-old spa tradition, the Caracalla-thermals were built in the 1980s and the Friedrichsbad thoroughly restored. Also Kurhaus, Trinkhalle, Casino and all main spa buildings were restored and are mostly in its original function (see *Baden-Baden* 2a 8.6 Continuing spa tradition) .

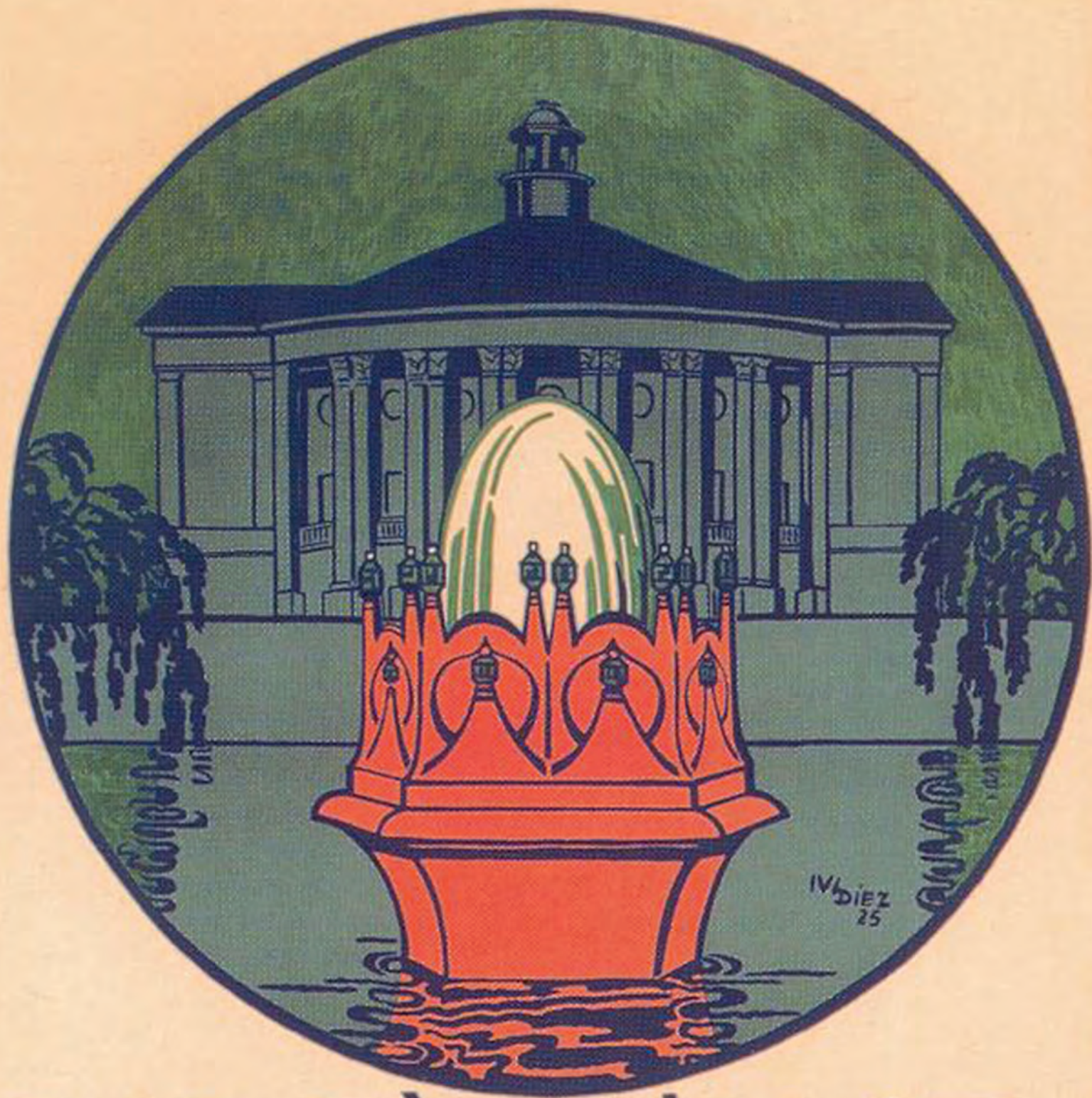
Ever since the nineteenth century *Baden-Baden* has been also a scene for international arts - of which, until today, a number of operas, novels and paintings are proof. This tradition continues with numerous activities and two more additional attractions, which help to authenticate the town as an international thermal town: one is the important collection of modern art in the Frieder Burda museum, located since 2004 in the modern building of Richard Meier, a reputed American architect. The museum connects with the existing Kunsthalle dating from the early twentieth century and is considered to be a congenial part of the Lichtental alley.

The other cultural attraction in the perspective of a world spa is the Festspielhaus, built in 2001; it integrates the historic railway station as the reception hall. The events in the festival hall, such as the yearly Easter festival with the Berlin Philharmonics attract a large international public.

Even today, *Baden-Baden* remains an internationally renowned and frequented Spa town.



Festspielhaus



BAD KISSINCEN
DIE KRONE ALLER BÄDER
FÜR
MACEN-DARM-HERZ
STOFFWECHSEL

9. *Bad Kissingen*

Bad Kissingen, with its unparalleled Wandelhalle-Brunnenhalle and innovative constructional solutions to international spa architecture, is a Bavarian Great Spa that bridges classicism and modernity. Its green spaces move seamlessly between kurgarden, parks and the wooded hills of the therapeutic spa landscape, whilst its industrial spa infrastructure is notably distinctive, particularly the salt graduation system which was pioneered here.

Early beginnings

During the early Middle Ages, several springs in the vicinity of Kissingen were used for salt extraction that was first documented in 823 (when they were held by Fulda Abbey). In 1279 the site was first mentioned as a town. In 1394 Kissingen became part of the prince-bishopric of Würzburg (where it stayed until 1802). Kissingen was the site of the earliest graduation works in Europe, a new technology that revolutionised salt production. By the sixteenth century the town had established itself as a spa, the earliest documented spa patron's name was recorded in 1520. Even then, Kissingen offered both drinking and bathing cures, as well as other activities recommended by physicians, such as horse-riding, ball games and hill walking. The shipping of the medicinal water, too, dates back to that time.

The core town of Kissingen in the Middle Ages has a square ground plot, formed by the city walls and almost a grid raster in its interior. It corresponded thus to the type of a settlement after 1200, which was also laid out for strategic security of respective territory. In this old centre, a number of buildings still betray their origins as eighteenth-century spa hotels. They are characterised by having three storeys and facing the street with their eaves, rather than the traditional gabled front. The centre still features the characteristically large range of shopping facilities aimed at visitors (in contrast to the merely seasonal "bazaars"), and of restaurants and inns. Residential areas were subject to much densification over the course of the nineteenth century, due to the need to house not only newly arrived residents but also spa patrons' servants. Newly developed areas were earmarked for spa-specific building with the exception of an area north-east of the old centre.

Golden age

Both the springs and the patrons were at first managed by the municipality (and from 1770 by the state; at that time, still the Prince-Bishopric of Würzburg). In the course of the eighteenth century, buildings and facilities to accommodate the social activities of spa patrons sprang up: an early "Kurhaus" (assembly room) around 1705, followed by the "Kurhaus" with "Kurgarten" (spa garden) designed in 1738 by the famous German architect Balthasar Neumann (1687-1753) for Prince-Bishop Friedrich Karl von Schönborn of Würzburg (1674-1746). The latter was the first space specifically designed to serve as a hub of spa life outside a town.

In the 1770s, footpaths were laid out for use by the patrons. These led to a purpose-built destination, the Kaskadental with its Baroque water features, and marked the beginning of the trend for integrating the surrounding landscape into life at the spa. The high

aesthetic quality of the landscape around *Bad Kissingen* was already prized in 1795, as described by the *Bad Kissingen* physician Doctor Sebastian Goldwitz (1752-1827) in his spa guide *Die Mineralquellen zu Kissingen und Bocklet im frankischen Hofstift Würzburg* (The mineral springs of Kissingen and Bocklet in the Frankish Hofstift). In the course of the nineteenth century it is always referred to as idyllic landscape; at that time vineyards and orchards on the slopes of the hills also belonged to this landscape (today these are often used in a different way).

In 1814, the town made way for the Kingdom of Bavaria, and further urban redevelopment took place methodically. These works contributed to the spa town becoming a fashionable resort, particularly in the 1830s. The central spa quarter was developed in two phases, first during the Biedermeier period in the early nineteenth century, then in the early years of the twentieth century. The springs rise outside of the old town and along the river. The nucleus of the early *Bad Kissingen* spa is the Kurgarten. The monumental spa building ensemble of the Arkadenbau of 1838, Regentenbau of 1913 and Wandelhalle of 1912 extends along the left bank of the river. On the other side, further south, there is a large bath ensemble of the Luitpoldbad and Casino of 1867-71 (this was enlarged in 1902-06). South of this ensemble and below the heights of the Altenburg, is the Kurpark extending along the right bank of the river.



Shelter in the therapeutic and recreational spa landscape, 1870

The first monograph of the spa of Kissingen was published in 1589: Johannes Wittich, *Aphoristischer Extract Und kurtzer Bericht, des mineralischen Sauerbruns zu Kissingen, im Fürstenthumb Francken, von seiner Kraft und Wirkunge, Erfurt 1589*. In 1838 The healing springs and baths at *Bad Kissingen* was published as a guide for spa guests and doctors by Franz Anton von Balling (1800-75). It was also available in French. This was followed by his *Des Eaux minerales et ses Bains* in 1839. In the 1830s, brine and carbonic acid were included into the catalogue of non-physician care. From 1840, the building of the Saline Bath with its constant extensions was begun near the “Runder Brunnen”. The salt-works did not only serve the concentration of cold brine for the salt production, but has been used until today as an open air inhalatory. Two pumping stations were built for the transport of the cold brine along pipelines to the graduation works and into the spa houses in town - Freipumpe (1848, Klett & Co. Nürnberg) and Hauspumpe (1883), which are still functioning and partly in use. Spa treatments were augmented by gas, brine, mud and peat baths as well as whey and cold-water cures. State-of-the art medical facilities allowed for inhalation, electrotherapy, and gymnastics as advocated by Swedish Doctor Gustaf Zander (1835-1920), the inventor of medico-mechanical physiotherapy.

The foundation of the German Reich and the establishment of a link to the railway system in 1871 gave the spa town another significant boost, one that manifested itself in urban expansion and the construction of elegant residential areas. In 1883, King Ludwig II of Bavaria (1845-86) granted *Bad Kissingen* the right to call itself “Bad”, a designation that emphasises the significance of the spa and health business for the town. In order to satisfy the demands of an international clientele (since the 1830s), largely composed of members of ruling families and the economic, scientific and military elites, the small town acquired the infrastructure of a city (telegraph, 1853; railway connection, 1871; Railway station, 1874; gaslight, 1876; steamboat connection, 1877; drinking-water pipeline, 1879; water-borne sewage system, 1889; telephone, 1892; electricity plant, 1898, modern abattoir 1925).

The space of the Saale valley following the narrower spa area is also the starting point of the horticultural sites for the spa business. Originally the spa area was only east of the Saale just near the spa buildings, in rather geometrical shapes. From 1857, the area south of the Ludwig Bridge was gradually expanded to all of the Saale meadows in the form of a landscape park named “Luitpold Park”. At the beginning of the twentieth century the northern part, now geometrically reshaped again, became the “Rose Garden”. In addition, from the middle of the nineteenth century there were further horticultural areas that were “satellites” of the “therapeutic spa landscape” around the town, for example the “Altenberg” (from around 1840) and the “Ballinghain” which had been designed in 1889 to honour the distinguished German balneologist and spa doctor Franz Anton von Balling (1800-75), one of the main initiators of the Actienbades (later Luitpoldbad) in *Bad Kissingen*, the largest bathhouse in Europe at the beginning of the twentieth century.

However, the inclusion of the surrounding landscape began much earlier. The prince-bishop Adam Friedrich von Seinsheim had designed the valley of cascades (‘Kaskadental’) in 1767 with its baroque water features using the natural stairs formed by calcareous tuff. Not only the natural monuments, but also the historical ones were used as point of attraction in the eighteenth century, for example the Botenlaube ruin, and later in the nineteenth century the ruin of the monastery Aura and the Trimbürg ruin. At the same time these and other monuments offered the possibility of lookout points. From the 1840s promenades had been running south and north along the banks of the Saale river from the layout’s core, the Kurgarten, as well as into the surrounding hills. The network of footpaths lined with shady trees was considerably expanded at the behest of the Bavarian King Ludwig I, with Friedrich Ludwig von Sckell providing the plans, and maintained in pristine condition by the spa’s gardening office afterwards.

From the 1830s, the *Bad Kissingen* promenades did not merely lead up to the popular idyllic foresters’ lodges and mills, picturesque rock formations, memorial stones or natural sights, ruins and former monasteries: they were also embellished with small buildings in the prevailing taste, among them pavilions (Pavillion on the top of the Altenberg, 1848) and shelters, lookout towers and inns boasting panoramic views. After 1860 look-outs were added, for example a tower on the Klaushöhe (destroyed), from 1883 the Ludwig Tower, the Bismarck Tower (1914/1926) and the Wittelsbach Tower (1907). There were a lot of restaurants for excursionists in the spa landscape; possibly the oldest is the ‘Klaushof’ from the middle of the eighteenth century. All these elements of the therapeutic spa landscape are connected by a large and graded grid of walkways, from promenades bordered by avenues to simple paths in the forest, all in all 130 km; nowadays 110 km of these are still maintained and well-tended. Towards the end of the nineteenth century these walkways were classified as ‘Terrainkurwege’ (“terrain spa promenades”) according to Dr. Max Joseph Oertel.

Well-known guests were memorialised along the paths (Bismarck 1877, Heinrich Manger; Empress Elisabeth of Austria Österreich 1907, Emanuel Gerhart). The *Bad Kissingen* sports venues are lined up along the green belt of the Saale meadows - from the tournament place in the north that even today hosts the Rakoczy horse show by the Tattersall and the tennis court to the golf course at the southern end, which has occupied this site since 1911. One attraction for the guests was the boat line connecting the Rose Garden with the Untere Saline from 1877 on. It still operates today.

Destination Ludwigstower



Guests from princely and royal houses were joined by visitors from the fields of politics, the military, business and financial worlds, most notably Otto von Bismarck (1815-98), Prussian statesman and first Chancellor of the German Reich (1871-90). Under the emperor Wilhelm I, Bismarck largely controlled domestic and foreign affairs for Germany, and dominated European affairs from the 1860s until 1890. Bismarck visited *Bad Kissingen* around fifteen times to “take the cure”, staying at his accommodation in the “Upper Saline” between 1874 and 1893 (during his first visit to the spa, he survived an attempted assassination almost unhurt). Thus, *Bad Kissingen* was known as the “spa of the diplomats”, especially after 1874 when it became the informal diplomatic arena of the German Reich, a place where decisions of global significance were made - for example the 1877 “Kissinger Diktat” that contains the principles of Bismarck’s defensive foreign policy to avoid a war in central Europe and so to secure the position of Germany. His dictation conceived the program of his diplomacy, realised in his succession of strategic alliances with powerful nations. The first monument in Germany (of a great many) erected in honour of Bismarck was in *Bad Kissingen* in 1877, and it was essentially paid for through the contributions of spa guests.

The town also developed into a meeting place for artists and writers, including Menzel, Rossini, Fontane, Heyse and Tolstoi. Around 1900, *Bad Kissingen* was among the most visited German spa towns (along with *Baden-Baden* and *Wiesbaden*), reporting 52,000 patrons in 1913 (against a population of 6,000).

Contrary to many other German spas *Bad Kissingen* experienced another heyday in the 1920s. After 1933, during the time of National Socialism, there was a tendency for a mass health treatment which finally succeeded when the social health treatment became a compulsory part of the social security and pension fund in 1958. The fascination of *Bad Kissingen* for the political elites remained until the 1960s. An example are the visits of the German President Theodor Heuss (1884-1963; as a spa guest) in 1954/1955 or Heinrich Lübke (1894-1972; ten times as a spa guest; 1964 meeting with Herbert Wehner) as well as of the Thai King Bhumibol Adulyadej (1927-2016) and his wife Sirikit in 1966.

South of the core of the town, slightly to the west towards the river, is an area of springs which had been used since the sixteenth century, and which had been remodelled in the first half of the eighteenth century by relocating the course of the Saale. During

Historic map of Bad Kissingen from 1913, showing the complex network of paths that encircled the town



this process, the Rakoczy spring was discovered which, together with the older Sauerbrunnen (later Maxbrunnen) and the Badbrunnen (Pandur) determined the location of the spa quarter. Until today this area has formed the central spa district. Its main phases of expansion were the Biedermeier period, when King Ludwig I of Bavaria took an active interest, and the early twentieth century. Ludwigstraße serves as an urban pivot between the old town and the spa district. The latter extends south between the two main streets of Kurhausstraße and Prinzregentenstraße, which are connected by diagonal or curving intersecting streets. Contrary to the mostly closed house-building of the old town, we can here find a loose settlement pattern with a lot of green spaces. Notable structures are the Arkadenbau in a neoclassical semi-circular style (1834-38, Friedrich von Gärtner), the Wandelhalle with a revolving orchestra shell (the grand foyer, 1910-12, Max Littmann), a classical basilican building with innovative constructive elements, the monumental neoclassical assembly hall building (Kurhaus 1910-13, Max Littmann) in the very central part of the spa district. From the *'Krugmagazin'* (jar magazine) (1837-39, Friedrich von Gärtner) the Kissingen mineral water was dispatched until 2001. Although being from different periods, these buildings form an impressive harmonic western and southern front around the spa garden with its central Maxbrunnen, the oldest well of the spa (in the version by Max Littmann, 1911). The eastern partition is formed by the royal guesthouse and the row of hotels on Kurhausstraße, beginning with former Hotel Kaiserhof and Victoria (1835/1888 Johann Gottfried Gutensohn/Carl Krampf). Younger spa buildings augment the spa quarter to the west and to the east. The Luitpoldbad (1867-71, Albert Geul/conversion with enlargement 1905-11, Jean Keller) with the Casino (1878-80, Heinrich von Hügel) in Neo-Renaissance style were the first to cross the Saale river to the west; in 1858, the Kurhausbad became the eastern annexe of the old Kurhaus (current succession building in a traditional classical style, 1927 Max Littmann)



Monument to Dr. Anton Balling

Bad Kissingen never featured a purpose-built mansion district; rather, the entire town was geared towards the spa business. By 1900, every third house offered accommodation, and the prevalent building type was that of the Kurvilla where the landlord and lodgers resided under the same roof. It was characterised by high ceilings and balconies with cast-iron railings. The mansions dating from the mid-nineteenth century were built in the Biedermeier style, frequently in red sandstone; later, Historicist styles gained ground. The large houses were surrounded by gardens often featuring a summerhouse used as a breakfast room, known as a “Salett”. The housing shows the specific status of *Bad Kissingen* in *The Great Spas of Europe*. Upper middle-class mansions are rather rare, smaller spa houses, guesthouses as well as bed and breakfast hotels are predominant. They served the spa purposes of the lower middle class, less those of the “Großbürgertum” (bourgeoisie/upper middle class). At the other end of the scale there were some luxury hotels, which were used by nobility, often high nobility. Spa doctors were often owners of guesthouses; an early example of this type of a doctor’s house is the Ballinghaus (1836/37, Johann Gottfried Gutensohn). The oldest buildings were erected south of the spa quarter along the historical route to Würzburg (today Kurhausstraße). There you can find for example the Biedermeier hotels that were partly expanded later, being the most noble hotels of the town (Grand Hotel Kaiserhof and Victoria, Hotel de Russie), followed by mansions such as the

Villa Hailmann



Villa Hailmann(1903, Antony Krafft). Simultaneously with the dismantling of the town fortification between 1820 and 1830 a belt of new streets was implemented around the old town. Ludwigstraße in the south of the Ring has a special function, connecting the spa quarter with the historical centre of the town and thus becoming a main traffic- and business-street. It is dominated by grand business houses, mostly from the heyday of the spa around 1900.

The Biedermeier housing of the western Ring axis, the Theresienstraße, has been partly preserved. Initially detached buildings had been placed along a strict building line at the eastern side of the street which faces the town. At the western part of the street, there are also grand spa houses.



Hotel Russischer hof

After the erection of Ludwigsbrücke (1838) mansions and hotels were built on the western bank of the Saale, too, for example the Fürstenhof Hotel (1856). Spa mansions and sanatoria were built in Prinzregentenstraße, Menzelstraße, Frühlingsstraße or towards the two salines, mostly in the various forms of historicism, mostly by local architects, but also by architects known all over Germany and beyond, like for example Bruno Paul (1874-1968), Paul Schultze-Naumburg (1869-1949) and Heinrich Möller (1879-1943).

Social meeting and entertainment have always been part of a spa break. At *Bad Kissingen*, several consecutive Kurhäuser (1705/1738/1880/1913) were built for dancing and gaming. In the eighteenth century, gaming was primarily cards, with gambling including roulette by 1800 (in Bavaria gambling was prohibited in 1849). From the last third of the eighteenth century, audiences could watch plays, the first proper theatre being built in 1858. In 1904-05 this was replaced by the present one by Max Littmann, a small but representative house with an elaborate and original presentation in neo-baroque style.

Luxury goods had been available from seasonal shops (called “Bazar” in Kissingen) since the eighteenth century. Nowadays part of the town’s Bazar (built in 1889) near the Rosengarten and at Lindesmühlenpromenade are used for their original purpose. In the time of the Prince-Bishops, military bands played to entertain patrons; a spa orchestra was established in 1837, and is still going strong. In keeping with the spirit of the time, the spa administration provided sports facilities, including tennis and croquet courts in 1888, and a golf course and horse-riding venues in 1911. A river-bathing facility had been in operation since 1843. Religious needs were met by Catholic (Herz-Jesu Kirche, 1882-84, Karl von Leimbach), Lutheran (Erlöserkirche, 1847, Friedrich von Gärtner/Erweiterung 1891 August Thiersch), Anglican (1862), Russian Orthodox (1898-1901, Viktor Schröter) and Jewish (Synagoge, 1900/1902, Carl Krampf) places of worship. Some guests were buried at the old Christian cemetery (Kapellenfriedhof) and at the Jewish cemetery.

In 1918 *Bad Kissingen* became part of the Free State of Bavaria.

Continuing tradition of *The Great Spas of Europe*

Today, *Bad Kissingen* has a population of 22,000, more than 250,000 guest arrivals, more than 1 million daily guests and 1.6 million overnight stays per year. It is a Bavarian Staatsbad, one of Germany's most important health and tourism destinations and a major centre of education. Today, the water of the Schönbornsprudel supplies the basins of the KissSalis thermal baths. As it has been for 500 years and at all times, *Bad Kissingen* is still today exclusively a health and culture site as well as a competence centre for health.





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10. *Montecatini Terme*

Montecatini Terme, 'garden spa of Europe', is a perfect example of integration and unity between urban settlement and landscape based on the presence of thermal mineral springs. The property, distinguished for centuries by its contributions to spa medicine, is characterised by two principal zones: The Great Spa of *Montecatini Terme* that is testimony to the last great flourish of the European spa tradition in the early twentieth century; and the historic mountain-top village of Montecatini Alto, connected to it by funicular railway.

Early beginnings

The origins of the exploitation of the waters of *Montecatini Terme* dates back to at least Roman times, as evidenced by some votive statuettes of that period found near the current crater of the Terme Leopoldine. The first written record of the spa dates from 1201, when the springs are mentioned in a parchment from Lucca. In a document of 1370 reference is made to the extraction of salt from the mineral waters for food use. A letter, dated 24 July 1387, sent to a doctor by the famous Tuscan merchant Francesco di Marco Datini (1335-1410), seeks advice on the healing properties of the Montecatini thermal waters: "...how can I drink the curative waters of Montecatini baths?". The first part of the history of Montecatini ends in 1554, when the castle of Montecatini Alto was destroyed by Cosimo I de' Medici, Grand Duke of Tuscany (1519-74).

Golden age

The urban structure of *Montecatini Terme* rationally develops itself from the first eighteenth century nucleus, at the time of Grand Duke Peter Leopold of Lorraine (1747-92). Perfectly integrated into the landscape, the city lies on the founding elements of its urban planning: the Tettuccio tree lined avenue, now Viale Verdi, the promenade which connects the spa buildings (the Tettuccio, rebuilt in 1928, the Palazzina Regia, the Locanda) and the optical cone pointed towards the ancient hill village of Montecatini Castello (connected by the funicular built in 1898). Gradually developed during the nineteenth century, *Montecatini Terme* reached its peak at the beginning of the twentieth century with the realisation of the spa park, the spa buildings Excelsior and La Torretta and numerous Art Nouveau buildings, the Kursaal complex, the villas and some hotels.

The first nucleus of urban settlement in the central area of the spa had been sketched, under demand of Grand Duke Leopold, towards the close of the eighteenth century. The great avenue of trees, and its proximity to the country road and the planning of two adjacent squares, one next to the Terme Leopoldine, the other to the Tettuccio, were the three main points along the main axis through which it would be possible to connect the new construction works by Paoletti in a row. Indeed, as shown by one of his drawings, some spa complexes were built between 1773 and 1783 in a previously marshy and malarial area; among them, the Tettuccio, the Leopoldine, the Rinfresco, and the Bagno Regio baths, as well as the Palazzina Regia. As a result, the original axis, which later became the actual viale Verdi, and which gives a sense of harmony between the buildings and the surrounding landscape, is still a straightforward reminder



of the original planning. When the plan of Montecatini was being drawn up, the avenue with trees was made to end north by the Tettuccio, which functions as an architectural background framing the hillside with Montecatini Castello on top. The development of the thermal business, and the ensuing urban development, as well as the new street axis such as the railway (1853), the funicular railway (1898), the Lucca- Pistoia-Monsummno tramway (1907), all contributed to the primary status of the city not only in terms of economic profit.

The last phase begins with the Art-Nouveau period of the early twentieth century, with the birth of the town of Bagni di Montecatini in 1905 and the subsequent current denomination of the city of *Montecatini Terme*. In this new administrative situation, the spa town not only develops as a surface, but also assumes a new and original face, characterised mainly by a modern-day architecture, stylistically linked to the currents of eclecticism and art-nouveau, naturally revised in an Italian way. The heritage of private buildings, villas and tourist reception venues fully define this as the relevance of a modern spa town. A similar case occurs also in the village of Montecatini Alto, where, in a still medieval plan, are built villas for medical doctors from the spas and for tourists, with features inspired from the cosmopolitan architecture of the twentieth century.

The layout of *Montecatini Terme* reflects the rationality of the Enlightenment that pervaded its foundation during the reign of Grand Duke Pietro Leopoldo I. Just like the cardine and decumanus of a Roman city, *Montecatini Terme's* structure is defined around two fundamental axes: the provincial road to Lucca (the Corso Matteotti and the Corso Roma) on the ancient Via Regia and the Viale Verdi, the Vialone dei Bagni, laid out in accordance with the wishes of Pietro Leopoldo. It is just like the forum of an ancient

General plan of the Royal Baths of Montecatini Terme, 1787

city with the town centre of Piazza del Popolo standing on crossroads of the two central ways. By channelling one's gaze towards the hill of Montecatini Alto, Viale Verdi creates a visual connection with the ancient fortified hill-town. The growth of the modern spa city has taken account of these two urban features from the eighteenth century and developed along the lines they represented. To the south of the promenade, almost in line with it, the building up of two important squares in the nineteenth century, the one where the church of Luigi de Cambrai Digny (now Piazza del Popolo) was located, and the nearby railway station square, both constituted an important node for the expansion of the new city.

Tamerici spa, c.1910

The conversion from “town of the baths” to “spa town”, which was referred to by some attentive observers of *Montecatini Terme* at the beginning of the twentieth century, was mostly due to the work and character of an architect from Pescia: Giulio Bernardini, whose contribution to the project and the development of the spa was pivotal. Bernardini designed and supervised the building of both the establishments and of the context in which they fit. It shall be enough to remember, as for the former, the conversion of the Tamerici and the Torretta, or the building of the Excelsior and the Giulia's Spring. At the same time, one cannot also fail to consider his commitment to new hotels, such as the Grand Hotel & The Peace and the Higher Inn to facilities such as the Kursaal and to the industry. He designed the buildings for Tamerici Salt extraction, for the bottling of waters, and for the sale of the “salts”. Bernardini's achievements extend well beyond all this mentioned so far. He projected many small villas which were to be a feature of the new spa town. 1918 was a watershed moment, with the approval of Ugo Giovannozzi's new project for the transformation of the aforementioned baths. At that time, he was Head engineer of the *Ufficio tecnico delle Società Esercente delle Regie e Nuove Terme*, and he worked actively in *Montecatini Terme* throughout the 1920s. Engineer Ugo Giovannozzi (1876-1957) projected the new Terme Tettuccio, the Terme Regina, the Terme La Salute, the Torretta tennis courts, The Terme Bibite Gratuite, and the transformation of Terme Torretta, Terme Leopoldine, Terme Rinfresco. He also projected the industrial building of *Montecatini Terme*, including the Istituto di Cura in the east part of the city.



An English writer, Montgomery Carmichael, wrote in 1902 that “if Tuscany is the garden of Italy for the smiling sky, for the fertility of the soil and for the gentleness of the inhabitants and the language, the Valdinievole, whose beating heart is Montecatini, it is certainly the garden of Tuscany.” *Montecatini Terme* includes more than 460,000 square metres of urban ornamental greenery. The large Thermal Park includes the public park of the Pineta (pine trees area) and the gardens around the thermal resorts (Torretta, Tamerici, Salute, Tettuccio-Regina parks). The public green of the large area of the Thermal Park, whose importance in the context is already evident in the seventeenth-century plan of the *Montecatini Terme* thermal Baths, comprises parterres and avenues, from which prospective views open onto the surrounding landscape. It is not straining to extend the concept of ‘garden city’ to ‘landscape city’, materialised in the twentieth century. In that age the park is an absolutely necessary element to characterise the ‘garden city’: a comfortable and functional city for the guests’ stay, but also a privileged oasis, where the landscape is permeated with architecture, that is with Thermal buildings, hotel facilities or sports activities, with casinos, small villas and annexed smaller-scale gardens. For this reason, more than a park system we refer to a widespread park sprouted by the thermal park, an organiser and arranger of urban development, which tends to expand without creating a periphery, in a series of contiguous areas: from colourful polychrome mosaics

to reflecting waters, from walking promenades to sports, pleasure and health areas. In this context, the thermal park has not only the function of landscaping the city, but it plays a key role in contributing to the therapies that are practiced in the thermal establishments. Nestled in a hillside landscape of high quality, it is a park of the funicular line, linking the thermal district and the historic core of Montecatini Alto, with the old road still accessible by pedestrians. The particular integration between historic road and vegetation as well as the characteristic presence of the Funicular have made this element famous and memorised in the collective imagination.



The funicular railway up to Montecatini Alto, 1900s

In the twentieth century, the work of Giulio Bernardini gives a renewed face to *Montecatini Terme*. Experience gained during a trip through the main European thermal cities enables him to resume the essence of the already famous international “*villes d’eaux*”, with their parks, plants, industries, loggias, shops, gaming and leisure buildings. then to bring it back, re-creating it in an original way, in a purely Tuscan setting. And again with the intervention of Ugo Giovannozzi, through the “refinement” of the thermal complexes and the realization of the Terme Tettuccio, which has become the emblem of the city, Montecatini defines better its identity.

The historic village of Montecatini Alto, where spa guests went for leisure and pleasure and where villas for medical use were also located, is connected to *Montecatini Terme* by a funicular railway built in 1897. The funicular line has an average gradient of 12% and, with its perimeter park, is part of an agrarian landscape largely cultivated with olive trees, and where the old pedestrian road is still accessible today. Its terminal is the village of Montecatini Alto, located on a hill whose centre is the Giusti square, where are placed one of the medieval towers, the palace of the Podestà, the former nineteenth century Teatro dei Risorti (Theater of the Risers) and some private houses, with backyards and gardens. In the northern part there is the ancient fortress with the parish church and, just outside the city walls, the cemetery area, including the old cemetery. Around the built-up area lies the typical hilly landscape, characterised by cultivations on terraces with olive trees, vines and chestnuts.

Since Ugolino from Montecatini (1345-1425), who is considered the founder of Italian balneology, the city has played an important role in the emergence of modern European culture, thus preserving the cosmopolitan heritage arisen from the Enlightenment. Notably, between the eighteenth and twentieth centuries the city was directly and tangibly associated with important social, political and cultural development. A gathering place for international encounters, it inspired many celebrities in the field of music (Verdi, Puccini, Leoncavallo), of the arts and architecture (Chini, Viani, Paoletti, Bernardini, Giovannozzi, Mazzoni), and also literature and culture in general. In the scientific field, it became especially relevant in the field of medicine (Francesco Redi, Fedele Fedeli and Paolo Savi).

A number of closely interrelated factors contributed to the reputation of *Montecatini Terme*. Besides the fact that the urban planning had been changed at different stages in a very short time, and that this was accompanied by the top-level accommodation facilities built in the early twentieth century, visitors enjoying a pleasant stay in the spa

Postcard of the New Spa, 1910



were also able to attend artistic and entertainment events which were running throughout the season, and which would take place in dedicated venues in the area. A case in point is the Regio Casino, which formerly hosted the Caserma, that is, the Hospital for the poor at the time of the Grand Duke, and which hosted concerts, balls, as well as music-listening sessions with the Pescia marching band. An ordinance of the “*Regio Casino dei Bagni di Montecatini*” in 1865 allowed playing billiards, cards, chess, backgammon, draughts and dominoes. Inaugurated on 27 June 1907, and meant to host the Casinò Municipale Excelsior, this building was used as a café concerto, with some game rooms and reading rooms. At the end of the nineteenth century, the teatro del Varietà, the teatro del Casino, the teatro Olimpia and the teatro Alhambra Varietà undoubtedly contributed to spread the life of the belle époque. Many musicians used to go on vacation in the summer or autumn to *Montecatini Terme*, such as Gioacchino Rossini, Giuseppe Verdi, Giacomo Puccini, Ruggero Leoncavallo, Umberto Giordana, Pietro Mascagni, Arturo Toscanini, and others.

The first figurative arts exhibition, took place at the Tamerici in the early twentieth century; it was directed by the spa administration, and was then repeated several times in the years that followed. In the early 1930s another exhibition with paintings and sculptures was hosted at the Palazzo delle Esposizioni (now Grocco thermal institute), curated by the Società delle Belle Arti in Florence. The artistic life in the spa was enriched by some small art galleries and some others, which were more renowned such as La Barcaccia, Flori, and Ghelfi – sixteen galleries were recorded in 1962. The galleries would host singular or collective exhibitions on renowned national and international artists, such as De Chirico, Casorati, Carrà, and De Pisis, to name but a few. Many films have been shot on location in Montecatini. Some examples include scenes from Franco Zeffirelli’s *Camping* (1957), Anthony Asquith’s *The Yellow Rolls Royce* (1964), Mario Monicelli’s follow-up to *My Friend* (1982), Nikita Michalkov’s *Oci Ciornie* (1987). The celebrities who attended Montecatini are numerous. Suffice it to recall actors (Clark Gable, Audrey Hepburn, Orson Welles, William Holden), writers (Truman Capote, Alberto Moravia, Pier Paolo Pasolini), artists (René Magritte, Paul Cezanne), and royal families (King Ibn Saud, Mohammad Reza Pahlavi, Dukes of Windsor, and the King of Sweden).

Continuing tradition of *The Great Spas of Europe*

Based on experimental studies in pharmacology, there has been a turning point at the beginning of the twentieth century in regards to the waters’ potential. Currently, four springs are still utilized: Tettuccio, Regina, Leopoldine and Rinfresco. While the most renowned is the hydroponic treatment, the spa is now well known for massages, physical therapy, mud baths, ozonised baths, beauty treatments and products, inhalation treatments, etc. Today, the Great Spa maintains the atmosphere of the beginning of the twentieth century, at the peak of its greatest development.



REFERENCES.

- Abbey Church 1
- S^t. James's D^o 2
- S^t. Michael's D^o 3
- Walcot D^o 4
- Christ's D^o 5
- S^t. John's Chapel 6
- Pump Room 7
- King & Queen's Bath 8
- Hot Bath 9
- Grass Bath 10
- Kingston Bath 11



11. City of Bath

The *City of Bath*, the grand Georgian spa city of England, is held to be one of the earliest of *The Great Spas of Europe*; outstanding in terms of its original spa architecture and of its fundamental influence in scientific, therapeutic and behavioural spa practice. The property was inscribed on the UNESCO World Heritage List in 1987, for reasons primarily related to the significance of its Roman archaeology and eighteenth century architecture. Its role as the largest component part in *The Great Spas of Europe* is an essential one in understanding and demonstrating the chronological evolution of the series, together with the overall property as the greatest manifestation of the European spa phenomenon - with which *City of Bath* shares not only many values and linkages, but from which it is also inseparable.

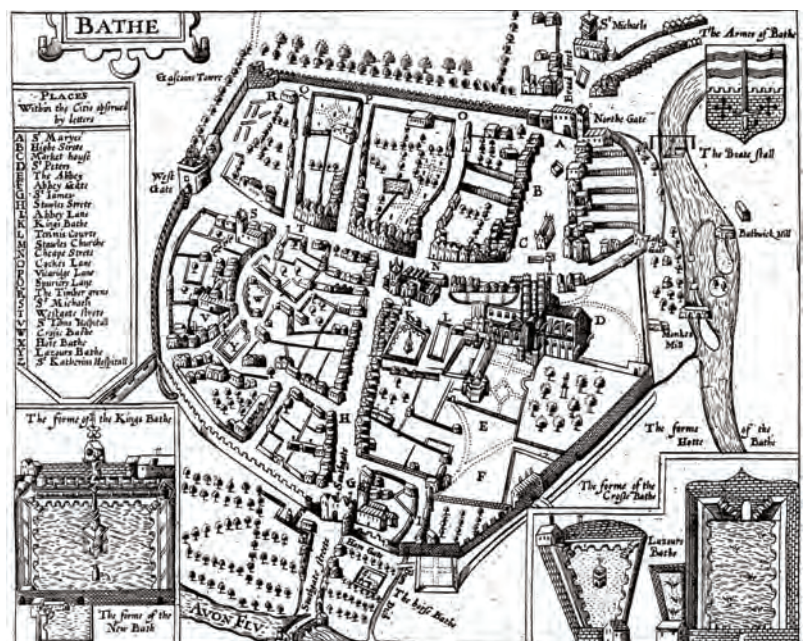
Early beginnings

The heart of the *City of Bath* has been known as a place of healing for two thousand years. The baths ensemble around the Hot Springs in the centre of the city is the nucleus of the Bath spa. The baths were managed for 350 years by the Romans (their legacy is the best-preserved ancient baths and temple complex in northern Europe), then for 800 years by a Benedictine monastery, and then a secular administration when the springs devolved to the then City Corporation. The close relationship of the Roman baths, Abbey, monastic infirmary and the medieval hospitals

are testimony to *City of Bath* as a healing place through the Roman and medieval period. In the sixteenth century, the springs and baths devolved to the City Corporation. Restoration of the Abbey (dissolved by Henry VIII in 1539) in the 1570s was paralleled by renovation of the Baths. In 1576, the Corporation funded a hospice for the poor next to the Hot Bath, and in 1578 the King's Bath was embellished (again in 1624). In 1576, the New Bath was built to provide cooler facilities for bathers; this was re-named Queen's Bath after Queen Anne of Denmark (1574-1619, wife of King James VI of Scotland/King James I of England and Ireland) following her visits to take the cure in 1613 and 1615. By this time, as well as managing

a place for healing, the City Corporation promoted the city for pleasure. It created and managed a nascent tourist industry by welcoming visitors and ensuring accommodation and entertainments were available. These included a bowling green (southeast of the Abbey) and five tennis courts east of King's Bath. Even St John's Hospital made some of its almshouses available as visitors' lodgings. The English Civil War (1642-51) interrupted spa life, and any regeneration of the *City of Bath* had to wait until well after the Restoration of the English monarchy in 1660. Under King Charles II (1630-85), who with his Portuguese wife Catherine of Braganza (1638-1705) patronised the baths, gaming was introduced and accepted on a large scale. This laid the foundation for the *City of Bath* to emerge as the gaming capital of England during the next century.

John Speed's map of the City of Bath, c.1610 shows the walled city.

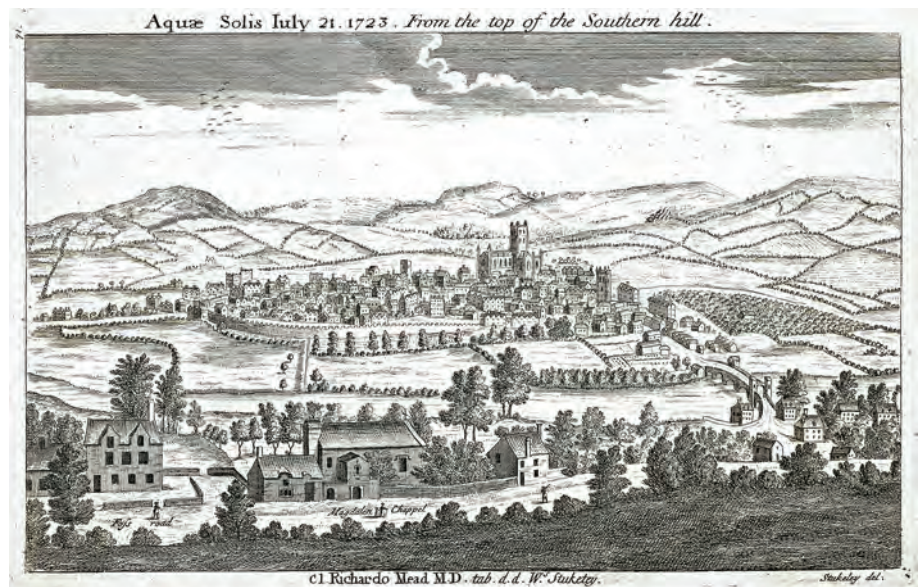


Golden age

From a late-seventeenth century revival, the baths ensemble was renewed in the eighteenth century. Around this, the first lodgings were built within walking distance of the springs and the baths, along with three pump rooms, and two Assembly Rooms. The *City of Bath* was to develop during the eighteenth century to become one of Europe's most fashionable spa resorts, a medieval walled city of 3,000 people being turned into a modern and elegant Georgian city, one of the most fashionable and stylish in Europe, with a population of 30,000. Three men, in particular, made this transformation possible: the visionary Bath architect John Wood (1704-54), who studied Palladio to create buildings in the *City of Bath* with symmetry, balance and proportion; Ralph Allen (1693-1764), who owned the Bath Stone quarries of yellow oolitic limestone that supplied Wood with elegant and easily workable building material; and Richard 'Beau' Nash (1674-1762), who became the Master of Ceremonies that governed spa life, a social celebrity, and the "Arbiter of Elegance" that made him one of the most influential men in the social history of England. The supervision of assemblies, balls and gambling and conduct in the assembly rooms and Pump Rooms by a sequence of Masters of the Ceremony relied on execution of the 'Rules of the Bath'. Masters of the Ceremony were selected by the Company and served in the Lower Rooms or Upper Rooms until the end of the nineteenth century. The Rules established the basis of conduct in assemblies and ballrooms and instilled manners amongst the Company and contributed to the creation and evolution of a polite and mannered society. The Rules contributed to closing the distance between the Court and an emerging middle class. Conduct of visitors was managed and policed through the adopted 'Rules of Bath'. This influenced the social management in spa towns elsewhere.

In 1738 Nash, and others, founded one of the first hospitals outside London (and Wood designed it, and Allen donated the Bath Stone). It was called The General Hospital, subsequently The Mineral Water Hospital, built to provide treatment for the impoverished sick who came to the city's spa to take the cure. The foundation stone was laid by William Pulteney, 1st Earl of Bath (1684-1764), of the incredibly wealthy family that commissioned Scottish architect Robert Adam in 1770 to build Pulteney Bridge. The first physician was Dr William Oliver (1695-1764), who also invented the Bath Bun and the Bath Oliver Biscuit around 1750.

The City Corporation promoted the city for pleasure as well as a place for healing. Such an encouragement for tourism had an influence on urban planning. Associated paved parades proffered views across the valley. Later crescents were built across hills with promenades providing prospects across the valley. Terraces on nearby meadows were associated with several eighteenth century Pleasure Grounds. The spa flourished.



The view of the *City of Bath* from the 'Southern Hill' (Beechen Cliff) by William Stukeley in July, 1723

A romantic view of Bath



One of Europe's most important architectural sequences may be seen from Queen Square leading up to King's Circus and then to the Royal Crescent. From the early eighteenth century, terraces and squares were designed around parades, promenades, spaces, gardens and pleasure grounds and these provide prospects to the surrounding hills. The North and South Parades became an essential meeting place for visitors to Bath and the practice of parading with the Company was part of the daily routine.

Queen Square in 1828 from a print by A. Woodroffe

Queen Square (1728-36), designed by John Wood (the elder, 1704-54), one of England's outstanding architects of the time, is his first major essay. This building is important in terms of Bath's historical development, for English architecture and urban design. The speculative project saw Wood lease the land, design the frontage and divide the ground into individual building plots that he sub-let. Wood had a preference for an enclosed square but, in spite of this, his next major development was the North (1740) and South Parades (1743-48) and Duke Street, on the other side of the city. Here the design of space for people to assemble was changed from an enclosed square to be a high paved platform with a prospect across the river valley. At the King's Circus (1754-68), opportunities for public assembly were within the enclosed circular open space surrounded by lodgings. From the enclosed circle, glimpses to hills beyond could be seen through its three openings. Wood did not live to see his project completed and building work here finished under the supervision of his son. Built near the Circus, the opening of the Upper Assembly Rooms, in 1771, eclipsed the two earlier Assembly Rooms. The Upper Rooms by John Wood the Younger (1728-82) are testimony to entertainments available for the Company. The building is the last in a sequence of earlier rooms in the lower town that had become too small to meet the demand. Wood's design provided for impressive rooms in which assemblies, balls and concerts were held, together with rooms for refreshments and gaming (by the end of the nineteenth century the Rooms became the social centre of Bath's polite society). Wood extended his father's circular ensemble with his nearby masterpiece of the Royal Crescent (1767-74). The huge sweep of the crescent provides a magnificent climax to the sequence of spaces that starts from Queen Square. The road and wide pavement in front space of the crescent was designed for promenading overlooking the open area below and across the river to Beechen Cliff beyond.



The Royal Crescent in 1804 from a print by J.C. Nattes showing the height of the Crescent above the old City of Bath.

The surrounding countryside was enlisted to be part of the 'cure' when eighteenth century doctors and physicians recommended or urged their patients to take exercise by walking or riding in the surrounding countryside. Guide books of the city were published from 1742 and these identified walks and features. Many of these books included maps and these generally extended to five miles around the city. Specialist guide books on archaeology, botany or geology covered a wider area of twelve and twenty for miles. This is an indication of the extent of the eighteenth century therapeutic spa landscape.

The Guildhall (1775-78), by Bath surveyor and architect Thomas Baldwin (1750-1820) to the designs of architect Thomas Warr Attwood (1733-75), houses one of the finest civic ensembles in the country. The magnificent Banqueting Room in the original Guildhall was used by citizens for their own entertainment, assemblies, balls and concerts. The *City of Bath* also had an unbroken sequence of theatres, and earlier

performances were put on in the Lower Rooms from 1705. The original Theatre Royal was the first provincial theatre to receive the Royal Licence in 1767 and was one of the most important theatres outside London. It was replaced by the present and larger Theatre Royal in 1805.

Bath Street (1791) and is an exemplary model of civic urban intervention with a neoclassical street driven through Jacobean fabric to connect the Pump Room ensemble with the Hot Bath and Cross Bath. At the same time retail space was provided behind the colonnade with lodgings above. In an initiative to assist elite visitors and enable them to reach the baths and pump rooms in their carriages, York Street was built from Terrace Walk in 1805, and again cut through existing fabric.

Pleasure grounds and parks had been introduced into the city from the beginning of the eighteenth century with Parade Gardens. Sydney Gardens (1795, by architect Harcourt Masters) offered entertainments and refreshments (and today is a rare surviving example of an eighteenth century 'Vauxhall'). The beginning of the nineteenth century saw the introduction of villas in their own gardens and these were built in a range of architectural styles including Grecian, Romantic and Gothic. Representative villas are found in Widcombe, Bathwick, Lansdown Road and Weston. As a response to the then stagnant economy, the City Corporation laid out Royal Victoria Park, opened by Princess Victoria (future Queen of England) in 1830. This is one of the earliest urban parks of its kind and was conceived as a kurgarten and arboretum intended to compete with European spas.

The arrival of the railway in 1840 introduced Manvers Street. This linked the railway station to the centre of the city. Two flanking neo-classical hotels provide a dignified entrance to the city and enclose a forecourt around the station building. Consistent with the requirements of the Railway Act (1835) trade vehicles were prohibited from using the street. Congestion in burial grounds in and close to the eighteenth-century city was relieved with new powers to build cemeteries outside. Abbey Cemetery was laid in 1843 as a landscaped garden and early cemeteries at Lansdown Tower and Smallcombe are of interest.

Patients were encouraged to relax and enjoy themselves and this was considered to be an essential part of the cure. Diversions offered to the visitors to the city included gaming, assemblies and balls. Through lectures, coffee houses, libraries, ideas of the Enlightenment were disseminated to a wider audience. More serious diversions included lectures on emerging sciences, philosophy and natural philosophy. Scientists gave lectures and some made their homes in the city. These included William Smith (1769-1839), the "Father of English geology" who is credited with the first nationwide geological map, and the astronomers William and Caroline Herschel (brother and sister who moved to Bath in 1766) who pioneered the systematic investigation and classification of the 'heavens'. Ideas were discussed after lectures, in coffee houses and the Literary Institutions. The Bath Royal Literary and Scientific Institution (founded 1824) continues this tradition. The city made a unique and special contribution to literacy, coffee houses supplying books, journals and newspapers, thereby offering daily encouragement. Literature was the source of ideas and developments in natural philosophy and emerging science. It contributed to the spread of ideas of the Enlightenment and is testimony to an essential contribution to medical theories and practice. Special to the *City of Bath* was an

The Pump Room by Thomas Rowlandson from 'The Comforts of Bath' Plate III of 1798.



exceptional freedom for woman to enjoy coffee houses and with their own library; it is notable for publishing guides and novels and, exceptionally, those written by women. Twentieth century development extended the city to the south so that the form of the city is almost circular with major road and rail routes following the line of the river along the valley floor. During World War II, much of this southern part of the city was destroyed by German aerial bombing raids, prompting large-scale reconstruction after the war ended. During the 1960s and '70s, some ill-advised modern development took place that was considered to be unsympathetic to Georgian Bath.

Continuing tradition of *The Great Spas of Europe*

Historically, the *City of Bath* has been a celebrated and fashionable destination for cures and pleasure. This continues, and it features regularly in the group of most visited estinations in the country.

Thermae Bath Spa has sustained the continuing spa function of the *City of Bath* and was completed in 2003

Bath continues its function as a spa city with bathing and spa treatments available at Thermae Bath Spa, with the refurbished Hotbath and Cross Bath, as well as the nearby Gainsborough Spa Hotel. Water is drunk at the Pump Room, which continues to be a meeting place and home to the longest continuous music ensemble in the western world, the Pump Room Trio. The Royal Mineral Water Hospital is in the centre of the city and as this nomination is prepared continues to function as a hospital whilst proposals for the future of the building are forthcoming. The Abbey Church of St Peter and St Paul continues as the spiritual heart of the city and, as well as its Christian mission, the building hosts concerts and other functions. The Assembly Rooms continue in their original function to be a social and cultural destination that hosts concerts, lectures, conferences and other events for the community in the city.



Music is ever present with the concerts and recitals given regularly in churches, assembly rooms, the Guildhall and theatres. The City hosts annual festivals including the celebrated Bath festival (of music) and the Mozart Festival as well as a Children's Festival and a Literature Festival. The intellectual heritage of the city has been sustained by the Bath Royal Scientific and Literary Institution, at its premises in Queen Square where its library and collections are kept, meetings are held and lectures given. Collections are housed and displayed in the Victoria Art Gallery in the Guildhall ensemble, the Holburne of Menstrie Museum, The Building of Bath Museum in The Countess of Huntingdon's Chapel and Number 1 Royal Crescent. Parks and gardens established in the eighteenth and nineteenth centuries are maintained with the subscription gardens of Parade Gardens providing space in the centre of the city and further away Sydney Gardens, Royal Victoria Park and the Golf Course on High Common provide extensive areas of park with tennis courts and a golf course – still within the centre of the city. Cricket is played still on the Cricket Ground on Bathwick Meadows, and other sports are played nearby.

Many of the hills surrounding the City are retained, protected and maintained as pasture land or woodland and these continue to be a therapeutic spa landscape sustained with paths, destinations and prospects such as the path along the rim of Beechen Cliff.