CLASSICISM IN BERLIN AND BRANDENBURG: ARCHITECTS, ENTREPRENEURS AND THE RESTORATION AFTER THE THIRTY YEARS’ WAR (1648–1688)

Gabri van Tussenbroek (XXXPlease add institutionXXX)

In 1648, Brandenburg’s territory was devastated, buildings everywhere crumbling into ruin. Civilian enterprises hardly existed and the middle class played no role in economic life. Inflation was high and farmers committed slash-and-burn agriculture. At the start of the Thirty Years’ War, Lutheran Brandenburg had tried to refrain from participating in the conflict, but it was unluckily situated between the territories of the Habsburg empire and Sweden. Brandenburg had been used as a battlefield, winter quarters and plundering area for both imperial and Swedish troops (fig 1).

In October 1648, after the peace, Friedrich Wilhelm of Brandenburg decided to conduct an inventory of the situation in his country. Between fifty and sixty percent of the population had died or fled. In Frankfurt an der Oder, the population had decreased from approximately 13,000 prior to 1618 to 2,366 in 1653. Four of the two hundred fifty-one villages that were visited during the survey had been completely destroyed, and a further forty-four contained a total of only seventy-five farmers. In Neuruppin, north of Berlin, only 600 out of 3,500 inhabitants remained. While Berlin itself had lost ‘only’ a quarter of its inhabitants, more than a third of its houses stood empty and many buildings were dilapidated. The old Hohenzollern Palace, which dated back to 1442, was in a poor state. It had been reshaped in the sixteenth century as a Renaissance building but since then hardly anything had been done to keep it in shape.

During his reign, from 1648 to 1688, Elector Friedrich Wilhelm was continuously working on the restoration and modernisation of Brandenburg. Born in Königsberg (Kaliningrad), Friedrich Wilhelm spent a large part of his childhood in Küstrin (Kostrzyń). In 1634, at the age of fourteen, he was sent to the Dutch Republic for further education. Friedrich Wilhelm paid visits to Amsterdam and to Prince Frederik Hendrik (his future father-in-law) in The Hague, and became acquainted with Johan Maurits of Nassau-Siegen, who was to play a leading role in Friedrich Wilhelm's rebuilding policy for Brandenburg twenty years later.

During the Thirty Years’ War as many as twenty-seven percent of the students at Leiden University were of German origin. The intellectual climate was a catalyst for theory-based influence and the Brandenburg intellectual milieu in the second half of the seventeenth century was deeply influenced by the Dutch. In matters of architecture, fortification and mathematics, the lectures of Nicolaus Goldmann drew many foreign students to Leiden. Goldmann, who was born in Silesia, started his lectures in Leiden around 1640 and published about military building and architecture (see chapter 5.1). His last book,
Tractatus de stylometris, appeared in 1661 and was dedicated to Friedrich Wilhelm and Johan Maurits of Nassau-Siegen.\(^9\) Goldmann was granted one thousand Thaler by Friedrich Wilhelm to publish his architectural handbook but he died in 1665, before he could bring his work into print.

Returning to Brandenburg in 1638, Friedrich Wilhelm was impressed by the prosperity of the Dutch Republic.\(^10\) In 1640, he succeeded his father as elector and in 1646, he married the Dutch princess Louise Henriette, the eldest daughter of Frederik Hendrik. One of Friedrich Wilhelm’s agents who kept him informed about the situation in the Republic was Matthias Dögen, who was appointed resident of the elector in 1647, having already worked for Elector Georg Wilhelm. Matthias Dögen had studied in Frankfurt an der Oder and then in Leiden, where he attended the Duytsche Mathematique. Like his fellow agents, Dögen reported on political issues and cultural matters, and sent books, prints and art and art objects and craftsmen to Brandenburg (see also chapter 3.1).

\[^10\] Oestreich 1968, 6–13; van Gelderen 1994. See also Upmark 1900; Bientjes 1967, 161–182.
New settlements

Brandenburg’s rulers had already tried to build up Brandenburg with Netherlandish help and Friedrich Wilhelm did the same. Johan Wijngaert, who like Matthias Dögen was agent of the elector, brought two groups of peasants together in Holland and Frisia. Both groups sent surveyors to the east. One of those people was Gerrit Dirkszoon Loos from Wormer, who in October 1648 had left Enkhuizen to go to Lenzen. At that time, Lambert Wijngaert had already left Holland, together with ‘engineer’ Haye Steffens, to inspect the environments of Zehdenick and Liebenwalde. Maps were being drawn and proposals were made for land improvements.

Although some of the surveyors feared problems with the old inhabitants, sixty-five peasants eventually signed a contract and moved with their families to Brandenburg (fig. 2). However, villages in which to settle were not available and, contrary to what had been agreed, the groups were divided. Due to their bad relationship with the elector, the local nobility was not willing to support Friedrich Wilhelm’s rebuilding politics. Despite negotiations from electoral gamekeeper Jobst Gerhard von Hertefeld, the newcomers were not helped at all; in some cases, they were even thwarted. Complaints, negotiations and the search for even more immigrants went hand in hand. New contracts were signed but many of the expectations were far too optimistic. A lack of supplies, lack of infrastructure, tense relations and the fact that agreements were not fulfilled caused many immigrants to return within a few years. Every newcomer expected to profit from his migration and there are indications that some of them soon turned to a kind of sub-tenancy in which they let other people work for them, as they might have planned to do from the start. For a structural restoration of Brandenburg, however, the elector had to find people who could turn their presence in Brandenburg into a financial advantage, or who no longer had any choice or prospects in their own country any more and were willing to put their skills at his service. This situation lasted another thirty years, until the Edict of Potsdam in 1685 systematically attracted large numbers of French Huguenots to Brandenburg with a personal motive to build up a new existence.

11 For medieval influences see Adler 1861; Rudolph 1889; Glaser 1939, 10; Materna & Ribbe 1995; Oudesluis 1997, 38. For the sixteenth century: Schumacher 1902; Theunisz 1943, 97.
12 Theunisz 1943, 124.
14 Theunisz 1943, 131–132 and 139–149.
17 Materna & Ribbe 1995, 310.
Around 1650, the elector was more successful in his efforts to restore Brandenburg by tying skilled individuals to his personal network. One of those people was Aernoult Gijsels van Lier from IJsselstein. Already over fifty years of age, he had had a rich career as governor of Ambon and commander of a VOC fleet. After a bitter conflict with his superiors, he resigned from duty and took up the plan to start a new East Indian Company in Brandenburg.  

Apart from these plans, Gijsels leased the amt of Lenzen in 1651, two and a half years after land surveyor Gerrit Dirckszoon Loos had visited the site. The small town, located approximately 140 kilometres northwest of Berlin, had been occupied and destroyed by the Swedes in 1633. The number of inhabitants dropped from 3,000 to 300 and, in the vicinity of Lenzen, complete villages had disappeared. Gijsels started to reinforce the Elbe dykes and recruited workers from Holland to Lenzen.  

Potatoes, tobacco and flax were produced while Gijsels faced a plague of wolves, reorganised the guild system and had houses rebuilt, all of which helped improve education and morality. Gijsels was one of the first persistent residential Dutchmen to support the elector in his efforts to restore Brandenburg.  

This personal involvement of individuals from Holland was crucial in respect to the goals Friedrich Wilhelm had set himself. To understand the introduction of Dutch Classicism in Brandenburg and Berlin, it is necessary to look not only at that architecture alone. The fate of centrally organised Brandenburg depended on an aristocratic in-crowd that was responsible for restoring infrastructure, rebuilding residences, making enterprises profitable and bringing new élan. Unlike in the Dutch Republic, civilian initiatives in Brandenburg hardly played any role. On the other hand, the motives of Dutch immigrants were to gain money or to improve their living conditions. However, this collaboration did not arise from mutual initiatives. Had it not been for the Great Elector and his wife, there might never have been any Dutch-influenced Classicist architecture in Berlin and Brandenburg at all.  

### Palaces: Berlin, Oranienburg, Potsdam  

The first example of Dutch architectural influence was the restoration of the palaces of Berlin, Oranienburg and Potsdam. In 1647, when he was residing in Cleves (Kleve), Friedrich Wilhelm commissioned the renewal of the pleasure garden at the Berlin palace and the realisation of Unter den Linden, the lime-tree avenue connecting the city with the ducal hunting park. The inspirations for the project were the new gardens and avenues in Cleves, designed by Johan Mauritius of Nassau-Siegen, and the Lange Voorhout in The Hague and the Maliebaan in Utrecht. The geometrical pattern of the new pleasure garden was set out on site with trees and privet hedges. Two terraces, one higher than the other, with the upper part containing a flower garden, were decorated with a statue of the elector by François Dieussart from The Hague (fig. 3). The lower part was filled with elm trees and privet hedges and more marble statues. In a pond, a Neptune figure held a trident that spouted water, probably made by Pieter Streng from Rotterdam. A botanic department was realised in the northern part of the garden, in which spices for the pharmacy were grown. There was also a vegetable garden, where potatoes were grown for the first time in Brandenburg in 1651. In 1652, an orangery was built made of brick “in the Dutch manner”, quo aedificando modo Batavi delectantur, as court gardener Elsholz wrote. Also, a summer house, Lusthaus, was
315

Classicism in Berlin and Brandenburg: Architects, Entrepreneurs and the Restoration

3. The Berlin palace garden with the ‘grotto’ on the right and the green house in the background. Drawing by Johan Stridbeck (Staatliche Museen zu Berlin – Preussischer Kulturbesitz, Kupferstichkabinett, Staatsbibliothek).


designed by Johan Gregor Memhardt. It was two storeys high with a polygonal ground plan and two towers at the front of the building (fig. 4). The façades, decorated with colossal pilasters, enclosed four octagonal spaces. The ground floor contained a grotto with shell decorations and a water organ. A banquet hall was situated on the first floor. The façade on the Spree side contained niches with statues of antique gods.25

The garden was not merely intended for entertaining; the production of vegetables, fruit and spices were at least as important. The elector’s catastrophic financial situation forced him to reorganise his household. During the works on the palace garden, wages were lowered and lower officials were fired.26 There was a lack of funds for the necessary surveying work at the palace, so only a new chapel was built and reparations were carried out.27 After a first campaign, the elector ordered five hundred linden trees from Matthias Dögen to plant in his Berlin palace garden.28

In the summer of 1650, the old castle of Bötzow, about thirty kilometres north of Berlin, changed its name to Oranienburg.29 In September 1650, after the castle had been damaged in the Thirty Years’ War, the elector gave it to his wife, who was to turn her new rural estate into a prosperous enterprise (fig. 5).30 In restoring Bötzow, Louise Henriette set an example for the restoration of all of Brandenburg and her example was meant to be taken over by her husband, courtiers and noblemen. In the years that followed, she would extend the land that belonged to Oranienburg, creating a model farm with cows, sheep and a brewery. In 1651, 25 Rietzsch 1987; Exh. cat. Krefeld/Oranienburg/ Apeldoorn 1999, 232–233.
26 Beuys 1980, 93–94.
29 Bötzow dated back to the twelfth century, was changed into a Renaissance palace by Elector Joachim II in 1550 and refurbished in 1579 by Johann Georg. Boeck 1938, 9-13; Grafe 1999, 80.
she signed a contract with Dutch immigrants, who were to lease one hundred farms and rebuild surrounding villages.31

The bricks for the castle were supplied partially from the former monastery of Lindow, the ruins of which were torn down to build Oranienburg. A year later, Louise Henriette signed a contract with the Dutch kiln master Julius Arendsen to open a brick factory in nearby Velten.32 In Rüdersdorf, a lime oven had to be built, while Swedish tiles, lead and mortar had to be bought in Hamburg.33 During her absence from the site, Louise Henriette was regularly informed about the progress. In her answers, she continuously stressed the need to hurry up.34 In 1662, on one of her journeys in the Prussian provinces, she wrote a letter asking for a painting illustrating the present state of the works.35 Louise Henriette complained about the slow progress and emphasised the importance of productivity in the garden.36 In Oranienburg, court gardener Peter Jurgens from Holland planted the garden with Dutch fruit trees. There was a surrounding canal and terraces, similar to those that Louise Henriette had known from her youth in Honselaarsdijk and Ter Nieuwburg.

Meanwhile, Friedrich Wilhelm decided to concentrate his attention on Potsdam, into which he invested large sums of money.37 His enthusiasm for Potsdam was caused by his passion for hunting, combined with the fact that the beautiful landscape of Potsdam was at the crossroads of navigable waters that would develop into trading routes, like the Spree and Havel. Works started for the entire renewal of the castle of Potsdam. In 1672, a series of prints by Johan Georg Memhardt was published (fig. 6). Ground plans and perspective views showed the new palace with four wings, a main building, pavilions and galleries, which resembled the palace of Honselaarsdijk that Frederik Hendrik of Orange, Friedrich Wilhelm’s father-in-law, had built in 1621–1647. The idea of a large main building with galleries and pavilions was applied both in Huis ter Nieuwburg and in Oranienburg. Potsdam Palace offers a striking resemblance with Huis ten Bosch in The Hague in its main hall. It was thirteen by twenty-two metres wide, with a height of not less than twenty metres. The vault reached up into the roof construction; the windows in the lantern tower on top provided light. In the

32 Böck 1938, 15–16; Lange 1996.
34 Böck 1938, 18. In August 1653 the ruins of the electoral house in Zehdenick – burned out in 1631 – were torn down for further building materials. Autumn 1653 the main building was almost finished. In the same year an orangery was built. See Schröder 2001. In 1654 glass was ordered in the glass house of Marienwalde. Friese 1992, 62.
35 Böck 1938, 27; Glaser 1939, 27; Böck 1938, 31; Volkman 1996.
36 Sierksma 2002.
37 In the midst of lakes and swamps, Potsdam an der Havel was an old settlement, dating back to the year 993. Elector Joachim I resided in Potsdam in the sixteenth century but later, as Johann Sigismund got into financial problems, he pawned Potsdam in 1614. After more than thirty-five years Friedrich Wilhelm tried to get Potsdam back, in which he succeeded in 1660. Potsdam itself however was not enough. Between 1660 and 1664 he acquired also Bornim, Caputh, Dretwitz, Geltow, Eiche, Golm, Bergholz and Bornstedt, in 1678 followed by Glienicke, for the enormous sum of 90,000 Thaler. See Sello 1888; Mielke 1979, 159; Giersberg 1998, 15; Sievers 1969 means 1677.
basement beneath the great hall, a cellar was situated, which was used as a dining room during the summer (see also chapter 4.1). As in Berlin and Oranienburg, Potsdam had a large garden, which contained an orangery, statues and a fountain. Michael Hanff, who also worked in the Berlin garden, was responsible for it. In 1668, another gardener from the Netherlands, Dietrich van Langelier, realised avenues, as Johan Maurits had done in Cleves. These axes led to a striking point in the landscape, such as a hill or a summer mansion, like Bornim, Caputh (fig. 7) or Glienicker (see chapter 4.8, fig. 7). Other, smaller projects followed. In Bornim, Van Langelier realised a garden of 700 x 220 metres, surrounded by canals and hedges, with ponds, fountains, trees, statues of river gods, nymphs, sea dragons and a water organ. A total of 1,595 fruit trees were planted, including apricots, peaches and almonds, hundreds of linden trees, chestnut trees and a vineyard.

Architects and building entrepreneurs

The central figure behind the projects in Berlin, Oranienburg and Potsdam was architect Johan Georg Memhardt. Born in Austria in 1607, he came to the Dutch Republic as the child of refugees. Circumstantial evidence suggests that he was probably educated in Leiden, and in 1638 (the same year that Friedrich Wilhelm concluded his stay in the Low Countries), Memhardt came to Brandenburg as a civil and military engineer. Memhardt made drawings of Dutch watermills, studied horse-driven pump systems and tested instruments for fortress building. For a time, he was responsible for the fortifications in the East Prussian harbour city of Pillau; in the mid-1640s he stayed for a longer time in Cleves and made plans to reinforce Kalkar. In 1650, he was called to Berlin, again around the time that the Great Elector and his wife decided to move there. A year later, Memhardt led the construction of Oranienburg. He was nominated...
took place between Goldmann’s widow and brother on one side and the Great Elector on the other regarding the legacy of Goldmann, Memhardt was asked to draw up a close report on the works of Goldmann. 

In practical matters, many of Memhardt’s designs became reality thanks to entrepreneur and organiser Michiel Matthijszoon Smids from Rotterdam. Smids had come to Berlin as a ship builder, probably in 1652, and stayed in Brandenburg until his death in 1692. He not only earned several fortunes in building projects, wood trade and industry, but was also responsible for the practical execution of most of Friedrich Wilhelm’s building projects, like Oranienburg and its surrounding buildings, church and houses. A few years later, in 1665, Louise Henriette founded an orphanage in Oranienburg, the first in Brandenburg, after Smids had sent Louise Henriette a design and a tender for the orphanage in 1660, which was a modest brick building with colossal pilasters and decorative festoons (fig. 8).

An important project in improving Brandenburg’s infrastructure was the digging of the Oder-Spree canal. Plans to connect the rivers Oder and Spree dated back to the fourteenth century, but it was under Friedrich Wilhelm that these plans were realised. In 1660, Michiel Matthijszoon Smids was commissioned to inspect the existing waterways and a commission followed two years later to dig a canal twenty metres wide. The project took hundreds of diggers and carpenters until 1667 to finish it. Engineer Joachim Ernst Blesendorf did the technical planning and Michiel Smids was responsible for the practical execution and the financing of the project. Thirteen locks and eight bridges were realised, at a total cost of approximately forty thousand Thaler. In 1668, the first ship passed the canal. The connection between Friedrichswerder, where he would build a dwelling house. Galland 1893, 214; Galland 1911, 212 and Heckmann 1998, 60.

Goudeau 2005, 63.
van Tussenbroek 2004; van Tussenbroek 2006a.
Boeck 1938, 19. On 25 December 1660 and 28 March 1661 he signed a contract in which was described how to execute the work. Schönfeld 1999a, 139–140.

Trebbin 1938, 32–34.
Glaser 1939, 34.
Oder and Spree increased trade in Berlin, as ships could now sail from Silesia via Berlin to Hamburg.\textsuperscript{55}

People like Johan Georg Memhardt and Michiel Matthijszoon Smids were willing to stay in Brandenburg for a longer time because they were able to make a good living there. Like Count Johan Maurits of Nassau-Siegen, these were exceptions.\textsuperscript{56} When the elector decided to start rearranging the landscape around Potsdam, he wrote to Johan Maurits: “The whole island must be a paradise”.\textsuperscript{57} His plans dated further back and Johan Maurits, who was frequently in Berlin and Sonnenburg, visited Potsdam in November 1661, “to make a design”.\textsuperscript{58} Some weeks later, Johan Maurits wrote to Otto von Schwerin that the elector had done him the honour of instructing him to look for fountains, a task he had been working on for three weeks already.\textsuperscript{59}

It is not certain whether Johan Maurits made designs himself. In Cleves, he was helped by Jacob van Campen to realise a new park. In 1652, the elector had asked Johan Maurits to involve Van Campen in the production of a series of prints.\textsuperscript{60} After Van Campen died in 1657, the elector tried via Johan Maurits to get his hands on a portfolio with Van Campen’s designs.\textsuperscript{61} It was not until 1663 that Johan Maurits managed to buy such a book, which he sent to Berlin as a gift (see chapter 4.1).\textsuperscript{62} The friendship between the elector and Johan Maurits dated back to 1636 and 1644, Johan Maurits had been in Brazil, where he had contributed to the colonisation effort. During his absence in The Hague, his famous Mauritshuis was built. In Brazil, he mapped the land, cultivated it, built a palace in Classicist style and founded a city, Mauritstad (today part of Recife). He drained the land, built bridges, planted trees, and so on.\textsuperscript{63} The many scientists that accompanied Maurits to Brazil documented the foreign land, which was painted by Frans Post, the brother of architect Pieter. Upon his return, Johan Maurits was appointed by Friedrich Wilhelm as vice-regent of Cleves in 1647.\textsuperscript{64}

As Friedrich Wilhelm was reorganising his finances and starting to delegate the many trivial matters that reached his desk,\textsuperscript{65} he was able to surround himself with people who were able to help and support his restoration politics.\textsuperscript{66} The examples of Berlin, Oranienburg and Potsdam had to be copied and taken over by others. With this intention, the elector appointed Johan Maurits Herrenmeister of Sonnenburg (now Słonsk), at the east bank of the River Oder, near Frankfurt.\textsuperscript{67} Sonnenburg was an important seat of the Knights of St. John.\textsuperscript{68} In the sixteenth century, the Knights had converted to Lutheranism. After 1641, there had been no Herrenmeister on Sonnenburg. Like everywhere else in Brandenburg, the castle and its belongings suffered severe damage in the Thirty Years’ War and its condition was poor when Johan Maurits visited Sonnenburg for the first time in December 1652.\textsuperscript{69}


\textsuperscript{56} Friederich Wilhelm had tried to get prominent painters to Berlin as well, but since Berlin did not offer an appropriate art market, they stayed in Holland. Seidel 1890, 125; Börsch-Supan 1980; Börsch-Supan 2000, 9.

\textsuperscript{57} Giersberg et al. 1988, 40.

\textsuperscript{58} Orlich 1838-1839, I, 464.

\textsuperscript{59} Erdmannsdörfer 1879; Urkunden und Aktenstücke 1879, 473, n.

\textsuperscript{60} Ottenheym 1999, 291.

\textsuperscript{61} Mielke 1991, 13, quotes from Meinardus 1906.

\textsuperscript{62} Mielke 1983; Ottenheym 1999, 295.

\textsuperscript{63} Galland 1893, chapter 1; Bots 1979; de Moulin 1979; Palm 1979; Terwen 1979.

\textsuperscript{64} Opengoorth 1979.

\textsuperscript{65} Beuys 1980, 96 and 153.

\textsuperscript{66} Bahl 2001, passim.

\textsuperscript{67} Galland 1893, 94-96; Rödel 1979.

\textsuperscript{68} The site was first mentioned in 1295. After 1341 a castle was built, in 1426 it came to the Markgraf of Brandenburg, who gave it almost immediately to the Herrenmeister of the Knights of St. John. Galland 1893, 93; Blok 1935; Kubach 1960, 185ff; Terwen & Ottenheym 1993, 71-82; Kleiner 1998.

\textsuperscript{69} Galland 1893, 97-99; van Kempen 1924, 198.
To improve things, Johan Maurits took Dutch craftsmen with him, including the land surveyor Arnold van Geelkercken, who was to map all the belongings of Sonnenburg, report on their state and make proposals for improvement.\textsuperscript{70} Like Friedrich Wilhelm and Louise Henriette, Johan Maurits tried to interest people in moving to Sonnenburg.\textsuperscript{71} In January 1662, shortly after he had made preparations for the building of the palace in Potsdam, Johan Maurits visited Sonnenburg again. He had decided to finance most of the castle’s rebuilding out of his own pocket. He made the design himself, probably with the help of Pieter Post, his favourite architect at home in The Hague (fig. 9). It is certain, however, that architectural prints have played a role. Around 1655, a small booklet appeared in Amsterdam with twelve prints of new garlands, designed by Jacob van Campen for the new Amsterdam town hall. As Sonnenburg was finished ten years later, one of these garlands decorated the façade of the castle (fig. 10).\textsuperscript{72}

Jean de Bonjour, whose father had probably accompanied Johan Maurits as steward to Brazil, was responsible for the organisation of the works.\textsuperscript{73} Practical works were led by master carpenter Cornelis Ryckwaert and master mason Gorus Person (or Perron).\textsuperscript{74} In addition to Ryckwaert and Person, another twelve Dutch craftsmen were present in Sonnenburg, together with German carpenters and masons. In 1665, Gorus Person’s appointment was terminated and Cornelis Ryckwaert became the leading master.\textsuperscript{75} In May 1665, Ryckwaert sent a list of questions to Johan Maurits in Clevens concerning the completion of the castle.\textsuperscript{76} In his reply Johan Maurits was continuously concerned about keeping the costs low, so he preferred to use the cheapest glass they could find, the bridge was to be put on wooden pillars, and a tower would not be realised. The façades were not to receive the usual thick layer of plaster, but just a thin layer of the bridges, if there should be a tower on top of the castle, whether more blue tiles should be produced and how the outside finishing, ceilings and floors should be. van Kempen 1924, 202. These blue tiles were a novelty in Brandenburg. Ryckwaert also wanted information about the windows; he wanted to know what kind of glass was needed and if it was possible to obtain cheap blue stone from Amsterdam, via the harbour of Stettin.

\textsuperscript{70} Ottenheym 1999, 297.
\textsuperscript{71} Galland 1893, 101; Kubach 1960, 188.
\textsuperscript{72} Galland 1893, 110 and 120–127; Terwen & Ottenheym 1993, 80; Ottenheym 1999, 296; Vlaardingerbroek 2011, 60.
\textsuperscript{73} Galland 1911, 78.
\textsuperscript{74} Galland 1893, 110–111; Galland 1911, 79.
\textsuperscript{75} Blok 1935, 123; Galland 1893, 121.
\textsuperscript{76} Galland 1893, 120ff. Ryckwaert’s questions concerned matters such as the gallery, the materials
Classicism in Berlin and Brandenburg: Architects, Entrepreneurs and the Restoration

chalc. The ceilings in some rooms had to be plastered and Johan Maurits wrote of the chimneys that the prints of Pieter Post (published in 1664) had to be used as an example. In Amsterdam, one had to enquire whether posts of stone could be bought there and stone tiles for the large cellar also had to be purchased there, although the use of less expensive tiles from Sweden was also an option.77

In 1667, Sonnenburg was inaugurated in the presence of Johan Maurits.78 Although some of the medieval walls were incorporated into the new castle, it looked like a Dutch Classicist building, showing some similarities with Huis Ten Bosch in The Hague. Both buildings have garlands under the central windows of the upper floor and there are similarities in the division of spaces, such as the double staircase in the back of the vestibule with a large hall behind it. Other motifs, such as pillars decorated with niches and hanging garlands, appear more often in the work of Pieter Post, like in the Mauritshuis.79

After the works in Sonnenburg were completed, Cornelis Ryckwaert was appointed as the elector’s fortification engineer in Küstrin.80 This city had become a modern fortress in the second half of the sixteenth century and was one of Brandenburg’s main strongholds.81 Nothing is known about Ryckwaert’s background in the Netherlands.82 In Küstrin, Ryckwaert worked under Christian Albrecht von Dohna, the military governor, handling the maintenance and reinforcement of the fortress.83 In 1672, Ryckwaert realised the Brandenburg bastion, a ravelin with the name Christian Ludwig and a hornwork. Old photographs of Küstrin show the Zorndorfer Gate, in the east of the town, with classicist features of a colossal order and a low pediment. Ryckwaert made inspections and drew maps and, although some scholars have viewed his activities as inferior, the fortress he was responsible for, with its bomb-free casements, was one of the most strategically effective and one of the most modern in Germany.84

In addition to Küstrin, Ryckwaert was active in many other sites as an architect and contractor. One of his earliest assignments may have been the centralised church of Lindenberg (Lkr. Oder-Spree) of 1667, one of the first to be built after the Thirty Years’ War (fig. 11).85 Much is also known about Ryckwaert’s role in building the palace of Schwedt an der Oder. In 1670, the elector’s second wife Dorothea bought the old and damaged castle for her son Philip Wilhelm.86 After signing a contract in Potsdam, Ryckwaert started construction on October 1670, together with a group of Dutch masons and carpenters.87 The design, probably by Johan Memhardt, already existed in this case. Ryckwaert listed the necessary materials, took care of the supply of wood, lime and bricks, and sent his son Adriaen Daniel to Schwedt. In 1673, a new brick oven was built in Schwedt due to problems with the supply of bricks. Philippe de Chieze coordinated the delivery of lime, while Michiel Matthijszoon Smids was responsible for its transportation. In June, the elector ordered that Ryckwaert be sent glass from the glass factory in Marienwalde.88 In late 1673, dark roofing tiles like those used

77 Galland 1893, 120ff.
78 Galland 1893, 112–113; van Kempen 1924, 208.
79 van Kempen 1924, 204 and 206; Terwen & Ottenheym 1993, 80–81.
80 Galland 1911, 229.
82 Possibly he was related to poet and medical doctor Justus Ryckwaert from Brielle, an acquaintance of Caspar van Baerle (Barlaeus), who went to Brasil with Johan Maurits van Nassau-Siegen. Van Haute 2000, 7–12; Nieuw Nederlandsch Biografisch Woordenboek II (1912), 1248–1249; III (1914), 1114–1115 and IX (1933), 917–918. See in general van Kempen 1924.
83 Galland 1911, appendix; Berg 1916, 141.
84 Kutschbach 1849, 145–146, 156; van Kempen 1924, 208–210; Hoppe 1928; Melzheimer 1989, 79.
85 Vinken 2000, 596–597, although the attribution is not documented by written sources. The building commissioner was Raban von Canstein from Westphalia. Schönfeld 1999a, 90ff.
86 Galland 1911, 83.
in Sonnenburg were sent from Küstrin. It was not until 1675 that the roof was constructed, however. The palace was close to completion when the Swedes invaded Brandenburg and looted the palace (although they did not set it on fire). Ryckwaert managed to save two expensive oaks, destined for woodcarving. In 1677, construction works were able to resume. What followed was a series of minor catastrophes. There were not enough craftsmen, the brick factory collapsed in the summer of 1677, followed by a lack of building materials. In the spring of 1679, beams started to bend, threatening collapse and obliging Ryckwaert to add supporting pillars in the middle of the rooms (a rather clumsy procedure, probably due to an insufficient technical solution for such a huge span). In June 1679, Ryckwaert was in Schwedt once again in order to work on the floors, windows and the roofs of the garden towers.

Court painter and art expert Hendrik de Fromantiou was commissioned to paint the palace, which included ceilings and overmantel as well as the façades, doors and stairs. Pilasters and mouldings were painted white, garlands and other decorative elements received a gold leaf finish and the pediment was to be painted in white and stone colours. The ceilings were to be made of stucco. This work was executed by Giovanni Belloni, who along with other Italians was well known as a stucco worker in Brandenburg in the late seventeenth century. The result was a three-storey high main building with seventeen bays and a large, double-height salon at the garden side, to which side wings were to be added later. It was one of the major Brandenburg palaces of that time (fig. 12).

Another of Cornelis Ryckwaert’s building projects was the Junkerhaus in Frankfurt an der Oder (fig. 13). The old medieval building, close to the river Oder, had been used as a lodge for noble students at Frankfurt University since 1598 but had been unfit for habitation since 1631. Restoration works commenced in 1670, after Cornelis Ryckwaert had

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90 Böer 1979, 29–35.
91 Böer 1979, 38.
92 van Kempen 1924, 216.
93 Nülken 1992, 57.
been assigned to lead the works. Due to his many projects in Küstrin and Schwedt, work progressed slowly. In 1678, Michiel Smids was told to check the building administration. Between 1670 and 1678 not less than five thousand Thaler were spent, which was apparently not enough to finish the works.\textsuperscript{94} In 1680, Ryckwaert listed the works that remained to be finished and calculated that the necessary sum was 3,446 Thaler.\textsuperscript{95} The main construction was finished, but the chimneys and chimney pieces, dividing walls, windows, doors, floors, stairs, a balcony and general finishing still had to be completed. Like in Schwedt, however, static problems caused Ryckwaert to rethink the structure; in fact, in 1681 a part of the façade collapsed over two storeys.\textsuperscript{96} Ryckwaert finally solved the problem, the damage was repaired and the building was finished with richly decorated ceilings and overmantels by Giovanni Tornelli, Giovanni Simonetti and Giovanni Belloni, the latter of whom had already worked in Schwedt.\textsuperscript{97}

A number of commissions followed, also in Sachsen-Anhalt, which was ruled by Johann Georg II of Anhalt-Dessau, who was married to Henrietta Catharina of Orange and kept close ties to the court in Berlin.\textsuperscript{98} Ryckwaert was sent to Anhalt for work on various prestigious residences like the renewal of the castle of Zerbst, for Carl Wilhelm von Anhalt-Zerbst (fig. 14).\textsuperscript{99} The new castle, started in 1681, was to have three storeys and three wings. The ground plan of the main building, with its staircase and large hall, again showed striking resemblances to The Hague, Potsdam and Sonnenburg.\textsuperscript{100} After Ryckwaert died in 1693, works were completed by Giovanni Simonetti.\textsuperscript{101} Dutch tiles, furniture from Brabant and a symmetrical garden completed the palace. In Zerbst, Ryckwaert furthermore was responsible for the building of the reformed Trinitatis Church (fig. 15). Construction work started in 1683.\textsuperscript{102} It was to become a centralised church with a pyramidal roof. Originally, a dome was planned, but due to cutbacks it was not realised.\textsuperscript{103} In 1683, Ryckwaert was given a prestigious building commission by

96 Nülen 1992, 61.
97 A number of richly decorated buildings were concentrated in the period from about 1655 until 1680. Hahn & Lorenz 2000, vol. 1, 63; II, 353.
98 van Kempen 1924, 222; Bechler 2002, 27; Weiss 2003, 382.
100 Herrmann 1998, 16; Galland 1911, 233.
101 Herrmann 1998, 16.
102 Galland 1911, appendix III; van Kempen 1924, 230. Schönfeld 1999a, 85–90.
103 van Kempen 1924, 230–245.
Henrietta Catharina of Orange concerning Oranienbaum, the history of which shows similarities to Oranienburg (see chapter 3.1). A new town on a regular ground plan was founded that contained a palace, a church, a park and a market.

Cornelis Ryckwaert died in 1693, rather unexpectedly. In civil engineering matters, he was succeeded by his son Adriaen Daniel, while Jean Louis Cayard from France succeeded Ryckwaert as a fortress builder and military architect.

Fortifications and infrastructure

Along with the Leiden education for military engineers based on the writings of Simon Stevin and others, the army introduced daily exercises, discipline and practising with arms (see chapter 5.1). After 1600, battles in the open field were reduced as much as possible and the role of the military engineer increased. The influences of these Dutch developments can be seen in Brandenburg. The writings of Justus Lipsius found an audience in Brandenburg and the time that Friedrich Wilhelm spent in Leiden left its traces.

The ways in which a Dutch engineer could reach Brandenburg can be illustrated by the case of Hendrik Walman. Walman reached an agreement with an agent of the elector, Frederik Hendrik van Langerack and was paid for two months in advance plus expenses. Both parties had agreed that Walman would receive his orders only from the elector or a general, governor or commander, depending on the actual situation. The contract was signed for a year, after which time Walman (not the elector) could decide if he wanted to stay on.

Another engineer, Jacob Holst, had been called to Berlin in 1639 in order to clear the field of fire around the city, for which he had to demolish all the houses and barns that had been erected too close to the city walls. He went to Cleves for mechanical instruments, later to be collected by Johan Georg Memhardt, and educated young fortification engineers. He remained in Brandenburg until the end of the 1650s (which is probably when he died), and was appointed general quarter master in 1655. In the 1630s, Like de Groot became fortress engineer in Pillau (nowadays Baltijsk), but he died in 1640 and was succeeded by Memhardt and Johan Corneliszoon van Doesborch, whose father was Stadttechniker in Danzig. Other Dutch engineers in Brandenburg were Johan Bates and Geraert van Belcum.

No matter how hard the elector tried to get the best and most expensive people, he was not always successful. This happened, for instance, in the case of Hendrick Ruse. Born in 1624 in the province of Drenthe, Ruse joined the army at the age of fifteen, but he soon left the Republic and fought for the French, Weimar and Venice. In 1653, he published Versterkte Vesting, which was to be reprinted and translated in German and English. In 1652, back in the Netherlands, Ruse was appointed municipal engineer and captain in Amsterdam, but did

104 Bechler 2002, passim.
105 van Kempen 1924, 253.
106 Galland 1911, 234.
107 van Deursen 2000, chapter 5.
109 Galland 1911, 220.
not have much influence on the development of Amsterdam's fortification.\textsuperscript{114} On 16 March 1657, Johan Maurits of Nassau-Siegen wrote a letter to the mayors of Amsterdam saying that the city of Kalkar had to be fortified; Johan Georg Memhardt had already made designs for this back in 1645, Johan Maurits pled for Hendrick Ruse to come to Kalkar and advise on this matter.\textsuperscript{115} Ruse did come to Kalkar and promised that he would take care of the fortress as soon as he could free himself from other obligations.

Ruse entered the service of Brandenburg in August 1658.\textsuperscript{116} He travelled to Berlin to inspect the fortification works, drew a map of Spandau and prepared the work in Kalkar. In May 1659, Johan Maurits reported to the elector that work was progressing well and would be finished in the summer of 1660.\textsuperscript{117}

Taking Ruse into service was an experiment as his theories had not been tested in practice.\textsuperscript{118} At the same time, he was not the kind of person to stay in one place for a long period. He was released from his Amsterdam services in August 1659, but his work for the elector would also end soon thereafter. In June, Ruse had told Johan Maurits that he had received an offer from Denmark. Johan Maurits objected and reminded him of his promise to work for the elector.\textsuperscript{119} Without Friedrich Wilhelm being aware of it, however, Hendrick Ruse changed his service to Denmark to become general quarter master and inspector of the Danish fortresses, for which he earned an incredible three thousand Thaler a year. In Kalkar, the work was left unfinished, and the costs appeared to be much higher than Ruse had calculated.\textsuperscript{120}

Friedrich Wilhelm successfully introduced new taxes and the war finances were separated from the state household. Part of the tax income was invested in new fortifications. The old fortresses were modernised almost everywhere in Brandenburg, including Berlin,\textsuperscript{121} with Friedrich Wilhelm commissioning Memhardt to make plans. Suburbs were partly torn down and levelled, while building lots and acres were expropriated. During the building activities that had started March 1658, other Netherlanders were involved apart from Memhardt, including Tieleman Jonkbloet, Hendrick Ruse and Johan ten Verhuys. Electoral lock master Walther Matthias Smids – probably a brother of Michiel – is said to have worked on the canals.\textsuperscript{122} The new fortification comprised a rampart eight metres high and six metres thick with thirteen bastions, new city gates and a canal of about twenty to fifty-five metres wide. It appeared outdated as soon as the works were finished, however, because Berlin had grown and needed more space. The dismantlement began in 1680.

In 1672, after France had threatened the Dutch Republic, the elector chose the side of the Dutch.\textsuperscript{123} The elector went with his army to Cleves but many soldiers, including Prince Karl Emil, fell ill and died.\textsuperscript{124} At that time, the Swedes who were allied with France invaded Brandenburg.\textsuperscript{125} Friedrich Wilhelm managed to surprise the Swedes and defeated them near Fehrbellin on 28 June, 1675. Consequently, the emperor granted his support to Friedrich Wilhelm, who decided to keep on fighting and allied himself with Denmark.\textsuperscript{126} During the next three years, the Swedes were chased away from Pomerania. In the meantime, Brandenburg had become a state of international importance. The investments and reforms of the past twenty-five years had finally started to pay off.

\textsuperscript{114} Römelingh 1973, 566 and van Essen 2000, 108.
\textsuperscript{115} Galland 1893, 217.
\textsuperscript{116} Galland 1893, 27–28; Galland 1911, 216–217.
\textsuperscript{117} Galland 1893, 217.
\textsuperscript{118} Taverne 1979, 152.
\textsuperscript{119} Galland 1911, 218.
\textsuperscript{120} For Ruse's activities in Denmark, see Pander 1935, 222–223; Römelingh 1973, 566–567; Roding 1991, 129; Westerbeek Dahl [s.a.]; Bertelsen et al. 2008, 845–846.
\textsuperscript{121} Gehr 2001. On Berlin's fortress, see Schierer 1939.
\textsuperscript{122} Nicolai 1786; Galland 1893, 214; Mauter 1974.
\textsuperscript{123} Galland 1893, 192 and 214–215.
\textsuperscript{124} Beuys 1980, 342.
\textsuperscript{125} Beuys 1980, 346.
\textsuperscript{126} Joseph 1895, 469.
Private initiatives

On 6 April 1672, diplomat Godard Adriaan van Reede wrote to Johan Maurits about his visit to Sonnenburg. He was clearly impressed by the buildings and the crops that grew in the gardens.\(^{127}\) Johan Maurits had managed to reorganise the belongings of Sonnenburg and to rebuild the castle, but he had also mobilised people and motivated them to take over the restoration works that the elector had initiated.

Others followed his example, such as Otto von Schwerin and Jobst Gerhard von Hertefeld who were prominent at court. Von Schwerin bought Altlandsberg, east of Berlin, in 1654 and the renewal of the castle started three years later. The two-storey building received two side wings and the old Altlandsberg city walls were incorporated into a beautiful garden. In 1664, Von Schwerin – responsible for the education of the elector’s heirs – decided to enlarge the castle. It was richly decorated with gilt leather hangings and tapestries. The Protestant chapel belonging to the castle had a square ground plan that resembled the Amstel Church in Amsterdam. The church was inaugurated in 1671 and had a pyramidal roof with a bell tower. Unfortunately, few details are known about Von Schwerin’s building activities.\(^{128}\) Philippe de Chieze from Amersfoort visited Altlandsberg repeatedly and in 1671 the architect and painter Rutger van Langevelt from Nijmegen came to Altlandsberg to educate the princes in fortification sciences.\(^{129}\) He was also to educate two of the elector’s sons from his second marriage. De Chieze’s lessons were further attended by a son of Cornelis Ryckwaert and by a son of Johann Georg Memhardt. Johan Maurits was another regular visitor.

Jobst von Hertefeld came from the Cleves area and was appointed Brandenburg gamekeeper in 1627. In 1650, he leased one hundred farms to the west of the river Havel between Liebenwalde and Grüneberg. He was to cultivate the place at his own cost and, two years later, he obtained Liebenberg, in the middle of the Havelbruch. In 1659 and 1661, Von Hertefeld signed contracts with Peter Salandt from Brabant and a certain Jan Gert, who were to colonise the later village of Neuholland near Liebenwalde.\(^{130}\) At the same time, Von Hertefeld imported Dutch cows. Dutch vicars were active in the area.\(^{131}\)

Otto Christoph von Sparr came into the service of the elector in 1649. Around 1657, he started to restore his estate of Trampe, northeast of Berlin. The new building received two storeys and a mansard roof, the lower part of which was covered with Dutch black tiles and the upper part with slate. The three bays in the middle were crowned with a pediment. The entrance hall was covered with Swedish tiles; its double staircase evoked the Mauritshuis in The Hague. The garden was divided symmetrically into four parts.\(^{132}\) Von Sparr was one of the first to invest in the countryside, possibly at the instigation of Johan Maurits, a personal acquaintance of his.\(^{133}\) Artus Quellinus from Amsterdam was hired to create Von Sparr’s epitaph (now the oldest marble epitaph still extant in Berlin). On 24 January 1660 Amsterdam burgomaster Witsen granted Von Sparr permission to make use of the marble supplies of Amsterdam, provided he paid one Thaler per foot.\(^{134}\) Quellinus was to supply an epitaph of white Carrara marble and black Belgian marble, like the ‘model’ he had already sent to Von Sparr. The epitaph would be sculpted in Amsterdam and then sent to Berlin, where servants

\(^{127}\) Blok 1935, 125; van der Bijl & Quarles van Ufford 1991, 119.

\(^{128}\) Boeck 1939b, 363–364.

\(^{129}\) He came into electoral service in 1678, the year Memhardt died. Galland 1911, 232; Heckmann 1998, 65 and 88; Kieling 1987, 156.

\(^{130}\) Exh. cat. Krefeld/Oranienburg/Apeldoorn 1999, 8/85.

\(^{131}\) Oudesluis 1994,15; Schönfeld 1999a, 40. See also Küttner 2001, 5–7.

\(^{132}\) Hahn & Lorenz 2000, II, 605–609.

\(^{133}\) Halsema-Kubes 1979, 221.

\(^{134}\) van Dillen 1974, no. 1437.
of Quellinus would assemble it in the Maria Kirche. The work was finished in 1663 and Otto von Schwerin took the princes with him to see the magnificent result (fig. 16).\(^{135}\)

Around this time, Michiel Smids was to build a new spire on the Maria Kirche, probably designed by Memhardt.\(^ {136}\)

Philippe de Chieze from Amersfoort bore the title of chamberlain and would become general quarter master to the elector. In 1666, he was granted the general inspection over the fortification and palace building of Berlin. He regularly cooperated with Memhardt and Smids.\(^ {137}\) In 1662, the elector gave him the small castle of Caputh, probably as payment for his services.\(^ {138}\) With the help of Dutch craftsmen, Chieze rebuilt Caputh into a modest building with an external double staircase. He had a brick kiln installed, together with a Dutch-style garden with statues, vases, fruit trees and a linden avenue. In the cellar there is a 'tile room' that has approximately 7,500 Delft tiles.\(^ {139}\)

The castle of Pförten (now Brody, Poland) was rebuilt by Count Ulrich Hipparch von Promnitz, chamberlain, Kriegsrat and Generalwachtmeister. The castle was to be three storeys high with three lower wings. The corps de logis had a rusticated base. At the courtyard side, the façade had a profiled moulding with a broad middle ressault, and each storey had double pilasters and a pediment. The other side had colossal pilasters. At the back of the corps de logis there was a one-and-a-half-storey-high hall with wooden vaulting, comparable to that of Huis Ten Bosch, Sonnenburg, and Potsdam. The palace and adjacent farm were surrounded by a system of canals. A vegetable garden, south of the palace, had symmetrical terraces and five fountains.\(^ {140}\) Not only was Pförten one of the largest palaces in Brandenburg, it was also innovative in its architecture; however, it is not known who was responsible for its design.

The Dohna family had cultivated ties with the Netherlands for a much longer period. Abraham von Dohna, who started building the palace of Schlobitten, described as "very Dutch", had studied in Leiden and Groningen and served in the army of Prince Maurit. Christian Albrecht von Dohna bought the estate of Niederschönhagen, north of Berlin, where work soon started on a petit palais. Just like Louise Henriette in Oranienburg, Christian Albrecht’s wife (who was close with Louise Henriette) had a forecourt realised and a very rich garden, with tulip terraces and a labyrinth, all in the Dutch tradition.\(^ {141}\)

135 Galland 1911, chapter 3; Glaser 1939, 35; Asche 1961.
136 Leh 1957, 21; Nicolai 1786, 65.
137 Mielke 1964.
138 Fiek 1911.
139 Küchler 1979, 456; Schurig & Sommer 1998, 7–9.
Not only high nobility but also army generals and servants at court followed the example set by the elector and his wife. Classical forms and a *corps de logis* with two or three storeys thus became standard. The ground plan was symmetrical and the main façade was often provided with a middle ressault, sometimes with a pediment. Especially in the higher circles, the façades had pilasters, similar to the first Baroque dwelling houses in Berlin. A symmetrical garden offered food and income. In this way, a lifestyle was copied that was prescribed by the Brandenburg electoral court but leant heavily on Dutch tradition.

### Changes in Berlin – churches and houses

In the 1670s and 1680s, more so than at the beginning of Friedrich Wilhelm’s reign, there was money for luxury, large-scale projects and impressive architecture. After the death of Louise Henriette, in June 1667 Friedrich Wilhelm married Dorothea von Holstein-Plükenburg and continued his restoration politics. In these years, Berlin started to change rapidly. In 1658, the quarter of Berlin called Friedrichswerder had become *intra muros* and by 1666, ninety-two houses had already been built. However, the number of civilians who were financially able to build a new house or repair an existing one was limited. In order to improve the financial situation of the lower classes, the elector decided to reform the tax system by introducing excises. Within two years, one hundred and fifty houses were restored. From the 1670s onwards, the Friedrichswerder and new Dorotheenstadt boomed. For the exteriors of new houses, architect Johan Arnold Nering turned to Holland. Façades with colossal pilasters appeared in Berlin similar to those realised in Amsterdam by Philips Vingboons (fig. 17). Most of the façades were designed by Nering himself; between 1689 and 1691, orders were given that no one else but Nering should design the houses, under pain of demolition. Nering is said to have designed over three hundred houses. Smids built himself a house with nine bays, pilasters and a tympanum, on the corner of Breite Straße and Scharrenstraße. In the Dorotheenstadt, he had built another house next to the wharf he founded for Friedrich Wilhelm in 1680. Insofar as the bird’s eye view of Berlin by Johann Schultz of 1688 is reliable, Smids’s house had distinctly Classicist features (fig. 18).

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147 Mertens 2003, 99. The long lost houses Friedrichsgracht 57 and 58 have long been attributed to Michiel Smids.  
148 Nicolai 1786, 181; Rudolph 1964 and 1965.  
149 Heckmann 1998, 125.  
150 Demps et al. 2001, 92–93 and 150. For more details and more houses see van Tussenbroek 2004; van Tussenbroek 2006a.  
151 See more general Müller 1938.  
152 Schachinger 2001, 75.
CLASSICISM IN BERLIN AND BRANDENBURG: ARCHITECTS, ENTREPRENEURS AND THE RESTORATION

The improvement in Brandenburg’s situation was also reflected in the changes of the Berlin residence. In 1679–1681, the wooden booths outside of the palace were removed and replaced by sixteen arcades of stone in which tradesmen could sell their goods. The design was made by Nering, but the practical realisation lay in the hands of Michiel Smids. In 1684–1686, the large hall of the palace (more than one hundred years old by that time) was replaced by the Alabaster Hall, which served as a meeting room for the nobility. Again, it was the Nering-Smids duo that handled the ten-metre high hall, with dimensions of 16 x 27 metres. The walls were articulated with pilasters and in the niches between them were placed marble statues of emperors and eleven electors, together with a statue of Friedrich Wilhelm himself, made by Bartholomaeus Eggers. The floor was made out of black-and-white marble. The ceiling was decorated with large paintings and stucco motifs (fig. 19). In 1685, Michiel Smids signed a contract to build a new orangery in the palace garden, designed by Johan Nering. In 1687, Smids built a new library wing designed by Nering on the east side of the palace garden, directly along the Spree. The building was to be 434 feet long and 46 feet wide and should have three pavilions, connected by two galleries. The death of the elector, on 9 May 1688, terminated building activities; only the walls of the ground floor were built.


155 Galland 1893, 166–168. About the enlargements outside the palace see Tacke 1990. About twelve statues, ordered by Smids to Bartholomaeus Eggers see Seidel 1890, 137–8; Galland 1893, 221; Upmark 1900, 126; Galland 1911, 212 and Backschatt 1952, 439.
154 Galland 1893, 166–168. About the enlargements outside the palace see Tacke 1990. About twelve statues, ordered by Smids to Bartholomaeus Eggers see Seidel 1890, 137–8; Galland 1893, 221; Upmark 1900, 126; Galland 1911, 212 and Backschatt 1952, 439.
156 Geyer 1936, 59, n. 223; Wiesinger 1989, 97.
159 Pick 1913; Herzberg & Rieseberg 1987, 61.
Other projects in Berlin included the church of the new Dorotheenstadt, designed by Rutger van Langevelt a few years after the founding of the town enlargement in 1673. Michiel Smids was hired to build the church, although his exact activities are not known. Inaugurated in 1687, it was the first new Protestant church in Berlin (fig. 20): a cross-shaped centralised building, typologically resembling Dutch models like the Nieuwe Kerk in Haarlem by Jacob van Campen (1645–1649), the church of 's-Graveland (1657–1658), the church of Oudshoorn (1663–1665) by Daniël Stalpaert and the Oosterkerk in Amsterdam (1669–1671) by Adriaan Dortman. Like the Oosterkerk, it had a central cupola vault resting on four pillars; in the eighteenth century it became a very important model for new churches in Brandenburg (see also chapter 4.8).

Painter-architect Rutger van Langevelt is only known to have been responsible for the design of one other building: the palace of Köpenick near (nowadays part of) Berlin (fig. 21). The elector gave Köpenick to his sons in 1669, and in 1674, after the death of Karl Emil, it became the property of Friedrich, the future elector. In 1681, a three-storey-high palace was realised with a façade facing the water, and an axial garden layout with avenues to the other side.

**Conclusion**

The many building projects of Elector Friedrich Wilhelm, Brandenburg's nobility and, finally, its citizens, clearly show the success of the restoration politics started in 1648. Forty years later, towns were prospering, Brandenburg's finances were relatively sound, and a market of luxury goods was developing. In addition to people from the Netherlands, others had wandered to Brandenburg. In 1685, a large group of French Huguenots arrived when Louis XIV cancelled the old Nantes Edict in October 1685 and some two hundred thousand Protestants lost their civil rights. In his Potsdam Edict, Friedrich Wilhelm declared that the French were welcome in Brandenburg; approximately twenty thousand Frenchmen heeded...
his call. Unlike the Dutch forty years earlier, the immigrants were interested in building up a new, permanent existence in Brandenburg; they committed themselves to their new homeland and would not go back. Among the newcomers were lawyers, doctors and craftsmen; their presence stimulated the production of luxury goods.

Already at the end of the 1670s patrons like Christian Albrecht von Dohna, Joachim Ernst Blesendorf and Otto von Schwerin, and experts like Johan Georg Memhardt and Johan Maurits of Nassau-Siegen had died. In the late 1680s the Dutch-inspired restoration period finally came to an end when another group of important people passed on. May 1688 saw the death of Friedrich Wilhelm, which unlike that of his wife Louise Henriette earlier meant the end of the direct Dutch influence in Brandenburg. Michiel Smids died in 1692, Cornelis Ryckwaert in 1693, and Rutger van Langevelt in 1695. On 21 October of the same year, young Johan Arnold Nering died of a stroke after a journey to Fürstenwalde. Nevertheless, the elector’s successful restoration politics left lasting effects on town development, economics, infrastructure and architecture. His personal ties with the Dutch Republic had been reflected in the way his country was restored. Dutch ideas, people and organisational patterns had been decisive for the restoration of Brandenburg, which also explains the involvement of the Dutch in Brandenburg’s seventeenth-century architecture.

167 Beuys 1980, 386.