

Nuremberg's Historical Mile



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1 Stadtbefestigung (Fortifications)



The old town consisted of two fortified sections, which were combined in 1325. Parts of this earlier fortification included the Laufer Schlagturm, Schuldurm and Weißer Turm. As the city grew, the older moat was filled in and used as building sites, for the Weinstadel, Mauthalle and Sieben Zeilen, to name a few. The construction of the final city wall started already before 1350 and took till 1452/1455 to complete. It increased the area from 200 to 350 meters all around and thus doubled the size of the fortified city, with total wall length of about 5 km.

At each of the four main gates (Laufer Tor, Frauentor, Spittlertor, Neutor), the inner and outer walls expand to create a fortified courtyard (Waffenhof) guarded by a massive tower. More than half of the original 128 towers of the city still survive.

Excavation of the moat around the new wall was started in the early 15th century and every citizen was required to either help with the work or pay a tax. Around 1500, the ramparts were outfitted for artillery and in 1538–45 the castle flank was reinforced with bastions.

1a Handwerkerhof (Crafts Yard)

located near the starting point



Right in the middle of Nuremberg's city, surrounded by the towers and walls of the medieval city fortification, the "Crafts Yard" ("Handwerkerhof") invites Nuremberg' guests on an exciting stroll. This "little town near the Königstor" offers traditional crafts and Franconian hospitality in a charming atmosphere. It is quite astonishing what you can discover in those little workshops, shops and lanes: craftsmen such as pewter smiths, bag-makers, glass engravers, potters, wax artists, gold and silversmiths, glass painters, gingerbread bakers and doll makers have set up their workshops and show their skills in pretty half-timbered houses.

Hospitality and cozy Franconian atmosphere can also be found in the Crafts Yard: the famous Nuremberg Bratwurst and other savoury Franconian specialities are best washed down with a tankard of fresh Nuremberg beer or a glass of Franconian wine.

2 Marthakirche (St. Martha's Church)



St. Martha's church was endowed (in conjunction with a pilgrim hospital) by Conrad Waldstomer and his wife Agnes Pfinzing in 1356/1363 and dedicated in 1385. Closed for about 50 years following the Reformation (1526), it was later used (1578–1620) as a theater and for rehearsals and performances of the Mastersingers of Nürnberg. After 1627, the church was again a house of worship.

Since 1800, St. Martha's has been the church of the Evangelical Reformed community. After 1829, the sanctuary was remodeled in the spirit of Calvinism (removal of altars and images; high altar now in St. Lorenz).

The medieval stained glass windows (1395–1410) are of special note, as are the Baroque panels bearing the names of church wardens.

Damaged by bombs in 1945; restored in 1946.

3 Klarakirche (St. Clara's Church)



First mentioned as a convent of the Magdalene order in 1241. St. Clara's was affiliated with the order of the Poor Clares Sisters since 1279 and flourished around 1500; noted for its scriptorium and for its needlework (upkeep of the imperial robes). The most noted abbess was Caritas Pirckheimer (1467–1532), the sister of the humanist Willibald P.). There was a ban on new admissions during the Reformation. In 1591, the church became a Protestant church; the convent buildings served as the city pawn house. After 1806 the church was secularized. In 1854, ownership was returned to the Catholic congregation of the Frauenkirche, as a branch church.

Richly carved Passion altar (1517), Crucifixion group by Veit Wirsberger (1510), Lady altar (ca 1500); in the choir, a Madonna of ca 1500; before the choir, tombstone and grave of Caritas Pirckheimer.

The convent was torn down in 1899. The church was partially destroyed by bombing on 16 March 1945 and was rebuilt 1948–1953.

4 Mauthalle (Civic Warehouse)



When city architect Hans Beheim demolished the inner Frauentor in 1498 (since ca 1250 the older city wall had run along here), a granary was built on part of the filled in older moat. It was the largest (84 x 20 x 29 m) of the 12 civic storehouses which guaranteed food supplies in times of crisis.

The three-storied sandstone structure had a five-storied dormer bay in its gabled roof. On the narrow ends, carts could be driven inside. Roof-top hoists facilitated the storing of goods. The eastern gable is decorated by a network of blind ogee arches; the lancet-arched portal bears the city's coat-of-arms (Adam Kraft, 1502).

After 1572, the granary also served as an official scale and customs house (Maut = toll). In use since 1897/98 as commercial office building and store fronts. During restoration in 1953, the half-timbered dormer was reconstructed in plastered masonry. The impressive cellar, with 26 pillars, now houses a restaurant.

5 Lorenzkirche (Church of St. Lorenz)



Construction of the three-aisled basilica Church of St. Lorenz began in the late 13th century. The broad hall choir with ambulatory and chapels was erected 1439–1477 by Konrad Heinzelmann. The net vaulting is a masterpiece of Late Gothic stone carving. The twin-towered west facade (portal with sculpted tympanum, rose window and ornately decorated gable) is especially impressive.

Interior: Tabernacle by Adam Kraft, 1493–96 (18.7 m high; endowed by Hans Imhoff). Annunciation by Veit Stoss, 1517–18 (endowed by Anton Tucher), includes life-sized linden wood figures in an oval frame of rose blossoms and medallions. Also contains numerous exquisite 15th and 16th century altars.

After suffering severe damage during WW II, St. Lorenz has been restored to its medieval state.

6 Nassauerhaus



One of the best preserved examples of a medieval tower house.

The defensive character is of symbolic and decorative value, only. Originally, the house was probably the seat of royal administrators.

No documentary evidence of an association with the Counts of Nassau. From 1581 on, the house belonged to the Schlüsselfelder family and when the family died out in 1709, the house became the seat of a foundation.

The two lower stories date back to the early 13th century. The upper stories, including the chapel oriel and the crenellated parapet with octagonal corner turrets, were added 1422/33.

In 1431, King Sigismund mortgaged his crown to the owner of the house, Ulrich Ortlieb, for a credit of 1500 guilders. Consequently, Ortlieb had the stone balustrade embellished with the coats of arms of the emperor, the pope, the seven electoral princes and the imperial crest of the city of Nuremberg

7 Heilig-Geist-Spital (Hospital of the Holy Spirit)



The Hospital of the Holy Spirit was established in 1332–39 by Konrad Gross, a wealthy patrician, for the care of the elderly and needy. It was the largest private endowment in the Holy Roman Empire up to 1500.

After 1500 the building complex was extended over the river Pegnitz according to plans by Hans Beheim the Elder. Two structures along the southern arm of the river and the north wall of the former hospital church with its polygonal ridge-turret (Hans Sachs Platz) survive. From 1424 to 1796, the imperial regalia were kept in the hospital church (not reconstructed after the war).

In the "Hanselhof", is a copy of Nuremberg's earliest large-scale cast bronze sculpture (ca 1380; the original resides in the Germanisches Nationalmuseum).

In the arcaded "Kreuzigungshof" are the central figures of Adam Kraft's Crucifixion group (ca 1506/08) and the tomb monuments of Konrad Gross (d. 1356) and Herdegen Valzner (d. 1423).

8 Possible Side Trip



Synagogendenkmal (Spitalbrücke)

Memorial to the synagogue which was built here in 1874 and demolished by the National Socialists in 1938 (cf. illustration; stele, 1970; relief, 1988).

Schuldturm (Heubücke) (Debtors tower at the Hay bridge)

The so-called "Männer- und Weibereisen". Two towers of the river bulwark of the older city wall (ca 1323), subsequently used as debtors' prisons (hence the name "Men and Women Lock-up").

Katharinenruine (Peter-Vischer-Straße)

Ruins of the Dominican convent church of St. Katharine (endowed 1295). After the Reformation, parish church. 1620–1778, singing school of the Mastersingers; 1699–1819, painting academy. Destroyed 1945. Now used for open-air events. Main convent building, since 1983, the public library.

9 Frauenkirche (Church of our Lady)



In 1355–58, Emperor Karl IV had the imperial chapel of Our Lady, the earliest hall-church in Franconia, built to replace the synagogue torn down after the pogrom of 1349. The architect was probably Peter Parler, who also built the Cathedral in Prague. Here, in 1361, at the baptism of crown prince Wenzel, the imperial regalia were displayed publicly for the first time. The ornamental clock "Männleinlaufen" (1509; S. Lindenast and G. Heuß), which commemorates the Golden Bull of 1356, shows the seven imperial electors paying homage to the emperor on his throne (daily, 12 noon).

Interior: Epitaphs of the families Peringsdörfer (Madonna of Mercy, about 1498) and Rebeck (Coronation of the Virgin, about 1500), both by Adam Kraft. Tucher Altar (about 1445), a masterpiece of early panel painting.

In 1816, the Frauenkirche was given over to the Catholic congregation of Nuremberg.

10 Hauptmarkt (old Main Market Place)



The swampy area was settled by Jews in the 12th century. When the older city wall was completed ca 1320, the Jewish quarter lay at the center of the city. With the consent of Karl IV, the city council razed the quarter and its synagogue in 1349 to make room for a marketplace. Over 600 Jews were murdered. The Frauenkirche was built where the synagogue once stood. The Jews were resettled in the vicinity of today's Judengasse / Wunderburggasse, where they lived until they were once again expelled in 1499.

Festive events, such as the annual display of the imperial regalia (15th century) and patricians tournaments, have traditionally taken place on the Hauptmarkt. The fine houses which flanked the square were destroyed in 1945.

Now, during the pre-Christmas season, the market square is the scene of the world-famous "Christkindlesmarkt".

11 Schöner Brunnen (Beautiful Fountain)



The richly painted "beautiful fountain" was erected ca 1385-96 by master builder Heinrich Beheim. The form is reminiscent of a Gothic church spire. Emerging from the octagonal water basin, a three-tiered stone pyramid soars 19 m upward to end in a cruciform finial. Its 40 sculptured figures reflect the world-view of the Holy Roman Empire: below, philosophy and the seven liberal arts; above them, the four Evangelists and the four Church Fathers. In the middle: the seven electors and Nine Worthies. Above: Moses and seven prophets.

The wrought-iron grille (1587) was the work of Paulus Kühn of Augsburg. The fabled (and often replaced) brass ring is to be found on the southwest flank.

Only fragments of the soft sandstone original survive (now in the Germanisches Nationalmuseum). The shelly limestone copy dates from 1897-1902.

12 Rathaus (City Hall)



The oldest part of the town hall complex is the great ceremonial hall (1332–40), at one time the largest (length: 40 m) secular hall north of the Alps. In 1520, Albrecht Dürer and W. Pirckheimer established the iconography for the painting of the walls. The end of the Thirty Year's War was celebrated here with a Peace Banquet in 1649. Beneath the great hall are dungeons which testify to the nature of medieval justice and can be visited. In the years 1616–22, the town hall was extended by Jakob Wolff. His plan for a palazzo-like building reflects the influence of the Italian Renaissance. In the facade, the regularity of the window placements contrasts with the three Baroque portals, the central one of which bears the imperial eagle and the city's two coats of arms. The entire complex was destroyed by bombs in 1945. Reconstruction, 1956–62. Replicas of some of the medieval imperial regalia may be seen in the "Ehrenhalle" (ground floor).

13 Fembohaus



The Fembo House (named for a 19th century owner) is Nuremberg's largest surviving Renaissance house. It was built 1591–96 for the Dutch silk merchant, Philipp von Oyrl. The architect was probably Jakob Wolff. Showy facade with sandstone oriel, statue of Fortuna and allegories of the four elements. Original furnishings include a Baroque stucco ceiling by Carlo Brentano, a wood-paneled "family room" and stucco work by Donato Polli.

The redesigned City Museum in the Fembohaus opened in 2000 under the motto "Back to History". The new presentation focuses on the history of the city and the house, using the latest exhibition and information techniques, as well as museum objects and the rooms themselves to bring Nuremberg's past to life for modern visitors.

14 Possible Side Trip



Pellerhaus (Egidienplatz)

Once Nürnberg's grandest private house with an exquisite arcaded courtyard (by Jakob Wolff, 1602–07, in a manneristic style). Destroyed 1945. Ground floor incorporated into a new building, part of the arcades preserved.

Sieben Zeilen (Webersplatz)

To accommodate weavers brought in from Swabia, five rows of town houses (15 in all) were built in 1489 on the leveled moat of the old city wall. In 1524, two further rows were added. Destroyed, 1943/45; rebuilt, 1966.

Tucherschloss (Hirschelgasse)

Built 1533–1544 as garden villa of the Tucher family. Since 1971, museum for the history of the patriciate (cf. illustration). In the year 2000, the "Hirsvogel hall", with wood-carvings by Peter Flötner (1534), was reconstructed in the villa garden.

15 Kaiserburg (Imperial Castle)



During the Middle Ages, the most imperial diets and court days took place in Nuremberg's castle; between 1050 and 1571 every Holy Roman emperor held court here.

There are three main building complexes:

- 1) Remains of the Burggrafenburg (center), seat of the burgrave or castle count (imperial administrator); at core, Salian (Heinrich III).
- 2) Kaiserburg (west), one of the most important imperial residences of the Middle Ages. Built under the Salians; enlarged by the Hohenstaufens (Friedrich Barbarossa and his successors). Renovated under Friedrich III.
- 3) Buildings of the free city of Nürnberg (east and north). The tower Luginsland, 1377; Kaiserstallung (imperial stables; now youth hostel), built 1495/97 as a granary; 1538–45, addition of the bastions.

16 „Nuorenberc“ (Felsenberg = Rock Hill)



Humanist explanations of the name "Nürnberg" – for example, that the city was called after the Roman emperor Nero or named for a Germanic and Celtic tribe (e.g. Narisci or Norici) – have no basis in fact. Equally unlikely are such 19th century interpretations as "Nur-ein-Berg" (only one hill).

Today, two different interpretations prevail: one derives the name from the old high German word "nuor"/"nor", meaning rock or cliff; the other sees it as coming from a personal name "Noro"/"Noru". So far, there is no documentary evidence for a person of this name in the vicinity of Nuremberg, whereas nobody can fail to notice the conspicuous sandstone crag of the castle hill.

17 Handwerkerhäuschen (Craftsman Cottages)



A few very small houses of medieval origin which somehow survived the war's destruction can still be seen in the narrow lane called "Am Ölberg".

Originally one-floored, some of these primitively built, narrow houses were eventually enlarged by the addition of upper stories, producing a picturesque jumble of higher and lower rooftops.

18 Pilatushaus



The so-called "House of Pilate", whose three half-timbered stories are crowned by an octagonal ridge dormer (early/mid 16th century), was built at the end of the Gothic period (1489) by the noted armorer Hans Grünwald. His house sign, a statue of St. George and the Dragon, probably depicts the sort of plate armor produced in the late 15th century in the workshop of Grünwald, for high ranking patrons. The name "Pilatushaus" is based on the erroneous assumption that this was the starting point of the Stations of the Cross (by Adam Kraft) leading out to St. John's cemetery.

From 1852 to 1857, the Pilatushaus was the Nuremberg residence of Hans von Aufsess, founder of the Germanisches Nationalmuseum. Over the door, his coat of arms (1853)

19 Tiergärtnertor (Zoological Gardens Tower)



The square tower (from the city wall of the 2nd half of the 13th century) dominates the steeply sloping square (whose name derived from a nearby deer park). About 1550, when the bastions were erected, a new gate was built (with a curving passageway for better defense) and the pointed archway of the older gate was walled up.

In 1852, the tower at the Tiergärtnertor served as the first home of the newly founded Germanisches Nationalmuseum.

Four streets fan out downhill from the square. On the square are the Pilatushaus, the house of Albrecht Dürer and, beyond the draw-well, the WW II Art Bunker.

20 Possible Side Trip



Johannisfriedhof (Johannisstraße)

St. John's cemetery is famed for the harmonious uniformity of its flat, horizontal tombstones (cf. illustration). Numerous fine bronze epitaphs (16th century and later); graves of Albrecht Dürer and other historic personalities.

Hesperidengärten (Johannisstraße)

Since the Middle Ages, the gardens of the urban population lay beyond the city walls. Many former kitchen gardens were remodeled in the spirit of the Baroque (as "Gardens of the Hesperides") during the 17th/18th centuries. Built over during the 19th century. Since 1988, restoration of several gardens in the Johannisstrasse.

Adam-Kraft-Kreuzweg (Burgschmietstraße, Johannisstraße)

The way from the Tiergärtnerort ("Pilatushaus") to the cemetery is lined by copies of seven reliefs depicting the Stations of the Cross (Adam Kraft, 1507/08; the formerly free-standing originals are now in the Germanisches Nationalmuseum). The Crucifixion group now stands in the "Kreuzigungshof" of the Heilig-Geist-Spital.

21 Albrecht-Dürer-Haus



The Dürerhaus was built ca 1420 in a hybrid style typical of Nuremberg (sandstone socle; half-timbered upper stories). In 1502, the astronomer Bernhard Walther, then-owner of the property, had the dormered roof raised on one side by one storey.

Here Albrecht Dürer lived and worked from 1509 until 1528. For many years after the artist's death, where he had lived was of little interest. As a cult of veneration grew up, his home gained in importance as a commemorative site and was bought as such by the city in 1826. Since the establishment of the Albrecht-Dürer-Haus-Stiftung (foundation) in 1871, the building has served as a museum. In 1998, it was reopened with a new presentation focusing on the life and work of Albrecht Dürer. A multivision film and a "living workshop" introduce his work. Wife Agnes guides through the house, telling visitors about life in a Renaissance artist's

22 Historischer Kunstbunker (Art Bunker)



Concealed behind a red door lies the historic air raid shelter where countless valuable works of art (e.g. the imperial regalia, Albrecht Dürer's engravings, Martin Behaim's globe, the Annunciation of Veit Stoss and the Männleinlaufen) survived World War II unscathed.

Disregarding the official doctrine that imminent victory made such measures unnecessary, prudent city officials began converting former beer cellars into a bunker for the storage of art works right at the outbreak of the war. By early 1940, the first climate-controlled cells were ready for use. The rock-cut sandstone cellars themselves go back in part to the late 14th century and run up to 24 m deep into the castle hill.

The story of the WW II art bunker is told in the exhibition "BombenSicher – Der geheime Kunstbunker im Burgberg". Tours daily.

23 Krämersgassen



The intersection of the Krämersgassen (Krämer = grocer) is today one of the best preserved corners of the old town. Craftsmen's houses, whose narrow facades combine half-timbering and sandstone, stand side by side with stately sandstone structures - there is no recognizable class segregation. From 1453 to 1484, Obere Krämersgasse # 12 (built 1395) was the home of scholar and benefactor Georg Keyper. The upper stories of the corner house opposite, exhibit unusually early half-timbering (1452). Note the variety of dormer windows (especially that of the Keyper house).

The small inner courtyards of both Obere and Untere Krämersgasse # 16 can be visited whenever the front doors are open.

Attention: please retrace your steps to return to the last/next corner.

24 Unterirdische Felsengänge (Cellars)



Over the centuries, countless cellars and passageways have been cut into the sandstone bedrock of the castle hill.

Thanks to the stability of the sandstone, it was possible to create extensive cellar systems up to four stories deep. From 1380 on, these subterranean galleries were used for the production and storage of beer. In addition, underground passageways, whose precise location was veiled in secrecy, were part of the city's water-supply system. Ventilation was provided by strategically situated air shafts.

During World War II, these cellars served as air raid shelters for the population of Nuremberg. Tours of the historic rock-cut cellars are offered four times daily.

25 Schürstabhaus



Up to its roof-ridge, the house is an imposing seven stories high (and at the east end, eight!). From 1328 to 1470 it was owned by the wealthy Schürstab family (who endowed the finest stained-glass window in St. Sebald's newly built choir in 1380). Obviously composed of two earlier houses, the building did not acquire its present form until 1482. At that time it was owned by a merchant. Later owners were city councilor (and traitor!) Anton Tetzl and, in the 17th century, the Fetzler family. Following years of neglect, the roof burned out in 1943. The house, however, survived the war. Recently restored (1995-97), the historic Schürstabhaus is an architectural monument of the highest order (Hypokulturstiftung award, 1998).

26 Sebalduskirche (Church of St. Sebald)



The Church of St. Sebald was built after about 1230 as a late Romanesque piered basilica with two choirs, nave and side aisles, eastern transept and twin-towered western facade. The elevated west choir and the nave are from this building phase. After 1309, the side aisles were widened in Gothic style. From 1361-79, the construction of the three-aisled late Gothic hall choir replaced the late Romanesque east choir and transept.

Exterior: tomb of the Schreyer-Landauer family (1492, Adam Kraft); Interior: Madonna in Glory (1425/30), epitaph of the Tucher family (1513, Hans von Kulmbach); St. Andrew (1505-07) and Crucifixion group (1520; both by Veit Stoss); stained glass windows of the east choir (ca 1380).

The bronze shrine of St. Sebald (1508-19, workshop of Peter Vischer) contains the bones of

27 Sebalder Pfarrhof



According to tradition, the infant crown prince Wenzel "sullied" the water with which he was to be baptized. While fresh water was hastily being warmed there, the old wooden parsonage accidentally burned down. Wenzel's father, Emperor Karl IV, thereupon financed the construction of a new stone building.

The Pfarrhof was where the numerous clergy of St. Sebald's resided. In weekly rotation, one of them was on call in the "Wöchnerstube" around the clock, to provide last rites for the dying. The "chapter house" served as dining and assembly room. The "Chörlein" (oriel) which projects from the east facade is the apse of the parsonage chapel (copy, 1902; original in the Germanisches Nationalmuseum).

28 Possible Side Trip



Hallersches Haus (Toy museum)

First mentioned in 1517 as the property of Wilhelm Haller. In 1611, the jeweler Paul Kandler had the facade modified for the first time (probably by Jakob Wolff). The oriel was added in 1720.

Like many Nuremberg houses, the inner courtyard of the Hallersches Haus was surrounded by a "Dockengalerie" - a wooden gallery connecting the adjacent buildings. The word "Docke" refers to the turned wooden balusters used for the balustrade; the same word was also applied to simple, limbless wooden dolls which were similarly made.

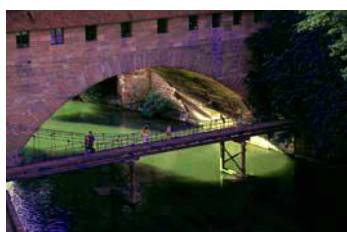
The house was remodeled in 1971 and now serves as the Nuremberg toy museum.

29 Weißgerbergasse (Tanner's Alley)



In "Tanners' Alley", some 20 historic houses, which survived the war, offer an impression of the former appearance of many old town streets. For the most part, they are characteristic craftsmen's dwellings, narrow (often not more than two windows wide) and half-timbered. In fact, this neighborhood was inhabited by so-called "white tanners" who tanned skins with alum to produce supple, light-colored leather for fashionable clothing. The skins were soaked in masonry vats in the basement, thrashed ("bated") with a tanner's bat, dressed with a curved scraping knife and dried on racks on the nearby city wall. A tanner's bat and knife are depicted on house # 24.

30 Kettensteg



The small bridge at the water gate where the river Pegnitz leaves the city is the oldest free-hanging suspension bridge in Germany. It was built by Konrad Georg Kuppler in 1824 to replace an earlier (15th-16th century) covered foot-bridge. The mechanic (who later became a professor) Kuppler was also involved in developing the first German railroad (1835, between Nuremberg and Fuerth).

The name "Kettensteg" refers to the links of chain with which the bridge was suspended from six pylons and massive abutments on both river banks. Since 1930, the bridge has been reinforced by iron girders and wooden posts; the original construction, however, remains intact.

31 Weinstadel



The Weinstadel is one of the city's finest half-timbered buildings, with two half-timbered upper stories cantilevered above the sandstone ground floor. On the river side, wooden galleries with metal waterspouts; face toward the Henkersteg, a bridge with a battlement walk. In the 13th century, the "old city wall" ran along here: at this point, a fortified bridge over the river Pegnitz connected the two halves of the city.

The building was erected 1446/48 to house lepers who were allowed into the city for three days at Easter, during which time they received food and clothing and medical attention.

After circa 1571, the building was used to store wine - hence the name. It later served as workhouse, spinnery and to lodge poor families. In 1950 it was turned into student housing, whereby the internal structural substance was virtually obliterated.

32 Unschlittplatz



On the west side of the square stand three houses (# 8-12, cf. illustration) which date back, at core, to the 16th and 17th centuries. In the years 1976-81, they were saved from demolition and restored by a citizens' initiative called the "Friends of the Old Town".

The fame and reputation of the place harks back to 1828, when the mysterious foundling Kaspar Hauser appeared on this square bearing an equally mysterious letter of introduction (memorial plaque on house # 8).

33 Unschlitthaus



Built 1491 by Hans Beheim, the structure was one of the seven granaries (city coat of arms on the upper corner) built by the town council during the 15th century. 76 dormer windows in the roof provided ventilation for the storage lofts. The name derives from the use of the building, from 1562 on, as city Tallow Office. The municipal monopoly required butchers to turn over all inedible animal fat (=Unschlitt), which was rendered down and resold. Until the 19th century, tallow served as a raw material for the manufacture of candles, soap, wagon grease and shoe polish. Today the building houses civic offices and the city pawn house. On the west side is a wall fountain with a bronze mask as spout (so-called "Hiserlein"; the 14th century original in the Germanisches Nationalmuseum).

34 Henkersteg



There has been a wooden footbridge here since 1457. From the 16th to 19th century, the tower and the covered battlement walk over the river Pegnitz housed the hangman, hence the name. After the flood of 1595, three arches of the wall bridging the southern arm of the river Pegnitz were torn down and replaced by the wooden, tile-roofed Henkersteg (reconstructed, 1954).

The executioner was obliged to live within the city "in seclusion", since his job was regarded as "dishonorable". Until the Age of Enlightenment, people avoided any kind of physical contact with the hangman for fear of "contamination" and consequently exclusion from Christian fellowship.

Looking upward along the river you can see the Karlsbrücke (Baroque, 1728) and the fish boxes of two former fisher houses.

35 An den Fleischbänken



Here, during the Middle Ages, the butchers sold their wares in stalls separated by the kind of meat they offered. The hall-like shed which was set up in 1419 was replaced in 1570/71 by a new sandstone Meat Hall.

Every year during the Lenten season, the butchers drew lots for the right to use the butcher stalls.

The archway topped by an ox served as entrance to the Fleischhaus. The Latin inscription reads: "All things have a source and a beginning, but here you see an ox who has never been a calf."

Destroyed in 1945, the Fleischhaus was later reconstructed on the surviving foundation walls as a municipal office building.