Parallel Heritage

Cross-gazes on the Cultural Heritage of Una Europa Universities

Una Europa Cultural Heritage Series

Mariana Silva Porto

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Table of Contents

Una Europa Cultural Heritage Series

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Una Europa Cultural Heritage Series is a collection of edited and single-authored volumes that addresses cultural heritage issues, with a focus on the main social, cultural, and environmental challenges of our time.

Using a multiplicity of methodologies, approaches, and theoretical frameworks, scholars address questions related to the construction, use, reuse, change of meaning, and cancelling of cultural heritage, and the way communities deal with and connect their past to it.

The book series also includes theoretical analysis, description, and discussion of cultural heritage resources and institutions. It is open to all disciplines that can contribute to the understanding and design of actions in the field of cultural heritage.

The series brings together researchers devoted to understanding the cultural heritage ecosystem and its role in transforming our society. It aims to motivate both experienced scholars and young Ph.D. students to develop and publish research dealing with cultural heritage in its multifaceted aspects.

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***Parallel Heritage*: Cross-gazes on the Cultural Heritage of Una Europa Universities**

Mariana Silva Porto

Parallel Heritage: Cross-gazes on the Cultural Heritage of Una Europa Universities

This study explores the heritage of the eight universities which formed the Una Europa alliance in 2021: Alma Mater Studiorum University of Bologna, Paris 1 Panthéon-Sorbonne University, the Jagiellonian University in Krakow, the Complutense University of Madrid, KU Leuven, the University of Edinburgh, the University of Helsinki and the Freie University Berlin.

As our current understanding of university heritage goes beyond university collections and museums, this study sets up six categories to describe the heritage of the participating institutions: 'History of the university', 'Built Heritage', 'Museums and Collections', 'Ceremonies, Traditions, and Other Elements of Intangible Heritage', 'The Management of University Collections' and 'Digital Heritage'. By breaking down their heritage in this way this study facilitates the comparison between these institutions and the ways heritage is approached by each of them.

Mariana Silva Porto is a PhD student at Paris 1 Panthéon-Sorbonne and the Humbolt-Universität zu Berlin.

Foreword

Una Europa was born in 2019 as an alliance of eight European universities: Freie Universität Berlin, Alma Mater Studiorum – Università di Bologna, University of Edinburgh, Helsingin yliopisto/ Helsingfors universitet, Uniwersytet Jagielloński w Krakowie, KU Leuven, Universidad Complutense de Madrid, and Université Paris 1 Panthéon-Sorbonne. As an alliance we share a new vision for the university of the future, and we lead initiatives to rethink higher education.

Una Europa partners have selected five Focus Areas to launch their collaboration. One of these has been, right from the start, the field of cultural heritage. There are, of course, many ways of addressing the topic and many fields on which our alliance focuses. A particular one has been to consider ourselves—that is, our institutions—as an object of enquiry, and to view them as proper items of cultural heritage. Una Europa universities have been educating Europe for almost 1,000 years and have each contributed to the historical development of the cities in which they are embedded and play an important role in safeguarding their historical-artistic heritage. As such, Una Europa universities provide a unique platform upon which to debate and experiment with heritage.

Many of our universities are age-old institutions, sometimes rooted in medieval times, which are tasked with the curation of knowledge of the past, its transmission in the present, and the invention of knowledge for the future. At the same time, our universities themselves constitute a heritage, manifested tangibly in buildings and collections of objects, and intangibly in practices and traditions. How might this position as both subject and object of reflection enable Una Europa universities to contribute to wider discussions about heritage across Europe?

During the year 2021, teams from all eight members of Una Europa collaborated on the "Parallel Heritage of European Universities" (PHOENIX) project, which aimed at considering our universities' cultural heritage as an object of investigation. It benefitted from a Paris 1 seed funding aimed at developing collaboration between Una Europa universities and at producing shared knowledge. The core of the PHOENIX project was to focus on case studies involving external partners to our universities in order to investigate how university heritage could be shared among wider, non-academic audiences. Although the heritage of universities is of considerable value to the academic community (students, administrative and academic staff) as a working environment, it also represents a major asset for the universities in terms of external communication. University cultural heritage can indeed create a close link with local

communities and contribute to the so-called "third'" mission of universities. We therefore invited each participating university to engage with a key non-academic partner: a cultural institution, a community group, or an agency of city government. Various experiences have been explored with a diversity of partners on how university heritage can be of interest for a larger community beyond academia. This scoping exercise was designed to encourage universities to consider ways in which they can undertake research in the future about how to be 'good neighbours', contributing to the wellbeing of the cities with which they have grown up over centuries. This part of the project resulted in a final workshop held online on 31 May 2021, whose presentations are available on our research blog "Cultural heritage of universities. Cross-gazes on the heritage of Una Europa universities" (https://unaheritage.hypotheses.org).

This project PHOENIX was also an opportunity to draw an overview of the current situation of museums and collections in each of our institutions across Una Europa. This has been the task of the project Research Assistant, Mariana Silva Porto, who is also to be commended for her pivotal role in fostering the collaboration between all eight universities. During the year 2020/2021, Mariana wrote, for each Una Europa university, a description of the collections, museums, historical buildings, and intangible heritage, with a particular focus on how communication on university cultural heritage was developed locally. The results of her enquiry are presented here in this volume. Her global view on our universities' cultural heritage has fed our work on PHOENIX, but it will also last and offer a basis for further projects on university heritage within Una Europa. Her synthesis is a first, necessary step in the long process of creating a common Una Europa discourse on its shared heritage.

Mariana's book was written in the year 2021. However, the publishing process has taken much more time. In the meantime, Una Europa expanded, and three new universities joined the alliance in late 2022: University College Dublin, Universiteit Leiden, and Universität Zürich. Since the book was nurtured during a project conducted over the academic year 2020/2021, it seems to us inappropriate to supplement the initial work with three additional chapters, which would not have benefited from the dynamics and lively discussions of the PHOENIX project.

The scope of the book is however to foresee how our local university heritage can be turned into a proper European university heritage. What would be our cultural heritage as Una Europa members? Is there any sense, even, in considering a few-year old institution to have a cultural heritage? And would it be something other than the addition of the heritage of our now eleven universities? Future works on these questions will eventually contribute to paving the way for a shared identity as a European university alliance.

Alain Duplouy & Maria Gravari-Barbas

Introduction

In the 19th century, many European universities began embracing a new model of teaching and research established in Germany, and assembling collections of artefacts in various fields, including mineralogy, botany, anatomy, art and archaeology. These collections were widely used for teaching and research activities for decades. With the advent of new technologies and the access to larger study collections, however, the use of university collections dramatically declined after the end of the Second World War, and university museums suffered from drastic reductions in the financial and human resources required for curating them. This long-term neglect has, in some cases, resulted in the permanent damage of collections or even their loss.

For two decades now, however, university heritage has been the subject of renewed interest. European universities and scholars have started new research initiatives, including curatorial, cataloguing and conservation projects that have benefitted from the creation of local, national, and international professional associations and academic networks, such as UMAC and Universeum. Consequently, many university buildings across Europe are now recognized part of World Heritage sites or and protected as landmarks by national and local heritage laws.

University buildings, collections and museums have also become an issue of scholarly interest not only from a heritage preservation perspective, but also as a source for historic self-investigation and a wide range of scholarly research initiatives and projects. Trans- and interdisciplinary research on university collections has proven to be extremely rewarding, gathering scholars from different academic fields and fostering international scientific collaboration. Such studies not only give insights into the history and origins of collections and knowledge, but also into the material culture of universities and into the identities they construct, on both a local and an international level. In a way, these buildings and collections recount the parallel histories of knowledge and of scholarly traditions as they developed within different national and academic settings.

A Short History of University Heritage Studies

Though the topic of cultural heritage in general has a long and vast historiography of its own, university heritage began to be defined much later.[1] In her 2005 PhD thesis, Marta Lourenço attempted to establish a broad overall picture of how university museums and collections can be defined, how they developed, how they have been managed and studied, their status and the issues that they faced. In order to understand the creation of university collections, Lourenço established a typology in which she divided these into two groups corresponding to two phases of development. The first are what she calls 'first generation' museums, those whose collections were assembled for the purposes of research or teaching, and which dominate university collections until the mid-20th century. From the 1960s and 1970s onwards, universities began assembling collections of objects which were no longer in use, and which primarily serve to illustrate the history of teaching and research. These, along with memorabilia and objects connected directly to the history of the university, form what Lourenço calls 'second generation' museums.[2]

The development of second-generation museums during the second half of the 20th century shows an increasing awareness on behalf of universities of their own histories and heritage, corresponding also to a first phase of development of literature on university heritage and museums, which in turn reveals an increased awareness of professional standards and a greater interest in appealing to wider audiences.[3] A second development phase took place in the 1980s and 1990s. In those years universities began to realise that almost a century of neglect and lack of appropriate management had taken a toll on many collections, especially first-generation ones, creating a 'crisis', which was only exacerbated by the financial pressures brough about by the massification of the universities, by the changes in higher education systems and by growing competition from other, increasingly professionalised, museums.[4]

Confronted with these issues, national then international associations began to be formed. Thus 2000 saw the creation of Universeum,[5] an alliance of 12 European universities which formed following a joint project financed by the European Commission. The number of members has since expanded, and it is worth noting that their focus concerns academic heritage as a whole, not just museums and collections. Also in 2000, the International Council of Museums (ICOM) established a Committee for University Museums and Collections (UMAC),[6] which held its first annual meeting in Barcelona in 2001. The proceedings of the annual meetings of both these associations forms the basis for much of the ongoing discussions in the field of university heritage, and the UMAC journal in particular is an important publication for discussions on the topic. Around the same time, another Council of Europe project on the academic heritage involving several European universities resulted in the publication of *The*

1 For an overview of the literature on university museums before 2005, see Lourenço 2005.
2 Lourenço 2005, 47.
3 Lourenço 2005, 120.
4 Lourenço 2005, 85–88.
5 'UNIVERSEUM European Academic Heritage Network', accessed 11 February 2025, https://www.universeum-network.eu/.
6 'UMAC', accessed 11 February 2025, http://umac.icom.museum/.

Heritage of European Universities,[7] a book which addresses the history of European universities, their relation to European identity, the concept of university heritage, and various other related topics. In 2004 the project went on to produce a *Recommendation on the Governance and Management of the University Heritage*.[8] University heritage also forms the focus of one of the working groups of the Coimbra Group alliance of universities.[9]

Academic heritage has likewise increasingly appeared in more general publications on heritage and museums. Thus, in 1996, the French journal *La Lettre de l'OCIM* dedicated an issue to university collections,[10] and a second issue was dedicated to scientific audio-visual exhibitions and immaterial heritage in university collections in 2004.[11] In 2000, for the first time, the journal *Museum International* also published a series of articles on university museums.[12] These and other museum sector publications have featured university museums and collections many times since.

In recent years, as the definition of heritage has evolved and expanded, so has the awareness that university heritage extends beyond collections and includes a much wider spectrum of elements including built heritage, libraries and archives, and a variety of types of intangible heritage. This conforms to a more contemporary view of heritage, which considers that heritage is not defined by the antiquity and monetary value of objects or buildings, but by the value that certain groups of individuals place upon these places, objects, traditions, or principles, and by how these in turn help shape communal identities in the present. This new approach to university heritage was probably best expressed by Nuria Sanz and Sjur Bergan in their introduction to *The Heritage of European Universities*:

> "Heritage is conceived as an inheritance, as a cultural product and as a political resource. This practice includes more possible kinds of usage, not only those aiming at improving our knowledge of the past, as in the case of history. Rather, heritage conveys contemporary economic, cultural, political or social use. History is guided by intrinsic merits and heritage by contemporary values shaped by distinct demands and depending on different cultural values. Whereas the discourse of history is created by the profession, the nature of heritage knowledge is always negotiated through social or intellectual circumstances […] History reads through what remains, while heritage is a social practice. Current society produces the meaning and creates and negotiates the message […] Monuments are also

7 Sanz and Bergan (eds.) 2002.

8 'Recommendation Rec (2005)13 of the Committee of Ministers to member states on the governance and management of university heritage', accessed 11 February 2025, https://search.coe.int/cm/Pages/result_details.aspx?ObjectID=09000016805d9276.

9 The Coimbra group was founded in 1985, and has 41 member universities, including KU Leuven, the Jagiellonian University Krakow, the University of Edinburg, Alma Mater Studiorum – Università di Bologna. 'Coimbra Group Universities', accessed 11 February 2025, https://www.coimbra-group.eu/.

10 OCIM 1996.

11 OCIM 2004.

12 ICOM 2000.

> only a part of our heritage only to the extent that someone identifies with them and the ideas, events or symbols they represent".[13]

In the case of university heritage, this raises questions of who those groups are, how universities as institutions create the narratives which give their heritage its value and weight, and who they are addressing when they do so. As one of the oldest surviving continuous institutions in Europe, often with close and complex ties to the history of cities, regions, countries and even to European identity, it could be argued that when viewed in these terms, the heritage potential of universities is practically unparalleled.

An Enquiry into Our Own Cultural Heritage

The present work was undertaken within the "Parallel Heritage of European Universities" (PHOENIX) project of Una Europa, which counts among its members some of the oldest and most prestigious universities in the continent. One of the objectives of the project was to obtain a clearer picture of the current state of cultural heritage at each university, which would help establish a common Una Europa discourse on its shared cultural heritage.

The result, as presented here, is a series of individual synopses aiming to give a broad overview of the elements which could be said to constitute the heritage of each of the eight Una Europa universities or, at least, the elements which each of them uses to communicate about its own heritage. While written by a single person, all the synopses have been revised and amended by representatives of each university in order to minimize misrepresentations or mistakes.

To facilitate comparison between the various institutions, a common structure was developed for the synopses. These would be divided into six sections as follows:

1. History of the university
2. Built heritage
3. Museums and collections
4. Ceremonies, traditions, other elements of intangible heritage
5. The management of university collections
6. Digital heritage

Most of the material for these syntheses comes from material created by the universities themselves. This includes university websites, books on the university or about university buildings published by university presses and brochures about university collections. In addition, more general websites like national monuments records or heritage databases, as well as external publications were also used.

It is well known that the historiography of university heritage often relies on publications assembled for jubilees or produced internally, which can lead to a number of complications and biases.[14] However, by working primarily on information from the university websites, or other

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13 Sanz and Bergan 2002.

14 Cf. De Ridder-Symoens 2002.

information produced by the universities, it is possible to get a clearer picture of what elements the universities value in their own heritage. Indeed, if heritage is defined as that which has value and meaning for a community, seeing how the universities describe their own heritage can go a long way in helping to understand what constitutes heritage for each of these institutions and for universities more generally.

Overall, the following synopses are an attempt to make the highly complicated issue of university heritage more accessible in the case of the eight Una Europa universities, and to facilitate future dialogue between them through these documents.

The synopses are shown below in order of foundation date for the universities. Each chapter was revised by one or more members of the universities in question, and I would like to thank them all for their feedback and input. They are: Alessandro Paolo Lena (Bologna), Natalia Bahlawan and Joanna Ślaga (Krakow), Geert Vanpaemel (Leuven), Isabel García Fernández and Alicia Castillo Mena (Madrid), Norman Rodger, Niki Vermeulen and Daryl Green (Edinburgh), Anna Luhtala and Miia-Leena Tiili (Helsinki), Lorenz Winkler-Horacek and Stefanie Klamm (Berlin) and Alain Duplouy (Paris).

This text was finalised in 2021, and as such reflects the state and organisation of the university collections at the time. Some elements may have changed since.

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Alma Mater Studiorum
Università di Bologna

Independent teaching in Bologna is thought to go back to 1088, making it the oldest university in Europe, and the place where some of the key elements that define a university – including freedom from political and religious intervention – were developed. In 1888 Bologna was recognised as the 'Mother of all Universities' (*Alma mater studiorum*) in a ceremony attended by several international institutions of higher education. Famous alumni include names such as Dante Alighieri, Pico della Mirandola, Leon Battista Alberti, Erasmus of Rotterdam, Nicolas Copernicus, and Thomas Becket.

The university of Bologna boasts 14 separate museums and collections, covering topics like anatomy, geology, zoology, astronomy, anthropology and scientific instruments, a botanic garden and herbarium, as well as a European Museum of Students. The Museum of Palazzo Poggi, located in a 16th-century palazzo which has been the headquarters of the university since 1803, is dedicated to the history of the Bologna Institute of Sciences, which was located here between 1711 and 1799. The Palazzo also houses the university's historic library built in 1744, and its grandiose *Aula Magna*.

History of the University

Independent teaching in Bologna is thought to go back to 1088.[1] Its origins are tied to the study of Roman Law and its use to legitimate the Holy Roman Empire, which under Frederick I Barbarossa issued decrees protecting travelling scholars and giving the Bologna schools their legal foundation.[2] The birth of the Bologna Commune in 1116 cemented the city's autonomy and allowed the university to flourish. In the 13th century, students began to gather into associations based on their origin called *nationes*, and these then coalesced into powerful cooperatives called universitates. The Bologna model, in which a group of students would come together, chose their teachers and pay them a salary, was, with that of Paris, one of the two models adopted by all universities the Middle Ages.

Bologna was first placed under the protection of the Papal states in 1278, in the context of the conflict between the Guelphs and the Ghibellines. During this period, the professors formed a College of Doctors and began playing a greater administrative role in the university alongside the students. The university briefly became a full part of the Papal states in 1360, when the Commune has handed over to Cardinal Egidio d'Albornoz, resulting in the creation of a faculty of Theology and of the first college for foreign students, the Collegio di Spagna. When the Commune regained its independence under the various regimes that followed, it began to play an increasingly important role in the administration of the university, and slowly, the student's universitates began to be transformed into the *studium* of Bologna. 1394 saw the creation of a new communal council, determining a new oligarchy in the city, and from the first years of the 15th century, this became dominated by the powerful Bentivoglio family. The 15th century was an age of prosperity for the university, during which it expanded its professorships in various fields, and was attended by famous names like Leon Battista Alberti, Giovanni Pico della Mirandola and Nicolaus Copernicus.

In 1506 Giovanni II Bentivoglio, the last ruler of the Bentivoglio family, was chased out of the city by Pope Julius II. From that point on, Bologna became the second capital of the Papal states, even providing the setting for the coronation of Charles V as Holy Roman Emperor in 1530. Many high-ranking members of the Church built palazzi in the city, many in the area where the great house of the Bentivoglio had been situated. Among them was Giovanni Poggi, whose palazzo built in 1549 (fig. 1) would one day become the headquarters of the university. During the second half of the 16th century Bologna became a centre for the Counter-Reformation, and the university was placed under the patronage of the Cardinal-legate of the church, completing the transfer of power away from the university's professors and students. This resulted in a period of institutionalisation, in which the university coalesced around its new headquarters, the Archiginnasio, built as part of a wider renovation of the city centre by Antonio Morandi and inaugurated in 1563 by Cardinal-legate Carlo Borromeo and his vice-legate Pier Donato Cesi. Later in the century, philosopher Ulisse Aldrovandi would hold the first chair in Natural Philosophy in Europe, and the university would also see innovations in the fields of mathematics

1 'Nine Centuries of History - University of Bologna', accessed 4 October 2024, https://www.unibo.it/en/university/who-we-are/our-history/nine-centuries-of-history/nine-centuries-of-history. See also Bachi and Forlai 2019.

2 Rüegg 1991, 12.

under Gerolamo Cardano, and medicine, where anatomical dissection, held in the anatomical theatre of the Archiginnasio, became an established practice. In 1582, Ugo Boncompagni, a former law student at the university now better known as pope Gregory XIII, oversaw the introduction of his new calendar and made Bologna a Metropolitan Archdiocese. These achievements were followed by a period of stagnation and decline in the 17th century, caused by a succession of famines and epidemics and by increased competition from the Jesuit colleges.[3]

Figure 1 — Palazzo Poggi, Cortile dell'Ercole (© Università di Bologna)

In 1711 the scholar Luigi Ferdinando Marsili decided to establish a new institution that would embody the scientific transformations of his day. His brother, Antonio Felice Marsili, had been chancellor of the university a few decades earlier, and had tried and failed to reform the institution. Luigi Ferdinando had followed in his brother's footsteps, but failing once more, he decided to offer his support instead to two private clubs which supported his vision for a new institution, the Accademia degli Inquieti (Academy of the Restless), founded in 1690, and the Accademia Clementina, founded with the support of Pope Clement XI. The merger of the two resulted in the creation of the Istituto delle Scienze (Institute of Sciences), located in the renovated Palazzo Poggi, which opened its doors in 1714. This would be dedicated to the study

[3] 'La crisi dello Studio e la riscossa dell'Istituto delle Scienze - Università di Bologna', accessed 4 October 2024, https://www.unibo.it/it/ateneo/chi-siamo/la-nostra-storia/nove-secoli-di-storia-1/la-crisi-dello-studio-e-la-riscossa-dell2019istituto-delle-scienze.

of astronomy, physics, natural history, military architecture, chemistry, art, and design. Although the institute was independent from the university, much of the latter's current heritage, from the building to some of its earliest collections, can be traced to this institution, whose foundation helped to establish a new academic district away from the old city centre. The creation of the Institute of Sciences helped bring about a new period of scientific innovation in the city as well as other developments such as the acceptance of women to professorships. This was eventually extended to the university and in 1732, Bologna became the first European University to grant a professorship to a woman when it named Laura Bassi as a professor of Philosophy. In 1803, under Napoleonic rule, the Institute and all its collections were absorbed into the university, whose headquarters were then transferred to Palazzo Poggi. At the same time, the Academy of Fine Arts was transferred to the nearby former convent of the Jesuits, helping to shift the focus of cultural life in the city to its north-east district.

The Napoleonic period was followed by a Papal Restoration when the University was placed under the strict control of the church. The four faculties of Theology, Law, Medicine and Surgery, and Philosophy were established during this period. In 1859 the city was freed from Papal rule and in 1860, it voted to join the Kingdom of Savoy. This launched a series of building and acquisition programs which helped reshape the university area, if not the university itself. Although many members of the university were active supporters of the new Kingdom of Italy, and a few modernisations, such as the creation of specialised schools and modern clinics, did take place, the university itself saw little change during this period.

In 1888, however, the celebration of the 800 years of the university's foundation helped launch a process of acknowledgement and promotion of the university's heritage that would continue during the 20th century. This celebration had been the creation of Giosuè Carducci, a poet and professor of Italian literature who helped establish 1088 as a foundation date and organised a ceremony in the courtyard of the Archiginnasio Palace in which the rectors of several European universities would gather and recognise Bologna as the *Alma Mater Studiorum*. This was part of a wide trend of commemorative celebrations which took place in the 19th century and were related to the building of national mythologies, in this case helping to provide a long, stable, and widely recognised past for the newly unified country.[4] The last decades of the century saw a considerable expansion of the city and of the university, led by the Comitato per Bologna Storica e Artistica (Bologna Committee for History and Art). New scientific institutes were constructed around Via Irnerio containing museums for the university's collections, the numbers of students doubled, and the reputation of the university's professors grew considerably. A second agreement to expand the university further was established in 1910, but this was interrupted by the advent of the First World War.

The 1930s would be a period marked by fascism, but also one of growth for the university with the launch of a large third building program (established in 1929) and an increase in the number of students that would continue in the decades after the war. Like elsewhere, the university would be shaken by student revolts in 1968 and 1971, while the 1980s and 1990s

4 Rüegg 1991, 4–5.

would see a new phase of development launched around the celebration of the 9th centenary. In a nod to the celebration held a century before, the rectors of 430 European universities were welcomed by the then Rector Fabio Alberto Roversi-Monaco, and signed the *Magna Charta Universitatum*, which stressed the importance of education, celebrated university traditions, encouraged cooperation among European institutions, and emphasized the role of academic freedom and institutional autonomy as cornerstones of the university. A law passed in 1989 granted organisational, teaching, and financial autonomy to all Italian universities, helping to relaunch the university, which expanded its premisses to become the largest multicampus university in Italy. In 1999, the university hosted a meeting which created the Bologna Declaration, leading to a new, unified European system of higher education established in 2010, and known as the Bologna Process.

Built Heritage

As stressed by Andrea Bacchi, for half of its existence, until the construction of the Archiginnasio (1561-1563), the University of Bologna lacked a 'palazzo identitario'. Even after this date, and despite its history, the image of the university is usually not tied to one particular building.[5] The university does, however, possesses an extremely rich built heritage, though much of it did not come into its possession before the 19th century, when the headquarters were transferred to Palazzo Poggi.

Figure 2 — Archiginnasio (© Bologna Welcome)

[5] Bacchi 2019, 14.

The Archiginnasio

Although it no longer belongs to the university, the Archiginnasio, which has housed the Biblioteca Comunale since 1838, is still part of its history and heritage.[6] It was constructed under Pope Pius IV, when the city centre saw a new urban renewal organised by the then papal vice-legate, Pier Donato Cesi. Contrary to the existing schools and colleges, this new centre was designed exclusively as a place of learning and was not meant to house students or teachers. The tradition of adding inscriptions and coats of arms to the walls of the courtyard (**fig. 2**) goes back to its beginnings. The first catalogue of these, which acknowledges their role in the creation of a university and city identity, is attributed to Valerio Rinieri and dates to 1592.

Palazzo Poggi

Palazzo Poggi was a Renaissance palace built by Alessandro and Giovanni Poggi in 1549, two years before the latter became a cardinal.[7] Its façade was designed by Bartolomeo Triachini and its interior by Pellegrino Tibaldi, to whom several frescoes are also attributed, including the cycle depicting the story of Ulysses. After the family lineage ended in 1624, the palace had several owners. In 1711 it was bought by the senate of Bologna as a headquarters for the newly founded Institute of Sciences. This institution would house laboratories, cabinets, study rooms, a library, and a ceremonial hall. In 1712 plans were also made for a new astronomy tower (Specola), designed by Giuseppe Antonio Torri and finished by Carlo Francesco Dotti in 1726. From 1741 a new library was constructed by Carlo Francesco Dotti thanks to the patronage of Pope Benedict XIV. The library opened in 1756 and in 1803 it was transformed into the new *Aula Magna*. This marked a first phase of reorganisation of the area surrounding the palazzo. In 1827, the 15th-century Palazzo Malvezzi Ca' Grande was acquired and linked to the Palazzo Poggi to form a single building and a new atrium was added in 1831. Today it houses the Accademia delle Scienze dell'Istituto di Bologna, which was reformed in 1829, the historic aula Carducci, the Museum of Palazzo Poggi, the European Museum of Students, and the Specola Museum of Astronomy, as well as part of the university library (on these, see below).

Other Buildings

The first major project for the reorganisation of the university was conceived ahead of the 800th anniversary of the institution in 1888 by its then Rector, Giovanni Capellini and by engineer Giovanni Barbiani. Through the acquisition of several historic buildings, it aimed at emphasizing the medieval history of the institution and highlighting its newfound position in the Italian state.[8] This included the construction of new buildings for Pharmacology, Anatomy, Physics and Botany. Although the plan suffered a few setbacks, it also led to the creation of conventions between the university, local authorities and the state which would help the university undertake future urban renewal plans. A new plan was developed under Alessandro Ghigi, in the 1930s and early 1940s, which saw the construction of several new buildings

6 Bacchi 2019, 17–22.
7 Lui 2019, 55–71.
8 Bacchi 2019, 22; Bettazzi 2019, 173.

including the School of Engineering built between 1933 and 1935 and designed by Giuseppe Vaccaro (**fig. 3**).[9] New projects in the second half of the 20th century saw a return to a style more in line with the city's medieval and Renaissance aesthetic and focused on acquiring and renewing historic buildings rather than on new constructions. One major exception in this was the construction of the Walter Bigiavi Economics Library by Enzo Zacchiroli between 1962 and 1973[10].

Figure 3 — School of Engineering (© Università di Bologna)

This process was accelerated in the 1970s and 1980s ahead of the celebration of the 900 years of the university and continued in the 1990s and early 2000s. Many historic and richly ornamented historic buildings, palazzi, villas, former churches and convents were either purchased by or given to the university through donations from private individuals or public authorities in this period. These include Palazzo Dal Monte Gaudenzi (donated, 1972), Palazzo Hercolani (purchased, 1973), Palazzo Malvezzi Campeggi (acquired, 1974), the monastery of San Giovanni in Monte (donated, 1990), Palazzo Marescotti Brazzetti (puchased, 1997), Villa Guastavillani (donated, 1999), Palazzina della Viola (acquired, 2000), Palazzo Hercolani Bonora (donated, 2003). Other buildings, like the 17th-century former church of Santa Lucia, while still belonging to the city of Bologna, have been entrusted to the university, in this case to serve, since 1988, as its new *Aula Magna* (**fig. 4**).[11]

Thus, although the University of Bologna does not have a campus, it has what Maria Beatrice Bettazzi defines as a 'zona universitaria':

9 Bettazzi 2019, 226–32.
10 Bettazzi 2019, 249–53.

"Uno spazio misto, ibrido, dai confini forse sfumati, la cui identità è, invece, assai forte. Forse per via della tipologia degli edifici, riconducibile senz'altro all'edilizia per l'istruzione, anche se talvolta si mescola con gli spazi occupati da funzioni altre. Ma l'architettura non è tutto. La forte identità della zona universitaria si deve alla presenza di chi la pratica e la vive quotidianamente, gli studenti in primis, e alle forme uniche della loro appartenenza ai luoghi".[12]

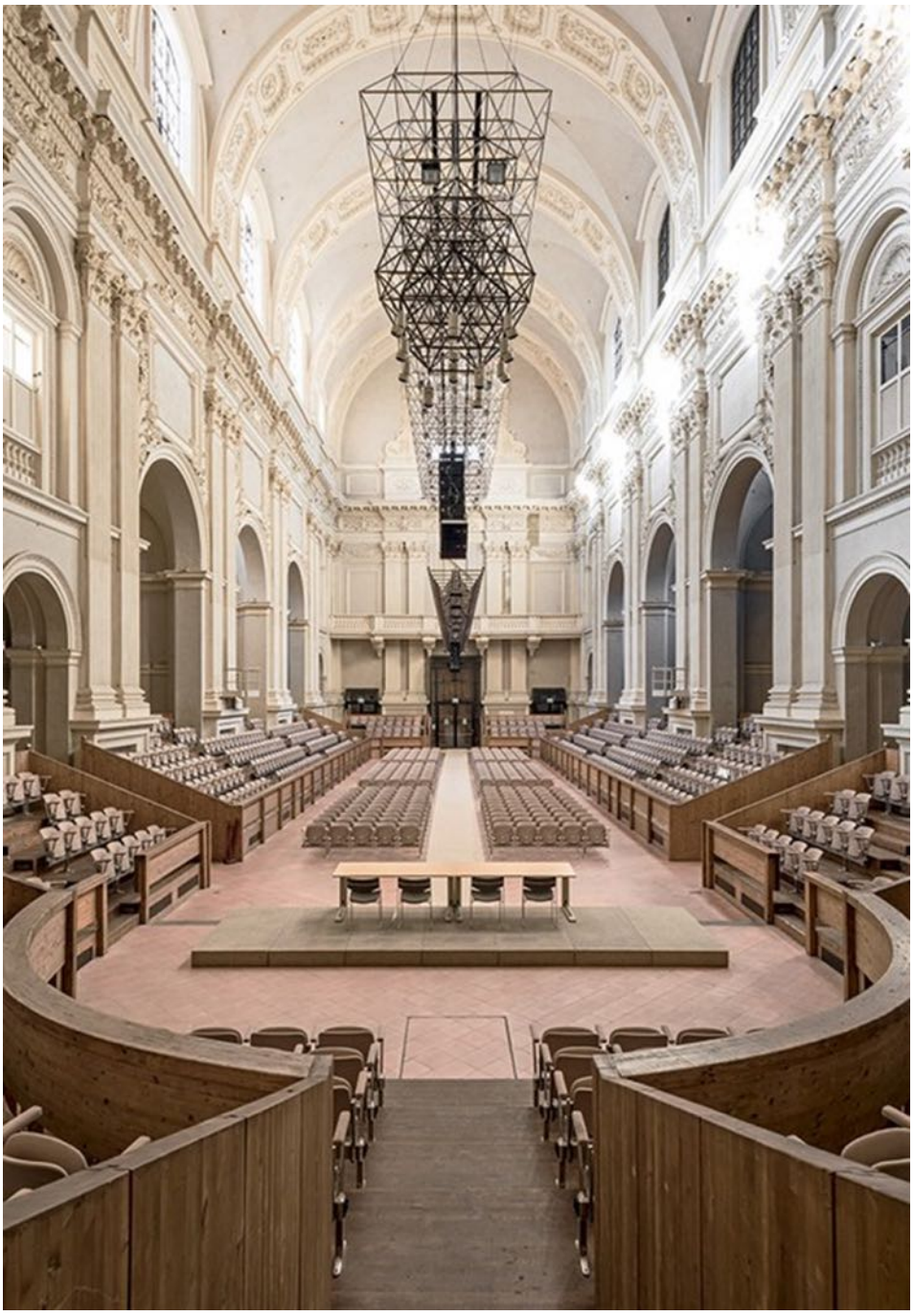

Figure 4 — *Aula Magna* Santa Lucia (© Salvatore Mirabella, Università di Bologna)

[12] Bettazzi 2019, 179.

Museums and Collections

The University of Bologna boasts 14 separate museums and collections belonging to the Sistema Museale di Ateneo.[13] Their origin is linked to Luigi Ferdinando Marsili, who donated his own collections to the Institute of Sciences in 1712. These included natural history, instruments for the study of astronomy and physics, archaeological artefacts, a collection of Turkish arms, and a large library.[14] The institute also inherited much older collections beginning with those of the famous naturalist Ulisse Aldrovandi, left to the city in the early 17th century, as well as the 18th-century collections of Bolognese Pope Benedict XIV. These included his library but also funds for a new library building and a new anatomy chamber. In 1743, the university also received the contents of Ferdinando Cospi's 17th-century Wunderkammer and in 1754 Cardinal Filippo Maria Monti left 403 portraits of famous characters which formed the basis of the Quadreria dell'Università.[15]

The early 19th century saw the independent development of different scientific disciplines and the increased use of collections in teaching. This made the model of the Institute of Sciences outdated, and the collections were instead divided by discipline and incremented to form museums. This process was aided by the arrival of a new generation in the university from the 1860s. Institutes were created for different subjects, each containing their own laboratories and collections or museums. When the chair of Natural History was split into chairs of Zoology, Geology and Mineralogy in 1860, this led to the creation of the museums of Geology and Minerology by Capellini and Bombicci respectively.[16] This also meant the dispersal of certain collections. The collections of Ulisse Aldrovandi, for example, were divided between the library, the herbarium and the botanic gardens. Meanwhile, the archaeological artefacts, which had constituted the Museo delle Antichità della Regia Università di Bologna, founded in 1810 were given to the Museo Civico in 1881.[17] This new model would continue to prevail in the early years of the 20th century, and can be visible, for example, in the vast Natural Science Museum built by Ghigi in the 1930s. In all of these cases, as Roberto Balzani explains, the museum became not just a teaching tool, but a symbol of the university:

> "L'attrattore urbano non era l'Istituto, non era la Facoltà: era il Museo. Il Museo, immaginato come prestigioso ambiente di scambio fra 'dentro' e 'fuori', fra l'Accademia e la società, esibiva la nobiltà della tradizione universitaria, la sua *antiquitas*, il suo rapporto ininterrotto con la città. Nello stesso tempo, esso era concepito come un giacimento di oggetti attivo, suscettibile di ampliamento, approfondimento, ricerca sul piano strettamente scientifico"[18].

13 'University Museum Network - SMA', accessed 10 October 2024, https://sma.unibo.it/en/university-museum-network. See also Nunes 2019.
14 Nunes 2019, 256.
15 Lui 2019, 79.
16 Balzani 2019a, 33–34.
17 Nunes 2019, 257.
18 Balzani 2019a, 36.

A new phase for the collections came towards the end of the century spurred on by a few key temporary exhibitions[19] and the preparations for the celebrations of the ninth centenary in 1988. Efforts were then made to understand and to reunite the disparate, and by this period, often neglected, collections. This created a debate; the dispersal of the collections was an integral part of their history, and some thought it would be better if they remained separate. The solution was a compromise between centralisation and individuality. Several emblematic objects from the former Institute of Sciences were returned to their original location in Palazzo Poggi to form part of the new museum, while others remained in their departments as separate collections or museums.[20]

Museum of Palazzo Poggi

Inaugurated in 2000, this museum tells the story of the Institute of Sciences and houses some of the most important items from its collections, including items having belonged to Ulisse Aldrovandi (**fig. 5**), Luigi Ferdinando Marsili and Ferdinando Cospi.[21] The museum also displays collections of Medicine and Anatomy, including Giovanni Antonio Galli's collection of uterus models, and models from Bologna's well-known school of ceroplasty made by Ercole Lelli, Anna Morandi and Giovanni Manzolini. The museum exhibits items from the laboratory of Giuseppe Campani purchased by Pope Benedict XIV for the institute in 1747, and the Cowper collection belonging to Lord George Cowper, a member of the Royal Society of London who made important acquisitions of instruments while in Italy. It also contains a section on military architecture, added in 2012 following the exhibit "La scienza delle armi. Luigi Ferdinando Marsili 1658-1730", illustrating warfare in the 16th and 17th centuries. The museum also has rooms dedicated to cartography and navigation, containing historic maps and globes, including one made my Vincenzo Coronelli in 1688, the marchese Marco Antonio Collina Sbaraglia collection of maps donated in 1724, and a collection of 17th-century maps by Dutch cartographers Willem J. Blaeu and Frederick de Wit, as well as several models of ships dating from the 16th to the 19th centuries. Finally, since 2015, the museum contains a section on oriental art showing the collections of the Centro Studi d'Arte Estremo-Orientale and of the Fondazione del Monte di Bologna e Ravenna, and since 2018 a room dedicated to displaying the portrait of Giovanni II Bentivoglio, the last signore of Bologna by Ercole de' Roberti.

[19] On the Institute of Sciences in 1979, on 17th-century anatomical waxes in 1981, on the Veterinary Museum in 1984, cf. Nunes 2019, 257–58.

[20] Balzani 2019a, 36.

[21] Nunes 2019, 261–70.

Figure 5 — Palazzo Poggi Museum, Ulisse Aldrovandi collection (© Sistema Museale di Ateneo)

European Museum of Students – MEUS

Inaugurated in 2009, this museum tells history of the student population from the Middle Ages to the 20th century, through a collection of artworks, books, documents, clothes, and objects for daily use (**fig. 6**).[22] These were either donated to the museum or acquired by the historic archive of the university. The museum tells the story of the creation of the student as a juridical and social figure and follows the evolution of student identity, as told through elements like initiation rites and famous students like Ippolito Petrucci, who later went on to become the Rector of the university in 1564. It also covers the evolving relationship between the students and the institution, from the self-regulated school of the Middle Ages, through the foundation of colleges, where foreign noblemen often came to complete their education, to the student rooms of the 19th century. Other focuses include the role of sport and academic competitions, the place of women in the university, politics in the university, and student associations.

22 Nunes 2019, 272–73.

Figure 6 — European museum of students – MEUS (© Sistema Museale di Ateneo)

Specola Museum of Astronomy

This museum is situated in the astronomy tower of Palazzo Poggi, built between 1712 and 1726, which held the Institute for Astronomy until the mid-20th century.[23] This was gradually replaced by a museum with various rooms being opened between 1979 and 2012 (**fig. 7**). It includes exhibits dedicated to Guido Horn d'Arturo, director of the observatory from 1920, who invented the tessellated telescope, and collections of 18th- and 19th-century instruments, maps and globes. The museum also contains material from the 17th century, including two globes made by Willem J. Blaeu, an astronomic drawing by Maria Clara Eimmart and two rare Chinese maps. Two 16th-century nautical maps from the collection of Ferdinando Cospi are also presented here. The museum also displays a collection of telescopes, the largest of them

[23] Nunes 2019, 275–78.

designed by Ercole Lelli and containing lenses made by Giuseppe Campani whose lab was bought by Pope Benedict XIV and was given by him to the Institute of Sciences.

Figure 7 — Specola museum, Sala meridiana with the instruments of Domenico Lusverg — Roma, 1702-1704 (© Sistema Museale di Ateneo)

Zoological Collection, Comparative Anatomy Collection, and Anthropological Collection

These three collections are held together in a museum built in 1932 under the rectorship of Alessandro Ghigi (**fig. 8**).[24] The zoology collection finds its origins with Ulisse Aldrovandi in the 16th century, and was then enriched by the collections of Ferdinando Cospi, Luigi Ferdinando Marsili and Camillo Ranzani, who was director of the university's Museum of Natural History from 1803. It includes a specimen of a leatherback sea turtle (*Dermochelys coriacea*) captured in Italy and donated by Benedict XIV, a rare specimen of Indian rhinoceros and collection of hummingbirds from south and central America donated by Pius IX in 1851.

The compared anatomy collection has its origins in the Comparative Anatomy Cabinet and is mainly constituted from the collection of Antonio Alessandrini who held the chair of Comparative Anatomy between 1819 and 1861. Today its collection displays the evolution of different body parts in various species. It includes complete and fragmentary specimens, and has a section dedicated to Alessandrini and his work.

[24] Nunes 2019, 279–86.

The anthropology collection was created in 1908 by Fabio Frassetto who held the newly created chair of Anthropology. It contains exhibits on human evolution, including artefacts from Frassetto's excavations in Italy, bioarchaeology and human morphology and physiometry. The last two were especially popular in the late 19th and early 20th centuries as ways of studying human diversity and led to the highly problematic study and classification of various populations and to the creation of racial theory. The museum also contains a ceremonial yurt acquired through a partnership with the National Museum of Ethnology in Alma Ata in Kazakhstan and the Kazaki Science Academy in 2000.

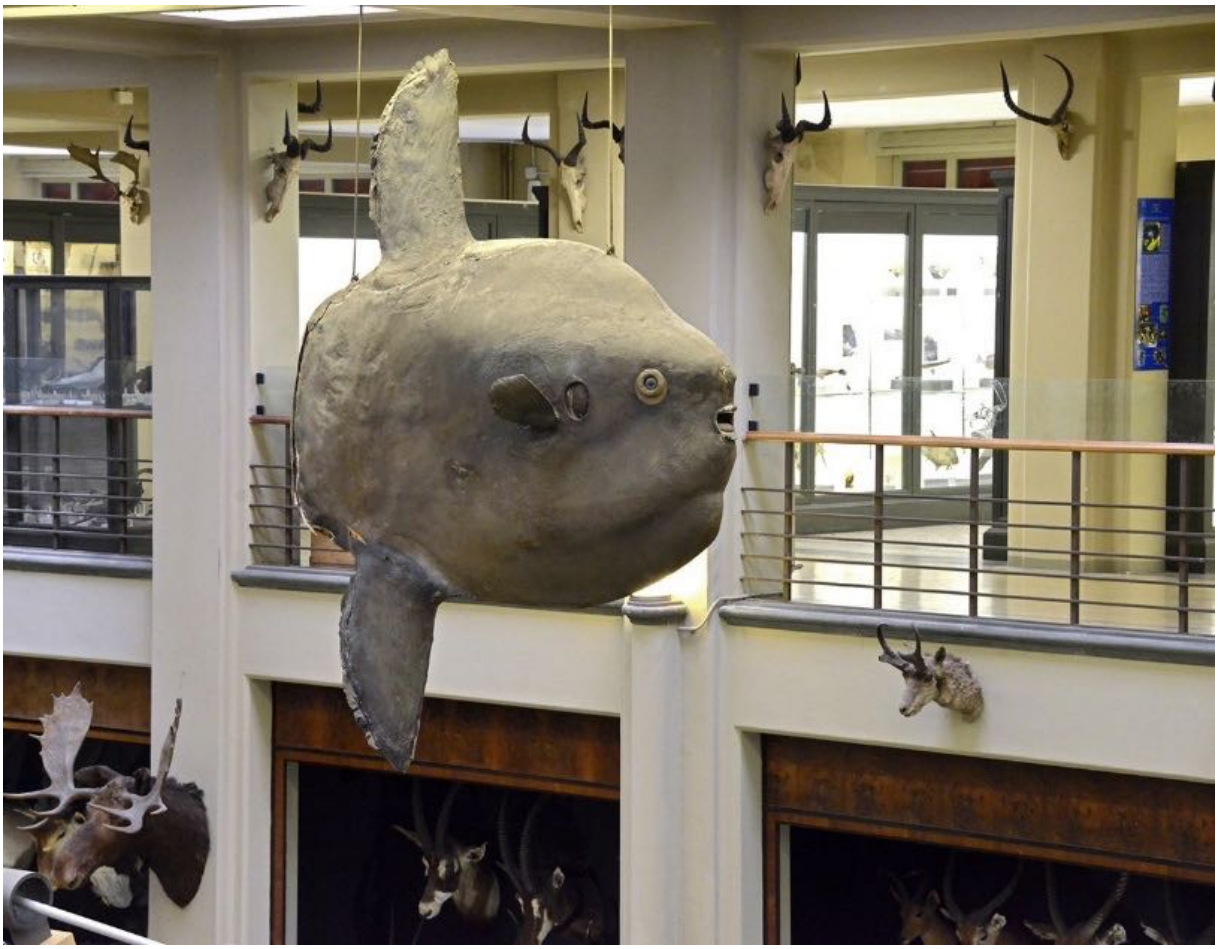

Figure 8 — The atrium of the Zoology Museum showing an Ocean Sunfish, or Mola mola (© Sistema Museale di Ateneo)

"Giacomo Ciamician" Chemistry Collection

This collection kept in the Institute of Chemistry is constituted of 20th-century lab instruments assembled in the 1970s to tell the story of the evolution of the discipline.[25] It is named after Giacomo Ciamician who held the chair of Chemistry from 1889. The instruments, which include tubes and containers for various chemicals are displayed in their original 19th-

[25] Nunes 2019, 287–88.

century display cases along the corridors of the institute. Highlights also include a 1920s liberty-style lab coat, and small section dedicated to Ciamician containing his instruments.

Geological Collection "Museo Giovanni Capellini"

The museum was founded for the International Geological Congress in 1881 by Giovanni Capellini, who held the first chair of Geology at the institution.[26] It houses items from the collection of Aldrovandi, Cospi, Marsili, and Monti displayed in their original cases and location. It includes a wide selection of animal and plant fossils and a cast of the skeleton of a *Diplodocus carnegiei*, first discovered in Wyoming and named after Andrew Carnegie who financed the excavation (**fig. 9**). The Bologna cast is one of only nine casts taken from the only known complete exemplary, now kept in the Carnegie Museum of Natural History in Pittsburgh, which were sent by Carnegie himself to various nations. This one was sent to King Vittorio Emanuele II and entered the museum in 1909. The room also contains a fragment of the skull of a *Mosasaurus*, the largest marine reptile ever found in Italy.

Figure 9 — Museo Giovanni Capellini, cast of *Diplodocus carnegiei* skeleton (© Sistema Museale di Ateneo)

[26] Nunes 2019, 289–92.

Mineralogical Collection "Museo Luigi Bombicci"

This museum holds the collections of mineralogy gathered by Ulisse Aldrovandi, Ferdinando Cospi and Luigi Ferdinando Marsili between the 16th and the 18th centuries.[27] The collections were dispersed when the Institute of Sciences closed, but they were reconstituted in the Cabinet of Natural History in Palazzo Poggi. The Mineralogy Museum was created by the first holder of the chair of Mineralogy, Luigi Bombicci who become its director in 1862. Thanks to Bombicci's efforts the collections increased rapidly and were eventually transferred to the new Institute. During the 20th century the collection ceased being used for teaching and the items become museum pieces, though the received new interest as teaching tools during the reorganisation for the 900th anniversary in 1988. The exhibits include a 3,000-piece systematic mineralogy collection (**fig. 10**), a collection of minerals from Italy, a collection of ornamental stones donated by architect Antonio Sarti in 1876 and the famous 'pietra fosforica bolognese', which sparked debate after its discovery in the early 17th century. Exhibits are also dedicated to Bombicci and include his collections, watercolours, and instruments.

Figure 10 — Museo Luigi Bombicci (© Sistema Museale di Ateneo)

[27] Nunes 2019, 293–96.

"Luigi Cattaneo" Anatomical Wax Collection

This collection of anatomical waxes dating to the 18th and 19th centuries allow us to trace the progress of medicine in this period through the work of the famous Bolognese school of ceroplasty.[28] This began with the work produced for the Institute of Sciences by Ercole Lelli in the 1740s and continued with Giovanni Manzolini and his wife Anna Morandi. In the 19th century the anatomical cabinet had its own official wax makers including Giuseppe Astorri (**fig. 11**) and Cesare Bettini. These collections remained in Palazzo Poggi after the institute shut, and in 1907 they were transferred to the newly built Institute of Anatomy. A reorganisation in 2000 saw the transfers of the 18th-century waxes made by Lelli, Manzolini and Morandi to the Museum of Palazzo Poggi, while the rest of the collection remained in the Institute of Anatomy and was opened to the public in 2002. The collection is named after Luigi Cattaneo who rediscovered it in the 1960s. It also includes sections on pathology and teratology containing dry specimens, drawings, and a collection of over 2,000 models used in the 19th century for the classification of human races.[29]

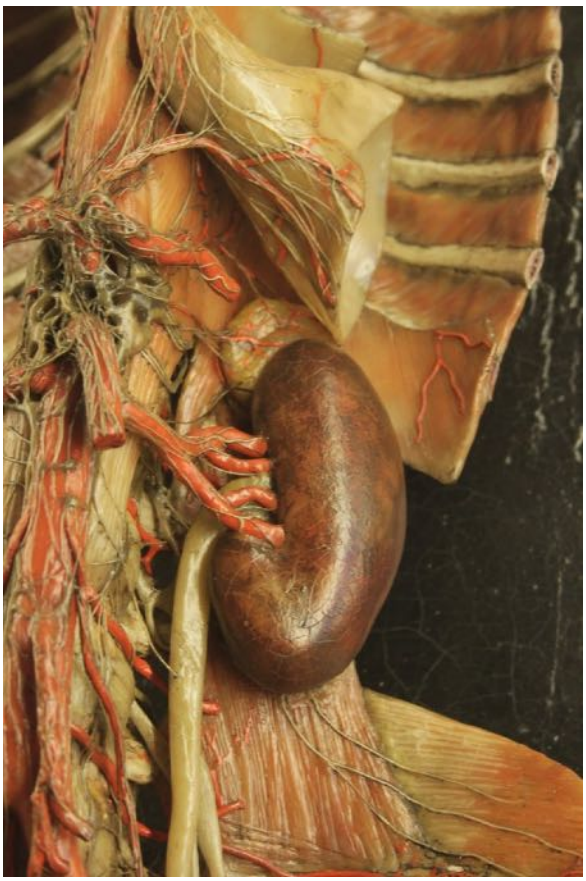

Figure 11 — Anatomical model of a kidney by Giuseppe Astorri (© Sistema Museale di Ateneo)

[28] Nunes 2019, 297–99.
[29] Nunes 2019, 297–99.

Collection of Physics Instruments

This is a collection of instruments related to purchases and donations made from the early 18th century onwards for the Institute of Sciences (**fig. 12**).[30] As physics was at the heart of Marsili's plan for the institute, many of the older instruments in the collection are now exhibited in Palazzo Poggi. The first Museum of Physics opened in the new Institute of Physics in 1907, the work of the first chair of the department Augusto Righi. Righi enlarged the collection through acquisitions of 19th-century instruments and through his own inventions, including a spark oscillator capable of generating microwaves. Quirino Majorana, director of the institute between 1921 and 1941, also contributed to enlarging the museum by founding the Scuola biennale di perfezionamento in radio e telecomunicazioni, which is when the instruments for the study of electronics and telecommunications joined the collection. A first study and assessment of the collection took place from 1986, and it is now divided between the Institute of Physics and Astronomy and the stores of the Ateneo.

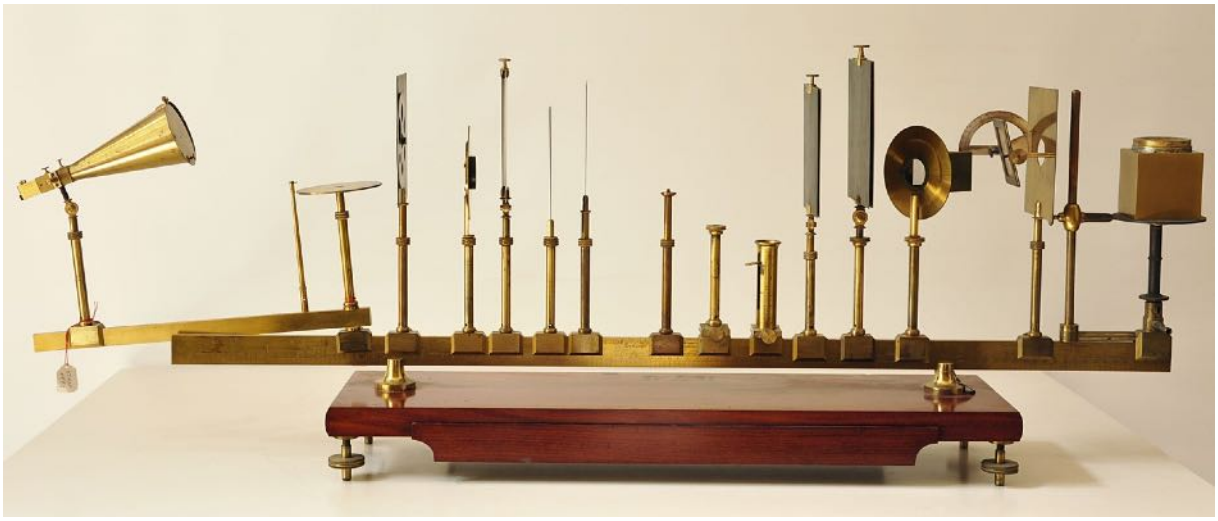

Figure 12 — Melloni's optical bench (© Sistema Museale di Ateneo)

Botanic Garden and Herbarium

The first botanical gardens in Bologna were founded by Ulisse Aldrovandi in 1568, making them among the oldest in Europe.[31] Their original function was the cultivation of medicinal plants for the study and teaching of medicine, following the example of the gardens created in Pisa a few decades earlier by Aldrovandi's mentor Luca Ghini. The gardens moved locations a few times before arriving at their current iteration in the early 19th century. The new garden, designed by Giovani Battista Martinetti, was designed around the former convent of Sant'Ignazio, which had been converted into the Academy of Fine Art, though the layout was modified in the late 19th and early 20th centuries. It now covers c. 2 hectares, and displays a wide variety of flora, reconstructions of various habitats, a rose garden, a pond, and several

30 Nunes 2019, 300–02.
31 Nunes 2019, 303–09.

greenhouses for tropical plants. As of 2001, the gardens also include a scaled-down reconstruction of Aldrovandi's Orto dei Semplici.

The university's herbarium, which includes over 130,000 samples, is only open for research and study. It is a testament to the importance of the study of botany in Bologna since the 16th century, and includes Aldrovandi's own herbarium containing over 5,000 samples, including recently discovered species such as tomatoes, maize, squash, and beans, and is probably one of the oldest still in existence (**fig. 13**). Other historical herbaria held by the university include those of Giuseppe Monti and Ferdinando Bassi from the 18th century—the later in particular was a correspondent of Carl Linnaeus, with whom he exchanged samples—and that of Antonio Bertoloni who was director of the gardens in the first half of the 19th century. Many of these herbaria, including Aldrovandi's, are being digitized and made available through the University of Oxford's BRAHMS (Botanical Research and Herbarium Management System).

Figure 13 — Herbarium of Ulisse Androvandi Foglio 198 (© Sistema Museale di Ateneo)

Collection of Domestic Animal Anatomy, "Alessandrini-Ercolani" Collection of Anatomical Pathology and Veterinary Teratology

Both collections belong to the department of Veterinary Medical Sciences.[32] The domestic animal anatomy collection was founded by Clemente Papi in 1882 from an existing collection of around one hundred specimens prepared by Gaetano Gaddi, and which Papi then incremented to reach over 2,000 elements by the early 20th century (**fig. 14**). It mainly contains dry specimens but also plaster and papier-mâché casts. It was first exhibited in the palazzo Malvezzi Ca' Grande but was moved to the seat of the veterinary school in 1922. The 20th century saw a decrease in the use of this type of dry specimen and their replacement with specimens kept in formaldehyde, but new dry specimens have been added to the collection in recent years thanks to the Laboratorio di Preparati Anatomici Veterinari (LaPRAVet).

The origins of the collection of anatomical pathology and veterinary teratology are tied to that of the collection of comparative anatomy, as veterinary sciences only split from medicine in Bologna in the second half of the 19th century. The specimens and models however date as far back as 1819 when Antonio Alessandrini took the chair of comparative anatomy, and added a section on teratology and animal pathology, which was enriched with the addition of specimens and models made from wax, clay, and plaster, and with drawings of animals and of organs by Cesare Bettini. In 1863 Giovani Battista Ercolani became the director of the new Museum of Comparative Anatomical Pathology and commissioned several plaster and wax models from Bettini.

Figure 14 — Donkey's heart, from the collection of Clemente Papi, 1900 (© Sistema Museale di Ateneo)

[32] Nunes 2019, 310–12.

Library

The library collections of the University of Bologna began when Luigi Ferdinando Marsili donated his vast collection of books, manuscripts, maps, objects, and other documents collected during his travels to the Institute of Sciences.[33] Among the most notable items of his collection are several maps of the Middle East, now being digitized as part of the AMBULO project (Arabic Manuscripts in the Bologna University Library Online), and an Armenian map commissioned by Marsili in 1691. The library also contains the collection of Ulisse Aldrovandi who, as well as the collections mentioned above, left several books, including the manuscripts, illustrations, and printing blocks of his own books on natural history, to the city. His collection was transferred to the Institute of Sciences in 1742.

Figure 15 — Library main reading room (© Università di Bologna)

The library of the Institute of Sciences was initially located in *Aula* IV, but this soon became insufficient, and was expanded in 1744, thanks to a donation by Pope Benedict XIV, to include a room of vast proportions designed by Carlo Francesco Dotti, opened in 1756. In 1758 with the death of the pope the library also received his own private collection of over 25,000 volumes, many of them very precious. With the transfer of the university to Palazzo Poggi, Dotti's library became the new *Aula Magna*. An expansion took place in the 1930s with the creation of a new wing of the library, and the construction of a new *Aula Magna*, which allowed

[33] Nerozzi 2019; 'Biblioteca Universitaria di Bologna - BUB', accessed 10 October 2024, https://bub.unibo.it/it/index.html.

the 18th-century library to become a reading room once again (**fig. 15**). A new phase of construction took place in the 1990s with three new buildings designed by Romeo Ballardini. These included a vast mechanised storage system. In 2017, management of the library was transferred from the Ministero per i Beni e le Attività culturali to the university.

The Archive

The formation of the historic archive of the university dates to the 1970s, when an effort was made to collect and protect the documentation that was scattered in the various departments and offices of the university.[34] In 1980 the Ministero per i Beni culturali e ambientali declared the collection of particular importance, making Bologna the first university in Italy to achieve this status for its archive. The current archive only contains material from the 1860s onwards, as earlier documents were transferred to the Archivio di Stato di Bologna in 1886 and 1892. The current archive covers almost 3 kms.

The documents have been organised and inventoried, and a guide to the archive's collections has been created as well as an online portal where a significant part of the documents can be accessed.[35] They cover numerous topics including national policy on universities, the organisational strategy of the institution, the composition of the staff and student populations, the evolution of learning and of the urban structure of the university. The university's own archive contains administrative documents of various sorts, memos from councils, decrees, acts, protocols, contracts, inventories, and balances, as well as staff and student files, and academic material such as curricula and exams.

Another section known as 'fondi aggregati' contains donations and acquisitions, the latter mostly made in the antiquities market. These concern structures like the *nationes*, prominent families and sometimes individual students and staff. The section on architecture contains photos, plans, maps, and models related to urban planning for the university. The photographic archives, some on glass negatives, document academic ceremonies, buildings, and collections. Finally, the specialist library dedicated to the history of the university contains 24,000 elements, including the collections related to the two centenaries of the university, and several volumes on the history of students and student traditions. The archives participate in publications conferences and exhibitions along with other elements of the university and are currently being reorganised.

Ceremonies, Traditions, and Other Elements of Intangible Heritage

Intangible heritage at Bologna is most visible in its European Museum of Students (MEUS), which is dedicated to student life, and by extension to the student experience. Through archives and memorabilia, it helps to preserve the memory of student traditions past and present. This includes initiation rites like the *Mensur*, a ritual duel where students had to fight

34 Balzani 2019b.

35 'Archivio Storico', accessed 10 October 2024, https://archiviostorico.unibo.it/it.

without moving their feet, and sporting traditions, as well as items associated with the various historic *nationes*, and with student societies, like the medieval inspired Goliardia. The museum also documents the tradition of student political engagement and its evolution.[36]

Beyond the museum, the university also has a tradition of musical orchestras and choirs,[37] and organizes several cultural events like the International Festival of History[38] and the university's summer cultural festival, Zambè.[39] Every year the academic year is also inaugurated in grand style (**fig. 16**).

Recently, a project was launched at the university entitled "Unicittà", which explores another aspect of the university's intangible heritage by looking at mentions and descriptions of the university by various writers, both Italian and foreign, who visited over the centuries. In doing so, it forms a picture of the place of the University of Bologna in literature and allows an exploration of the wider cultural impact of the university.[40]

The Management of University Collections

The dispersal of the Bologna collections dates to the 1860s when the existing chairs were divided into more specialised subjects and the collections were divided accordingly.[41] These continued to develop independently and were managed by individual departments. Interest in the management of university collections began to develop in Bologna from the 1970s thanks to a project created to revitalize the historical memory of the university and strengthen its link with the city by opening the collections to the public. This resulted in the creation of a Committee for the Museums and Archives of the University in the early 1970s which looked after the collections until 1988 when it was replaced by a Technical and Scientific Committee of the Interdepartmental Service Centre for University Museums and Archives. This change was brought about by the celebrations of the ninth centenary of the university. 1989 saw the creation of the Interdepartmental Service Centre for University Museums and Archives (CISMA), which aimed to promote the development and protection of heritage collections and to promote links with outside institutions, audiences, and public authorities. The 1990s also saw the development of one of the most important heritage projects in the history of the university, the creation of the Museum of Palazzo Poggi. However, during this period, the university continued to lack a long-term plan for the collections as a whole and suffered from a shortage of trained museum staff. The current Technical and Scientific Committee of the University Museums System (Sistema Museale di Ateneo – SMA) was established in 1999. In 2000 Bologna was named European Capital of Culture, and serval public events and exhibitions, including the inauguration of the Museum of Palazzo Poggi were organised that year. Today

36 Nunes 2019, 271–73.

37 'MusicAteneo | Collegium Musicum Almae Matris - Università Di Bologna', accessed 10 October 2024, https://collegiummusicumbologna.com/musicateneo/.

38 'Festa della Storia', accessed 10 October 2024, https://site.unibo.it/festadellastoria/it.

39 'ZAMBE', accessed 10 October 2024, https://site.unibo.it/itinerari-culturali/it/zambe.

40 'Unicitta', accessed 10 October 2024, https://site.unibo.it/unicitta/it/progetto.

41 Ferri *et al*. 2021; Nunes 2019, 259.

the SMA manages the 14 museums and collections of the university, looking after their inventory, cataloguing and valorisation. It also acts as a partner in the creation of new Museums like the Fisica Experience in San Giovanni in Persiceto.[42]

Figure 16 — Ceremony for the inauguration of the 2014-2015 academic year (© Università di Bologna, Archivio storico)

Digital Heritage

Several items from the university's historic archives[43] and from the library's historic collections have been digitized and are available online (https://amshistorica.unibo.it). These include a collection of Ptolemaic, Roman, and Byzantine papyri, Greek and Arabic manuscripts from the collection of Luigi Ferdinando Marsili, a rare Mesoamerican codex, manuscripts and drawings by Ulisse Aldrovandi, a collection of works by 16th-century author and playwright Giulio Cesare Croce and the archive of photographer Rodrigo Pais.[44] The university is also involved in a project to digitize their vast catalogue of musical documents, which includes

42 'Fisica Experince', accessed 10 October 2024, https://www.fisicaexperience.it.

43 'Archivio Storico', accessed 10 October 2024, https://archiviostorico.unibo.it/it.

44 'BUB Digitale - Biblioteca Universitaria di Bologna - BUB', accessed 10 October 2024, https://bub.unibo.it/it/bub-digitale/bub-digitale.

several historical libretti and manuscripts.[45] A virtual tour of the university library is also available online.[46]

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[46] 'Virtual tour 3D - Biblioteca Universitaria di Bologna - BUB', accessed 10 October 2024, https://bub.unibo.it/it/visita-il-palazzo/virtual-tour-3d/virtual-tour-3d.

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Uniwersytet Jagielloński w Krakowie

Founded in 1364 by Casimir III the Great and once again around 1400 by Queen Jadwiga, the Jagellonian University is the oldest institution of higher education in Poland. Although its name and legal status have evolved through the centuries, the university has been teaching uninterruptedly since its foundation. Its notable alumni include Nicolaus Copernicus and several renowned Polish figures including anthropologist Bronisław Malinowski, Nobel Laureate Wisława Szymborska and the future Pope John Paul II.

The *Collegium Maius* is the institution's oldest college, and the oldest university building in Poland. Its origins can be traced back to 1400 and the donation by King Władysław II Jagiełło of his tenement house to the university. It is currently a museum housing the university collections including artworks, historical artefacts, and scientific instruments. The university also possesses museums of anatomy, anatomopathology, medicine and pharmacy, a Botanical Garden Museum, and a Natural Sciences Educational Centre.

History of the University

The Jagiellonian University was first founded by Casimir III the Great in 1364, making it the oldest university in Poland. With the permission of the Pope, he signed a foundation charter on the 12th of May, establishing a short-lived *Studium Generale*, which went into decline after the king's death in 1370.

A few decades later, Queen Jadwiga and King Władysław II Jagiełło decided to revive the institution adding a college of Theology to the existing colleges of Law, Medicine, and Liberal Arts. Queen Jadwiga also left her crown jewels to the university in her will, and after her death in 1399, these were used to purchase a tenement house to be used as the university's first college, the Royal Jagiellonian College, which would become part of the *Collegium Maius*. King Jagiełło reopened the institution in 1400, in an act often considered its second foundation, and he continued to raise funds to support it during his lifetime.

The 15th and early 16th centuries are considered the university's Golden age, when it excelled in the study of mathematics, astronomy, philosophy, and law, and received students from many parts of Europe who made up almost half of the student population. It was during this time that the university welcomed one of its most famous alumni, Nicolaus Copernicus, who enrolled in 1491.

In the mid-16th century, the university began to experience a period of decline caused by the religious tensions created by the Reformation and counter-Reformation. The latter resulted in a struggle between the institution and the Jesuit order for control of education in the city that would last into the 17th century. The university also suffered from increased competition from other newly founded European universities, which meant it received fewer wealthy foreign students. The number of local and non-noble students grew however, and several prominent figures studied at the university during this period such as King Jan Sobieski, who ended the Ottoman siege of Vienna in 1683, mathematician Jan Brożek, and many prominent Polish humanist writers and thinkers like Mikołaj Rej, Jan Kochanowski and Andrzej Frycz Modrzewski.

The university underwent a major period of reform after the establishment in 1773 of a Commission of National Education created to reform the Polish educational system. Within the university, the reforms were spearheaded by Hugo Kołłątaj, who was rector between 1783 and 1786. Under Kołłątaj, Polish became the main language for teaching at the university, and the four faculties were replaced by two colleges, the *Collegium Morale* for theology, law and literature, and the *Collegium Physicum* which encompassed mathematics, physics, and medicine. In addition, the name of the university was changed to the Principal School of the Realm (Szkoła Główna Koronna). Like many European institutions during the Enlightenment, the university also developed a new focus on natural and exact sciences, with the addition of a Botanical Garden, a University Hospital and an Astronomical Observatory and the hiring of prominent scholars like mathematician and astronomer Jan Śniadecki.

This period would be short-lived however, as in 1795 the third partition of Poland made Kraków part of Austrian territory. This was followed by the first of two periods of Germanisation

when German replaced Polish as the language of instruction and Polish professors were replaced by Germans and Germanised Czechs. In 1809, the Napoleonic territorial divisions placed Kraków in the Duchy of Warsaw and the University was renamed the Principal School of Kraków (Szkoła Główna Krakowska). In 1815, the city was given semi-independent status as the Free City of Kraków, and in 1817 the university changed its name yet again, to the Jagiellonian University, stressing its connection with Polish history and identity. Despite limited freedoms, the university was able to regain its Polish character during this period, only to see a new policy of Germanisation put in place when Austria dissolved the Free City in 1846. This was reversed once again in 1867, when, still under Austrian rule, the region of Galicia was granted additional freedoms. Under rector Józef Dietl, the Jagiellonian University became a symbol of Polish culture, attracting Poles from various regions of the Habsburg Empire, and establishing an international academic reputation as the home of many distinguished scholars and scientists like Karol Olszewski and Zygmunt Wróblewski, and renowned alumni like anthropologist Bronisław Malinowski and Nobel laureate Ivo Andrić. In 1887 the university inaugurated a new main college, the *Collegium Novum* and in 1894 it admitted its first female students, whose numbers rose steadily to reach 25% of the student population on the eve of the First World War.

In 1918 Poland became an independent State and the university began to expand and modernise. A new faculty of Agriculture was created in 1923, and numerous other fields of study were established. The number of students grew considerably, as did their political involvement. In 1939, just before the start of the Second World War, the university inaugurated the new Jagiellonian Library. Later that year, on November 6, 183 members of the university, including 144 academics, were deceived into gathering in the *Collegium Novum*, arrested, and deported to concentration camps by the German authorities. Although some were released in 1940 following protests from the international academic community, many died in the camps or soon after. Another group of scholars, captured in 1939, were executed by the Soviets in 1940. That same year, German authorities closed the university and banned education for Poles. From 1942 however, clandestine classes began taking place, and c. 800 students continued to receive an education, among them Karol Wojtyła, the future Pope John Paul II.

The immediate post-war period saw growth in the university as scholars from Lviv, Vilnius and Warsaw gathered in Kraków and 5,000 students enrolled in 1945, including poet and future Nobel laureate Wisława Szymborska. The Stalinist period however, which lasted from 1948 until 1956, was marked by limited academic freedom and political intervention. Communist ideology was imposed, faculties were closed, and the work of professors and scholars was monitored. The 1950s saw the faculties of Theology, Agriculture and Medicine become independent from the university, though the latter was reincorporated into the university as the Medical College in 1993.

Like elsewhere, the university witnessed demonstrations in 1968, and new demonstrations against the regime took place in 1981. Since the fall of the Soviet Union in 1989, the Jagiellonian University has greatly expanded to become one of the most prestigious academic institutions

in Poland. It currently has 16 faculties, c. 50,000 students (65% of them women), and over thousand staff from Poland and abroad.[1]

Built Heritage

The oldest university buildings are the university colleges which provided lecture rooms and housing for scholars and faculty members during the Middle Ages. The oldest of these was the Royal College founded in 1400, which over time was expanded to become the *Collegium Maius* (Greater college). In the 15th century, this was followed by the *Collegium Minus* which housed the faculty of Liberal Arts, the *Collegium Iuridicum* for the faculty of Law and the *Collegium Medicum* for the faculty of Medicine. All these buildings, along with the *Collegium Novum*, which has housed the seat of the university since its construction in the 19th century, are part of what the university calls its First Campus, or Academic Quarter, located in the old city of Kraków.

Figure 1 — *Auditorium Maximum* (© Anna Wojnar, Jagiellonian University in Kraków)

[1] Jagiellonian University in Kraków, n.d., 5–9; Stopka, 'History of the Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/history.

As the university began to expand in the 20th century, it acquired new premises, including a new library, whose construction began in 1931 and was completed during the German occupation. After the war, a "Second Campus" including several faculty buildings developed around the library. It was also in this area that the university built its *Auditorium Maximum*, opened in 2005 (**fig. 1**). In 2000, the university inaugurated a third campus on the outskirts of Kraków called the 'Campus of the 600th Anniversary of the Jagiellonian University Revival' (**fig. 2**). This campus mostly houses departments of natural and exact sciences, including the Małopolska Biotechnology Centre, the Jagiellonian Centre for Innovation, and the Life Science Park. More recently, the campus was expanded to include the faculties of Physics, Astronomy and Applied Computer Science. Between 2010 and 2015, the SOLARIS centre, or National Synchrotron Radiation Centre was also created within the campus. Since the turn of the millennium, the university has reorganised its premises and renovated several older buildings, including some former Jesuit buildings it received from the City of Kraków. The university also possesses a separate Medical Campus.[2]

Figure 2 — Campus of the 600th Anniversary of the Jagiellonian University Revival (© Anna Wojnar, Jagiellonian University in Kraków)

Collegium Maius

The initial building of the Royal College consisted of an early 14th-century house which had belonged to the Pęcherz family and was acquired for the university in 1400 by King Władysław

[2] Stopka, 'History of the Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/history; 'About Centre - SOLARIS National Synchrotron Radiation Centre - Jagiellonian University', accessed 11 February 2025, https://synchrotron.uj.edu.pl/en_GB/centrum/o-centrum-solaris; 'JU Student Guide - Welcome to the Jagiellonian University', accessed 11 February 2025, https://welcome.uj.edu.pl/en_GB/more/guide.

II Jagiełło with the funds that his recently deceased wife, Queen Jadwiga, had left to the institution. The size of this building soon proved insufficient however, and neighbouring plots were acquired over the course of the 15th century to accommodate the expanding college. It was also during the 15th century that the College was renamed *Collegium Maius* (**fig. 3**).

Figure 3 — *Collegium Maius* (© Polska-Org)

By the end of the century, and as result of two fires in 1462 and 1492, the different buildings had been joined into a unified whole, structured around an internal courtyard, which combined several different architectural styles drawn from Polish, German, and Italian tradition. By then, only a few sections of cobblestone wall survived from the original building. The college in this period included lecture halls, a library built between 1515 and 1519, a common room and accommodation for professors, as well as an assembly room, the *Lectorium Theologorum* Hall, which housed theology lectures and university ceremonies. The hall acquired its present shape in the 16th century, though it was damaged in 1795, then restored and renamed Jagiellonian Hall in the mid-20th century.

This basic layout of the building remained more or less the same for many centuries, though the reforms introduced by Hugo Kołłątaj in the late 18th century resulted in a loss of importance for the college and a period of decline in which the building began to fall into ruin. Between 1840s and 1870s the college underwent its first major renovation, which added many elements of Gothic-revival architecture to its structure. After the war it underwent a new series of restorations which lasted from 1949 until 1964. These were spearheaded by professor Karol Estreicher and removed the 19th-century neo-Gothic additions. This is also when the Jagiellonian University Museum was created and installed here to protect and present the

university's various collections of artworks, memorabilia and scientific instruments (see below).[3]

Collegium Iuridicum

The second oldest building of the university is the *Collegium Iuridicum*, or law college, created in the 15th century from two medieval houses and structured around a courtyard which gained a set of wooden galleries on three sides in the 18th century (**fig. 4**). The building has housed the Institute of Art History since 1992.[4]

Figure 4 — *Collegium Iuridicum* (© Polska-Org)

Collegium Minus

The *Collegium Minus* (Lesser College) was originally a tenement house acquired by the Kraków Academy in the 15th century to house the seat of the faculty of Liberal Arts, and later in the century, the seat of the first Polish chair in Astrology. The building was expanded and refurbished several times, it gained an attic in the 16th century, and two new floors in the late

[3] Chwalba 2005; Jagiellonian University in Kraków, n.d., 23–27; 'History - Jagiellonian University Museum Collegium Maius - Jagiellonian University', accessed 11 February 2025, https://maius.uj.edu.pl/en_GB/muzeum/historia.

[4] Jagiellonian University in Kraków, n.d., 20.

19th and early 20th centuries (**fig. 5**). The School of Drawing and Painting was installed here from 1850 and in the 1970s it became the seat of the Institute of Archaeology.[5]

Figure 5 — *Collegium Minus* (© Polska-Org)

[5] Jagiellonian University in Kraków, n.d., 29–30.

Collegium Kołłątaja

Built as the *Collegium Physicum* between 1787 and 1791, this college initially housed the departments of Natural Sciences and Mathematics. The building went through a period of decay in the early 19th century but was restored in the 1870s (**fig. 6**). It was here that professors Zygmunt Wróblewski and Karol Olszewski first liquefied nitrogen in 1883.[6]

Figure 6 — Collegium Kołłątaja (© Polska-Org)

Collegium Novum

The current headquarters of the university at *Collegium Novum* were designed in neo-Gothic style by Feliks Księżarski and inaugurated in 1887 (**fig. 7**). A new building adjacent to the college was built between 1908 and 1911 called the Witkowski Collegium. Though initially used by the department of Physics, it is currently the seat of the History department and houses the Józef Tischner Aula.[7]

6 Chwalba 2005.
7 Chwalba 2005.

Figure 7 — *Collegium Novum* (© Adam Koprowski, Jagiellonian University in Kraków)

Pusłowski Mansion

This 19th-century mansion was acquired as a city residence by landowner and industrialist Count Zygmunt Pusłowski, who had it rebuilt in Italian Renaissance style by two eminent architects, Tadeusz Stryjeński and Władysław Ekielski (**fig. 8**). Here the Count displayed a vast collection of art, furniture, and various art objects, which was given to the university along with the house and the gardens at his death in 1953. Though the collection is now kept in the Jagiellonian University Museum, it is still possible to visit the villa itself, which currently houses the Institute of Musicology and the Centres for the Study of the Life and Works of Witold Lutosławski and Ignacy Paderewski. Among its highlights are the chapel, the neo-Baroque staircase and the classicist French fireplaces.[8]

[8] Jagiellonian University in Kraków, n.d., 53–54.

Figure 8 — Pusłowski Mansion (© K. Schubert, Małopolski Instytut Kultury)

Museums and Collections

Jagiellonian University Museum at Collegium Maius

The Jagiellonian University Museum dates to 1964, when the renovations were completed on the *Collegium Maius*. It houses the university's oldest and most prestigious collections, including artworks, memorabilia and scientific instruments, which were assembled by Professor Karol Estreicher Jr. after the Second World War from various parts of the university. The building also houses a shop, a tourist information centre, a café, an exhibition hall and conference rooms where some of the university's most important conferences and events are held. The origins of the museum collection can be traced to the creation of the Archaeological Cabinet by professor Józef Łepkowski in 1867. At its creation, the cabinet, which would later be renamed Cabinet of Art and Archaeology, already contained older collections going back to the 15th century. The cabinet was moved to the ground floor of the *Collegium Novum* in 1871 where it remained until 1921. It became part of the Jagiellonian University Museum in 1947. Most of the collection was built through successive donations from private individuals, institutions, and companies. Over the years these have combined to make this one of the most important collections of its kind in Poland.

Figure 9 — Jagiellonian University Museum at *Collegium Maius* (© Jagiellonian University in Kraków)

Today the museum focuses on tracing the history of science and of the university across 20 exhibition rooms, including the reconstructed library, dining room, and treasuries, as well as the Jagiellonian Hall (**fig. 9**). The collection of scientific instruments is central to this goal. It includes over 2,000 items, many of them unique and historic pieces, such as astrolabes, globes, sundials, telescopes, vacuum pumps and microscopes. The collections of 11th-19th century astronomical instruments, 16th-19th century globes, 18th-century laboratory glassware and 19th-century cryogenic instruments are particularly remarkable. Some of these collections came from various university departments or from the Astronomical Observatory, while others formed part of the Historical Scientific Instruments collection gathered by professor Tadeusz Estreicher before the Second World War for a planned Natural History Museum.

The Museum holds over 1,400 paintings dating as far back as the 15th century, which includes a large collection of university professors' portraits dating from the 16th century to the present day. Its collections also include artworks by Polish artists such as Jacek Malczewski, Józef Mehoffer and Olga Boznańska, and by foreign artists like Jan Matsys, Philips Koninck and Eugène Delacroix. The Museum's sculpture collection meanwhile contains over a thousand pieces, most of them medieval sculptures from Lesser Poland (Małopolska) and Silesia. Some of these, including a Renaissance plate with an image of St. John Kanty and a 16th-century bas-relief depicting the Virgin and Child with St. Anne, attributed to Giovanni Maria Padovano, were rescued by professors in the 18th century and can now be seen in St. John Kanty's Chapel in *Collegium Maius*. The Museum also holds one of the oldest lay sculptures in Poland, a wooden sculpture of university founder King Casimir III the Great dating from 1380, and a collection modern and contemporary sculptures including many busts of well-known scholars, artists, and politicians. Furthermore, the Museum holds a collection of c. 5,000 prints, watercolours, and drawings from the 15th to the 21st centuries, including many documents on the conservation of 19th-century monuments from the Łepkowski collection, and the largest collection of drawings and graphics by Feliks Topolski and Adam Hoffman in Poland.

The Museum still holds c. 800 items from the original Institute of Archaeology, mostly artefacts coming from the Mediterranean and dating from the Bronze age to Late Antiquity. This includes a collection of mostly Greek and Cypriot pottery, and a collection of Egyptian

antiquities. The Museum also holds a collection of 19th century plaster casts of Greek and Roman sculptures.

Finally, the museum holds an impressive collection of c. 7,000 items of decorative art, comprising metalwork, fabrics, ceramics, furniture, and gilded bronzes. This Includes a collection of gold sceptres going back to the Middle Ages, including the so-called Queen Jadwiga's sceptre which forms part of the rector's insignia. Many items of this collection come either from Józef Łepkowski's cabinet or from large private collections like those of Władysław Czartoryski, Aleksander Przeździecki, baron Edward Rastawiecki, and Karol Rogawski. It also includes the collection of the Pusłowski family, who at the initiative of Karol Estreicher Jr. gifted a collection of artworks to the Museum in 1953, which was followed by many more items after the death of Franciszek Ksawery Pusłowski in 1968. This collection had been amassed by his father, Zygmunt Pusłowski, and included historical furniture, tapestries, glass, porcelain, miniatures, militaria, Polish and European paintings, and family memorabilia. Highlights include a set of 17th-century embroidered tapestries, a 16th-century triptych depicting the Holy Family, several works by Jacek Malczewski, valuable Gdańsk furniture and Eugene Delacroix's 'Hamlet Sees the Ghost of his Father'.[9]

Anatomy Museum

The Anatomy Museum of the Jagiellonian University belongs to the JU Medical College and is located in the *Theatrum Anatomicum* at ul. Kopernika 12. It is primarily intended for groups of students from high school onwards. It displays over 2,000 items in three rooms, covering osteology, arthrology, comparative anatomy, anthropology, "wet preparations" of head and neck anatomy and of the intra-thoracic cavity and pelvis, and development models (**fig. 10**). The third room is named after 19th-century anatomist Ludwik Teichmann and contains exhibits prepared by him. The museum also contains anatomical specimens from the late 18th century once owned by surgeon Rafał Czerwiakowski. The first 12 exhibits from the collection were brought to Kraków from Vienna in 1803, from there the collection grew steadily, reaching 339 anatomical specimens in 1857 and 1,068 specimens in 1869. In 2001 the museum contained 2,077 specimens.[10]

[9] Jagiellonian University in Kraków, n.d., 23–27, 29–30, 53–54; 'Collection - Jagiellonian University Museum Collegium Maius - Jagiellonian University', accessed 11 February 2025, https://maius.uj.edu.pl/en_GB/zbiory1; 'History - Jagiellonian University Museum Collegium Maius - Jagiellonian University'.

[10] Jagiellonian University in Kraków, n.d., 41–42; 'Katedra i Zakład Anatomii', accessed 11 February 2025, http://katedra-anatomii.cm-uj.Krakow.pl/o-katedrze/muzeum-katedry/; 'Museums - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/faculties-and-other-units/museums.

Figure 10 — Anatomy Museum (© Jagiellonian University in Kraków, Medical College)

Anatomopathological Museum

The Jagiellonian Medical College also possesses an Anatomopathological Museum, dedicated to anatomical pathology. These collections date to the early 19th century and were primarily developed by Prof. Maciej Brodowicz who began preserving the organs of autopsy subjects. The collection featured nearly 1,000 specimens in the 1850s, though some have been lost or dispersed since. The remaining collection is now displayed in two rooms and a vestibule in the cellars of the Chair in Pathomorphology.[11]

Museum of the JU Medical Faculty

A third medical museum is the Museum of the JU Medical Faculty, located in the Department of History of Medicine, which is visitable by appointment. This museum was founded in 1900 by Professor Walery Jaworski, making it the oldest medical museum in Poland, but it only received its own premises in 1992 when the museum was installed in the Medical Society Building on ul. Radziwiłłowska. Its collection includes prints, manuscripts, documents and assorted memorabilia like medals, diplomas, oil paintings and photographs. It also contains

[11] Jagiellonian University in Kraków, n.d., 41–42; 'Museums - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/faculties-and-other-units/museums.

surgical instruments, books, and antique microscopes as well as a collection of plaster casts from the anatomopathological cabinet.[12]

Museum of Pharmacy and the collection of the Chair in Pharmacognosy

The Museum of Pharmacy is one of only a few such institutions in Europe and the largest in Poland. The collection was founded in 1946 by Dr. Stanisław Proń, the administrative director of the District Pharmaceutical Chamber in Kraków, who collected memorabilia from various Kraków pharmacies. The Museum became part of the faculty of Pharmacy in 1961 and was installed in its current 15th-century premises on Floriańska street in 1978. The building, which retains its Gothic cellars, Renaissance portals and wood-beamed ceilings, underwent extensive renovation before opening to the public in 1991. The collection serves to illustrate the history of pharmacy from the Middle Ages until today, and is displayed in rooms which recreate an 18th-century pharmacy complete with period furniture, a laboratory, a wine-cellar, a herb drying room in the attic and a library containing herbaria, pharmacopoeias, medieval and early modern textbooks, and other printed materials related to the history of pharmacy (**fig. 11**).

Figure 11 — Museum of Pharmacy (© Jagiellonian University in Kraków, Medical College)

In total, the museum holds c. 20,000 exhibits, including many items of pharmaceutical paraphernalia and memorabilia, like a large collection of European maiolicas, mortars, pharmacy scales, vessels, copper kettles and laboratory utensils. The collection also contains medicinal herbs and other medical ingredients and commemorative items. On the staircase a collection of diplomas includes what is probably the world's first higher education diploma awarded to a woman, a master's degree from the St. Lazarus Pharmacy in Kraków, awarded to

[12] Jagiellonian University in Kraków, n.d., 41–42; 'Museums - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/faculties-and-other-units/museums.

Sister Konstancja Studzińska by the Jagiellonian University faculty of Medicine in 1824. The museum also showcases an exhibition entitled "What is left of ancient Kraków's pharmacies" and a collection of modern paintings inspired by the museum's artefacts.[13]

In addition to the museum, the faculty of Pharmacy also possess a collection of pharmacognosy, established by the first holder of the chair of Pharmacy and Medical Matter, Jan Szaster in 1783. The collection was initially kept in the *Collegium Physicum* and was transferred to the Pharmacognosy Cabinet, founded by Pharmacy professor Florian Sawiczewski, from 1825. Sawiczewski expanded the collection and acquired suitable furniture and glassware bearing the coat of arms of the university to exhibit it. The collection is composed of c. 1,900 items of plant, animal, and mineral origin preserved in various ways, herbaria, wallcharts, 19th-century pharmacopoeias and pharmacognosy and botany textbooks, and monographs on healing substances.[14]

Botanical Garden and Botanical Garden Museum

The Jagiellonian University Botanical Gardens are the oldest in Poland. The museum collection containing an herbarium, samples of wood, fruit, seeds, and some artistic craft items, began being assembled in 1780. The gardens themselves were founded three years later, on the initiative of the Commission of National Education as an auxiliary facility of the department of Chemistry and Natural History. They were located on a c. 2.4 ha plot on the former Czartoryski estate which already contained an early 18th-century palace. The gardens developed in the next few decades and by the end of the century it already possessed c. 3,000 specimens. In 1792 the rebuilt palace was turned into an Astronomical Observatory by Professor Jan Śniadecki (see below) and has since become the Institute of Botany. Śniadecki also created a weather station in the garden the same year. The first catalogue of plants, containing 2,158 species was published in 1806. During the 1820s and 1830s, the gardens saw major developments under Alojzy Estreicher who became director in 1809. This included an expansion of the gardens to c. 3.6 ha with the addition of an English-style landscape garden and a new tropical greenhouse, and the reorganisation and multiplication of the collections to include a systematic section, a collection of aquatic plants, a rock garden, and geographical sections of plants in the greenhouses. Two pavilions were also added in this period, as was the gate containing the coat of arms of the Free City of Kraków.

A new phase of development began in the 1840s, when the garden became associated with the university's new Botany department founded in 1847. From 1854 the position of inspector of the gardens was given to Józef Warszewicz, a traveller and collector who was responsible for the addition of many South and Central American species to the collection. The gardens also continued to expand with the development of the greenhouses and the addition an alpine

[13] Jagiellonian University in Kraków, n.d., 45–46; 'Museums - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/faculties-and-other-units/museums; 'Muzeum Farmacji Exhibition', accessed 11 February 2025, https://muzeumfarmacji.uj.edu.pl/en/ekspozycja/; 'Pharmacy Museum Historical Background', accessed 11 February 2025, https://muzeumfarmacji.uj.edu.pl/en/historia-muzeum/.

[14] Jagiellonian University in Kraków, n.d., 15–16.

garden and of an artificial island on the lake. The gardens were among the richest in Europe at the time, counting 9,470 species and varieties in its 1864 catalogue. Later in the century, the new director, Józef Rostafiński created a botanical studio, changed the layout and classification system used in the garden, and added several new fields of study to the department, including palaeobotany. In 1882 the gardens also acquired a new palm house. This expansion was followed by a period of decline at the start of the 20th century, which resulted in the destruction of some of the wooden structures and the tropical species from Warszewicz's collection contained in them.

Reconstruction of the garden began under Marian Raciborski, the founder of the Institute of Botany at the university and director of the garden from 1913, who added several tropical plants from Indonesia to the collection. The garden took its present form under the management of famous botanist Władysław Szafer, who was in charge from 1918 to 1960. Among other things, he began the reparation of the neglected greenhouses, developed the Victoria greenhouse complex (which still stands today), installed a new drainage system in the arboretum, and developed a collection of Polish plants. He also reorganised the classification for the final time and increased the total area of the gardens to 6 ha. The garden remained active under German occupation and though Szafer was replaced by German botanist Wilhelm Herter, he continued to teach clandestinely and even acted as rector of the Secret University. He returned to his post in 1945 and began the task of helping other gardens in Poland rebuild themselves after the destruction of the war. The gardens continued to expand in the post war years, gaining a department of medicinal plants, a new weather station, a Dutch greenhouse, and expanding in area to the c. 9,6 ha it has today. A new palm house was inaugurated for the jubilee of the 600th anniversary of the foundation in 1964, complete with an alpine garden and artificial pond out front.

From 1973, under the directorship of Kazimierz Szczepanek, the garden underwent a new phase of reconstruction and a research laboratory was established. In 1974, and despite protests from the director and other botanists, construction began on a new theatre on the north-eastern part of the garden. In 1976 this resulted in a nation-wide campaign to defend the gardens and in their recognition as a National Monument that same year. In 1978, a permanent location was established for the Botanical Museum in the building of the former Astronomical Observatory (**fig. 12**), and various other reforms followed in the 1980s and 1990s. In 1992, public access to the gardens was expanded to the winter and autumn and open Sunday lectures were initiated, and in 1995 concerts and performances also began taking place on the grounds. After the turn of the millennium, refurbishments continued especially in the Victoria and the Dutch greenhouses, species were added and rearranged, and the educational paths were remade. The gardens currently contain over 6,000 species, including the 230-year-old Jagiellonian Oak.

Figure 12 — Botanical Garden Museum (© Jagiellonian University in Kraków)

The Botanical Garden celebrated its 200th anniversary in 1983 with the opening of the permanent exhibition of the Botanical Garden Museum. The museum contains over 5,000 specimens from all over the world. These include dendrological specimens, fruits, seeds, and whole plants preserved in liquid, as well archives of documents and images, teaching equipment, models of plants and other items related to the history of botany. As an institution, the museum is also engaged on various aspects of botanical research.[15]

Natural Sciences Education Centre

Located in the Campus of the 600th Anniversary of the Jagiellonian University Revival, the Natural Sciences Education Centre combines the collections of the former Zoological, Geological, Palaeobotanical and Anthropological Museums. These are displayed in thematic blocks in the main exhibition which is entitled 'The Evolution of the Earth and Life' and includes sections devoted to the taxonomy of animals, biogeography, evolutionism, ethology, anthropology, mineralogy, sedimentology, palaeontology, astronomy, and geological processes **(fig. 13)**. The centre also contains a reconstruction of a 19th-century natural history cabinet and an insectarium. The oldest part of the collection goes back to the establishment of a natural history cabinet in 1782 during the Kołłątaj reforms. It grew out of the collections of its first caretaker, Professor Jan Dominik Piotr Jaśkiewicz, and was enlarged by his successors. In 1811, the cabinet was split into a cabinet of zoology and a cabinet of mineralogy. These later developed into the Zoological and Geological Museums. During World War II, many items from the cabinets were hidden by the employees and used for teaching in the Secret University.

[15] Jagiellonian University in Kraków, n.d., 11–12; 'Historia - Ogród Botaniczny - Uniwersytet Jagielloński', accessed 11 February 2025, https://ogrod.uj.edu.pl/ogrod/historia.

Figure 13 – Natural Sciences Education Centre (© Jagiellonian University in Kraków)

Before the merger, the zoology collections encompassed over 7,000 specimens, in addition to collections of mollusc shells, fossils and a collection of c. 1,500 butterfly species. The Geology Museum contained extensive collections of trace fossils and sedimentary structures as well as Ignacy Domeyko's historic collections. The anthropology collection, meanwhile, was established in the mid-19th century and a museum was created by professor Izydor Kopernicki within the department of Anthropology in the early 20th century. The collection consisted of primate skeletons, bone abnormalities and cranial and post cranial material from the Neolithic to the 18th century. The present Education Centre also includes the collection of the former Palaeobotanical Museum, which presented the evolution of plant species from Palaeozoic era onwards.

The Zoology and Geology Museums were relocated to a new pavilion in 1967, and in 2009, by initiative of Professor Janusz Wojtusiak, work began to unite the various natural history collections in a new educational centre. This would act as a hub to develop and preserve the university's natural history collections, facilitate science education, and encourage popular access to the natural sciences. The present building opened in 2016, and includes state of the art storage rooms, specialist laboratories, staff facilities, conservation and research studios, lecture and training rooms, and technical facilities in addition to the rooms for permanent and temporary exhibitions. A project to inventory the entire collection began in 2021 and is set to continue in the next few years.[16]

[16] Jagiellonian University in Kraków, n.d., 49–50; 'History - Nature Education Center - Jagiellonian University', accessed 11 February 2025, https://cep.uj.edu.pl/centrum/historia.

University Vineyard

In 1970, the university acquired the lands of a 13th-century Benedictine nunnery, where it established two weather stations and, from 2005, a vineyard named Nad Dworskim Potokiem (On Manor Brook) (**fig. 14**).[17]

Figure 14 — University vineyard (© Winnica Nad Dworskim Potokiem)

Astronomical Observatory

The university's first Astronomical Observatory was founded in 1792 by Jan Śniadecki and is amongst the oldest in Poland. The university has a long-standing tradition in the field of astronomy going back to the 15th-century Kraków Academy and its most famous student, Nicolaus Copernicus. By the mid-18th century, however, this was in decline, and Copernicus' ideas were widely disputed. During the 1770s, the situation began to change, as the cancellation of the Jesuit Order and foundation of the Commission for National Education in 1773 made way for a return of the discipline. As part of his reforms, Hugo Kollataj selected Śniadecki as a future professor of Mathematics, and sent him to Göttingen, Paris and the Netherlands to study. This gave him the opportunity to work at the observatories and to study under mathematician J.A. Cousin and astronomist J.J. Lalande. In 1781 he returned and was appointed professor of Higher Mathematics and Astronomy. He dedicated his first lecture in astronomy to Copernicus. The Astronomical Observatory was then allocated an 18th-century palace in the new Botanical Gardens and restoration works began in 1787. Śniadecki visited observatories in the UK and in Paris in preparation for its opening and ordered a small collection of instruments from Paris, London, and Vienna. He performed his first observation here in October 1791, and the observatory officially opened the following year.

[17] 'Vineyard - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_US/worth-your-while/vineyard.

The late 18th and early 19th centuries were turbulent times for the observatory as the Austrian occupation and the Napoleonic wars caused several directors to succeed themselves rapidly after Śniadecki retired in 1795. These included Józef Leski who purchased new instruments for the observatory when he returned to Kraków in 1811 after a period spent in Paris. He remained director until 1824 and was succeed by Maximilian Weisse who had worked in Vienna and brought new astronomical and meteorological instruments with him. During his time in Kraków, which lasted until 1861, Weisse composed two well-regarded zonal astrometric catalogues and organised two sets of reforms in the observatory, in 1829 and 1858-9. He was succeeded by Franciszek Karliński who directed the observatory until 1902, and who oversaw the setting up of a network of meteorological and hydrological stations in the province of Galicia, and then by Maurycy Pius Rudzki, who developed a geophysical branch of the observatory and continued its meteorological research.

Figure 15 — Astronomical observatory (© Marian Soida)

The next phase of development came after World War I, under the directorship of Professor Tadeusz Banachiewicz, from 1919 to 1954. In this period the observatory acquired new instruments and became a prominent research centre, in part thanks to Banachiewicz's own varied and prolific research work in several fields including astronomy, mathematics, mechanics, geodesy and geophysics. It was also under Banachiewicz that the observatory acquired its current location at Fort Skala (**fig. 15**). The Nicolaus Copernicus' Observatory was inaugurated here in 1964 for the 600th Anniversary of the Jagiellonian University, under the directorship of prominent astronomist, Professor Eugeniusz Rybka. The observatory has since acquired several new instruments including two radio telescopes, and produced research in

many fields, including studies on distribution and structure of radio sources, models of the physics of galaxies and theoretical cosmology.[18]

Jagiellonian Library

The first university libraries, belonging to the faculties of Theology and Philosophy, were set up in the Royal College in the early the 15th century. Similar collections were also gathered in other colleges and bursas, containing volumes often gifted to the university by individual scholars and graduates. Many of these still survive to this day, and Kraków holds one of the largest collections of 14th- to 16th-century manuscripts in Europe, containing c. 2,000 items. At the start of the 16th century, the library was placed in a separate wing of the college where it remained until the 19th century. This was built thanks to a donation by Professor Tomasz Obiedziński, after whom the Gothic reading room was named. Other 16th-century donations allowed the library to hire a custodian and purchase new books to increase its collections. After the establishment of the National Education Commission, the library began to receive regular funding, and during Hugo Kołłątaj's reforms in the late 18th century, various departmental collections were added to the central library, where they were reorganised and catalogued. At this time, the central library already held 1,926 manuscripts and 32,000 print volumes. The following century, the library gained its modern name of Jagiellonian Library, and continued to expand, especially under directorship of Karol Estreicher who created the Polish Bibliography and greatly enlarged the collection of Polish items.

After Polish independence, the library catalogue was reformed and updated, and plans began being made for a new seat for the library. A new building designed by Wacław Krzyżanowski was completed in 1939 (**fig. 16**). The collection was moved here during the period of German occupation when the library was renamed Staatsbibliothek Krakau but continued to be used clandestinely by Polish students with the help of the librarians. After the war, the Jagiellonian Library became a National Repository, and began receiving legal deposit copies of all Polish publications, helping to greatly enlarge its collection. The library also received many gifts and donations after the war, and the building had to be enlarged between 1961 and 1963. In 1969 the archive of Polish publications was started, and computerization began in 1993. In 1996, the legal deposit was extended to audio-visual and electronic media. All Polish publications and some foreign ones now constitute a protected National Library Archive.

[18] 'OAUJ: Historia', accessed 11 February 2025, http://www.oa.uj.edu.pl/history.pl.html.

Figure 16 — New Jagiellonian Library (© Jagiellonian University in Kraków)

The library building was expanded and refurbished once more between 1995 and 2001 and presently contains over 5,800,000 volumes, making it the largest academic library in Poland. The library conducts research on source studies, book history, and the history of Polish culture from the 15th to the 20th century, including medieval education and teaching at the university of Kraków. It specialises in cultural studies, linguistics, literary studies, art, and religious studies. More recently, a project funded by the Polish Ministry of Culture and National Heritage has enabled the creation of the Jagiellonian Digital Library, to allow online access to the collection (see below).[19]

Jagiellonian University Archives

The constitution of the university archives began soon after the university was founded, when the foundation charters were placed in the university treasury along with other valuables and kept in a specially made bureau. Other documents like acts, statutes, registers, letters, and rector's decrees were also kept here and by the end of the 15th century, the collection already contained 250 documents. Their first inventory dates to 1530. The archive was reorganised during Hugo Kołłątaj's rectorship and consolidated in the 1830s by archivist Stanisław Kawecki.

[19] Jagiellonian University in Kraków, n.d., 33–34; 'History of the Jagiellonian Library', accessed 11 February 2025, https://bj.uj.edu.pl/en_GB/about-the-library/mission-history-and-collections/history; 'Jagiellonian Library - Collections', accessed 11 February May 2025, https://bj.uj.edu.pl/en_GB/about-the-library/mission-history-and-collections/collections; 'Libraries and Archives - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/faculties-and-other-units/libraries.

In its present form, the Jagiellonian University Archive is one of the largest of its kind in the world, containing over eight thousand linear metres of records documenting more than six centuries of academic activity, as well as a library and reading room. It contains parchments, manuscripts, documents, seals (**fig. 17**), maps, old prints, student catalogues, credit books, research papers, biographies, and photographs. The Archive is also responsible for collecting all documents relating to the university's current activities. It participates in research on all aspects of the institution's history and helps disseminate this research through a program of lectures, exhibitions and workshops and through the digitalization of its collections.[20]

Figure 17 – Seal of Casimir the Great attached to the foundation charter of the University of Krakow from May 12, 1364 (© Maciej Zdanek, Archives of the Jagiellonian University in Kraków)

Institute of Art History Photo Archive

This collection has its origins in the foundation of an art history cabinet by Marian Sokołowski in 1884, only two years after the creation of the chair of Art History. This collection contained plaster casts, albums, books, and photographs and was designed to aid teaching and research in the new subject. The plaster casts have since been transferred to the archaeology collection at *Collegium Maius*, but the nearly 68,000 photographs, including copies, negatives and diapositives, are kept in the Institute of Art History situated in *Collegium Iuridicum*. They form

[20] Jagiellonian University in Kraków, n.d., 37–38.

one of the largest collections of art history photographs in the world, most of them dating to before World War II, and includes copies of works from prominent Polish photographers Ignacy Krieger, Józef Jaworski, Jan Bułhak, and Stanisław Kolowca[21].

Ceremonies, Traditions, and Other Elements of Intangible Heritage

As seen above, the Jagiellonian University has a long-established tradition of celebrating the jubilees of both of its foundation dates, 1364 and 1400. It also had a tradition of holding public lectures and events within its university halls,[22] some of the most well-known being concerts by the university's musical ensembles. The university has three academic choirs and a song and dance ensemble. The University Male Voice Choir dates to 1878 and is the oldest university choir in Poland. In 2006 it was joined by the University Female Voice Choir and a mixed choir called the *Camerata Jagellonica*. All three participate in numerous music festivals and the *Camerata Jagellonica* performs during university celebrations like the inauguration of the academic year, National Education Day, Jagiellonian University Day, and ceremonies awarding honorary doctorates (fig. 18 et 19).

The Słowianki Song and Dance Ensemble meanwhile was founded in 1959 by philologist Zdzisław Wagner, with the support of a group of students from the department of Slavic Philology, to help preserve Polish national dances and folk songs as well as other Slavic folk music. The ensemble has performed at tours and festivals all over the world and been awarded numerous prizes.[23]

21 Jagiellonian University in Kraków, n.d., 19–20; 'Museums - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_GB/about-university/faculties-and-other-units/museums.

22 Chwalba 2005.

23 'Home - Academic Choir of the Jagiellonian University', accessed 11 February 2025, https://chor.uj.edu.pl/; 'Musical Ensembles - Jagiellonian University - Jagiellonian University', accessed 11 February 2025, https://en.uj.edu.pl/en_US/worth-your-while/musical-ensembles; 'Song and Dance Ensemble of the Jagiellonian University Słowianki - About the Team', accessed 11 February 2025, https://slowianki.uj.edu.pl/pages/ozespole.html.

Figure 18 – Choir performing in the courtyard of the *Collegium Maius* during the inauguration of the New Rectors and Deans of the University for the 2020 – 2024 term (© Anna Wojnar, Jagiellonian University in Kraków)

Figure 19 – Awarding the Jagiellonian University Honorary Doctorate to author and Noble prize for literature recipient, Olga Tokarczuk in 2021 (© Adam Koprowski, Jagiellonian University in Kraków)

The Management of University Collections

The Jagiellonian University Museum in *Collegium Maius* functions as its own institution, whose director is appointed every five years by the university rector. Its main tasks involve collecting, researching, preserving, conserving, and demonstrating objects related to the university's history and the history of science, culture and art in general.[24] Other collections and museums, like the Museum of the Botanic Garden, or the Pharmacy and Medical museums belong to individual faculties. There is also a special Rectors Commission for the Heritage of the JU and JU *Collegium Medicum* which operates as a counselling body supporting the Rector in managing the cultural heritage of the university.

Digital Heritage

In recent years, the Jagiellonian University has been involved in several projects to digitize its heritage. This includes virtual tours of various university buildings and campuses and the digitization of several of its collections. Thus, both the Jagiellonian University Museum in *Collegium Maius* and the Pharmacy Museum collections are currently being digitized, as are those of the University Archive. Among the largest recent digitization projects at the university, is the creation of the Jagiellonian Digital Library (**fig. 20**). This platform was created in 2010 by the Jagiellonian library with EU funding and provides electronic access to over 250,000 publications from the Jagiellonian and other libraries, including manuscripts, incunabula and a large collection of 19th- and early 20th-century periodicals. The project aims to both protect these documents for the future and to make them available to a wider audience.[25]

[24] 'Legal Basis - Jagiellonian University Museum Collegium Maius - Jagiellonian University', accessed 11 February 2025, https://maius.uj.edu.pl/en_GB/muzeum/podstawa-prawna.

[25] 'Jagiellonian Digital Library', accessed 11 February 2025, https://jbc.bj.uj.edu.pl/dlibra?action=ChangeLanguageAction&language=en; 'Jagiellonian University Facilities - Jagiellonian University', accessed 11 February 2025, https://www.uj.edu.pl/warto-zobaczyc/obiekty.

Figure 20 – Page from the Balthasar Behem Codex dating to c. 1506, and available online on the Jagiellonian Digital Library (© Jagiellonian University in Kraków)

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KU Leuven

The Catholic University of Leuven was founded by papal bull in 1425 and is both the oldest university in the Low Countries and the oldest extant Catholic university in the world. Its notable alumni include Desiderius Erasmus, anatomist Andreas Vesalius, cartographer Gerardus Mercator, chemist Jan Pieter Minckelers and physics professor Georges Lemaître. In the 1960s the university was split into two independent institutions, one of them, the Dutch speaking Katholieke Universiteit te Leuven (now KU Leuven), remaining in its historic premises in the city of Leuven.

The university has its headquarters at University Hall, which was built in 1317 as the cloth makers hall of Leuven. When the university split in the 1960s, its collections were divided between KU Leuven and the Université catholique de Louvain (UCL). Nowadays the KU Leuven possess a vast collection of academic heritage and art objects dispersed around its buildings. The university also has important collections of rare books and documents in its libraries, especially in the Maurits Sabbe Library, which contains c. 200,000 rare books with a focus on religious history.

History of the University

The University of Leuven was founded by papal bull by Pope Martin V in December 1425 and was the first university to be founded in the Low Countries.[1] Its foundation had been requested by the city with the support of the clergy and of John IV, Duke of Brabant. From its early years, the university was located at Universiteitshal or University Hall, but it soon spread to other buildings including four colleges where students both lived and studied. The four initial faculties of Arts, Cannon and Civil Law and Medicine were joined by a faculty of Theology in 1432, which made Leuven a comprehensive university.

By the early 16th century, the university had developed into a centre of humanist learning attracting students and scholars from across Europe. Among them was Desiderius Erasmus, who spent several years in the city. He published Thomas More's *Utopia* here in 1516 and in 1517, thanks to an endowment by fellow humanist Hieronymus Busleyden, he helped establish the *Collegium Trilingue* for the teaching of Latin, Greek and Hebrew. Other important 16th-century scholars include anatomist Andreas Vesalius, mathematician Gemma Frisius, and his student, cartographer Gerard Mercator. During the Reformation, Leuven remained a Catholic institution, playing a prominent role in the Counter-Reformation movement.

From the end of the 16th century, the university started slowly to decline, due to intermittent warfare and political tensions. It also faced increasing scrutiny from ecclesiastical authorities for supporting the doctrine of Jansenism. In the 17th century, however, the university began growing again, especially under the rectorship of prominent humanist scholar Justus Lipsius. The 18th century saw the adoption of new scientific standards and an increased focus on research in medicine and natural sciences. In 1738, under the rectorship of physician Josef Rega, the University Hall gained a new wing containing a library, and the same year saw the creation of a Botanical Garden and the construction of the Anatomical Theatre. In 1783 chemist Jan Pieter Minckelers discovered coal gas and used it for lighting. This new elan was halted when the city came under French control during the French Revolutionary Wars, and in 1797 the post-revolutionary government closed the university.

In 1817, after the Napoleonic wars and the creation of the United Kingdom of the Netherlands, King William I decided to reopen the university, along with similar institutions in Ghent and Liège, as the State University of Leuven. The new university, inspired by Napoleonic ideas, put a strong emphasis on research and fostered the creation of didactic and research collections. The State University was abolished after the Belgian Revolution in 1830 and replaced by the Catholic University which had been founded by the Belgian bishops in

1 'A Brief History of the Faculty of Arts', accessed 11 February 2025, https://www.arts.kuleuven.be/english/about-us/brief-history; 'Beknopte Geschiedenis van de Faculteit', accessed 11 February 2025, https://theo.kuleuven.be/nl/algemeen/geschiedenis/geschiedenis_index.html; 'History', accessed 11 February 2025, https://wet.kuleuven.be/english/history; 'History KU Leuven', accessed 11 February 2025, https://www.kuleuven.be/english/about-kuleuven/history; 'Old University of Leuven', accessed 11 February 2025, expo.bib.kuleuven.be/exhibits/show/old-university-of-leuven.

Mechelen in 1834 and was transferred to Leuven the following year, where the buildings and collections of the former State University were put at its disposal.

During the 19th and early 20th centuries the university played an important role in the neo-scholastic revival of the Catholic Church, as demonstrated by the creation of the Institute of Philosophy by Désiré-Joseph Mercier in 1889. At the same time, it established itself as a leading centre for research, through noted scientific advancements such as the work of mathematician Charles-Jean de La Vallée Poussin. From the second half of the 19th century, the university also created schools for Engineering, for Architecture and for Agricultural Sciences. The department of Theology developed a reputation for innovation during this period though the application of historical criticism to religious texts. The introduction of an education law in 1890 shifted the training of secondary school teachers to the universities which led to a significant expansion in the subjects taught both in the arts and sciences. This included the creation of a school for Pedagogy and Psychology within the Higher Institute of Philosophy, and of several higher institutes such as the Institute for Oriental Studies in 1936, the Institute for Ancient Studies and Art History, and the Institute of for Religious Studies in 1942. In 1927 Professor Georges Lemaître established the hypothesis of the expanding universe, which laid the ground for the further development of the 'Big Bang' Theory a few years later. The early 20th century also saw Dutch slowly being introduced as a language of teaching, but until 1968 the university remained bilingual.

By 1967, growing disputes over the language of teaching led to a series of protests which resulted in the French speaking university community leaving the city of Leuven to found the Université Catholique de Louvain in Louvain-la-Neuve, a new town expressly created 30 km south beyond the 'linguistic border' separating the French- and Dutch-speaking communities in the increasingly federalist Kingdom of Belgium. This had profound consequences for the university's heritage. KU Leuven kept the built heritage, but the university's collections were split between the two institutions. Since the split, KU Leuven has continued to expand and to build new campuses to accommodate a growing number of scientific disciplines. In 2010 it became part of an agreement between Flemish universities resulting in KU Leuven courses being taught in campuses in 11 cities. The university now has c. 50,000 students and c. 10,000 employees and is a leading research institution.

Built Heritage

The built heritage of the old KU Leuven is centred on University Hall and several nearby college buildings. During the 20th century, the university acquired two new campuses outside the city centre. The science and technology campus in Heverlee houses all the scientific disciplines except for biology. The Gasthuisberg campus is home to the biomedical sciences and the university hospital. Since Leuven became part of an agreement of Flemish universities in

2010, teaching has also taken place in campuses across several cities, including Brussels, Ghent and Antwerp.[2]

Several of the university buildings, including the library, University Hall and Arenberg castle are open to outside visitors through tours organised by Visit Leuven.[3]

University Hall

University Hall (Universiteitshal) has been the headquarters of the university since the early 15th century[4] (**fig. 1**). The building dates from 1317 and was constructed as the cloth makers' hall. The decline of the cloth industry in the second half of the 14th century allowed the newly created faculty of Theology to set up its premises there in 1431, and in 1433 parts of the building were refurbished by city architect Sulpitius van Vorst to make room for the other four faculties. At the time, the university rented these rooms and shared the building with several guilds and corporations. Over the centuries the university began taking up more space within the Hall. The faculty of Theology gained a new room in 1564, and in 1635 the university acquired the tribunal or *audientia* from the bishop of Liège and converted it into a hall for the university court and senate. In 1636 a library was created in the former classroom of the faculty of Medicine from the collections of the personal libraries of medicine professor Jacobus Romanus and of Antwerp Canon Laurentius Beyerlinck. The university library remained in the building until World War I.

Figure 1 — University Hall (© KU Leuven)

2 'Campuses', accessed 11 February 2025, https://www.kuleuven.be/english/prospective-students/campuses; 'History Faculty of Science', accessed 11 February 2025, https://wet.kuleuven.be/english/history.

3 'Universiteit | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/universiteit; 'Collecties'; 'Exhibitions', accessed 11 February 2025, https://bib.kuleuven.be/english/about/exhibitions/index.

4 'University Hall | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/en/university-hall; 'Universiteitshal', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/42151, 'University Hall', accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/universiteitshal.

In the mid-17th century, the dilapidated state of the Hall, then still the property of the City, began causing problems, and the university had to institute proceedings to demand its renovation. In 1679 the two came to an agreement, the City would transfer ownership of the Hall to the university who would have exclusive use of the building, and in exchange the university agreed to finance the construction of a new deanery for the cloth weavers. From 1680, a major renovation of the building was undertaken by court architect Vincent Anthony and architects Peeter Merx and Mallineus. This added a new floor to the building which was opened in 1690. By the start of the 18th century, the building required a new extension to house the growing university library. After a few false starts, construction began in 1723 on a new wing, named after Henri Joseph Rega, rector from 1719 to 1722, who helped promote its construction. The new Baroque-style construction was completed in 1725 and housed the university courts, senate, and the new library, finished in 1733.

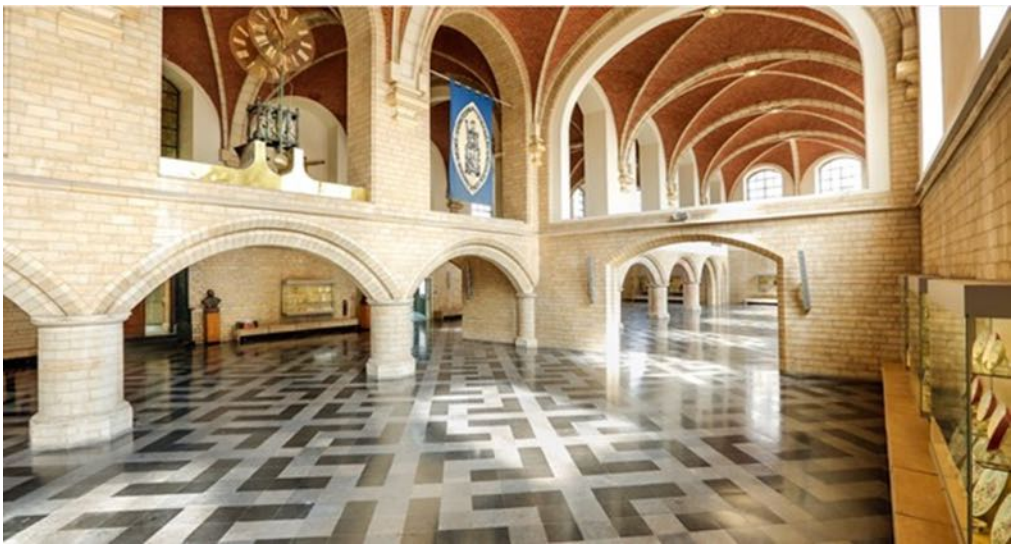

Figure 2 — Jubilee Hall (© KU Leuven)

The Hall was evacuated when the university was closed in 1797, and in 1805 the building was transferred to the City Council. For a few years the Hall housed the City library, but parts of it were also rented out privately and used for various purposes including as a butcher's shop, an inn and a theatre. In 1816 the City Council was obliged to return the Hall to the newly created State University. In 1835 it became the headquarters of the Catholic University when it transferred to Leuven from Mechelen. During the second half of the century, the various faculties began to leave the Hall for larger premises and their rooms were taken over by the university library. Renovation works to improve the use of the Hall as a library began in 1912 and by 1913 it had taken over most of the building. In August 1914, a fire set by German soldiers destroyed the building. Only the facades of the Hall and of the Rega Wing remained.

After World War I, the library was moved to a new building (see below), and the University Hall and Rega Wing were rebuilt in their pre-war form by the City of Leuven and leased to the university. Construction began in 1921, following the plans of architect Maurice Antoine Van Ysendyck. With the absence of the library, it was decided to turn the Hall into a museum for

the university's archaeological collections and plaster casts. The Rega Wing would contain administrative areas and a graduation room. Most of the work was completed by 1924, and officially opened in 1927. In 1942 the Hall became a listed monument. In 1944 however, it was severely damaged by allied bombings. Restoration happened in several stages beginning in 1969. In 1975, a new, more extensive restoration programme by architect Daniël Depoorter was put in place for the 550th anniversary of the university, transforming the Jubilee Hall into a reception area (**fig. 2**). University Hall now houses the headquarters of the university, including the administrative services and the rectorate. It contains a small museum and is open to the public.

Colleges and other buildings

In addition to University Hall, Leuven also has several surviving college buildings connected with the early history of the university.[5] Some original buildings were destroyed and many no longer belong to the university, having been sold when the institution closed in 1797. Many of these now belong to the City or are private property and have been put to a variety of uses. The remains of the St. Ivo and Savoy Colleges, for example, now form part of the M Museum Leuven. Several buildings are still used by the university, however. The faculty of Law is housed in the refurbished 18th-century buildings of the De Valk College (**fig. 3**), the only one of the four colleges of the faculty of Arts to have survived. The faculty of Economics and Business is situated in the 15th-century pre mises of the Hogenheuvel College. The department of Biology

Figure 3 — De Valk College, now housing the faculty of Law (© KU Leuven)

5 'Colleges | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/en/colleges; 'List of Colleges of Leuven University', in Wikipedia, 11 February 2025, https://en.wikipedia.org/w/index.php?title=List_of_colleges_of_Leuven_University&oldid=1000060584; 'Museumsite Leuven', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/126781; 'Old University of Leuven'; 'Pedagogie De Valk', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/42155.

and the student counselling service of the faculty of Science are located in the premises of the 16th-century Premonstreit College.[6] The Institute of Zoology, including the Zoological Museum meanwhile are housed in the premises of the former Royal College[7], founded by Phillip II of Spain in 1579 (**fig. 4**). Other former colleges, like the College of the Holy Spirit and the Pope's College, are now used as halls of residence for students. The 16th-century Atrecht College houses the international office of the university and the Renaissance-style Van Dale College the university's social services. Parts of the 18th-century Maria-Theresa College, meanwhile, are used for various university events.

Figure 4 — Former Royal College now housing the Institute of Zoology (© KU Leuven)

Within Leuven, some more modern university buildings worth noting include the Erasmushuis building designed by Marc Dessauvage (**fig. 5**), which houses the faculty Arts and the building housing the Maurits Sabbe Library both dating from 1974. In 2000, renowned Spanish architect Raphael Moneo constructed a modern library for the university's campus for Science and Technology, on the relics of the 16th-century Celestine priory in Heverlee (**fig. 6**).

6 'Premonstreit College' accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/premonstreit-college.

7 'King's College' accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/kings-college

Figure 5 — Erasmushuis (© KU Leuven)

Figure 6 — Library for the Campus of Science and Technology (© KU Leuven)

Figure 7 — Hollands College (© KU Leuven)

Hollands College

The Hollands College dates to 1617 and was originally founded to house theology students from the diocese of Haarlem.[8] The college was expanded in the 18th century following a design by Jacques-Antoine Hustin (**fig. 7**). After the university was dismantled in 1797, the college's president, Willem Walric van Leempoel, managed to hold off its sale for several years. In 1811 the college was acquired by sister Cicercule Paridaens, who transferred her school for girls here, establishing the Congregation of the Daughters of Mary in 1835. The college remained a school throughout the 19th and 20th centuries and underwent several renovations including the addition of a new wing and the relocation and redecoration of its chapel. In 2008, after the school had become independent of the congregation as the Paridaens Institute, the building and its historic collections were acquired by KU Leuven. It is a rare example of the university's 18th-century heritage which has survived almost intact, especially the college library which retained its original 18th-century form and collections. The building was listed as a national monument the same year it was acquired. An advisory council for Hollands College was established in 2010 to deal with the college heritage and in 2011, Hollands College became the home of the university's Metaforum Think Tank which houses meetings, debates, and informal interdisciplinary conversations about current social topics, as well as a chamber

8 'Holland College', accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/holland-college.

concert series. 2016 saw the establishment of a Friends of Hollands College association which collects funds for the Heritage Hollands College Fund.

Figure 8 — Anatomical theatre (© KU Leuven)

Anatomical Theatre

The anatomical theatre of the University of Leuven was built in 1744 with the support of rector and medical practitioner Henri Joseph Rega.[9] The octagonal building was designed in late baroque style by Jacques A. Hustin (**fig. 8**). From 1887 to 1895, it was used as a studio by sculptor Constantin Meunier and in 1999 it became a listed monument.

9 'Anatomical Amphitheatre | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/en/anatomical-amphitheatre; 'Anatomisch Theater', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/42179.

Figure 9 — Arenberg Castle (© KU Leuven)

Arenberg Park

Arenberg Castle was built in Heverlee by the Dukes of Croy during the 16th century (**fig. 9**).[10] A castle had existed on the site at least since the 14th century, and possession of the estate had passed to the Croy family in 1446. The Renaissance style building was renovated in neo-Gothic style in the 19th century. In 1916 the castle and its domains, which include a caretaker's house, a 17th-century water mill, and Saint Lambert Chapel, which incorporates elements parts of an 11th- to 13th-century Romanesque parish church, were donated to the university by the Duke of Arenberg. Restoration work took place in the 1960s. Today the castle houses the Engineering Science faculty within the Science and technology campus of KU Leuven.

The Agricultural Institute has its origins in the Agronomic Institute founded within the faculty of Science in 1878. Although initially almost independent, the institute was attached to the faculty of Science in 1892, becoming the faculty of Agricultural Sciences in 1965. In the 1920s work had already started on developing the Arenberg estate into an American-style campus, and a school of Engineers had been built there between 1925 and 1931. Designed by Canon Raymond Lemaire based on earlier plans by Clemens Van Himbeeck, construction began on the building in 1928 and was completed in 1937.

Arenberg Park including the castle, Saint Lambert Chapel and the Agricultural Institute were protected as listed monuments by Royal Decree in 1980.

10 'Arenberg Castle', accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/arenberg-castle; 'Arenberg Castle and Park | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/en/arenberg-castle', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/42570; 'Landbouwinstituut', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/209161; 'Sint-Lambertuskapel', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/42564.

Groot Begijnhof (Large Beguinage)

The Groot Begijnhof was most likely established around 1232 as a community of religious women who settled outside the then city walls, on the riverbanks of the Dijle. The original small craftwork houses with clay fillings and straw roofs were gradually replaced by brick houses that can still be seen today and most of which date from the 17th century. With its construction beginning in 1305, the early Gothic Saint-John-the-Baptist Church is the oldest building in the Beguinage (**fig. 10**). In 1962, the University of Leuven acquired the entire estate, with the exception of the church and a couple of houses that were only later transferred to the university. A first restoration phase took place between 1963 and 1972 under the leadership of Professor Raymond Lemaire. During a second phase (1985-1990), the restoration of the houses in the Begijnhofkerkstraat was completed by professor Paul Van Aerschot.

Figure 10 — Church of Saint-John-the-Baptist at the Groot Begijnhof (© KU Leuven)

Today the Groot Begijnhof houses some 450 people. It provides temporary accommodation to senior students, guest faculty members and international researchers. In 1998 UNESCO added the Groot Begijnhof to its World Heritage List, together with twelve other Flemish beguinages in Belgium.[11]

[11] Text provided by Geert Vanpaemel. 'Great Beguinage' accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/great-beguinage.

Museums and Collections

Zoology Museum

The Leuven Zoology Museum (**fig. 11**) is the successor of the cabinet of natural history founded in the university's Royal College in 1817.[12] The college, also known as *Collegium Regium* or Koningscollege, had been founded by Philip II of Spain in 1579 as a residence for students preparing for the priesthood. It became property of the City in 1792, and of the State University in 1817. At this time the zoology cabinet was created with support of King William I of the Netherlands. Much of the collection dates from the time of professor Pierre-Joseph Van Beneden, who was appointed curator of the Zoological Museum in 1831. Van Beneden was a prolific researcher famous, among other things, for discovering the life cycle of tapeworms. He was responsible for the expansion of the collection especially the specimens of aquatic animals, including marine invertebrates and whale fossils.

Figure 11 — Zoology Museum (© KU Leuven)

The collections continued to grow under his successors but suffered severe damage during the bombardments of World War II. When the university was divided in 1968, around half of the collection was taken to Louvain-la-Neuve. This left c. 5,000 specimens in Leuven, though these have been added to since. Today the collection includes a large selection of preserved animals and skeletons presented in a systematic overview of the animal kingdom, a shell collection, a coelacanth fish, a specimen of the extinct American passenger pigeon (*Ectopistes migratorius*) and a specimen of a bowhead whale (*Balaena mysticetus*) that was purchased for the museum by Van Beneden in 1868.

[12] 'Welkom Bij Het Museum Voor Dierkunde', accessed 11 February 2025, https://bio.kuleuven.be/museum/welkom.

Didactic Museum of Archaeology

The origins of this collection can be found in the Museum of Early Christian Art located in the Pope's College, founded by Pope Adrian VI in 1523.[13] The college buildings served many functions since their foundation. In 1825 they became the seat of the Philosophical College, then of both the faculties of Science and Humanities in 1835. In 1904, the museum was renamed the Museum of Christian Archaeology. Two other collections were created in parallel, the Museum of Classical Archaeology and the Biblical Museum. All three were transferred to the newly built Spoelberch Institute in 1913. After the First World War, the Treaty of Versailles stipulated that part of the compensation for the destruction of the university library would consist of a collection of plaster casts. This collection, along with additional casts acquired through a gift from Greece, were displayed in the rebuilt University Hall from 1927. The collection of Roman casts was largely destroyed when the building was bombarded in May 1944.

Parts of the remaining collections were transferred to the Institute for Archaeology and Art History in the Vlamingenstraat in 1953. When the university split in 1968, the collection was divided, and half of it now resides in the university museum of Louvain-la-Neuve. The remaining half was transferred to the newly built Erasmus House in the mid-1970s, where most of it remains.

Figure 12 — Didactic Museum of Archaeology (© KU Leuven)

[13] 'Collectie', accessed 11 February 2025, https://www.arts.kuleuven.be/archaeology/dma/collectie; 'Geschiedenis', accessed 11 February 2025, https://www.arts.kuleuven.be/archaeology/dma/geschiedenis; 'Pauscollege', accessed 11 February 2025, https://www.kuleuven.be/residenties/pauscollege/index; 'Welkom', accessed 11 February 2025, https://www.arts.kuleuven.be/archaeology/dma/homepage.

The collection has undergone a process of revaluation by the Archaeology Research Group since 2013, and in 2015 this resulted in the opening of the Erasmus House Cellar Museum (**fig. 12**), which was constructed to encourage its use as a didactic tool and make it more accessible to the public. Some of the items of the collection are displayed in the in various parts of the Arts faculty's Monseigneur Sencie Institute. Today the collection contains models, both of ancient and early Christian buildings and of houses from the Holy Land, a few archaeological artefacts including domestic utensils, a collection of busts, casts of architectural elements from several periods, a large collection of casts of ancient Greek sculpture from the archaic to the Hellenistic periods, and a collection of casts of Roman sculptures. Parts of the Biblical Museum have been transferred to the faculty of Theology and the faculty of Science.

Figure 13 — Thermotechnical Institute. Detail of a large Bollinckx steam engine (© KU Leuven)

The Thermotechnical Institute

The Thermotechnical Institute was built in 1931 by architect Emile Goethals for the departments of Mechanical and Electrical Engineering. It is situated near the Arenberg Castle in Heverlee and is part of the faculty of Engineering Sciences. It houses a large collection of steam, jet, and combustion engines, which have been collected after World War II (**fig. 13**). Several engines are in working order and are used for demonstrations to students.[14]

Academic Heritage Collections

In addition to those mentioned above, the university also has about 30 other collections which are grouped under the label "Collections on Academic Heritage" and managed by the

[14] Text provided by Geert Vanpaemel.

Scientific Collections and Heritage department within the Academic and Historical Heritage Office (**fig. 14**).[15] These correspond to objects acquired for teaching, research or as reference materials in a wide variety of disciplines. They include scientific collections (bioscience, electrical and mechanical engineering, computer sciences, physics, astronomy, mathematics, and measuring instruments for various other disciplines), natural history collections (including soil profiles and maps, entomology, rocks and minerals, shells, palaeontology, botany and microbiology, and a herbarium and xylarium), objects from various humanities and social sciences departments (art history, archaeology, psychology and educational sciences) and medical and pharmaceutical instruments (including collections on anatomy, ophthalmology and pathology). The university also has a small collection of agricultural scale models assembled at the Centre for Agricultural Architecture to study the architecture, archaeology and history of agricultural buildings.

Figure 14 — Image from the "To see what's not there. The optical disks of Albert Michotte (1881-1965)" exhibition held at the University Library in 2019, using instruments and other items from the Academic Heritage Collections (© Rob Stevens, University Library)

15 'Collections', accessed 11 February 2025, https://www.kuleuven.be/ahp/wetenschappelijkecollectiesenerfgoed/AcademicHeritage.

Art Collections

In addition to the scientific heritage collection, KU Leuven also possesses a vast collection of c. 10,000 artworks managed by the Art Heritage department.[16] The nature and provenance of the artworks are extremely varied. Many were given to the university as donations, the two largest being from the Arenberg and the Spoelberch families. The Art Heritage department also pursues an acquisition policy concerning contemporary artworks with the guidance of the Contemporary Art Committee. In addition to the collections of movable artworks, the university also houses several examples of frescoes, stained glass windows, and other items of immovable artistic heritage within its buildings. Some of the colleges also preserve collections of original furniture and decorative arts which form part of the wider university heritage.

Figure 15 — Early 17th-century portrait after Jan van Scorel of Pope Adrian VI, an alumnus of the university and founder of Pope's College (1523) (© KU Leuven, Collection Pope's College)

16 'Collecties', accessed 11 February 2025, https://www.kuleuven.be/ahp/kunstpatrimonium/collecties/collecties; 'Commissie Actuele kunst', accessed 11 February 2025, https://www.kuleuven.be/commissies/commissie-actuele-kunst/index; 'In de Stad En Op de Campus', accessed 11 February 2025, https://www.kuleuven.be/ahp/kunstpatrimonium/kunst-aan-de-ku-leuven; 'Kunstpatrimonium', accessed 11 February 2025, https://www.kuleuven.be/ahp/kunstpatrimonium.

Figure 16 — Graduation Hall (© KU Leuven)

Most of the works in this collection are spread across various university buildings, including the university library and Hollands College. The University Hall houses the Academic Portrait Gallery, rebuilt after the original collection was destroyed in 1914, featuring paintings from the 16th to the 20th centuries (**fig. 15**). Parts of it are displayed in the Graduation Hall (**fig. 16**) along with a 2016 piece by Anne-Mie van Kerckhoven representing female academics. The University Hall also exhibits some pieces from the Africa collection, acquired in the first decade of the 20th century in the former Belgian Congo for an ethnographic museum in the Hogere Handelsschool. Created by ethnography professor Edouard De Jonghe, the collection mainly consists of objects acquired in the former colony by missionaries like Father Leo Bittremieux who collected several items from Mayombe from 1907 onwards. The Africa collection was increased in 2011 thanks to the Timmermans-Haems-Ons donation of objects from the Congolese province of Kasai.

The Holy Ghost College houses the Spoelberch art collection, given to the university by Viscount Charles-Victor de Spoelberch in 1907. The bequest also included real estate, and a large collection of manuscripts, books, and magazines. The art collection includes a gallery of family portraits, still life paintings, furniture, and tableware. Part of the collection was damaged in the fire in 1940 but was restored in the 1990s with the patronage of the de Spoelberch family. It has been housed in the Holy Ghost College since 1995.

Figure 17 — Spoelberch Museum at the Holy Ghost College (© Bruno Vandermeulen)

Arenberg Castle also houses its own collection of paintings and other artworks donated to the university by the Dukes of Arenberg in 1949. This consists mainly of Arenberg family portraits but also includes portraits of other prominent figures related to the family, and landscapes as well as a few sculptures and a collection of glass panes. In the 1950s the university also received a collection of costumes from Duke Engelbert Karel of Arenberg, including late 19th-century stage costumes, 18th-century masquerade costumes and items of clothing from non-European cultures.

Maurits Sabbe Library

The Maurits Sabbe library is the library of the university's faculty of Theology and Religious Studies and is one of the richest theological libraries in the world, holding over 1,300,000 volumes in theology and religious studies.[17] It was inaugurated in 1974, in a new building designed by Paul van Aerschot, as a research and heritage library. The building also includes various research centres, archives, the offices of five international research journals and the Book Heritage Lab, as well as an expertise laboratory belonging to the university which specialises in the conservation of documentary heritage (**fig. 18**).

[17] 'Heritage Library', accessed 11 February 2025, https://bib.kuleuven.be/english/msb/special-collections/heritage-library; 'Maurits Sabbe Library', accessed 11 February 2025, https://bib.kuleuven.be/english/msb/home; 'Our Special Collections', accessed 11 February 2025, https://bib.kuleuven.be/english/msb/special-collections/our-special-collections; 'Physical Storage', accessed 11 February 2025, https://bib.kuleuven.be/english/msb/special-collections/physical-storage.

Figure 18 — Rare books and manuscripts repository at the Mauritz Sabbe Library (© Bruno Vandermeulen)

The work undertaken by the library focuses on the conservation and preservation of religious heritage and on the study of the history of religion in the Low Countries. Its collections include c. 200,000 rare books (printed before 1800): 1,200 manuscripts, 702 incunabula, about 2,000 post-incunabula, 7,500 volumes from the late 16th century, about 60,000 tomes from the 17th century and about 115,000 books from the 18th century. Much of this rare material comes from donations or deposits from theological educational establishments, dioceses, religious orders and congregations. The two most important of these are the library of the Northern Belgian province of the Jesuit Order, which contained some 400,000 volumes including several rare books and documents, and the c. 30,000 volumes of the library of the archiepiscopal seminary of Mechelen.

The latter contained two of the library collection's highlights, the extraordinary, illuminated Anjou Bible, created at the court of Robert of Anjou in Naples in c. 1340 (**fig. 19**) and the c. 4,500 volumes of the early 18th-century library of the Cardinal d'Alsace. Both have been named Flemish masterpieces by the Flemish Community. The library has a specially equipped archive for the storage of rare and precious books which was extended in 2012. In 2004 the library was renamed in honour of Maurits Sabbe, a biblical scholar who was instrumental in its creation. In 2011 the Marits Sabbe Library and the Special Collections of the KU Leuven acquired the label "Erkende Erfgoedbibliotheek", or Certified Heritage Library, by the Flemish Community.

Figure 19 — Images from the 14th century Anjou Bible (© KU Leuven)

Central University Library

The first central library of the University of Leuven was founded by Latin scholar Erycius Puteanus in 1636 in the old auditorium of the faculty of Medicine in the current University Hall.[18] It contained the personal libraries of medicine professor Jacobus Romanus donated that same year and of Antwerp Canon, Laurentius Beyerlinck donated in 1627. In the early 18th

[18] 'University Library', accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/university-library; 'University Library & Tower | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/en/university-library-tower; 'Centrale Bibliotheek Katholieke Universiteit Leuven', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/74154; 'Erfgoed Binnen KU Leuven Bibliotheken', accessed 11 February 2025, https://bib.kuleuven.be/erfgoed/erfgoedcollecties/thematisch/collectieprofiel; 'History and tourist information', accessed 11 February 2025, https://bib.kuleuven.be/english/about/hIistory-tourism/history-tourism; 'Topstukken', accessed 11 February 2025, https://bib.kuleuven.be/erfgoed/topstukken; 'University Hall | Visit Leuven', accessed 11 February 2025, https://www.visitleuven.be/en/university-hall; 'Universiteitshal', accessed 11 February 2025, https://inventaris.onroerenderfgoed.be/erfgoedobjecten/42151, 'University Hall', accessed 11 February 2025, https://www.kuleuven.be/heritage/buildings-and-monuments/universiteitshal.

century, the library was transferred to the new wing of University Hall named after professor H. Rega. When the university was abolished in 1797, the library collections were transferred to the École centrale (Central School) in Brussels and the Bibliothèque nationale de France (National Library) in Paris. When the State University was founded in 1817, it inherited the collection of the City Library which had been established in the building in the intervening years. It was also granted a large sum of money to acquire new volumes. The library received further grants when the Catholic University was refounded in Leuven in 1835, in addition to donations of private libraries, mostly from professors. By the early 20th century, the library had expanded greatly and taken over most of the University Hall, which was refurbished to accommodate it between 1912 and 1914. On the night of the 25th of August 1914, German soldiers set fire to the University Hall destroying the building and most of the collection, an estimated 230,000 books, 950 manuscripts and 800 incunabula.

The destruction of the library caused outrage in the international community, and after the war, efforts were made on several fronts to help it rebuild. The Institut de France and other French groups organised the Œuvre nationale pour la reconstruction de l'Université de Louvain (National organization for the reconstruction of Leuven University) to help rebuild the collection. The biggest help, however, came from the USA, though a fundraising campaign organised in part by the chairman of the Commission for Relief of Belgium, Herbert Hoover. It had been decided that instead of rebuilding the library in the University Hall, a brand-new building would be constructed with these funds. The neo-Renaissance building was designed by American architect Whitney Warren and his associate Charles D. Wetmore and would include a tower with a carillon of 48 bells, representing the 48 US states at the time (see below). Work began in 1921 and was finished in 1928, when the building was officially dedicated as a gift to the City of Leuven and the KU Leuven from the American people (fig. 20 and 21).

Figure 20 — Central University Library (© KU Leuven)

During the bombardments in May 1940, the library was shelled and caught fire, destroying the building. Only 15,000 of the more than 900,000 books and about fifteen manuscripts survived. After the war, the library was rebuilt keeping the relatively undamaged façade and the overall plan of the building the same as before and making only a few adjudgments to create more space within the building. Restoration work on the library was completed in 1951, and the building also underwent new renovations in 1966. In the 1970s the library collections were split between KU Leuven and UCL according to their call number. Books (or book series) with even call numbers went to Louvain-la-Neuve, those with an uneven call number remained in Leuven, while gifts from living donors were allocated according to the donor's wishes.

During the 1980s, the university sought to merge and centralise the libraries spread across several buildings and faculties into subject libraries supported by a central Unit called LIBIS founded in 1973. In 1987, the Central University Library became a protected monument and underwent a new restoration in two phases starting in 1999 and 2001 respectively. The main tower of the library is open to visitors and houses an exhibition on the history of the building. As KU Leuven spread across several campuses, the network of libraries was extended. The university now runs 24 libraries and learning centres across 12 different campuses. In 2017 these became known as the KU Leuven Libraries.

Figure 21 — Central University Library, main reading room (© KU Leuven)

The heritage collections of the Leuven Main Library feature books on the history of the university and on the various intellectual and religious movements that influenced it. This includes the *Collectio academica*, or academic collection, which brings together printed publications from six centuries by Leuven professors, together with lecture notes, printed handbooks, professor portraits and university iconography. The library also collects material on the history of science and learning more broadly which contextualises the work undertaken at

Leuven through the centuries. Additionally, the library specialises on Flemish culture especially literature, music and visual arts. It holds the 12th-century *Symphonia Harmoniae Caelestium Revelationum* by mystic Hildegard van Bingen, considered a Flemish musical masterpiece. The libraries also hold collections on sociocultural history, mostly containing items given to the university by private donors which help document the history of various social activities like sports and games, gastronomy, folklore, parties, and travel. The collections from after 1830 also focus on political culture and include newspaper collections. Finally, the heritage collections include a section on book history called the *Tabularium*. This has its origins in the 1940s with the purchase of the private library of Henri Omont which contained several pre-war reference works and catalogues and has continued to grow since through the acquisition of fund catalogues and literature on the development and use of manuscripts and books.

University Archives

The University Archives look after six kilometres of collections and files concerning the history of the university (**fig. 22**).[19] This includes private archives of academic associations, university professors, and a collection of lecture notes and courses from the 19th and 20th centuries. The university also holds private archives of figures who are not associated with the institution like artists, foreign scientists, and political figures like Joris van Severen. It also holds the archives of several, mostly ecclesiastical institutions, and those of a number of prominent families like the Spoelberch family who donated large collections of artefacts and books to the university, and the Arenberg family whose documents were donated to the university by Engelbert Marie van Arenberg in 1939.

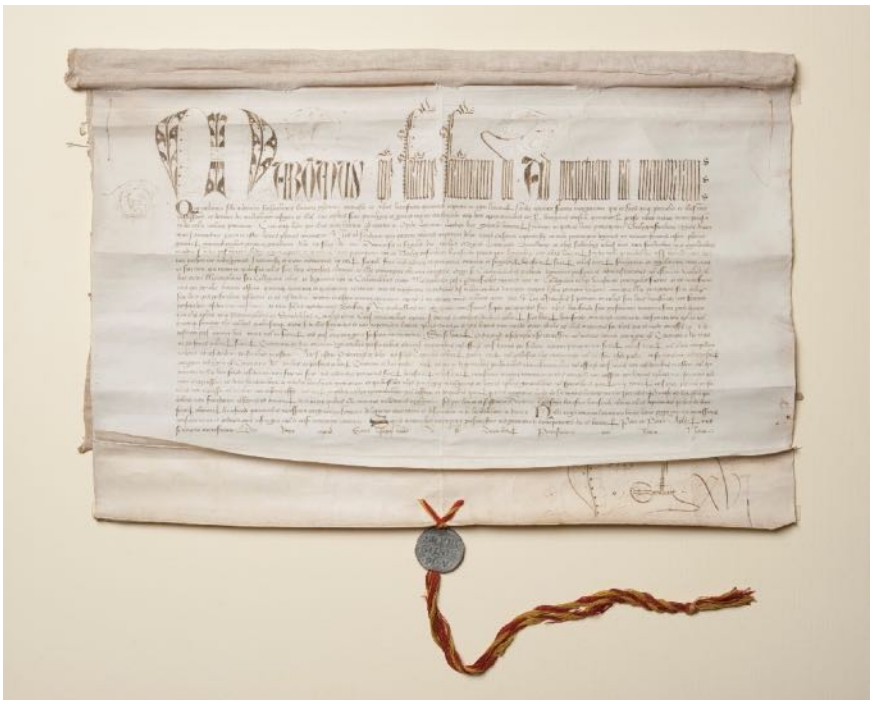

Figure 22 — Charter carrying the seal of Pope Martin V (© KU Leuven)

[19] 'Collecties', accessed 11 February 2025, https://www.kuleuven.be/ahp/universiteitsarchief/collecties/index.

The university's Topographical-Historical Atlas contains drawings, prints, photographs, albums and postcards which help illustrate the history of the city and the university. The university also has an Archive and Museum of Flemish Student Life, containing the archives of several student associations, faculty circles and regional clubs from the 19th century onwards. The collection contains documents, student magazines, photos, posters, paintings and memorabilia. It was started by student leader Mon de Goeyse and donated to the university in 1975.

The archives of the University of Leuven from the period 1425-1797, maintained at the KU Leuven University Archives and at the State Archives of Belgium, have been added by UNESCO in 2013 to the Memory of the World Register for being "one of the most homogeneous university archives from the Ancien Régime".

Figure 23 — Procession during the opening of the 2019-2020 Academic Year (© Rob Stevens, KU Leuven)

Ceremonies, Traditions, and Other Elements of Intangible Heritage

One of the most prominent aspects of the intangible heritage of KU Leuven is the public ceremony at the start of the academic year (**fig. 23**), elements of which go back to the foundation of the university in 1425. In general, most current academic traditions originated in the 19th century, but they were consciously copied from older forms of academic life. On February 2, the university celebrates its Patron Saint's Day. Since 1954, honorary doctorates have been conferred on this occasion, although honorary doctorates have been regularly conferred since 1881.

KU Leuven furthermore participates in the preservation of the tradition of carillon culture in Belgium.[20] Carillon culture has been listed by UNESCO as part of the Intangible Cultural Heritage of Belgium since 2014 under the heading "Safeguarding the carillon culture: preservation, transmission, exchange and awareness-raising". Carillons have their origins in Flanders in the 16th century and were especially popular in the 17th an 18th century. After a period of decline, the tradition was revived in the 20th century thanks to the foundation of a carillon school in Mechelen in 1920. It remains especially popular in the Low Countries although it has also spread to many other places. The City of Leuven alone has five carillons including the one in the university library tower.

The carillon in the university library tower was constructed as part of the new library after World War I and financed by American donations. The original carillon had 48 bells cast in England by Gillett & Johnston, one for each US state at the time. It was designed as a monument to the 1,792 American engineers who died in Europe during the war. The tower and bells survived the bombings during World War II and were restored and expanded in 1983. The carillon currently contains 63 bells weighing a total of 35 metric tons (**fig. 24**). The university employs a carillonneur, Luc Rombouts, who plays a varied repertoire carillon every Tuesday evening and Wednesday afternoon during term. Visitors can attend the concerts which are also live streamed. Luc Rombouts had held the position of carillonneur since 1991, and in 2020 he was appointed curator of Carillon Culture in Leuven by the university and the city.

[20] 'Carillon culture in Flanders', accessed 11 February 2025, https://bib.kuleuven.be/over-ons/Index/carillon/carillonflanders; 'Library Carillon', accessed 11 February 2025, https://bib.kuleuven.be/over-ons/Index/carillon/carillon; 'UNESCO - Safeguarding the Carillon Culture: Preservation, Transmission, Exchange and Awareness-Raising', accessed 11 February 2025, https://ich.unesco.org/en/BSP/safeguarding-the-carillon-culture-preservation-transmission-exchange-and-awareness-raising-01017; 'Weekly concerts', accessed 11 February 2025, https://bib.kuleuven.be/english/about/carillon/concerts.

Figure 24 — University Carillon (© KU Leuven)

The Management of University Collections

The policy on academic heritage is entrusted to one of the eight vice-rectors of the university. In support of the vice-rector, the Commission on Academic Heritage provides a forum for representatives of the various heritage curators and heritage experts. Actual management of the academic heritage falls under three distinct organisational departments. KU Leuven Libraries oversees the university library's Special Collections, and the Maurits Sabbe Library. The university's Academic and Historical Heritage Office is responsible for the scientific collections and heritage, the university archives and the art heritage of the university. In 2008, the purchase of the Hollands College created the need for a special Monuments Division employing heritage specialists within the technical services of the university. Each of those departments is responsible for the preservation, management and conservation of their respective collections or heritage sites and participates in numerous national and international projects.

The heritage of the university has been well documented through research by university historians, resulting in a large number of publications. Although the university has no proper university museum, it offers an annual program of exhibitions on its own premises, or in collaboration with other museums, such as the Leuven Museum M.

In 2020 all research on heritage, from conservation studies to archaeology and health sciences or digital humanities, was brought together in a newly created KU Leuven Institute for Cultural Heritage (HERKUL). One of the aims of HERKUL is to facilitate the collaboration of heritage experts within the university, and to strengthen the national and international position of Leuven expertise on cultural heritage.

KU Leuven has set up several Heritage Funds to help finance heritage projects through donations from alumni and private companies.

Digital Heritage

KU Leuven is involved in a many varied projects to digitize its heritage. Materials from all of the university's collections can be searched online on its digital heritage portal. The university archive can also be searched online, and KU Libraries has a department of Digitization, with an Imaging Lab specifically equipped for the digitization of fragile and precious heritage material. Recent digitization projects undertaken by the library include *Lovaniensia* on the old academic collection of works published by members of the old university between 1425 and 1797, *Magister Dixit* on handwritten lecture notes from this same period and on the c. 700 incunabula kept in the Maurits Sabbe Library and in the Special Collections department. A searchable online database of the academic heritage and art collections is currently under construction and will be launched in 2021. The library service has also curated several online exhibitions on their collections and on the history of the university. For external visitors, a heritage app exists to facilitate visits to the university, and a virtual visit of the library is available online.

Heritage is also communicated in a number of digital and non-digital exhibitions organised by KU Leuven libraries and by the Academic and Historical Heritage Office. Recent examples shown at the M Museum in Leuven include *Mayombe. Masters of magic* on the Congolese collections of KU Leuven and the UCL in 2010-2011, and *Power and beauty. The Arenbergs* in 2018-2019 on the history and art collections of the Arenberg family.

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Universidad Complutense Madrid

The Complutense University was founded by Cardinal Cisneros in Alcalá de Henares, 30 km east of Madrid, in 1499. During the first half of the 19th century, the university was transferred to Madrid and renamed the Central University, while the first half of the 20th century saw the construction of a new campus and its use as a front during the Spanish Civil War. In 1970 the university took on the name of Complutense, after *Complutum*, the Roman name for the city of Alcalá de Henares where it was founded.

At present, most of the buildings of the Complutense are situated in an historical and cultural ensemble known as Ciudad Universitaria (University City), which is protected by national and regional cultural heritage laws. The Cuidad Universitaria currently boasts 13 museums and 16 collections covering art, science, technology, and history. These include a vast range of subjects like anatomy, medicine and pharmacology, geology, biology, fine art, anthropology, astronomy, and the history of education. The origins of its historic library and archive go back to the university's foundation, while those of San Bernardo Assembly Hall date to the 1850s.

History of the University

The origins of the Complutense University go back to 1499, when Pope Alexander VI granted Cardinal Cisneros, confessor and counsellor of Queen Isabel I, a papal bull to found a college of scholars teaching Theology, Canon Law and Art in Alcalá de Henares.[1] A month before the bull was even granted, Cisneros had already started construction of the San Ildefonso College, which would open in 1508 with Pedro del Campo as its first rector.

At the time, although the institution was not yet referred to as a university, it was already named Complutense, after *Complutum*, the Roman name for Alcalá de Henares. Cisneros began collecting books for the future library as early as 1502, notable among these a collection of Arabic texts on medicine he acquired in Granada in 1499. Cisneros also oversaw the creation of an important printing press at the university, which resulted in the publication, among others of the *Polyglot Bible of Alcalá* in 1514-1517 (**fig. 1**).

Figure 1 — Cardinal Cisnero's Complutense Polyglot Bible (1514-1517) (© Biblioteca Nacional de España. Public domain)

In 1510 Cisneros published a Constitution of the College of San Ildefonso, establishing the regulations of the college and adding Medicine to the original three faculties mentioned in the

[1] Martín González 1994, 15–25; 'Reseña histórica', accessed 11 February 2025, https://www.ucm.es/resena-historica.

papal bull. Cisneros would oversee the foundation of five main colleges (Colegios mayores), which in time would become student residences. He also made the university his sole heir, contributing to the construction of further colleges and to helping fund the education of poorer students.

In the centuries that followed its foundation, the university produced some notable alumni including Ignatius of Loyola, founder of the Jesuit Order, the great Spanish poet, playwright, and author Felix Lope de Vega y Carpio, and the Enlightenment writer and thinker Gaspar Melchor de Jovellanos. After its apse in the 16th century, the university began to suffer and decay from the 17th century onwards. The Bourbon dynasty in the 18th century oversaw the creation of various independent schools and scientific institutions like the Royal College of Medicine, the Cabinet of Natural History, the Botanic Gardens and the Astronomic Observatory in Madrid, but these remained separate from the university until the following century.

By the start of the 19th century, Spain was caught in a struggle between liberalism and the absolutism of King Ferdinand VII. A short period of liberal dominance in the early 1820s resulted in the creation of a General Regulation of Public Education in 1821, which sought to create a Central University in Madrid. This was established in 1822, and merged the University of Alcalá, which was closed the same year, with the College of San Isidoro and the Museum of Natural Sciences. The return of absolutism in 1824 resulted in the new university being retransferred to Alcalá where it remained as a weakened institution until after the death of the king in 1833. In 1836, under the reign of his daughter Queen Isabel II, a royal decree ordered the university re-transferred to Madrid. The transfer was completed the following year, and the new institution was renamed the Literary University of Madrid. After a few changes, the new institution established its seat in the former Noviciate of the Jesuits refurbished by Francisco Javier Mariátegui and Narciso Pascual y Colomer. In 1845, the Central University became the only university in Spain to be able to grant doctorates, thereby drawing students from all over the country to come to Madrid to complete their studies. Changes to the structure of the university in the 1840s established six faculties: Theology, Science, Law, Medicine, Pharmacy, and Philosophy and Literature. The faculty of Theology would be removed for a first time in 1852, then reinstated and definitely closed down in 1868.

Figure 2 — San Bernardo Assembly Hall (© Universidad Complutense Madrid)

In 1850 the university was renamed Central University, and academic dress was re-established having been banned under King Ferdinand VII. Traditional colours were also assigned to each of the faculties, which remain more or less the same to this day. 1852 saw the construction of the San Bernardo Assembly Hall, and its painted ceiling decoration was completed soon afterwards (**fig. 2**). The following years were marked by the introduction of a new law, known as the Moyano Law, in 1857, which initiated a number of structural changed to the university. In 1858 various new schools were brought into the Central University: the Royal Conservatory of Music and Declamation, and the schools of Primary Education, Agriculture, Architecture, Diplomacy, Mechanical Engineering and Chemistry, Veterinary Sciences and Business. The 1857 law sought to introduce more structure into university curricula and to integrate more practical elements into the teaching of various disciplines. Everything changed once again after Isabel was deposed in 1868, and a new, more radical government introduced new reforms which sought to cement scientific freedom by separating universities from the Church and State. Though the universities did achieve greater independence during those years, this period was short lived and the restoration of the monarchy in 1875 resulted in more conservative policies being put in place, and in the greater control of the university by the government. As the century drew to a close, the need for reform and for a greater emphasis on research, only undertaken within the university by a few influential figures, became more obvious.

This took place in 1900, with the creation of a Ministry of Public Education, which put in place reforms to align Spanish universities with the more research-focused priorities their European counterparts. The creation of a Committee for Advanced Studies helped to promote

scholarships abroad for Spanish students and to set up research labs. The early 20th century was a period of particular renown for the university, with Mathematics professor José Echegaray y Eizaguirre wining a Nobel Prize for Literature in 1904, and Santiago Ramón y Cajal, a professor in the faculty of Medicine obtaining the Nobel Prize for Physiology and Medicine in 1906. The Nobel for Physiology and Medicine would also be won by alumnus Severo Ochoa de Albornoz in 1959, and four further alumni would win Nobel Prizes for Literature: Jacinto Benavente in 1922, Vicente Aleixandre in 1970, Camilo José Cela in 1989 and Mario Vargas Llosa in 2010. This period also saw advances in physics, natural history, law, history, languages, archaeology and art history, with names like philologist and historian Ramón Menéndez Pidal and his wife, philologist and women's rights advocate María Goyri y Goyri.

In 1919 a royal decree on the autonomy of universities led to the establishment of an autonomous statute for the Central University which recognised its academic independence. Plans to make the university more independent were largely put on hold during the dictatorship of Primo de Rivera between 1923 and 1930, but they were continued after the declaration of the Second Spanish Republic in 1931, with the introduction of new study programmes and the establishment of a new law on university education in 1933, which emphasized the education for professionals and research.

The first decades of the 20th century also saw the creation of the Ciudad Universitaria campus, located in the Moncloa district outside Madrid and planned by architect Modesto López Otero. The project was supported by King Alfonso XIII, himself an alumnus of the university, and by the Primo de Rivera regime as a means both of boasting of a grandiose construction project and moving the bulk of the student population to the outskirts of the city. Planning on the site began in 1927, and continued under the Second Republic, with the faculty of Philosophy and Letters opening in 1933, and most of the campus completed by 1936 (**fig. 3**). At the start of the Civil War however, the Ciudad Universitaria became one of the principal fronts in the battle for Madrid, and the newly constructed buildings were severely damaged or destroyed, as were some of the collections which had already been moved to the site.

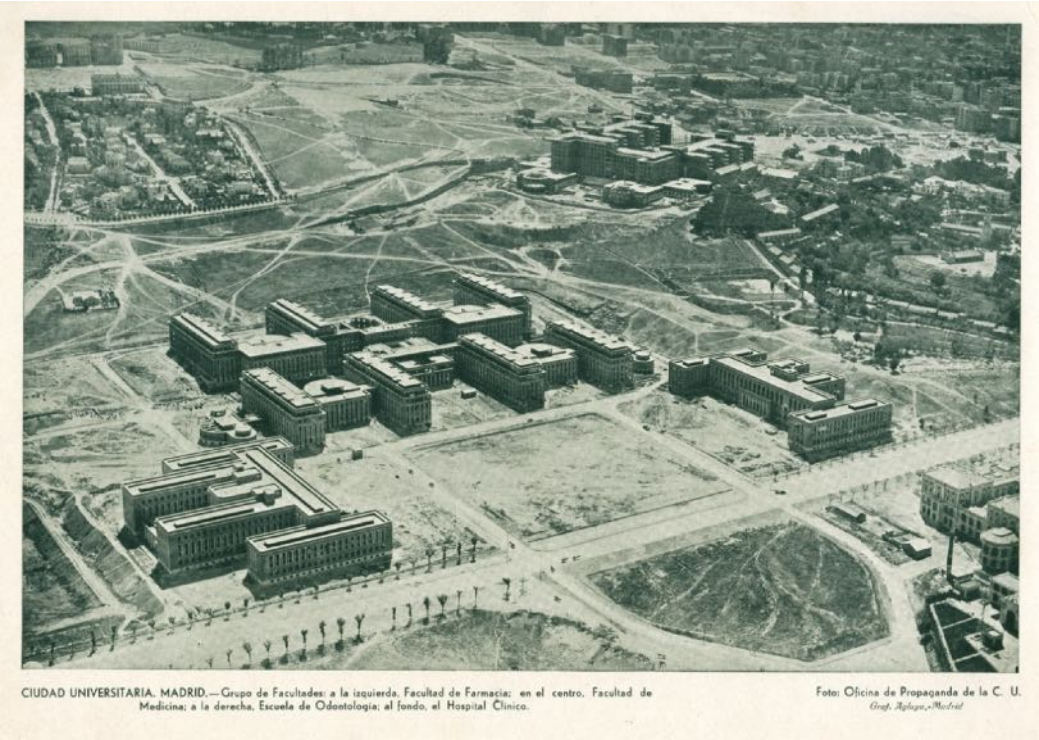

Figure 3 — Aerial view of the faculties of Medicine, Pharmacy and the School of Dentistry, with the Hospital in the background, 1933 (© Memoria del Archivo, Universidad Complutense Madrid)

During the initial years of the Franco regime, under the rectorship of Pio Zabala, c. 40 % of faculty members were exiled or purged from the university. A new Spanish University Planning Act was introduced in 1943 which emphasized the centralised nature of the university system, with Madrid remaining the only university able to award PhDs until 1954, and gave the government, Church and army a say in university matters. It also established a faculty for Veterinary Sciences and a faculty of Political and Economic Sciences. New schools for Statistics and Psychology were also created in the 1950s. The early 1950s initially saw a weakening of the supervision of the government, but in 1956, a manifesto presented by Javier Pradera, Enrique Múgica and Ramón Tamames at a University Conference of Writers led to mass student demonstrations which turned to violence and caused the government to briefly shut down the university. The first decades of the regime generally were also marked by heavy monitoring against dissent among students and teachers. Things changed from 1962, when the university was granted autonomous status by the Ministry of Education. This was followed by new laws on university education in 1965 and 1970. Under the latter, the name of the university changed once more from the University of Madrid to the Complutense University of Madrid.

After Franco's death in 1975, and the democratic transition that followed, a new legal framework had to be created for the universities. The constitution of 1978 granted authority over matters of education to the regional governments, though in the case of Madrid the transition of responsibility would only take place in 1995. A new University Reform Act was approved in 1983, which established that the academic community would govern itself, and that the academic departments would oversee teaching and research. The reform act also led to the widening of disciplines offered at the university and the number of schools and faculties

grew considerably in the 1980s and 1990s, to encompass subjects like social work, odontology, nursing and physiotherapy, library and information science, computer science, and education. Many of these subjects first established as schools would later become faculties.

The last decades of the 20th century and the beginning of the 21st also saw an increase in interdisciplinary collaboration through the creation of research support centres, a Multidisciplinary Institute and a Science Park, shared by several universities and private institutions.

Built Heritage

Historic Seat and City Centre

When the university moved from Alcalá to Madrid in 1836, it was first located in la Salas Nuevas, but in 1842 it established its new headquarters in the former Jesuit Noviciate built in the 17th century by the Marchioness of Camarasa.[2] A major reform program was begun in 1843 directed by Francisco Javier Mariátegui, which among other things, removed the old façade of the convent and replaced it with a classical façade (**fig. 4**).

Figure 4 — Home of the former University of Madrid, at 47-49 Calle de San Bernardo (© Luis García, CC BY-SA 3.0)

[2] 'Universidad Complutense de Madrid'; 'Edificios Históricos de Madrid', accessed 11 February 2025, http://monumentamadrid.es/AM_Edificios4/AM_Edificios4_WEB/index.htm#ingra:inmana.00267; 'UCM-Biblioteca Histórica Marqués de Valdecilla', accessed 11 February 2025, https://biblioteca.ucm.es/historica.

The restorations were continued by Narciso Pascual y Colomer and resulted in the construction of the San Bernardo University Assembly Hall (or Paraninfo), which reutilised some of the walls of the former Jesuit church (**fig. 2**). The Hall was decorated with an allegory of university culture painted by Joaquín Espalter and with sculptural decorations by Ponciano Ponzano. The building was extended from 1882 onwards following a plan by Francisco Jareño. Today, the building houses the Instituto de España, which oversees various national Royal Academies.[3]

In 1927, a new pavilion was constructed on the plot with funds given to the university by the Marquis of Valdecilla. Since 2001, the refurbished building has housed the new Marqués de Valdecilla Historical Library.

The faculties of Commerce and Tourism, Optics and Optometry, the school of Employment Relations and the General Foundation of the university are also located in the city centre.

Ciudad Universitaria

In 1927, by will of King Alfonso XIII, a new campus was planned for the University of Madrid which would be modelled on contemporary campuses in Germany, the UK and the United States.[4] A site for the project was chosen to the northeast of Madrid which encompassed the lands of the Moncloa estate. An independent commission of works was created to lead the project under the direction of architect Modesto López Otero. He was backed by a team of architects including Luis Lacasa, Manuel Sánchez Arcas, Miguel de los Santos Agustín Aguirre and Pascual Bravo. The engineers in charge of the project included Eduardo Torroja Miret and Carlos Fernández Casado. The result was a monumental plan with vast paths centred around a new University Hall, or Paraninfo (**fig. 5**). The campus was designed to be impressive rather than practical and took little notice of the terrain, therefore requiring vast amounts of additional construction and planning. The faculty buildings were all conceived independently but were notable for their size and quality of construction.

[3] 'Instituto de España | Web del Instituto de España', accessed 11 February 2025, https://institutodeespana.es/.

[4] Chías Navarro 2014, 7–22.

Figure 5 — Overall plan of the Ciudad Universitaria, 1929 (© Memoria del Archivo, Universidad Complutense Madrid)

Construction advanced quickly and by the early 1930s, much of the campus had been constructed or was well underway. The establishment of the Second Republic in 1931 didn't result in any major changes to the plan or to the team in charge. Several buildings and faculties were set to be inaugurated in 1936 for the centenary of the move of the university to Madrid, but this was halted by the start of the Civil War.

The Cuidad Universitaria found itself on the front lines of the fighting, functioning as a battlefield from November 1936 until the end of the war in 1939. This resulted in mass destruction of the existing buildings. By the end of the war only 40 % of these are reckoned to have been left standing. Though some of the more solid constructions like the hospital did survive they required major renovations to be reused (**fig. 6**). The contents of the libraries of Philosophy and Architecture, which had already been transported to their new premises were also almost entirely destroyed.

Figure 6 — The Hospital at the end of the Civil War, 1939 (© Universidad Complutense Madrid.)

After the war, a new committee was assembled to decide on the future of the campus. This finally settled on a reconstruction of the area which broadly followed the original pre-war plan, while also using the campus as a symbol to promote the new regime. This meant rebuilding quickly and sometimes resulted in the use of less qualitative materials which were the only ones available in this period, and in leaving some of the war damages still visible in many of the buildings.

A new plan for the campus was established in 1943, which would take into account the changes the war had provoked in the terrain as well as the principles of the new university law. It gave a central place to the Catholic Church with the construction of the new University Temple, and to the army, thanks to the inclusion of the Ministry of the Air designed by Luis Gutiérrez Soto, of a Monument to the Martyrs of Madrid and a triumphal Arch. It also made room for the national syndicalist movement and placed a new emphasis on sport installations. The former university residences were turned into new Colegios mayores, managed by the Church and by the Female Section of the Falangist party, allowing for greater surveillance of the student population. Most of the development of this new plan took place in the 1950s and 1960s. During this period, the empty spaces in the campus also began to be used to build a variety of non-university buildings. In 1948, López Otero who was still at the head of the commission, created a new, more rationalised version of the 1943 plan, which included more strict zoning. Though this was never put in place, the zones he established did get used for subsequent developments of the campus during the second half of the 20th century.

At the start of the 21st century, a new Consortium for the Urban Planning of the Ciudad Universitaria was created which included agents from the three universities located here, the Complutense, the Politécnica and the Universidad Nacional de Educación a Distancia, as well as the relevant political representatives. This led to the creation of a new reform plan led by architects Carlos Rubio Carvajal and Enrique Álvarez Sala, which aimed to reorganise the space and improve its relation to the rest of the city.

The Ciudad Universitaria has been granted the highest levels of protection awarded by the Spanish State for cultural heritage.[5] As a historical area, it was named a Cultural Interest Property (Bien de interés Cultural, BIC) in 1999 and a Plan Especial has existed to oversee its conservation and protection since 2000. Parts of the Ciudad Universitaria are also included in the Terrazas del Manzanares archaeological area, another BIC, as they contain Prehistoric remains. The site also contains some preserved trenches from the Civil War, which have not yet received official protection. Some buildings in the campus also benefit from individual protection as BICs, including the Government Pavilion and the power plant, listed in the 1970s, the Institute for Spanish Cultural Heritage, listed in 2001, and the Faculty of Philosophy and

[5] Information in this paragraph provided by Alicia Castillo Mena.

Letters, listed in 2017.[6] The Ciudad Universitaria also contains a Costume Museum[7] and a Museum of America.[8]

Somosaguas Campus

The Somosaguas Campus was built in the 1960s to in the western outskirts of Madrid to accommodate various faculties of Social Sciences, including the faculties of Economics and Business Administration, Political & Social Science, Psychology, and Social Work. It also houses the Institute for International Studies, the school of Government and the Somosaguas Sports Centre.

Museums and Collections

The Complutense University has 13 museums and 16 collections spread among various university centres. These can be grouped as follows: medical sciences, sciences, humanities, heritage collections, libraries, and archives.

Javier Puerta Anatomy Museum

The Javier Puerta Anatomy Museum has its origins in the San Carlos Royal College of Surgery created by King Charles III in 1787.[9] The collection of anatomic wax models began being assembled from the establishment of the college. It was created by specialised sculptors Juan Chaez and Luigi Franceschi and overseen by anatomist Ignacio Lacaba y Vila. Among the highlights of this collection is a life-size wax model of a pregnant woman. In the second half of the 19th century, under the directorship of Pedro González de Velasco, the museum collection grew considerably. Velasco had the wax sculptures restored and acquired collections of real anatomical specimens and a human bone collection, which was later enlarged to include animal bones. Velasco's collection also included two fully preserved skeletons, the "Estremaduran Giant" now known as "Colombian Giant" and a skeleton of a French farmer dating from the Napoleonic wars. This period also saw the creation of large anatomical polychromatic plaster casts made by José Díaz Benito and Cesáreo Fernández Losada (**fig. 7**). In 1876 the Medical Faculty Museum was opened to the students of the faculty free of charge.

When the faculty was moved to the Ciudad Universitaria, the Anatomy Museum received part of the collection of the faculty's Anthropology Museum founded in 1885 by Federico Olóriz Aguilera, including c. 2,250 skull specimens. Later, the collection also acquired wood and plaster models of various anatomical parts, and various other preserved specimens and dissections.

6 The buildings of the Faculties of Physics, Chemistry, Pharmacy, Medicine and Dentistry are also in the process of being listed.

7 'Museo del Traje', accessed 11 February 2025, http://www.culturaydeporte.gob.es/mtraje/inicio.html.

8 'Museo de America', accessed 11 February 2025, https://www.cultura.gob.es/museodeamerica/portada.html.

9 'Museo de Anatomía Javier Puerta | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura/museo-anatomia-javier-puerta.

The museum also holds the original 18th-century dissecting tables from Royal College, and a collection of instruments from the same period.

Figure 7 — Lymphatic system model. 18th-century wax model of a head and neck (© Universidad Complutense Madrid)

Profesor Reverte Coma Museum of Medical Anthropology, Forensics, Paleopathology and Criminology

This museum is part of the school of Legal Medicine and was created in 1980 by Dr. José Manuel Reverte Coma together with the Forensic Anthropology Laboratory.[10] It contains collections of forensic evidence from closed judicial cases and archaeological material from ossuaries in different areas of the country as well as material from private collections and donations. The museum was initially located in Dr. Reverte's office but was moved to its own rooms in 1990. In 1994 the collection became an official university museum which was opened to the public in 1996. By 1997 the museum possessed c. 2,000 craniums, a collection of Egyptian and Hispano-American mummies, various human bone specimens, a judicial archive and a collection of homicide weapons. In 1999 it also received the collections of the former Penitentiary Museum in Carabanchel prison. The museum was refurbished in 2005 and was

[10] 'Museo de Antropología Médica, Forense, Paleopatología y Criminalística «Profesor Reverte Coma» | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-de-antropologia-medica-forense-paleopatologia.

expanded in 2007. It currently exhibits c. 1,500 objects including c. 800 craniums. The rest of the collection is kept in storage and accessible to specialists on request.

Hispanic Pharmacy Museum

This museum was created in the early 20th century by collector and Pharmacy History professor Rafael Folch Andreu.[11] Although initially located in the former buildings of the faculty of Pharmacy, the museum was relocated to its own premises in the Ciudad Universitaria in 1944 and opened in 1951. By this date, the museum already possessed a collection of pharmacy utensils, a complete set of Catalan ceramic pharmaceutical jars, and a reconstruction of the 17th-century pharmacy from Tavera Hospital in Toledo. The museum later created two additional period reconstructions of a 14th-century Hispano-Arabic pharmacy in Toledo, created in the 1950s from period miniatures and drawings, and containing replicas of objects kept in the Valencia de Don Juan Institute, and of a 16th-century alchemy lab. Five complete pharmacies were also added to the collection and rebuilt in the museum: the Baroque pharmacy of the former San Juan Bautista de Astorga Hospital in Leon (**fig. 8**), the 18th-century pharmacy of the Gibert family from Tarragona, and three 19th-century pharmacies: the neo-Gothic pharmacy of Licenciado Maeso in Madrid, the Sangarcía pharmacy from Segovia and the Bellogín pharmacy from Valladolid. The museum also contains rich collections of ceramic, porcelain, and glass jars, laboratory equipment and instruments, various types of scales and mortars, and a collection of historic medicinal ingredients.

[11] 'Museo de Farmacia Hispana | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-de-la-farmacia-hispana.

Figure 8 — Pharmacy of the former San Juan Bautista de Astorga Hospital (© Universidad Complutense Madrid)

Luis de la Macorra Odontology Museum

The Odontology Museum was created within the faculty of Odontology by Dr. Luis de la Macorra towards the end of the 20th century.[12] It contains over a thousand objects dating from the 18th to the 20th centuries, which it inherited from several older collections. These include anatomical models, didactic material, portraits and busts of prominent figures in the field of odontology, various instruments and devices, pharmaceutical preparations for various uses, x-ray machines and a collection of dentist chairs. The museum also houses a reconstructed dentist clinic from the 1930s and 1940s (**fig. 9**). The museum is situated next to the Florestán Aguilar library, which houses one of the largest collections of ancient books on the subject of dentistry in the world.

[12] 'Museo de Odontología «Luis de La Macorra» | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-odontologia-luis-de-la-macorra.

Figure 9 — Dental office 1930-40s (© Universidad Complutense Madrid)

Museum of Optics and Optometry

This museum was opened in 2011, primarily to house a donation of glasses and optical equipment given to the university by D. Francisco Ramos.[13] The museum is located in the school of Optics and contains over 600 objects, mostly from the 19th and 20th centuries, along with a few items from the 18th century. These include glasses, binoculars, stereoscopes, film and photographic cameras, telescopes, ophthalmoscopes and optometric equipment.

Complutense Veterinary Museum

The museum collection began to be complied by its current director, Joaquín Sánchez de Lollano Prieto in 2003, from his personal collection and from other donations, including that of professor Manuel Martínez.[14] In 2004, Sánchez de Lollano Prieto also began collecting items linked to the history of veterinary teaching that were scattered around the university to create the present museum which currently holds c. 3,000 items. These include the historic collection of the faculty, a collection of medical and surgical material, anatomical models and specimens, and a variety of other tools and equipment. The collections date from the 17th century to the very recent past.

13 'Museo de Óptica y Optometría | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura/museo-de-optica-y-optometria.

14 'Museo Veterinario Complutense | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museoveterinario-complutense.

Historic Drug Collection

This collection is formed from the original collections of the San Fernando school of Pharmacy in Madrid, which date at least to the first half of the 19th century.[15] The collection was also expanded through donations from university students and professors, especially in the early 20th century under Juan Ramón Gómez Pamo who took over the chair of Botanic Pharmaceutical Matter in 1889, reorganised the collection and acquired several new samples. Today the collection contains almost 800 different types of medicinal drugs kept in various 19th-century glass containers. Most are plant-based, although some are also of animal or mineral origin. Among its highlights are a collection of chinchona bark from Peru, used in the production of quinine, collected in a 1777 botanical expedition to South America. A similar collection was acquired by J.L. Howard for the British Museum of Natural History in 1858. Another highlight is the collection of dyes and essential oils which is remarkable for its quality, size and coherence.

Gómez Pamo Collection of Plant Histology

This collection originated in the late 19th and early 20th centuries from the need to educate students on microscopic anatomy at a time when anatomical slides were difficult to acquire, and microscopes were too expensive to be widely used in teaching.[16] It contains c. 90 framed, large format, illustrations made by professor Juan Ramón Gómez Pamo who held the chair of Medical Pharmaceutical Matter at the university from 1889 to 1913. This completed by collection of didactic plates showing different plant cells, pollen grains and spores and histological structures under white and polarized light and organised by course subjects.

Mineralogy Collection of the Faculty of Pharmacy

The exact origins of this collection are unknown.[17] It probably dates to the mid-19th century and has existed in its current location in the department of Edaphology since at least the early 1950s. The collection contains over 500 minerals classified according to the Nickel–Strunz classification system. Some of the items in this collection like topazes, tourmalines and zircons are remarkable for their chemical composition, others like samples of barite and iridescent quartz, for the purity and size of their crystals. Other items like copper from Riotinto, Saharan gypsum, sulphur from the Sierra de Gádor and antimonites from the Valle de la Alcudia, are included for the products that can be extracted from them. The collection also includes three-dimensional models used for teaching of crystallography made by the Leybold company in Germany and Casa Álvarez in Madrid.

15 'Colección Histórica de Drogas | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-historica-drogas.

16 'Colección de Histología Vegetal Gómez Pamo | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-histologia-vegetal-gomez-pamo.

17 'Colección de Mineralogía de La Facultad de Farmacia | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-mineralogia-facultad-de-farmacia.

Collection of Clastic Models and Mural Plates for teaching Botany

The clastic models in this collection were made as teaching tools in Germany at the end of the 19th century.[18] They are made from plaster, fish glue, wire and paper placed on a wooden base and represent various floral prototypes. The c. 180 models were made by the Robert Brendel workshop in Berlin in 1882 and can be taken apart to show the various parts of the plant anatomy. The c. 75 mural plates also come from Germany. They were made using chromolithographic techniques by the Forman and Morian company in Darmstadt at the end of the 19th century and show diagrams and schematic section drawings of various plant species.

Herbarium of the Faculty of Pharmacy (MAF Herbarium)

The current collection was founded in 1882 by Blas Lázaro e Ibiza, first holder of the chair of Botany in the faculty of Pharmacy, from his own collection and from the collection of the Linnean Society of Madrid.[19] Later, the herbarium also acquired an 18th-century herbarium assembled by Pierre André Pourret, a French priest living in Galicia, as a gift from the faculty of Pharmacy of Santiago de Compostela (**fig. 10**). The Herbarium currently holds c. 200,000 specimens of over 200 recognised types, organised taxonomically or by origin in addition to Pourret's herbarium. The faculty also possesses teaching collections which do not form part of the Herbarium.

18 'Colección de Modelos Clásticos y Láminas Murales Para La Enseñanza de La Botánica | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-modelos-clasticos-y-laminas-murales.

19 'Herbario de La Facultad de Farmacia. Herbario MAF | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//herbario-de-la-facultad-de-farmacia.

Figure 10 — The Pourret Herbarium (© Universidad Complutense Madrid)

Museum of Comparative Anatomy of Vertebrates (MACV)

The origins of this museum consist of a small collection acquired for the chair of Vertebrates at the end of the 19th century, which included preserved specimens, bones, craniums, skeletons, and anatomical preparations.[20] In the 1970s the collection, which had deteriorated over time, was restored by chairholder Francisco Bernis, with the help of various students, professors, and technicians. Chief among them was professor Manuel Fernández Cruz who helped assemble the collection, coordinate student involvement, and develop the museum. Until 2008, the museum was located in the department of Zoology and Physical Anthropology, and since then it has been moved to new rooms in the faculty of Biological Sciences, which include a conservation lab. The collection was initially intended for teaching purposes, but it has since been expanded to facilitate research and teaching in systematics, biomechanics, ecomorphology and zooarchaeology and to disseminate the role of evolution as the cause of the diversity of life on our planet. The latter is illustrated in the museum through displays showing the evolution of various species of mammals and the adaptations that allow them to fly, swim, run, live on trees, eat particular foods, and defend themselves. The displays on primates and on human evolution are particularly worth noting in this context. Otherwise, the museum displays hundreds of animal specimens, dissections, and other related material. It also

[20] 'Museo de Anatomía Comparada de Vertebrados (MACV) | Cultura', accessed 11 February 2025, https://www.ucm.es/macv/.

holds many other materials in storage like collections of fish, amphibians and reptiles preserved in liquid, which are used for teaching and available to researchers. The specimens in the collection come from donations by professors, students and collaborators and from institutions likes zoos and parks, and in all cases, they are of previously deceased animals. The preparation as well as the exhibition and inventory of the museum are undertaken by students of zoology and physical anthropology on a voluntary basis.

Museum of Astronomy and Geodesy

This museum, located in the faculty of Mathematics, first opened in 1995, when the building was inaugurated.[21] It contains a collection of instruments used in astronomy, geodesy and topography from the 19th and 20th centuries. These had been dispersed across various buildings of the university and began to be gathered in the 1950s. This task was later continued by professor José María Torroja Menéndez, who assembled a collection which could illustrate the evolution of the instruments and methods used in these disciplines in the last 170 years. The collection includes old planetariums and globes used in teaching in the early 19th century, geodesic instruments used in important geodesic research undertaken in Spain in the 19th century- like the establishment of a fundamental geodesic network and the geodesic connection of Spain to the rest of Europe via satellite-, a large collection of theodolites, used in geodesy and topography, as well as various types of astronomic lenses and telescopes. The collection also includes cameras built in the faculty workshop and used by Complutense professors Torroja and Bongera to determine the coordinates of distant points on a same reference system using phenomena like solar eclipses. Only part of the collection is exhibited in the museum, the rest is held in storage.

Geology Museum

The Geology Museum began as a collection of minerals from the Iberian Peninsula but was later expanded to tell the story of the evolution of the discipline, particularly in Spain.[22] The museum opened in 2010 as a temporary exhibition on the fossil record and then grew from there, acquiring a small collection of minerals and rocks and receiving donations from private individuals and university departments. Most of the items in the collection are displayed in the museum and the rest are stored in the faculty of Geology.

The collection can be divided into two sections, the first on crystallography and mineralogy, which, among other didactic materials on crystallography, includes a copy of the first book on the subject published in Spain, and 312 ceramic crystallographic models designed by Jean Baptiste Romé de L'Isle in the 18th century. This section also includes several instruments for measuring crystals dating from the 19th and 20th centuries, microscopes and optic instruments, and a collection of synthetic minerals obtained through the Verneuil method. The second section contains a geological collection which encompasses palaeontology, stratigraphy,

21 'Museo de Astronomía y Geodesia | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-de-astronomia-y-geodesia.

22 'Museo de La Geología | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-de-la-geologia.

geomorphology, and petrology. This includes one of the earliest lipographies in Spain created by naturalist Carles Gimbernat in the early 19th century, a collection of copper plate engravings by various artists used by Bermudo Meléndez in the first half of the 19th century to illustrate his palaeontology books, and a collection of 90 glass slides used for teaching by prominent Spanish geologist Eduardo Hernández Pacheco, who held the chair of Geology from 1910. The museum also holds various instruments intended for fieldwork and laboratory work, old geological posters, photos, mineral samples and curios.

Mineralogy Collection of the Faculty of Geological Sciences

This collection contains items relating to minerology and crystallography, and encompasses historically significant items, didactic material and 20th-century instruments.[23] It also shows a collection rocks and minerals arranged by chemical composition, and includes minerals used for various industrial purposes. The highlights of this collection, including the lithography by Carlos Gimbernat and the collection of crystallographic models by Jean Baptiste Romé de L'Isle, are exhibited in the Geology Museum (see above).

Entomology Collection

The early entomology collections of the university were previously part of the Museum of Natural Sciences, until the construction of the current Biology building in the 1970s led to the creation of a separate collection.[24] This then inherited some older items of particular scientific importance. It also grew from private donations like professor Juan Gómez-Menor Ortega's collection of homoptera, Law professor Luís Jiménez de Asúa's collection of South American insects, and Manuel Medina Ramos's collection of ants. Today the collection contains over four million specimens, and is especially rich in Iberian and European species, though it also contains many tropical species, especially from South America. About half are dry specimens kept in purpose-built boxes, and the other half are specimens preserved in glycerinated alcohol and kept frozen.

García-Santesmases Museum of Computer Sciences (MIGS)

This museum located in the faculty of Computer Sciences was created in 2003 and named in memory of professor José García Santesmases who was a pioneer in this field in Spain.[25] It displays various machines created at the university from the 1950s to the 1970s, commercial computers used by the university from 1968 onwards, as well as donations from private individuals. The collection is organised chronologically and by type, to display the evolution of the field. Among its highlights is the Electronic Differential Analyzer designed by García Santesmases at the university between 1952 and 1954, in collaboration with the Institute of

23 'Colección de Mineralogía de La Facultad de Geológicas | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-mineralogia-de-la-facultad-de-geologicas.

24 'Colección de Entomología UCME | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-entomologia-ucme.

25 'Museo de Informática «García-Santesmases» (MIGS) | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-de-informatica-garcia-santesmases-migs.

Electricity and Automation of the Spanish National Research Council, which was the first computer developed in Spain (**fig. 11**).

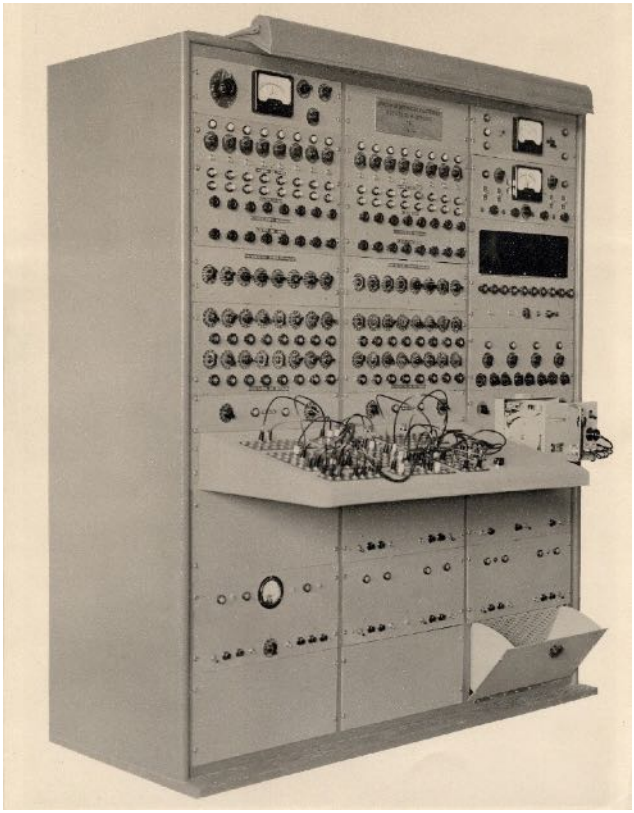

Figure 11 —Analizador Diferencial Electrónico (© Universidad Complutense Madrid)

Ethnobotany Collection

This collection, located in the Plant Biology department tells the story of the evolving relationship between humans and the plants, and helps to preserve traditional knowledge on the various uses of plants that are being or have been replaced by artificial alternatives and to promote the sustainable use of biodiversity.[26] The present collection was started in the 1990s by Dr. Estela Seriñá in an attempt to recover popular knowledge on uses of plants and gather objects to use in the teaching of ethnobotany. The collection includes over 600 objects, both items related to traditional uses of plants and modern objects related to the discipline, and can be used for teaching, research and public outreach. The objects can be divided into ten categories: food, basketry, medicine, dyes, wooden utensils, textiles, cosmetics, toys, musical instruments and cultural items, the latter including amulets, and religious and ceremonial objects. The basketry collection is especially rich, as is the section on the use of plants for ropemaking. The wooden utensils section is also notable for its variety of objects and wood species from across the globe, as is the collection of natural dyes, and the section showing the varied uses of palm trees. Around half of the collection was donated by Dr. Seriñá and her

[26] 'Colección de Etnobotánica | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-etnobotanica.

colleague Dr. M. Costa, another 12 % was given by students and the rest was donated by professors or private donors and visitors from outside of the university.

Paleontology Collections

The chair of Palaeontology at Complutense University was created in 1949. It was first held by professor Bermudo Meléndez Meléndez, who subsequently began forming a fossil collection as a teaching tool.[27] The items in this collection came mostly from various field projects and from doctoral work by members of the department, in addition to donations and exchanges with other universities and scientific institutions. Most of the collection is only available to researchers but some original fossils and noteworthy reproductions can be seen in the department galleries, which are conceived to display the variety of past invertebrate, vertebrate and plant species and to illustrate human evolution.

Figure 12 — Fossil of a saber-toothed cat (© Universidad Complutense Madrid)

Herbarium of the Faculty of Biological Sciences (MACB Herbarium)

For most of the history of the faculty of Sciences, the study of botany was linked to the Royal Botanic Gardens, which were traditionally directed by the chair of Botany at the university.[28] All the Complutense University's early herbaria are therefore kept in the Botanic Gardens. From 1968 however, Phytography professor Francisco Bellot began forming a separate herbarium for the department. In 1975 the chair of Botany ceased to hold the position of director of the Royal Botanical Gardens, and the university Herbarium received a number of duplicates from the herbaria in the Botanical Gardens. In 1987, its official acronym was changed to MACB.

27 'Colecciones Paleontológicas de La UCM | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//colecciones-paleontologicas-de-la-ucm.

28 'Herbario de La Facultad de Ciencias Biológicas. Herbario MACB | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//herbario-de-la-facultad-de-ciencias-biologicas-herbario-macb.

The MACB herbarium has been part of the Association of Iberian-Micaronesian Herbaria since 1974. The collection was moved to its current location in 1994 and the department is currently working on its digital publication. Today, the collection is used for both research and teaching in botany and biology and also benefits from the help of students doing internships or voluntary work.

This herbarium contains c. 125,000 specimens mostly form Spanish plants although it also contains large samples of species from Europe and the Americas. It contains over 90,000 seed plants and one of the largest collections of cryptogams in the country with over 28,000 samples, as well as large numbers of bryophytes, lichens and ferns. Most of the samples were collected by researchers from Complutense University, and some were acquired through donations and exchanges with other herbaria, all contributing to an average of 2,000 new samples acquired per year. In addition to the regular collection, the herbarium also has 92 types, or original samples, used to identify and describe new species.

Museum of Archaeology and Ethnology of the Americas

This collection has been assembled in the department of History of the Americas since the 1960s through contacts and donations and contains both past and present objects from various American cultures, including archaeological and ethnographical material, popular art, and items made of bone, shell and other organic materials.[29] The collection grew considerably in the 1970s thanks to various archaeological projects and has continued to grow since via donations and loans. It is primarily used for teaching (**fig. 13**).

Figure 13 — Brown ceramic tripod bowl, Chiriqui culture (1300-1500)
(© Universidad Complutense Madrid)

[29] 'Museo de Arqueología y Etnología de América | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-de-arqueologia-etnologia-de-america.

Numismatic collection

This collection contains 1704 items dating from the 5th century BC to the present, including 686 coins from Antiquity, and 77 from the Middle Ages.[30] The collection also contains a few medals and copies, a led seal and 355 coins so worn down they are difficult to identify. The origin of most items in this collection is unknown although 96 of them have been acquired in recent years.

Manuel Bartolomé Cossío History of Education Museum and Laboratory

This museum is the heir of the National Pedagogical Museum created by the Ministry of Infrastructure and Development in 1882 and closed down by Franco in 1939.[31] The present museum in the faculty of Education grew out of a temporary exhibition in 1985, as has organised several exhibitions since. It as an institutional partner of the Spanish Society for the Study of Historical Educational Heritage with whom it collaborates actively. The museum collection includes over 5,000 textbooks, books and journals on teaching and pedagogy, maps, and objects used in schools from the 19th and 20th centuries. The materials in the museum cover several disciplines and all levels of learning, from primary education to teacher training schools.

Complutense Pedagogical Textile Collection

This collection also grew out of the National Pedagogical Museum, created as the Museum of Primary Education in 1882.[32] From 1931, the collections of that museum included a section on embroidery and lace as part of the so-called External Mission of the Republic. After the Civil War, the museum was closed, and its collections were transferred to the San José de Calasanz Institute of Pedagogy until 1974. Here, they continued to grow especially through the addition of the Doña Maravillas Segura Lacomba collection. Its first catalogue was published in 1949.

The textile collections were then acquired by the university and remained in the faculty of Education until 1992, where a new catalogue was produced and published. The collection was then placed in storage until 1997, when it was taken to the faculty of Documentary Sciences, opened to the public and used in several exhibitions. In 2013 it was moved to the Complutense Art Centre where a visitable storage area was set up. In September 2017 it was relocated and housed in the Museum of Education. The collections are currently used by researchers, and forteaching textile restoration techniques. Today the collection contains c. 6,000 items including textiles, furnishings, clothes, toys, accessories, tools for embroidering and lacemaking, and photographs from the 18th to the middle of the 20th centuries. There is a proposal for this collection to be integrated into the Museum of Education.

30 'Colección de Numismática | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-numismatica.

31 'Museo Laboratorio de Historia de La Educación «Manuel Bartolomé Cossío» | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-complutense-de-educacion.

32 'Colección Pedagógico Textil Complutense | Cultura', accessed 11 February 2025, https://educacion.ucm.es/4-coleccion-pedagogico-textil.

Pedagogical Museum of Children's Art (MUP AI)

This museum collects artworks (drawings, paintings, sculptures, models, photographs and short films) created by children and teenagers from across the world and acquired mostly by private donations and through the museum's own activities.[33] The museum was created in 1981 by Manuel Sánchez Méndez and Manuel Hernández Belver as part of the Chair of Education of faculty of Fine Arts, to act as a teaching tool, research centre and meeting place for children and teenagers. The museum acquired its own premises in 2003 and developed an external consulting service, which works with various associations in the social sector. The museum organises workshops for school groups and families, as well as visits to various museums, summer camps, art programs and courses.

Figure 14 — Museo Pedagógico de Arte Infantil (MuPAI) (© Universidad Complutense Madrid)

Scientific and technical heritage collections

These collections encompass various subcollections of scientific and technical research and teaching instruments from the faculties of Information Sciences, Physics, Geology, Chemistry, Education, Medicine and Psychology.[34] Although these have not been organised into a museum, they help tell the history of the university and the evolution of science in Spain in the 19th and 20th centuries. Some items in the collection were made in the university workshops while others relate to important research projects.

Historical and Artistic Heritage Collections

This collection contains works of art including paintings, sculpture, graphic works and furniture assembled by the university at various times and kept in different university

33 'Museo Pedagógico de Arte Infantil (MUPAI) | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//museo-pedagogico-de-arte-infantil.

34 'Colección de Patrimonio Científico-Técnico | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-patrimonio-cientifico-tecnico.

buildings.[35] These include works from the former university in Alcala and from the period of the Central University as well as the collections of the Royal College of San Carlos and Royal Academy of San Fernando. Amongst its highlights are a panel by Juan de Borgoña, an alabaster relief by Felipe Bigarny, a bust of Alonso de Villabrille, a portrait of Cardinal Cisneros de Eugenio Caxes, two oil paintings by Francisco Ricci and one by Antonio Palomino, two still lives by Gabriel de la Corte, and collections of Baroque furniture and 18th-century silverware. The collection also contains a number of royal portraits by artists like Vicente López and Gutiérrez de la Vega, and several portraits of university rectors and deacons. From the faculty of Fine Arts, the university also possesses a collection of drawings, engravings, sculpture and oil paintings made by students and pensionaries of the Academy of Fine Arts in Rome going back to the 17th century, including names like Maella, Esteve, Fortuny, Madrazo, Pradilla, Benlliure and Vázquez Díaz. The historical teaching collection includes a large number of plaster casts of ancient sculptures.

The collection is increased every year with contemporary works created for artistic grants, prizes and competitions and donated by various organisms and companies and by individual collectors and artists.

José María Prieto Collection

This collection was donated by Psychology professor José María Prieto and contains religious art relating to Taoism and Buddhism, primarily from China and Japan.[36] It contains over 180 scrolls and half a dozen albums of ink drawings and calligraphy known as sumi-e o suibokuga, and Nanga or Bunjinga style paintings dating from the 11th to the 19th centuries (**fig. 15**). These come from monasteries and Taoist and zen temples, and were gifts from teachers to students, personal mementoes and objects connected to meditation and martial arts. Most are designed as meditative tools to help the observer understand the state of mind of the artists through so-called “projective techniques”.

35 ‘Colección de Patrimonio Histórico-Artístico | Cultura’, accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-de-patrimonio-historico-artistico-1.

36 ‘Colección José María Prieto | Cultura’, accessed 11 February 2025, https://www.ucm.es/cultura//coleccion-jose-maria-prieto-1.

Figure 15 — Lotus flower. Zhan Daqian (1899-1983). Ink and watercolour on paper (© Universidad Complutense Madrid)

Luis Simarro Bequest

This bequest was given by Luis Simarro, who held the chair of Experimental Psychology at the university, to the foundation bearing his name in 1927.[37] In 1945 the foundation was handed over to the university and its heritage was divided between the faculty of Philosophy and Letters and the Luis Vives Institute. In 1982 the whole collection was reunited in the faculty of Psychology, and a commission was created in the same period to inventory and catalogue the collections, which were absorbed by the General Foundation of the Complutense University.

The collection comprises paintings by artists like Sorolla, Madrazo, Beruete, Sala and Casanova, engravings by various artists including Durero and Goya, scientific and technical objects including drawings and histological preparations, clinical diaries, and laboratory equipment for experimental psychology, a library containing over 4,000 volumes – c. 100 of which date from before the 19th century –, and a document archive, containing personal documents and letters by Simarro and his contemporaries.

University Library

The origins of the university library date back to the foundation of the College of San Ildefonso in Alcalá de Henares by Cardinal Cisneros, who saw the creation of a library as central

37 'Legado Luis Simarro | Cultura', accessed 11 February 2025, https://www.ucm.es/cultura//legado-luis-simarro-1.

to the development of the new institution.[38] A document held in the National Library lists the university book purchases for the period 1496-1509 and shows 799 volumes, over 300 of which are still preserved in the university's Historical Library. The college constitution published by the Cisneros in 1510 also includes a list of library and archival regulations. In 1502, the Cardinal also began work on his polyglot Bible, which he produced with the aid of scholars like Antonio de Nebrija, Diego López de Zúñiga and Alonso de Alcalá and typographer Arnao Guillén de Brocard. It was printed between 1514 and 1517 and distributed from 1520. Guillén de Brocard was the first of a series of university publishers who made Alcala a centre for the printing of textbooks until the 18th century.

During the 16th century as the university in Alcalá began to decline, so did its library. At the same time, in Madrid, other educational institutions were developing like the Imperial College of the Jesuits, which contained the most important library in the capital until the 18th century, whose contents are currently divided between the Complutense University and the Academy of History. In 1725, King Phillip V founded a Royal Seminary of Nobles within the Imperial College. The Company of Jesus was suppressed in 1767, and in 1770 the college was refunded by Charles III as the Royal Study of San Isidro. In 1780 he also created the San Carlos Royal College of Surgery which later became the San Carlos Royal College of Medicine and Surgery. The school of Veterinary Studies was created in 1792 and the San Fernando Royal College of Pharmacy in 1806. All of these possessed their own specialised libraries, which along with the library of the Higher School of Diplomacy and the San Fernando school of Fine Arts, would eventually integrate that of the university.

After a first attempt in 1822, the university was definitively transferred from Alcalá to Madrid in 1836, and in 1841 its library followed. The transfer was done in stages, starting with the library of the San Ildefonso College which had several addresses in Madrid before being taken to the Jesuit Noviciate College between 1848 and 1849. In 1845 a new reform by José Pedro Pidal integrated all the institutions of higher education in Madrid mentioned above into the university, which therefore acquired several new libraries. A general librarian was appointed to oversee the collections in 1847, and regulations for lending, indexing and opening times were created the same year. In 1849 a commission to improve the bibliographic funds was created. After the Moyano Law of 1857, the library was restructured according to the existing faculties of Philosophy and Letters, Pharmacy, Medicine, and Law and Theology, while the faculty of Exact, Physical and Natural Sciences used the libraries of the Natural Science Museum and of the Royal Botanical Gardens. The following year saw the creation of a faculty corps of Archivists, Librarians and Antiquarians, which oversaw all public libraries, including that of the university. In 1897, the various establishments that composed the university library were made autonomous by royal decree.

In the early 20th century, the library came under the Regulation for State Public Libraries and was further regulated by the new statute of the university of 1919. A new judicial framework

38 'Historia de La Biblioteca Complutense | Biblioteca Complutense', accessed 11 February 2025, https://biblioteca.ucm.es/historiabuccomplutense; 'UCM-Biblioteca Histórica Marqués de Valdecilla', accessed 11 February 2025, https://biblioteca.ucm.es/historica.

was established for the university library in 1932 resulting in the appointment of Javier Lasso de la Vega as its new director and the publication of a Regulation for the University Library in 1933. This centralised the various libraries and instituted a better coordination between divisions and improved the managements of funds, classification and services, including acquisitions. This resulted in a large increase in collections partly through purchases but mostly through donations, exchanges, and the instauration of the Register for Intellectual Property. This period also saw the creation of a seminar on library economics, of the Association of Spanish Librarians and Bibliographers and of a *Bulletin of Libraries and Bibliographies*.

In 1933, the library of the faculty of Philosophy and Letters was transferred to its new seat in the Ciudad Universitaria, while the other libraries remained in various locations in Madrid. At the start of the Civil War, the library of the faculty of Philosophy and Letters found itself on the front lines. Most of its collections were destroyed or severely damaged. Many of its librarians also perished or were sent away or exiled. The 1940s and 1950s were a period of reconstruction despite a shortage of funds and personnel, and the collection grew slowly. Two new libraries were incorporated in this period thanks to the creation of the faculty of Political Science and Economics and the faculty of Veterinary Science, which already held an important library. Despite the limited growth, the lack of room also meant libraries were dispersed into many different locals often with limited resources and personnel to look after each one.

The situation changed in the 1970s, when Fernando Huarte was appointed director of the libraries, and instituted several structural changes which helped to develop the library system. This included a new regulation published in 1980 to restructure the libraries and their services and the creation of the position of assistant to the Archives, Libraries and Museums of the university which brought specialised personnel to the university library. Smaller libraries were unified, and the establishment of technical commissions allowed greater coordination and communication between departments. The libraries also improved their accessibility for users and created new and more modern infrastructures. From 1991, the collection began to be computerised, an online catalogue and information service was created in in 1997, and various digitalization projects were started. 2001 saw the inauguration of the central Marqués de Valdecilla Historic Library, named after don Ramón Pelayo de la Torriente, Marqués de Valdecilla who funded the construction of its building in central Madrid, in 1928. This was completely refurbished and currently houses the heritage collections of various historic libraries as well as books from important private donations, making up one of the largest collection of books from before the 19th century in Spain, second only to the National Library. It contains c. 6,000 manuscripts, 740 incunabula, and almost 100,000 volumes dating from between the 16th and the 18th centuries. Development in the university libraries continued at the start of the 21st century with new reforms, an increased focus on digitalization and online resources and the opening of the new María Zambrano library.

Archive

The origins of the Complutense archives date to the creation of the first colleges in Alcalá de Henares in the 16th century.[39] Their documents were transferred to Madrid in 1836 along with the college library and collections. Although initially part of the university library, the archive began to develop as a separate entity in the 19th century but lacked the staff and resources to establish itself in a lasting manner. This only changed in the first decade of the 21st century when the Historical Archive was integrated into the General Archive of the university,[40] which is an independent, centralised university service consisting of the Central Archive, which looks after the current and recent documents produced by the university, and the Intermediate and Historical Archives.

Ceremonies, Traditions, and Other Elements of Intangible Heritage

The Complutense University has a ceremonial protocol, whose origins go back to the medieval university.[41] This includes the ceremony awarding the title of *Doctor Honoris Causa*, which first took place at the Complutense University in 1920 when the title was given to Avelino Gutiérrez. Other recipients include Albert Einstein in 1923 (**fig. 16**), and Alexander Fleming in 1948.[42]

Figure 16 — Albert Einstein after receiving his award in 1923 (© Universidad Complutense Madrid)

39 The information in this section was provided by Alicia Castillo Mena, Universidad Complutense de Madrid.

40 'Archivo General | Universidad Complutense de Madrid', accessed 11 February 2025, https://www.ucm.es/pagina-principal-archivo.

41 See Galino, 2003.

42 'Doctores "Honoris Causa" | Universidad Complutense de Madrid', accessed 11 February 2025, https://www.ucm.es/doctores-honoris-causa.

Another part of the university's ceremonial protocol is the "Solemne acto Académico de Santo Tomas", which takes place on the day of the festivity of Saint Thomas Aquinas and is when the university awards it doctoral degrees. The ceremonies at the Complutense University even have their own musical score, composed for them by Tomas Marco.[43]

The Management of University Collections

The heritage of the Complutense University is regulated by the *Regulation of Museums and Collections of the Historical Heritage of the Complutense University of Madrid*, first established in 2009, with amendments in 2014 and 2016. In 2020 this was superseded by the *Regulation on The Historical-Artistic and Scientific-Technical Cultural Heritage of the Complutense University of Madrid* which establishes the university policy for the management of all its historical-artistic and scientific-technical, tangible and intangible heritage. The document differentiates and orders the assets of the cultural heritage owned by the Complutense University of Madrid, and those that it may manage, by virtue of temporary agreements or contracts for the loan of other assets. It also regulates the principles of its management and the competent bodies to exercise this. This includes the definition and functions of university museums, and the establishment of the rules for their creation, modification, merger and removal. The documentary and bibliographic heritage of the university is governed by separate regulations.

The management of the buildings of the Ciudad Universitaria are subject to various controls due to its protected status and to the Plan Especial, established in 2000 to ensure its protection.[44] There is also an Urban Planning Consortium for the Ciudad Universitaria (Consorcio Urbanístico de la Ciudad Universitaria)[45], where the university is represented by its rector. This was created in 1990 and brings together the three universities which share the campus along with the City Council of Madrid, to facilitate planning on subjects like accessibility, environmental actions and the preservation of biodiversity and green spaces in the campus.

Digital Heritage

The library of the Complutense University has undertaken a digitization program for some of its most valuable collections including manuscripts, drawings, engravings, early printed books, maps and photographs.[46] The library has also undertaken the digitization of the university doctoral theses, of its books in the public domain and of its collections of 15th-18th century biomedical books.[47] The university Archives have also digitized eight of its collections

43 Information in this section provided by Alicia Castillo Mena.

44 The information in this paragraph was provided by Alicia Castillo Mena.

45 'Consorcio Urbanístico de La Ciudad Universitaria', accessed 11 February 2025, https://consorciocu.com/

46 'Patrimonio Digital UCM', accessed 11 February 2025, https://patrimoniodigital.ucm.es/s/patrimonio/page/inicio.

47 'Sobre nuestras digitalizaciones · Patrimonio UCM', accessed 11 February 2025, https://patrimoniodigital.ucm.es/s/patrimonio/page/proyectos.

which are available on their website[48] along with virtual exhibitions on various aspects of the history of the university.

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[48] 'Memoria del Archivo UCM', accessed 11 February 2025, https://memoriadelarchivo.ucm.es/omeka/.

The University of Edinburgh

The University of Edinburgh opened its doors in 1583. Its famous alumni include philosopher David Hume, chemist Joseph Black, geologist James Hutton, physician James Young Simpson, as well as Sir Arthur Conan Doyle. It is also known for its scientific breakthroughs such as the cloning of Dolly the Sheep, and the Nobel Prize in physics jointly awarded to professor Peter Higgs.

The University of Edinburgh is home to the Talbot Rice Gallery and the St Cecilia Music Hall, the oldest purpose-built concert hall in Scotland, built in 1762, and which now houses the university's collection of historical musical instruments. The university also possesses an Anatomical Museum, The Cockburn Geological Museum, collections of Art, Natural History, Medicine, and Chemistry and the School of Scottish Study Archives.

History of the University

The University of Edinburgh began its life at the Tounis College, created by Edinburgh Town Council at a time when the Royal court of the young James VI was settling in the town in a more permanent fashion and Edinburgh was developing as a capital city.[1] This meant an increased need for lawyers, bureaucrats, and ministers for the newly created Church of Scotland. Contrary to the existing universities in Scotland, which had had monastic origins and were founded before the Reformation, Edinburgh was the first to be founded in a busy metropolis and with close ties to the town, to its educated elites and to the court.

The foundation of the college was first considered in the 1550s, but the turbulent political and religious events of the mid-16th century meant a Royal charter sanctioning its foundation was only granted in 1582, and the college finally opened its doors in 1583. From the beginning, the college was embroiled in a conflict between moderate reformers and more radical Presbyterians who wanted to see the college turned into a theological seminar. As a result, "the new college came into being with students, one teacher, an impossible staff-student ration perhaps as heavy as 1:80, makeshift premises but no agreed curriculum".[2] The college also suffered from lack of funds during its first century of existence, which meant a high turnover of poorly paid teachers.[3] The college grew rapidly however, responding to an existing demand for higher education in the quickly expanding town.

The 17th century saw a rise in scientific teaching, exemplified by the figure of Adam King, a lawyer, humanist, astronomer, mathematician, and poet who worked in Edinburgh from the mid-16th to the early 17th century, having first taught mathematics and philosophy at the University of Paris. His work helped foster humanist values and a renewed interest in science and literature based on classical texts. At King James VI's request, Adam King helped to put in place educational reforms that paved the way for the Scottish enlightenment.[4]

The last few decades of the 17th century saw an increase in scrutiny and control by the Town Council and, by extension, by the Royal Court, and in 1688 the college was renamed 'King James University' and received a new charter. This meant political and religious conformity, it also granted the university the right to confer degrees in subjects including Law and Medicine.[5] In the years that followed the Glorious Revolution and the Jacobite Rebellion of 1689, a Royal visitation of the university was set up, leading to a purge within the institution and a period of strict presbyterian reform under the new Principal, Gilbert Rule.[6] The result was a step back for the university, which also suffered from competition from new private schools and from the great Dutch universities of Utrecht and Leiden.[7] To fix this, at the start of the 18th century the Council reintroduced the teaching of Law and Medicine and began reforming the curriculum

1 On Tounis College, Lynch 2003.
2 Lynch 2003,16.
3 Lynch 2003, 20–21.
4 McOmish 2015.
5 Lynch 2003, 47–48.
6 Lynch 2003, 48–49; Phillipson 2003, 53–55.
7 Phillipson 2003, 58–60.

on the Leiden model, setting the foundations for the enlightened university. Under the Principalship of William Carstares, this meant expanding both these subjects to attract new students from abroad and prevent local students from leaving for the Netherlands. It also meant replacing the regenting system, where each yearly class of students was taught by a single professor, with a professorial one, where each division of the curriculum was given to a single professor as well as securing £300 per annum for the university from the Crown.[8]

The reforms continued during the first half of the 18th century when Scotland was run on behalf of the Whig government in London by the Earl of Ilay, later 3rd Duke of Argyll, who had studied in the Netherlands, and was interested in promoting science through his friend George Drummond, Provost of the University.[9] As the sons of the local nobility and gentry began attending the college in increasing numbers from the 1720s, high profile professors like Colin McLaurin began being appointed. McLaurin had been Newton's pupil and was given the chair of mathematics in 1725.[10] At the same time medical teaching was also evolving and being expanded to include subjects like anatomy and chemistry, with the help of former Leiden students like Alexander Monro, appointed professor of Anatomy in 1719.[11] In 1745, one of the university's most illustrious alumni, David Hume, applied for the chair of moral philosophy but was rejected on account of his religious scepticism.[12] Key to the developments of the university during those years was the patronage of the Crown, which turned the college into "a model of Whig political correctness":

> "while Oxford and Cambridge slumbered intellectually (…) the politically obsequious Edinburgh excelled and became the model of an enlightened university."[13]

A new phase for the college began taking shape after the Jacobite Rebellion of 1745, when a new generation of influential figures came to the fore, chief among them William Robertson, who was appointed principal in 1762.[14] Robertson was responsible for reviving the *Senatus Academicus*, attracting new investments for the college from the Town Council and from the Crown, and reviewing the degree structure and curricula, especially in Medicine, and creating new chairs of Pharmacology, Surgery, Natural History, Botany, Astronomy and Agriculture between 1768 and 1790. It was under Robertson that plans for a new college building were laid (see below), although these would not be completed until 1832. Robertson was also responsible for appointing professors of international repute in various subjects helping cement Edinburgh's reputation as an 'enlightened university'.

Soon Edinburgh would be the largest university in Scotland, half of its students studying in its prestigious Medicine school. By the early 19th century international 'stars', like Medicine and

8 Phillipson 2003, 60–61.
9 Phillipson 2003, 63.
10 Phillipson 2003, 64.
11 Phillipson 2003, 64–66.
12 Phillipson 2003, 68–69.
13 Phillipson 2003, 71.
14 On the Robertson era, see Phillipson 2003, 73–101.

Chemistry professor T.C. Hope, were attracting students from abroad who returned home and implemented elements of its curriculum in other American and European universities. The university also attracted many local boys, who could take courses whiles working as law clerks and surgeon's apprentices.

Large scale reform of the university took place between the 1830s and the 1890s, as a response to outside pressures as increased professionalisation, at home and throughout the Empire, made acquiring a degree a greater priority for many.[15] Amongst other things, these reforms promoted uniformity between the various Scottish universities and encouraged examinations and formal graduation, which had not been a common practice until then.

The number of students peeked in the 1830s, and despite the many causal attenders, Edinburgh became one of the largest universities in Europe, before numbers began falling again in the subsequent decade. Further reforms in the 1850s were encouraged by John Stuart Blackie, who was appointed to the chair of Greek in 1852. Blackie had studied in Germany and was a proponent of the Humboldt model, alongside James Lorimer, who was appointed professor of Public and international law in 1862. This made research a key duty of the university for both professors and students, which in turn meant increased subject specialisation.

The Universities (Scotland) Act of 1858 was particularly important for the university because it changed the relationship between it and the Town Council. The university was now run by the University Court, chaired by a Rector who was elected by the students. A General Council, consisting of the university's graduates was also created while the day-to-day affairs were still decided by the *Senatus Academicus*. The 1858 Act also resulted in the introduction of the role of Chancellor, who would be elected by the General Council. Although the state increased its revenue to Scottish universities in this period, the vast majority of this was used to pay salaries, so expansion, both academic and physical, relied on donations from wealthy individuals. In 1864 the Edinburgh University Club and the Association for the Better Endowment of the University of Edinburgh were created to encourage donations.

The second half of the 19th century also saw an increased emphasis on scientific disciplines, and the creation of new chairs financed by external beneficiaries like industrialist Sir David Baxter (Engineering, 1868), geologist Roderick Murchison (Geology, 1871) or former civil servant John Muir (Sanskrit, 1862). Other chairs founded in the 1870s include Fine Art, Celtic and Education, while subjects like History and modern languages were introduced. More significantly, the Universities Act of 1889 confirmed the enrolment of women in the university, though they would be excluded from the faculty of Medicine until 1916. In 1869, seven women had been granted the right to attend classes at the University of Edinburgh, but they were excluded from enrolling. Led by Sophia Jex-Blake, the 'Edinburgh Seven' began a years-long campaign for their right to matriculate and graduate. Although they succeeded in matriculating, thus becoming the first undergraduate female students at a British university, they were never allowed to graduate. Their well-publicised campaign was pivotal in changing public opinion

[15] On the reforms, see Anderson 2003, 105–33.

towards women attending university however and resulted in the first degrees being awarded to women in the UK by the University of London in 1878.[16] Though the enrolment in the University of Edinburgh was still predominantly middle class in this period, the large number of scholarships and bursaries, especially those set up by the Carnegie trust in the 1900s, meant the university was still more accessible than most others.

A new phase of university life began with the 300th anniversary of the institution in 1884 under the principalship of Sir Alexander Grant.[17] Grant wrote a two-volume history of the university for the occasion,[18] which he scheduled to coincide with the new opening of the Medical School. By this period, and until the end of the century, more than half of the students at the university were enrolled in the medical faculty, among them Arthur Conan Doyle, who graduated in 1881, and Charles Darwin, who abandoned the degree after two years. Attempt to control student rowdyism meanwhile, led to the creation of the Student's Representative Council (SRC), and which opened the university's first in Union in 1887-8. Membership was closed to women, who opened their own union in 1905. The SRC also founded a student magazine in 1887 and started publishing a student handbook from 1895.

The inter-war years saw growth in the university mainly due to the enrolment of women.[19] This period also saw an increase in labs and tutoring, leading to an increased focus on research and the development of postgraduate degrees. The formation of the University Grants Committee and of the Research Council in 1919 provided a new means for the government to fund the reach and innovation at the universities, which it did in increasingly after the First World War. The 1920s also saw the foundation of the first alumni association, and the creation of the *University of Edinburgh Journal* for alumni. Thanks to new donations, the university was able to finance new chairs and to acquire the site for a new science campus. The revival of corporate life and renewed enthusiasm for sports saw student Eric Liddel win a gold medal and set a world record in 400m at the Olympic games in 1924.

After the Second World War,[20] the university increased rapidly in size, in line with the rapid growth of higher education in the UK and abroad, especially in the 1960s and 1990s. The absorption of Moray House College of Education in 1998 also helped boost numbers, especially of women who at that point overtook men in overall numbers. The state also began to play a closer part in the university affairs, supplying an increasingly large percentage of university funds via the University Grants Committee. From the 1960s, student fees also began to be paid for by the state. In part thanks to this, the university also began attracting students from other areas of the UK, and the transfer of admissions to a national clearing house led to increased

16 'A Chemical Imbalance', accessed 13 February 2025, https://web.archive.org/web/20150225031819/http://chemicalimbalance.co.uk/.

17 On this phase see Anderson 2003, 135–58.

18 Grant 1884.

19 On this era see Anderson 2003, 159–88.

20 See Anderson 2003, 189–207.

competition for places. By the late 1990, Scottish students were outnumbered by those from elsewhere in the UK.

New investments were made in science and technology, especially under the Principalship of Nobel prizewinning physicist Edward Appleton (elected 1949) and Michael Swan, his successor, which helped Edinburgh to become pioneer in the fields of electronics, computer science, genetics, and molecular biology. This set the scene for achievements like the cloning of Dolly the Sheep in 1996 and Peter Higgs' Nobel Prize in 2013. In general, teaching became more specialised and research-focused, needing a considerable increase in staff and an investment in libraries, and there was a development in the teaching of the social sciences, including nursing, which Edinburgh pioneered as a graduate subject. The 'youth revolt' of the late 1960s, was delayed to the early 1970s at Edinburgh, and focused chiefly on demands for support from the rector and for increased student representation in the University Court. Inflation in the 1970s, also meant funding from the government began to decrease, and sever cuts were implemented under Margaret Thatcher's government in the 1980s. This meant more competition among UK universities, especially for research grants, and a push to attract high paying oversees students. Overall Edinburgh was very successful on both these fronts, possessing a very strong research record, and attracting a high proportion of foreign students.

Built Heritage

Headquarters at Old College

When the university first opened its doors in 1583, it was housed at Hamilton House, a mansion built a few decades earlier by James Hamilton, 2nd Earl of Arran, Duke of Châtellerault, and Regent of Scotland during the infancy of Mary Queen of Scots. The house, built on the site of the former hospital of Kirk o' Field, had been confiscated from Hamilton and acquired by the Town Council who renovated it to include classrooms, a hall and limited student accommodation.[21]

Over time, these premises proved insufficient, and by 1768, Principal William Robertson began plans to replace them with a brand-new seat, which would reflect the newfound status of the institution.[22] His plan involved raising £15,000 in public subscriptions to complete a grand plan designed by Robert Adam, an Edinburgh alumnus and his cousin who by that time had also become a celebrated architect. His subscription failed to raise the necessary funds however, and Adam's plan was shelved only to resurface in 1789, when the *Senatus* finally chose him as the official architect for the project. Adam's plan had been comprehensive, including two courtyards, a grand façade with a colonnaded entrance, lecture rooms, housing and rooms for professors, a library, a museum, an assembly room, and a concert hall, as well as space for the Speculative Society (an elite student society) and the Royal Society of Edinburgh. Adam's college "would be the epitome of the spirit of the Scottish Enlightenment", "It was to be the

21 'Opening of Edinburgh University, 1583 - Our History', accessed 13 February 2025, http://ourhistory.is.ed.ac.uk/index.php/Opening_of_Edinburgh_University,_1583.

22 On the new college building, see Lynch 2003, 84–89.

largest and most magnificent public building in Scotland and was to cost around £63,000".[23] Once again, the cost was supposed to be covered primarily by subscription but, though the foundation stone was laid during a grand ceremony on 16 November 1789, the money raised soon proved insufficient. By 1797, with the southwest corner of the building and the anatomy theatre completed and work on the façade underway, the subscription had only succeeded in raising £30,000. Adams and Robertson's deaths in 1792 and 1793 respectively, the shortage of funds, and the inability of the government to chip in due to the war with France meant that the construction ground to a halt in 1794. After the end of the war in 1815, the provost of the university, Sir John Marjoribanks, convinced the government to contribute £10,000 per year for seven years to build a version of Adam's plan scaled down by his disciple William Playfair. Playfair's college would have a single quadrangle, and it would only include spaces connected to teaching, the library, the Natural History Museum, and rooms for the Speculative Society. The construction lasted until 1832, and a dome was added to the building in the 1880s (**fig. 1**).[24]

Figure 1 — Old College (© The University of Edinburgh)

The 1897, a graduation hall financed by brewing millionaire William McEwan was added to the building (**fig. 2**), containing an organ and murals by Willian Palin illustrating the arts and sciences. Mc Ewan Hall was part of a wider trend: "there was a general demand for greater dignity and ceremonial in university affairs, part of a contemporary movement which historians have dubbed the 'invention of tradition'".[25]

[23] Lynch 2003, 89.

[24] 'Laying of Foundation Stone of Old College, 1789 - Our History', accessed 13 February 2025, http://ourhistory.is.ed.ac.uk/index.php/Laying_of_Foundation_Stone_of_Old_College,_1789.

[25] Anderson 2003, 138.

Figure 2 — McEwan Hall (© The University of Edinburgh)

Although they do not belong to the university, the history city Botanic Gardens and Observatory also have ties to the institution. The latter was founded in 1776 by optician Thomas Short, who had succeeded in acquiring a telescope and other instruments in London, using funds which had been set up thirty-five years earlier by Colin McLaurin, then professor of Mathematics at the university. These funds had been raised for an observatory which was never built and were given to Short on condition that the telescopes would be made available to university students.[26] The first Botanic Gardens meanwhile were created by Sir Andrew Balfour and Sir Robert Sibbald in 1667 and were moved to a larger plot on the grounds of Holyroodhouse in 1670. Five years later, its first caretaker James Sutherland obtained an even larger terrain from the City Council, which was primarily used to supply physicians with medicinal herbs and played an important role in the development of the study of medicine at Edinburgh. In 1695 Sutherland was given the chair of Botany at the university.[27]

The area of the central campus, around George square, also saw many changes through the years, especially in the 20th century when the university both built and acquired several new buildings. George Square became a focus point for the university, as it was surrounded by the main departments for arts and social sciences and by the university library.[28]

[26] Astronomical Society of Edinburgh, 'A Guide to Edinburgh's Popular Observatory', Astronomical Society of Edinburgh (blog), accessed 13 February 2025, https://www.astronomyedinburgh.org/about-us/a-guide-to-edinburghs-popular-observatory/.

[27] 'Creation of Edinburgh Botanic Garden, 1670 - Our History', accessed 13 February 2025, http://ourhistory.is.ed.ac.uk/index.php/Creation_of_Edinburgh_Botanic_Garden,_1670.

[28] Anderson 2003, 197.

Figure 3 — Medical faculty building (© The University of Edinburgh)

King's Buildings Science Campus

Although the new building at Old College contained an anatomy theatre, a museum of Natural History and a small chemistry laboratory, these quickly proved insufficient for the developing scientific subjects, as professors resorted to makeshift laboratories in cellar and attics.[29] By the 1870s the school of medicine had already been moved to a new building, designed by Robert Rowand Anderson (**fig. 3**).[30]

The other subjects had to wait until the start of the 20th century and the acquisition in 1919 of the Greenfield site at Liberton to develop. Buildings for chemistry, zoology and geology and an Institute of Animal Genetics with room for an experimental farm were constructed and opened between 1922 and 1932. These were funded through appeals and donations, primarily from businessmen and institutions like the Carnegie and the Rockefeller foundations[31]. The campus was then expanded in the 1960s, with the construction of the James Maxwell Clerk Building for the departments of physics and mathematics, and the core of the computer science department. By the 1970s, all the universities science departments were grouped in this campus (**fig. 4**).[32]

29 Anderson 2003, 108.
30 Anderson 2003, 137.
31 Anderson 2003, 179–80.
32 Anderson 2003, 196–97.

Figure 4 — Science campus at King's Buildings (© The University of Edinburgh)

Museums and Collections

Art Collection

The University of Edinburgh's Art collection supports the world-leading research and teaching that happens within the university. Comprised of an astonishing range of objects and ideas, spanning two millennia and a multitude of artistic forms, the collection reflects not only the long and rich trajectory of the university, but also major national and international shifts in art history.

Figure 5 — Banks of a River (1649) by Jacob van Ruisdael (© The University of Edinburgh)

A significant and celebrated component of its holdings is the Torrie Collection, which features 17th-century Dutch and Italian works, with examples by Ruisdael (**fig. 5**), ten Oever, Van der Meulen, Pijnacker, Rosa and van de Velde. The university also holds the second largest collection of portraits in Scotland, ranging from 17th-century depictions of John Napier and John Knox to the more recent dynamic painting of Nobel laureate Peter Higgs by Ken Currie. Other portrait artists represented include Sir Henry Raeburn, Stanley Cursiter, Sir George Reid, James Cowie and Victoria Crowe.

After a merger in 2011 with the Edinburgh College of Art (ECA), its collection of prints, drawings, paintings, and sculpture also became part of the wider university Art Collection. These works help tell the story of the artistic output of the university, with a particular strength being the early to mid-20th century work by artists such as Samuel Peploe, John Bellany, Anne Redpath, and Elizabeth Blackadder.

The university continues to actively acquire works for the collection, with the most recent strand of development being the Contemporary Art Research Collection (CARC). Established in 2015 in partnership with academics in the History of Art Department, the CARC takes globalisation as its central theme, setting a specific focus in its first years on women's experience and the contribution of feminist thought. Artists acquired to date include Alberta Whittle, Shona McNaughton, Kate Davis, Melanie Gilligan, and Petra Bauer.

St Cecilia's Hall – Concert Room and Music Museum

St Cecilia's Hall is the oldest purpose-built concert hall in Scotland, and the second oldest (after Oxford's Holywell Room) in the British Isles. The original building dates from 1763 when it consisted only of the Concert Room, the Laigh ('Lower') Room and the Foyer. Today it is owned by the University of Edinburgh, which bought the building in 1959 to accommodate its expanding Music faculty and to display the Raymond Russell Collection of Early Keyboards Instruments. Structural alterations and extensions over two centuries complete the complex as it is now, with the most recent, Heritage Lottery Fund funded, redevelopment completed in 2017. Today the building consists of a modern entrance, a visible conservation studio, four museum galleries, an education room and of course, the 18th-century Concert Room which is the perfect size and setting for performances on the instruments in the collection (**fig. 6**).

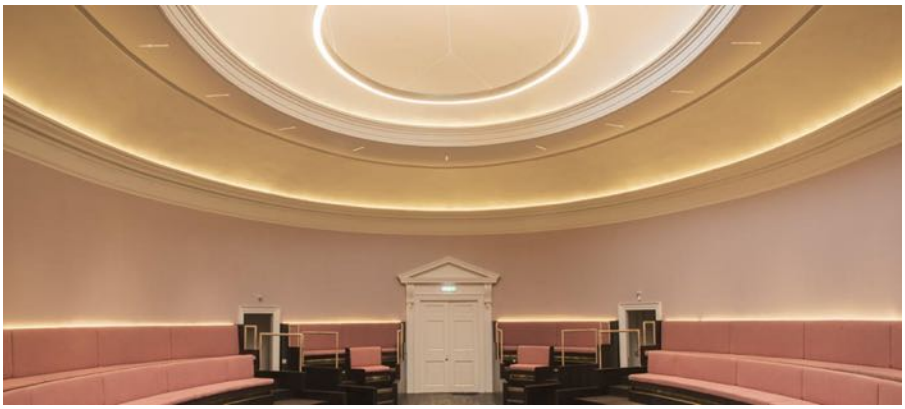

Figure 6 — St Cecilia's Hall, Concert Room (© The University of Edinburgh)

The musical instrument collection was principally established for musical instrument research and academic instruction, but hands-on research for publication, the making of technical drawings and building of replica instruments, demonstrations, recordings, etc. are actively encouraged and facilitated by curatorial staff.

The purpose of the collection is to promote the study of the history, construction, and functions of instruments of music and all cognate matters, the furtherance of research and the propagation of knowledge of instrumental history. The emphasis of the collection is on instruments that are no longer in regular current use and the collecting policy is to acquire instruments when they fall out of use rather than to collect instruments by contemporary makers. The collection thus covers the period from the 16th century (the earliest period from which examples are available for acquisition) to the 20th century (**fig. 7**).

Figure 7 — St Cecilia's Hall, Music Museum (© The University of Edinburgh)

Many of the instruments are still playable and the Concert Room provides a contemporaneous setting for performances through an established concert programme and as a regular venue during the Edinburgh International Festival. Indeed, St Cecilia's Hall is the only place in the world where it is possible to hear 18th-century music in an 18th-century concert hall played on 18th-century instruments.

The Instrument collection is one of the most important in the world of its kind and has been awarded Recognised Collection of National Significance to Scotland status.[33]

Edinburgh College of Art

The origins of the Edinburgh College of Art can be traced to the Trustees' Academy, the first public school of art in Britain founded in the 1760. At the start of the 20th century, a

[33] 'St Cecilia's Hall: Concert Room and Music Museum', The University of Edinburgh, accessed 13 February 2025, https://www.ed.ac.uk/visit/museums-galleries/st-cecilias; 'St Cecilia's Hall | Concert Room & Music Museum', accessed 13 February 2025, http://www.stcecilias.ed.ac.uk/; 'St Cecilia's Hall - Concert Room and Music Museum | Edinburgh College of Art', accessed 13 February 2025, https://www.eca.ed.ac.uk/facility/st-cecilias-hall-concert-room-and-music-museum.

reorganisation of the higher art education transformed the Trustees Academy into the Edinburgh College of Art (ECA), which taught courses in drawing and painting, design and crafts, architecture and sculpture and which set up its headquarters in Lauriston in 1909. The university, meanwhile, had appointed its first chair in Music in 1839, financed by General John Reid and established the Reid Concert series in 1841. A Music School had been created in 1858, and in 1859, the Reid Concert Hall was built to house the concert series which is still held annually. In the 1880s Edinburgh also established the first chair of Fine Arts in Britain, the Watson Gordon chair of Fine Art. In 1946 a joint Fine Arts degree was established between the university and the ECA, followed by a similar joint degree in Architecture. The ECA became independent in 1960, and in 2011 it formally merged with the university and with the recently created Edinburgh School of Architecture and Landscape Architecture. The institution now offers courses in art, history of art, architecture and landscape architecture, design, and music.

The ECA now looks after both the University of Edinburgh's Art collection, which contains c. 2,500 artworks, and the College's own collection of prints, drawings, rare books and archives, paintings and sculptures.[34] This includes the Edinburgh Cast collection (**fig. 8**), which comprises 225 plaster casts mostly dating to the late Enlightenment when Edinburgh gained a reputation as the 'Athens of the North'. They were acquired as teaching tools for art students and were initially housed in the Royal Scottish Academy building designed by William Playfair in 1823 and modelled on the Athenian Parthenon. Between 1907 and 1911 the collection was installed in a purpose-built setting in the newly created ECA building. Although the collection is no longer complete, it contains some remarkable and rare casts, while forming a coherent ensemble. These include casts from the frieze of the Temple of Nike Apteros and metopes from the Temple of Hephaestus in Athens, given to the Trustees Academy by Lord Elgin before he sold his collection to the British Museum.

Figure 8 — Edinburgh College of Art, Court statues (© The University of Edinburgh)

[34] 'Art Collection', The University of Edinburgh, accessed 13 February 2025, https://library.ed.ac.uk/heritage-collections/collections-and-search/art-collection; 'Our Vision, Ethos and History | Edinburgh College of Art', accessed 13 February 2025, https://www.eca.ed.ac.uk/about/our-vision-ethos-and-history.

The collection also contains several 'first-impression' casts acquired in Italy in the 1820s and 1830s of masterpieces like the Capitoline's Dying Gaul, the Dead Christ from Michelangelo's Pietà, Ghiberti's Gates of Paradise, and Rossi's Dying Adonis. Around the same time, the Academy also acquired a major collection of Graeco-Roman busts (the Albacini collection), and a complete set of Parthenon casts from the British Museum. These include a set of casts of the West Frieze of the Parthenon (**fig. 9**), made from the moulds commissioned by Elgin in Athens in 1802, and thought to have been destroyed shortly after their sale to the British Museum, though it has recently been revealed they had in fact been acquired by Italian moulder Pietro Sarti. The collection archives, still held by the college, played an important part in documenting the acquisition and commission of these and other collection pieces. The collection was completed in the early 20th century with the acquisition of large architectural casts of medieval and renaissance churches and tombs and the UK, France, and Belgium. The collection underwent a major research and conservation project funded by Heritage Lottery Fund Scotland, the Esmée Fairbairn Foundation and the Carnegie Trust for the Universities of Scotland, between 2006 and 2012. This resulted in the creation of an online database aimed at making the collection more accessible, and an exhibition on the history of the collection, its conservation, and contemporary artistic engagement with it. The collection is currently displayed in the ECA.[35]

Figure 9 — Edinburgh College of Art, The Parthenon frieze (© The University of Edinburgh)

Anatomical Museum

The founding of the Anatomical Museum (**fig. 10**) dates to the 1884s when the Edinburgh Medical school was transferred to its new premises at Teviot Place designed by Robert Rowand Anderson.

[35] 'Collections | Edinburgh College of Art', accessed 13 February 2025, https://www.eca.ed.ac.uk/facility/collections; 'Edinburgh Cast Collection', accessed 13 February 2025, https://www.research.ed.ac.uk/en/projects/edinburgh-cast-collection/.

Figure 10 — Anatomical Museum (© The University of Edinburgh)

The collection is considered to date back to the donation to the Department of Anatomy in 1798 by professor Alexander Monro 'secundus' of his father's—professor Alexander Monro 'primus'—anatomical preparations. The collection was expanded by subsequent professors, including John Goodsir, who added a collection of comparative anatomy of vertebrates and invertebrates from the 1840s onwards, and William Turner, who oversaw the move and installation of the museum in the 1880s. The collection contains c. 12,000 objects, including anatomical models, skeletal remains, dried preparations and specimens preserved in spirit as well as phrenological, pharmacological and forensic material, anatomical illustrations and other artworks, all illustrating the teaching of anatomy since the 18th century. Highlights include Alexander Monro 'secundus' full body dissection showing the lymphatic system, and the first and largest 3D hologram of the human body ever made, produced in by the university in 2014.

The museum also contains a collection of plaster busts, death masks, human and zoological skulls, plaster models and artworks from the Edinburgh Phrenological Society, given to the university in the 1880s. This includes 40 death masks of renowned individuals from famous scientists and politicians to notorious murderers. The museum also holds the skeletal remains of serial killer William Burke, a plaster bust of his associate William Hare, the skeleton of murderer John Howison, which was the last cadaver to be given over for dissection after execution before the Anatomy Act of 1832 put an end to the tradition, the remains of Joseph Smith or 'Bowed Joseph' an 18th-century leader of the Edinburgh mob, and the skull of George Buchanan, the 16th-century scholar who was instrumental in encouraging his pupil James VI to grant the Tounis College its Royal Charter in 1582.[36]

Polish Medical School Historical collection

This collection of medals, sculptures, paintings, photographs, and books concerns the Polish School of Medicine, founded in 1941 as a wartime initiative for the Polish Government in exile. The collection was established in the Erskine Medical Library in 1986 by Dr Wiktor Tomaszewski,

[36] 'Anatomical Museum', The University of Edinburgh, accessed 13 February 2025, https://www.ed.ac.uk/biomedical-sciences/anatomy/anatomical-museum.

from gifts to the university, and opened in 1991. In 2005 the collection was transferred to the Chancellor's Building and placed under the care of the university.[37]

Geology collections

Held in the Cockburn Geological Museum, the university's geology collections centre on the Sir Charles Lyell Collection, c. 150 objects associated with famous geologist, who established that Earth the was millions of years old and shaped by active geological processes. The collection contains items related to his research on the antiquity of Man and on 'modern trace fossils', including flint tools and traces of rain drops and footprints preserved in dried mud. The original 1927 donation also contained correspondence and an archive. In 2019, a fundraising campaign allowed the university to acquire 294 of Lyell's notebooks, which the library was later able to supplement with a collection of archives and papers, including more than 900 letters, plus manuscripts and maps, from the Lyell estate. The archives allow a contextualisation of the museum's objects, but more importantly they form one of the most comprehensive archives of 19th-century science and networked communication in the world, providing a wealth of geological data and giving us an insight into the life and work of one of the founders of modern geography.

The museum also contains over 130,000 specimens of minerals, rocks and fossils and archives going back to the late 18th century. Some of the collection is displayed in museum cases along the corridors of the Grant Institute, while the rest is stored away and visible on request.[38]

Natural History collections

The first natural history collections were exhibited at Old College in 1692, following the donation by Robert Sibbald, the university's first professor of Medicine, of the collections gathered by him and his friend Andrew Balfour. These were added to by various professors and specialists, providing a scientific record of species, a teaching tool, and an illustration of history of the discipline. Many of the older specimens were discarded or dispersed over the centuries. In 1812 the collection was renamed the Royal Museum of the University and moved to the newly opened university building. In 1854 the collection, which numbered c. 74,000 specimens was sent to the new Museum of Science and Art, later the Royal Scottish Museum, which would eventually form part of the National Museum of Scotland, where the historical collection is still housed.

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37 'The Polish School of Medicine at the University of Edinburgh (1941-1949)', The University of Edinburgh, accessed 13 February 2025, https://medicine-vet-medicine.ed.ac.uk/about/history/polish-school.

38 'Cockburn Geological Museum', The University of Edinburgh, accessed 13 February 2025, https://www.ed.ac.uk/visit/museums-galleries/geology; 'The Lyell Specimen Cockburn Collection', The University of Edinburgh, accessed 13 February 2025, https://library.ed.ac.uk/heritage-collections/collections-and-search/archives/sir-charles-lyell-collection/about-the-collection/lyell-geological-specimen-collection; 'The Sir Charles Lyell Collection', The University of Edinburgh, accessed 13 February 2025, https://library.ed.ac.uk/heritage-collections/collections-and-search/archives/sir-charles-lyell-collection.

In 1929, a donation of £74,000 made by the John D. Rockefeller International Education Board permitted the inauguration of a new zoology building at King's Buildings Campus, designed by John Lorimer and John F. Matthews, with sculptures by Phyllis Bone, the first female Royal Scottish Academician. The donation had been made following an appeal from professor J. Hartley Ashworth, who had been involved in the building's design and had requested a teaching museum be incorporated within the new laboratories, which were named after him. The collection that has been amassed since the late 19th century covers all invertebrate, phyla and vertebrate classes and is still displayed in the Ashworth Laboratories, although much of it has been moved into the corridors and the upstairs gallery to make room for new lab facilities. It is open to the public by appointment. Among its highlights, the collection contains a collection of corals collected in the Great Barrier Reef by Sir Maurice Yonge in the 1928, and the Aubrey Manning Gallery, named in honour of the professor of Natural History from 1973 to 1997. The latter was created as a result of a Community Programme Unit, funded by the Manpower Services Commission, which took place between 1987 and 1997, and aimed to 'redisplay and reawaken interest in the collection' within a field that had increasingly been turning towards cellular and molecular studies. Elements of the project involved digitalising the existing catalogue, the creation of a website telling the history of the collections, a virtual gallery, and the creation of new displays for vertebrate and invertebrate specimens (**fig. 11**).[39]

Figure 11 — Reptile specimen on display in the Manning Gallery (© The University of Edinburgh)

Talbot Rice Gallery

The Talbot Rice Gallery is one if Scotland's leading contemporary art galleries. Situated in the former Natural History Museum within the Old College building, the gallery houses contemporary art exhibitions by Scottish and international artists, experimental projects and works by early career artists (**fig. 12**). It also houses historic, experimental, and academic exhibitions, held in the 19th-century halls where the Torrie Collection of predominantly 17th-century Dutch paintings and bronzes is also displayed. The gallery also gives artists access to

[39] 'Natural History Collections: Home', accessed 13 February 2025, http://www.nhc.ed.ac.uk/.

the university's research and collections, encouraging the merge between research and creative practice by running two-year residency programmes. Furthermore, it contributes to education of the students at the Edinburgh College of Art, creating a yearly Trading Zone exhibiting of their practices. The gallery is open and free to the public and runs and outreach programme to widen its audiences.[40]

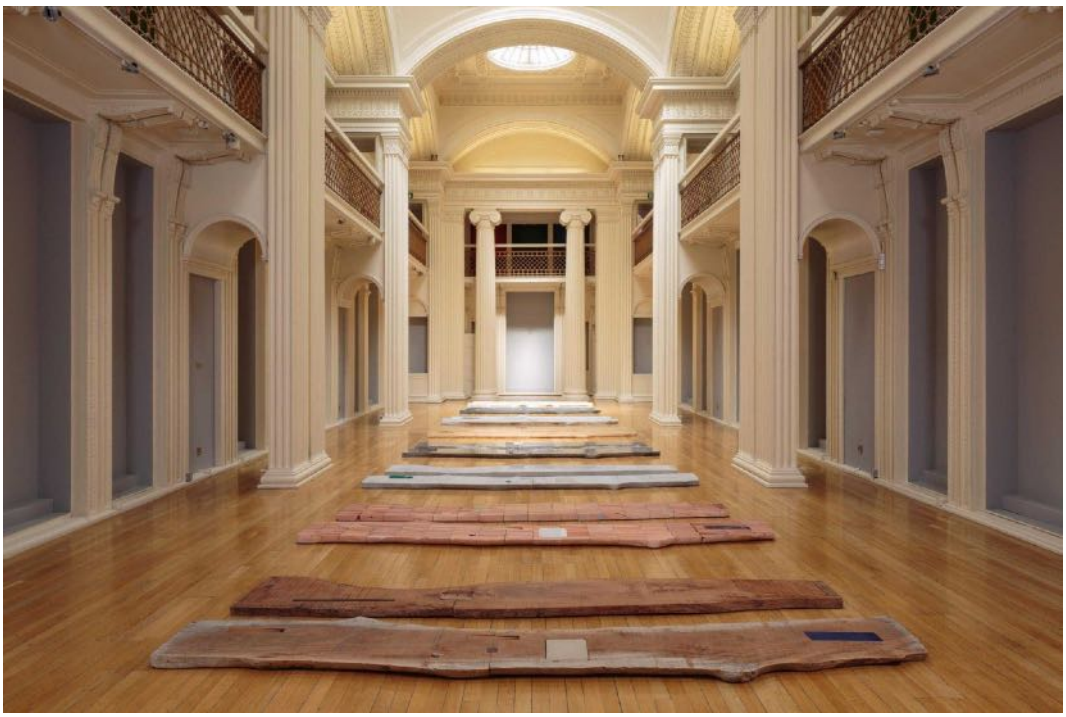

Figure 12 — Installation by Lucy Skaer, "Sticks and Stones", 2013-15. Installation view, The Green Man, 2018 (© The University of Edinburgh, Talbot Rice Gallery)

The School of Chemistry collection

A chair of Chemistry was first established at Edinburgh in 1713 and has since been held by many prominent scientists.[41] Highlights of the Chemistry collection include a wool and steel model of the construction of the crystal lattice structure of sodium chloride, made by professor Crum Brown in 1883, a reprint of a paper on the periodic law of the chemical elements by Mendeleeff signed by the author and dedicated to the same professor (**fig. 13**), the first sample of strontia, isolated by Charles Hope in 1781, original Beevers-Lipson strips devised by Arnold Beevers and used by Watson and Crick in the determination of the structure of DNA, and a sample of arsenic from the internationally famous trial of Madeline Smith in 1897.[42]

40 'Talbot Rice Gallery', The University of Edinburgh, accessed 13 February 2025, https://www.ed.ac.uk/visit/museums-galleries/talbot; 'What's on | Talbot Rice Gallery', accessed 13 February 2025, https://www.trg.ed.ac.uk/.

41 See 'Professors | School of Chemistry', accessed 13 February 2025, http://www.chem.ed.ac.uk/about-us/history/professors.

42 'The School of Chemistry Collection | School of Chemistry', accessed 13 February 2025, http://www.chem.ed.ac.uk/about-us/history/school-chemistry-collection.

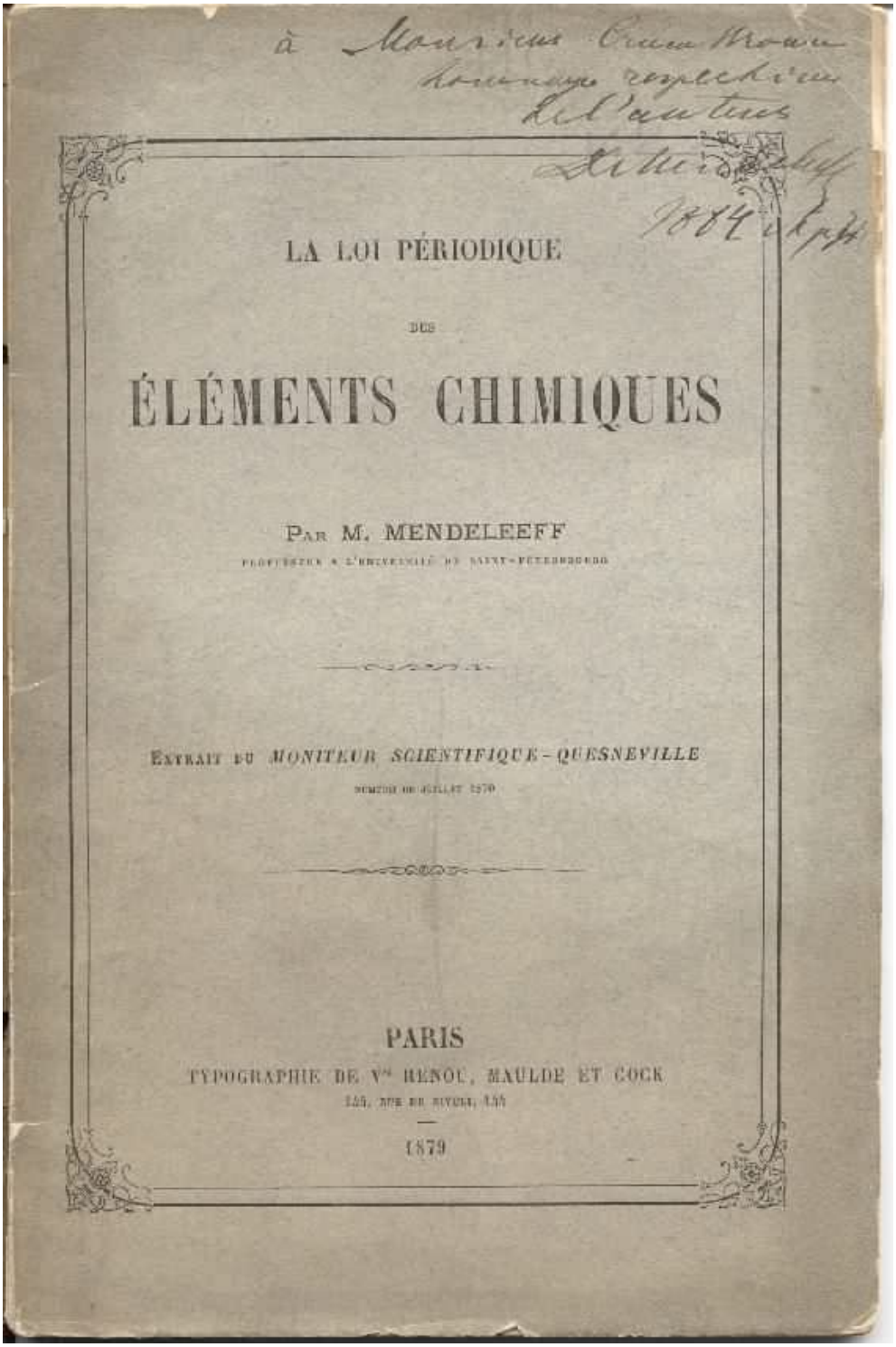

Figure 13 — A reprint paper of Mendeleeff's "La loi périodique des éléments chimiques", published July 1879 in Paris, signed by the author (© The University of Edinburgh)

While some of the collection is on display in the department, other elements are on loan to other collections, including to the National Museums Scotland. Due to the close links which have historically existed between the university, National Museums Scotland and its predecessors, some of the university's scientific instrument collections are still being held by

the Science and Technology Department. These include medical instruments like a three-way demonstration microscope by Nachet & Fils, and a J. Brunner pocket microscope.[43]

Other university collections

Apart from the formal collections listed above the university also has numerous other objects dispersed across several departments. In 2004 Edinburgh ran a Cultural Collections Audit to search for and identify the various heritage collections around the university.[44] These included artworks, furniture, historical scientific and teaching equipment, photographs, and commemorative items. The purpose of the exercise was to create a central database for these collections, to identify vulnerable items in need of protection and conservation, and for insurance purposes. With the help of departmental staff, the audit sought to provide detailed information on the types and sizes of the collections the university held, without removing them from where they were kept unless this was necessary for their preservation or conservation. The audit uncovered over 1,100 objects, half of them furniture and fine art. The audit also "proved successful in raising awareness of collections and collections issues both within the university and with the national media, instilling a sense of pride among non-museums university staff who have tirelessly safeguarded these heritage collections despite ongoing pressure to downsize".[45] Advocacy and promotion of the heritage formed the core second stage of the project, though a six-week exhibition entitled 'Highlights from the Cultural Collections Audit' held in the spring of 2006 in the main university library. This featured ten objects and collections and was open to outside visitors. The audit also resulted in an audit data sharing scheme, a 'Collections Guardians Recognition Scheme' set up in 2007, and a Museums and Galleries Month launched in the same year.[46] The University of Edinburgh's five historical collections (Anatomy, Fine Art, Musical Instruments, Natural History and Geology) were awarded 'Accredited' status by Museums Galleries Scotland in 2016.

The Main Library

The Main Library is the largest of Edinburgh University's libraries and is seen by many as the heart of the university. It holds the primary collections in arts, humanities, social sciences, medicine, and informatics. It also houses the library's general collections of books and periodicals, older books in all subjects, most of the special collections of rare books and manuscripts, the university archives and the Lothian Health Service Archive.

The university library was originally housed in Old College and in 1827 moved to William Playfair's Upper Library in the Old College building (**fig. 14**). The collections in Old College were again moved in 1967 to the purpose-built eight-storey Main Library building at George Square,

43 'History of National Museums Scotland', National Museums Scotland, accessed 13 February 2025, https://www.nms.ac.uk/about-us/history; 'Science and Technology Department', National Museums Scotland, accessed 13 February 2021, https://www.nms.ac.uk/collections-research/collections-departments/science-and-technology/; 'Scotland and Medicine | School of Chemistry', accessed 13 February 2025, http://www.chem.ed.ac.uk/about-us/history/scotland-and-medicine.

44 Peppers 2008.

45 Peppers 2008, 25.

46 Peppers 2008, 29.

designed by Sir Basil Spence. When it opened it was the was the largest university library in the UK, with each floor an acre (c. 4,047 m^2) in size. Within the library, responsibility for the Special Collections, Archives, the University Art Collection and the Musical Instrument Collection lies with the Centre for Research Collections (CRC). The Centre for Research Collections is also the main space for anyone using the University of Edinburgh's cultural and heritage collections. The CRC provides access to a diverse range of collections.

Figure 14 — Playfair Library in Old College (© The University of Edinburgh)

Edinburgh University library's rare book collections are internationally important and include many books found nowhere else. The Centre for Research Collections (CRC) allows research to be conducted on rare books, providing raw material for research work and as well as precious information about early texts and textual transmission. Many of the books in the collections have never been studied properly and there are countless discoveries waiting to be made. Rare books are stored in rooms which are only open to CRC staff but can ordered for use in the CRC reading room on the 6th floor of the Main Library

The university's earliest printed book is a commentary on the Chinese Yi Ching, printed in 1440. Its earliest Western printed book, produced using moveable metal type, is St. Augustine's *De civitate Dei*, printed in about 1468. There are about 300 incunabula (books printed before 1501), many with important provenances and annotations. Early Scottish books are well represented, including the world's finest surviving copy of the *Aberdeen Breviary*, the first substantial book produced in Scotland in 1509-1510. The collection is particularly strong in holdings of works relating to the European Reformation, such as the unique copy of Michael Servetus' *Christianismi restitutio* (1553), formerly owned and annotated by John Calvin, who had Servetus burned. The university also has the only copy in Scotland of the first book printed in Gaelic, John Knox's liturgy of 1567.

Edinburgh University library came into being in 1580 when Clement Litill bequeathed his collection to the new college. Major donations followed including the library of the poet William Drummond in 1626. Early individual donations include a unique copy of one of the first books printed in America, John Eliot's *Indian Primer* (1669). The Copyright Act of 1710 gave the library the right to claim a copy of every book published in Britain and Ireland, a right which was

maintained until 1837, and which enabled the library to build up the bulk of the early modern British collections. There are over 15,000 pre-1801 British or English language books listed on the English Short Title Catalogue (ESTC) as being in Edinburgh University library. During the 19th and 20th centuries, the library acquired some major collections such as the library of J.O. Halliwell-Phillipps with its Shakespeare quartos. More modern special collections books include poetry pamphlets (the Ramage collection) and translations of the novels of Alexander McCall Smith. The library now has over 400,000 rare books and acquire up to 20,000 new items every year.

The library has books on almost every topic and in a range of languages, but also has a number of named special collections which give particular depth to certain areas. Modern literature and poetry are particularly-well represented, with the libraries of Lewis Grassic Gibbon, Hugh MacDiarmid and Norman MacCaig, plus the W.H. Auden collection and the Corson Collection of works by and about Sir Walter Scott. The Scottish enlightenment can be studied through the libraries of Adam Smith and Dugald Stewart. Medical, veterinary, and scientific books are found in the collections from the Royal College of Surgeons of Edinburgh and the Royal Medical Society of Edinburgh. There are extensive collections of printed music including the library of Donald Francis Tovey. The history of Edinburgh University is another key area, and the library holds archive copies of Edinburgh University Press books.

Archives

The University of Edinburgh holds some of the world's most important archives and manuscript collections, providing unique resources for the study of a wide range of disciplines, cultures, technologies, people, and places. Holdings cover both personal and institutional records. They come in a great variety of formats, including working papers, correspondence, legal documents, photographs, notebooks, diaries, films, and digital media. These constantly expanding collections support research, learning, and teaching at the university and may be accessed via the Centre for Research Collections (CRC).

The archives of the university itself form a substantial collection. Dating from its foundation in 1583, they chart the development of thinking and research in subjects ranging from medicine to literature, geology to art, education to sports science, philosophy to international relations. They also cover institutions that have merged with the university, including Moray House College of Education, Edinburgh College of Art, Royal Dick Veterinary College, and New College. In addition to academic records, the university archives hold the archives of Edinburgh University Students' Association and of many clubs, societies, and other organizations connected to the university. The university archives document over 400 years of teaching, learning, administration, and student life, such as Charles Darwin's class cards (**fig. 15**) placing the university both on the international stage and in a local context.

Figure 15 — Charles Darwin's class cards (© The University of Edinburgh)

Edinburgh University archives hold many other archive and manuscript collections acquired by gift, deposit, or purchase. These cover a wide and diverse range of subjects. Particular strengths include science, medicine, Scottish literature, Gaelic and Celtic studies, Middle Eastern Studies, theology, music, architecture, and town-planning.

Hospitals and public health archives

The Lothian Health Services Archive (LHSA), part of the University of Edinburgh's Centre for Research Collections, preserves local clinical and non-clinal records of NHS hospitals and other health related material of historical importance and which help trace the history of health (**fig. 16**). The archive also contains a photographic collection of c. 40,000 items, printed books, memorabilia, medical instruments, artworks, silverware, and other historically significant objects. LHSA's Edinburgh and Lothian HIV/AIDS collections have been inscribed to the UNESCO

UK Memory of the World Register. LHSA is core funded by NHS Lothian and project funded by a variety of institutions, including the Welcome Trust.[47]

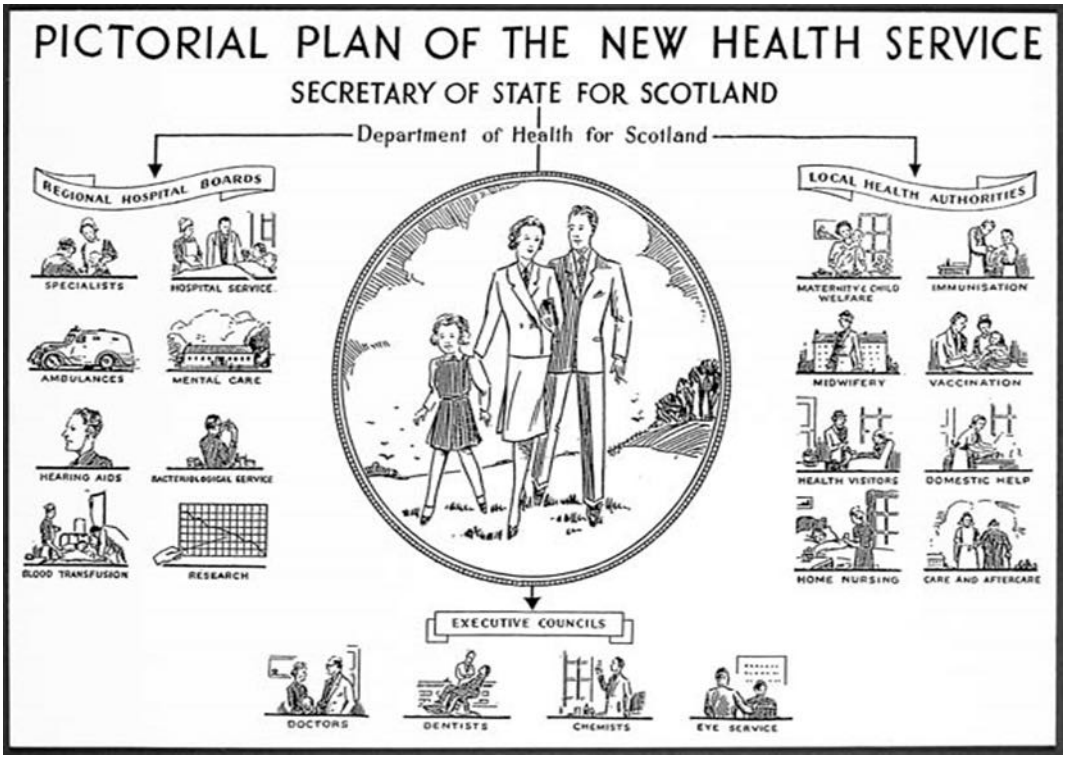

Figure 16 — Image from a 1948 pamphlet explaining how the new National Health Service (NHS) would be organized (© The University of Edinburgh, Lothian Health Services Archive)

School of Scottish Studies Archives

The archive of the School of Scottish Studies contains primarily ethnological fieldwork undertaken by staff and students since 1951, when the school was established, to document the cultural traditions and folklore of Scotland and of its diaspora. This includes a sound archive comprising some 33,000 recordings in Gaelic, Scots and English, a photographic archive containing thousands of images from the 1930s onwards, a small film and video collection and a manuscript archive. They also include the Scottish Studies library of ethnological publications relating to Scotland and other countries and donations like the John Levy collection of recordings of traditional music from Asia and beyond.[48]

47 'Lothian Health Services Archive - Home', accessed 13 February 2025, http://www.lhsa.lib.ed.ac.uk/.

48 'School of Scottish Studies Archives', The University of Edinburgh, accessed 13 February 2025, https://gaelic.ed.ac.uk/gaelic-collections/school-of-scottish-studies-archives; ' School of Scottish Studies Archives', accessed 13 February 2025, https://local.ed.ac.uk/projects/school-of-scottish-studies-archives.

Ceremonies, Traditions, and Other Elements of Intangible Heritage

Although the origins of the town college go back to the 16th century, it wasn't until the 17th century that the university began to acquire what Lynch had called "the trappings of university status": "beadles, maces, the distinctive if outlandish academic dress, elaborate laureation ceremonies, commemorations of benefactors and the like".[49] The author dates the appointment of the first rector to 1620, the same year regents began being called 'professors', the acquisition of the first ceremonial mace to 1640, the use of the term faculty to 1668, the conferment of the first honorary degree to 1695, and the use of *Senatus Academicus* to soon after. It is also around this time that the institution began to be referred to as a university rather than a college and that laureation ceremonies were transformed into "elaborate rite[s] of passage for the new entrants into civil society".[50] Student societies began developing in the 1720s and 1730s, as a way of creating a community which helped make up for the fact that in its first centuries of existence, Edinburgh lacked the buildings, dormitories, social and catering facilities which helped create collegiate identity elsewhere.[51]

The real turn in terms of ceremonial development came in 1884 with the events commemorating the 300th anniversary of the university. Masterminded by principal Alexander Grant, it was organised to coincide with the opening of the new Medical School and was marked by the publication of his own two-volume history of the university. Like in other similar ceremonies celebrated in the continent, the university invited delegates from every institution of the world, in what is thought to be the first ceremony of its kind in the UK. Festivities included the awarding of 121 ceremonial degrees to figures like Louis Pasteur and Rudolf Virchow, a large reception and banquet and fireworks at the Castle Esplanade.[52] The students also organised their own events through the Student Representative Council established the same year.[53]

The development of one of the universities' most prominent traditions came in 1858 when the office of rector was formally constituted by the Universities (Scotland) Act as a position elected by all the staff and matriculated students, providing a framework for weeks-long electoral campaigns. These involved placards, pamphlets, cartoons, attacks on rival headquarters and kidnapping of leaders and culminated with a 'battle of the standard' fought with bags of peameal in the Old Quad, and a parade of the captured enemy's standard down Princes Street. The elected rectors, who, like the first incumbent, William Gladstone, were usually national politicians, then gave an inaugural address, which at least in the early years, was often disrupted by the students.[54] A solution to this was sought to the disruption from the late 19th century through the formation of student societies and unions which added their own

49 Lynch 2003, 41.
50 Lynch 2003, 41–42, 46.
51 Anderson 2003, 108; Phillipson 2003, 72–73.
52 Anderson 2003, 135–36.
53 Anderson 2003, 138–39.
54 Anderson 2003, 139–40.

sets of ceremonies, celebrations, and rituals to the university calendar.[55] 1905 saw the foundation on an Annual Charities Week, which accompanied by a parade, street collections, and later the publication of magazine.[56] In 1933 the university celebrated its 350th anniversary with simultaneous dinners in various cities and a radio broadcast by the principal, though the crisis of 1932 contributed to making this a more muted celebration than 50 years earlier.[57]

Since their establishment in 1947, the university has also had a highly active participation in the main Summer Festivals taking place in the city, including the Edinburgh International Festival, Edinburgh Festival Fringe, and the Edinburgh International Film Festival (**fig. 17**), through partnerships and as a host for numerous events.[58]

Figure 17 — Film being screened in the Old College Quad during the Edinburgh International Film Festival (© The University of Edinburgh)

Through the work of the Scottish Studies Archive and the European Ethnological Research Centre at the department of Celtic and Scottish Studies, the university also plays a part in helping to preserve Gaelic and Scots language and traditions.[59]

55 Anderson 2003, 147.
56 Anderson 2003, 180–81.
57 Anderson 2003, 176–79.
58 'University and the Festivals', The University of Edinburgh, accessed 14 February 2025, https://festivals.ed.ac.uk/edinburgh-festivals.
59 'EERC', The University of Edinburgh, accessed 14 February 2025, https://www.ed.ac.uk/literatures-languages-cultures/celtic-scottish-studies/research/eerc; 'Tobar an Dualchais', accessed 14 February 2025, https://www.tobarandualchais.co.uk/.

The Management of University Collections

The heritage collections of the University of Edinburgh are managed by the Centre for Reach Collections (CRC) situated in the university library. The centre provides local and remote access to the material from the various collections to students, staff, and researchers, and looks after their care and conservation. They also facilitate collections-based teaching and coordinate collaborative projects, events and exhibitions which help promote the collections. The CRC oversees the physical and digital preservation of the university's record and institutional archives and coordinates the cataloguing and digitization of collections to facilitate remote access to these.[60]

Digital Heritage

Digitization of collections is the responsibility of the Digital Imaging Unit (DIU), housed in the Main Library but managed by the Digital Library Team. Originally established in 2004, this unit carries out high quality photography and scans of collection items, as well as providing a video service and 3D scanning. Works is undertaken on demand, either from university staff or from customer orders, e.g. researchers or external users.

The University of Edinburgh has a research cluster dedicated to the digitization of cultural heritage which assembles many relevant actors from across departments in the university.[61] The Centre for Research Collections also contains a Digital Archives and Preservation section to preserve current digital content for future use.[62]

The university has a dedicated online collections portal,[63] giving online access to the university's archives, art, musical instrument, and iconic collections and to several themed digital image collections.[64] Some of the university collections are also available online in 3D,[65] and a series of apps have been created to facilitate virtual visits to the Old College,[66] the

60 'Centre for Research Collections', The University of Edinburgh, accessed 14 February 2025, https://digitalresearchservices.ed.ac.uk/resources/crc.

61 'Digital Cultural Heritage | Data, Culture & Society', accessed 14 February 2025, https://www.cdcs.ed.ac.uk/research-clusters/digital-cultural-heritage.

62 'Digital Archives and Preservation', The University of Edinburgh, accessed 14 February 2025, https://library.ed.ac.uk/heritage-collections/collections-and-search/archives/digital-archives-and-preservation.

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64 'University of Edinburgh Image Collections', accessed 14 February 2025, http://images.is.ed.ac.uk/.

65 'The University of Edinburgh Open.Ed (@openededinburgh)', Sketchfab, accessed 14 February 2025, https://sketchfab.com/openededinburgh.

66 'App Offers Insight into Past', The University of Edinburgh, accessed 14 February 2025, https://www.ed.ac.uk/news/staff/2014/old-college-app-210814.

Anatomical Museum,[67] St Cecilia's Hall,[68] as well as the history and literature of the city.[69] The full digital archive of *The Student* newspaper is also available online.[70]

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[67] 'Anatomical Museum Launches 3D App', The University of Edinburgh, accessed 14 February 2025, https://biomedical-sciences.ed.ac.uk/news/archives/2016/anatomical-museum-launches-3d-app.

[68] 'St Cecilia's Hall Mobile Application', accessed 14 February 2025, https://www.stcecilias.ed.ac.uk/mobile-accessibility-statement/.

[69] 'Curious Edinburgh – Mobile Walking Tours on Edinburgh's Scientific and Community Heritage', accessed 14 February 2025, http://curiousedinburgh.org/.

[70] 'The Student', The Student, accessed 14 February 2025, http://libraryblogs.is.ed.ac.uk/thestudent/.

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Helsingin Yliopisto

HELSINGIN YLIOPISTO
HELSINGFORS UNIVERSITET
UNIVERSITY OF HELSINKI

The University of Helsinki was founded in 1640 as the Royal Academy of Turku by the future Queen Christine of Sweden, making it the oldest University in Finland. In 1828 the university moved to Helsinki, becoming the University of Helsinki after Finnish independence in 1917. The University of Helsinki is the alma mater of several Nobelists such as A. I. Virtanen and Ragnar Granit.

Its University Museum houses artefacts, photographs, artworks, books, and archives, relating to the university. There are about 130,000 objects in the museum's collections. Some of them will be displayed in a permanent exhibition, which will be renewed by 2023. The University Museum also arranges temporary and online exhibitions and many artworks from the art collection are on display on the university campuses. The Helsinki Observatory, which is open to the public as an astronomy visitor's centre, is also part of the University Museum, as is the Art Room, Finland's oldest public art school. The University of Helsinki also houses the Finnish Museum of Natural History and the National Library of Finland, which function as independent institutions.

History of the University

The University of Helsinki is Finland's oldest University. It was founded as the Royal Academy of Turku, in the City of Turku, in 1640. The institution was officially founded by Sweden's 13-year-old queen, Christina, Finland being part of Sweden at the time. The initiative for the foundation came from the Governor General of Finland, Count Per Brahe, who acted as the University's first chancellor from 1646 to 1660. The Academy was based in the premises of the older Cathedral School of Turku, and for its first century or so, it remained a relatively small institution devoted to forming clergymen and civil servants. Professors were appointed by the Swedish sovereign and made to swear an oath of allegiance to them. The Academy also had close ties to the national Lutheran church. The Bishop of Turku was often chosen among its professors of Theology and acted as the vice-chancellor of the Academy. In 1713 the Great Northern War caused the Academy to close, and its professors to flee to Sweden. The professors who returned after the end of the war in 1721 were part of a new generation who placed greater focus on scientific thinking and on the natural sciences. They helped the Academy evolve into a more modern institution, which by the mid-18th century had caught up to international scientific standards.

In 1809, in the aftermath of the Napoleonic Wars, Finland became an Autonomous Dutchy of the Russian Empire, and Tsar Alexander I became the first Grand Duke of Finland. This launched a new era for the Academy, newly renamed the Imperial Academy of Turku. Alexander saw the Academy as a means of making Finland a "free and civilised" country, by educating an elite who would be loyal to him. An admirer of the Humboldt model, he encouraged the development of the Academy by greatly increasing its funds. In so doing, he created a national institution, which would remain the only state university in Finland until the mid-20th century. In 1816 Alexander named his brother and heir, the future Nicholas I, chancellor of the university. Nicholas was present at the inauguration of the new Academy Hall in 1817. The Tsars of Russia remained the official chancellors of the university until 1894, supported by a Finnish acting chancellor, usually the Minister-Secretary of the State of Finland. Under Russian rule, the country's capital was transferred from Turku to Helsinki. In 1827 a devastating fire destroyed three quarters of the city of Turku, including the main building of the university. Several other university buildings were severely damaged. This provided the opportunity for Tsar Nicholas I to order the institution transferred to the new capital, where it would be closer to Russia and further from Swedish influence or interference.

By 1828 the Academy had completed the transfer to Helsinki, the institution was renamed the Imperial Alexander University in Finland in honour of its benefactor, Emperor Alexander I. Situated in the centre of Helsinki, just across from the Imperial Senate of Finland, the university would educate all the country's administrative staff, clergy, and civil servants. The university attracted students from all over Finland to Helsinki, which acted as an administrative, military, and educational centre.

The students were organised into corporations or nations according to their region of origin, and many would return to these regions after their studies. The 19th century was also when a distinct Finnish identity began to develop, and the university played a key role in its creation,

providing a home for the study of the Finnish language and history. As the intellectual centre of the country, many of the defining elements of Finnish national identity were created here, including the national flag, and the Finnish epic, the *Kalevala*, published in 1830 by Elias Lönnrot, who would later become professor of Finnish Language and Literature at the university. J.L. Runeberg, often considered the national poet of Finland, on whose work the Finnish national anthem is based, taught at the university as did philosopher J.V. Snellman, another very prominent figure in the promotion of national culture and of the Finnish language. In 1863 Finnish became an official language of the Grand Dutchy alongside Swedish. Enrolment in the nations, compulsory until the 1937, also played a key role here, creating ties between the university and rural areas, where most of the Finnish population lived.

The university continued to grow in the 19th century, and to expand the disciplines it offered, especially in the sciences. The university celebrated its bicentenary in 1840, and in 1842 it was visited by its chancellor, the heir to the Russian throne and the Dutchy of Finland, the future Alexander II. The Finish electoral system was changed in 1907, making Finland the first country to grant universal suffrage, and university professors were often actively involved in national politics as members of Parliament or Ministers. After the declaration of Finnish Independence in 1917, the university was renamed the University of Helsinki. The country's first President, Kaarlo Juho Ståhlberg, elected in 1919 was a professor at the university.

During the Second World War, teaching was suspended from 1939 until 1942, and parts of the Main Building, including the Great Hall, were destroyed in a Soviet air raid in February 1944 (**fig. 1**).

Figure 1 — Main Building on Senate Square after the bombing in February 1944 (© Public domain)

After the war, the university turned its focus to scientific research that could contribute to the government's goals for a stronger and more equal society and strengthen its international

contacts. 1955's project on atomic energy and peaceful nuclear physics was a case in point. Although a large percentage of the population still worked in agriculture or forestry in the 1950s, this began to change in the following decades. State universities were founded in other areas in Finland from 1958 onwards, and the issue of economic development and industrialisation were at the centre of student manifestations in 1959-1960. The introduction of the welfare state in the 1960s, which had widespread support among students, helped balance out differences in living standards. At the same time, thousands of Finns moved to the Helsinki metropolitan region and the university maintained its key position in the country.

The University of Helsinki has formed nine Finnish presidents and four Nobel laureates, as well as many other influential figures. Despite being a state institution with historically close ties to the Finnish government, the university remains a financially and administratively independent institution, which now houses 11 faculties and c. 40,000 students.[1]

Built Heritage

City Centre Campus

The University of Helsinki is spread across four campuses. The largest and oldest of these is the City Centre Campus which houses the faculties of Behavioural Sciences, Arts, Theology, Law and Social Sciences and the Swedish School of Social Sciences. The Helsinki Collegium for Advanced Studies, Helsinki University Library, Helsinki University Museum, Language Centre, the Natural History Museum, the National Library of Finland, Think Corner, and Open University are also all housed in the City Centre Campus, as is the Main Building of the university (**fig. 2**). The latter is located on Senate Square along with the Government Palace and Helsinki Cathedral. It was designed in Russian neo-classic style by Carl Ludvig Engel and completed in 1832.

[1] Klinge 1996; Kolbe 1996; Leikola 1996; 'History of the University', University of Helsinki, accessed 11 February 2025, https://www2.helsinki.fi/en/helsinki-university-museum/about-us/history-of-the-university; 'Wars and Fires Have Not Subdued the University of Helsinki, and Positive Things Have Come from Crises', University of Helsinki, accessed 11 February 2025, https://www2.helsinki.fi/en/news/teaching-studying-at-the-university/wars-and-fires-have-not-subdued-the-university-of-helsinki-and-positive-things-have-come-from-crises; 'Helsinki University Museum Flame', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame; 'We are the University of Helsinki | University of Helsinki', accessed 11 February 2025, https://www.helsinki.fi/en/about-us/university-helsinki.

Figure 2 — Main Building on Senate Square (© Public Domain)

Its Great Hall contains a triptych painting, originally painted by artist Albert Edelfelt in 1904 depicting the inaugural procession of the university in July 1640 led by the Governor General of Finland, Count Peter Brahe, the bishop of Turku and university's first rector, professor Wexonius. This painting, along with other parts of the building were severely damaged in the bombings of February 1944. The present mural is a replica made in the 1960s (**fig. 3**).

Figure 3 — Reproduction of Albert Edelfelt's painting Turun Akatemian vihkiäiset by Johannes Gebhard, finished in 1961 (© The University of Helsinki)

During the 1930s, the Main Building was expanded to cover the entire city block, and a new set of renovations began in 2019. C.L. Engel also designed the Observatory, the Library, and the Teaching hospital on Unioninkatu, initially planned as a military academy in the 1820s. The hospital buildings were handed over to the university in the mid-1990s and are currently used by the Faculty of Social Sciences and the Faculty of Arts.

Other early buildings in the campus include the Aleksandra and Minerva buildings, housing a Learning centre and the Faculty of Educational Sciences respectively, and the Language Centre. Parts of these buildings date from the 1900s, though they have all been expanded and extensively renovated since. Another building phase occurred in the late 1920s and early 1930s with the construction of the Athena building for the Faculty of Medicine in 1928 (now the Faculty of Educational Sciences), the building on Fabianinkatu 24 for the department of

Odontology in 1931 (currently the Collegium for Advanced Studies and the Faculty of Theology), and the Metsätalo building (the Forest House) for the Department of Forestry and the Finnish Forest Research Institute in 1939 (now used by the Faculty of Arts). The 1950s and 1960s saw major restoration campaigns in many of the existing faculty buildings to repair the damages caused by the bombardments during the war. New buildings were also constructed, like the Porthania (1957) **(fig. 4)**, the Aurora (1961) and the Economicum, whose earliest sections also date from the 1960s. A new wave of repairs and extensions took place in the 2000s, which also saw the construction of the Swedish School of Social Science in 2009, designed by Juha Leiviskä.

Figure 4 — Porthania Building (© Ari Aalto)

Scientific Campuses

The university also had three other campuses, dedicated to scientific subjects. The Viikki Campus (**fig. 5**) is situated within the city of Helsinki in an area dominated by fields and green open spaces. The campus began functioning in 1946 and gathers four faculties specialising in life sciences: Agriculture, Forestry, Bio- and Veterinary sciences and Pharmacy. The campus also houses several independent and government research units, as well as the Viikki Teacher Training School and Helsinki Think Company.

Figure 5 — Viikki Campus (© Ari Aalto)

The Kumpula Campus is situated 4 km from the city centre and focuses on natural and exact sciences. It houses the Faculty of Sciences and various associated institutes. It has three main buildings devoted Physics, Chemistry and Exact Sciences, which also include subjects like geosciences, geography, maths and statistics and data processing. The campus also houses the Science Education Centre and the Finnish Meteorological Institute.

In the west of Helsinki, the Meilahti Campus brings together the university's Faculty of Medicine, the Helsinki Institute of Life Science (HiLIFE), and the Hospital for the District of Helsinki and Uusimaa (HUS), allowing them to work in close collaboration. The campus also houses several related research Institutes like the Finnish Institute for Health and Welfare.[2]

The Main Library

The Helsinki University Library has four locations, one in each of the university's campuses. The library for the Central Campus, or Main Library at Kaisa House (**fig. 6**), holds the university collections on arts, educational sciences, law, theology, and social sciences. The building was designed by Anttinen Oiva Architects and inaugurated in 2013; it is the largest academic library in Finland.[3]

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2 Knapas 1996; Leikola 1996; 'Campuses | University of Helsinki', accessed 11 February 2025, https://www.helsinki.fi/en/about-us/campuses; 'City Centre | Opetustilat', accessed 11 February 2025, https://tilavaraus.helsinki.fi/en/city-centre; 'Main Building, Fabianinkatu 33 | Opetustilat', accessed 11 February 2025, https://tilavaraus.helsinki.fi/en/city-centre/main-building-fabianinkatu-33.

3 'Helsinki University Main Library / Anttinen Oiva Architects', ArchDaily, accessed 11 February 2025, https://www.archdaily.com/459135/helsinki-university-main-library-anttinen-oiva-architects; 'Main Library in the Kaisa House | Helsinki University Library', University of Helsinki, accessed 11 February 2025, https://www2.helsinki.fi/en/helsinki-university-library/library-locations/main-library-in-the-kaisa-house; 'Library Locations | Helsinki University Library', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-library/library-locations-and-premises.

Figure 6 — Kaisa Library (© The University of Helsinki, Veikko Somerpuro)

Recording Past Built Heritage

As various departments left the City Centre Campus, many of the buildings were renovated to serve new purposes. Several of these are listed protected buildings. Together with the staff of the Properties and Facilities Department of the university, the professionals of Helsinki University Museum make sure to preserve the original features and interiors and re-use or store any surviving furnishings. The University Museum has documented and collected photographs of the university buildings and everyday life in the institution, and over the years the museum has created a substantial photographic and documentary archive relating to the evolution of the university buildings.[4]

Museums and Collections

The Helsinki University Museum

The Helsinki University Museum comprises the museum, the Helsinki Observatory, and the Art Room of the University of Helsinki, thus making it a university museum of science, art and humanism.

[4] Heinämies 2008; Helsinki University Museum, 'Helsinki University Museum Collections Policy 2019'.

The current Helsinki University Museum was established in 2003 and was situated in a former laboratory and museum building constructed for the university in 1869. Its collection is formed from a merger of several previously existing institutions. The first and most important of these was the University of Helsinki Museum, first opened in 1978 in the basement of the Administration Building. Its focus was on the history of the university, and it housed the most valuable and important historical items relating to the institution, such the silver sceptres dating the foundation of the University in 1640 and the Charter of the Academy of Turku (**fig. 7**). These, along with a few other items survived the great fire of Turku either because they had been lent out, or in the case of the charter, because it had been contained in a silver casket which helped to protect it. A survey done before the creation of the museum in 1974 identified 659 items of historical importance which joined the museum collection.

Figure 7 — Charter of Foundation (© Helsinki University Museum, Timo Huvilinna)

The museum also held the university's art collection, including the *Galleria Academica*, the largest portrait collection in Finland. Though this collection originated shortly after the foundation of the university, very few items survived the fires in 1738 and 1827. Today, only 16 portraits from the Turku Academy and 130 portraits from the period of the Grand Dutchy remain. The rest of the collection is made up of portraits from the 20th century onwards. The *Galleria Academica* is the university's fastest expanding collection, 5-12 portraits a year are acquired on average thanks to various fundraising campaigns. As of May 2019, the university

owned 1,105 portraits, along with c. 570 other works of art. The university collection also contains works by teachers and students of the Art Rooms (see below) and a collection of c. 50 works acquired for the university guest rooms in the 1950s, as well as a few later purchases, and several items acquired through donations. Most of the items in the university's Art collection are on display in various buildings across the university. University facilities also display c. 1,000 publicly owned works of art placed here by the Finnish State Art Commission. The artworks' locations are decided in collaboration with the State Art Commission, the University Museum and department where they are displayed.

A large proportion of the collections of the University of Helsinki Museum consist of collections of academic and scientific history, containing teaching and research equipment from various disciplines, furniture, as well as photographs and books relating to academic festivities, student life and the history of academic administration.

Amongst these is the Physics Cabinet containing 776 instruments and teaching tools. The cabinet was founded by Gustaf Hällström in Turku, although most of the objects from this period were destroyed by the great fire. The cabinet was transferred to the museum from Department of Physics in two parts, the most valuable instruments between 1879 and 1892, and the rest in 2001. The museum also contained a collection of c. 400 classical objects, mostly vessels, ornaments, and lamps, some of which are on display in the department of Classical Languages and Culture. Since the merger, the collection of academic and scientific history has continued to grow from intra-university transfers and donations.

The current institution also inherited collections of photographs and architectural plans from the University of Helsinki Museum. The photograph collections came mostly from the department of Art History, the PR and Press offices and Technical Department, and from donations by private individuals and student associations. Later, the university also acquired photographs of the university taken by Yrjö Lintunen for the Alma Mater book in the 1950s, and by Veikko Somerpuro for the university magazines in the 1990s and 2000s. The architectural plans are those of the university properties going back to C.L. Engel's drawings of the university's Main Building, the Observatory, the university Library (now the National Library of Finland) and the Old Clinic (Unioninkatu 37). The collection began being assembled in the 1980s from the plans kept in the Technical Department and in various faculties. In 2019 it contained 3,400–3,500 plans.

The merger also incorporated the university's three medical museums, the Museum of Medical History, the Museum of Veterinary History, and the Museum of Dentistry.

The Museum of Medical History was established in 1937 and was originally located in the Main Building. Its original collection was destroyed in the bombings of February 1944 and a new one began to be established from 1958. The collections would only find a permanent home in the University of Helsinki's Institute and Museum of Medical History, located in the Helsinki Surgical Hospital, from 1968 onwards. The museum would be relocated in 1990 and the collections would be moved again when it merged with Helsinki University Museum in 2003. The collection primarily contains instruments, equipment and furniture donated by hospitals. It also includes a large collection of instruments, books and memorabilia privately donated by

former medical professionals since the 1970s. The collections were accompanied by a large photographic and documentary archive and a medical library (**fig. 8**).

Figure 8 — Students of medicine (© Helsinki University Museum)

The Museum of Veterinary History meanwhile has its origins in the collection of the Finnish Veterinary Association, started in 1973, and given to the College of Veterinary Medicine in 1992. Its collection mostly consisted of tools and instruments donated by former practitioners along with some other related content, including a photographic collection, archive, and library.

The Museum of Dentistry was founded in 1979 and opened in 1982. Its collection consisted mostly of objects from the university's dental clinic, supplemented by private donations from dentists and from the Oy Dental Depot Ab company. The collection also included photographs, books, and an archive.

The three medical collections have received no new items since the merger in 2003. Their book collections were gathered into a single Medical History Library housed in the Museum building. In 2017, a collection of social services and healthcare material was established, containing material acquired after 2003, mostly from private donations and hospitals.

The final collection involved in the merger was that of the Craft Teacher Programme, started at the School of Women's Handicraft in 1885, and part of the university since 1975. The collection began being assembled in 1959 and became part of the University of Helsinki Museum in 2002, just before the merger and name change. It contained practical assignments completed by trainee teachers, clothing and accessories, supplies and equipment and various types of fabric and textiles, some dating as far back as the mid-19th century. In total the collection contained almost 8,000 items, in addition to a photograph collection.

After the merger, the collections from the various institutions totalled 4,280 objects, 16,353 photographs, 10 metres of shelf space filled with archive material, 2 metres of shelf space

occupied by audio-visual material, some 1,300 architectural plans and approximately 2,000 books. Since that date, they have continued to grow through donations and the addition of three other collections, the Observatory collection, the collection of the Agricultural Museum and the Art History Sculpture collection.

The Observatory collection contains c. 330 pieces of research and observation equipment dating as far back as the early 18th century, and some photographic material. It was taken over by the University Museum from the Department of Astronomy in 2010. Some of these objects were taken back to the refurbished Centre for Astronomy in 2013 (see below).

The collections of the Museum of Agriculture, containing mostly pre-industrial agricultural instruments, began to be assembled by professor Gösta Grotenfelt in the early 20th century, and were added to the newly created Museum of Agriculture at the Viikki campus in 1938. The Museum was open from 1946 to 2012 when was brought under the University Museum. The only part of this collection to become part of the University Museum was a valuable collection of animal sculptures by Anton Ravander-Rauas, which were accessioned into the art collection in 2018. After suffering water damage in 2015, most of the remaining collection was rescued, cleaned, and donated to the Finnish Museum of Agriculture (Sarka) in 2016, along with photographic and archive material. These were moved in 2018; the remaining objects were either deaccessioned or remain in the original facilities waiting to be moved.

Figure 9 — Plaster cast collection (© Helsinki University Museum)

In 2014, the University Museum acquired the university's art-historical sculpture collection, containing 136 plaster casts of Classical, Renaissance and later sculptures, first acquired for the Art Room for the purposes of teaching art history in the 1840s (fig. 10). The collection was

expanded in 1860s and 1870s and presented in the Imperial Alexander University's new laboratory and museum building, the Arppeanum, in 1873.

In 2018, the Helsinki University Museum held c. 130,000 objects of which 2 % were on display. In addition to this the Museum also contains an archive and a collection of books relating to the history of the University of Helsinki and of other universities in Finland and abroad, as well as the history of science and learning, student life, art, architecture, and museum studies. This mostly come from private donations. The Museum also has a large photographic archive containing c. 58,000 photographs, about half of which have been digitized. This includes the photograph archives from the three medical collections and a photographic collection of academic history showing people and properties and photographs depicting teaching, research, studying, student life and traditional academic festivities. This documentation work on university life is ongoing. The Museum also holds a few items of historical furniture not currently in use.

Between 2015 and 2020, the main exhibition showcasing the collections of the Helsinki University Museum was entitled the "The Power of Thought" located in the Main Building (fig. 10). It presented both exceptional artefacts and everyday items that helped illustrate the history of the university and of academic life. These were divided into three sections corresponding to the three main periods of the country's history, the Swedish period, the Russian Grand Dutchy of Finland, and the present-day independent country. Several items of university memorabilia were presented, including the rector's ceremonial robes, the 19th-century casket created to protect the university charter, objects used in doctoral conferment ceremonies, and items of clothing worn by students. It also included 18th-century engravings, historical portraits and other paintings, medical and scientific instruments, and part of a collection of ancient and modern coins and medals whose origins go back to the 18th century. More recent items like a 1920s-maternity package or prisoner card for Helsinki student Esko Riekki, who campaigned for Finnish Independence in the early 20th century, as well as objects related to student associations and protests were also shown. The exhibition was closed in the fall of 2020 due to the Covid-19 pandemic and had to close permanently in 2021 because of the renovation of the Main Building. The museum is currently preparing to open a new permanent exhibition and space for temporary exhibitions in the newly renovated Main Building in 2023.[5]

[5] Kati Heinämies 2003; Helsinki University Museum, 'Helsinki University Museum Collections Policy 2019', 13–45; Tegelberg 2010; 'University Museum Flame', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame; 'University Museum to Be Revamped', University of Helsinki, accessed 11 February 2025, https://www2.helsinki.fi/en/news/language-culture/university-museum-to-be-revamped; 'Collections | Helsinki University Museum Flame', accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame/collections.

Figure 10 — Museum exhibition (© Helsinki University Museum, Timo Huvilinna)

The Helsinki Observatory

Helsinki Observatory now functions as the astronomy visitor centre of the Helsinki University Museum. It is situated in an observatory, designed by C.L. Engel with the aid of Astronomy professor F.W.A. Argelander. The Helsinki Observatory was their second collaboration as they had both already worked on an observatory in Turku which was abandoned by the university after the move to Helsinki. The Observatory opened on Tähtitorninmäki hill in 1834, it housed several professors and their families and was considered very modern for its time. Its design featuring three revolving observation towers served as a model for many other institutions. Constructed to be visible from the port, the Observatory became a key feature in the Helsinki cityscape. A new tower for a photographic telescope, designed by Gustaf Nyström, was added to the building in 1890, and a new pavilion was constructed in 1901, housing a fixed photographic telescope directed at the celestial pole. Though some parts of the Observatory were damaged in the 1944 air raids, including the tower built in 1890, most of the building was saved.

Over time, however, observations were hampered by the light and smoke of the expanding city, and in the 1970s they were transferred to the Metsähovi Observatory in Kirkkonummi, some 30 kilometres away, and later to observatories abroad. In 1969, by student demand, the professorial residences were transformed into a library and work facilities. An instrument manufacturing and repair shop was also constructed in the west wing. The Observatory underwent major restorations for its 150th anniversary in 1984, which included the addition of an exhibition facility. In 2010 the Department of Astronomy was closed. The remaining Division of Geophysics and Astronomy was transferred to the Department of Physics on the Kumpula campus and today functions under the division of particle physics and astrophysics.

Figure 11 — The Observatory (© Ari Aalto)

After teaching and research ceased at the Observatory, the building underwent new renovations between 2011 and 2012, when it reopened as the Astronomy visitor Centre, managed by the Helsinki University Museum, and dedicated to informing the public about space and astronomy (**fig. 11**). The large items of observational equipment had remained in the building, and several items from the collection of smaller instruments were also returned in 2013 and are currently on display.[6]

Art Room

The Art Room is Finland oldest public Art School. Its origins date back at least to 1708 when the Royal Academy of Turku appointed Johan Oppenort as its first drawing master. In 1830 the university established its first Art Room in an annex of the Main Building. This was moved to the new Arppeanum building on Senate Square in 1870, and to its current location on the top floor of the Porthania building in 1956 (**fig. 12**).

[6] Helsinki University Museum, 'Helsinki University Museum Collections Policy 2019', 32; 'The Story of the Observatory', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame/about-us/history-museum#observatory--title.

Figure 12 — Art Room (© Helsinki University Museum)

Over the years the Art Room has had many renowned teachers, such Adolf von Becker who helped modernise teaching in the late 19th century and opened his own private academy within the facilities where women were allowed to enrol. His students included noted artists Albert Edelfelt, Helene Schjerfbeck and Maria Wiik. Other noteworthy teachers include as Magnus von Wright, Adolf von Becker, Eero Järnefelt and Åke Hellman. After closing in 2016, the Art Room reopened in 2018 as part of the University Museum. It continues to offer courses and events to students at the university, staff, alumni and general public.[7]

The Finnish Museum of Natural History

The Finnish Museum of Natural History, or Luomus, is housed within the university, though it functions as a separate institution. It is divided into three locations, the Natural History Museum and the Kaisaniemi Botanic Garden in central Helsinki, and the Kumpula Botanic Garden further out in the city. Between them, they house over half of the natural history collections in the country.

7 'History of the Art Room', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame/about-us/history-museum#art-room--title

Figure 13 — Finish Museum of Natural History (© Marika Turtiainen)

The permanent exhibition of the Natural History Museum (**fig. 13**) contains exbibits on Finnish and world nature, the evolution of life, the study of bones, climate change and on the history of the building. These showcase just some of the collections' nine million zoological specimens, most which are insects. Much of the collection comes from the *Societas pro Fauna at Flora Fennica* and was given to the University of Helsinki in 1858. This includes c. 140,000 vertebrate specimens. The museum also has a valuable bird egg collection, and a collection of frozen tissues for DNA analysis. It also holds c. 400,000 invertebrate samples, mostly of Finnish fauna. The rest of the collection, c. 9 million specimens, are entomological specimens, about half of them from Finland, which make up one of the largest insect collections in Europe.

The Finnish Museum of Natural History also manages two botanic gardens which are the successors of the botanic gardens founded in Turku in 1678. Opened in 1829, the Kaisaniemi Botanic Garden is a public garden covering 4 ha, in the city centre. It contains and outdoor garden, containing a French formal garden from the 1830s, a rock garden established in 1884, a sensory garden, and an arboretum. The gardens also contain ten glasshouses which are open to the public, and showcase c. 1,300 plant species from various climates, including the giant *Victoria cruziana* (Santa Cruz water lily). The National Herbarium of Finland is housed in the gardens in a building originally intended as a Royal Palace. Its collections contain c. 3.3 million plant and fungal specimens and is growing by c. 20,000 specimens a year. Although most of these date from after 1827, a few of the collections from the Academy of Turku survived the Great Fire. Around half of the species are from Finland and neighbouring areas in Russia and form the East Fennoscandian collection. The rest from various areas of the world and are kept in the General Herbarium. A few collections donated by individual specialists are kept separate, such the bryophyte collections of S.O. Lindberg and V.F. Brotherus, the collections of lichens of

William Nylander and "Father of Lichenology" Erik Acharius, the collection on fungi of mycologist Petter Adolf Karsten and the herbaria of Christian Steven and Aino Henssen.

The Kumpula Botanic Gardens are situated in the Kumpula Campus and are built around the 15th century Kumpula Manor. In the 18th century, this was the childhood home of one of Finland's most prominent botanists and student of Linnaeus, Peter Forsskål. The manor was acquired by the city of Helsinki in 1893. It served as an "additional venereal hospital" for the National Board of Health between 1905 and 1960, and as an elementary school between 1962 and 1977, before being acquired by the State and turned into a botanic garden. The garden was designed by Gretel Hemgård and inaugurated in 1987. It is divided into a garden of cultivated plants, which holds economic and ornamental species, including edible and medicinal plants, as well as a rock garden and a fruit and berry garden, and a geobotanical garden, containing non-cultivated species grouped by origin and climate zone. Kumpula Manor houses the Geological collections of the Museum of Natural History, which includes c. 50,000 mineral and rock samples, c. 600 meteorites and c. 44,000 fossil, bone and soil samples. The museum was renovated between 2005 and 2008. The collection contains the oldest rock samples in Europe, as well as a collection of gems and meteorites found in Finland, and a rich collection of fossils. This includes the remains of a cave bear collected by professor A. von Nordmann in the 19th century, a collection of primate evolution collected by professor Björn Kurtén, and mammoth tusks found in Alaska.

Overall, the collections of the Finnish Museum of Natural History are primarily used for taxonomic and systematic research by students and staff from the university and beyond. The Museum maintains databases which contribute to the monitoring of bird and plant species, and to climate change research.[8]

The National Library of Finland

The National Library of Finland is housed by the university but also functions as an independent institution. The National Library is the successor of the library of the Academy of Turku, which was created in 1640 from the small collection of books at the Turku gymnasium. From 1707, by order of the Royal Chancellery, the library began receiving a copy of every book printed in the Swedish empire, helping to increase its collections. The Academy library suffered damage from a fire in 1738 and was affected by the great fire in Turku of 1827. In the initial years after the move to Helsinki, the library was located in the east wing of the Senate building, where it merged with public library which had been operating there for a few years.

[8] 'Collections | LUOMUS', accessed 11 February 2025, https://www.helsinki.fi/en/luomus/national-collections.

Figure 14 — The National Library (© Sami Perttilä)

From 1820 to 1917, the library received a copy of every book published in Russia and was able to grow its collection thanks to subsidies from Russia, the United States, and other European countries. A new library building designed by C.L. Engel was inaugurated in 1845. It was renovated in 1879-81 and again in 1893, when electric lights and a new reading room were added. A new rotunda designed by Gustaf Nyström was added to the building in 1906 (**fig. 14**). During the 1950s, it received new repository facilities designed by Aarne Ervi, situated under the Porthania building. A new wave of renovations took place between 1977 and 1985, and in 1982 the statutory deposit was extended to audio material.

A new phase for the building began in the mid-1990s when the library took over an entire city block after the Faculty of Pharmacy moved to the Viikki campus. The new areas were opened in 1998. A renovation of the rotunda began the same year and lasted until 2000, when the library also inaugurated a new underground book cave. Ownership of the building was transferred from the State to the university in 2005, and in 2006, the library was renamed the National Library of Finland following an amendment of the Universities Act. The façade of the main building was renovated in 2011-2012, and that of the rotunda in 2013-2015. The rest of the main building was renovated at the same time and reopened to the public in 2016.[9]

[9] 'Architecture and History' National Library, accessed 11 February 2025, https://www.kansalliskirjasto.fi/en/architecture-and-history; Wars and Fires Have Not Subdued the University of Helsinki, and Positive Things Have Come from Crises', University of Helsinki, accessed 11 February 2025, https://www2.helsinki.fi/en/news/teaching-studying-at-the-university/wars-and-fires-have-not-subdued-the-university-of-helsinki-and-positive-things-have-come-from-crises; 'Helsinki University Museum Flame', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame.

Ceremonies, Traditions, and Other Elements of Intangible Heritage

Much of the intangible heritage of the university is a tied to its student associations. Some of these, the nations, or corporations, are almost as old as the university itself. They started in the mid-17th century as a way of grouping students from the same areas of the country, and they played an especially important role in linking the university to various rural communities. During the 19th century, they developed their own symbols, flags, coats of arms, habits, songs, and events usually in connection to their province of origin. They also helped finance programs to preserve the local crafts, folklore, music and dialects of their provinces, and organised trips to these in the summer. Until 1937, enrolment in a corporation was compulsory for all students. Even though their popularity has declined since the 1960s, the university corporations still maintain many of their traditions, as does the Student Union of the university whose foundation dates to 1868. In 2003, the student nations celebrated their 360th anniversary with a temporary exhibition on student life in the newly opened University Museum.

Figure 15 — University celebration (© The University of Helsinki)

Documenting the cultural traditions and events of the university is also part of the role of the Helsinki University Museum. It helps document and maintain unique traditions like conference of degree ceremonies and disputations through documentary and photographic archives and collections. These include the sword-whetting graduation ceremony for the Doctors and garland-weaving ceremonies for master's students. The museum also keeps objects related to past traditions like student caps worn by male and female students in the 19th century. The ongoing photographic record documents ceremonies celebration and anniversaries (**fig. 15**).

The university's values could also be considered part of its Intangible Heritage. These are defined as "Truth, Bildung, Freedom and Inclusivity", and are considered the core of university identity and the basis for its objectives.[10]

The Management of University Collections

Heritage management at the University of Helsinki goes back to the creation of the University of Helsinki Museum in 1978, which was established as a separate administrative unit governed by the university's administrative director. Other museums were administered by their respective faculties. Between 1995 and 2001, an advisory council for the University of Helsinki's museums and collections was set up to promote collaboration between the museums and plan the future of the museums and collections. Since the creation of the Helsinki University Museum in 2003, it has taken responsibility for managing collections according to its collections policy, which is updated regularly.

The activities of the Helsinki University Museum consist in preserving and managing university collections and making them accessible to the university community and to the wider public. Like all Finnish Museums, it is obligated by law to record and preserve material and visual cultural heritage. This includes various activities like systematic cataloguing, monitoring of the collections and preventive conservation. The Museum also manages incoming donations and loans to other institutions and deaccessions material that is dangerous, in poor condition, lacks context, or does not comply with the university's collections policy. It also acquires new items to supplement and fill gaps in the collection.

The university has strict policy on the types of items that belong in the collection and refers any unwanted items to suitable partner institutions. Its focus is on the history, research, tuition, and staff at the University of Helsinki. It also takes in items relating to certain fields that are already present in its collections and lack a museum of their own, such as medicine, veterinary medicine, dentistry, and craft sciences. Systematic cataloguing is currently done through the Akseli/Collecte collection management system.

The collections of the Helsinki University Museum are currently being moved to new, state-of-the-art premises in the Collections and Conservation Centre of the Finnish Heritage Agency in Vantaa, which has been extended to include new storage facilities for the museum. The museum collections are kept in other storage facilities as well. The photograph collections, archive collections and part of the book collections are kept in the archive facilities and the rest of the book collections are kept in the museum offices. In 2018 the University Museum had a total of 3,782 m^2 of exhibition, office, and collection space, including 2,440 m^2 of storage. With the exception of a new storage facility that was opened in the City Centre Campus in 2014, only

[10] Heinämies 2003; Heinämies 2008; Kolbe 1996, Tegelberg 2010; 'Helsinki University Museum Flame', University of Helsinki, accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame; 'Student Union', HYY, accessed 11 February 2025, https://hyy.fi/en/student-union; 'Values | University of Helsinki', accessed 11 February 2025, https://www.helsinki.fi/en/about-us/strategy-economy-and-quality/strategic-plan-2021-2030/values.

a small share of this storage met accepted museum standards for temperature, humidity and safe transportation, and many were at risk from water damage. Workspace within the older storage areas is also extremely limited. Collections management is undertaken by the collections team, which includes a head of collections, three permanent curators, a permanent project planning officer and a fixed-term curator. Since the opening of the new museum in 2003, the collections have been actively used in the training of students in various subjects including museums studies, archaeology, ethnology, history, and art history. Other user groups are for example researchers, staff of the University of Helsinki, the media, publishing houses and genealogists.[11]

Digital Heritage

The Helsinki University Museum has several initiatives to promote digital heritage. The objects in the collection are available through two digital portals: Arjen historia (www.arjenhistoria.fi) which is connected to the museum database and Finna (www.finna.fi) which functions as a database for many Finnish museums, libraries and archives. The museum also maintains an Object of the Month blog[12] and a blog on the process of moving the collection[13] and produces online exhibitions. The most recent is entitled "When Everything Changed – Photographs of the Everyday Life of the University Community in the Middle of the Pandemic" (2021).[14] The museum is also active in sharing information about its collection and other activities in the social media (Facebook, Instagram and Twitter).

The Natural History Museum also promotes digital initiatives, including virtual exhibitions. The latest is called "Change in the Air 360°-virtual tour" and focuses on changes to the Earth's climate and environment.[15] It also participates in the Global Plants Initiative,[16] which brings together more than 300 herbaria to create a digital catalogue of plant, fungi, and algae species from around the world.

The Kumpula Science campus can also be visited virtually.[17]

11 Heinämies 2003; Heinämies 2008; Helsinki University Museum, 'Helsinki University Museum Collections Policy 2019'

12 'Object of the Month – Helsinki University Museum Flame', accessed 11 February 2025, https://blogs.helsinki.fi/hum-object-of-the-month/.

13 'Yliopistomuseo muuttaa – Bloggausta muuttourakan keskeltä', accessed 11 February 2025, https://blogs.helsinki.fi/yliopistomuseo-muuttaa/.

14 'Exhibitions', accessed 11 February 2025, https://www.helsinki.fi/en/helsinki-university-museum-flame/exhibitions.

15 'LUOMUS', accessed 11 February 2025, http://helsinki.fi/en/luomus.

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17 'Kumpula Virtual Experience', University of Helsinki, accessed 11 February 2025, https://www2.helsinki.fi/en/venues/kumpula-virtual-experience.

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Freie Universität Berlin

Freie Universität Berlin was founded in 1948 in West Berlin by students and academics from Berlin University on Unter den Linden, which was situated in the Soviet sector of the city. With the support of the American allied forces, they wished to create a new institution which would be free from political interference or influence. They chose to install the university at the site of Dahlem, which already housed several important research institutes including the Kaiser Wilhelm Society—the precursor of the Max Planck Society—and which was associated figures such as Albert Einstein, Werner Heisenberg, and Max Planck.

Highlights of its heritage include a large veterinary collection, a Botanical Museum and one of the largest Botanic gardens in the world. The university also possess an important cast gallery which reconstructs the historic cast collection that used to be displayed at the Neues Museum and which was destroyed after World War Two.

History of the University

The foundation of the Freie Universiteit Berlin (or Free University of Berlin) took place in the context of the division of the city after the Second World War. At that time, the University of Berlin, formerly Friedrich Wilhelm University, located in the Soviet sector of the city, came under the control of the Central Administration for Popular Education, and lost much of its academic freedom, resulting in protests and criticism by students and teachers. In 1948 three students got expelled, and in the ensuing protests, one of them, Otto Stolz, demanded the foundation of a free university in West Berlin. Later that year, and despite shortages of space and materials, the university welcomed its first students in Dahlem, in the buildings that used to house the institutes of the former university and the Kaiser Wilhelm Society. The Dahlem campus had been created in the late 19th century at the initiative of the Prussian Under-Secretary of Cultural Affairs, Friedrich Althoff, who wanted to build 'Germany's Oxford' here. It encompassed two new science institutes of the university, government scientific agencies, a botanical garden, and from 1911, the headquarters and institutes of the newly founded Kaiser Wilhelm Society (**fig. 1**). The resulting scientific community, which included names like Albert Einstein, Werner Heisenberg, and Max Planck, was the recipient of several Nobel Prizes. During the 1930s, some scientists at Dahlem had also contributed to research promoted by Nazi government, and 1938, research by Otto Hahn and Lise Meitner had resulted in the discovery of nuclear fissure.

Figure 1 — Dahlem Campus, Boltzmannstraße 3. University's first main building located in the former of premises of the Kaiser Wilhelm Institute of Biology built in 1916. Now part of the Freie Universität Legal department (© Bernd Wannenmacher, Freie Universität Berlin)

After the foundation of the Freie Universität, students and staff were promised academic freedom, and for the students, a central role in the administration of the university, having

been given seats and votes in the administrative councils. In the 1950s and early 1960s, the university flourished as many professors who had fled Nazi Germany returned to teach here, a tutoring system was developed and lectures from prominent academics encouraged. New institutes and buildings were built with the help of local and national government and with grants from the United States, including 79.5 million DM from the US State Department, and 16.6 million DM from the Henry Ford Foundation. In its early years, a considerable proportion of the university's students came from East Berlin or East Germany, and broadly speaking, the student population stood against the communist government in East Berlin. The construction of the Berlin wall in 1961 put a stop to this however, and many students on both sides were involved in early attempts to help residents of East Berlin escape. Later in the decade, university policy shifted towards forming partnerships with Eastern universities, following what had become an established university tradition of national and international cooperation.

In 1963 John F. Kennedy gave a famous speech in front of the Henry Ford Building in the Dahlem campus (**fig. 2**), and in the second half of the decade, like elsewhere, life at the university was marked by a series of initially peaceful, 'sit-in' type, protests, starting in 1966. These were exacerbated however by the killing of a student by the police in 1967, and by the following year the Freie Universität had come to be seen as a centre of anti-authoritarian opposition to the existing social system, with the creation of the Extra-parliamentary Opposition (APO) in 1968. This opposition fragmented into several groups in the 1970s and protests against the police and certain professors led to frequent skirmishes on campus. The university also tripled in size in the late 1970s, sparking further protests on the deterioration of study conditions. These occurred again in the late 1980s, despite a period of consolidation at the start of the decade. After reunification, spending cuts led to a period of downsizing and an increased emphasis on achieving excellence in teaching and especially in research. A series of administrative reforms also took place and the emphasis on international cooperation was strengthened. In 2007 the Freie Universität was one in only nine universities in Germany to achieve excellence status in all three lines of funding in of the government's Excellence Initiative and was reconfirmed as one of eleven universities of excellence in Germany in 2012.[1]

[1] 'Founding History', accessed 12 February 2025, https://www.fu-berlin.de/en/universitaet/geschichte; 'About Freie Universität', 12 February 2025, https://www.fu-berlin.de/en/universitaet/index.html.

Figure 2 — Kennedy speech
(© Reinhard Friedrich, Freie Universität Berlin, University Archives, Photo Collection, Sig. 30963)

Built Heritage

When the University was founded in 1948 it was situated in the institutes of the former University of Berlin and of the Kaiser Wilhelm Society in Dahlem. These had been developed here from the late 19th century and installed villas designed by prominent 19th- and early 20th-century architects like Ernst von Ihne and Carl Sattler (**fig. 3**), or in former office buildings, like the Reichsknappschaft insurance society building by Max Taut and Franz Hoffmann (**fig. 4**). The University's first main building was in the former of premises of the Kaiser Wilhelm Institute of Biology built in 1916. An American style university campus was then developed around these buildings.

Figure 3 — The Hahn-Meitner Building in Dahlem housing the Department of Chemistry and Biochemistry. Formerly The Kaiser Wilhelm Institute for Chemistry where Otto Hahn and Lise Meitner first detected nuclear fissure. The building was bombarded and then restored after the war (© Bernd Wannenmacher, Freie Universität Berlin)

Figure 4 — Former Reichsknappschaft insurance society building by Max Taut and Franz Hoffmann, now the Technical Department and the Institute of Latin American Studies (© Vitoscha Königs, Freie Universität Berlin)

Figure 5 — Henry Ford building (© Reinhard Görner, Freie Universität Berlin)

In the 1950s the university gained a new main building, the Henry Ford Building, built between 1952 and 1954 and designed by Franz Heinrich Sobotka and Gustav Müller (**fig. 5**). This contained the new university library as well as lecture halls and conference rooms and was completely renovated between 2005 and 2007. Since the renovation of the Henry Ford building in the early 2000s, a permanent exhibition entitled "Future from the Very Beginning" (Zukunft von Anfang an), has been on display and open to the public on the second-floor balcony. It showcases the history of the university and includes photographs, early films, radio reports, and contemporary printed materials.[2] In 1969, and with the help of US funding, the university also inaugurated a large new hospital complex, which was renamed the Benjamin Franklin University Hospital in 1994.

Figure 6 — Rostlaube building complex housing departments of humanities and social sciences (© Freie Universität Berlin)

[2] 'Renovation', accessed 12 February 2025, https://www.fu-berlin.de/en/sites/hfb/geschichte/sanierung/index.html; 'Founding History'.

Other notable additions to the campus include the humanities and social sciences building (or Rostlaube) designed by Georg Candilis, Alexis Josik and Shadrach Woods in 1967 (**fig. 6**), the former Veterinary Medicine teaching clinic (1968) and the Plant Physiology Institute (1970) both by Wassili Luckhardt, the Philosophical Institute by Hinrich and Inken Baller (1982-1983) (**fig. 7**) and the Matriculation office by Doris and Ralph Thut (1995-1996). In 2005, the university gained a new Philological Library designed by Lord Norman Foster (**fig. 8**).[3]

Figure 7 — Philosophical Institute (© Reinhard Görner, Freie Universität Berlin)

It is worth noting that the Max Plank Society, in collaboration with the Freie Universität, also offers regular tours of the Dahlem campus, focusing on various aspects of the history of research here since the early 20th century.[4]

Figure 8 — Philological Library (© dbv/Thomas Meyer/Ostkreuz)

[3] 'Architecture', accessed 12 February 2015, https://www.fu-berlin.de/en/sites/philbib/05Ueber-uns/architektur/index.html.

[4] 'Citytours Berlin Dahlem: 100 Years of Science at "Germany's Oxford"', accessed 12 February 2025, https://www.fu-berlin.de/en/universitaet/media/mpg-city-tour.pdf.

Museums and Collections

Botanic Gardens and Botanical Museum

The Botanic Gardens in Dahlem is a successor to the Royal Botanical Gardens which were developed at Schöneberg during the 17th and 18th centuries, and given to the Society of Sciences in 1715, and to the University of Berlin in 1810. In 1895 the decision was made to transfer the gardens to a 43-hectare plot in Dahlem, where a new garden was opened to the public in 1910. The garden was damaged in the Second World War but reopened soon after. As it was situated in the American sector of the city, the botanical gardens and their museum were eventually given to the State of Berlin, and later to the Freie Universität. The Berlin-Dahlem Botanic gardens are currently one of the largest and most important botanical gardens in the world, harbouring c. 20,000 different species (**fig. 9**).

Figure 9 — Botanic Gardens (© Bernd Wannenmacher, Freie Universität Berlin)

The Botanic Gardens contains 27 greenhouses including one of the largest greenhouses in the world, the Great Tropical House, designed by Alfred Koerner at the start of the 20th century (**fig. 10**). The gardens also house a 13-hectare plant geography department, and a 14-hectare arboretum, a medicinal plant garden and a fragrance and touch garden. Its special collections include a system of herbaceous plants, and a swamp and aquatic plant collection.

The Botanical Museum was founded in 1815 as a successor to the Royal Herbarium. At the time, it already included herbarium from the Academy of Sciences, plant collections from the Royal Library and Art Chamber, and objects from the natural history cabinet of the Society of Friends of Nature Research in Berlin. The museum was moved to its current location in 1906. It suffered damages during the Second World War and was given a new layout which was

completed in 1991. As well as its historic collections and herbaria, today the museum displays many enlarged models and scaled-down dioramas. Its building also houses a library, scientific collections, and research laboratories.[5]

Figure 10 — The Great Tropical House (© Tomasz Kurianowicz, Freie Universität Berlin)

Veterinary collection

The origins of the Veterinary collection go back to the foundation of the Royal Veterinary School in Berlin in 1790, which from its beginnings included a collection of specimens. In 1819 responsibility for this collection was taken over by Ernst Friedrich Gurlt, who joined the school that same year as a teacher and rose to become its director by 1849. During his time in charge, he greatly expanded the collection which went from 561 specimens in 1817 to 3,358 in 1841, and 6,418 in 1870 when Gurlt retired (**fig. 11**).

[5] 'Botanic Garden and Botanical Museum', accessed 12 February 2025, https://www.fu-Berlin.de/en/sites/botanischergarten/index.html; 'Botanical Garden Berlin, Free University Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/7; 'Botanical Museum Berlin, Free University Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/312.

Figure 11 — The Gurlt Veterinary Collection (© Freie Universität Berlin)

Gurlt was especially interested in teratology, so the collection gained many dry and wet specimens showing malformations. He also catalogued and published the collection, first in his *Textbook of Pathological Anatomy* (1832) and later in the *Magazin für die Gesamt Thierheilkunde* where he would eventually publish the full catalogue with regular updates.

Over time, the collection would be reduced due to lack of space, and suffer considerable damage, especially during the Second World War, when several of the specimens, then held at the Institute of Pathology were destroyed in a fire following an air raid. The remaining collections, consisting of 143 skeletons and 105 preparations in alcohol were transferred to the Freie Universität when it opened in 1948, and became part of the anatomical collection of the Institute for Veterinary Medicine. The Veterinary collections also include 135 historical wax models made by Adolf and Friedrich Ziegler in the second half of the 19th and early 20th centuries, castings, and mounted skeletons, including the skeleton Condé, Frederick II's favourite riding horse. All of these are accessible to the public in the Anatomical Museum of the Veterinary School.[6]

[6] 'Gurlt'sche Sammlung', accessed 12 February 2025, https://www.vetmed.fu-berlin.de/en/einrichtungen/zfg/we01/Sammlungen/Gurltsche-Sammlung/index.html; 'Geschichte der Gurlt'schen Sammlung' accessed 12 February 2025, https://www.vetmed.fu-berlin.de/einrichtungen/zfg/we01/_alt/gurltsche_sammlung_startseite/_inhaltselemente/geschichte.html; 'Anatomical Collection [Veterinary Medicine], Free University of Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/197; 'Gurltsche Sammlung [Veterinärmedizin], Freie Universität Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/196; 'Ziegler's Wax Models [Veterinary Medicine], Free University of Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/198.

Plaster cast gallery

Berlin once possessed one of the greatest plaster cast collections in Europe, originally assembled for the Brandenburg Academy, which was founded in 1696 by the future king of Prussia, Frederick I. The collection of the Berlin Academy had been assembled on Rome shortly after the Foundation of the Académie de France in 1666, which had been given a concession by the Pope to make casts from the great Italian sculpture collections. The plaster cast collection of the Berlin Academy was destroyed in a fire in 1743, but it was gradually rebuilt after the academy was reformed in 1786 under the curatorship of Anton Friedrich Freiherr von Heinitz and with the support of Frederick William II of Prussia.[7] This was done through donations and purchases like that of the Peter Ludwig Lütkes' collection in 1802. This collection contained 126 plasters made in Rome and had already been on display in the Academy since 1790. Other items came from the collections of artists and Academy members or from those of the Academy's aristocratic honorary members. In 1787 Heinitz also asked the king for permission to make casts from some of the statues from Charlottenburg and Potsdam. In the early 19th century, a further collection was sent to Berlin from Paris, where a plaster workshop had been set up in 1807, as compensation for the artworks taken from Berlin museums under Napoleon. 40 boxes arrived in Berlin in 1815 and were sent directly to Monbijou Palace for storage. Further purchases were also made in Dresden, London, and Rome.

In 1819 a plaster workshop for the Royal Museums was set up under the helm of court sculptor Christian Daniel Rauch.[8] This was part of a wider plan by the Prussian state to rebuild after Napoleonic wars, in this case by helping to increase the collections destined for the Royal Museum which opened in 1830 (the future Altes Museum). Though initially part of Rauch's own workshop, the Gipsformerei became part of the Royal Museums from that date onwards and was set up in the basement of the museum. In 1843 the workshop was moved to a new location on nearby Münzstraße which was expanded in 1877. The workshop was moved to its current premises at Sophie-Charlotten-Strasse 17/18 in 1889. The staff were trained with the help of experienced plasterers Carl Seeger from Berlin and Domenico Bianconi from Carrara. The casts and moulds were obtained in Italy or made from plaster casts already in private and public collections Germany, like the one in Dresden. Others, like the casts from Olympia, on which the Berlin workshop had a monopoly, were acquired though German archaeological missions. Not long after its foundation, the workshop also began selling plaster casts to collectors and universities in Prussia. In the late 19th century, casts were also made of anthropological models, including masks and body impressions. In the 1930s the workshop was given a collection of moulds and models of busts of famous people, including Goethe, Beethoven, Mozart and Schubert.

In 1842 most of the Brandenburg Academy's collection, 1,268 casts in total, were given to the Royal Prussian Museums. From 1843, 611 of these, including 132 statues, were exhibited in the Royal Museum. From 1855 an expanded collection, which also included Egyptian, Near Eastern and Medieval casts, was installed in purpose-built, lavishly decorated rooms in the

7 On the formation of the first collections, see Schreiter 2012; Sedlarz 2012.

8 On the history of the workshop see Fendt 2012; Helfrich 2012; Schleper 2012a; Schröder 2012.

Neues Museum, forming the centrepiece of the new institution.[9] The aim at the time was to achieve as complete a cast collection as possible, and many new items were added to the collection from the Berlin workshop, but also from workshops in Paris and Athens. By the 1880s, Berlin possessed one of the largest cast collections in the word, containing over 2,700 items. As time went on however, casts became less central to the Neue's collection. They were no longer seen as necessary for art education, and changing tastes meant that they were gradually removed to make room for the museum's growing collection of original archaeological finds. At the same time, plaster casts were coming to be seen as key teaching tools for students of Classical antiquity, with many universities acquiring their own collections. In 1916 it was therefore decided that most of the cast collection would be moved to the Berlin Friedrich-Wilhelms Universität. In 1921 the Greco-Roman casts were installed in purpose-built rooms in the West wing of Unter den Linden university, which would still be open to the public.[10]

Figure 12 — The Plaster cast gallery (© Freie Universität Berlin, Abguss-Sammlung Antiker Plastik)

Despite damages to some 100 sculptures, most of the collection survived the bombardments of the Second World War. The museum was closed at the end of the year 1944 and there was a plan to reopen it after the war. But in 1950 this decision was revised, the collection was moved to the basement of the Pergamon museum, where it suffered water damage and was subject to acts of vandalism and general carelessness. Despite this, the period did see some additions to the collection, such as casts from the collection of the Institute of Classical Archaeology at the University of Rostock, given to the East Berlin Winckelmann Institute in 1958. But this collection, then kept in the basement of the Winckelmann Institute, was also destroyed as late as 1977.[11] Some 400 casts from the original collection survived and are currently displayed in the Winckelmann Institute of the Humboldt Universität and at the

9 On the collection in the Neues see Platz-Horster 2012.

10 See Stürmer 2012.

11 On the destruction of the original collection, see Winkler-Horaček 2012a.

Freie Universität (**fig. 12**). A further c. 1400 items in various states of preservation are stored in the State Museums' depot.

The destruction of the cast collection, however, did not affect the Gipsformerei, located in West Berlin, nor the collection of moulds. The workshop still holds c. 2,650, mostly 19th-century plaster moulds, 1,365 silicon moulds, and 890 gelatine moulds, as well as many additional items.[12] In 1978 an agreement was set up between the state Museums of Prussian Cultural Heritage and the Freie Universität to use the moulds to re-create the collection. A new museum run by the university opened in Charlottenburg in 1988, exhibiting a collection which currently contains over 2,100 pieces (**fig. 13**). About 40 % of the pieces were made thanks to a cooperation agreement between the State Museums and the university and are now on permanent loan to the museum. The rest were acquired from various sources since the museum opened. The collection is currently open to the public and widely used in teaching, helping familiarise students with ancient sculpture and providing opportunities for them to get involved with various exhibitions and events structured around the collection.[13] The collection of antique plaster casts has produced several exhibitions and events since its foundation, often with accompanying catalogues.[14]

More recently, The Berlin Sculpture Network – Contextualization and Interpretation of Ancient Sculpture Project (2009-2012) was created as a collaboration between the Berlin State Museums and the university's Institute of Classical Archaeology.[15] The project received 1.55 million euros of funding from the Federal Ministry for Education and Research (Bundesministerium für Bildung und Forschung) to produce contextual research and publication, presenting the c. 4,400 antique sculptures from the Berlin collection of antiquities and the c. 4,000 plaster casts of ancient sculptures contained in various Berlin collections. This resulted in the creation of a database which brings together the various cast collections, including those of the Freie and Humboldt Universities, those of the Prussian State Museums, and a few private collections.[16]

12 Schleper 2012b, 329.

13 See Winkler-Horaček 2012b; Winkler-Horaček and Muth 2012.

14 'Aktuelle Veranstaltungen', accessed 12 February 2025, https://abguss-sammlung-berlin.de/aktuelle-veranstaltungen/

15 Fabricius 2012.

16 'Berlin Sculpture Network. Contextualisation and Interpretation of Ancient Sculpture' accessed 12 February 2025, https://www.smb.museum/en/museums-institutions/antikensammlung/collection-research/research/berlin-sculpture-network/;'Berliner Abguss-Sammlung', accessed 12 February 2025, https://arachne.dainst.org/entity/1241844; see also 'Cast Collection', accessed 12 February 2025, https://www.geschkult.fu-berlin.de/en/e/klassarch/institut/03_abgusssammlung/index.html; 'Startseite', Abguss-Sammlung Antiker Plastik, accessed 12 February 2025, https://abguss-sammlung-berlin.de/.

Figure 13 — The Gipsformerei (© Bernd Weingart, Staatliche Museen zu Berlin)

Other collections

The Freie Universität has several other heritage collections which are not in public display. These include a collection of topographic, geomorphological, traffic and travel maps from various parts of the world, and collections of didactic elements used for teaching biology, mathematics, computer sciences and physics. The university also possess a collection of c. 2,000 minerals and rocks initially assembled by professor Mehnert, after the establishment of an Institute for Mineralogy at the university in 1954 and increased through subsequent donations. Some elements of this collection are displayed in showcases in the institute, though it is mostly used for teaching.

The Institute of Geological Sciences also holds a Paleontological collection primarily used for teaching, which dates to the establishment of the institute in 1950. This includes a micropaleontological, an invertebrate, a palaeobotanical and a stratigraphic collection, and collections from specific researchers like Michael Schudack's charophyte collection, the Mädler Collection from Hanover, and H. Keupp's collection of pathological ammonites. It also contains a collection of 20,000 items from the Upper Jurassic site of Guimarota in Portugal. Since the

creation of a separate Institute of Palaeontology in 1971, the collection has had a special focus on fossils.

Finally, the university also holds a Theatre history collection which has its origins in the donation by Walter Unruh of his private and extensive theatre-history collection to the city of Berlin in 1945. This collection was given as a permanent loan to the university in 1954 and renamed the "Walter Unruh Theatre History Collection" (**fig. 14**). Over time, the institute began collecting an archive containing several other theatre-related items and documents, including the archives of Heino Seitler, Josef Schmidt, Gerhard Kowalewski and the Menschel donation. Most of these relate to theatre in Berlin during the first half of the 20th century.[17]

Figure 14 — "Chauffeur - Ins Metropol", costume designs (1912). (© Institute for Theater Studies, Theater History Collection Walter Unruh)

17 'Collections of the Department of Mathematics / Computer Science and Physics, Free University Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/837; 'Map Collection of the Faculty of Geosciences, Free University of Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/1275; 'Media Collection of Biology Didactics, Free University Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/1253; 'Mineral- Und Gesteinssammlung, Freie Universität Berlin · Universitätssammlungen in Deutschland', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/330; 'Palaeontological Collection, Free University Berlin · University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/204; 'Theater History Collections, Free University of Berlin University Collections in Germany', accessed 12 February 2025, http://www.universitaetssammlungen.de/sammlung/633.

Ceremonies, Traditions, and Other Elements of Intangible Heritage

Despite its relatively young age, the Freie Universität has developed a tradition of celebrating its history and origins, primarily though anniversary celebrations. For its 60th anniversary, in 2008, the university published articles by students from each decade of the university's history giving accounts of their time at the institution.[18] Celebrations of the 70th anniversary in 2018 included several events and also featured testimonies from staff, students and alumni.[19] 2013 also saw celebrations of the 50th anniversary of Kennedy's speech, with several related events.[20]

In terms of intangible heritage, the university has very strong ties to what it calls its 'guiding principles', embodied in its seal: *Veritas, Justitia, Libertas* (Truth, Justice, Freedom). The last one is particularly important, giving its name to the university and acting as its 'founding impulse'. Since 2007 the university has conferred an international Freedom Award to 'persons who served freedom in a political, social, or academic context'. International cooperation also plays an important role as a guiding principle of the university, which won special funding for its future development strategy, entitled "Veritas - Justitia - Libertas. International Network University" in 2012.[21]

The Management of University Collections

Recently, an overarching structure was implemented for the university collections with a new position of a coordinator for those collections, situated at the university Library. Its aim is to strengthen the visibility of the collections, facilitate closer links between them and the objects they hold and to promote suitable and comprehensive infrastructures as well as to offer support with regard to the development, preservation, digitization and presentation of the collections' holdings.

Furthermore, a separate field of responsibilities is the preservation, conservation, and digitization of the printed collections at the university Library, with a focus on the general long-term availability of the culturally valuable core of the library's printed collections. As an independent work area, the library's collection management is still in its initial stage.

18 '60 Years at Freie Universität Berlin', accessed 12 February 2025, https://www.fu-berlin.de/en/sites/60jahre/index.html.

19 '70 Jahre Freie Universität Berlin', accessed 12 February 2025, https://www.fu-berlin.de/sites/70jahre/index.html.

20 'Anniversary Program', accessed 12 February 2025, https://www.fu-berlin.de/en/sites/kennedy/festprogramm/.

21 'Freedom Award of Freie Universität Berlin', accessed 12 February 2025, https://www.fu-berlin.de/en/sites/freiheitspreis/index.html; 'Guiding Principles & Founding History'; 'Veritas, Justitia, Libertas', accessed 12 February 2025, https://www.fu-berlin.de/en/universitaet/geschichte/veritas-lustitia-libertas/index.html; 'Excellence Competition', accessed 12 February 2025, https://www.fu-berlin.de/en/universitaet/auszeichnungen/exzellenzwettbewerb/index.html.

The Freie Universität also has a university Archive, which holds documents on the university's history. In addition to the records of the central management and administration, these also include files from the university's departments and institutes as well as bequests. The archive also collects photographs, audio-visual media, posters, pamphlets, and museum objects that are significant for the history and present of the Freie Universität.

Digital Heritage

Both the university's plaster cast collection and the Gurlt collection of veterinary medicine can be viewed online. The first is available in its entirety on the Arachne portal, created by the Cologne office for Digital Archaeology. It was digitized as part of the Berlin Sculpture Network Project.[22] Meanwhile 115 dry and 76 wet specimens of the Gurlt collection were also made available online, accompanied by descriptions and, where possible, by Ernst Friedrich Gurlt's remarks from his preserved original catalogue.[23]

Descriptions of all the university's collections, along with links to websites and relevant bibliographies, are also available on the German university heritage portal.[24]

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22 'Berlin Sculpture Network. Contextualisation and Interpretation of Ancient Sculpture', accessed 12 February 2025, https://www.smb.museum/en/museums-institutions/antikensammlung/collection-research/research/berlin-sculpture-network/;Berliner Abguss-Sammlung', accessed 12 February 2025, https://arachne.dainst.org/entity/1241844

23 'Gurlt'sche Sammlung', accessed 12 February 2025, https://www.vetmed.fu-berlin.de/en/einrichtungen/zfg/we01/Sammlungen/Gurltsche-Sammlung/index.html

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Université Paris 1 Panthéon-Sorbonne

The origins of Paris 1 Panthéon-Sorbonne University go back to the early thirteenth century with the creation of a university in the Latin Quarter and the foundation of a college in 1253 by Robert de Sorbon, who would give the University of Paris its best-known byname, the Sorbonne. A major centre for learning all through the Middle Ages, the university was expanded by Richelieu in the 17th century, before being closed during the French Revolution, reformed by Napoleon, and reinstated in the late 19th century. The events of 1968 led to the dissolution of the university and the creation of several new institutions including Paris 1 Panthéon-Sorbonne, which was founded in 1970.

Its name reflects the fact that it is the successor of both the Sorbonne and the faculty of Law which has its seat on the place du Panthéon. The university now shares the use of both buildings, as well as other historic seats of the previous institution with other Parisian universities. It also shares the custody of the collections of the old University of Paris with these institutions. Although it does not possess any museums, its collections include archaeological artefacts, photographs, a film archive, and the only bronze version of Paul Bigot's model of Ancient Rome. The Sorbonne Interuniversity Library also houses a collection of ancient books and manuscripts.

History of the University

The origins of Paris 1 Panthéon-Sorbonne University go back to the Middle Ages and the foundation of a university on the left bank of the Seine, in an area that since the 12th century had contained several monastic establishments and which would henceforth be known for its intellectual and teaching activities, earning it the name of Quartier Latin, or Latin Quarter.[1] By the early 13th century, a university composed of groups of students and teachers of theology, law and medicine had begun to emerge. Already at this early date, four *nationes* existed (French, Picardian, Norman and English) testifying to the university's international prestige. In 1200, in the first official act recognising the university, King Phillipe Auguste declared that these communities would be except from royal justice. In 1231 a *Master Scientiarum* papal bull confirmed the university's autonomy and determined its hierarchy, contributing to its increasing institutionalisation. In 1253 Robert de Sorbon founded a college for impoverished students on the Montagne Sainte-Geneviève, and just four years later a famous faculty of Theology known as the Sorbonne would develop here. In 1469 Jean Heylin, royal librarian and prior of the Sorbonne College, would also establish the first printing press in France at the college. As a result of all these developments, during the Middle Ages, the university of Paris would attract c. 20,000 students, and become the largest centre of learning on Europe, renowned for its influential teachers and rich libraries.

Figure 1 — Jean Armand Duplessis (1585-1642), Cardinal de Richelieu. Portrait by Philippe de Champagne (1642-1674) (© Chancellerie des Universités de Paris)

[1] 'Histoire de l'université | Université Paris 1 Panthéon-Sorbonne', accessed 12 February 2025, https://www.pantheonsorbonne.fr/universite/presentation/histoire-luniversite; 'Histoire de La Sorbonne - Chancellerie des Universités Paris', accessed 12 February 2025, https://www.sorbonne.fr/la-sorbonne/histoire-de-la-sorbonne/.

A new phase began for the intuition in 1622, when Cardinal Richelieu became principal of the university (**fig. 1**). Richelieu had the former Sorbonne College building dismantled and replaced with a new building designed by Jacques Lemercier. This helped the university to gain new momentum and to play an important part in national debates, though it was not particularly involved, in the French Enlightenment. In 1791, in the aftermath of the French Revolution, the university was closed, and its schools were dismantled shortly after.

The university was re-established as the Imperial University by Napoleon in 1806. Under a new system, the university would now be divided into the faculties of Theology, Sciences, Humanities, Law and Medicine. The first three would be based in the Sorbonne building along with the Rectorat, a governmental body responsible for overseeing primary, secondary, and higher education in the whole Parisian region. In 1896, the five faculties would officially merge, and the Sorbonne would become the seat of the newly refounded University of Paris.

This new phase was marked by the monumental reconstruction of the Sorbonne building which took place between 1883 and 1901. This helped establish the reputation of the University of Paris in the first half of the 20th century and to foster the development of new scientific disciplines, leading to the expansion of the institution. As numbers grew, the university began to occupy a larger part of the Quartier Latin with the construction of new buildings and institutes. Despite these changes, after the Second World War, the large increase in the number of students created pressure on the institution which struggled to cope, resulting in the famous revolts of May 1968. As a result of these, in 1970, the University of Paris was disbanded, and divided into 13 separate institutions which reopened in 1971. These were numbered 1 to 13 (in Roman or Arabic numerals) and mostly named after the disciplines that would be taught in them. Paris 1, which combined members of the former faculties of Law and Letters, took on the name Panthéon-Sorbonne after the buildings that housed them. Currently the wider Paris area contains 15 universities, at least 11 of which can claim descent from the 19th-century institution and its antecedents as far back as the 13th century, including the Université Paris 1 Panthéon-Sorbonne.

Whereas other Parisian universities born from the disbandment of the former University of Paris developed as thematic universities—Law for Paris II, Languages and Communication for Paris 3, Letters for Paris IV, Medicine for Paris V, Sciences for Paris VI, etc.—, Paris 1 Panthéon-Sorbonne University was unique in its association, right from its foundation, of three non-related fields: Law, Humanities, and Economics, with a diversity of schools and departments: Law, Art history and Archaeology, Arts and Cinema, Political Science, Management, Economy, Geography, History, Philosophy, Tourism, etc. The university grew out of a project built on interdisciplinarity, becoming a major player, nationally and internationally, as a university in humanities and social sciences, but lacking any teaching or research in various other fields, especially letters, medicine, and sciences. Over the past fifty years, in a context of massification of higher education in France, the university has attracted a growing number of students, reaching 45,000 as of today.

Over the last decade, as a result of a governmental drive towards the restructuring of French universities to have them appear in the Shanghai and other international rankings— and

despite the peculiarities of the French higher education system, notably the existence of the Centre national de la recherche scientifique (CNRS), which diverts half of French research activity out of the universities—, Parisian universities have begun to merge in order to recreate comprehensive universities, involved in all fields of research and teaching, more in line with the international model. This resulted in the creation of Sorbonne Université in 2018 through the fusion of Paris IV and Paris VI and of the new Université Paris Cité in 2020 through the fusion of Paris V and Paris VII, both of which lack a faculty of Law. Recently, Paris 1 Panthéon-Sorbonne University has engaged in a new relationship with Paris 3 Sorbonne Nouvelle University through the newly instituted Sorbonne Alliance partnership, while developing European curricula through the Una Europa consortium.

Overall, Paris 1 University remains an interdisciplinary higher education institution focusing on excellence in social sciences and humanities. According to the 2021 edition of the *QS World University Rankings by Subject*, the university ranks in the top 35 worldwide (and often first nationally) in various disciplines, especially ancient history (12), archaeology (25), philosophy (27), law (30), history (33), and geography (35).[2]

Built Heritage

Paris 1 Panthéon-Sorbonne University is distinguished by an incomparably rich built heritage, both by the attractiveness of its locations in the heart of the Latin Quarter and by the quality of the premises it occupies, which are often listed historical monuments. In addition to this historical heritage, the university also has modern buildings, such as the Pierre-Mendès-France tower.[3]

The history of the university began on the Sainte-Geneviève hill in Medieval times. Since the foundation of the university here at the end of the 12th century, the Latin Quarter continued to develop. Now, at the beginning of the 21st century, the 5th and 6th arrondissements of Paris remain one of the largest concentrations of higher education establishments in Europe. Paris 1 Panthéon-Sorbonne inherited many of its locations from the former University of Paris and its various institutions, including the Sorbonne and Panthéon buildings, the Institute of Geography and the Institute of Art and Archaeology. Over the last decades, the university has also expanded into neighbouring arrondissements, especially the 13th arrondissement located to the south-east of the city centre. The spatial constraints of the capital combined with the rapid development of the university from the second half of the 20th century onwards, however, have also meant its expansion has often had to be based on opportunity, and Paris 1 Pantheon-Sorbonne now also possess locations in the Marais and in the 15th arrondissement. Today, the university is taking part in the creation of a new campus to the north of Paris. Condorcet Campus will be shared with a dozen partner universities and is designed to be a focal point for

2 'Paris 1 Panthéon-Sorbonne reconnue dans les classements 2021', accessed 12 February 2025, https://international.pantheonsorbonne.fr/actualite/paris-1-pantheon-sorbonne-reconnue-dans-classements-2021.

3 On the university's heritage, see 'Patrimoine. Architecture – Collections – Trésors', accessed 12 February 2025, https://patrimoine.pantheonsorbonne.fr.

the development of social sciences in the Paris area. Overall, Paris 1 Panthéon-Sorbonne extends over 21 sites, totalizing more than 100,000 m².

Sorbonne Building

Located in the heart of the Latin Quarter, the Sorbonne building is undoubtedly the most prestigious monument of Parisian higher education, and a national and international emblem that is the object of passionate attachment. The Sorbonne is located on the site of the college founded by Robert de Sorbon in 1253. In the 17th century, Cardinal Richelieu had the college rebuilt by Jacques Lemercier. The new university college was organised around a large courtyard flanked on one side by a collegiate chapel, and its construction lasted from 1627 to 1642. In the 19th century, several plans were made to rebuild the Sorbonne as the new seat of the University. None of the projects drawn up successively by Antoine Vaudoyer at the beginning of the century, Alphonse de Gisors in 1846-1847, and Léon Vaudoyer between 1853 and 1858 were finally completed, however andit was not until 1882 that an architectural competition was organised for the construction of the new Sorbonne. The winner was architect Henri-Paul Nénot, who, designed a vast new palace built between 1885 and 1901. The new Sorbonne now took up an entire city block, stretching between the rue de la Sorbonne, rue des Écoles, rue Saint-Jacques and rue Cujas. The logical and highly hierarchical organisation of the building enabled the architect to house the Academic palace, the faculty of Letters, the faculty of Sciences, the school of Advanced Studies (École pratiques des hautes études) and the National School of Charters (École nationale des Chartes) in a single building, while preserving the chapel on the south side of the main courtyard (**fig. 2**), the only vestige of the college built by Jacques Lemercier in the 17th century, which houses the tomb of Cardinal Richelieu.

Figure 2 — Sorbonne Chapel in the main courtyard (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

The northern part of the building, or Academic palace, houses the Chancellerie des Universités de Paris, an institution which manages the Parisian universities' property, in particular their common and undivided assets from the former University of Paris, and the Rectorat, which is responsible for overseeing all levels of education within the Académie de Paris. The rest of the building with its historical lecture theatres and classrooms houses part of the activities of four Parisian universities: Panthéon-Sorbonne (Paris 1), Sorbonne Nouvelle (Paris III), Sorbonne Université and Université Paris-Cité. It also houses the Sorbonne library, which was fully renovated and restructured between 2008 and 2014 by architects Thierry Algrin and Alain Del Zotto.

The university chapel has been listed under the Monuments Historiques since 1887, and some areas of Nénot's building were listed in 1975. The Sorbonne building is the property of the City of Paris, but it is managed by the Chancellerie des Universités de Paris as part of the former university's shared heritage.[4]

Centre Panthéon

The Centre Panthéon, which is not to be confused with the Paris Panthéon, was the building of the faculty of Law of the former University of Paris and is located facing the Panthéon. It was designed by Jacques-Germain Soufflot in 1760 as part of a new architectural ensemble for the Montagne Sainte-Geneviève. In his plan, two concave neo-Classical buildings would face the new church of Sainte-Geneviève (now the Panthéon), forming a large open area in front of the building. One would house the university's Law faculty (**fig. 3**) and the other was originally intended as a faculty of Theology but now houses the Mairie of the 5th arrondissement. The Law faculty building was completed in 1744.

In the late 19th century, while the Sorbonne was undergoing its large-scale transformations, an extension was planned for the Panthéon building, designed by Louis-Ernest Lheureux. The extension took place in two phases, 1876-1878 and 1891-189, and resulted in the construction of a large new building connected to the 18th century façade. Together, they now occupy the entire city block. Lheureux's extension also included an impressive new library named the Cujas library after a prominent 16th-century jurist. This was constructed in brick and stone with a metal framework, cutting edge building techniques for the time, and was inspired by the libraries designed by Lheureux's teacher, Henri Labrouste. Unfortunately, this library did not survive. The great increase in the number of students in the 1950s lead to the construction of a new Law library across the street from the Panthéon Centre, and in the 1960s the old library was demolished to make way for a new wing containing offices and classrooms, which was completed in 1969.[5] Like the Sorbonne building, the Panthéon Centre is the property of the

4 'Accueil - La Chancellerie Des Universités de Paris', Chancellerie des Universités de Paris, accessed 12 February 2025, https://www.sorbonne.fr/en/.

5 'Bibliothèque Cujas - Histoire, missions et partenariats', accessed 12 February 2025, https://biu-cujas.univ-paris1.fr/histoire-missions-et-partenariats/; 'Paul Viollet | 1840-1914', accessed 12 February 2025, http://expo-paulviollet.univ-paris1.fr/.

City of Paris, but it is managed by the University Paris 1 and its use is shared with Paris II Assas, which is also descended from the Law Faculty of the former University of Paris.

Figure 3 — Façade of the former faculty of Law on the Place du Panthéon
(© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Institute of Geography

Like the Sorbonne building, the Institute of Geography was designed by Henri-Paul Nénot. Its construction was made possible by a donation of 500,000 francs made in 1912 by the Marquise Arconati-Visconti, a major patron of the university at the time.[6] Its façade bears a plaque in which she dedicates the building to her late father, Alphonse Peyrat, a late 19th-century politician and journalist (**fig. 4**). The Institute was designed to give more space to and to unite the university's geographical collections, teaching and research as these had previously been divided between the faculties of Arts and of Sciences in the Sorbonne building, which had already become too small to accommodate the rapid extension of the university in the early 20th century.[7]

6 On the Marquise, see Charmasson *et al.* 2019; 'La Correspondance de La Marquise Arconati-Visconti', accessed 12 February 2025, https://nubis.univ-paris1.fr/web/marquise-arconati-visconti/accueil.html.

7 Charmasson *et al.* 2019, 27.

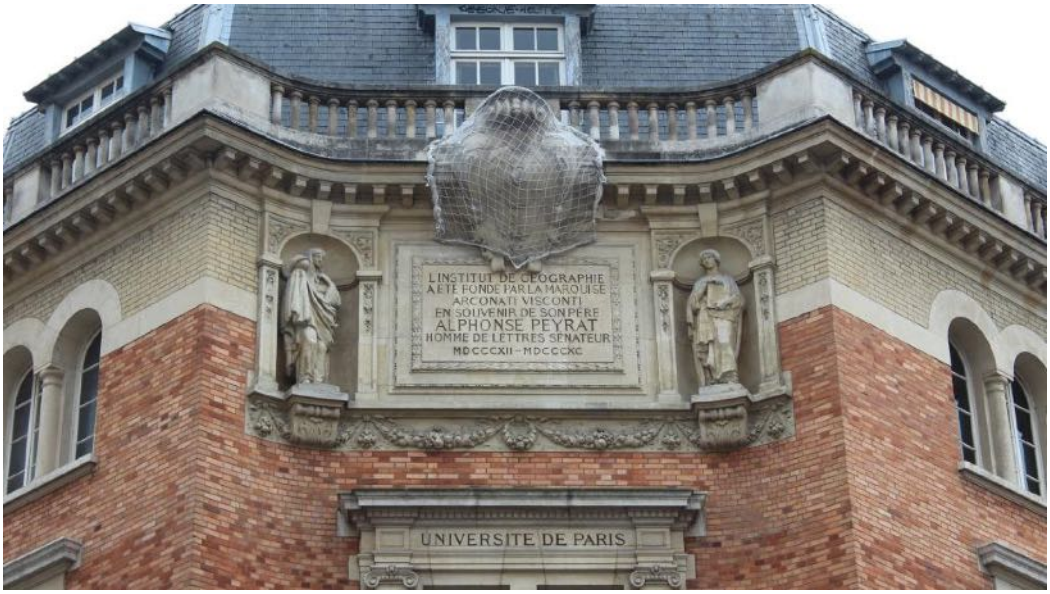

Figure 4 — Façade of the Institut de géographie with the dedicatory plaque (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Institute of Art and Archaeology

The Institute of Art and Archaeology was built on the site of the former Institute of Applied Chemistry of the faculty of Sciences thanks to a generous donation (3 million francs) from the Marquise Arconati-Visconti.[8] Having won the contest for its construction organised in 1920-1921, architect Paul Bigot (1870-1942) was able to overcome some of the issues which had plagued the project for a long time, notably how to build a monumental structure while keeping the cost to a minimum. He solved the problem by combining a reinforced concrete structure with an envelope of red brick. The treatment of the latter, of great refinement, draws on different art historical and architectural registers and proposes an original synthesis of multiple sources (Italian Gothic, Romanesque, etc.) (**fig. 5**). At the base of the large arcades, the building offers visitors a frieze of terracotta bas-reliefs reproducing famous works of ancient art (Parthenon, *Ara Pacis Augustae*, etc.). The syncretism desired by Paul Bigot gives the Institute of Art and Archaeology, built between 1927 and 1931, an educational virtue that resonates with the building's function. In addition to the new building facilities and library, the building was also designed to display a collection of plaster casts and antiquities. Much of this collection, however, was damaged because of general neglect during the Second World War and its aftermath or destroyed during the events of May 1968. They have since been removed from the building to make room for the Art History and Archaeology departments of two of the universities created from the split of the former University of Paris in the early 1970s, Paris 1 Panthéon-Sorbonne and Paris IV (now Sorbonne Université).

8 Texier 2005; Hottin 1999; 'L'Institut d'Art et Archéologie', accessed 12 February 2025, https://vergilius.pantheonsorbonne.fr/iaa; 'Institut d'art et d'archéologie', accessed 12 February 2025, https://patrimoine.pantheonsorbonne.fr/architecture/institut-dart-et-darcheologie.

Today, the entrance hall, the amphitheatre, and the large reading room of the library, which occupies the heart of the building, have maintained their original form, but on the upper floors, the galleries that once housed the antiquities and plaster cast collections built up in the Sorbonne during the late 19th century and Paul Bigot's plaster model of the ancient city of Rome were removed in the 1970s in favour of a partitioning of the spaces into classrooms and teachers' offices, following the massification of higher education.

Figure 5 — Institut d'art et d'archéologie
(© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Centre Pierre-Mendès-France

In November 1970, Olivier Guichard, then Minister of National Education, decided to build a new university teaching centre at the corner of rue de Tolbiac and rue de Baudricourt in the 13th arrondissement. In January 1971, the architects Michel Andraut and Pierre Parat were entrusted with the construction of the new building. After two years of construction, the new university centre opened its doors in the autumn of 1973 with the name Centre multidisciplinaire de Tolbiac (**fig. 6**).

Figure 6 — Centre Pierre-Mendès-France (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Renamed in 1983 in honour of the French politician Pierre Mendès France, the Centre Pierre-Mendès-France was built in the context of the post-1968 university programmes and the urban renewal of the Italie XIII sector that had been underway since 1964. The site, a cramped triangular plot of 7,500 m² previously occupied by a cobblestone warehouse, led to the original and ambitious choice of a vertical development, which is quite unusual in university architecture. The architects imagined a high-rise building composed of three towers of unequal height built around a central core of reinforced concrete: Tower A is nine storeys high, Tower B is sixteen, and Tower C is twenty-two. Andrault and Parat's design sought to combine functionality and formal expressivity through a deconstruction of the volumes, a vigorous articulation of the lift towers which ensure vertical circulation in the building, the "urban modules" - "suspended" cubic volumes housing the offices and classrooms -, and the amphitheatres which spread out in a corolla at the base of the building. This sculptural work is extended by a brutalist aesthetic based on the combination of rough-cast concrete, smoked glass, bricks and pebbles, and by the moving "landscape" at the base of the building imagined by Bernard Alleaume and Yvette Vincent-Alleaume as part of their artistic contribution to enliven the spaces overlooking the rue de Tolbiac.

The Centre Pierre-Mendès-France currently accommodates around 6,000 undergraduate students in the humanities, economics and management. It also houses several of the university's administrative services, and a library.

Campus Port-Royal

The brand-new Campus Port-Royal is spread over two neighbouring sites: the René-Cassin building located at 17 rue Saint-Hippolyte and, on the other side of the street, the former Lourcine military barracks, which cover the entire block.

The René-Cassin site is made up of two buildings: a 19th century building acquired by the Ministry of Education in 1957 and restructured in 1987, and a new building constructed between 1987 and 1990 by architects Jacques Ripault and Denise Duhart, which is used for undergraduate teaching in law.

Figure 7 — Entrance of the new Lourcine complex from the former military parade ground (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

The former Lourcine barracks is one of the oldest military sites in Paris. It is a complex of four buildings constructed at different times around a central parade ground (**fig. 7**). The project to create a new law campus, which has been under development since 2011, was completed in 2019, offering new premises for the department of Law, whose historical seat would however remain in the Panthéon Centre. The architectural challenge of the project was to preserve the extant buildings, which bear witness to the urban history of this district, by touching them as little as possible, while developing them and making them suitable to their new function as university buildings.

In 2019 the extent René-Cassin building was attached to the new site to give rise to the Campus Port-Royal, providing exceptional working conditions for students, teachers, researchers, and staff. More than 2,400 people now occupy this new campus.

Jardin d'agronomie tropicale René-Dumont

Among the most interesting sites of the university is the Jardin d'agronomie tropicale René-Dumont, located to the east of the capital in the Bois de Vincennes, which was inaugurated in 1907 for the Colonial Exhibition. As early as 1899, a colonial experimental garden had been set up in the Bois de Vincennes to coordinate agronomic experiments and introduce exotic plants to new production sites. Thus, coffee, cocoa, vanilla, and banana plants were grown in greenhouses and then shipped to various colonies.

From May to October 1907, the site was transformed to house five 'villages' for the Colonial Exhibition: an Indochinese, a Madagascan, and a Congolese village, a Sudanese farm and a Tuareg camp. The garden was then abandoned, and the vegetation quickly took over. After the First World War, it was used as a place for war memorials in honour of soldiers from the former colonies. At that time, the garden was owned by the State and maintained as a forest site, but remained closed to the public for security reasons, as the buildings and monuments were in a state of decay.

In 2003, the land and buildings were purchased by the City Council of Paris. Named in honour of René Dumont, a French agronomist known for his fight for the rural development of poor countries and his commitment to ecology, the René Dumont Tropical Agronomy Garden is now home to the Centre de Coopération Internationale en Recherche Agronomique pour le Développement (CIRAD), which in turn provides premises for Paris 1 University. Every year in September the site hosts the festival "Les TroPikantes", an original Paris 1 student project combining artistic and scientific culture to deconstruct preconceived ideas and question the major issues of our society's development (fig. 8).

Figure 8 — Jardin d'agronomie tropicale René-Dumont during the 2021 festival "TroPikantes" (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne.)

Campus Condorcet

The Condorcet Campus, the project for which began in 2007, is entirely devoted to the humanities and social sciences and was designed to strengthen scientific cooperation between a dozen Parisian higher education and research institutions. It aims to provide them with a nationally visible infrastructure, through the construction of shared facilities that will contribute to their influence and attractiveness, such as a new library which gathers previously dispersed collections. Eventually, the campus will offer, on a surface of 6.5 hectares, the largest national research centre in the field bringing together a hundred or so research labs and more than 12,000 people, including 4,500 doctoral students and 3,200 master's students.

Figure 9 — Full development of the future Campus Condorcet (© TVK Agence)

Museums and Collections

The history outlined above has had a great impact on the university's collections, as the material heritage of the old University of Paris is technically shared by all the institutions which descend from it. This is further complicated by the fact that university collections in France have no fixed legal status,[9] so the status of each collection, sometimes even of each object, needs to be determined individually. In practice, this has meant that university collections in Paris have had extremely varied histories. Indeed, if the historic Sorbonne building and its art collections are managed by the Chancellerie des Universités de Paris, many smaller, more subject-focused collections are managed by university departments who focus on the same subject or are simply housed in the same buildings as them. Thus, although the university does

9 Asselineau 2017.

possess some collections, these have tended to be undervalued, and are often unknown to those working outside of specific disciplines, and occasionally even to those within them.

Collections managed by the Chancellerie des Universités de Paris

Because it is responsible for the joint heritage of the former University of Paris, the Chancellerie des Universités de Paris administers its joint collections, including those which are kept in the Sorbonne.[10] These include paintings, sculptures, frescoes, tapestries, furniture, and artworks, many coming from donations made to the university before 1968. These have all been listed and are protected under the Monuments Historiques since 1974, and the Chancellerie looks after their restoration, inventory, upkeep, and promotion. This often entails partnerships with the Institut National du Patrimoine, or with various museums in France and abroad, to whom they lend out items. Recently these have included the Institut du Monde Arabe, the Bargello in Florence and the Städel Museum in Frankfurt.

Collections of the Institute of Art and Archaeology

Among the various departments of the University Paris 1, the School of Art history and Archaeology, whose seat is in the Institute of Art and Archaeology, holds the richest and most interesting collections. These are mainly research and teaching collections, some having been formed in late 19th and early 20th century when the department was still hosted in the Sorbonne, and others being post-1968 creations. While the management of the former is shared with Sorbonne Université, which occupies the same building, the latter belong solely to Paris 1. When the Institute of Art and Archaeology was constructed, most of its third and fourth floors were dedicated to galleries hosting a large collection of plaster casts (fig. 10) and a small collection of archaeological artefacts. Despite the destruction which accompanied the events of May 1968 and the ensuing reorganisation of the building, a few exceptional items from the institute's collection survived.

Figure 10 — Plaster cast collection in 1933 (© Public domain)

[10] See Hottin 2001.

The most extraordinary of these is perhaps the partial bronze copy of Paul Bigot's model of the city of Rome in Late Antiquity, made by the Parisian jeweller Christofle between 1923 and 1932. A full, plaster version of Bigot's model was once displayed on the fourth floor of the institute, but it no longer exists due to damages during World War II and the occupation of the building in 1968. The bronze copy, however, was sent directly to the basement upon its arrival at the Institute in 1932 where it remained, protected from damage and unknown to anyone, until its rediscovery in the 1980s. Rediscovering their common heritage, archaeologists and art historians from Paris 1 and Sorbonne Université are now joining forces to carry out a complete material study of the ensemble, as well as documentary research on Bigot's work (**fig. 11**).[11]

Figure 11 — 3D scan of module no. 35, Temple of Hadrien, Bronze model of the ancient city of Rome, Paul Bigot & Christofle, 1932 (© Sowillo, CC BY-NC-ND 4.0)

Another remarkable survival is a collection of Greek antiquities that had been stowed in a cupboard to protect them shortly before the student uprisings in May 1968. Recently, these were rediscovered, still wrapped in newspapers and political leaflets from 1968, and have been the subject of a research program entitled "Antiquités grecques de l'Institut d'art et d'archéologie" (AGIAs).[12] The collection comprises about 300 antiquities, mainly vases, sherds, and terracotta figurines, donated to the faculty of Letters between 1890 and 1920, including as part of a gift from the Kingdom of Greece in 1919.

11 'Plans de la Rome antique – Patrimoine', accessed 12 February 2025, https://patrimoine.pantheonsorbonne.fr/tresors/plan-rome-antique. 3D models of 'Maquette de Rome', accessed 12 February 2025, https://sketchfab.com/Sorbonne-university-Paris1/collections/maquette-de-rome.

12 'AGIAs – Antiquités grecques de l'Institut d'art et d'archéologie (Paris) | Étudier, conserver, exposer, transmettre', accessed 12 February 2025, http://agias.huma-num.fr/; Duplouy and Asselineau 2016; Duplouy and Bruschini-Chaumet 2019.

Figure 12 — Thessalian Geometric two-handled cup (cantharus), gift of the Kingdom of Greece to the Sorbonne, 1919 (© Alain Duplouy, Université Paris 1 Panthéon-Sorbonne)

The Institute also holds teaching and research collections of bones and flints, Near-Eastern seal stamps and pot sherds, a collection of nearly 40,000 photographic glass plates, and a film archive containing thousands of reels. The building also still houses a hundred or so plaster casts, a small part of the former collection which was destroyed or dismantled in the aftermath of May 1968. In 1973, many pieces of this collection were transferred to the Petite écurie du Roi at the Palace of Versailles, where they would later be administered by the Louvre as part of a plaster cast museum along with other pieces coming from the Louvre' collection and from the École nationale supérieure des Beaux-Arts.

Several of the institute's collections have been digitized and can be viewed online.[13]

Libraries and Archives

The Sorbonne Library (Bibliothèque interuniversitaire de la Sorbonne)[14] is the heir to the library of the former University of Paris. It first opened in 1770 and was transferred to the Sorbonne building in 1823. The construction of the new Sorbonne building by Henri-Paul Nénot gave it a new setting inaugurated in 1897, and in 1910 it was renamed Bibliothèque de l'Université de Paris à la Sorbonne (**fig. 13**).

It contains over 2.5 million printed volumes and possesses a part of the archives and special collections from the old university. This includes a copy of the University of Paris's first statute from 1215.[15] After the split of the University of Paris, the library was shared in an agreement

13 'Portail Vergilius', accessed 12 February 2025, https://vergilius.pantheonsorbonne.fr/.

14 'Bibliothèque interuniversitaire de la Sorbonne', accessed 12 February 2025, https://www.bis-sorbonne.fr/.

15 'Collections Patrimoniales - BIS', accessed 12 February 2025, https://www.bis-sorbonne.fr/biu/spip.php?rubrique196.

between several Parisian universities which still had departments in letters and humanities, though it was administratively managed by Paris 1 Panthéon-Sorbonne. As a consequence of the recent reorganisation of Parisian universities, since 2021, the library has been managed solely between the universities of Paris 1 and Paris 3 through a new agreement created through the Sorbonne Alliance.

Figure 13 — Salle Jacqueline de Romilly, main reading room of the Sorbonne Library (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Paris 3 Sorbonne Nouvelle University also manages the Sainte-Geneviève Library (Bibliothèque interuniversitaire Sainte-Geneviève), which contains around 2 million documents and offers a historical reading room built by 19th-century architect Henri Labrouste using an innovative iron framework to support the roof.

The Cujas Library (Bibliothèque interuniversitaire Cujas), named after the 16th-century French jurist and scholar Jacques Cujas, is the largest law library in Europe. It contains the collections of the university's historic law library, and though it was initially located in the Centre Panthéon (see above), the library was moved to a new location across the street in the 1950s. The library holds 750,000 items, with a significant rare book collection.

Through the Sorbonne Alliance, Paris 1 and Paris 3 universities thus manage the three main libraries located on the Sainte-Geneviève hill, totalizing more than 5 million volumes in the field of humanities and social sciences.

Paris 1 Panthéon-Sorbonne also has an Archive Service which oversees all the university's archives since the split in 1971.[16] Prior documents, related to the University of Paris, are kept at the Archives nationales.

Ceremonies, Traditions, and Other Elements of Intangible Heritage

The social and student protests of May 1968 have had unexpected and enduring consequences on French universities, one of them being a general depreciation of academic solemnity, which was seen as a relic of an elite education that was contrary to the post-1968 aspiration to develop inclusive, mass universities, open to all students. Conversely, elite higher education in France has remained the privilege of the Grandes Écoles (École nationale d'administration, École normale supérieure, École des Chartes, École Polytechnique, etc.), which are only accessible through the highly selective process of competitive entry exams (concours) and from which the French political, administrative, and economic elites are drawn. Within universities the use of academic emblems like gowns and masses have thus been restricted for decades to a few, exceptional occasions.

One of them is the granting of honorary doctorates. As a distinction established, in France, in 1918, the doctorat *honoris causa* is meant to honour "personalities of foreign nationality for eminent services rendered to the sciences, letters or arts, to France and to the university". Among the many recipients honoured by Paris 1 Panthéon-Sorbonne since its creation are: Denis Mukwege (2019), Juan Manuel Santos (2017), Ban Ki-moon (2016), Béji Caïd Essebsi (2015), Mikhaïl Gorbatchev (2001) or Nelson Mandela (1996).[17]

16 'Accueil | Archives', accessed 12 February 2025, https://archives.pantheonsorbonne.fr/.

17 'Les DHC | Université Paris 1 Panthéon-Sorbonne', accessed 12 February 2025, https://www.pantheonsorbonne.fr/universite/presentation/dhc.

Figure 14 — On 15 July 1996, Nelson Mandela received the insignia and title of *Doctor Honoris Causa* (© Université Paris 1 Panthéon-Sorbonne)

Whereas other Parisian universities have merged before the celebration of their 50th anniversary in 2021, Paris 1 Panthéon-Sorbonne University has engaged in the celebration of its Jubilee, with the organisation of various events and seminars and the launch of a series of publications.[18] A time capsule will also be created during the 2021-2022 Jubilee year, as a witness to a practice that first appeared in the United States. It is part of the process of leaving the imprint of an era that will be over when it is rediscovered in 2071. It is part of the ongoing creation of new traditions for the university and establishment of historic and social values, as celebrated through its new motto: *Omnibus sapientia, unicuique excellentia*, "Knowledge for all, excellence for everyone".

The Management of University Collections

The shared heritage of the former University of Paris is managed by the Chancellerie des Universités de Paris. The office of the Chancellor of the Universities of Paris was created in the aftermath of May 68, after the division of the former University of Paris into 13 separate institutions in 1971. Since then, it has been held by the Rector of the Academy of Paris, the Chief Officer for education in the larger region of Paris, and a top-ranked official in France by order of precedence. Since 1971, the Chancellerie has been responsible, among other things, for administering the joint estate of the universities and therefore for safeguarding the heritage

18 'Jubilé de Paris 1 Panthéon-Sorbonne. Hier, aujourd'hui, demain : une communauté au service des savoirs', accessed 12 February 2025, https://50ans.pantheonsorbonne.fr.

of the former university on behalf of the newly created institutions. This includes the historic and emblematic Sorbonne building where the Chancellerie and the Rectorat have their offices, in the area known as the Academic Palace. The Chancellerie also administers other elements of this joint heritage, including the granting of bursaries and prizes which are common to all the universities and the care of the collections which had belonged to the institution before the division. The Chancellerie is also, in its own words, the "guarantor of the Sorbonne's brand image, which it seeks to protect and develop". This includes promoting its history and heritage and highlighting the role of the Sorbonne as a national and international symbol of French higher education.

In practice, however, the Chancellerie has no staff fully dedicated to the curation of the collections and the last general inventory (2012-2013) was based on voluntary declarations by the universities, who are still considered responsible for 'their' eventual collections. Moreover, unlike in other European countries, university collections are not defined in French law, and as such, their contents are not listed in the national inventory. At best, they are considered as 'study collections', a vague notion pertaining to unregistered items. The legal status of each piece must thus be defined according to common law, i.e. its provenance, its date and its mode of acquisition. A distinction must also be made between public and private ownership by the universities, with different rights appended in each case, including the possibility to sell pieces. Management rights for university collections thus depend on identifying the legal owner of each piece and its precise legal status.

According to their national status, French university professors are the only actors expressly associated with the management of university collections. Among the public service obligations related to higher education, they "may contribute to the conservation and enrichment of the collections and archives entrusted to the institutions". While the decree authorises professors to do so voluntarily, there is no obligation, and no other legislative text provides for an alternative. Museum curators, in particular, another senior branch of the French civil service, have no prerogative upon university collections. The curation and protection of university collections is therefore highly dependent on the interest and good will of a few university professors, generally with no structural funds and no staff allocated to their curation.

The central administration of Paris 1 Panthéon-Sorbonne has no policy on the matter, nor is there any mention of the university collections in the university statutes. The Academic Senate (Commission de la recherche) has granted various research grants, however, over the last few years to support the study and inventory of the university collections, opening the way to an institutional—if restricted—recognition of their existence. Grants have notably permitted the restoration of the collection of Greek antiquities, as part of the AGIAs project (see above).

Digital Heritage

The Sorbonne Library has undertaken the digitization of several of its historical collections, which are made available on its digital portal, NuBIS.[19] Between December 2018 and December

[19] 'NuBIS. Bibliothèque numérique de la BIS', accessed 12 February 2025, https://nubis.univ-paris1.fr/.

2019, the Sorbonne Library in partnership with the Centre d'histoire du XIX^{e} siècle launched a project of digitization of the correspondence of the Marquise Arconati-Visconti funded by the national network for cooperation between libraries (CollEx-Persée). Almost 6,000 letters were digitized and made available in the digital library.[20] The Sorbonne Library also organises several online exhibitions which are available on the NuBIS portal.

Other departments of the university are also undertaking digitization projects. The collections of the Institute of Art and Archaeology for example are being added to the Vergilius digital portal, which also contains digital exhibitions on related topics.[21] Other projects set up in the institute include a database of its Greek antiquities collection.[22]

Finally, the university recently created a webpage dedicated to its heritage, presenting some of its collections, buildings, and treasures.[23]

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Conclusions

Having reviewed various aspects of the heritage of the eight universities of Una Europa, one of the most remarkable elements to emerge from their comparison is the fact that in the creation of their built heritage, their collections and even their intangible heritage, all eight universities follow broadly similar patterns. As a result, the types of collections, buildings, and traditions they share are also broadly quite similar. This can be attributed to the fact that throughout their histories, and even in periods of isolation and decline, a certain degree of communication, mobility and sharing of ideas has always existed among all European universities. This created broad trends that affected all Una Europa institutions, though they each adapted to these in their own way and according to the circumstances of their time and place.

The key aspect of the difference between the heritage of these eight universities is therefore to be found not the constituent parts of their heritage, but in the narratives they are made to tell. Despite their common goals, enshrined in common values like academic freedom and service to society, each of these eight institutions uses its heritage to tell a subtly different story. This in turn helps these universities to forge their identities and to stand out in an increasingly competitive academic milieu.

Moving forward, this then raises the question of how these universities can collaborate in the future, how they can cooperate to produce a coherent, shared narrative that retains their individual identities while promoting universal knowledge, and perhaps most importantly, who this narrative should address. In todays' world, creating a meaningful, shared heritage means letting go of exclusivity and opening university heritage to new audiences, and an international collaboration between institutions like the one presented here can certainly help provide new insights on how this might be achieved.

Image index

Alma Mater Studiorum Università di Bologna

Figure 1 — Palazzo Poggi, Cortile dell'Ercole (© Università di Bologna)

Figure 2— Archiginnasio (© Bologna Welcome)

Figure 3— School of Engineering (© Università di Bologna)

Figure 17— Aula Magna Santa Lucia (© Salvatore Mirabella, Università di Bologna)

Figure 5— Palazzo Poggi Museum, Ulisse Aldrovandi collection (© Sistema Museale di Ateneo)

Figure 6— European museum of students – MEUS (© Sistema Museale di Ateneo)

Figure 7— Specola museum, Sala meridiana with the instruments of Domenico Lusverg — Roma, 1702-1704 (© Sistema Museale di Ateneo)

Figure 8— The atrium of the Zoology Museum showing an Ocean Sunfish, or Mola mola (© Sistema Museale di Ateneo)

Figure 9— Museo Giovanni Capellini, cast of Diplodocus carnegiei skeleton (© Sistema Museale di Ateneo)

Figure 10— Museo Luigi Bombicci (© Sistema Museale di Ateneo)

Figure 11— Anatomical model of a kidney by Giuseppe Astorri (© Sistema Museale di Ateneo)

Figure 12— Melloni's optical bench (© Sistema Museale di Ateneo)

Figure 13— Herbarium of Ulisse Androvandi Foglio 198 (© Sistema Museale di Ateneo)

Figure 14— Donkey's heart, from the collection of Clemente Papi, 1900 (© Sistema Museale di Ateneo)

Figure 15— Library main reading room (© Università di Bologna)

Figure 16— Ceremony for the inauguration of the 2014-2015 academic year (© Università di Bologna, Archivio storico)

Uniwersytet Jagielloński w Krakowie

Figure 1 — *Auditorium Maximum* (© Anna Wojnar, Jagiellonian University in Kraków)

Figure 2 — Campus of the 600th Anniversary of the Jagiellonian University Revival (© Anna Wojnar, Jagiellonian University in Kraków)

Figure 3 — *Collegium Maius* (© Polska-Org)

Figure 4 — *Collegium Iuridicum* (© Polska-Org)

Figure 5 — *Collegium Minus* (© Polska-Org)

Figure 6 — Collegium Kołłątaja (© Polska-Org)

Figure 7 — *Collegium Novum* (© Adam Koprowski, Jagiellonian University in Kraków)

Figure 8 — Pusłowski Mansion (© K. Schubert, Małopolski Instytut Kultury)

Figure 9 — Jagiellonian University Museum at *Collegium Maius* (© Jagiellonian University in Kraków)

Figure 10 — Anatomy Museum (© Jagiellonian University in Kraków, Medical College)

Figure 11 — Museum of Pharmacy (© Jagiellonian University in Kraków, Medical College)

Figure 12 — Botanical Garden Museum (© Jagiellonian University in Kraków)

Figure 13 – Natural Sciences Education Centre (© Jagiellonian University in Kraków)

Figure 14 — University vineyard (© Winnica Nad Dworskim Potokiem)

Figure 15 — Astronomical observatory (© Marian Soida)

Figure 16 — New Jagiellonian Library (© Jagiellonian University in Kraków)

Figure 17 – Seal of Casimir the Great attached to the foundation charter of the University of Krakow from May 12, 1364 (© Maciej Zdanek, Archives of the Jagiellonian University in Kraków)

Figure 18 – Choir performing in the courtyard of the *Collegium Maius* during the inauguration of the New Rectors and Deans of the University for the 2020 – 2024 term (© Anna Wojnar, Jagiellonian University in Kraków)

Figure 19 – Awarding the Jagiellonian University Honorary Doctorate to author and Noble prize for literature recipient, Olga Tokarczuk in 2021 (© Adam Koprowski, Jagiellonian University in Kraków)

Figure 20 – Page from the Balthasar Behem Codex dating to c. 1506, and available online on the Jagiellonian Digital Library (© Jagiellonian University in Kraków)

KU Leuven

Figure 1 — University Hall (© KU Leuven)

Figure 2 — Jubilee Hall (© KU Leuven)

Figure 3 — De Valk College, now housing the faculty of Law (© KU Leuven)

Figure 4 — Former Royal College now housing the Institute of Zoology (© KU Leuven)

Figure 5 — Erasmushuis (© KU Leuven)

Figure 6 — Library for the Campus of Science and Technology (© KU Leuven)

Figure 7 — Hollands College (© KU Leuven)

Figure 8 — Anatomical theatre (© KU Leuven)

Figure 9 — Arenberg Castle (© KU Leuven)

Figure 10 — Church of Saint-John-the-Baptist at the Groot Begijnhof (© KU Leuven)

Figure 11 — Zoology Museum (© KU Leuven)

Figure 12 — Didactic Museum of Archaeology (© KU Leuven)

Figure 13 — Thermotechnical Institute. Detail of a large Bollinckx steam engine (© KU Leuven)

Figure 14 — Image from the 'To see what's not there. The optical disks of Albert Michotte (1881-1965)' exhibition held at the University Library in 2019, using instruments and other items from the Academic Heritage Collections (© Rob Stevens, University Library)

Figure 15 — Early 17th century portrait after Jan van Scorel of Pope Adrian VI, an alumnus of the university and founder of Pope's College (1523) (© KU Leuven, Collection Pope's College)

Figure 16 — Graduation Hall (© KU Leuven)

Figure 17 — Spoelberch Museum at the Holy Ghost College (© Bruno Vandermeulen)

Figure 18 — Rare books and manuscripts repository at the Mauritz Sabbe Library (© Bruno Vandermeulen)

Figure 19 — Images from the 14th century Anjou Bible (© KU Leuven)

Figure 20 — Central University Library (© KU Leuven)

Figure 21 — Central University Library, main reading room (© KU Leuven)

Figure 22 — Charter carrying the seal of Pope Martin V (© KU Leuven)

Figure 23 — Procession during the opening of the 2019-2020 Academic Year (© Rob Stevens, KU Leuven)

Figure 24 — University Carillon (© KU Leuven)

Universidad Complutense Madrid

Figure 1 — Cardinal Cisnero's *Complutense Polyglot Bible* (1514-1517) (© Biblioteca Nacional de España, Public domain)

Figure 2 — San Bernardo Assembly Hall (© Universidad Complutense Madrid)

Figure 3 — Aerial view of the faculties of Medicine, Pharmacy and the School of Dentistry, with the Hospital in the background, 1933 (© Memoria del Archivo, Universidad Complutense Madrid)

Figure 4 — Home of the former University of Madrid, at 47-49 Calle de San Bernardo (© Luis García, CC BY-SA 3.0)

Figure 5 — Overall plan of the Ciudad Universitaria, 1929 (© Memoria del Archivo, Universidad Complutense Madrid)

Figure 6 — The Hospital at the end of the Civil War, 1939 (© Universidad Complutense Madrid.)

Figure 7 — Lymphatic system model. 18th-century wax model of a head and neck (© Universidad Complutense Madrid)

Figure 8 — Pharmacy of the former San Juan Bautista de Astorga Hospital (© Universidad Complutense Madrid)

Figure 9 — Dental office 1930-40s (© Universidad Complutense Madrid)

Figure 10 — The Pourret Herbarium (© Universidad Complutense Madrid)

Figure 11 — 'Analizador Diferencial Electrónico' (© Universidad Complutense Madrid)

Figure 12 — Fossil of a saber-toothed cat (© Universidad Complutense Madrid)

Figure 13 — Brown ceramic tripod bowl, Chiriqui culture (1300-1500) (© Universidad Complutense Madrid)

Figure 14 — Museo Pedagógico de Arte Infantil (MuPAI) (© Universidad Complutense Madrid)

Figure 15 — Lotus flower. Zhan Daqian (1899-1983). Ink and watercolour on paper (© Universidad Complutense Madrid)

Figure 16 — Albert Einstein after receiving his award in 1923 (© Universidad Complutense Madrid)

The University of Edinburgh

Figure 1 — Old College (© The University of Edinburgh)

Figure 2 — McEwan Hall (© The University of Edinburgh)

Figure 3 — Medical faculty building (© The University of Edinburgh)

Figure 4 — Science campus at King's Buildings (© The University of Edinburgh)

Figure 5 — Banks of a River (1649) by Jacob van Ruisdael (© The University of Edinburgh)

Figure 6 — St Cecilia's Hall, Concert Room (© The University of Edinburgh)

Figure 7 — St Cecilia's Hall, Music Museum (© The University of Edinburgh)

Figure 8 — Edinburgh College of Art, Court statues (© The University of Edinburgh)

Figure 9 — Edinburgh College of Art, The Parthenon frieze (© The University of Edinburgh)

Figure 10 — Anatomical Museum (© The University of Edinburgh)

Figure 11 — Reptile specimen on display in the Manning Gallery (© The University of Edinburgh)

Figure 12 — Installation by Lucy Skaer, 'Sticks and Stones', 2013-15. Installation view, The Green Man, 2018 (© The University of Edinburgh, Talbot Rice Gallery)

Figure 13 — A reprint paper of Mendeleeff's "La loi périodique des éléments chimiques", published July 1879 in Paris, signed by the author (© The University of Edinburgh)

Figure 14 — Playfair Library in Old College (© The University of Edinburgh)

Figure 15 — Charles Darwin's class cards (© The University of Edinburgh)

Figure 16 — Image from a 1948 pamphlet explaining how the new National Health Service (NHS) would be organized (© The University of Edinburgh, Lothian Health Services Archive)

Figure 17 — Film being screened in the Old College Quad during the Edinburgh International Film Festival (© The University of Edinburgh)

Helsingin Yliopisto

Figure 1 — Main Building on Senate Square after the bombing in February 1944 (© Public domain)

Figure 2 — Main Building on Senate Square (© Public Domain)

Figure 3 — Reproduction of Albert Edelfelt's painting Turun Akatemian vihkiäiset by Johannes Gebhard, finished in 1961 (© The University of Helsinki)

Figure 4 — Porthania Building (© Ari Aalto)

Figure 5 — Viikki Campus (© Ari Aalto)

Figure 6 — Kaisa Library (© The University of Helsinki, Veikko Somerpuro)

Figure 7 — Charter of Foundation (© Helsinki University Museum, Timo Huvilinna)

Figure 8 — Students of medicine (© Helsinki University Museum)

Figure 9 — Plaster cast collection (© Helsinki University Museum)

Figure 10 — Museum exhibition (© Helsinki University Museum, Timo Huvilinna)

Figure 11 — The Observatory (© Ari Aalto)

Figure 12 — Art Room (© Helsinki University Museum)

Figure 13 — Finish Museum of Natural History (© Marika Turtiainen)

Figure 14 — The National Library (© Sami Perttilä)

Figure 15 — University celebration (© The University of Helsinki)

Freie Universität Berlin

Figure 1 – Dahlem Campus, Boltzmannstraße 3. University's first main building located in the former of premises of the Kaiser Wilhelm Institute of Biology built in 1916. Now part of the Freie Universität Legal department (© Bernd Wannenmacher, Freie Universität Berlin)

Figure 2 — Kennedy speech (© Reinhard Friedrich, Freie Universität Berlin, University Archives, Photo Collection, Sig. 30963)

Figure 3 — The Hahn-Meitner Building in Dahlem housing the Department of Chemistry and Biochemistry. Formerly The Kaiser Wilhelm Institute for Chemistry where Otto Hahn and Lise Meitner first detected nuclear fissure. The building was bombarded and then restored after the war (© Bernd Wannenmacher, Freie Universität Berlin)

Figure 4 — Former Reichsknappschaft insurance society building by Max Taut and Franz Hoffmann, now the Technical Department and the Institute of Latin American Studies (© Vitoscha Königs, Freie Universität Berlin)

Figure 5 — Henry Ford building (© Reinhard Görner, Freie Universität Berlin)

Figure 6 — Rostlaube building complex housing departments of humanities and social sciences (© Freie Universität Berlin)

Figure 7 — Philosophical Institute (© Reinhard Görner, Freie Universität Berlin)

Figure 8 — Philological Library (© dbv/Thomas Meyer/Ostkreuz)

Figure 9 — Botanic Gardens (© Bernd Wannenmacher, Freie Universität Berlin)

Figure 10 — The Great Tropical House (© Tomasz Kurianowicz, Freie Universität Berlin)

Figure 11 — The Gurlt Veterinary Collection (© Freie Universität Berlin)

Figure 12 — The Plaster cast gallery (© Freie Universität Berlin, Abguss-Sammlung Antiker Plastik)

Figure 13 — The Gipsformerei (© Bernd Weingart, Staatliche Museen zu Berlin)

Figure 14 — "Chauffeur - Ins Metropol", costume designs (1912) (© Institute for Theater Studies, Theater History Collection Walter Unruh)

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Figure 1 — Jean Armand Duplessis (1585-1642), Cardinal de Richelieu. Portrait by Philippe de Champagne (1642-1674) (© Chancellerie des Universités de Paris)

Figure 2 — Sorbonne Chapel in the main courtyard (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 3 — Façade of the former faculty of Law on the Place du Panthéon (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 4 — Façade of the Institut de géographie with the dedicatory plaque (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 5 — Institut d'art et d'archéologie (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 6 — Centre Pierre-Mendès-France (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 7 — Entrance of the new Lourcine complex from the former military parade ground (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 8 — Jardin d'agronomie tropicale René-Dumont during the 2021 festival TroPikantes (© Pascal Lévy, Université Paris 1 Panthéon-Sorbonne)

Figure 9 — Full development of the future Campus Condorcet (© TVK Agence)

Figure 10 — Plaster cast collection in 1933 (© Public domain)

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