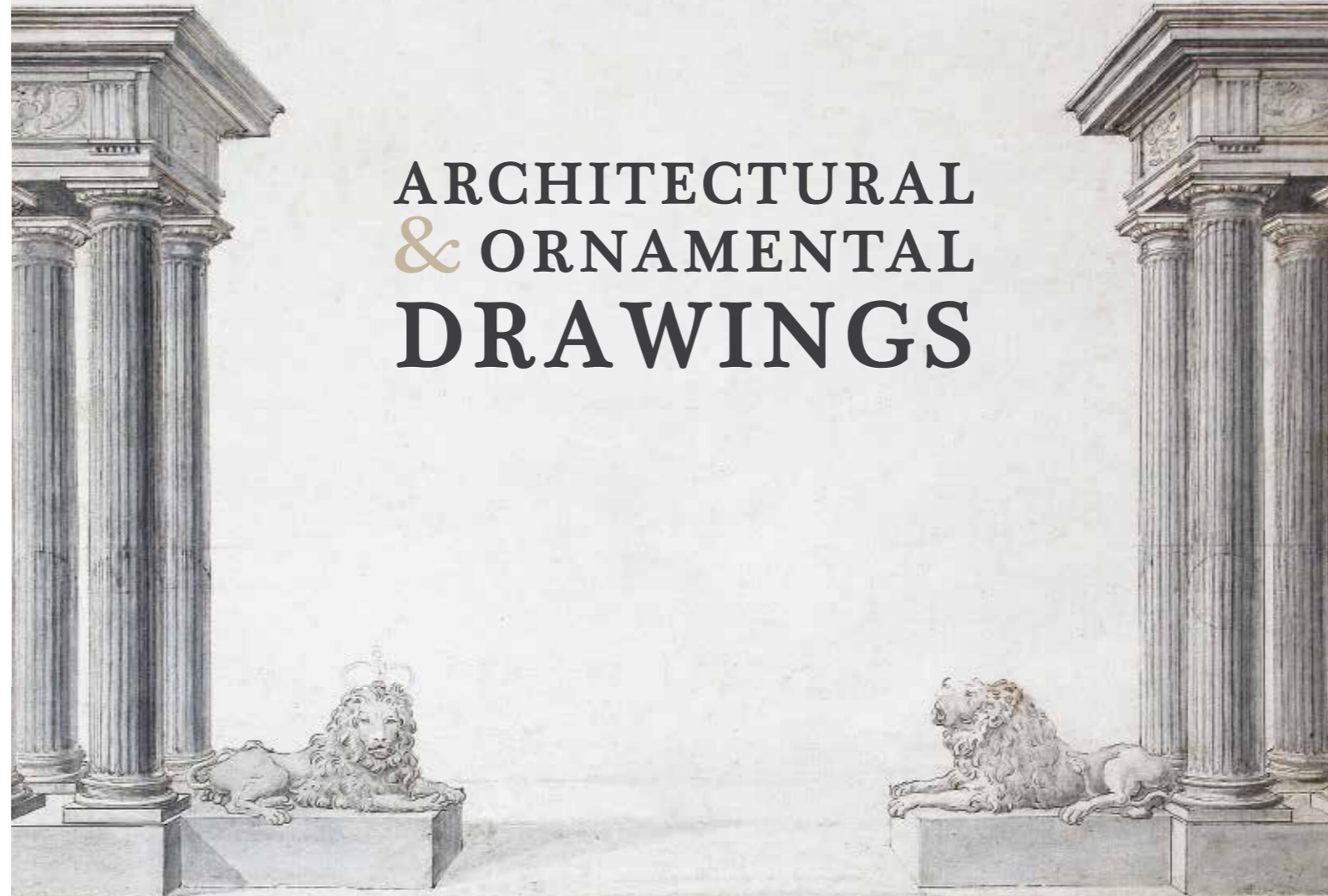


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**Newly discovered design for the Villa Benedetti in Rome
reflecting the coaction of the first professional woman architect
and one of the leading architects of her time**

1 Plautilla Bricci (Roma 1616 – Roma 1705)
and Gian Lorenzo Bernini (Napoli 1598 – Roma 1680) (workshop)

La Pianta della Villa Benedetti a Roma (c. 1664)

Pen, brown ink, grey and yellow wash on paper; 189 x 268 mm

Plautilla Bricci is known as the first woman to practice architecture. The Villa Benedetta is her most famous work. Bricci descends from a family of artists. Her father was a painter and a musician and her brother was a painter and an architect. Plautilla was a registered honorary member of the Accademia di S. Luca. She never got married and did not have any children.

The Villa Benedetti was built between the years 1663 and 1665 at the Via Aurelia near the Porta San Pancrazio in Rome. It was commissioned by Elpidio Benedetti (1609–1690). From 1646 to 1661, Benedetti was the art agent for Cardinal Mazarin, then for Jean-Baptiste Colbert and later for Louis XIV of France. It was one of Benedetti's intentions to inhabit the fanciest villa in Rome. This was probably also the reason for awarding the contract to a woman, which alone was a novelty at that time. Plautilla Bricci had the leading role at the construction site and was assisted by her brother Basilio.

The architecture of the Villa Benedetti was quite unusual for the time. It presented a variety of loggias, curved walls, and some works in very elaborate stucco, resulting in a heavy Baroque architecture. The pictorial decorations inside the villa were executed by Pietro da Cortona, Francesco Allegrini, Giovanni Francesco Grimaldi as well as Plautilla Bricci herself. Because of its overall shape resembling a ship, it became known as Villa del Vascello, rather than Villa Benedetti or Villa Giraud (its later owners).

During the construction phase, the plans for the villa were changed several times, resulting in a quite different appearance of the building than in its original design. In April of 1664, Benedetti went to France where he visited Chateau Vaux le Viconte and Fontainebleau and sent drawings to Rome to introduce changes to the plans for his villa. Upon his return to Rome, Benedetti personally delivered a letter from Jean-Baptiste Colbert to Gian Lorenzo Bernini, in which Colbert recommends to the artist to follow all that Benedetti will indicate him "about this subject". The present drawing is therefore a first reworking project of Bricci's original design containing Bernini's modifications according to Benedetti's requests.

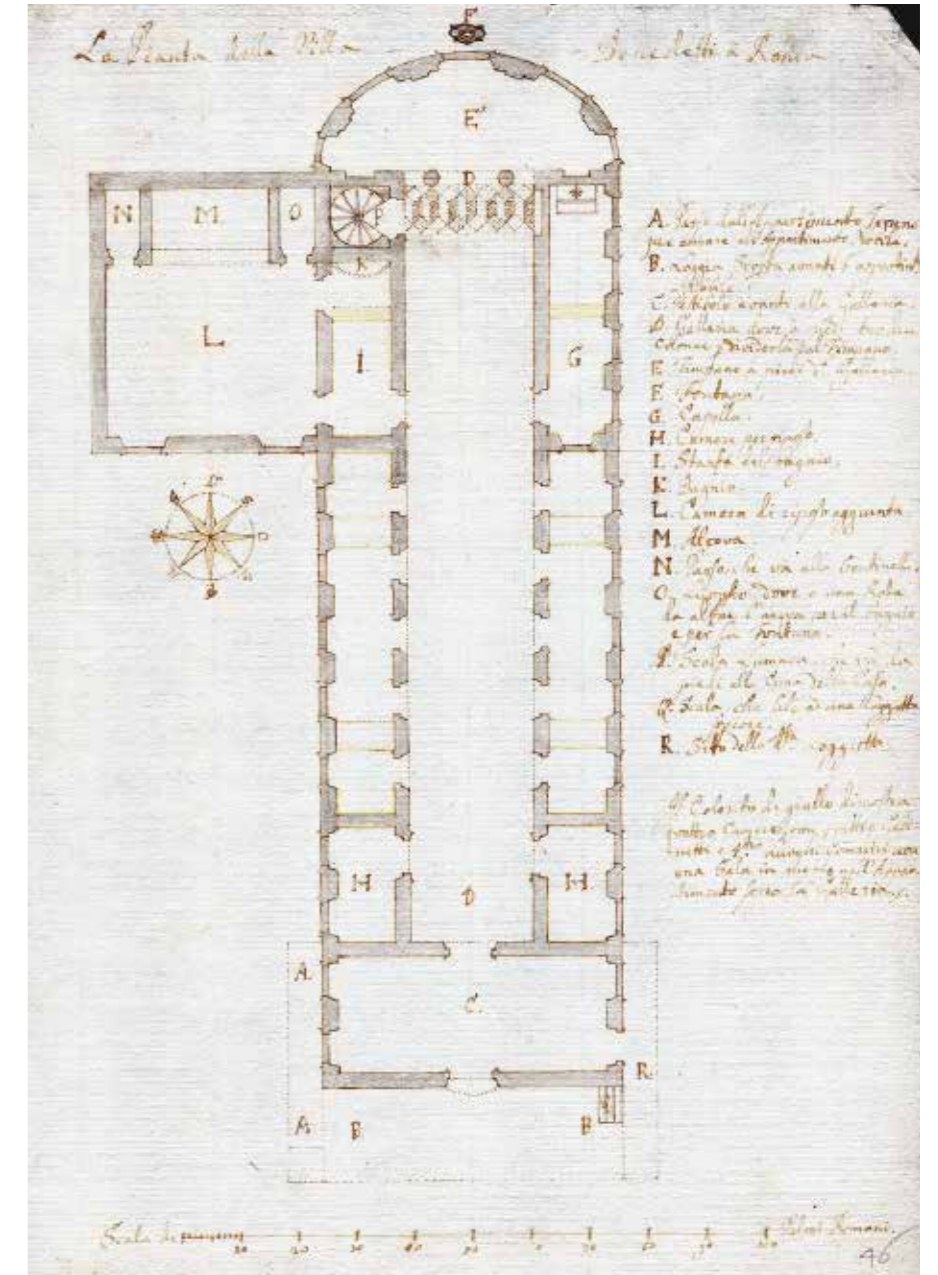
The drawing represents the villa's noble floor and is based on Bricci's design of 1663 (now in the National Archive in Rome). There are several important alterations to Bricci's plan including the replacement of the hanging garden from the south to the north of the building and the extensive remodelling of the northern facade. All modifications of the present design are discussed in Carla Benocci's article in *Strenna dei Romanisti* (see below). The drawing illustrates a preliminary draft, as the villa had not yet been completed. The final version of the building is recorded in the book *Villa benedetta discripta* published in 1677 by Benedetti under the pseudonym of Matteo Mayer, showing also some of the alterations of the present design.

This most important drawing delivers new insights into the formation phase of one of Rome's most eccentric private mansions in the 17th century. Furthermore, it reflects the coaction of the first practicing woman architect and one of the leading architects of her time.

Bibliography: Carla Benocci - *Plautilla Bricci e la consulenza di Gian Lorenzo Bernini per la villa Il Vascello: un nuovo disegno progettuale del 1664 circa.* (in: *Strenna dei Romanisti*. Natale di Roma. 2018) pp. 45-56; Carla Benocci - *Villa Il Vascello*. Rome, 2007; Lollobrigida, Consuelo - *Plautilla Bricci. Pictura et Architectura Celebris. L'architettrice del Barocco Romano*. Roma, 2017; Ilaria Hoppe - *Plautilla Bricci, die erste Architektin.* (in: Leuschner/Wenderholm - *Frauen und Päpste*. Berlin, 2016) pp. 171-186; Yuri Primarosa - *Elpidio Benedetti (1609-1690)*. Torino, 2018.

Provenance: German private collection

\$32,000



**Plautilla Bricci
(Roma 1616 – Roma 1705)
and Gian Lorenzo Bernini
(Napoli 1598 – Roma 1680)
(workshop)
*La Pianta della Villa Benedetti a
Roma (c. 1664)***

Pen, brown ink, grey and yellow wash on paper; 189 x 268 mm

Design by Cortona for the Galleria Pamphilj

2 Egid Schor (attr.) (Innsbruck 1627-1701 Innsbruck) or Philipp Schor (attr.) (Rome 1646 - 1701 Naples) after Pietro da Cortona (Cortona 1596 - 1669 Rome) (workshop)

Design for a corner decoration of the ceiling painting at the Galleria Pamphilj.

Pen, brown ink and watercolor on paper; 201 x 275 mm

The present drawing is a copy after a design by Cortona for the ceiling painting at the Galleria Pamphilj. It is of significant importance as Cortona's original draft is lost.

The design bears important differences regarding the actual fresco. It is a solution for a corner decoration which was not executed in the end. Instead, most of the incorporating themes were used in quite similar compositions at the long side of the fresco.

The present drawing suggest that the layout for the fresco was a different one in the beginning, with some similarities to the earlier finished salon ceiling painting at the Palazzo Barberieni. Cortona worked more than three years on the fresco of the Galleria Pamphilj and even drew the wrath of the pope on himself. This long time span could indicate a possible rescheduling of the original layout.

As is known, the Galleria Pamphilj was one of the models for the ceiling painting at the Galleria Colonna. In this context, the present drawing could be linked to Egid Schor's (1627-1701) designs for the Galleria Colonna, which came from the same album (see pages 8-10). Supposing the present drawing was made as a template for the Galleria Colonna, Egid as well as, Philipp Schor (1646-1701) could be held as potential draftsmen. The collaboration of both for the work at the Galleria Colonna is well documented. Moreover, the present drawing is definitely comparable to already known works of the two artists.

This drawing belongs to a small group of drawings that can be related to the ceiling painting at the Galleria Pamphilj. It is of great importance as the original draft by Cortona is lost, thus providing new insights into the creative process for a seminal Italian ceiling painting of the 17th century.

Provenance: private collection

Bibliography: Jörg Martin Merz - *Pietro da Cortona und sein Kreis*. Munich, 2005; Silvia Carola Dobler - *Egid Schor. Der Transfer illusionistischer Barockmalerei von Süden nach Norden*. Innsbruck, 2008; Christina Strunck - *Berninis unbekanntes Meisterwerk. Die Galleria Colonna in Rom und die Kunstpatronage des Römischen Uradels*. Munich, 2007; Christina Strunck - *Johann Paul Schor, capo disegnatore della famiglia Colonna. Nuove piste di ricerca*. (in: *Il carro d'oro di Johann Paul Schor. L'effimero splendore dei Carnevali Barocchi*. 2019)

\$16,500



Egid Schor (attr.) (Innsbruck 1627-1701 Innsbruck) or Philipp Schor (attr.) (Rome 1646 - 1701 Naples) after Pietro da Cortona (Cortona 1596 - 1669 Rome)

Design for a corner decoration of the ceiling painting at the Galleria Pamphilj.

Early design for the Galleria Colonna

3 Egid Schor (workshop) (Innsbruck 1627–1701 Innsbruck)

Design of a corner decoration for the ceiling painting at the Galleria Colonna.

Pen, brown ink and watercolor on paper; Image: 261 x 343 mm; Sheet: 270 x 355 mm; several marginal tears, small marginal losses

This drawing is a copy of a design by Egid Schor, which is today located in Berlin. There exist two comparable copies in Vienna and Munich. Christina Strunck assumes that the Berlin copy is an early design by Egid for the Galleria Colonna, and the other three drawings (including the present one) are “ricordo” copies which Egid commissioned from his workshop. The Berlin drawing may be one of the earliest designs for the Galleria. It already includes the sirens, the lush draperies, as well as the supporting motifs that were later used in the Galleria Colonna.

The present drawing, as well as the two following designs, confirms Egid’s decisive role in the design of one of the most important Italian ceiling paintings of the 17th century.

Bibliography: Christina Strunck – *Johann Paul Schor, capo disegnatore della famiglia Colonna. Nuove piste di ricerca* (in: *Il carro d’oro di Johann Paul Schor. L’effimero splendore dei Carnevali Barocchi*. 2019); Christina Strunck – *Berninis unbekanntes Meisterwerk. Die Galleria Colonna in Rom und die Kunstpatronage des Römischen Uradels*. Munich, 2007; Silvia Carola Dobler – *Egid Schor. Der Transfer illusionistischer Barockmalerei von Süden nach Norden*. Innsbruck, 2012; Steffi Roettgen – *Wandmalerei in Italien. Barock und Aufklärung 1600–1800*. München, 2007

Acknowledgments: We sincerely thank Christina Strunck for helping us with the attribution of the drawing.

\$14,500



Egid Schor (workshop) (Innsbruck 1627–1701 Innsbruck)
Design of a corner decoration for the ceiling painting at the Galleria Colonna.

Two newly discovered designs for the ceiling painting at the Galleria Colonna

⁴ Egid Schor came from a well-known Tyrolian artist family. He was the elder brother of Johann Paul and followed him to Rome. In his Roman years, Egid worked with Johann Paul on several projects, for example at the Quirinal Palace and the Villa Chigi in Formello. He came in contact with Gian Lorenzo Bernini and Pietro da Cortona and was able to study the work of Andrea Pozzo. In 1665, he returned home. During the following years he worked as a decoration painter in Salzburg, Linz, Vienna, Munich, Nuremberg and Augsburg. After Egid's return to Innsbruck, Charles V, Duke of Lorraine, appointed him court painter. Due to the transfer of illusionistic ceiling painting from Italy to his homeland, Egid Schor is considered the founder of Baroque ceiling painting in Tyrol.

Johann Paul Schor (1615-1674) was engaged as a painter of the Galleria Colonna. From 1665 he frescoed the complete north side of the vault. His son Philipp was also involved in the elaboration of the fresco. The present newly discovered drawings prove that Johann Paul's brother Egid Schor was likewise involved in the execution. Thus, the north side of the ceiling painting in the Galleria Colonna was obviously a joint project of the Schor family.

Johann Paul first studied with his father, settled in Rome in 1640, and became a pupil of Pietro da Cortona (1596-1669) and Gian Lorenzo Bernini (1598-1680). In 1654 Schor became a member of the Academy of Fine Arts Accademia di San Luca and obtained the favor of Pope Alexander VII, on whose behalf he was frequently active. Together with his brother Egid he was involved in the decorative painting of the Quirinal Palace, and he helped Bernini with the Chair of Saint Peter in St. Peter's Basilica. He executed paintings in the Papal summer residence Castel Gandolfo, in the Vatican, as well as in the Palazzo Borghese. From 1655, Bernini accompanied Schor in almost all of his papal assignments. Bernini's praise of Schor, as well as the sometimes confusingly similar graphic style of the two artists, testify to their close ties. Schor's main occupation, however, was decorative painting. He designed ornaments for architecture, theater scenes, show cars and staged pompous festivals, including for the Colonna and the Borghese. After Schor's death in 1674, his studio was continued by his sons Philip and Christoph. Schor was one of the chief designers for the Colonna family and enjoyed a high esteem from Bernini and Colonna. He was one of the most sought after artists in Rome at that time. Many of his works were previously attributed to Bernini.

Both designs contain some striking deviations from the executed fresco.

4a) There are only two instead of six Oriental figures, the siren figure on the left side rides on two horses, the ship's bow has a rather different form and on the actual fresco there are two more putti holding the large curtain.

4b) Above the eagle in the corner is an octagonal field with a grisaille representation, the figure of the seated Turk wearing only an apron, in the corner there are three instead of two putti, the body position of the two Orientals on the left is different and above them is another siren figure.

It can be assumed that, according to these figurative differences, both drawings were created at the beginning of the working process, that is, even before beginning the work on the fresco in the spring of 1665. Pietro da Cortona's ceiling painting for the Galleria Pamphilj was one of the models for Schor's fresco in the Galleria Colonna. In this context, a related drawing (see page 6) is of considerable importance, it being a copy of one of Cortona's designs for the Galleria Pamphilj and could have been made as a template for Schor's own designs for the Galleria Colonna, confirming Cortona's influence on Schor.

The present designs are of outstanding importance. They are the only known designs for the ceiling painting in the Galleria Colonna. They also prove that Egid Schor had a central part in the design providing new insights into the creative process of one of the most important Italian ceiling paintings of the 17th century.

Bibliography: Christina Strunck – *Johann Paul Schor, capo disegnatore della famiglia Colonna. Nuove piste di ricerca* (in: *Il carro d'oro di Johann Paul Schor. L'effimero splendore dei Carnevali Barocchi*. 2019); Christina Strunck – *Bernini's unbekanntes Meisterwerk. Die Galleria Colonna in Rom und die Kunstpatronage des Römischen Uradels*. Munich, 2007; Silvia Carola Dobler – *Egid Schor. Der Transfer illusionistischer Barockmalerei von Süden nach Norden*. Innsbruck, 2012; Steffi Roettgen – *Wandmalerei in Italien. Barock und Aufklärung 1600-1800*. München, 2007

Acknowledgments: We sincerely thank Christina Strunck for helping us with the attribution of the drawings.



^{4a} Egid Schor (Innsbruck 1627–1701 Innsbruck)
Design for the ceiling painting at the Galleria Colonna (c. 1664-1665)

Pen, black ink and watercolor on two pieces of paper mounted together ; 252 x 448 mm

\$45,000



4b Egid Schor (Innsbruck 1627-1701 Innsbruck)

Design of a corner decoration for the ceiling painting at the Galleria Colonna (c. 1664-1665)

Stencil, pen, black ink and watercolor on paper; 217 x 264 mm

\$45,000

5 Ferdinando Galli da Bibiena (Bologna 1656 - 1743 Bologna)

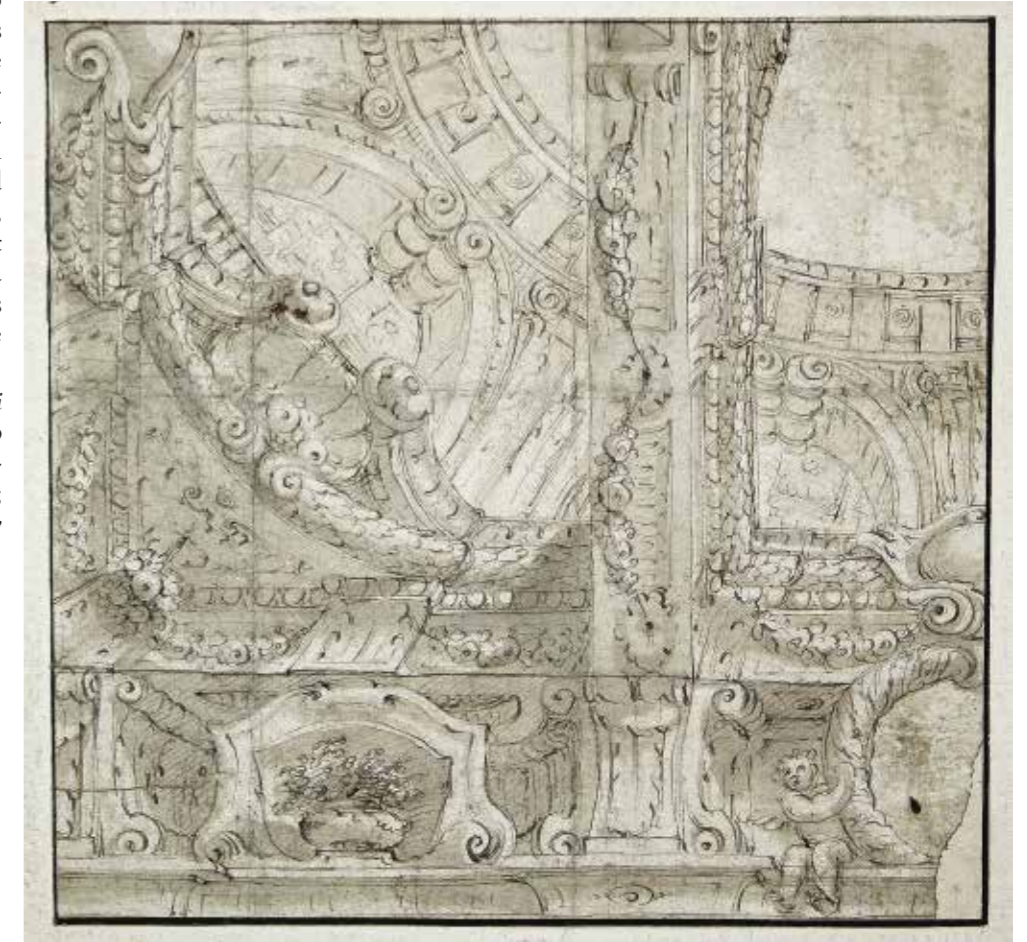
Design for a ceiling painting

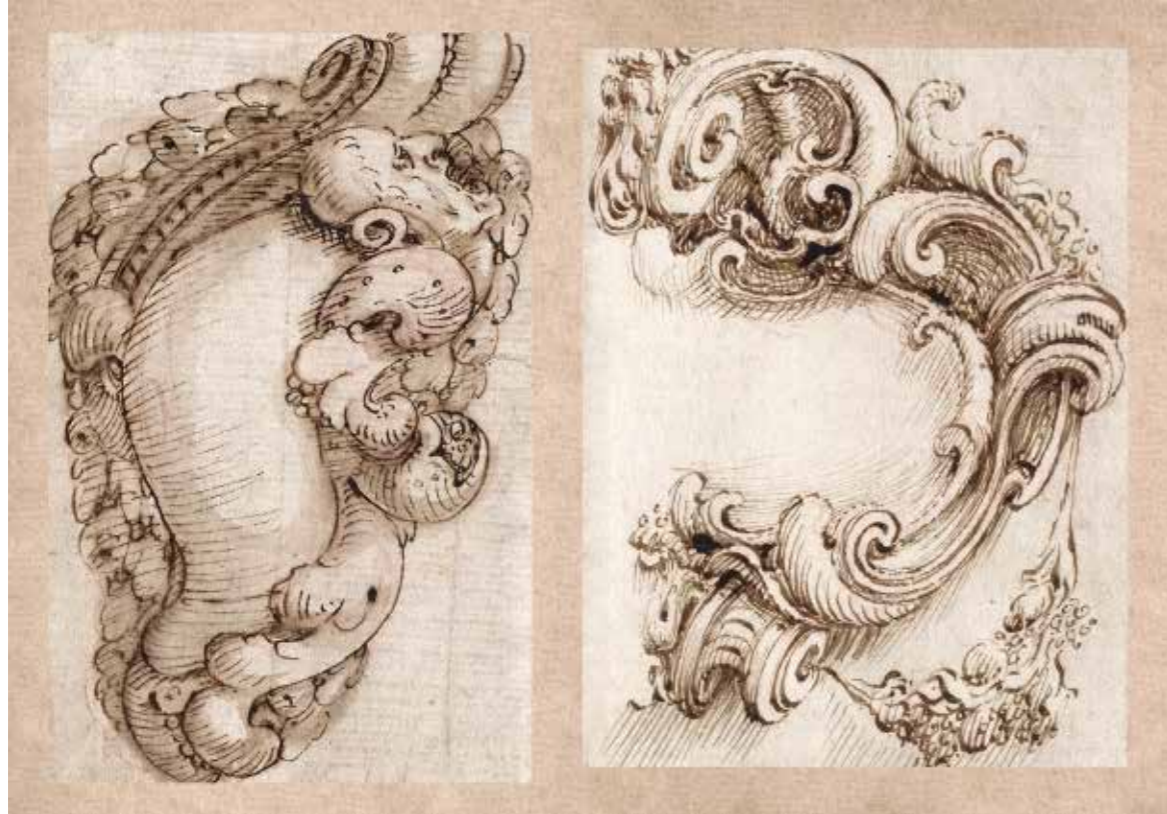
Pen, brown ink and brown wash; mounted; 160 x 164 mm

Ferdinando Galli da Bibiena was an Italian scenographer, architect and decorative painter. He was the son of the painter and architect Giovanni Maria Galli da Bibiena (1618-1665), who had named himself after his birthplace Bibbiena in Tuscany. He studied under Carlo Cignani (1628-1719) and earned a great reputation as a theater master builder and decorator. He worked at the court of Charles VI in Vienna and later returned to Bologna. His three sons brought the art of the father throughout Italy and Germany. Antonio Galli da Bibiena (1700-1774), also worked at the court of Charles VI, then returned to Italy, where he built and decorated the theaters of Siena, Pistoia and La Pergola in Florence. Giuseppe Galli da Bibiena (1696-1757) worked at Vienna, Dresden and Berlin, mainly in theaters and on court festivities. Alessandro Galli da Bibiena (1686-1748) served as building director in the service of the Elector Palatine.

Bibliography: *Varie opere di Prospettiva inventate da Ferdinando Galli d:o il Bibiena Bolognese Pittore, et Architetto...* (Bologna n.d.); A.H. Mayor, *The Bibiena family* (New York 1945)

\$1,950





6 Ferdinando Galli da Bibiena (Bologna 1656 - 1743 Bologna)

Two designs for ornamental decorations.

Pen, brown ink and brown wash; mounted; 78 x 123mm and 111 x 84 mm

\$2,400

7 Daniel Marot
(Paris 1663 - 1752 The Hague)
(workshop)

Design for a carriage coupé, shown from the side.

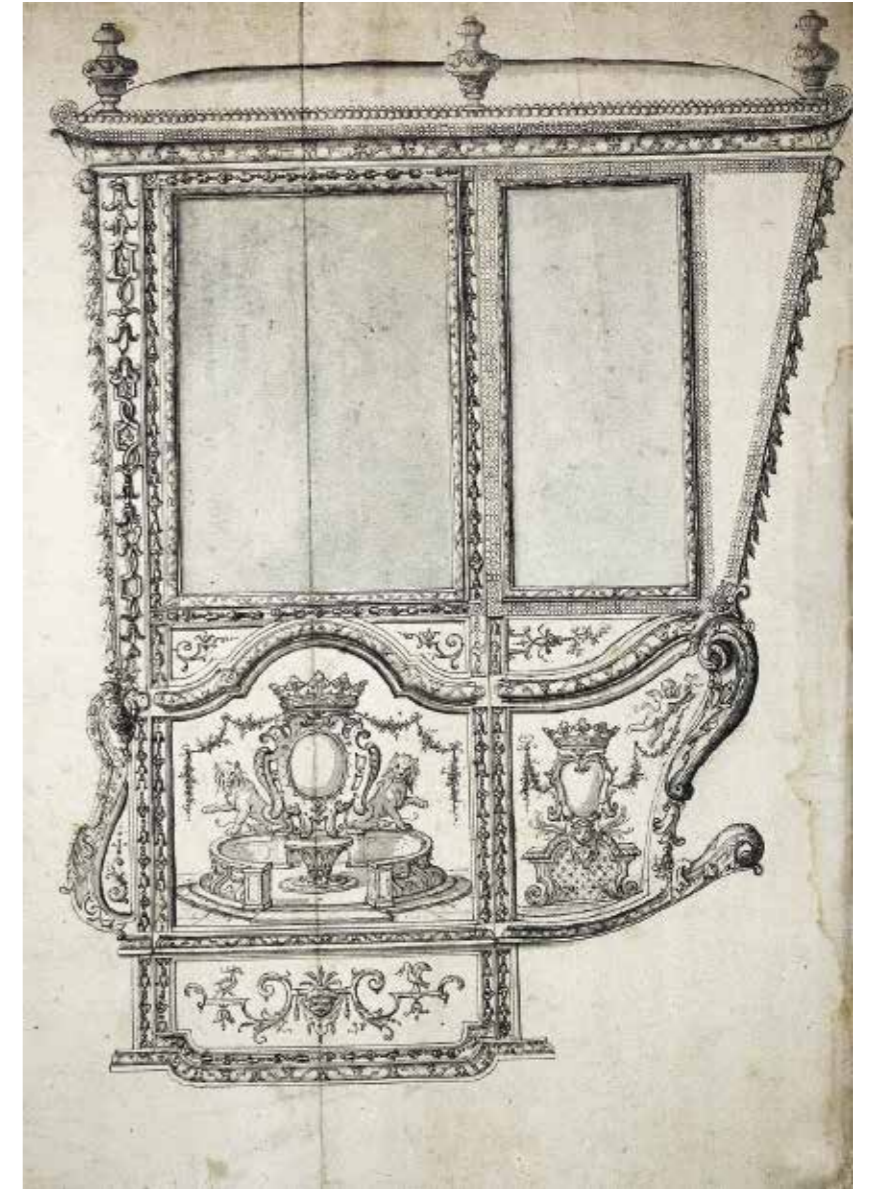
Pen, wash, ink on paper; 420 x 290 mm

This large and fascinating sheet is likely a design for a ducal carriage, according to the crown on the door. Marot was a pupil of Jean Le Pautre (1618-1682) and later became one of Louis XIV's official designers at the Manufacture des Gobelins. His decorations and ornaments contain influences by Simon Vouet and Jean Berain. In 1698 Marot also designed a carriage for William III of England. - Old master designs for carriages are very rare on the market.

Bibliography: *Das Ornamentwerk des Daniel Marot in 264 Lichtdrucken.* Berlin, 1892. (plates 85-90)

Provenance: private collection

\$8,500



Newly discovered signed drawing by Austria's greatest Baroque architect

8 **Johann Bernhard Fischer von Erlach (Graz 1626 - 1723 Vienna)**

Design for the gateway of Schloss Klessheim near Salzburg. (c. 1700)

Signed in lower right corner: *Joh. Bernhard Fischers d'Erlachen*

Lead pencil, pen, brown ink and grey wash on paper, slightly stained; 312 x 433 mm

Johann Bernhard Fischer von Erlach (1656-1723) designed Schloss Klessheim around the year 1700. The present previously unknown drawing is the only source attesting Fischer's creatorship of the two lion sculptures, today standing in the garden of Schloss Mirabell in Salzburg. Two very similar lion statues were created for the Schönbrunn Palace in Vienna, most probably also after Fischer's designs. The creatorship of both pairs of lions was previously unknown.

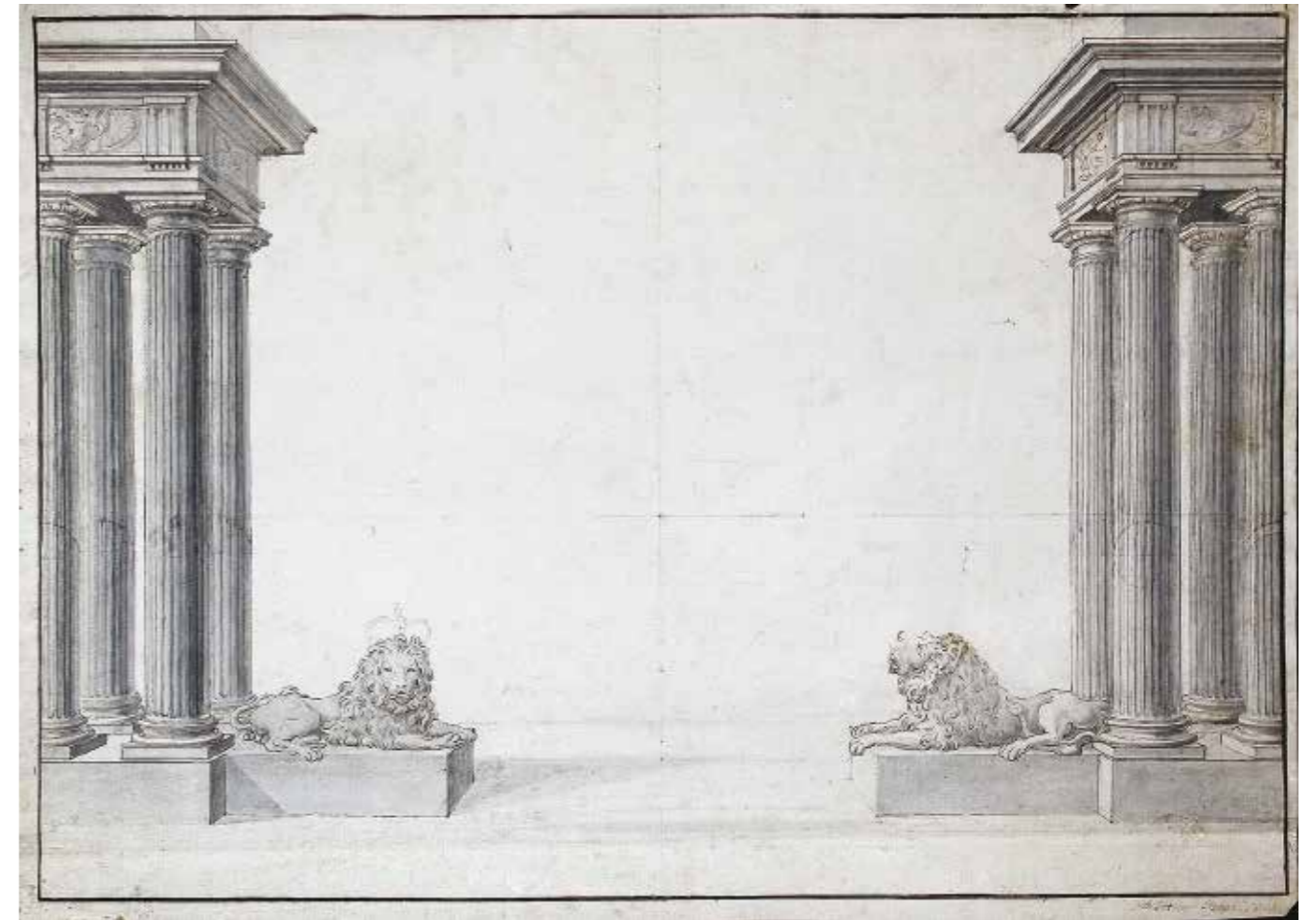
In 1690, Prince-Archbishop Johann Ernst von Thun purchased the small aristocratic estate and the Kleshof manor house. In 1700, he commissioned Fischer to expand the manor house and construct Schloss Klessheim. The present design depicts two groups of columns flanked by two lion statues representing the heraldic animals of the prince-archbishop. The construction of the palace was interrupted following the archbishop's death in 1709. His successor, Archbishop Franz Anton von Harrach, cancelled the work in favor of Schloss Mirabell. Schloss Klessheim was completed in 1732 under Archbishop Count Leopold Anton von Firmian, who replaced the lions with his own heraldic figures, two deers. Fischer's discarded lion statues were instead used by the architect Franz Anton Danreiter (1695-1760) for the newly-arranged garden of Schloss Mirabell, where they remain to this day. On top of both groups of columns, Fischer originally placed two Sphinx sculptures, which can be seen on another design for Schloss Klessheim (now in Zagreb), as well as on plate XVII of book IV of Fischer's *Historische Architektur*. The present drawing draws attention to the lions only indicating the pedestals of the two sphinxes. In contrast to the lions the sphinxes have not been preserved. The present drawing is not the only time Fischer used lion sculptures in his designs. A few years after planning Schloss Klessheim, Fischer produced the plans for the Böhmisches Hofkanzlei in Vienna, where he placed a lion statue on the roof.

Around 160 drawings by Fischer's own hand still exist, the vast majority not signed, and only a handful in private hands. Drawings by Fischer are very rare on the market. We were not able to trace another drawing by him for several decades.

Bibliography: Hans Sedlmayer - *Johann Bernhard Fischer von Erlach*. Stuttgart, 1997; Andreas Kreul - *Johann Bernhard Fischer von Erlach. Regie der Relation*. Salzburg, 2006; Thomas Zacharias - *Joseph Emanuel Fischer von Erlach*. Vienna and Munich, 1960; Peter Prange - *Entwurf und Phantasie. Zeichnungen des Johann Bernhard Fischer von Erlach (1656-1723)*. Salzburg, 2004.

Provenance: German private collection

\$27,500



Johann Bernhard Fischer von Erlach (Graz 1626 - 1723 Vienna)

Design for the gateway of Schloss Klessheim near Salzburg. (c. 1700)

Newly discovered design for the Kaisersaal in Bamberg

9 Melchior Steidl (Innsbruck 1657 – Munich 1727)

Large design for the illusionistic ceiling painting of the Kaisersaal of the Neue Residenz in Bamberg.

Pen, brown ink and watercolor on paper; 430 x 620 mm;
watermark: crown

The Kaisersaal of the Neue Residenz in Bamberg is one of the most important imperial halls north of the Alps. The illusionistic ceiling painting was created by Melchior Steidl between 1707 and 1709 and represents one of the heights in his career.

Melchior Steidl was a pupil of the court painter Johann Anton Gumpp (1654–1719) in Munich. Up to 1715 he had worked almost exclusively for church clients in numerous places in Austria, Bavaria, Franconia, Hesse and Swabia, usually commissioned with the execution of ceiling paintings. Steidl is considered one of the most important fresco painters of the southern German Baroque of his generation. Gumpp's and Steidl's illusionism, influenced by Pietro da Cortona and Andrea Pozzo, helped to raise the meaning and autonomy of ceiling painting in their area. Steidl remained a fresco painter throughout his life, faithful to the artistic imprints of his early years.

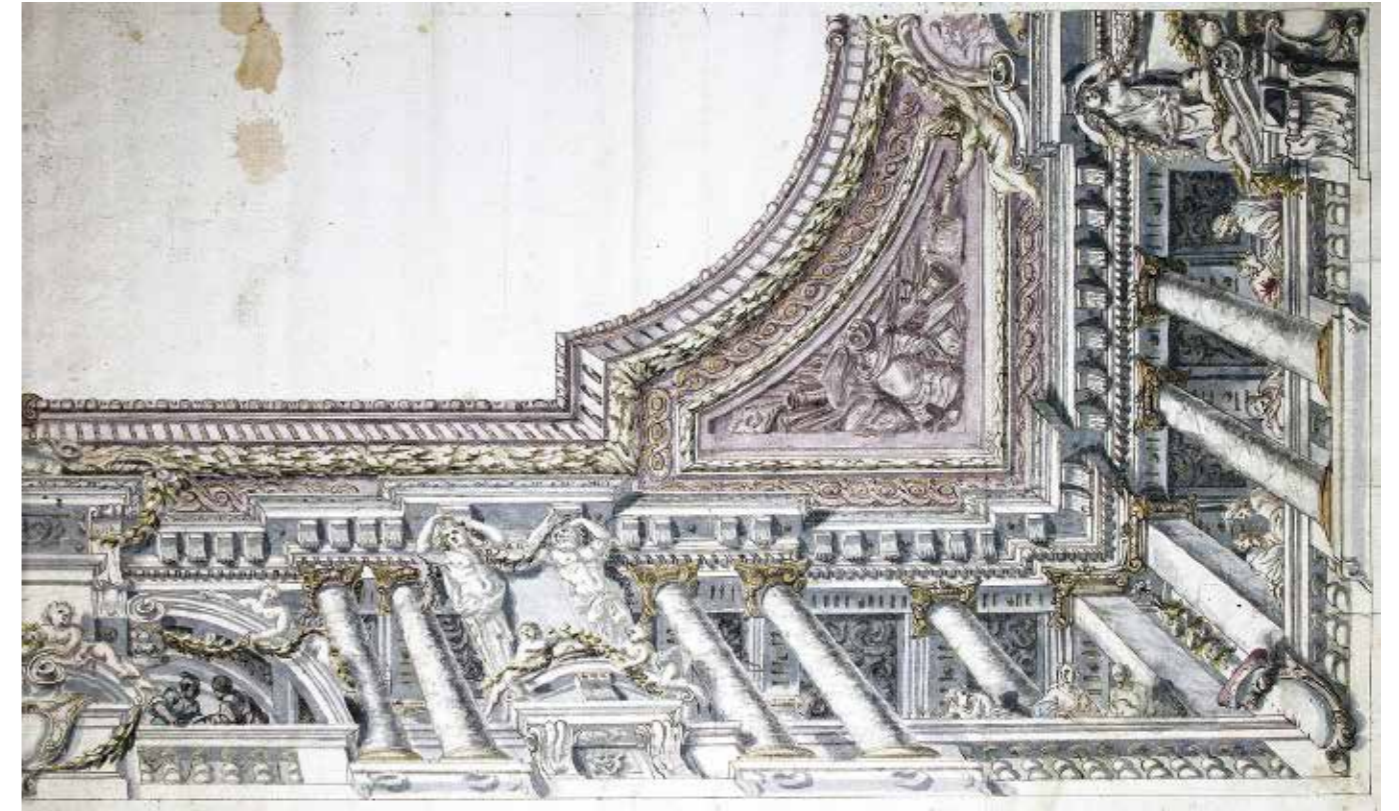
There exist seven other designs for the Kaisersaal. They depict the four world monarchies (Staatliche Graphische Sammlung München), two smaller allegories for seasons and times of day (Munich, private collection) and another quadratura design (see the following item). Like all these designs, the present drawing differs in several elements from the actual ceiling painting, indicating a profuse revision of his own designs by Steidl during the working process. It is also known that the client, Prince-Bishop and Elector Lothar Franz von Schönborn (1655–1729), demanded several changes to Steidl's designs. Some of the illusionistic elements in the present design, were also used by Steidl at the Kremsmünster Abbey and Schloss Arnstorff. The present quarter design is most probably the earliest known drawing for the Kaisersaal. The decorative elements are still rather different compared to the actual ceiling painting. Nevertheless, the attribution to the Kaisersaal is incontrovertible according to the measuring units Steidl wrote on the outer margins of the sheet. According to these, the size of the ceiling in question is 75 feet in length and 44 feet in width, which correlates with the ceiling of the Kaisersaal, measuring 24 to 13,5 meters.

Quadratura drawings by Steidl are rare. Most known drawings by him depict designs for ceiling paintings rather than for their illusionistic framings. Both Kaisersaal designs in this catalogue (see the following item too) allow an important insight into the development phase of the ceiling decoration for one of the most important halls north of the alps.

Bibliography: Josef Strasser – *Melchior Steidl (1657–1727). Die Zeichnungen*. Salzburg, 1999 (cf. catalogue-numbers 3, 4 and 10); Meinecke – *Die Fresken des Melchior Steidl. Diss.* Munich 1970.

Provenance: German private collection

\$29,500



Melchior Steidl (Innsbruck 1657 – Munich 1727)

Large design for the illusionistic ceiling painting of the Kaisersaal of the Neue Residenz in Bamberg.

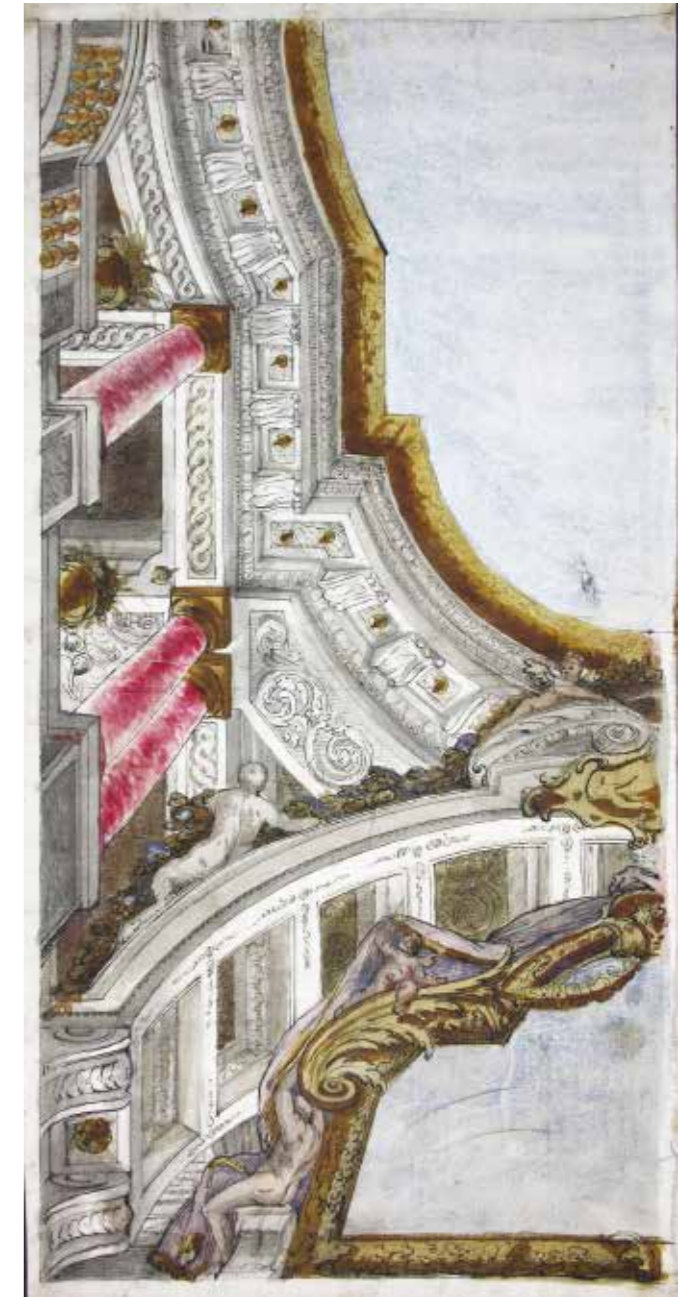
Another newly discovered design for the Kaisersaal in Bamberg



10 Melchior Steidl
(Innsbruck 1657 - Munich 1727)
*Design for the ceiling decoration of the Kaisersaal
at the Neue Residenz in Bamberg.*

Pencil, pen, brown ink and
watercolor on paper; 297 x 187 mm
unidentified watermark

\$16,500

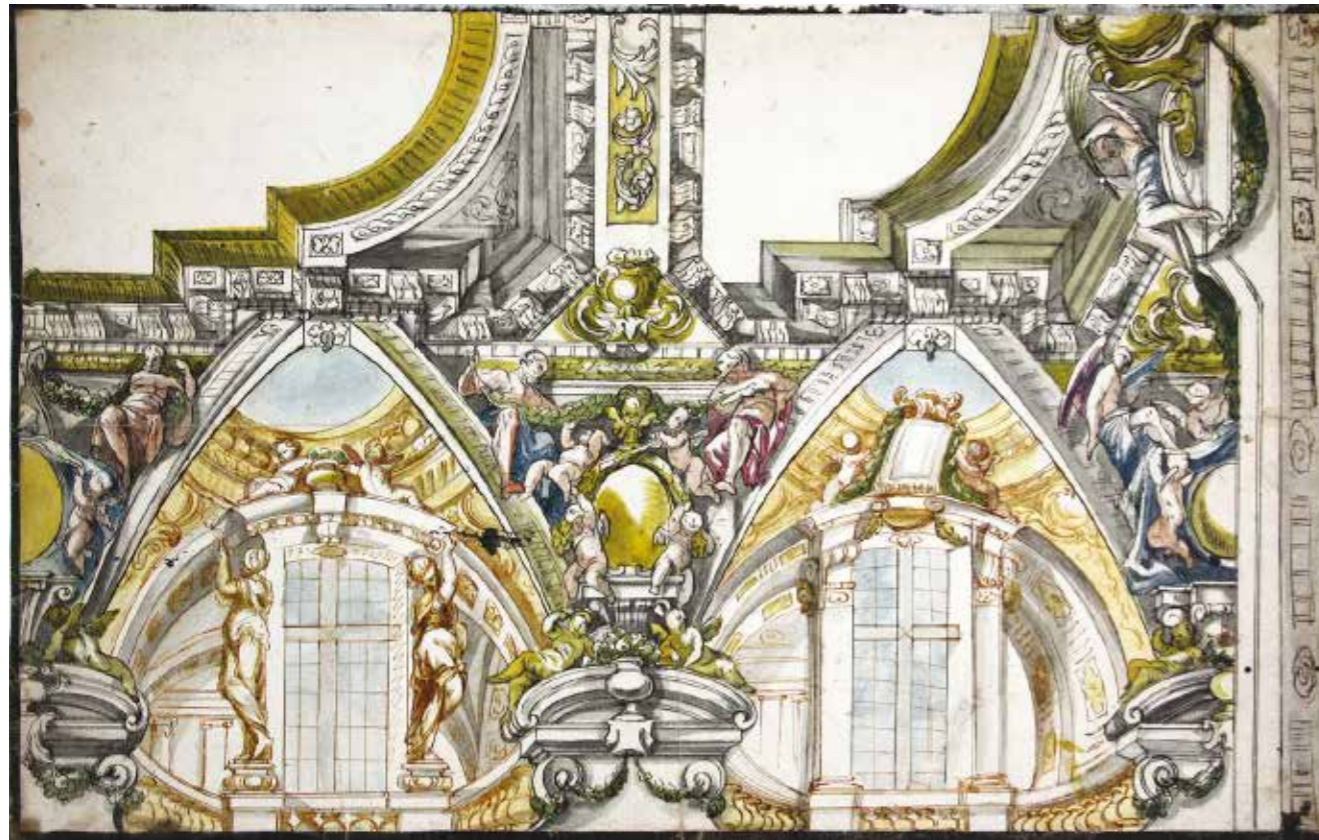


11 Melchior Steidl
(Innsbruck 1657 - Munich 1727)
Design for a quadratura ceiling.

Pen, black ink, grey wash and watercolor on paper;
mounted; 396 x 201 mm

\$7,500

A triumphal arch for Charles VI



12 Melchior Steidl (Innsbruck 1657 - Munich 1727)

Large design for a ceiling decoration.

Pen, black and brown ink, grey, yellow and blue wash and watercolor on paper; mounted; 283 x 438 mm

\$14,000

13 Johann Maximilian von Welsch (Kronach 1671 - 1745 Mainz)

Design of an ephemeral triumphal arch for a Royal entry of Charles VI.

Pen, black ink, grey and black wash; 274 x 443 mm

Johann Maximilian von Welsch was the son of a middle-class family in Kronach. In 1692 he joined the army as a lieutenant. Until 1699, he acquired experiences as a front officer and engineer on the Upper Rhine, in Savoy and Hungary. On extensive travels through Europe, he obtained a large amount of knowledge in the field of fortification and eventually became a sought after fortress builder. Lothar Franz von Schönborn (1655-1729), Elector and Archbishop of Mainz, commissioned Welsch in 1704 with the expansion and completion of the Mainz fortress. In 1714, Welsch traveled with the plans to Vienna, to submit them to Charles VI (1685-1740). Welsch's services to the construction of the Mainz fortress were so great that he was even ennobled by the emperor. At the same time, Welsch was appointed imperial lieutenant colonel and transferred to him the supervision of the Upper Rhine and other imperial fortresses. His reputation as a fortress builder was so great, that he was even called as a consultant for foreign constructions. Since 1707, Welsch was also responsible for several civil buildings such as palaces, churches and gardens. In 1729, at the peak of his military career, he was the owner of his own regiment and commanded at least 5,000 soldiers. Due to his high military position, Welsch only designed a few buildings after 1723 and he's devoted primarily to his career as a major general and chief of the entire Mainz infantry. Among his most important works are the Fortress of Mainz, the Biebrich Castle, the Summer Palace Favorite (Mainz), the Castle Weissenstein and the New Arsenal in Mainz. He also drew the original plans for the Schönborn Chapel in Würzburg.

It is not surprising that Welsch got the order for a triumphal arch for Charles VI. Lothar Franz von Schönborn was Welsch's employer at the time of the imperial coronation, and it was he who crowned Charles VI emperor. Welsch enjoyed a high reputation at the court of the elector, and Schönborn always spoke of him with great praise. He was evidently regarded as a sort of specialist for orangeries, for even in faraway Vienna Welsch had to advise the Reich Vice-Chancellor Friedrich Karl von Schönborn (1674-1746) in this matter. The present triumphal arch was most likely intended for the Royal Entry of Charles VI into Würzburg in 1712, but was ultimately not built. The drawing depicts a large ephemeral arch of around 45 meters in length and 22 meters in height. The central position reveals a statue of Charles VI in an oval chamber with two putti holding the heraldic imperial crown above his head. The oval was considered to be the embodiment of the perfection of the cosmic order, representing the emperor in the position of the sun. By doing so, Charles VI wanted to challenge the French king's position as sun king. Above the emperor are the two figures of Pietas and Justitia, symbolizing piety and justice. The triumphal arch is clearly based on the ancient and fits well into the Roman imperialist iconography of Charles VI. The building is richly decorated with sculptures, bas-reliefs, columns, cartouches, vases and two candelabres. The four pairs of sculptures on the balustrade represent the cardinal virtues, prudence, courage, temperance and justice. The smaller portraits above the lateral portals depict Charles VI and his wife Elisabeth Christine of Brunswick-Wolfenbüttel (1691-1750). The two niches contain figures of former Habsburg emperors, and the two bas-reliefs depict Hercules and Janus. On the balustrade there are also two animal figures: that of a stork and that of a dog. The stork stands for Pietas, the virtue of homage to parents, gods and the state, whilst the dog is an old symbol of loyalty, solidarity and alertness.

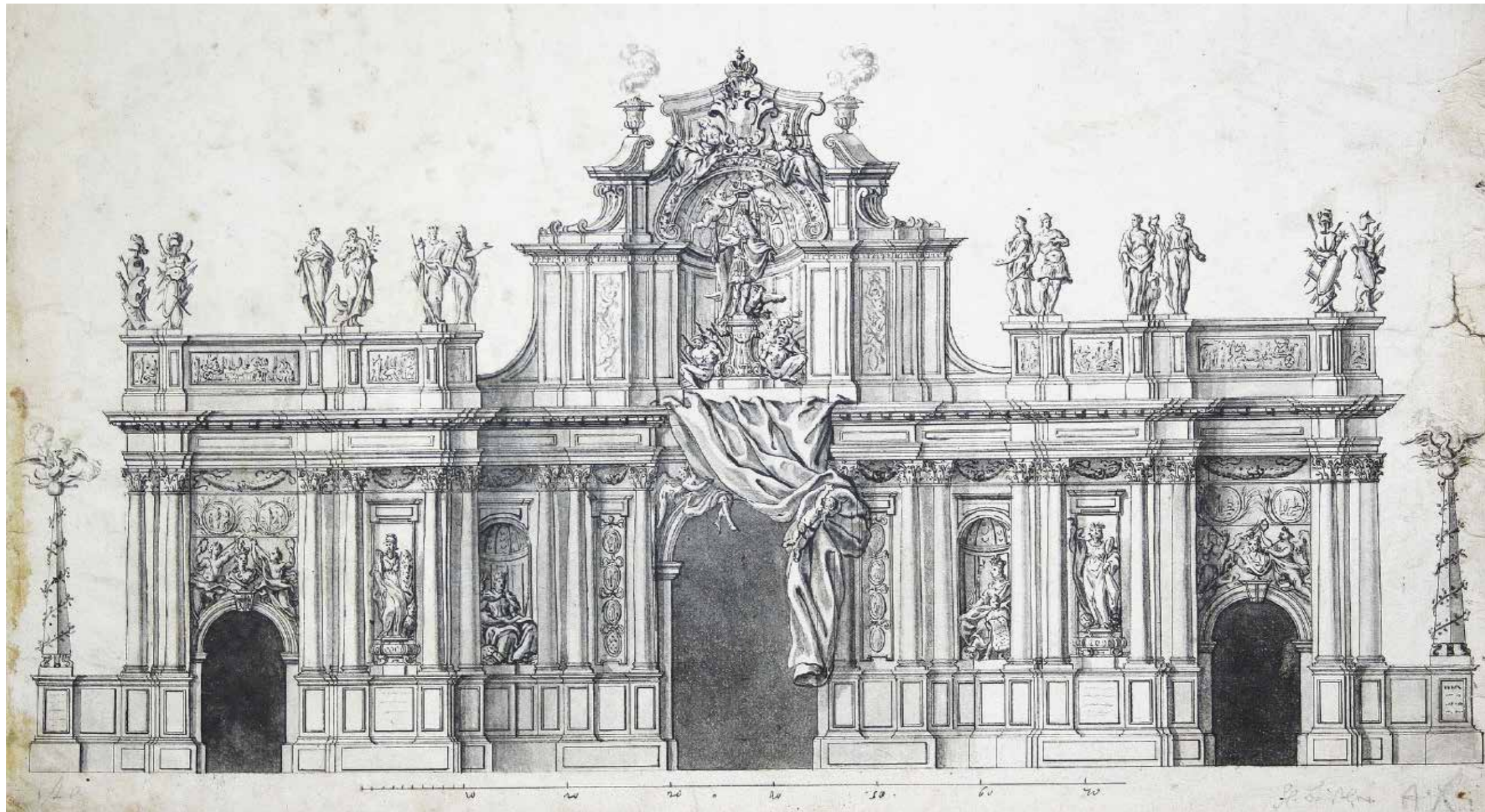
Drawings by Welsch are in the Germanic National Museum Nürnberg, in the University of Würzburg, in the Kunstbibliothek (Berlin), in the Main-Franconian Museum (Würzburg), in the Palace Museum of Fulda and in the Municipal Archives of Mainz.

The present drawing is of eminent importance, as it is Welsch's only surviving draft for an ephemeral architecture.

Bibliography: Karl Lohmeyer - *Schönbornschlösser*. Heidelberg, 1927; Fritz Arens - *Maximilian von Welsch. Architekt der Schönborn-bischöfe*. Munich, 1986; Joachim Meintzschel - *Studien zu Maximilian von Welsch*. Würzburg, 1963; Max H. von Freeden - *Erbe und Auftrag. Von fränkischer Kunst und Kultur*. Schweinfurt, 1988.

Provenance: German private collection

\$40,000



Design of an ephemeral triumphal arch for a Royal entry of Charles VI (1712)

14 Anton Erhard Martinelli (Vienna 1684 - Vienna 1747)

Signed Architectural drawing of a large palais.

Pen, brown ink and grey wash on paper; 445 x 285 mm

Martinelli was one of the most employed Austrian architects of his time. He was the son of Francesco Martinelli (Lake Como 1651-1708 Vienna), who was an Austrian architect with Italian descent. Anton Erhard Martinelli supervised the building of several important buildings in Vienna, such as the Karlskirche and the Palais Schwarzenberg. Among his works are the Palais Thinnfeld in Graz, the Invalidenhaus in Budapest (now the city hall), the Ursuline convent in Vienna, the city hall in České Budějovice, the Neuwartenburg castle near Timelkam and the Zrinski castle in northern Croatia. Martinelli was one of the preferred architects of the Habsburg nobility. He designed palais, castles and other buildings for the families of Esterházy, Liechtenstein, Schwarzenberg, Starhemberg, Althann and several others.

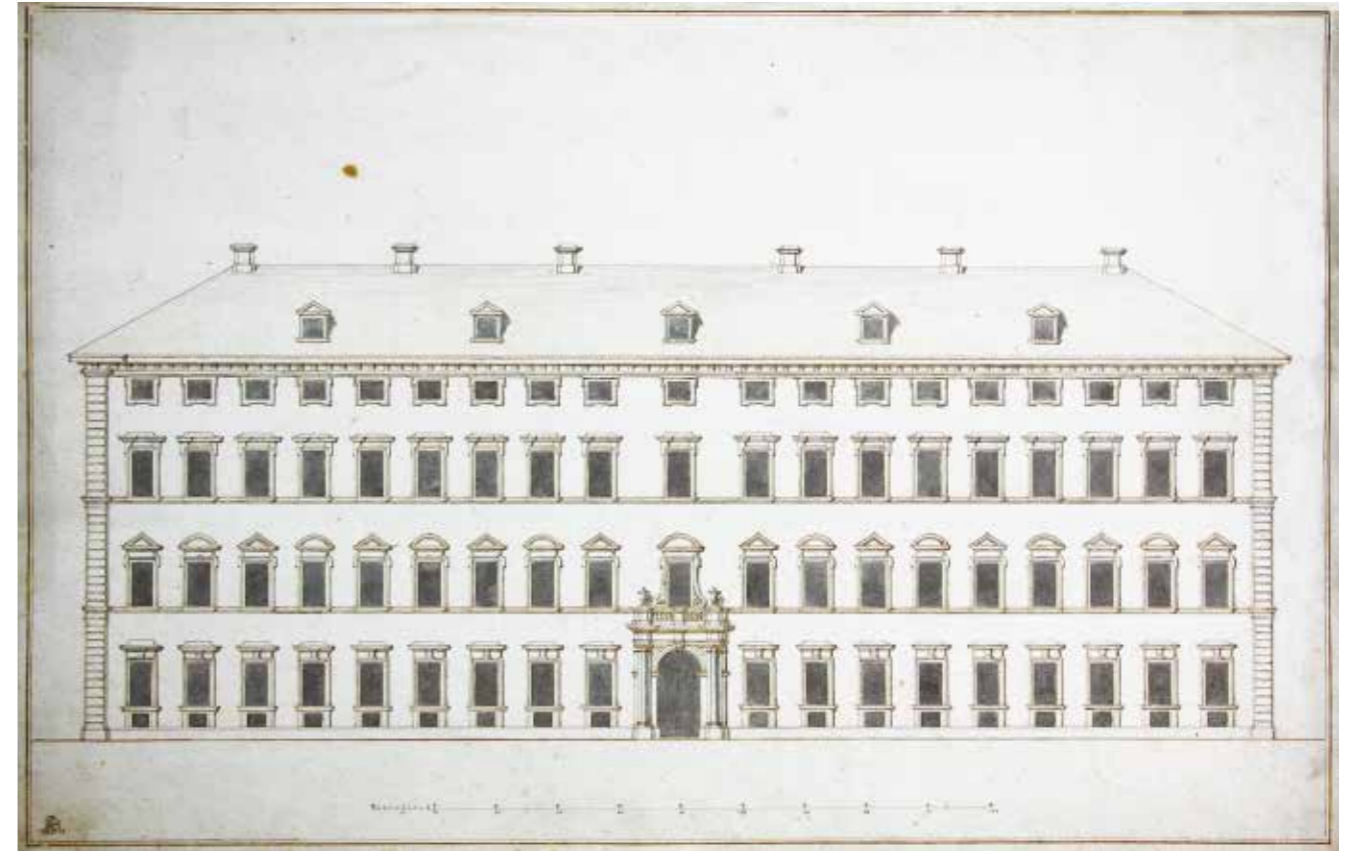
The drawing shows the elevation of the facade of a large city Palais with around 60 meters in length. There are several commonalities to the Palais Questenberg and the Stadtpalais Liechtenstein in Vienna, as well as to the Palais Czernin in Prague.

Despite his extensive activity only a few drawings by Martinelli have been preserved. The ductus of our drawing corresponds with the unsigned plans for the Palais Thinnfeld which are preserved in the Archiv Schloss Thinnfeld. We could not trace another signed drawing by him.

Bibliography: *Thieme & Becker XXIV*, p. 163/164; *Ilg, Die Fischer von Erlach*, p. 405; Vladimir Marković, *A.E.Martinelli - graditelj Althanovog dvorca u Čakovcu*, 1972; M.S. Rust, *Das Palais Thinnfeld in Graz, in Documenta Pragensia 28*, 2009.

Provenance: German private collection

\$9,500



Anton Erhard Martinelli (Vienna 1684 - Vienna 1747)

Signed Architectural drawing of a large palais.

Highly important, newly discovered drawing by Francois Boucher

15 BOUCHER, Francois (Paris 1703 - 1770 Paris)

Les Richesses (Psyche Displaying Her Treasures to Her Sisters). (c.1740-1741)

Oil sketch on canvas; stretched onto original wooden frame; size: 240 x 412 mm; framed

In 1737, six tapestries representing the Story of Psyche were commissioned by the king of France, Louis XV, from the royal tapestry manufactory at Beauvais. Eventually, five carpets were produced for the series. The production started in 1741. The designs were provided by Francois Boucher. Only six complete sets were ordered during the almost thirty year period of the weavings, although numerous versions of each piece were executed separately. The present oil sketch is a design for the third tapestry in the series, *Les Richesses* (Psyche displaying her treasures to her sisters). "Boucher illustrated - for the delight of the court ladies - the pearls and precious stones described by La Fontaine. Formally, however, his composition depends on Natoire's scene of *Les Richesses* from the Hotel Soubise. Boucher's borrowings from Natoire, more direct here than in any of the other tapestries, are evident in the frieze-like arrangement of figures on the steps of what is apparently the colonnaded entrance hall of Cupid's palace, and in the poses and gestures of several of the figures." (Hiesinger) "Boucher broke with a tradition insistent on rewarding Psyche with heavenly apotheosis and marriage. Boucher instead restricted his five scenes to Psyche's terrestrial, rather than heavenly, adventures." (Hiesinger) An earlier sketch for *Les Richesses* (formerly in the collection of E. Shapiro, London) shows the tapestry composition in reverse. The present drawing already shows the scene in its final orientation. However, the colors of the garments and curtains differ from those on the tapestries. "Although Boucher's paintings and drawings are well known... his tapestries may be his most impressive memorial. For in this art his spirit is always sympathetically revealed." (Phillips) Starting from 1736, Boucher designed tapestry cartoons for the Beauvais manufactory and in 1756 became supervisor of the Gobelins manufactory in Paris. In 1765, he was appointed by the mistress of Louis XV, Madame de Pompadour, to become Court Painter to the King. Boucher is considered to be one of the most influential tapestry artists in history, especially in regards to figure tapestries. But his academic training enabled him to master many styles and techniques. He loved to focus on women and mythological themes and his paintings and tapestries were being considered quite erotic for those times.

Bibliography: Kathryn B. Hiesinger - The sources of Francois Boucher's Psyche Tapestries (in: Philadelphia Museum of Art Bulletin, Vol. 72, No. 314 (Nov 1976), pp. 7-23; John Goldsmith Phillips - A tapestry after Boucher. (in: Metropolitan Museum of Art Bulletin n.s. 1 8Feb. 1943), pp. 204-205

\$175,000



BOUCHER, Francois (Paris 1703 - 1770 Paris))
Les Richesses (Psyche Displaying Her Treasures to Her Sisters). (c.1740-1741)

16 Giuseppe Galli da Bibiena (Parma 1696 - Berlin 1757)

Stage design with stairs and colonnades.

Pen, brown ink, grey and yellow wash; 304 x 435 mm

Giuseppe Galli da Bibiena was a Baroque stage designer, draftsman, architect, theater engineer and painter. He came from the Galli da Bibiena family of artists. His father Ferdinando, his uncle Francesco, his brothers Antonio and Alessandro and his son Carlo worked in Germany, Austria and Italy as architects, outfitters and stage designers. Giuseppe Galli da Bibiena designed many decorations for funerals and weddings, planned theater machines, staged celebrations and theatrical performances, built theaters and designed decorations for aristocratic palaces. He learned from his father and then went with him and his brother Alessandro to Barcelona to the court of the future Charles VI. and followed him in 1712 to Vienna. After the death of Charles VI., he became director of architecture at the Accademia Clementina in Bologna. At the same time, he worked in Vienna as the first court theatre engineer and court architect. From 1753, he was firmly committed by Friedrich II in Berlin, where he worked until his death as a court architect. One of his students was the painter and set designer Carl Friedrich Fechhelm. - rubbed with some loss

\$3,500



17 Mauro Antonio Tesi (Montalbano 1730 - 1766 Bologna)

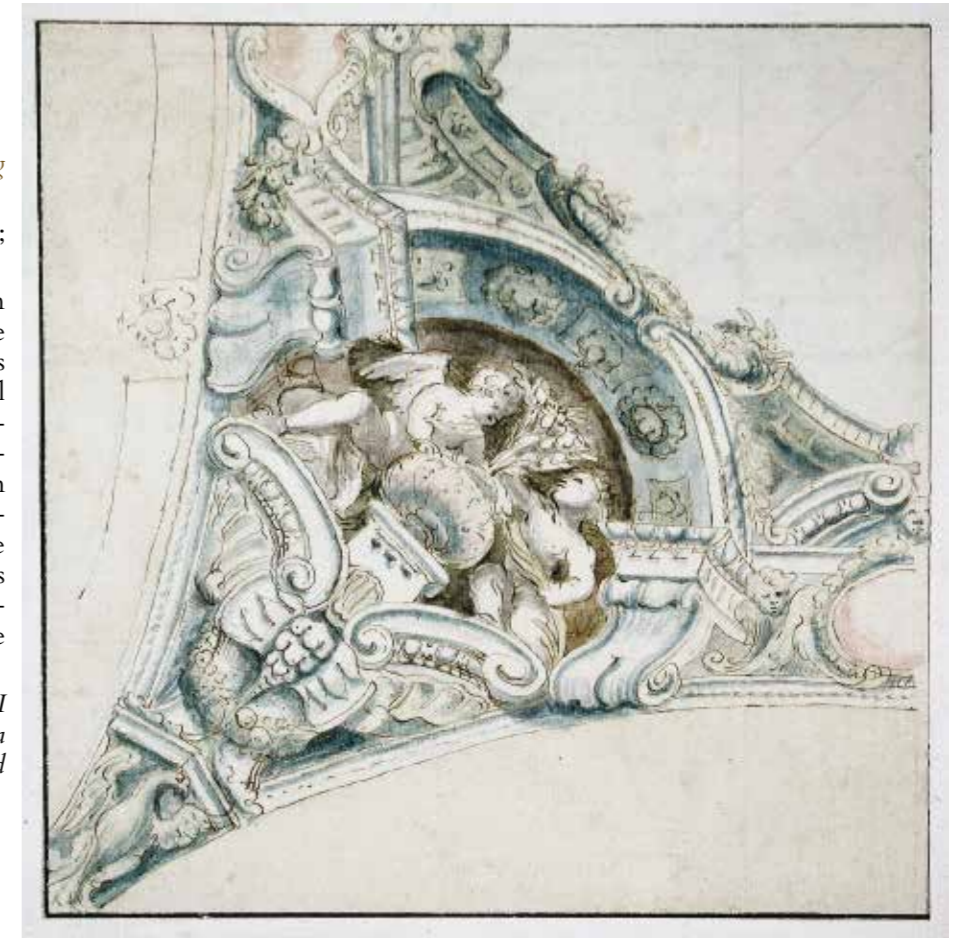
Design for the corner of a ceiling painting with two putti.

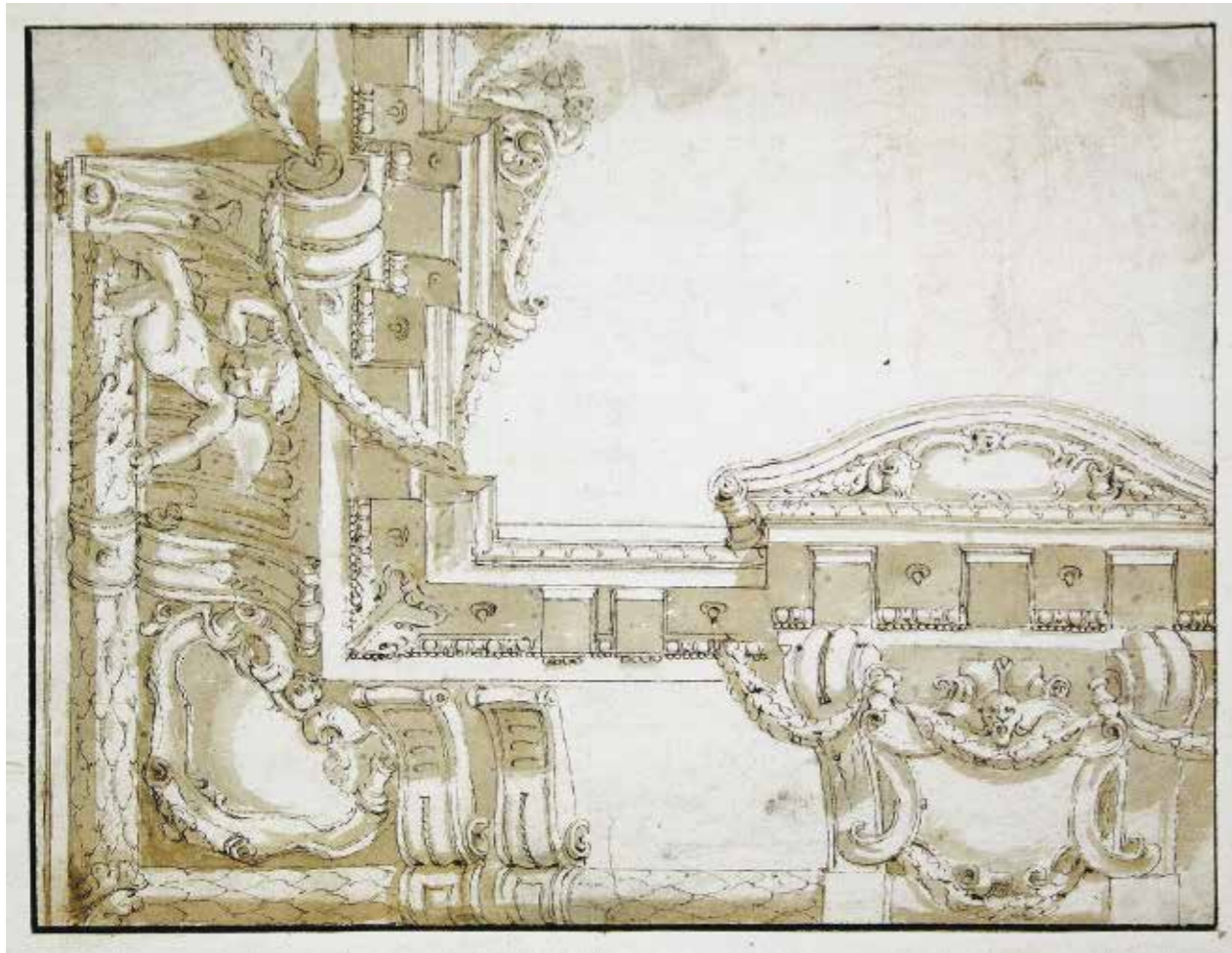
Pen, brown ink and watercolor; mounted; 222 x 221 mm

Mauro Antonio Tesi was an Italian painter, engraver and architect. He was largely self-taught and worked as both a decorative and an architectural painter in Bologna, Pistoia and Florence. He was a friend of Francesco Algarotti (1712-1764), who saw in him the restorer of the noble taste of architectural painting. Tesi became one of the greatest Emilian quadraturists of the eighteenth century, cultivating the architectural decoration of the great noble palaces.

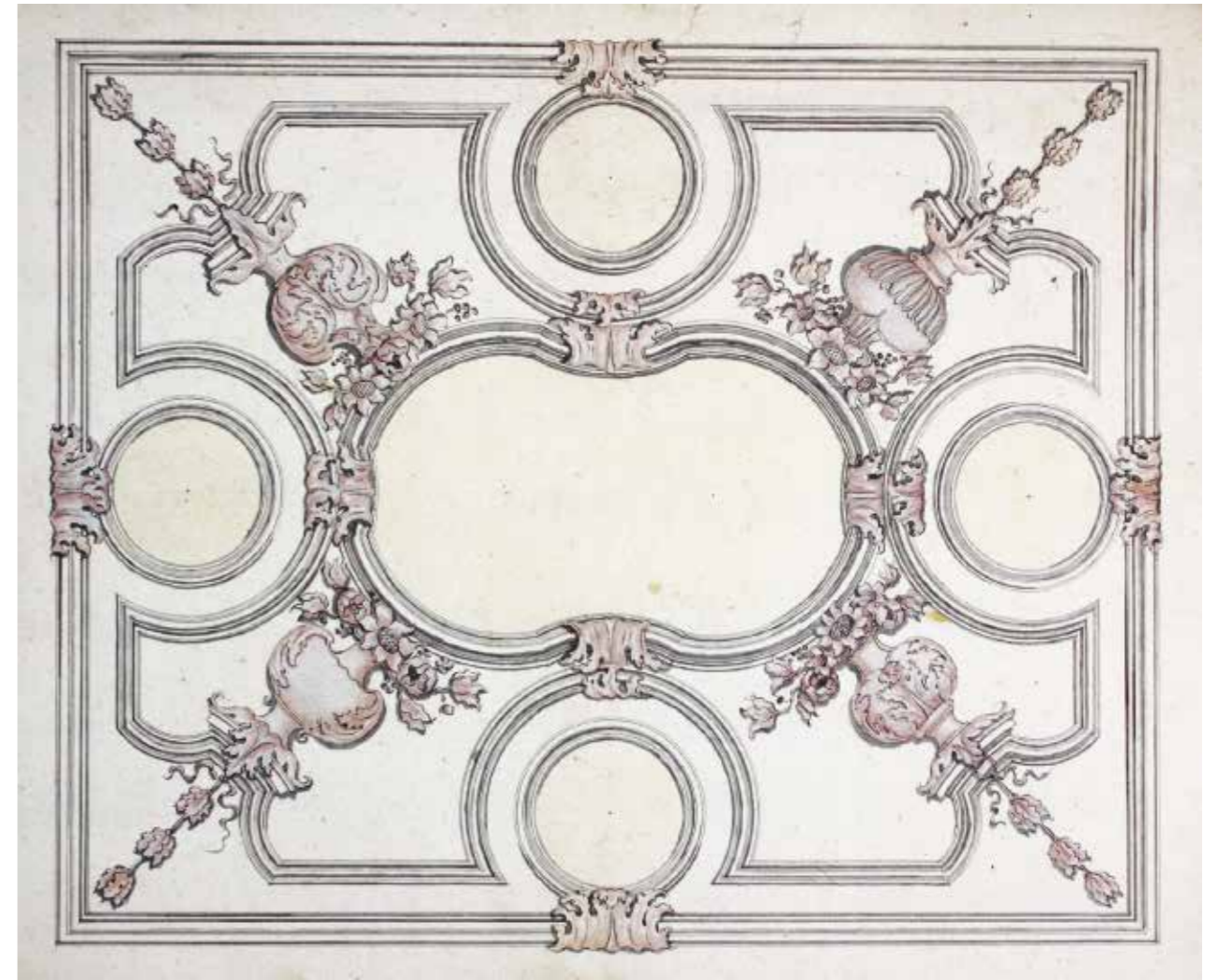
Bibliography: Anna Matteucci - *I decoratori di formazione bolognese tra Settecento e Ottocento. Da Mauro Tesi ad Antonio Basoli.* Mondadori, 2002.

\$2,800





18 Mauro Antonio Tesi (Montalbano 1730 - 1766 Bologna)
Design for the corner of a ceiling painting.
Pen, brown ink and brown wash on paper; mounted; 196 x 258 mm
\$2,500



19 French school, 18th century
Design for an illusionistic ceiling painting.
Pen, black ink with watercolor; 298 x 243 mm
This interesting design impresses with a rather unusual corner solution.
\$2,600



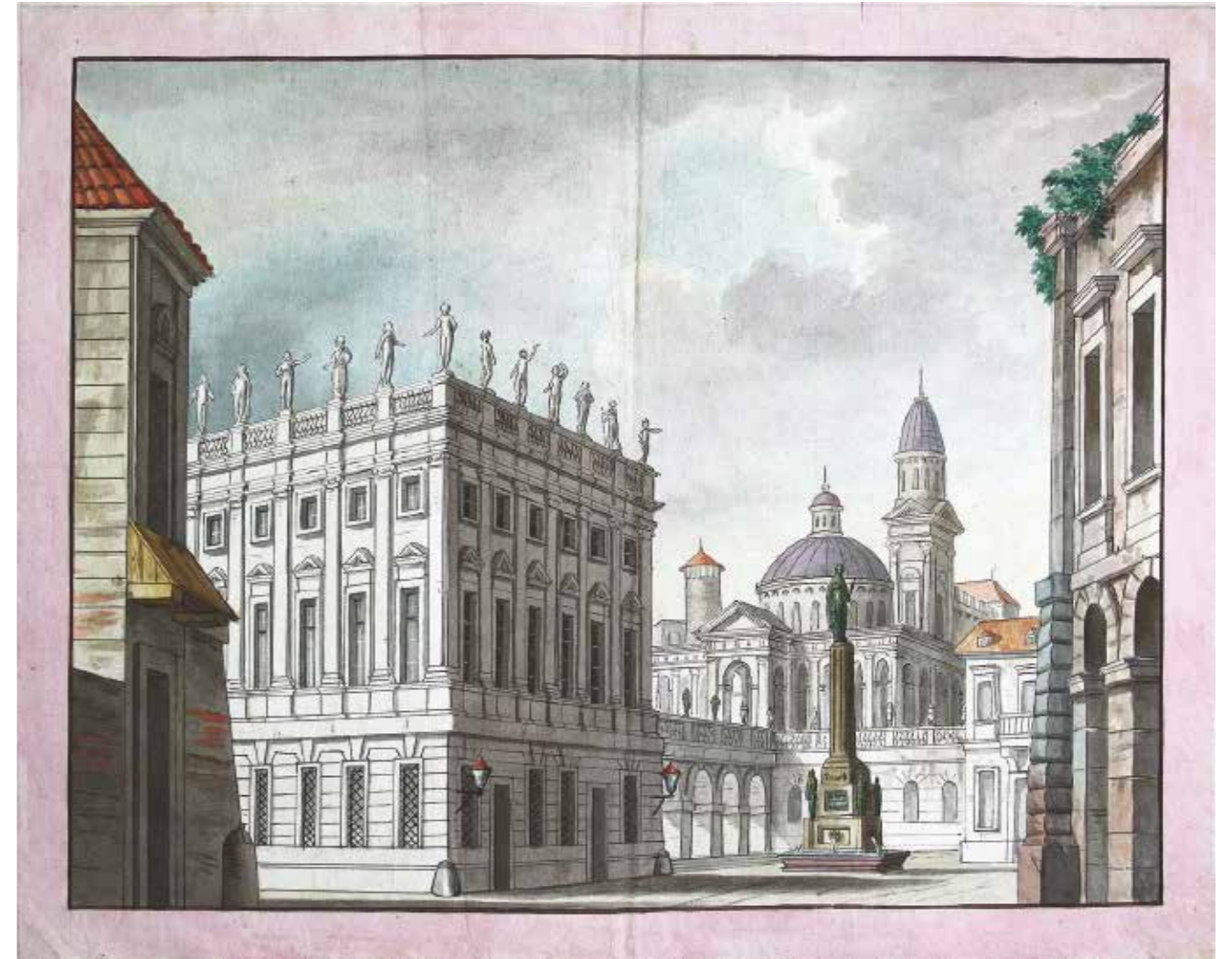
[20] Italian, Bolognese School, 18th century

Design for the corner of a ceiling painting

Stencil, pen, brown ink and watercolor on paper; 209 x 212 mm

This interesting drawing reflects the influence of the Galli Bibiena family, especially of the ceiling decorations by Ferdinando Galli da Bibiena (1656-1743).

\$1,600



[21] Italian School, 18th century

Design for a stage set: An Italian piazza.

Sheet: 380 x 490 mm; Image: 337 x 420 mm; lead stencil, pen, black ink and watercolor on paper; marginal tears

This colorful stage design from the second half of the 18th century varies several Italian types of buildings including palaces, churches and an obelisk fountain in the middle of the square.

\$1,450

22 Giovanni Antonio Torricelli
(Lugano 1719 - after 1811)
(attributed)

Design for the corner of a ceiling painting.

Stencil, pen, brown ink, grey and yellow wash; mounted; 246 x 163mm

Giovanni Antonio Torricelli was a Swiss quadraturist. He almost always worked in collaboration with his brother Giuseppe Antonio (1710-1808), who was a figurist painter. Both are reported to have studied in Bologna and then to have worked in the principal cities of Italy before they went abroad. - The attribution is vague as drawings by Torricelli are scarcely known.

Bibliography: cf.: Mary L. Myers - *Architectural and Ornament drawings: Juvarra, Vanvitelli, The Bibiena family, & other Italian draughtsmen*. New York, 1975. (ill. 59; pp. 42-43); Anastasia Gilardi, *Torricelli, Giovanni Antonio e Giuseppe Antonio (Fratelli) in: SIKART Lexikon zur Kunst in der Schweiz* (online)

\$1,950



Palindrome drawing



23 (Topsy-turvy drawing). (France?), 18th century.

Sheet: 198 x 165 mm; Image: 183 x 157 mm; Pen, ink and grey wash on paper

Very rare, early upside-down drawing. An "upside down" or "topsy-turvy" is a picture that can be seen differently from a different direction. In this case, the artist of the present draft tried to reveal to the viewer rather the same image when held upside-down.

\$1,450

[24] Louis-Théodore Liman
(Berlin 1788 - 1820 Alexandria)

Design for a secular basilica building. (c. 1812-1814)

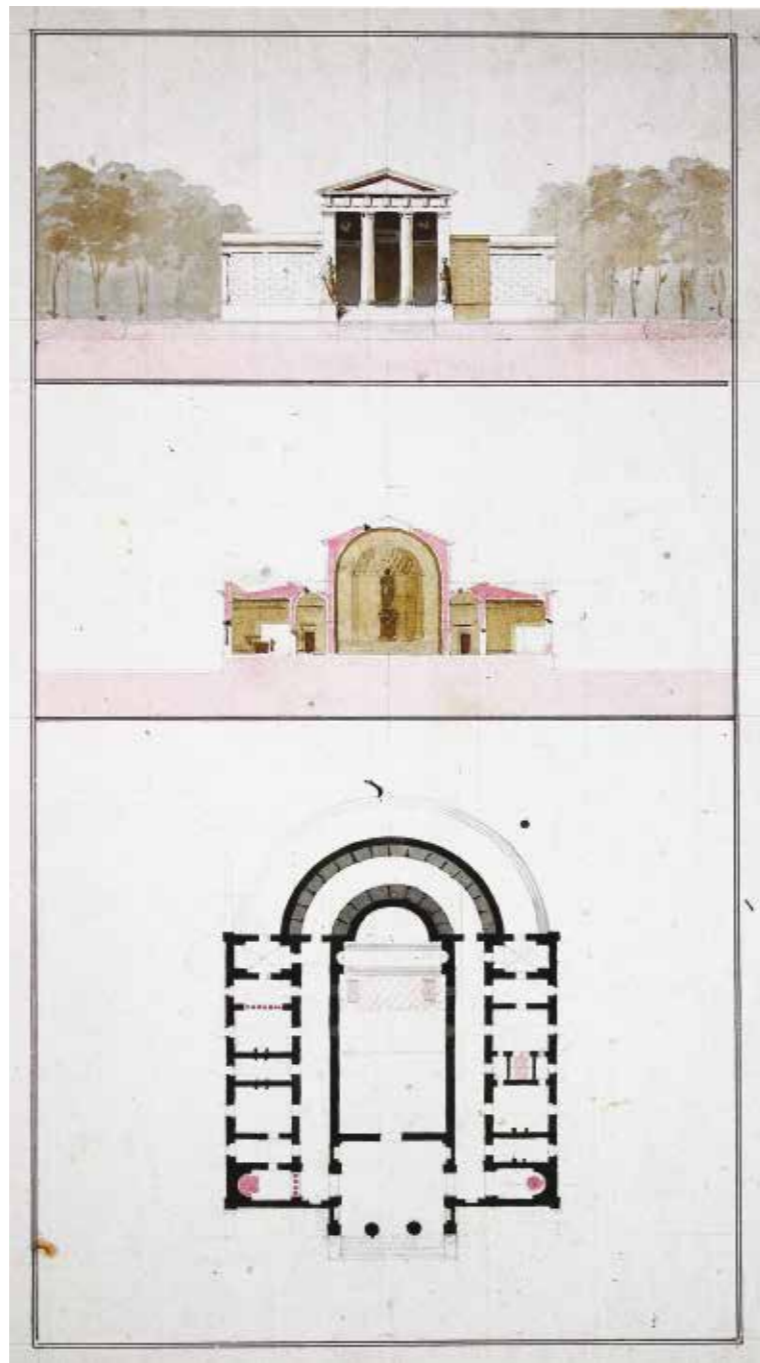
verso numbered No. 53 and designated Liman (crossed), L.D. and C. De Paix.

The numbering and the designation on the back identify the sheet as a competition design by Louis-Théodore Liman at the Ecole d'Architecture in Paris. Liman became pupil of Charles Percier (1764-1838) in 1812 and won several first-class prizes at the academy. The Museum Kassel owns 10 contemporary designs by him, which bear comparable designations. The monogram L.D. most probably stands for the architect Léon Dufourny (1754-1818), who was a professor at the Ecole d'Architecture.

Liman was the son of the Jewish merchant and banker Abraham Nathan Liebmann (1767-1837), who baptized himself and his family in 1809 and adopted the name Carl August Liman. Louis-Théodore attended the French Gymnasium in Berlin, then got educated there as a master builder. In 1814, after studying in Paris, he went on a Grand Tour trip to Italy. In 1819 he returned to Berlin, where he became a professor at the building academy. He was commissioned to accompany the expedition of Heinrich Menu von Minutoli (1772-1846) to Egypt as an architect and draftsman. Already at the beginning of the journey, on December 11, 1820, Liman died in Alexandria as a result of illness.

Bibliography: *Nouvelle biographie générale. Vol. 31. Paris, 1860. (col. 235-236); Biographie universelle, ancienne et moderne ou histoire. Vol 72. Paris, 1843. (pp. 12-15); Journal des voyages, découvertes et navigations modernes. Vol 12. Paris, 1821. (pp. 117-119); E.A.Delaire - Les architectes élèves de l'Ecole des beaux-arts. Paris, 1907. (p. 330); G. Fenner, M.C. Härtel and U. Hanschke - Bestandskatalog der Architekturzeichnungen des 17.-20. Jahrhunderts. Museumslandschaft Hessen Kassel, 2004ff. L GS 15216ff. (online)*

\$1,400



[25] Antonio Amorini Bolognini
(after Giuseppe Castagnoli)
(Bologna 1767-1845 Bologna)

Deposito eretto a S. E. il fu Senatore Conte Alessandro Pepoli nella Chiesa di S. Trinita di Firenze in una delle Cappelle Laterali.

Sheet: 500 x 370 mm; Image: 450 x 320 mm; Pen, brown ink and grey wash on paper; signed and dated: Ant. Amorini dis. 1818

Antonio Amorini was a Bolognese historian, archeologist and art critic. He was a friend of Leopoldo Cicognara (1767-1834). The French invasion, with its different urban changes, destruction and desecration of churches and chapels, stimulated him to a systematic work of conservation, salvage or at least of description of the works destined for destruction. In this context, he possibly created the present sheet after a very rare engraving by Francesco Rainaldi (1770-1805) and Giuseppe Castagnoli (1754-1832) which we were able to locate in only one copy in the Museo Correr, Venice. The drawing depicts the funeral monument to Alessandro Pepoli (1757-1796), which was located in a side chapel of the Santa Trinita church in Florence. Pepoli was an Italian librettist and author of tragedies. In 1795, he published a summary translation of John Milton's poem *Paradise Lost*.

Bibliography: A. Wandruszka - *Il Marchese Antonio Bolognini Amorini*. (in: Roversi, 1994, pp.127-129); *Dizionario Biografico degli Italiani. Vol. XI. Rome, 1969. (pp.355-356); V. Davia - Amorini Bolognini (in: E.v.Tipaldo - Biographie degli italiani illustri. Vol X. Venezia, 1845. pp.346-359)*

\$950



Deposito eretto a S. E. il fu Senatore Conte Alessandro Pepoli nella Chiesa di S. Trinita di Firenze in una delle Cappelle Laterali.

Important Grand Tour album

²⁶ **DESPLAN, Antoine Jean Baptiste** – *Mon Voyage de Rome à Naples fait en pied en 1821 en compagnie de Léopold Robert Peintre, Barbot, Benois, Thierry, Architectes, Ancharsvard Officier Suédois, Porchet toursite-amateur et César Chien Caniche. AJBD. Italy, 1821.*

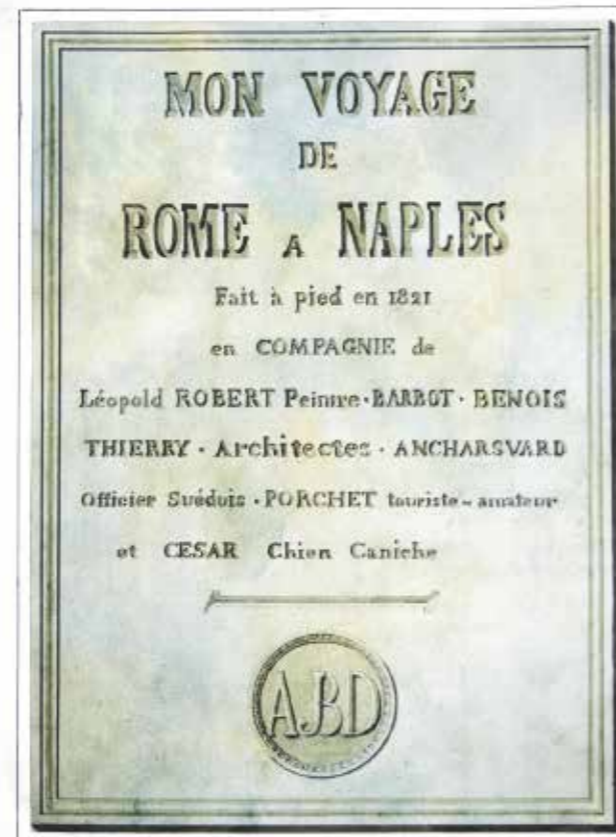
Large folio [69 x 51cm] 112 Sheets. With manuscript title and 368 mounted wash and watercolor drawings. Unbound.

This is a highly important album with architectural drawings made on a Grand Tour trip through Italy in the year 1821. The tour company consisted of the French architects Antoine Jean Baptiste Desplan (1794–1877), Louis Benois (1796–1873) and Etienne-Jules Thierry (1787–1832?), the Swiss painter Louis Léopold Robert (1794–1835), the French painter and architect Prosper Barbot (1798–1878), the Swedish draftsman and lithographer Mikael Gustaf Ankarswärd (1792–1878), a French tourist with the name Porchet, as well as the author's poodle dog Cesar. According to an Album *Amicorum* given to Benois and his wife Aimée-Laure Odiot (1805–1896), the French painters Antoine-Martin Garnaud (1796–1861) and Jean-Baptiste Lesueur (1749–1826) were also temporary members of the group. The journey began in Rome and led through Albano Laziale, Ariccia, Velletri, Terracina, Gaeta, Naples, Pompei, Pozzuoli, Procida, Ischia, Capri, Sorrento, Amalfi, Salerno, Palestrina and back to Rome.

The album consists of 175 watercolor drawings, 181 wash drawings and 12 pen drawings. Only the last view in the album is monogrammed and dated: "D. Rome 1821". According to the monogram AJBD on the title-page, Desplan was the compiler of the present drawings and he is most probably the creator of most of them. At least 30 drawings can be attributed to different artists, some of them have large similarities to a drawing by Benois from his Album *Amicorum* and can thus be attributed to him.

The travel companions drew partly the same motives. In Benois' album *Amicorum* we found 8 correspondents with drawings by Benois, and one each with drafts by Lesueur, Thierry and another anonymous draftsman, but we were able to find the most matches to Barbot's drawings. Prosper Barbot travelled in Italy between 1820 and 1822. In these years he made many architectural drawings which he collected in 8 albums, that are preserved in the Louvre today. Barbot's fourth album covers the present trip and contains around 270 drawings (mostly pencil sketches). It includes 58 views and further 68 drafts of Pompeian ornaments which correspond to drawings by Desplan. In comparison with the drafts of the other travel companions, the present album enables an interesting insight into the way of working and the drawing habits of the individual artists.

Benois' album *Amicorum* contained drawings by most of the traveling artists present, that are Garnaud, Lesueur, Barbot, Desplan, Thierry and Benois himself. The present album includes several architectural detail drawings, which are probably made by Barbot, other drafts can be attributed to Benois and several further drawings still have to be attributed. The presence of foreign drawings in the estates of the travel companions



indicates that they apparently exchanged some of their drawings and sketches with each other on the tour or shortly thereafter.

The album contains numerous drawings of Naples and Pompei. While in Naples, Desplan was primarily interested in the churches and their decorations, in Pompei it was the ornaments and wall decorations that aroused his particular interest. All in all, the album contains 19 views, 1 elevation plan and 83 ornamental designs of Pompei and nearly 60 drawings with reference to Naples.

It is known, that Louis Benois used a camera lucida for his sketches. This is an optical device which was patented in 1807 by the British chemist and physicist William Hyde Wollaston (1766–1828). With the camera lucida, one looks through a peephole directly over the edge of the prism, which casts the outlines of the motif on the drawing paper. The user can thereby simultaneously see the outlines of the subject and the paper, and can then easily draw the object. With the camera lucida, therefore, the production of relatively lifelike images is simplified. Probably some of the present drawings were also made using a camera lucida, at least those who can be associated with Benois. During the 19th and 20th centuries, the camera lucida developed into an important tool in entomology for accurately drawing insect wings. Today it is still available but is not well known or widely used.

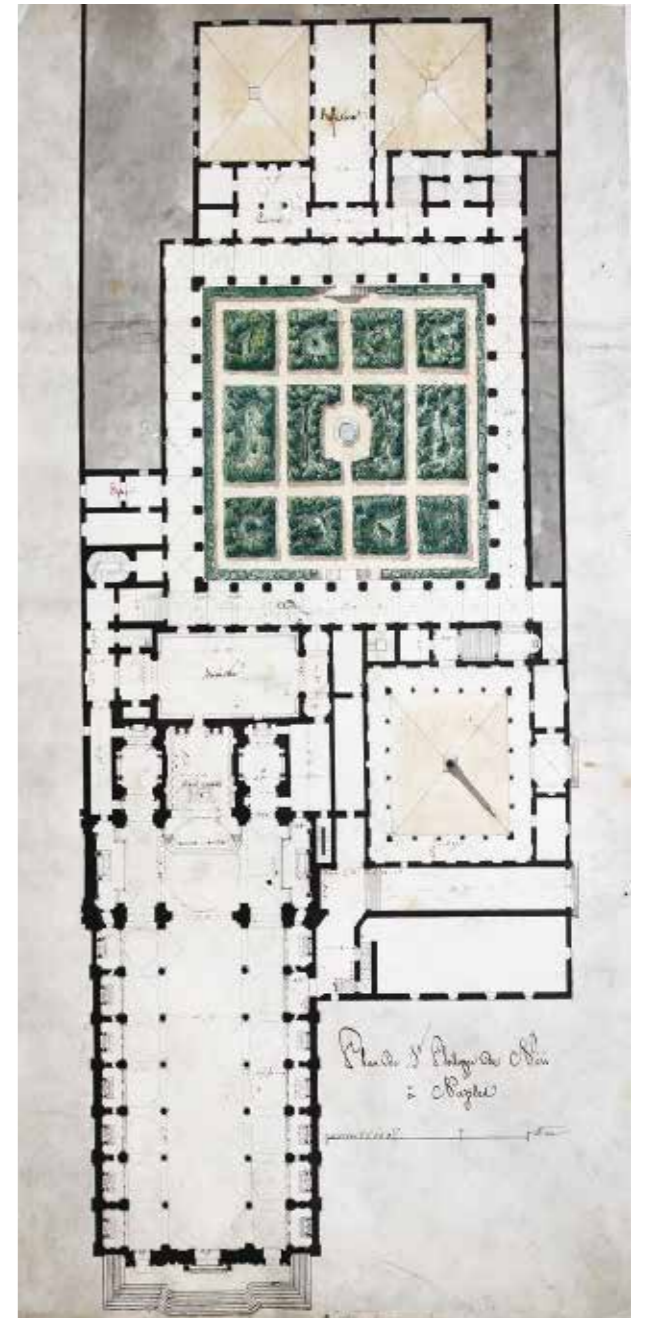
Desplan was born in Paris in 1794 as the son of architect Antoine Jean-Baptist Desplan (1762–1801). He became architect student under Charles Percier (1764–1838) at the Ecole des Beaux-Arts. In 1818 he received a honorable mention at the Grand Prix d'Architecture from that academy. He spent several years in Italy and later became work inspector at the Deaf and Dumb Institute and the Alfort Veterinary School. In 1832 he works as inspector for the model prison of the rue de la Roquette in Paris.

Apart from the broken binding, whose loose covers are included in the offer, the album is complete and very well preserved. Complete collections of Grand Tour drawings by traveling architects are rarely available on the market. This trip is of particular importance because of its well known travel company and the large number of drawings available.

A complete list of drawings, their attributions and equivalents to drawings by the other artists is available upon request.

Bibliography: Serge Plantureux – Before Daguerre: Visual boldness in the early days of dark Romanticism. Paris, 2016; Serge Plantureux – Before Talbot. Villa Medici through the looking-glass. Paris, 2016; Pierre Pinon – L'Hospice de Charenton. The Charenton Hospital. Liege, 1989. (p. 101);

\$210,000





Cathédrale d'Albano



Fragments de stuc en relief sur des colonnes d'Albano



Restes du Temple de Antonine à Albano



Porte de ^o Titus de Rome

Cette porte, ainsi appelée à cause du empereur Titus, fut élevée en l'honneur de son père le vainqueur de Jérusalem, par le sénat romain, l'an 81 de J. C. Elle est regardée comme une des plus belles de Rome. Elle est élevée sur un socle de marbre, et est ornée de statues de bronze, qui ont été enlevées par les Français. Elle est élevée sur un socle de marbre, et est ornée de statues de bronze, qui ont été enlevées par les Français.



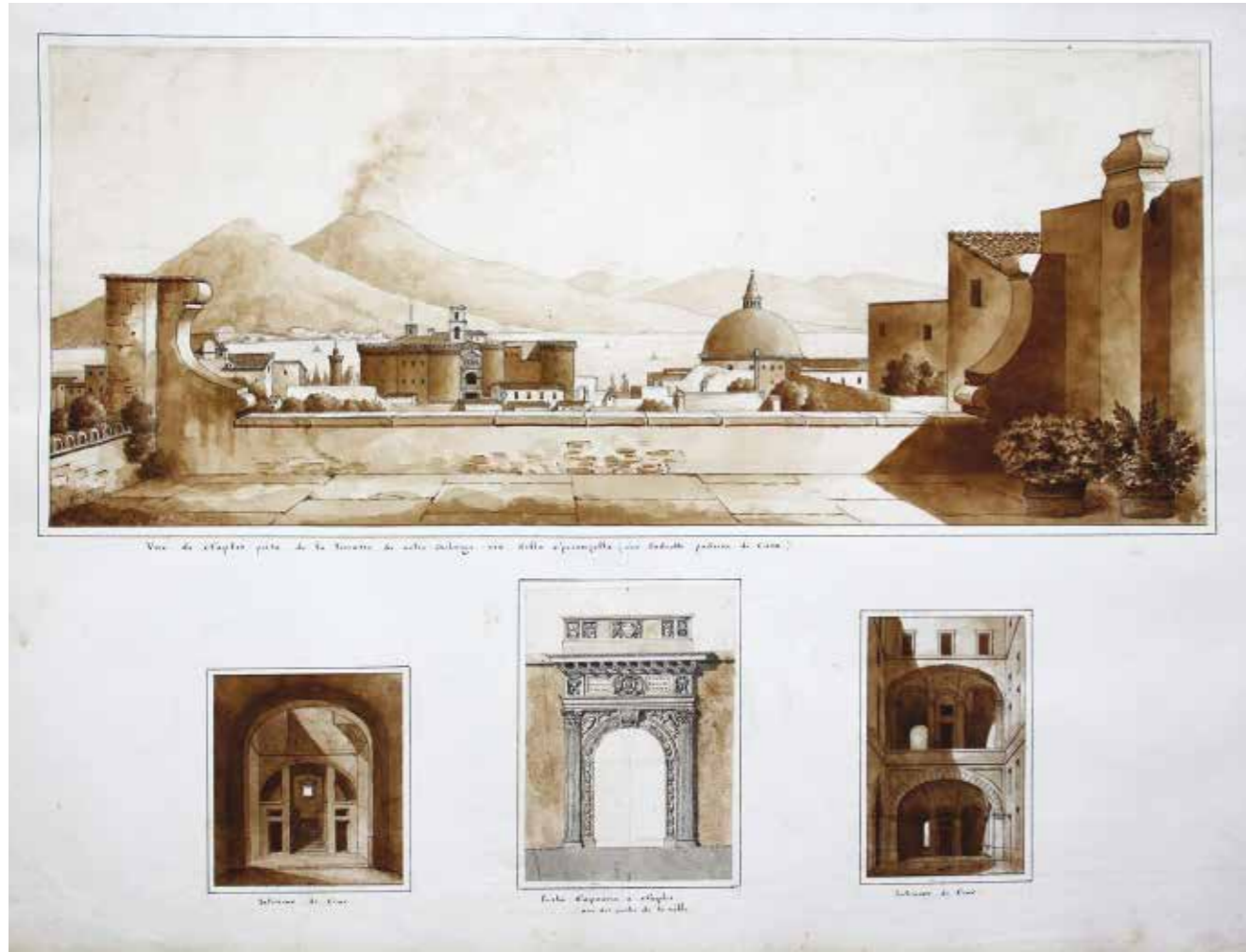
Porte d'Arminius

Cette porte, qui est regardée comme une des plus belles de Rome, est élevée en l'honneur d'Arminius, roi des Saxons, qui fut vainqueur de César. Elle est élevée sur un socle de marbre, et est ornée de statues de bronze, qui ont été enlevées par les Français.



DESPLAN, Antoine Jean Baptiste - Mon Voyage de Rome à Naples

DESPLAN, Antoine Jean Baptiste - Mon Voyage de Rome à Naples



DESPLAN, Antoine Jean Baptiste - *Mon Voyage de Rome à Naples*



DESPLAN, Antoine Jean Baptiste - *Mon Voyage de Rome à Naples*

27 Leo von Klenze
(Buchladen 1784 - 1864 Munich)
(workshop?)

Facade design for the National Theatre in Munich. (c. 1823)

Pen, black ink and watercolor on paper; Sheet: 327 x 487 mm; Image: 240 x 354 mm

Leo von Klenze was a German architect, painter and writer. In addition to Karl Friedrich Schinkel (1781–1841), he is regarded as the most important architect of Classicism. At the age of 16, Klenze began studying architecture in Berlin and was a pupil of Aloys Hirt (1759–1837). In 1806 he made his first Grand Tour to Italy, which was to be followed by many more. In 1808 Klenze became court architect of King Jérôme Bonaparte in Kassel. In 1815 he was hired by Maximilian I Joseph King of Bavaria as his private architect and moved with his family to Munich. There he built numerous buildings over decades, which still shape the cityscape today.

In 1810, Maximilian commissioned the German architect Carl von Fischer (1782–1820) with the construction of the new National Theater in Munich. On October 12, 1818, the house was opened and only a few years later, on January 14, 1823, a fire destroyed the whole building down to its foundations. The reconstruction was entrusted to Leo von Klenze, who, however, had to follow Fischer's design. Nevertheless, Klenze made a major change to the original plan. He replaced Fischer's hip roof above the main building with a double pitched roof, thereby doubling the gable motif of the vestibule. The present drawing already shows Klenze's modification and must have been made around the year 1823, when the reconstruction of the theater began. In January 1825 the theater was finally reopened.

This present drawing was unknown. Until now no other facade designs by Klenze for the National Theater are known.

Bibliography: Winfried Nerdinger - *Leo von Klenze. Architekt zwischen Kunst und Hof 1784-1864*. Munich, 2000; Inge Feuchtmayr - *Leo von Klenze als Maler und Zeichner*. Munich, 1977; Winfried Nerdinger - *Carl von Fischer 1782-1820*. Munich, 1982; Norbert Lieb and Florian Hufnagel - *Leo von Klenze. Gemälde und Zeichnungen*. Munich, 1979.

\$8,500



Leo von Klenze (Buchladen 1784 - 1864 Munich)
Facade design for the National Theatre in Munich. (c. 1823)

Two newly discovered designs for the Hohenzollern Castle

²⁸ Friedrich August Stüler (Mühlhausen (Thür.) 1800 – 1865 Berlin)
(workshop?)

Two designs for the Hohenzollern Castle. West elevation and North elevation.

Pen and watercolor on paper;

West elevation: 437 x 576mm; North elevation: 438 x 558mm

Friedrich August Stüler was a pupil of Karl Friedrich Schinkel (1781–1841) and after his death the most significant representative of the Prussian building school. After several years of travelling in France, Italy and Russia, he became court construction inspector, Prussian court building director and the director of the castle construction commission. In 1842 he was appointed architect of Frederick William IV of Prussia (1795–1861). Among his most important works are the New Museum in Berlin, the dome on the triumphal arch of the main portal of the Berlin Palace, the Belvedere on the Pfingstberg (Potsdam), the New Synagoge (Berlin), the Castle of Schwerin and the National Museum of Fine Arts in Stockholm. Hohenzollern Castle is also considered one of Stüler's most important buildings, albeit one of its most controversial.

The clients were the Prussian King Frederick William IV and the princess of Hohenzollern-Sigmaringen and -Hechingen. Due to the changed political conditions after the German revolution 1848/1849, Hohenzollern Castle was also built as a fortress. It is still a private property and since 1994 the landlord has been Georg Friedrich Prinz von Preußen (*1976)

The present drawings correspond in large part with Stüler's designs from the spring of 1854. Nevertheless, they include a few later executed changes and should therefore have been made shortly thereafter. In March, the construction of the castle was begun and already in the fall of 1856, the shell was completed.

Both drawings represent the most final known facade elevations of Stüler for the castle, but still involve significant differences from the final construction:

West elevation: a not built dormer on the south wing; the lack of dormers over the Grafensaal and over the princely apartment; a different coat of arm at the Bishop's Tower, the coat of arms at the Markgrafenturm is arranged between the upper windows, merlons at the balcony wall of the Bishop's-Niche

North elevation: a sharp roof gable on the courtyard side on the right northeastern wing, merlons at the balcony wall of the Bishops-Niche

The dormers on the west wing have been drawn on the design of the north side, but they were not yet executed on the design of the west side, indicating the still ongoing planning process during the execution of both designs. On the north view there is no foliage in contrast to the west view, but in the basement, window areas were left blank for later vegetation to be drawn.

In 1865, four lithographic facade elevations were published in the *Zeitschrift für Bauwesen*. They incorporate the same differences to the present designs as the eventually built castle (see above). Due to the differences in the representations one can assume that probably additional drawings were made, which were then used as templates for the lithographs.

Perhaps the present drawings were originally intended as pictorial presentation sheets for King Friedrich Wilhelm IV. They are the only known pictorial facade elevation designs for the Hohenzollern castle and therefore of the utmost importance.

Bibliography: Eva Börsch-Supan and Dietrich Müller-Stüler - *Friedrich August Stüler*. 1800–1865. Berlin, 1997; Rolf Bothe - *Burg Hohenzollern*. Berlin, 1979.

\$45,000



Friedrich August Stüler (Mühlhausen (Thür.) 1800 – 1865 Berlin)
Hohenzollern Castle. West elevation.



Friedrich August Stüler (Mühlhausen (Thür.) 1800 - 1865 Berlin)
Hohenzollern Castle. West elevation.



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