



City of Munich
**Department of
Urban Planning**

Leo von Klenze Trail

A tour through Munich's inner city



Oberste Baubehörde im
Bayerischen Staatsministerium des Innern, für Bau und Verkehr



ARCHITEKTURMUSEUM
DER TECHNISCHEN UNIVERSITÄT MÜNCHEN





Dear Readers,

The monumental squares, grand buildings and the Ludwigstraße ensemble designed by Leo von Klenze (1784-1864) have a defining impact on Munich's architectural character. His Glyptothek and Alte Pinakothek are among the outstanding works of 19th century European architecture. Klenze also founded the public building authority in 1830, which became the foundation stone for the Bavarian state building authority.

To mark the 225th anniversary of Leo von Klenze's birth, the Leo von Klenze Trail has been produced jointly by the City of Munich, the Building Authority in the Bavarian Ministry of the Interior and the Technische Universität Munich's Architecture Museum.

We would like to invite you to set out to trace the work of this great architect.

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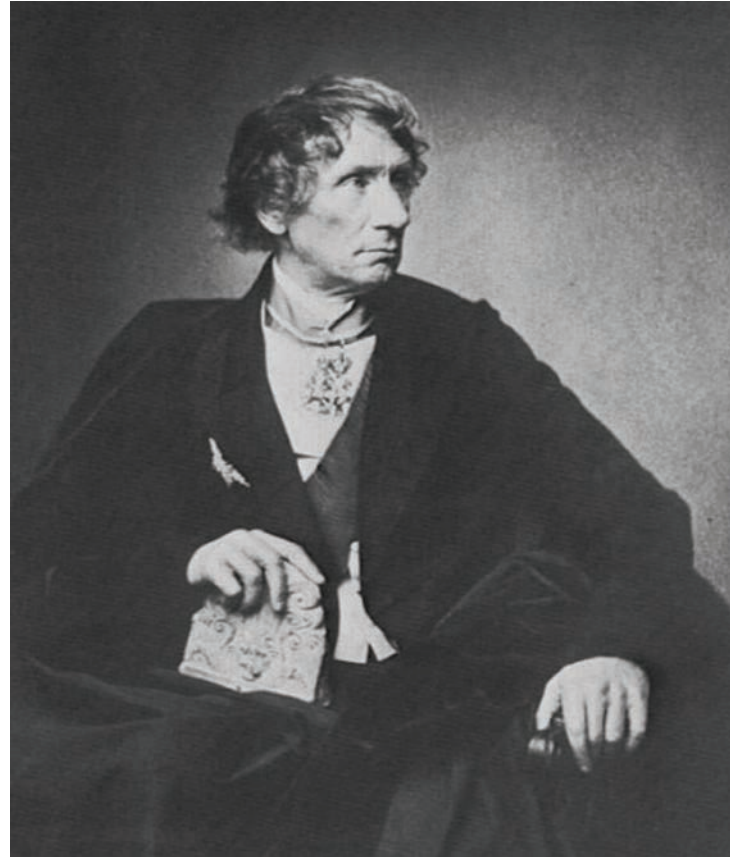
Juli 2009

Leo von Klenze in Munich

Leo von Klenze is one of Germany's most important and versatile architects. He was not simply a master architect; he was also active as a diplomat, painter, construction researcher, engineer, theorist, art philosopher and interior designer. In addition, he organised the public works sector in Bavaria.

Leo von Klenze first studied at the Collegium Carolinum in Brunswick before going on to study Kameralbau (public building works) under David Gilly at the Bauakademie in Berlin from 1800 to 1803. Following his studies in Germany, he went to Paris where he was decisively influenced by Jean-Nicolas-Louis Durand, an influential teacher at the École Polytechnique. Durand developed a rational schematic design system based on the grid, which Klenze used for almost all his later works.

After further years of study in Italy, Klenze was summoned to Kassel in 1808 by Jérôme Bonaparte, who had been established as king of the newly created kingdom of Westphalia by his brother Napoleon. Here Klenze completed his first building, the theatre by Schloss Wilhelmshoehe, and was promoted to the position of second court architect. When the kingdom of Westphalia, which was established by Napoleon, collapsed in 1813, Klenze fled to Munich, where he was supported by the then Crown Prince of Bavaria, later King Ludwig I, whose favour soon resulted in his advancement to court architect.



In 1830, King Ludwig appointed Klenze as the first director of the newly founded Building Authority which was in charge of all state building works in Bavaria. In this position, Klenze fulfilled Ludwig's dream of a "new Munich", a royal capital which would radiate historical power. The monumental city squares (Königsplatz, Odeonsplatz and Max-Joseph-Platz), many magnificent buildings and the Ludwigstraße ensemble were Klenze's contribution to Munich's architectural character, which is still defined today by his designs. In the Glyptothek and the Alte Pinakothek, he created museum buildings which set the standards imitated by many later architects.

Klenze's aim was to realise his ideal of a "modern re-birth" of classical architecture, while King Ludwig dreamt of impressive, monumental buildings; the meeting of these two ideals created a fruitful relationship, particularly in the early days. After coming to the throne in 1825, Ludwig also patronised other architects, but Klenze was still kept busy for a long time with large projects such as the Festsaalbau (Banqueting Hall) and the Königsbau (King's Tract) at the Residenz, the royal palace in Munich, and the Walhalla temple near Donaustauf. The palace planned in 1834 for Ludwig's son Otto, first king of Greece, was never built, but Klenze's suggested plans for Athens determined the city's urban development in subsequent decades.

In 1839, Czar Nicholas I commissioned Klenze to build a museum, the New Hermitage in St Petersburg. This is the only building of Klenze's which has been preserved in its entirety and it gives the best impression of his talent for creating wonderful works of spatial art.

After Ludwig's forced abdication in 1848, the former king managed to ensure that his architect was able to complete the Ruhmeshalle (Hall of Fame) and the Propyläen in Munich and the Befreiungshalle (Liberation Hall) near Kelheim. Klenze received no commissions from Ludwig's successor, Maximilian II, so he devoted himself to working on a treatise on architectural theory, "Architektonische Erwiederungen und Erörterungen über Griechisches und Nichtgriechisches von einem Architekten" (an architect's replies and discussions of Greek and non-Greek architecture) and composing his memoirs.

Although Klenze was highly honoured and internationally famous during his lifetime, after his death in 1864 his fame was overshadowed by that of his fellow-student Karl Friedrich Schinkel, who was greatly admired in Prussia, while for a long time, Klenze did not receive the honour due to him in Bavaria and Munich for his outstanding architectural achievements.

Winfried Nerdinger

01



Conversion of Palais Törring-Jettenbach to the Residenzpost, Residenzstraße 2, 1835-1838

When Max-Joseph-Platz was created by the construction of the National Theatre and the Königsbau building, part of the Residenz, Ludwig I commissioned Klenze to create a fitting counterpart opposite by remodelling the Palais Törring-Jettenbach (1747-1754), built by Ignaz Gunetzhainer and bought by the post office in 1843, and to convert the palais into a post office. To fulfil the king's stipulation of beautifying the city, Klenze extended the building with two bays on each side – thus enclosing the main Baroque gateway – and designed a loggia as the new facade in the style of Brunelleschi's orphanage in Florence. The polychrome painting of the loggia was a novelty in Munich. The building was badly damaged in 1944 and gutted by fire; only the loggia survived. By 1956, the post office management had the ruin replaced with a modern building, in which the loggia was integrated.

Reconstruction of the Hof- und Nationaltheater, Max-Joseph-Platz 2, 1823-1825

The theatre was originally planned by Carl von Fischer (1782 – 1820); it was hardly five years old and not even completed when it burnt down in 1823. It was the biggest theatre and opera house in Germany at that time, with over 2,000 seats. Klenze was commissioned with the reconstruction, which had to be based on the original design. The new building included Fischer's portico and the interior design also followed Fischer's original plans. Klenze introduced the arched iron trusses over the proscenium wall, among the largest in the 19th century. He replaced Fischer's hipped roof with a pitched roof, thus mirroring the pediment motif of the portico. In the 1830s Ludwig I commissioned the polychrome painting of the pediments, some of the architectural sculpture and walls. The theatre was seriously damaged in the Second World War and was rebuilt by 1963 by Gerhard Graubner and Karl Fischer, who reconstructed the impressive interior and the auditorium to a large extent

02





**The Residenz: Königsbau, Max-Joseph-Platz 5,
1826-1835, Festsaalbau/Apothekenflügel, Hofgarten,
1832-1842**

The first stage in the extension of the Residenz began in 1826 with the Königsbau (King's Tract), Ludwig's residential palace, on Max-Joseph-Platz, designed by Klentze with a rusticated facade in the style of the Palazzo Pitti in Florence. The King's state apartments were located in the piano nobile; their function was mainly representative and they could be viewed by appointment even at that time. The Nibelungensäle (Nibelung Rooms) are located on the ground floor, designed as public rooms and painted by Schnorr von Carolsfeld.

Construction of the 252 metre long Festsaalbau, to which the Apothekenflügel was attached, began in 1832. The centrepiece of this series of rooms was the Throne Room, 16 metres high and almost 40 metres long, which was used exclusively for acts of state and court festivities. The Residenz was almost completely destroyed in the Second World War and later rebuilt to a large extent. The Festsaalbau was adapted by Rudolf Esterer as a concert venue; the throne room became the Herkulesaal (Hercules Hall). The interior of the Apothekenflügel was completely redesigned to accommodate the Bavarian Academy of Sciences. The second floor of the Königsbau now houses the Bavarian Academy of Fine Arts.

04

Allerheiligen-Hofkirche, Marstallplatz, 1826-1837



Ludwig I was inspired by the experience of attending a Christmas mass in the Cappella Palatina in Palermo to build a similar court church for his royal palace. Klenze modelled his design on the Byzantine St Mark's Basilica in Venice, creating a long nave which he crowned with two domes. The church's indirect lighting and the magnificent frescoes by Heinrich Maria von Hess, destroyed in the Second World War, gave the building a special atmosphere. The left wing was demolished in the 1960s and the view of the church was obstructed by a warehouse for the state opera. The ruin was finally given a wooden emergency roof by Hans Döllgast in 1972. A vault was constructed in the late 1980s, recalling the shape of the original building. Guggenbichler + Netzer carried out the reconstruction as an event venue from 2000 to 2003. The plain interior features bare brickwork; a few remnants of the original interior painting have survived.

Marstall, Marstallplatz 5, 1820-1822

Klenze's design for the Marstall, the royal court riding school, initially comprised a large symmetrical complex to include the area to the east of the Residenz. Of the planned development of an *cour d'honneur* with side wings, only the impressive central building was constructed. It is considered to be one of Klenze's most important works. The monumental entrance gateway was crowned with the busts of Castor and Pollux; further architectural decoration, including eight round bronze reliefs of horseheads and the stone reliefs depicting the "Battle of the Centaurs and the Lapiths", were created by Johann Martin von Wagner to Klenze's designs. After 1922, the Marstall was used as a museum; it was destroyed by fire during the Second World War. It was rebuilt in 1969/70, but only the facades were reconstructed, while the interior was redesigned to accommodate the Bavarian State Theatre (Theater im Marstall).

05



Excursion

Monopteros, English Garden, 1832 -1837

In 1807 Friedrich Ludwig von Sckell proposed a stone building as a national hall of fame on an artificial hill in the English Garden, to replace a wooden monopteros. Ludwig took up the idea and commissioned Klenze to carry it out. The masonry work for the 15 metre high foundations for the hill began in 1832. On top of the hill, Klenze erected a round open building on ten Ionic columns, crowned with a coffered dome. He had the temple framework painted in the style of classical polychrome buildings. A memorial for Elector Carl Theodor and King Max Joseph I was set up inside in 1837. After clearing the wartime damage in 1952-1955, the monopteros' original painting was restored in the early 1980s. Another monopteros by Klenze, the Temple of Apollo (1857 – 1865), can be seen in Nymphenburg Park.



06



Ludwigstraße, 1816-1829

Ludwig I had the old "Fürstenweg" (Princes Way) from the Residenz to Schleissheim rebuilt and extended into the street which was later named Ludwigstraße after him. The result was one of the most impressive boulevards in Europe. Klenze was commissioned in 1816 to work on the building lines. He bought the necessary plots as an intermediary; they were then sold on and built on according to his designs. The magnificent new city area aroused considerable interest, so construction of the first section (up to what is now Von-der-Tann-Straße) went quickly. Klenze modelled the facades on Venetian and Florentine buildings; he also varied the heights of floors and eaves to give the impression that the street had grown up over a longer period. Several of Klenze's buildings were demolished in the National Socialist period to make room for the new buildings for the Central Ministry and the Central State Bank. The overall impression has been retained, after the repair of wartime damage. The northern part of Ludwigstraße was built from 1825 onwards by Klenze's rival, Friedrich von Gärtner.

Haslauer-Block, Ludwigstraße 6-10, 1826/27

The Haslauer Block in the middle of Ludwigstraße marks the change to higher buildings for the extension to the magnificent boulevard which Ludwig demanded in 1826. Klenze combined three houses behind a monumental 66 metre facade, modelled on the Florentine Renaissance style. The block division is only indicated by the entrances. Klenze created an additional opening for the entrance to the Bavarian ducal gardens, so the complex appears to comprise four units. Due to the ownership situation, the facade on Schönfeldstraße was originally limited to one bay. Only in the middle of the 19th century was it possible to complete the building in a similar form, but with the windows closer together. The complex was destroyed in the Second World War and the ruins removed; the ensemble was entirely reconstructed by Erwin Schleich. The external appearance is almost identical to the Klenze's original building, apart from the ground floor windows; the interior is completely different.

07



Kriegsministerium and Wohnhaus des Kriegsministers, Ludwigstraße 14, 1822-1830

Klenze embarked on the planning for a new residential and military headquarters in 1822; to carry out his plan, it was necessary to demolish part of the uniform warehouse on Schönfeldstraße. When Klenze designed the new building, he already took into account subsequent expansion through further parliament buildings as part of the planned extension to Ludwigstraße. He created an open cour d'honneur along Schönfeldstraße, with the war minister's house in the centre, flanked by two-storey wings. The wide, 77 metre long main building on Ludwigstraße was in the Florentine Renaissance style, as Ludwig requested. The building was badly damaged in the Second World War; the exterior of the block was reconstructed in its original form and now houses the Institute for Bavarian History and part of the Bavarian State Archive. The Munich State Archive is located in the former residential building.



08

09



Odeonsplatz, 1816-1826

Crown Prince Ludwig commissioned Leo von Klenze to plan a representative square as a city entrance, covering the area in front of the Residenz, the Schwabinger Gate and Theatiner Church. Klenze's first action was to demolish the Schwabinger Gate (built in 1319) to make room for the western city exit (Brienner Straße) and a northern city exit (Ludwigstraße). Klenze designed two squares which merge into each other: the Residenz "forecourt" and a rectangular square set at a tangent to it, which was later named for the Odeon concert hall built there later (1826-1828). This presented a gradual unfolding of increasing architectural magnificence to visitors entering the city from the north. An obelisk, a military memorial originally intended by Klenze for the Odeonsplatz, was set up on Karolinenplatz in 1833. The equestrian statue of King Ludwig I was designed by Max von Widmann and Ludwig Schwanthaler.

10



**Leuchtenberg-Palais, Odeonsplatz 4,
1817-1821**

When Klenze's design for Odeonsplatz was approved, he was granted the right to design all the adjacent buildings himself. He designed two palaces on the west side of the square, identical in appearance, the first of which – the northern one – was built for Eugène de Beauharnais (1781-1824), Napoleon's stepson, Duke of Leuchtenberg and husband of Max Joseph I's eldest daughter. It was one of Munich's largest city palaces with 250 rooms, its own theatre, a painting gallery and sumptuous interior decoration, as well as offices and service rooms along what is now Kardinal Döpfner Straße. Klenze modelled the facade on the Palazzo Farnese in Rome. The Palais was destroyed in the Second World War and was completely rebuilt (apart from the offices and service wing) in 1963-1966 for the Bavarian State Ministry of Finance, with a completely redesigned interior and a new entrance on Odeonsplatz.

11



**Odeon, Odeonsplatz 3,
1826-1828**

Klenze's aim was to produce a unified design for the square which would give it a monumental impact; his plan in 1816 already included a palace identical in appearance to the Leuchtenberg Palais as a counterpoint to it, although this second palace was only built years later, as a concert hall. Klenze's plan included a 34 x 22 metre concert hall and ballroom on the first floor with 1445 seats. The auditorium is flanked by colonnades on three sides; the orchestral stage is in the apse. Access was given by an entrance leading through the ground floor with additional pedestrian entrances. After the almost complete destruction of the building in the Second World War, it was reconstructed by Josef Wiedemann in 1951 – 1954 to house the Bavarian Ministry of the Interior. The concert hall, once famous for its acoustics, became an interior courtyard and was given a glazed grid shell roof by Ackermann and Partners in 2007/08.

Bazargebäude, Odeonsplatz 6-18, 1824-1826

The Bazargebäude replaced the old riding school by the Hofgarten and forms an essential part of Klenze's plans for the ensemble in front of the Schwabinger Gate. Klenze found two investors for the building, the banker Simon Freiherr von Eichthal and the court building officer Ulrich Himbsel, who took over the construction work. The building is approx. 175 metres long and comprises a row of shops and two corner pavilions, the southern one housing the Café Tambosi while the Munich Kunstverein has its seat in the northern one. The facade arches correspond to the arcades of the old Hofgarten. Klenze aligned the raised central tract with Odeonplatz's diagonal axis. Eduard Riedel added one storey to the corner pavilions in 1854 – 1856. To the south, the building is directly adjacent to the Hofgarten wall, which has an gate also designed by Klenze (1818), opposite the entrance to Brienner Straße. The Bazargebäude was reconstructed after being destroyed in the Second World War.



12

13



Ludwig-Ferdinand-Palais, Wittelsbacherplatz 4, 1825/26

The palace was designed in 1825 for Karl Anton Vogel, a manufacturer of gold and silver thread. Klenze had the right to design all the adjacent buildings around the Schwabinger Gate; he designed the facades, while the ground plans were designed by the master mason Franz Xaver Widmann. The main facade with its projecting central bay, balcony and projecting entrance is aligned with Fürstenstraße (now Kardinal Döpfner Straße) between the Leuchtenberg Palais and the Odeon, and harmonises with the design of the Bazargebäude opposite. The facade towards Wittelsbacherplatz was designed as a subordinate side elevation. Klenze himself lived on the piano nobile until 1859. Prince Ludwig Ferdinand of Bavaria bought the palace in 1878 and had it altered. The facade on Wittelsbacherplatz was given round arched doorways and a balcony in 1900. The building was reconstructed after the Second World War; the steps in front were added in 1968. The palace was bought by Siemens AG in 1948 and is now the company headquarters.

Arco-Palais, Wittelsbacherplatz 1, 1824/25

This residential building was built by Klenze in 1824/25 as a private commission for the master carpenter Franz Xaver Gampenrieder and originally formed the main visible face of Wittelsbacherplatz. It was designed to make an impression particularly for those coming from the Residenz on their way out of the city. The client planned his own interior while Klenze designed the facade to correspond to his overall plan for Brienner Straße: a 13-bay facade with a projecting central bay, colonnade and Palladian motif in the piano nobile. The Bavarian royal treasurer Maximilian Graf Arco-Zinneberg bought the palace in 1833; since then, it has been named after him.

Only the pillared doorway survived the destruction of the Second World War. Georg Helmut and Klaus Winkler reconstructed the building without the original flat dome over the banqueting hall and gave it a hipped roof instead of the original slightly sloping roof.



14

15



Eastern Brienner Straße, from 1817

Ludwig von Sckell und Carl von Fischer's overall plan for the Maxvorstadt, dating from 1810/11, envisaged an arterial road from the city palace to the summer palace in Nymphenburg, along which a series of differently-shaped squares would lie, flanked by impressive suburban mansions set in gardens. Klenze took this plan as the basis for his design for the eastern Brienner Straße. He had the Schwabinger Gate demolished in 1817 and provided facade designs for a continuous facade with a series of palaces in the eastern section of the new street. The street is connected to Wittelsbacherplatz, aligned on a diagonal axis, near Odeonsplatz. After considerable destruction in the Second World War, only three houses were reconstructed in the original forms, but with altered floor plans: the residential houses Riezler (Brienner Straße 12), and Mayer and Palais Moy (both on the corner of Odeonsplatz/Brienner Straße).



Armeedenkmal (Obelisk), Karolinenplatz, 1828-1833

Klenze originally intended this memorial to the 30,000 soldiers of the Bavarian army who died during Napoleon's Russian campaign to stand on Odeonsplatz but it was constructed instead on Karolinenplatz. The obelisk is 29 metres high and stands on a plinth with three marble steps in the centre of the square. The bronze cladding covers a brick masonry structure. The material for the bronze cast by Johann Baptist Stiglmaier came from captured cannon and decommissioned Bavarian guns. The ram's heads at the corners of the plinth are based on emblems of the Roman warfare; they are linked along the sides by oak leaf garlands. Ludwig I composed the inscriptions on the four sides. The memorial was dedicated on 18 October 1833, the 20th anniversary of the Battle of Leipzig. The obelisk has survived in its original form.

Königsplatz, 1815-1862

Königsplatz square was originally designed by Carl von Fischer and Ludwig Sckell as part of the city expansion project, but was given its final architectural form by Leo von Klenze, in close consultation with Ludwig I. The "Ionic" Glyptothek, the "Doric" Propylaea and the "Corinthian" Apostelkirche (church) were intended to display the three types of classical pillars. The church was never built; instead, an exhibition hall with a Corinthian portico was erected by Friedrich Georg Ziebland in 1838 – 1848 (now the Bavarian State Museum of Classical Antiquities). Königsplatz was paved in granite and used for military reviews during the National Socialist period. The Ehrentempel (honour temple, demolished in 1947) and party buildings were built on the eastern side. The square was grassed over again in 1987/88 but the road layout was altered in relation to Klenze's plans.



18



Glyptothek, Königsplatz, 1816-1830

Crown Prince Ludwig wanted a museum to house his collection of antiquities. A competition was held and Klenze, then aged 32, was commissioned to build the Glyptothek, his first building in Munich. Klenze created a rhythmically satisfying square building flanked by wings of sculpture niches on three sides which enclosed a lower-lying inner courtyard. The building's four wings lead the visitor through a round tour of all the rooms. Behind the classical temple facade (the pediment sculpture depicts Athena among artists) were the impressive colourful halls with frescoes by Peter Cornelius and stucco work by Jean Baptiste Métyvier, creating an overwhelming impression. The building was severely damaged in the Second World War. The facades were reconstructed first; the interior was designed by Josef Wiedemann in 1967 – 1972. He left the brick structure of walls and arches visible and enlarged and raised the windows to the inner courtyard.

19



Propyläen, Königsplatz, 1846-1862

As early as 1817, Klenze intended to complete Königsplatz with a monumental gate to the west but he was not given the contract for the building until 1846; it was financed by Ludwig from his private fortune after his abdication in 1848. Klenze's design of a propylaea with Doric temple facades framed by towers in the Egyptian style was modelled on the Athenian Gate which led to the Acropolis. The central passage is lined on each side with a row of eight Ionic pillars. The pediment reliefs by Ludwig Schwanthaler show the "Glorification of the Greek Battle of Independence" (west) and "Homage to King Otto of Greece" (east). The coffered ceiling and the pillar capitals in the interior are coloured. After wartime damage and restoration, the pediment sculptures were replaced by copies; the originals are exhibited in Königsplatz underground station.

Alte Pinakothek, Barer Straße 27, 1826-1836

The Alte Pinakothek is the second museum, alongside the Glyptothek, which Ludwig I had built outside the former city walls. At almost 150 metres long, it was the largest gallery building of its time and was the model for many other museums in the 19th century. Klenze created a rationally structured building: the series of rooms, an enfilade, is arranged according to schools of painting. The rooms had high arched ceilings with skylights, ensuring that they were well-lit without using artificial light. A loggia along the south side gave visitors the option of

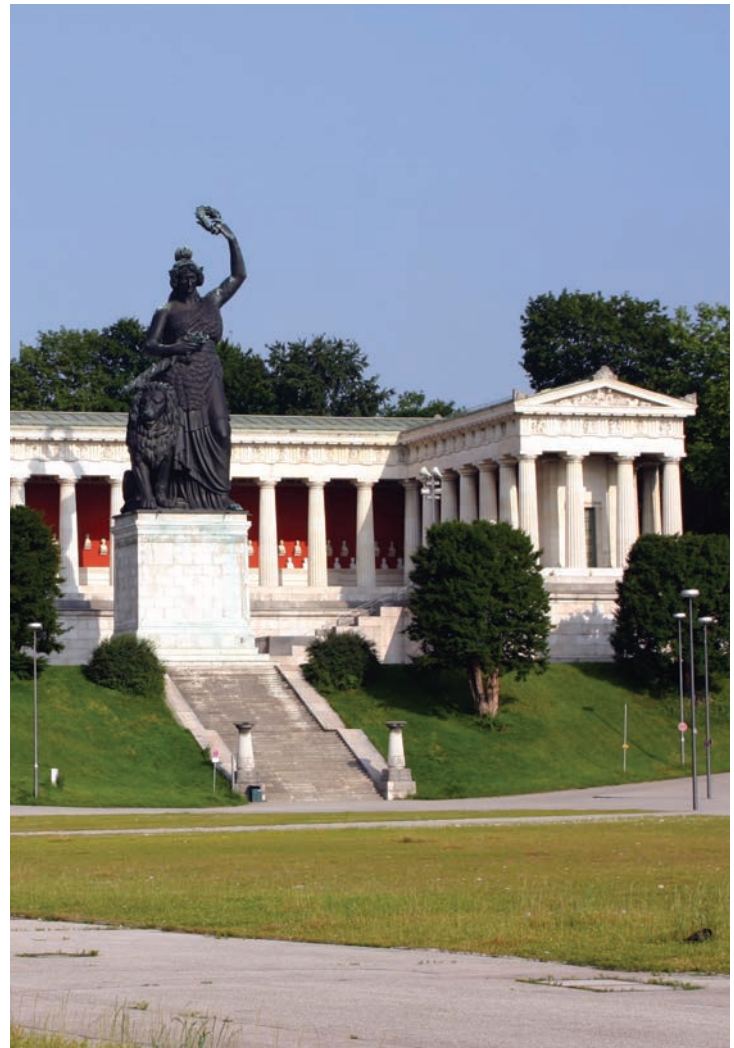
entering the individual rooms as they wished. After sustaining serious wartime damage, the building was restored by Hans Döllgast in 1952-1957. He completed the facade in such a way that the bomb damage in the central area is traceable. Where the loggia had stood, he built a single run staircase and moved the entrance from the eastern side (now called the Klenzeportal, i.e. Klenze gate) to the north.



Excursion

Bayerische Ruhmeshalle, Theresienhöhe, 1843-1853

The Bayerische Ruhmeshalle above the Theresienwiese is the third great national memorial built by Klenze for Ludwig I, alongside the Walhalla in Donaustauf and the Befreiungshalle (Liberation Hall) in Kelheim. The hall comprises a U-shaped Doric pillared hall set on a plinth on a stepped base; it contains the busts of important Bavarian personalities. Ludwig Schwanthaler created the sculptures, the Metope frieze around the building and the symbolic depictions in the pediments. The sculptor adapted a design by Klenze for the colossal 18.5 metre high walk-in statue of Bavaria, one of the largest cast bronze figures in the world. The Ruhmeshalle was damaged during the Second World War and restored for the Munich Olympic Games in 1972, so it continues to display the busts of “excellent Bavarians” in their honour.



Biography – an overview of the main dates

- 1784 born on 29 February near Schladen in Wolfenbüttel district, baptized Franz Leopold Karl Klenze, the third of seven children in a wealthy protestant family
- 1800-1803 Studied Katedralbau (public building works) for the public building authorities at the Bauakademie in Berlin. Met Karl Friedrich Schinkel there
- 1803 Klenze was decisively influenced by Jean-Nicolas-Louis Durand, Professor of Architecture at the École Polytechnique in Paris
- 1808 Appointed to Jérôme Bonaparte's court in Kassel
- 1816 Appointed as Max Joseph I's court architect
- 1830 Appointed to the management of the newly founded Building Authority in the Ministry of the Interior
- 1833 Raised to the hereditary aristocracy
- 1859 Released from his position as court architect
- 1861 Knighted in the Prussian Order Pour le Mérité for science and art
- 1862 Granted honorary citizenship of the city of Munich
- 1864 Leo von Klenze died on 27 January in Munich. His grave is in the Alter Südlicher Friedhof (Old South Cemetery).



Important works outside Munich

- 1808-1813 Theater Napoleonshoehe (now the Wilhelms-
hoehe Ballroom) in Kassel
- 1821-1828 Konstitutionssäule (constitution pillar) in Gaibach
- around 1825 Parish Church of our Lady in Fürth
- 1829-1852 Fortifications in Ingolstadt
- 1830-1842 Walhalla, Donaustauf near Regensburg
- 1834-1836 City plan for Athens and concept for excavating
the Acropolis
- 1839-1852 New Hermitage in St Petersburg
- 1842-1863 Befreiungshalle, Kelheim

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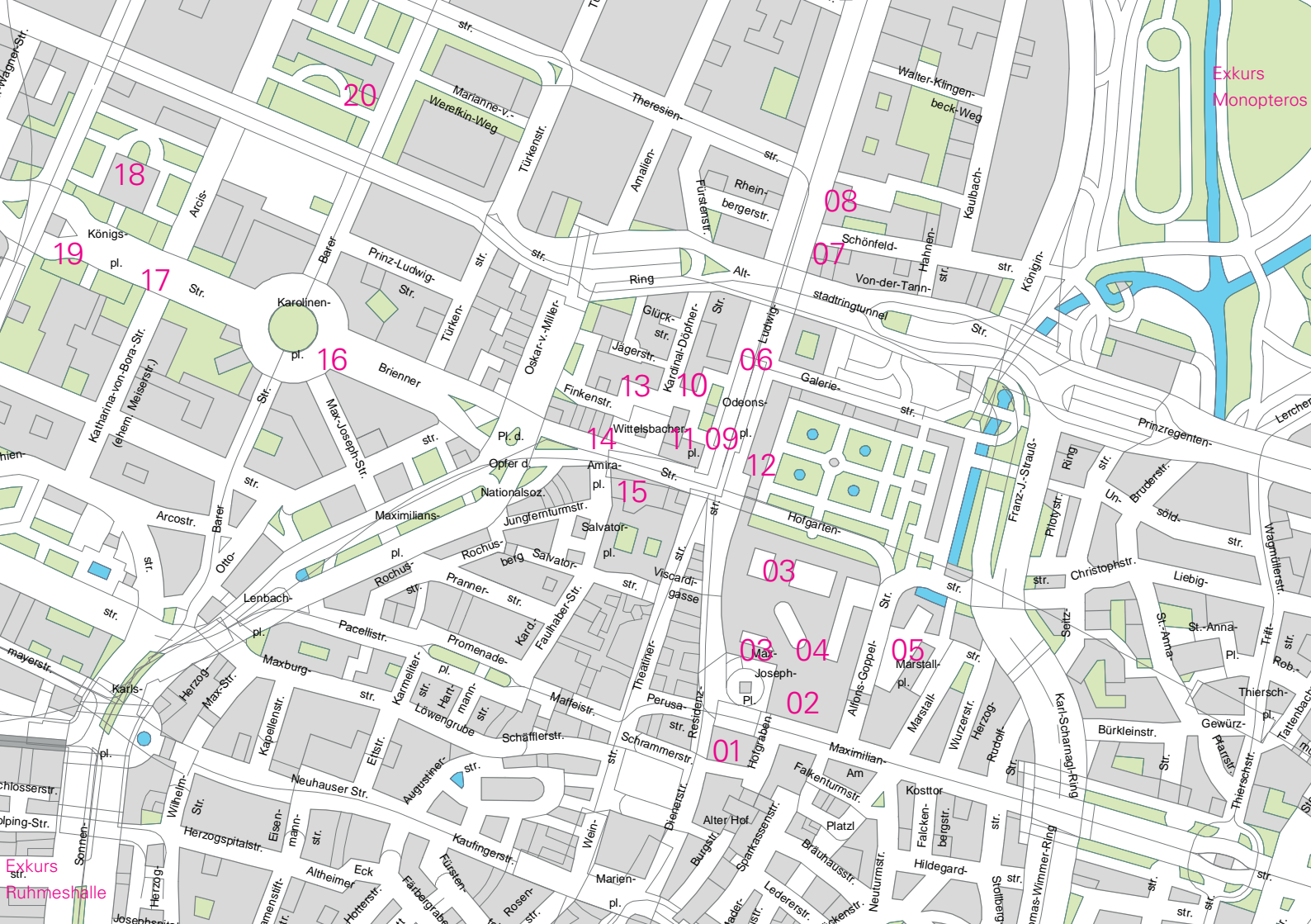
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Franz Hanfstaengl, Münchner Stadtmuseum (page 4)
Cover illustration: Glyptothek; page 1: Gärtnerplatz; page 34: Leo von Klenze's
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