



Wasser in Koblenz



St. Stephanuskirche in Trier



Schloß von Trier in T. des

St. Stephanuskirche

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St. Stephanuskirche



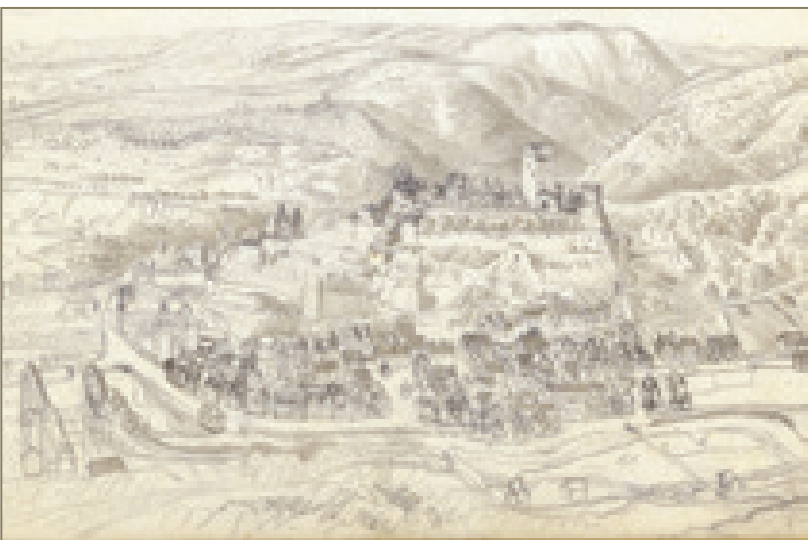
St. Stephanuskirche



St. Stephanuskirche



St. Stephanuskirche



View of Sayn castle and town, 22.6 x 14.8 cm,  
Generaldirektion Kulturelles Erbe Rheinland-Pfalz, Mainz



Detail enlargement Burg Sayn

The *New Panorama* appeared with a cover of plain but sturdy cardboard and title in German and on the opposite page in French or English and with "Notes for Rhine Travellers", a 31-page text booklet in German or French and now for the first time in English. Delkeskamp used three pages of these for his publishing repertoire ranging from Berlin and Silesian views to Frankfurt's Römerberg and the Picturesque Relief of Switzerland. The Frankfurt landscape painter Johann Christian Heerd (1812-1878), a younger brother of Delkeskamp's wife Elise, was outraged by the way Delkeskamp published his panoramas for the French market. His daughter, the painter Emma Heerd (1849-1936), noted in her memoirs in 1927: "He [Delkeskamp] lacked the strong German backbone, as he had his name printed in French on most of his works. Frédéric Guillaume, which caused differences with my father, who was a core German man."<sup>329</sup> Delkeskamp, however, was not put off by such hostility and allowed his children to learn French and English; three of the sons later even worked in France, Belgium and England.

For the first time, Delkeskamp used the *Börsenblatt für den Deutschen Buchhandel*, the official newsletter of the German speaking book sellers, which had been published weekly since 1834 and twice a week since 1837, to promote his Rhine panorama. The *Börsenblatt* enabled him to directly address the book trade in the German-speaking world across national borders. In doing so, he relied on his name recognition and above all on the fact that it was the booksellers who had to win over the end customers for the panorama. Apart from the low novelty value of another Rhine panorama on the market, it would explain why Delkeskamp's nonetheless groundbreaking work does not appear to have received as much press response as in 1825/26. However, as more and more newspapers are digitised more advertisements may come to light.

The first announcement was made by Delkeskamp in the *Börsenblatt* of 25 April 1837: "By the end of May of this year:

*Neues Panorama des Rheins und seiner nächsten Umgebungen von Mainz bis Cöln. Neu nach der Natur gezeichnet und mit den interessantesten architektonischen und geschichtlichen Denkmälern als Rand-Bilder geziert* [Newly drawn from nature and adorned with the most interesting architectural and historical monuments as marginal pictures]; edited by Friedrich Wilhelm Delkeskamp (...). This new panorama of the Rhine is not to be confused with the older panorama published by the same author, but it is a completely new product taken with the greatest accuracy on a larger scale and decorated with many very interesting marginal pictures, which give the work a special value. The price of the new panorama is 5 fl. 15 kr. rhein. or 3 Thlr. Pr. Crt. [Prussian Courant], and orders for it are to be made in the above shops, which have taken over the sole distribution of the same."<sup>330</sup>

Delkeskamp later repeated the reference to his first panorama in the preface to his *Malerischer Reise-Atlas des Rheins von Basel bis zum Meere*, published in 1844, and underlined there that his *New Rhine Panorama* held up well "in the favour of the public" despite competition from his old one, the steel engraving of 1832, which the Wilmans Verlag, still in existence until 1843, had apparently kept in its programme, and various other suppliers. Delkeskamp organised his distribution through exclusive partners in the book trade, Carl Jügel in Frankfurt, with whom he had already collaborated 10 years earlier in publishing the Frankfurt lithographs, Victor von Zabern in Mainz, Carl Baedeker in Koblenz, Franz Carl Eisen in Cologne and Adolph Baedeker, Carl's younger brother, in Rotterdam. Delkeskamp's panorama was also available in London at Black & Armstrong, and in Zurich it could be obtained through his friend Heinrich Keller. In the course of 1842, court booksellers Schwan & Götz in Mannheim was added to the list. Soon after, however, Delkeskamp only had to indicate on the cover, in addition to his publishing house, the source of supply as "and available in all good bookshops at home and abroad".





Detail enlargement Koblenz

The demand was very pleasing, and as early as 25 August 1837 Baedeker and von Zabern advertised "The à cond.-orders [sale or return] ... have reached us in such large numbers that our number of copies would not be sufficient. Therefore, we must humbly ask the honourable customers who order from us to place firm orders, insofar as they should consider this to be in their interest. The copy costs 3 Thlr. with a 25% discount. Coblenz and Mainz, August 8, 1837 K. Baedeker. Victor v. Zabern."<sup>331</sup> On 1 September 1837, F.C. Eisen in Cologne followed suit.<sup>332</sup> Sales went so well that Delkeskamp was able to market a luxury edition of his Rhine panorama for the well-heeled in 1840:

"The same painted, bound in Saffian, richly gilded 30 fl."<sup>333</sup>, almost six times the price of the "black" panorama - plus 24 kr. for the accompanying booklet. The offer seems to have been taken advantage of: Shown here is a copy with the seal of the "Fürstlich von Rombergsche Bibliothek Buldern".

The commission business cost Delkeskamp a lot of time, which he would have preferred to use for his artistic work, as can be seen from a letter from his wife Elise to her younger brother Johann Georg Heerdt, who was training as a businessman in Leipzig, and, as before with Wilmans, relations were not without tension. For example, there were considerable disputes with the most important Leipzig bookseller and publisher Wilhelm Ambrosius Barth (1790-1851) about the sale of the panoramas on commission: "We have been in contact with Mr Barth since August 1840, without him informing us whether he is selling the thing or not, and so my husband has written to him after

several earlier letters that it would probably be too insignificant for him and asked to send the things back ..."<sup>334</sup>

The question of copyright protection remained crucial after 1837. Delkeskamp therefore had the lines "Original-Ausgabe. Eigentum des Verfassers Friedr. Wilh. Delkeskamp." [Original Edition. Property of the Author Friedr. Wilh. Delkeskamp] and also his initials stamped on the leporello with an oval blind embossing stamp. He also secured a privilege from his home town of Frankfurt, which was signed by Mayor Guaita.

"We, the Mayor and Council of the Free City of Frankfurt, hereby declare that

After the local citizen and painter and engraver Friedrich Wilhelm Delkeskamp has requested that a privilege be granted to him for the work 'New Panorama of the Rhine' published by him, and this request has also been granted. We grant the said painter and engraver Friedrich Wilhelm Delkeskamp, his heirs and devisees the requested privilege for the period of five and twenty years from the date set below, to the extent that the above-named work of art shall not be re-engraved or imitated, nor shall any re-engraving or imitation be sold, in the same or any other format, nor under any other name, in this Free City and its territory on penalty of confiscation and an appropriate fine, and that the petitioner as well as his heirs and devisees shall always be protected by the local authorities with regard to this privilege.

The document is signed in the usual manner and the larger city seal is affixed to it.

Given on 12 September 1837.

Mayor and Council of the Free City of Frankfurt  
Guaita<sup>335</sup>





On 13 August 1837, the *Frankfurter Ober-Postamtszeitung* virtually published an "advertorial" on the New Panorama, recalling the success of the first Rhine panorama of 1825: "Three editions of the first edition of this panorama, as well as eight or nine reprints of it, have proved the usefulness, indeed the indispensability of this work for all who travel the Rhine in the most evident manner; and yet the author admits in his preface that the sketching for his first work could be called a hasty one due to certain circumstances, and that, after many years of experience with similar works, he is only now in a position to meet more stringent requirements. How much the new edition announced here, which Mr Delkeskamp spent three full years preparing, differs from the older panorama, will be apparent to everyone even on cursory comparison. It is a completely new work, the most careful and precise execution of which has been done with the greatest possible diligence, and which leaves nothing to be desired in any part.

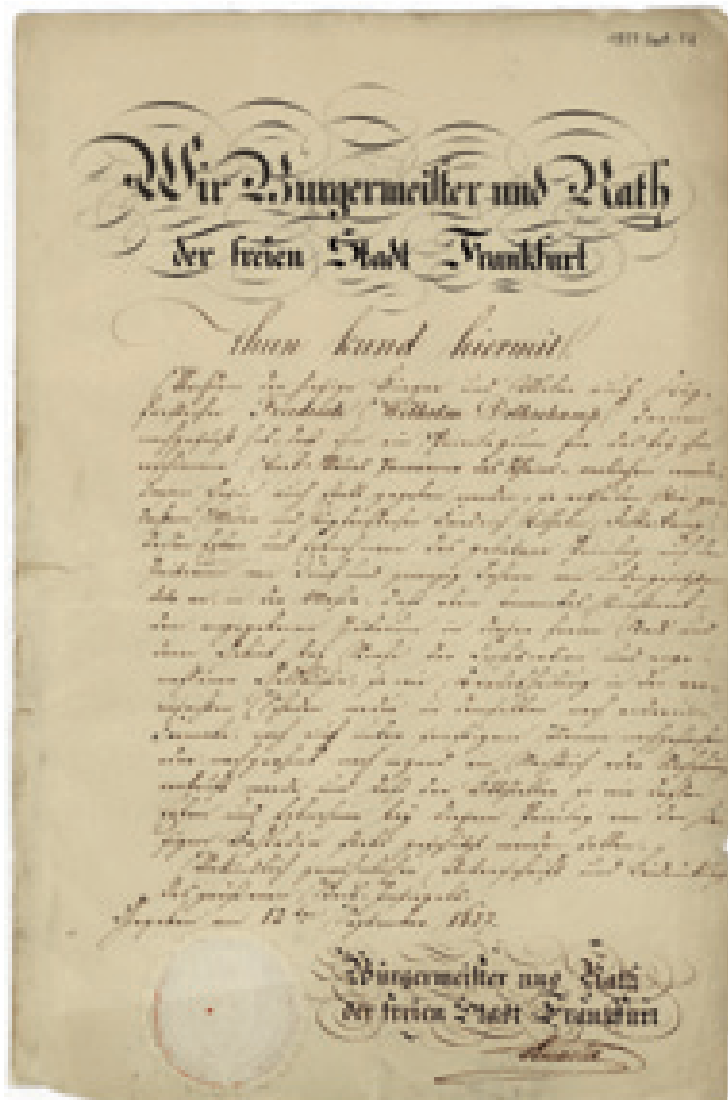
Every detail along the entire Rhine has been entered with the most conscientious fidelity and the whole is decorated with 60 very carefully executed marginal pictures, which

depict all the remarkable ruins, castles, churches and other interesting architectural and historical monuments on both banks of the Rhine and thus form a whole, which meets all requirements, both in a picturesque and topographical respect, in the most perfect manner and will be a safe guide as well as a faithful keeper and souvenir of what has been seen for every traveller on the Rhine. The price of this beautifully executed panorama is 5 fl. 15 kr. or 3 Thaler Preuß. Cour."<sup>336</sup>

His Majesty King Friedrich Wilhelm III was thoroughly mistaken in his assessment: Contrary to expectations, the *New Panorama* became a bestseller and enabled Delkeskamp and his family to make a good living and allowed him to embark on a second Swiss adventure that lasted 15 years. At the same time, and right up to the present, a barely manageable number of imitations and variations of the Rhine panorama began to flood the market. Immediately, however, Delkeskamp's Rhine panoramas were no longer pirated - unlike his Switzerland reliefs. Delkeskamp remained the unchallenged market leader until the 1860s, when the development of technology and introduction of photography made far cheaper mass production possible than steel engraving on individual plates allowed.

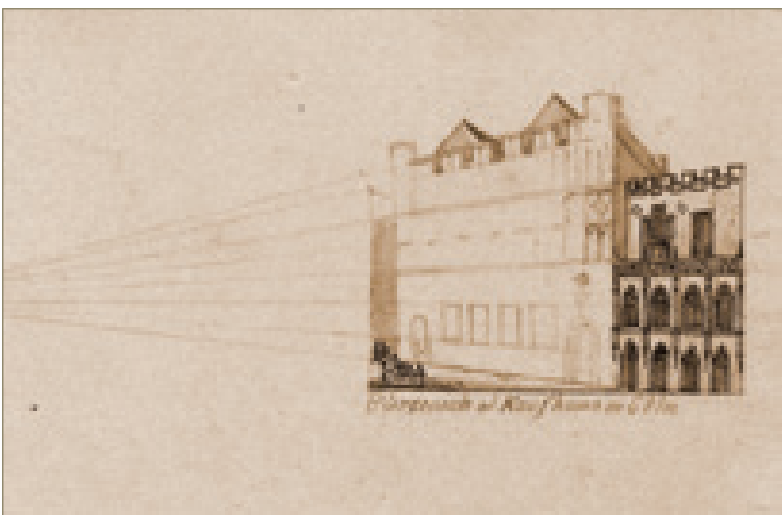
Nevertheless, even today, there are still a large number of publishers who include the ever popular Rhine panoramas in their programmes in a wide variety of forms: but all of them now use marginal images.

None of the "free riders" displeased Delkeskamp as much as the "postal employee"<sup>337</sup> Friedrich August Ravenstein (1809-1881), like himself a member of the board of the "Geographischer Verein zu Frankfurt am Main". Ravenstein, who had studied under Carl Christian Jügel from 1825, founded his "Geographische Verlagsanstalt" in 1830. This "geographic publishing house" became thus the second oldest cartographic institution in Germany, while at the same time he was working for the Fürstlich Thurn und Taxis General-Postdirektion. In 1830 he published a city map of Frankfurt, in 1835 a general post and travel map on behalf of his employer, and in 1836 the first German school maps. With the founding of the Frankfurt Gymnastics Association in 1833, Ravenstein was soon regarded as the "Frankfurt gymnastics father", who rendered outstanding services to the introduction of gymnastics for girls and women. Delkeskamp had apparently carelessly told him about his idea for a panorama from Speyer to Düsseldorf and the marginal pictures, and Ravenstein brought his own map series onto the market in July 1837, a few days before Delkeskamp and, moreover, published it in the Friedrich Wilmans Verlag: "The Rhineland from Mannheim to Cologne in four maps presented topographically, historically, statistically and itinerarily with situation plans, overview cards, sketches and vignettes and provided with explanatory text for travel use. Designed at a scale of 1:200,000 by Friedrich August Ravenstein, secretary at the Fürstlich Thurn- und Taxischen General-Post-Direction. Frankfurt a.M., Friedrich Wilmans. 1837" [Die Rheinlande von Mannheim bis Köln in vier Karten, topographisch, historisch, statistisch und itinerarisch dargestellt



Privilege by the Free City of Frankfurt, 12.9.1837,  
Institut für Stadtgeschichte Frankfurt





Gürzenich or department store in Cologne,  
Historisches Museum Frankfurt

mit Situationsplänen, Übersichtskärtchen, Skizzen und Vignetten ausgestattet und erläuterndem Text für den Reisegebrauch versehen].<sup>338</sup> In his letter to Carl Ritter, Delkeskamp expressed his indignation: Ravenstein was "an excellent cartographer. It is only a pity that in human qualities light and shade so often meet; for between us it may be said that the boundless self-interest of this man has often shown me the necessity of having to be careful in communicating my plans and projected works to him, if I do not want to experience abuse of them to my disadvantage. This kind of necessary caution was previously completely unknown to me. (He published 'Die Rheinlande' at Wilmans', here he calls everything that has appeared so far, including what D. has done, only 'travel aids')."<sup>339</sup>

Delkeskamp, however, had nothing to fear. Ravenstein, with the integration of topographic map, city plans, text on the individual pages and only a few marginal images, such as Delkeskamp had in the very foreground, chose a completely different approach from his. As Ravenstein put it in the preface, in order to save the user "the trouble of searching". He expressly regarded this "as a test of the feasibility of the new idea", as a market exploration to be able to cover other parts of Germany in a similar way.

For the Easter Fair of 1838, he announced such a map from "Saxon Switzerland", a most spectacular natural landscape of the river Elbe valley in the extreme southeast of Germany near the Saxon capital of Dresden, to Leipzig. Apparently, the very text-heavy work did not meet with the desired response, for in 1845 Ravenstein returned to the traditional Rhine panorama: Ravenstein's *Topographisches Taschenpanorama von Mainz bis Köln*. With humorous marginal drawings. The printed product, now called "panorama" again, was outwardly plain and could easily be confused with the Delkeskamp panorama, also because Ravenstein again separated map leporello and accompanying text booklet.

The dislike for Ravenstein and the resentment over his alleged favouritism by the City of Frankfurt gnawed at Delkeskamp throughout his life.

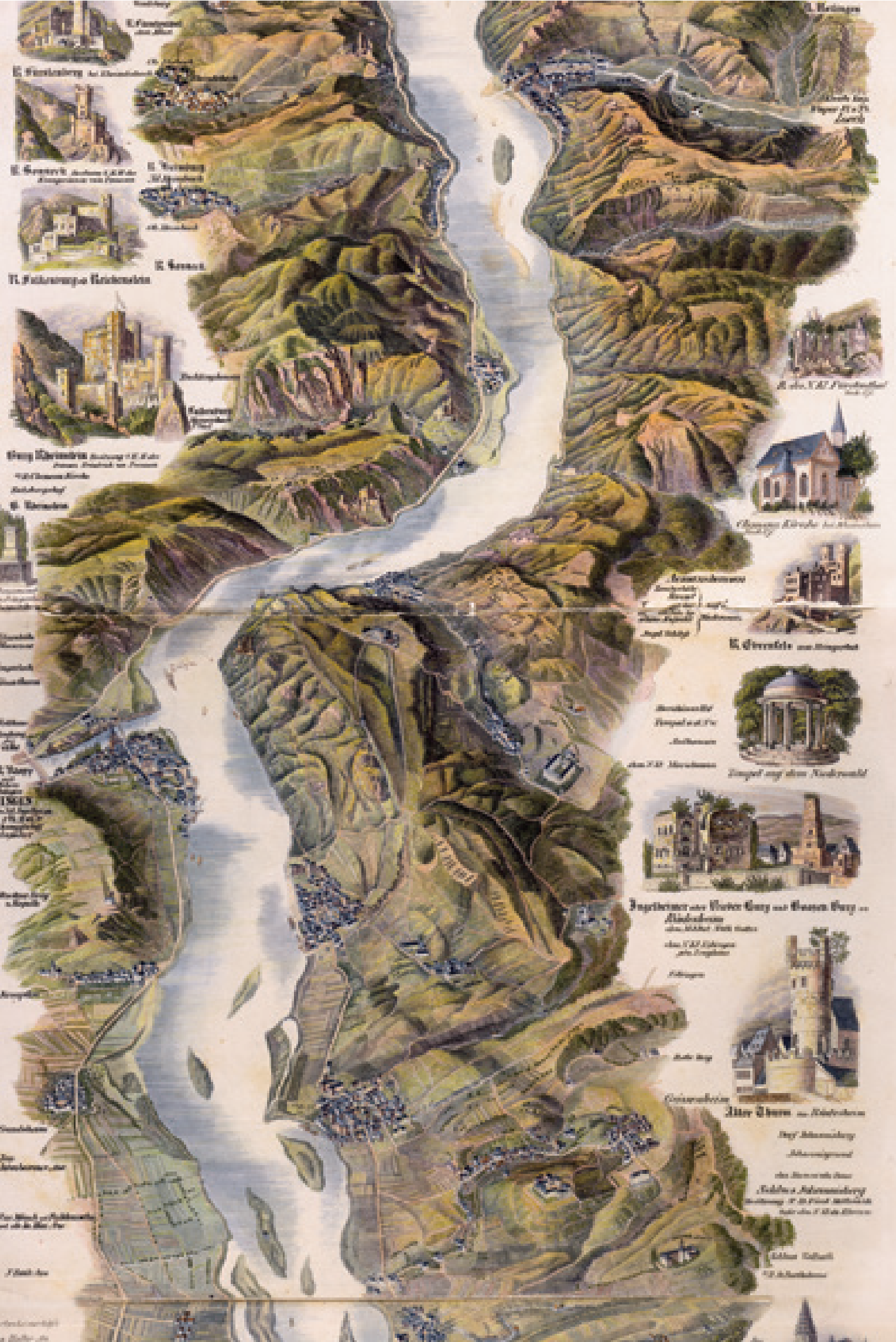


New museum in Cologne, 11,7 x 13,8 cm,  
Historisches Museum Frankfurt

The Rhine panorama had to be reissued almost every year.<sup>340</sup> New bridges, railways or buildings were incorporated into the old steel plates. Thus, the slow completion of Cologne cathedral can be followed, the Wallraf-Richartz-Museum, opened in 1861, can be found in the later panoramas as "Neues Museum in Cöln. Road to Aachen" in the marginal image, as does the extension of the Gürzenich "od. Kaufhaus" [or department store] in Cologne. The observatory in Bonn, commissioned in 1845 after a design by Karl Friedrich Schinkel, made it into the panorama as a marginal image after 1861. The ruins of the Löwenburg and St. Apollinarisberg gave way to a new marginal picture in 1855: "New Church of St. Apollinarisberg near Remagen". The image of Arenfels Castle, which underwent a neo-Gothic reconstruction by 1855, was updated in later panoramas. The close-up of the ruins of Hammerstein Castle was replaced in 1855 by a view that now showed it distant on a mountain. The ruins of Sayn Castle also had to make way for a palace rebuilt in neo-Gothic style in 1851. The ruins of Lahneck benefited from the building boom and also became a castle, pictured after 1861.

At the same time, on the next but one plate, the Sonneck ruins were updated to become a castle and the ruins of the Fürstenthal nunnery near Bacharach disappeared, replaced by the imposing "estate of the Baron von Lande near Bingen", the "Villa Landy" built in 1843 by Edmund Carl von Bühler zu Hohenstein below the Rochusberg. First the railway from Cologne to Aachen was drawn in (panorama of 1840), then the railway to Bonn (panorama of 1842) and from there to Koblenz (1858). Later panoramas include the Cologne-Deutz Bridge, completed in 1859, then the railway on the left bank of the Rhine as far as Mainz, and in the last version the fixed railway Rhine bridge near Koblenz, inaugurated in 1864, and the railway line on the right bank of the Rhine to Wiesbaden. Until 1855, Delkeskamp had still recorded the respective year of publication on the cover. Later editions, on the other hand, can only be dated by means of the text





booklet and the updates in the panorama. The text booklets for the panorama were updated at longer intervals, and the German-language version went through a total of six editions.<sup>341</sup> Anyone who had tried to travel the romantic Rhine with Delkeskamp's Small Views of the Rhine at that time would already have found it difficult to find their way around. In the 21st century, however, only a few city views and buildings are instantly recognisable.

As early as 1845, *Didaskalia. Blätter für Geist, Gemüth und Publicität* [Paper for the mind, spirit and publicity], the fiction supplement to one of the oldest German daily newspapers, the *Frankfurter Journal*, founded in 1823, recorded the overwhelming sales success of Delkeskamp's Rhine panorama: "It is, after all, in a thousand and one hands."<sup>342</sup> At the beginning of 1866, the *Gartenlaube* [literally Gazebo], published in Leipzig with a circulation of over 100,000 copies, celebrated under the headline "An indefatigable artist" Delkeskamp "as the first to bring both banks of the magnificent river to view in a continuous bird's-eye view with his 'Panorama from Mainz to Cologne', which was distributed in many thousands (over 16,000) of copies ..."<sup>343</sup> This number seems very small from today's point of view, also in view of the fact that, according to Baedeker, the number of passengers on the Rhine had already exceeded the million mark around 1849, according to another source for the first time in 1856.<sup>345</sup>

Nevertheless, this edition provided Delkeskamp with a secure livelihood: from 1855 onwards, Delkeskamp's Rhine panoramas had a (constant) price of 2 Talers on the cover, a third less than the issue price in 1837 of "5 fl. 15 kr. rhein. or 3 Thlr. Pr. Crt", which was probably due to the massive increase in competition in the meantime. If the figure of more than 16,000 copies sold is correct, sales of the Rhine panorama in the years 1837-1865 could have amounted to around 43,000 thalers, perhaps more if an above-average proportion of the copies were sold before 1855. 25% commission was paid to the book trade, Delkeskamp's main distributors received even further discounts and free copies.

Delkeskamp was also able to sell part of the edition directly. The need for updating on the eight plates of the steel engraving remained marginal over the years, so that mainly material costs and labour for printing and dispatch would have to be deducted. In this respect, Delkeskamp could have drawn an annual average of up to 1,200 talers from the Rhine panorama alone before 1855, after that, however, considerably less, well below 900, but still enough to participate in fundraising campaigns.<sup>346</sup> The average urban bourgeois family already made a decent living with around 600 talers per year, while the vast majority of the population had to eke out an existence on one-sixth or less<sup>347</sup> and could not afford a panorama. The income from his Rhine panoramas alone therefore allowed Delkeskamp to devote himself freely to the creation of his large Switzerland panorama after 1844. He only ran into considerable financial difficulties when his Rhine panorama was superseded by more modern and certainly cheaper products after the 1862 edition and even his last major work, the city map of Frankfurt, like the relief of the Swiss and adjacent Alps, did not find the sales he had hoped for.

After almost 28 years of unalloyed sales success of Delkeskamp's New Rhine Panorama, *Die Gartenlaube* drew a comforting conclusion:

"Thousands of our readers will already have sailed Germany's most beautiful and most German river, the Rhine, the great highway of the world, and the interest and enjoyment of their journey will have been considerably increased and multiplied by a faithful companion and guide who never left them in the lurch, who knew exactly all the castles and ruins, the towns and cathedrals and churches, the hills and mountains, the rocks and islands, to which the proud steamer teeming with people or the gently gliding yacht rocked them past - we mean the world-famous Delkeskamp panorama of the Rhine, whose correctness and artistic elegance none of the countless imitations that have appeared after it has yet been able to match, much less surpass and supplant."<sup>348</sup>





Katholische Hochschule in Mainz



Monument des Hauptmanns in Mainz



Gründerdenkmal in Mainz



Katholische Hochschule in Mainz



Theater in Mainz



St. Martin in Mainz

MAINZ

## Moselle Panorama or Picturesque Relief of the Surroundings of the Moselle and its Side Valleys from Coblenz to Wasserbillig, Beyond Trier

After the publication of his Rhine panorama in 1837, Delkeskamp continued to travel tirelessly to broaden his publishing range. As early as December 1835, he had outlined his next projects in a letter to the Prussian King Friedrich Wilhelm III: the "Picturesque Relief of the Environs of the Rhine and its Side Valleys from Speyer to Düsseldorf" and a "Picturesque Relief of the Moselle from Coblenz to Trier".

Around 1835, the Moselle was still largely undiscovered by tourism. In the *Börsenblatt für den Deutschen Buchhandel*, Karl Baedeker advertised his *Moselreise von Trier bis Koblenz mit geschichtlichen Bemerkungen und einer Karte* [Moselle trip from Trier to Koblenz with historical notes and a map] still with the note to booksellers: "Given the limited interest, I am sending this unsolicited to no one."<sup>349</sup> Steam navigation on the Moselle began in December 1839, but regular traffic between Koblenz and Trier did not start until the end of June 1841.

This may have been the reason why Delkeskamp now turned first to the Moselle panorama, the first edition of which appeared in 1840 - available through many of the booksellers who had already supported him in distributing the Rhine panorama: Baedeker, F.C. Eisen, Jügel, von Zabern and Heinrich Keller in Zurich. Newcomers were Simon Schropp & Co. in Berlin, one of Prussia's leading map publishers and dealers, and, at the other end of the Moselle panorama, Friedrich Linz in Trier, who then also promoted it in his French-language publication on the Moselle<sup>350</sup> and it was still in his publisher's advertisements until at least 1861. With the 1842 edition, the Jäger'sche Buchhandlung in Frankfurt am Main became another distributor.

For his latest work and the enclosed 25-page text booklet, Delkeskamp was able to build on German-language publications that had just appeared, including a second edition of the travel guide *Das Moselthal zwischen Coblenz und Zell mit Städten, Ortschaften, Ritterburgen, Historisch, topographisch, malerisch* [The Moselle Valley between Coblenz and Zell with Towns, Villages, Knights' Castles, Historical, Topographical, Picturesque], which had already been published in 1831 and was updated in 1839 and had grown to more than 500 pages. The author was again Christian August Fischer, who had already written the travel guide illustrated by Delkeskamp with the *Small Views of the Rhine* for Friedrich Wilmans in 1827. In 1839, the second, improved edition of Baedeker's 100-page guidebook, *Mosel-Reise von Trier bis Coblenz*, was published. There was also a map of the Moselle<sup>351</sup>, but no bird's-eye panorama.

Delkeskamp's steel engraving was produced on 5 plates and with 56 marginal images. The Moselle panorama could be purchased in single sheets "for room decoration"<sup>352</sup> or assembled into a leporello and bound for 5 fl. 15 kr. and

initially again by subscription.<sup>353</sup> At only 229 cm long, it was considerably shorter than the 284 cm long Rhine panorama, but the dust jacket was much wider at 34 cm compared to 26 cm, in order to better accommodate the many meanders. To keep it reasonably transportable, Delkeskamp had it folded narrower, to 15 cm compared to 17.5 cm. The engraving of the typeface and the printing itself was done by Joseph Back from Frankfurt, who was already known from the Rhine panorama and who again noted his involvement at the foot of the panorama. However, there is no indication of whom Delkeskamp commissioned to engrave the map and the marginal images. He explicitly recorded himself only as the draughtsman and editor. The close resemblance to the Rhine panorama suggests that he may have continued to work with the established team. The panorama was taken from the perspective of the main direction of travel: from the Rhine and from Koblenz up the Moselle. From the outset, it was published bilingually in German and French. The French accompanying text, however, was not written until 1841 and was published in a second edition in 1853. Editions of the Panorama itself are known from 1840, 1842, 1844, 1848 and 1855. At the Antiquarian Book Fair in Stuttgart in 2020, a splendid coloured luxury edition with gold decoration was offered, the new, exclusive product from which Delkeskamp certainly made good money at the time.<sup>354</sup>

For the English, Delkeskamp's work was advertised in *A Handbook for Travellers on the Continent*<sup>355</sup>: "Delkeskamp's 'New Panorama' may be recommended as useful." Englishmen had yet to be introduced to the Moselle:

"The voyage up or down the Moselle is a most interesting excursion, 3 or 4 days may be most agreeably spent on its banks. This river offers a new and pleasing route to travellers visiting the Rhine, who have hitherto been content to go and return by Cologne, thus retracing their steps over ground they have seen before. The route by the Moselle is equally accessible; by taking it, they will add variety to their journey, and make a better use of their time."<sup>356</sup>

In his own advertising for the Moselle panorama, Delkeskamp again used the testimonial of a contemporary with a doctorate, whereas Dr Johann Gottfried Ebel had praised the *Picturesque Relief of the Classical Soil of Switzerland*, Delkeskamp now turned to Dr Garthe. The professor and doctor of philosophy Kaspar Garthe (1796-1876), who was also used as an advertising endorser for "Raffinirtes Thran-Oel"<sup>357</sup> [refined whale oil], worked as a teacher, private lecturer and natural scientist and from 1831 in Cologne as a professor of mathematics and physics. In 1860 he became a co-founder of the Cologne Zoo. His relationship to Delkeskamp is obscure, nor can



Garthe's to the Moselle or his broad impact as a multiplier be readily traced. However, his prognosis about the upswing of tourism on the Moselle proved to be correct. Delkeskamp very probably met him at the Assembly of Naturalists and Physicians in Bonn in 1835. Garthe is also on the list of participants.

"Mr Delkeskamp has earned himself an excellent and lasting merit through the publication of the Panorama of the Moselle, so that its value will increase and be recognised the more one makes use of this excellent aid when travelling the Moselle valley and its immediate surroundings. One may only take a glance at the work presented, and the observer will involuntarily be struck by the scrupulous diligence with which the details have been comprehended and executed. He becomes aware of how perseverance, accompanied by prudence, was the guiding principle here, to achieve something capable, so as not to endanger the name already acquired by earlier works of this kind by the present one. Such an industrious work, corresponding to its purpose and equipped with elegance, requires public recognition all the more, as the worker is worthy of a good wage, which will be assured to him by the participation of the public at the so low price of 3 Rthl. when the latter will have recognised the expediency and usefulness after perusing it themselves. One finds a picturesque relief of the surroundings of the Moselle and its tributary valleys from Coblenz to Wasserbillig beyond Trier in 5 continuous leaves, faithfully drawn according to nature. The traveller does not need a guide, as all the paths he has to take over a mountain or valley are clearly marked. All the sights, such as ruins, castles, gates, palaces, churches, monuments, etc., are represented in faithful pictures in the margins, so that the traveller's impression of the place will remain with him.

The following seem to me to be outstandingly successful: St. Mary's Church in Münstermayfeld, the Church of Our Lady in Trier, the Porta Nigra, the ruins of the Roman baths, the Roman palace there and the Roman monument in Igel. With the active will of the society promoting steam navigation on the Moselle, it will soon come about that a

new, more industrious life will blossom on this magnificent river for its residents and neighbours. There will never be a lack of travellers there, as the natural beauties are too varied and changing, and the classical soil on Trier's shores too attractive and instructive, that a significant frequency on this route should not turn out with the light, fast and comfortable means of communication offered. Dr Garthe sincerely wishes it to the honest inhabitants of the Moselle."<sup>358</sup>

*Didaskalia* praised the panorama: "it depicts the most charming surroundings of this river as far as above Trier, on a wider scale than that of the Rhine, and is executed with such perfection that the view of it powerfully arouses the desire to admire this beautiful nature for oneself on the spot. It is even more richly endowed with marginal pictures, and what splendid monuments of ancient times the Moselle valley offers! Often the most beautiful scenic views lie in these marginal pictures and a painter could take many a material from them!"<sup>359</sup>

In modern times, Delkeskamp's accurate Moselle panorama serves to document spatial development features from the time before photography.<sup>360</sup>

In 1841, another Moselle panorama came onto the market, a lithograph which, based on Becker's map, depicted Koblenz and the mouth of the Rhine at the top of the leporello, thus reversing Delkeskamp's view of the Moselle. In addition, the likewise bilingual German-French *Panorama der Mosel und ihrer Umgebung von Trier bis Coblenz* still has a header image of Koblenz and a view of Trier at the bottom<sup>361</sup>. However, neither the border vignettes nor the quality and sharpness of the map display can compete with Delkeskamp's panorama.

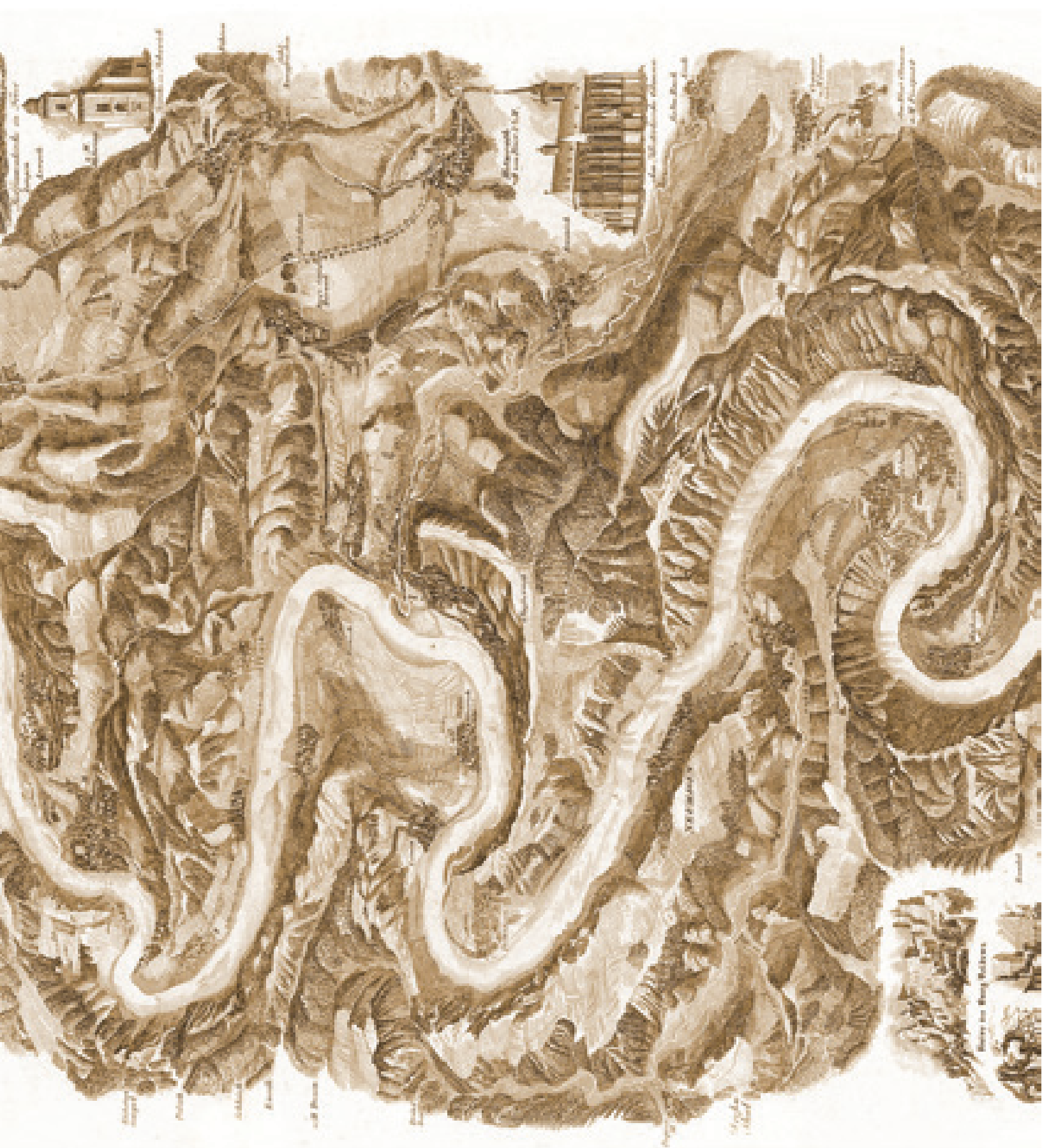
Much later, Hermann von Dirke in Saarlouis clearly borrowed from Delkeskamp's panorama and his marginal pictures with his 44 x 16 cm lithograph *Mosel-Panorama von Wasserbillig, Trier bis Coblenz*, which was probably made in the mid-1860s, as the railway bridge near Konz suggests, and therefore did no harm to Delkeskamp.



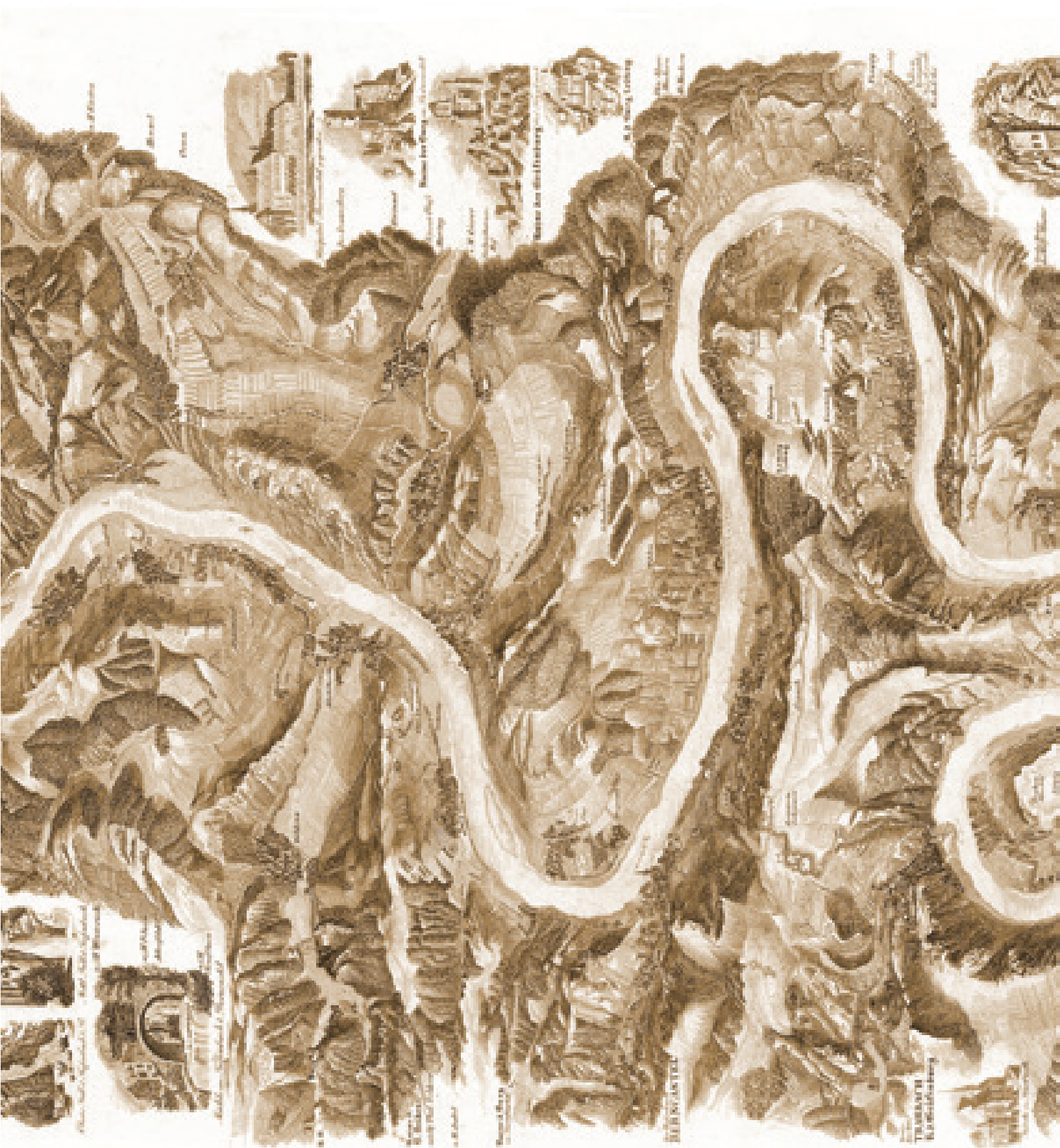
Lower castle of Gondorf, Matthias chapel of Koblenz, Warsberg ruin, 8x15cm, Historisches Museum Frankfurt

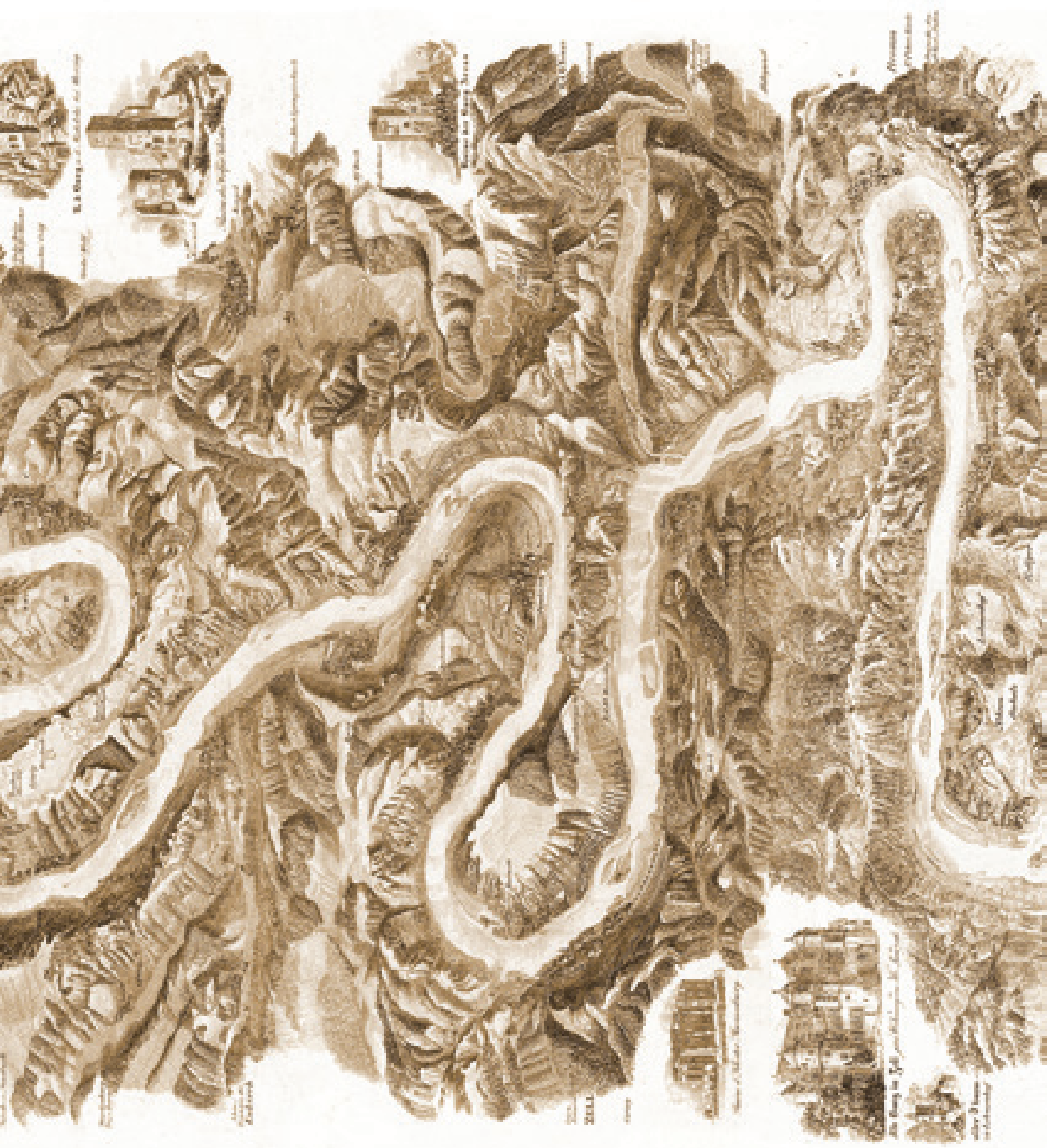


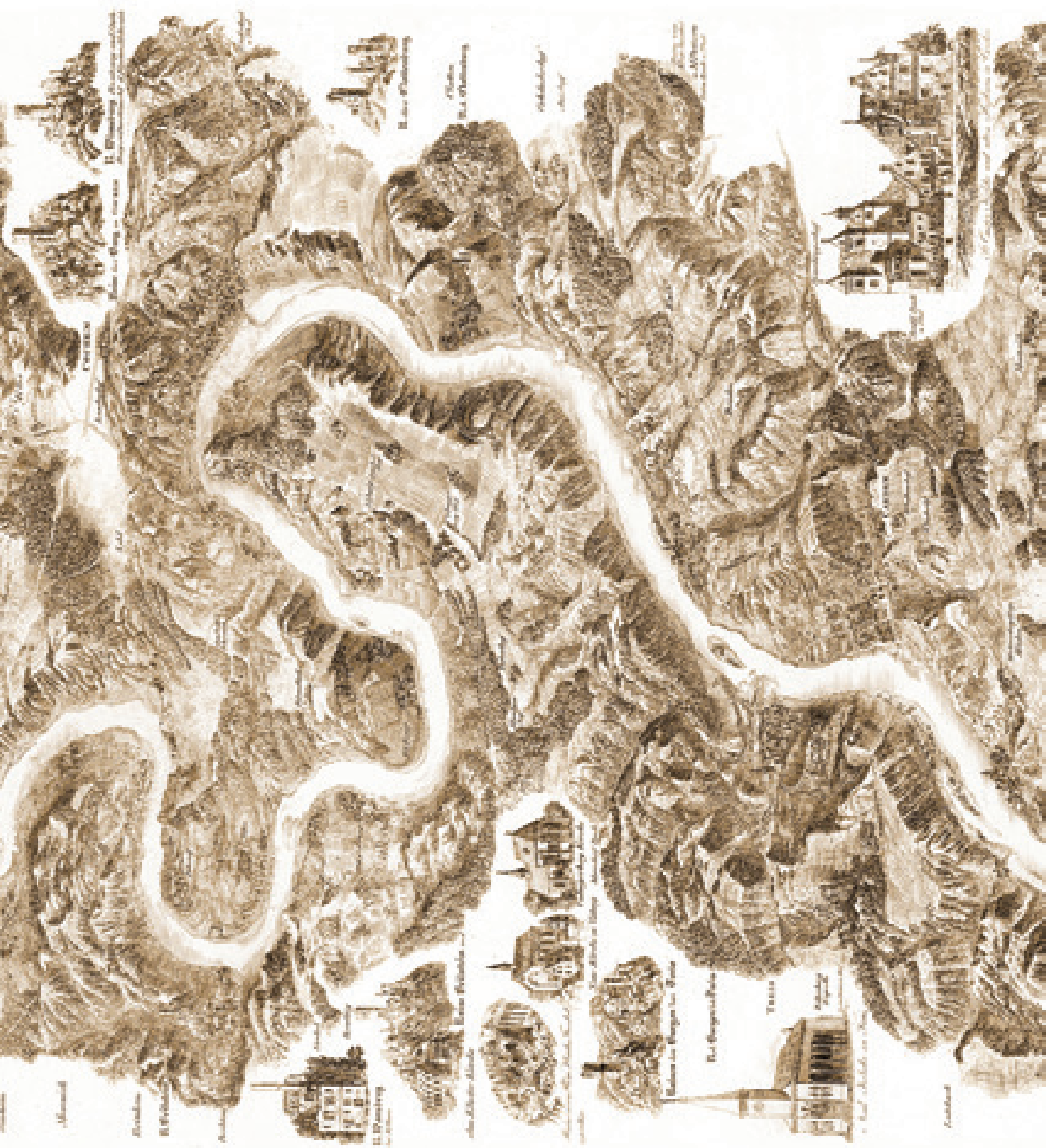


















## Panorama of Baden Baden and its Surroundings with 15 Marginal Pictures and a Short Description

"We were on one of the highest mountains this day, called Mercurius [above Baden-Baden] and had a wonderful view and enjoyment there, but as it happens when you are in such beautiful nature, you want to have everything with you and press it to your heart. We were also in Strasbourg and saw the magnificent cathedral and picked up the master painter in Forbach, in the magnificent Murg Valley. You should have seen his surprise when the three of us stood in front of him in the beautiful place where he was working and we had to climb over great masses of rock, and Medi, who didn't know how high he should jump, but the master stayed with us afterwards in beautiful Baden-Baden, our lungs were put to the test by the many climbs up the high, magnificent castles and by the many laughs, because we laughed a lot. We will never forget these wonderful days!"<sup>362</sup>

Elise Delkeskamp reported this all to her brother in Leipzig on 7 October 1839. The surprise meeting with her husband, the "master painter", and her other brother, the landscape painter Johann Christian Heerdt, had already taken place in mid-September 1839. The Murg Valley and Forbach are marked at the very edge of the *Picturesque Travel Atlas of the Rhine from Basel to the Sea*, published in 1844. At the same time Delkeskamp will have taken sketches for the panorama of Baden-Baden, which was published as a steel engraving in spring 1841. There he only listed himself as draughtsman and editor; the names of the engravers of picture and type again remain obscure.

"Baden-Baden, already known as a city of springs since the reign of the Romans, who also stayed here, has risen and fallen in prestige and power several times over the course of the many wars, and in recent times has reached a peak that it has never reached before, and through which it has joined the ranks of the first spas in Germany, and indeed in Europe. The healing powers of its springs, the outstanding beauty of its location and surroundings, the lush vegetation that nature has poured over this lovely valley, make it one of the most charming and blessed bathing resorts", reads the introduction to the "Brief Description", 23-page text booklet to the panorama. Delkeskamp produced a 37 x 55 cm bird's-eye panorama with 15 marginal pictures for the wealthy clientele of the fashionable spa town, which at the time had a population of around 6,000. Folded to 21 x 14 cm, the panorama was easy to carry on walks around Baden-Baden. Delkeskamp took the internationality of the bathers and his target group into account by not using the German title on the front cover but the French one. The German title, on the other hand, adorned the back.

The panorama is drawn from the west - the majority of travellers arrived by ship: At Iffezheim, a special landing place had been built with a "bureau for the steamships,



Railway stations Oos and Baden-Baden, 11,1 x 10,4 cm,  
Historisches Museum Frankfurt

which serves for customs inspection in unfavourable weather". From 1845, Baden-Baden was connected to the Rhine Valley Railway by a four-kilometre-long branch line, which reached Oos station in May 1844. Today, Oos is incorporated and is the railway station of Baden-Baden. Delkeskamp dedicated a new edition of his panorama to this event with two additional marginal images: the new railway stations of Oos and Baden-Baden, which he also had engraved on the plan itself along with the tracks. However, he did not adapt the "2nd original edition" of the German text booklet, which was connected to the cover via a small ribbon.

*Didaskalia* drew attention to the publication: "The artist's latest work, certainly a perfect gift for this year's season, is the 'Panorama of Baden-Baden', a leaf in large folio, it costs only 1 fl. 48 kr. in card covers with short German or French text. Baden-Baden shines among the first, most popular bathing resorts in our time; it enjoys great popularity because it not only promises recovery to the sick through the healing powers of its springs, but also opens up a rich source of natural delights to those longing for tranquillity in nature from the hustle and bustle of the city. For several hours around, this panorama reflects the natural attractions of this blessed city of springs; guided by it, one can stroll carefree in this lush garden and sip its charms undisturbed. And when we return to the bosom of our home, we will take this souvenir in our hands with delight. The page is elegantly and faithfully executed and the 15 marginal pictures contain everything that one would otherwise take with one as a precious and yet meagre souvenir in a less successful representation. There is no doubt that this



*Preparatory drawing for the panorama of Baden-Baden, Historisches Museum Frankfurt*

panorama will win general acclaim and be widely distributed. We only wish that the reward for this brave artist, the only one of his kind, will not be diminished by abuse. May the public itself protect him against bad imitations, and thus encourage him not to withhold his accumulated artistic treasures out of displeasure."<sup>363</sup>

Despite competition from Heinrich Schreiber's "Bade-Schrift", published in 1840 and still heavily advertised in the

*Börsenblatt* in 1841: Baden-Baden, the town, its medicinal springs and its surroundings. Pocketbook for strangers and locals, with excursions into the region and the spas of the Black Forest, together with geognostic, botanical and literary additions, and local information for the public for only 1 fl. 45 kr. and with "illuminated map of the surroundings of Baden" for a total of 2 fl. 12 kr.<sup>364</sup>, Delkeskamp's panorama could hold its own. Besides the first edition of 1841, others of 1851 and 1852 are known.





## New Panorama of the Rhine and its Nearest Surroundings from Speyer to Mainz

While Delkeskamp did not extend his panorama of the Rhine between Mainz and Cologne north to Düsseldorf, he did extend it south to Speyer. He had already begun taking sketches in May 1834, but then had to interrupt in order to concentrate first on the more lucrative stretch of the Rhine between Mainz and Cologne.

The Frankfurt Historical Museum has a preparatory drawing for a marginal picture of Guntersblum, north of Worms, dated 14 May 1834; furthermore 13 preparatory drawings for the panorama of the old imperial city of Worms itself have survived. The Worms merchant Freiherr Heyl zu Herrnsheim was able to acquire them from Delkeskamp's estate in March 1914 through the Frankfurt publishing house Carl Jügel Verlag.

All but one of them are now kept in the Worms city archives, including a drawing of the cathedral dated 13 May 1834, which is included in the panorama as a marginal image. Delkeskamp did not draw the other Worms sketches until mid-October 1839, including individual buildings, entire streets, but also already bird's-eye views, which reflect

the character of the city well and gave researchers the opportunity to document the history of Worms' development in modern times.<sup>365</sup>

In Worms-Pfiffliğheim, on 18 October 1839, Delkeskamp also captured the famous Luther elm as a marginal image for his panorama, measuring the trunk with his handkerchief ("here the circumference is 6 ½ times my silk sackcloth") and the root system ("circumference 15 steps"). When he visited it, it was probably the most extensive elm tree in the world with a height of over 30 m and a width of 9 m. A storm robbed it of its crown in 1870, but it still serves as a landmark in the district and the trunk is protected as a natural monument.

Further dated preparatory drawings are preserved for Ibersheim (2 September 1839), Rheindürkheim (2/3 September 1839), Neuhausen (17 October 1839) and for the mosque in the palace garden at Schwetzingen (1 October 1840). A letter from Elise Delkeskamp dated 14 December 1841 tells us that her "dear Fritz" was still working on the Rhine panorama from Mainz to Speyer



Worms cathedral, 19.5 cm x 12.4 cm, Stadtarchiv Worms



Worms, 22.2 x 27 cm, Stadtarchiv Worms



Guntersblum, 12.3 x 19.4 cm, Historisches Museum Frankfurt



The Mosque in the palace garden at Schwetzingen, 13.4 x 22.1 cm, Historisches Museum Frankfurt



*Luther elm Pfifflichheim, 22.2 x 27 cm, Stadtarchiv Worms*



*Luther elm, Detail from the Panorama*

("also very beautiful and interesting") and that it was to be published in spring 1842. Delkeskamp commissioned two acquaintances from the Rhine panorama team with the steel engraving, Johann Peter Borniger for the panorama and the 29 marginal pictures and Johann Wolfgang Igler again for type. The four plates of the 125 cm panorama fit seamlessly with the Rhine panorama, so that Delkeskamp was also able to include a combined panorama from Speyer to Cologne in his publishing programme.<sup>366</sup>

The Speyer panorama does not seem to have been particularly in demand: There were no further editions.

The correspondence of Freiherr Heyl zu Herrnsheim in the Worms city archives shows that Moritz Abendroth, who had taken over Carl Jügel's publishing house in 1883, had offered him three more drawings of Oppenheim further down the river at the same time as the Delkeskamp drawings of Worms but Herrnsheim showed no interest. It is not known whether these views have survived.<sup>367</sup>

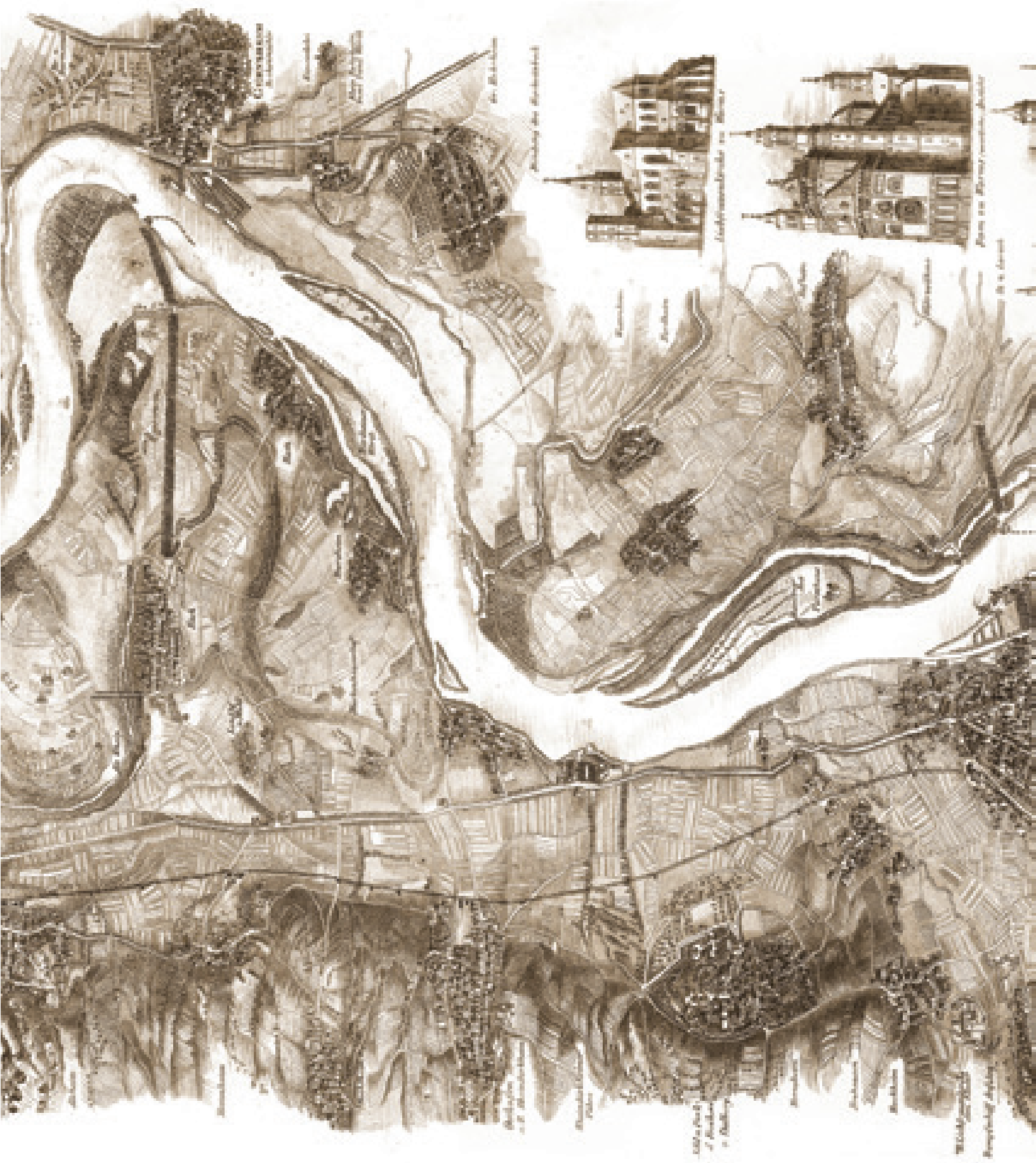


*St. Paulus Church, Worms, 22.2 x 13.4 cm, Stadtarchiv Worms*









St. Severin  
Bismarck

St. Severin

St. Severin

St. Severin

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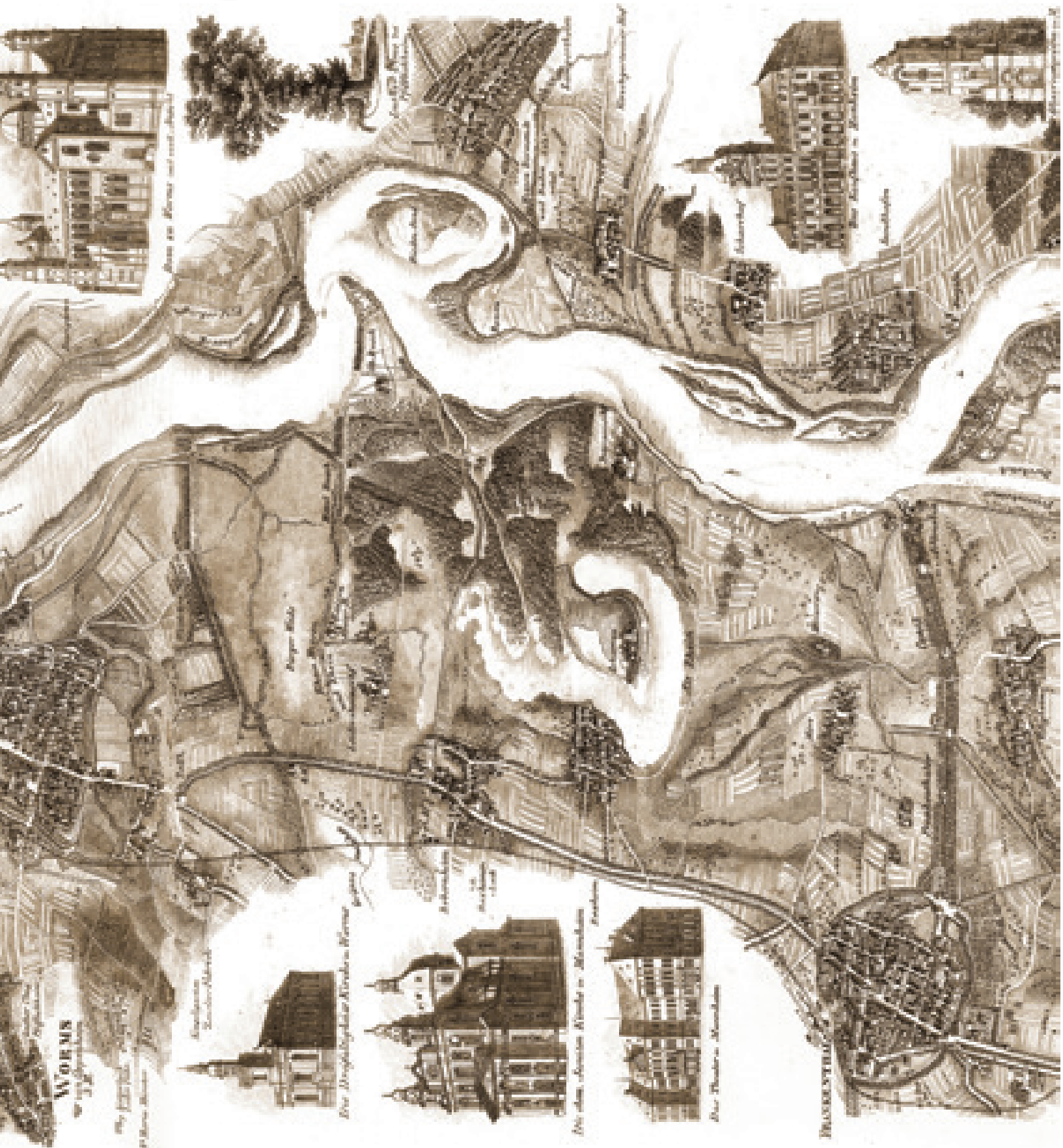
St. Severin

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St. Severin

St. Severin



**WORMS**

Die Festung, 1870  
St. Maria Minor

Kloster  
St. Maria Minor



Die St. Maria Minor Kirche in Worms



Die St. Maria Minor Kirche in Worms



Die St. Maria Minor Kirche

BRUNNEN







## Delkeskamp's Panorama of the Main and its Nearest Surroundings from Lichtenfels to Mainz

The initiative to propose to Delkeskamp to draw a new panorama of the Main probably came from the publishing house Victor von Zabern in Mainz, which marketed his panoramas on commission. Delkeskamp needed money for his growing family and his Swiss ambitions and will therefore have gladly accepted this commission. Didaskalia reported the new publication on 5 May 1843: "A map of the Main and its immediate surroundings from Lichtenfels to Mainz, drawn by our most famous Fr. Delkeskamp, engraved in stone by J. Lehnhardt, Mainz, published by Victor von Zabern, has been recorded with fidelity and accuracy and is beautifully and tastefully executed. It will be most welcome and pleasant not only to the inhabitants of the Main area, but also to the tourists who are so numerous today."<sup>368</sup>

Unlike his previous panoramas, Delkeskamp had not drawn the 50 x 24 cm map from a bird's-eye view, but had designed it as a modern map of the course of a river, which nevertheless reproduced the relief of the landscape near the river. In this way, Delkeskamp followed the trend of

making the production of panoramas cheaper and faster by replacing the lengthy and therefore expensive production of bird's-eye views with more cartographic representations of the rivers. These simplified panoramas could easily be populated with marginal images, and vedute to places and sights were plentiful. The mapmakers did not have to send an artist on a journey for this. Delkeskamp's new, "hybrid" map of the course of the Main was the conclusion of the more than 400-page work by Friedrich Karl Menk-Dittmarsch (1819-1893), who in 1841 had begun publishing a hitherto unavailable description of the Main with von Zabern in nine volumes: *Der Main von seinem Ursprunge bis zur Mündung, mit Städten, Ortschaften, Ritterburgen und Sagen. Historisch-topographisch-malerisch* [The Main from its source to the mouth, with towns, villages, knight's castles and legends. Historical-topographical-picturesque].

The publishing house Halenza, also based in Mainz, jumped on the bandwagon and published a cheaper product in the same year: *Der Mainlauf von Bamberg bis Mainz* [The course of the Main from Bamberg to Mainz].<sup>369</sup>



Bonn - View of Poppelsdorf palace with students, 12.5 x 17.8 cm

The Delkeskamp map was also published separately in 1844 and together with 36 pages of "Notizen für Main-Reisende" [Notes for Main Travellers] by Menk-Dittmarsch, who had originally trained as a bookseller and worked as a writer. He emigrated to Vienna shortly after the publication of the Main book, where he became a leading printing industrialist. The Main book also contained eight views of cities, mostly engraved in steel by Johann Jakob Tanner (1807-1862).

There is a puzzling connection between Tanner and Delkeskamp. Tanner was Swiss and came to Frankfurt around 1836, perhaps even in connection with Delkeskamp's work in Switzerland. He drew and engraved a number of views of Frankfurt for Carl Jügel, among others<sup>370</sup>, with whom Delkeskamp may have arranged the contact. Over the next decade and a half, Tanner illustrated books of romantic Rhine views for various publishers, first in 1840 for Jakob Baer Levy in Bockenheim and in the same year for Victor von Zabern in Mainz.<sup>371</sup>

Von Zabern's *Collection of the most beautiful Rhine views* with 24 leaves went through several editions. At least two views, the view of the Lorelei from the opposite bank and the perspective over the Poppelsdorf Palace onto Bonn and the Rhine, are by Delkeskamp, although Tanner signed both

views "J.J. Tanner del & sculps." Both original watercolours have been passed down through the family by Delkeskamp's son Hugo. Elise Delkeskamp had bequeathed the view of Bonn on 31 May 1868 to her niece Emma Heerdt, born in 1856, with a few lines for her poetry album. Emma, the eldest daughter of Elise's brother Johann Georg Heerdt, later married her cousin and Delkeskamp's son Hugo.

Tanner used both views once with identical and once with modified accessory images. It is not known whether Delkeskamp had Tanner trace his watercolours to help a Swiss colleague or to accumulate a financial cushion for his Swiss venture. It is also not known when Delkeskamp painted these two watercolours, either at the same time as the *Small Views of the Rhine* or only during the preparation of the *New Panorama from Mainz to Cologne*, and whether other Delkeskamp views were used in von Zabern's illustrated books.

Two further Delkeskamp watercolours were painted in 1826/27 as models for the *Small Views of the Rhine*. They are kept in the Cologne City Museum. The Lorelei view, on the other hand, could have been painted much later. In the distance, downstream from the Lorelei, a steamboat is sailing. In 1827, when the *Small Views of the Rhine* were completed, this new technology already existed, but was rarely seen.



View of the Lorelei, 12.5 x 17.8 cm



Panorama from Lichtenfels to Mainz, 50 x 24 cm



## **Picturesque Travel Atlas of the Rhine from Basel to the Sea. In Addition a Supplement, Containing Parts of Holland and Belgium and the Steamship Connections with England. A Guide for Steamship-, Post Carriage-, Railway- and other Travellers**

"My endeavour to provide the travelling public with something useful and at the same time pleasing to the eye as a travel companion has had the best success so far. The good reception that my first Rhine panorama, published by Friedr. Wilms in 1825 (of which 3 editions were necessary), received is well known. My new Rhine panorama, published by my own publishing house in 1837, was well received by the public, despite the competition with the first one and with the new undertakings of this kind that multiply every year. However, since the number of travellers increases with each year and that panorama only covers the part from Speyer to Cologne, a useful companion for the other parts of the river also seemed desirable", Delkeskamp wrote in July 1844 in the preface to his latest product. "However, for me, a continuation of the panorama through flat areas offered too little interest for this kind of presentation, as it must also be the case for the viewer. I therefore decided several years ago on a work like the one offered here.

The size of the undertaking, and the laborious execution of the atlas, as well as the mostly difficult architectural pictures, required a considerable expenditure of time and money, so that in the meantime many things have appeared that were worked on in the greatest haste, often evident, but it fulfilled the purpose needfully and also found good sales. It required all possible perseverance on my part not to lose heart in the face of constantly increasing costs and increased competition for my laborious work. It has happily now been completed and I confidently hand it over to the public for a favourable examination in comparison with what has been published so far, convinced that they will appreciate my efforts.

I have endeavoured to the last moment to obtain the latest information on the direction of the railways and other matters, and may therefore recommend the work as a thorough one; I also believe that I have satisfied the connoisseur's sense of beauty in the execution. It should be noted that the plans do not have exactly the same scale, but that their size was often determined by the available space. The marginal pictures are small but carefully worked, and together with those of my Rhine panorama, the repetition of which has been avoided, they form a comprehensive collection of mostly architectural pictures, which bear witness to the wealth of interesting buildings of all ages in the much-visited Rhine regions and the Netherlands. My aim of drawing the traveller's attention to many a beautiful building will hopefully be achieved. In order

to make the distribution as general as possible, I have set the price very low, and therefore believe that I can count all the more confidently on significant sales."

This steel engraving is 225 x 26 cm long and the engravers remain unknown. Delkeskamp draped 18 city maps around his course of the Rhine and more than twice as many marginal images as in the *New Panorama from Mainz to Cologne*, namely 150. The leporello costing 4 fl. 40 kr. with 60 pages of German or French text and supplement: a map of Belgium, further parts of the Netherlands and south-east England with London and the ferry connections, could be purchased in its entirety or in individual "sections".<sup>372</sup> Delkeskamp promoted excursions far beyond the two banks of the Rhine: up the Neckar, the Main as far as Frankfurt and Offenbach, the Nahe past Kreuznach, up the Lahn past Weilburg, as far as Aachen in the west or to Elberfeld and Schwelm, deep into the region east of Düsseldorf-Cologne and Bonn: the *Bergisches Land*, and for this, in addition to the map illustration, he also provided his own precise relief from a bird's-eye view. Originally, Delkeskamp seems to have intended his panorama to be much broader: There is a bird's-eye view of Wertheim on the Main dated mid-September 1843 and some drawings of buildings.

A few months earlier, in May, his *Panorama of the Main from Lichtenfels to Mainz* had appeared. The easternmost point of the *Picturesque Travel Atlas*, however, remained Frankfurt on the Main, which is described in more detail in the guidebook (*Wegweiser*). Delkeskamp did not highlight his own publishing house, but he did mention the "excellent wagon factory of Reifert and Son" in Bockenheim outside Frankfurt. As a result of the restrictive Frankfurt policy on industry, Johann Conrad Reifert, the father of Delkeskamp's brother-in-law Clemens Reifert (double wedding with Susanna and Elise Heerdt 1831) had to set up his factory in neighbouring Hesse. The *Picturesque Travel Atlas* naturally contained the latest railway connections. Even the line to Baden-Baden, which was opened only a year after the first edition was published, is already listed. Updated editions appeared in 1846, 1847, 1851 and 1853.

It is possible to roughly narrow down when Delkeskamp began the preliminary drawings for the Travel Atlas. The earliest indication is found in the letter from Elise Delkeskamp to her brother Johann Georg of 7 October 1839, in which she reports that she surprised her husband during his work in the Murgthal, not far from Baden-Baden. The central and northern parts will have been made at the beginning or in the middle of 1842:

"My dear Fritz is again making two new works, firstly the continuation of the Rhine panorama from Mainz to Speyer, also very beautiful and interesting, and then another panorama on a smaller scale together with the railways from Basel to Rotterdam, and for this reason he will go to Holland in the spring ..." <sup>373</sup>, Elise Delkeskamp wrote to her brother in December 1841. The dated preparatory sketches from the Historical Museum in Frankfurt prove that Delkeskamp took up the *Panorama from Speyer to Mainz* and the same section of the *Travel Atlas* in parallel, making sense from the point of view of labour economy, and that he invested two months for the approximately 270 km long stretch from Guntersblum in the north of Worms to Thann in southern Alsace. Delkeskamp did not actually reach Holland until the summer of 1842. A number of preparatory drawings for the Dutch marginal pictures have been preserved in the Kunsthalle zu Bielefeld, some of which Delkeskamp has dated; they were executed between 26 July and 27 August 1842.

In an extensive article, the *Didaskalia*, which was always sympathetic to Delkeskamp, praised his earlier works and recommended the next one: "The new work: 'Neuer malerischer Reise-Atlas des Rheins' [New Picturesque Travel Atlas of the Rhine] now covers the stretch from Basel to the sea and has even included a part of England in an extra sheet, so that it also completely satisfies the wishes of those who want to extend their journey to England's capital and its surroundings. The scale is smaller than in the

earlier panorama, the execution, without detriment to accuracy, lighter, more sketched and thus more comprehensible. As far as the marginal pictures are concerned, not only has the number increased - there are 150 marginal pictures and 18 plans of the large cities - but one also finds small-scale views of particularly interesting regions, e.g. Scheveningen, Antwerp, Nijmegen, Cleve, Aachen, Düsseldorf, the Siebengebirge with Rolandseck and Nonnenwerth, Bad Ems, Kreuznach, Heidelberg, Hirschhorn etc. No famous building, no castle, no palace, no monument has been forgotten, and the architectural and scenic features have been executed with the utmost care. All travel opportunities by water and land are indicated and the explanations contain the most accurate overview of all connections and tell the traveller all that he needs to know. The format is extremely convenient. The work contains 18 leaves, which form 4 sections. The price is so extraordinarily cheap that it could not be more unselfish." <sup>374</sup>

The Cologne correspondent of the *Morgenblatt für gebildete Leser* [Morning Paper for Educated Readers], published by Cotta in Stuttgart and Tübingen and until 1837 "Morning Paper for the Educated Classes", reported in July 1845: "...that Delkeskamp's new picturesque travel atlas of the Rhine from Basel to the sea, together with a supplement to London, has recently been published and is available here at the book and art dealer Eisen. Delkeskamp's works of art have broken new ground by happily combining the most faithful map drawing with landscape representation.



Part of Scheveningen, 14.4 x 23.7 cm, Kunsthalle Bielefeld



Gemeenlandshuis Delft, 14.6 x 23.9 cm, Kunsthalle Bielefeld



Church of Arnhem, 14.5 x 23.7 cm, Kunsthalle Bielefeld



Kleve from the Spoy Dyke, 14.6 x 23.8 cm, Städtisches Museum Kleve



Ruin of Reichenberg castle near St. Goarshausen, 13 x 22,6cm  
Sammlung Rheinromantik

Without losing sight of the most possible fidelity and accuracy, this talented, tireless artist knows how to give his panoramas the charm of reality through tasteful drawing of the landscape. This charm is further enhanced by the rich addition of marginal images, which, selected with great care and tastefully executed, present a complete gallery of the architectural, scenic and sculptural features of the region."<sup>375</sup>

The potential usefulness of the *Travel Atlas* increased during the civil war-like conditions in Baden in 1849 following the 1848 revolution, as a publication in the *Frankfurter Ober-Postamtszeitung* at the end of June shows: "At this moment, when the war operations in Baden are arousing such general interest and people are generally looking for detailed maps of the theatre of war, a little work [ein Werkchen] by the most famous panorama painter F.W. Delkeskamp deserves special mention. This is the picturesque travel atlas of the Rhine from Basel to the sea, section from Basel to Mainz. The whole terrain of the operations is depicted in the most faithful relief, its mountains, valleys, rivers, roads, railways and towns. It also contains the plans of the larger cities. The work is especially recommended to

strategists who are unfamiliar with the terrain and is available in all good bookshops as well as from the author himself".<sup>376</sup>

The description of the *Travel Atlas* as a "little work" is irritating given its scope; otherwise only Delkeskamp himself can be considered the author of the almost identical, large advertisement that appeared a few days later in the *Augsburger Lechbote*: "Literary Advertisement. We believe we must draw the attention of all those who are taking an active or passive part in the war operations in Baden to the *Picturesque Travel Atlas of the Rhine from Basel to the Sea* "Section from Basel to Mainz", produced by the famous panorama painter F.W. Delkeskamp. In it you will find the main terrain of the operations, its roads, mountains, valleys, rivers, towns and railways reproduced in the most exact relief style, and at the same time the plans of the larger towns lying in the area of the terrain. This little work is especially recommended to strategists who are unfamiliar with the terrain. It is available in all good bookshops and from the author in Frankfurt hinter d. Rose No. 6."<sup>377</sup>

However, Delkeskamp was not to become a war profiteer through the military use of his travel map: The revolution of the pro-democracy forces was bloodily put down by federal troops under Prussian leadership only a few weeks after the advertisement, on 23 July 1849.

Those who wanted to travel the entire Rhine could initially only resort to guides in book form: Karl Baedeker, one of the pioneers, offered the second edition of his *Rhine Journey from Strasbourg to Rotterdam*, from June 1835 which at the same time covered excursions to the Nahe, the Moselle, the Ahr, the spas of the Taunus or Aachen. Demand was still limited; Baedeker wrote in his publisher's advertisement: "I will only send the book unsolicited to the book sellers on the Rhine. Anyone who also expects sales from it should ask for a copy. The architectural-historical appendix should also cause sales abroad."<sup>378</sup>

In 1839, Aloys Schreiber (1761-1841), one of the veteran authors of Rhine travel guides, who had already published with Friedrich Wilms in 1806, brought out his *Pocketbook of Steam Navigation between Rotterdam and Basel*<sup>379</sup>, and in August of the same year, Carl Jügel announced on two pages in German and English in the *Börsenblatt* a "Hand-Book for Travellers on the Continent; containing a Series of Maps of the most frequented Roads of Holland, Belgium and Germany, beautifully engraved, coloured and more minutely and carefully laid down than in any Post-map; with the BY-ROADS through the most interesting and picturesque Districts and with a great number of Plans of the principle Towns on the Continent

drawn from the most recent surveys and engraved on stone by J. Lehnhardt. Part the First. Holland-Belgium-The Rhine. (...) The undertaking is edited according to the plan of and in accordance with the Hand-Book for Travellers on the Continent, published by John Murray in London, which has become so famous."<sup>380</sup>

Delkeskamp was not the first to offer an alternative to the guidebook of the educated citizen: a foldable tourist map suitable for the masses with brief explanations. His attractive Travel Atlas, however, set quality standards for the entire navigable Rhine. In July 1840, the Wesel publisher Johann Bagel (1775-1855) had already published a second edition of his spartan *Map of the Course of the Rhine from Basel to Rotterdam. Nebst Ansichten und Stadt-Plänen so wie ein Wegweiser und Notizen für die Reise* [with views and city plans as well as a guide and notes for the journey].<sup>381</sup>

A third edition with the Rhenish and Belgian railways was published in September 1843.<sup>382</sup> The leporello *Panorama of the Rhine from Schaffhausen to Rotterdam*, published in Koblenz by J. Heinrich Müller probably as early as 1842, was much more touristy and had many leaves with vignettes that could even be folded out. *Drawn from nature and decorated with the most interesting architectural and historical monuments as marginal images by P.A. Friedrichsen*.<sup>383</sup> However, the map part consisted only of two lines to the left and right of the course of the Rhine, connecting the respective cities. Even this panorama could not hold a candle to Delkeskamp's *Travel Atlas*. In August 1842,



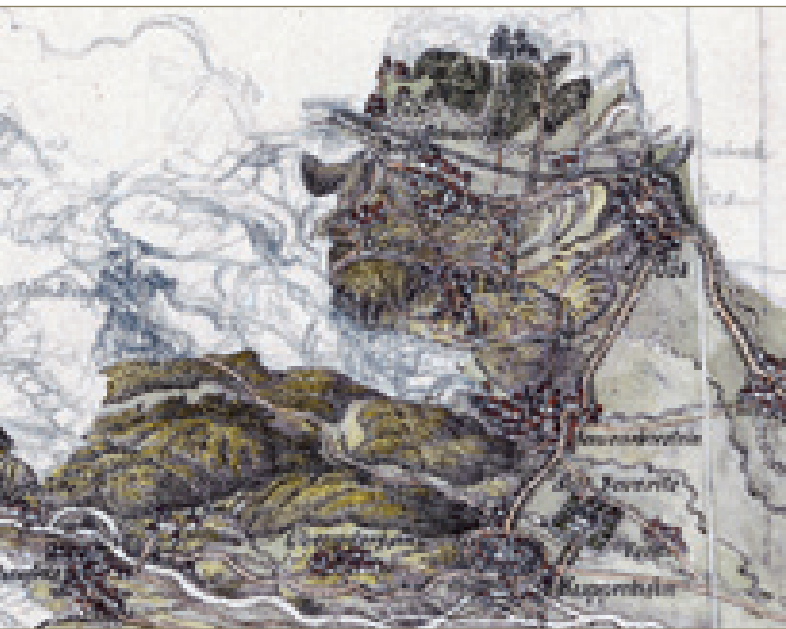
Wertheim 14.5 x 23.5 cm, Staatsarchiv Wertheim



I.L. Romen in Emmerich advertised his panorama, which was almost identical in title and had just been published, *Rheinlauf von Schaffhausen bis Rotterdam*. Decorated with interesting architectural and historical monuments as marginal pictures. Elegantly cased in allegorical cover. The 17.5 x 160 cm long Rhine panorama already had 19 vignettes on the left and 21 on the right side, including the illustration of a train and the railway to Bonn was already marked. Delkeskamp outshone this publication with his 150 marginal images alone. Jügel's publication, which was announced at the beginning of 1843 and published by Ulrich Hendschel (1804-1862), "Fürstl. Thurn und Taxischer Oberpostamts-Secretair", *Der Rhein nach seinem Verlauf von Schaffhausen bis Holland und zur Nordsee mit den Umgegenden des Bodensees und dem größten Theile von Holland* [The Course of the Rhine from

Schaffhausen to Holland and the North Sea with the surroundings of Lake Constance and the largest part of Holland]<sup>384</sup>, was no serious competitor to Delkeskamp either, despite its many city maps, in view of its lack of tourist charm and of marginal pictures. Moreover, it was only published in July 1845 "in a portable format, elegantly bound with a gold-pressed cambric cover".

All other publishers, such as Joseph Halenza in Mainz in May 1846 or David Kapp in 1850, who still later jumped on the trend of Rhine travel maps from Schaffhausen to the North Sea, also had to measure up to Delkeskamp's template.<sup>385</sup> Unlike his competitors, he did not even need to advertise the publication of his *Travel Atlas* in the *Börsenblatt*.



Area from Gaggenau to Kuppenheim near Baden-Baden, 15 x 21.6 cm, Hist. Museum Frankfurt



Limburg monastery ruins, 14.4 x 23.3 cm, Historisches Museum Frankfurt

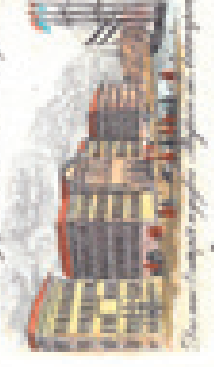
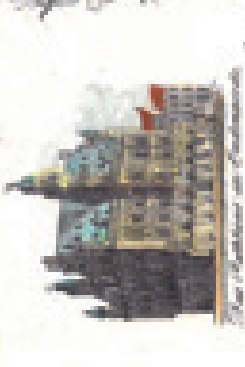
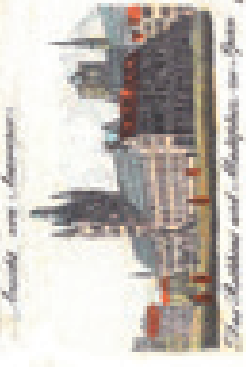
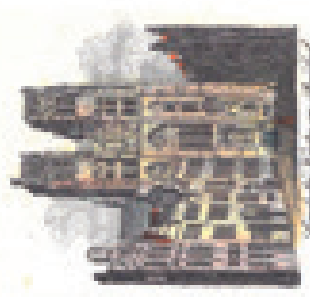
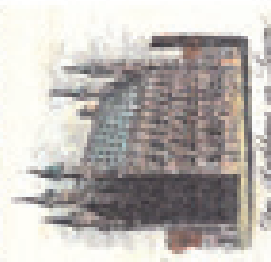


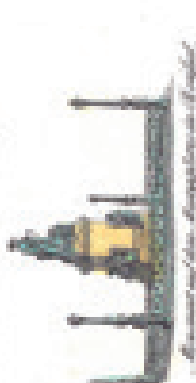
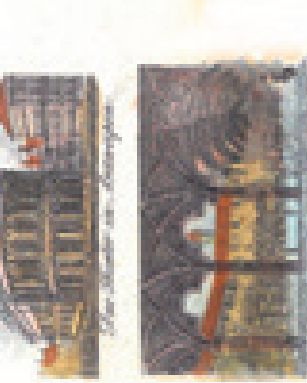
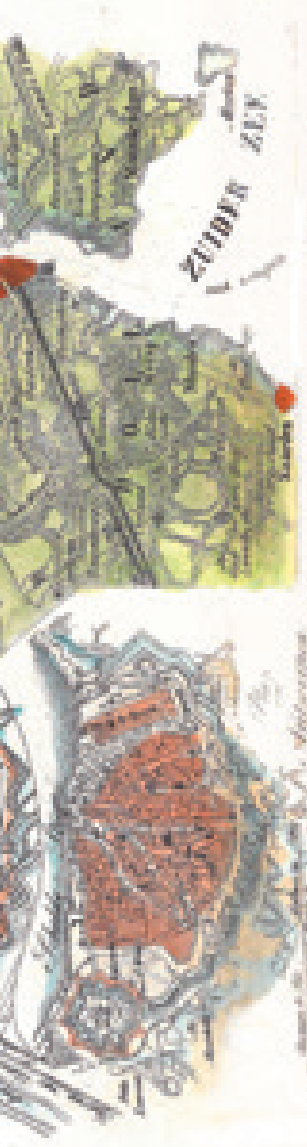
Münster Colmar, 14,3 x 23,3 cm, Historisches Museum Frankfurt

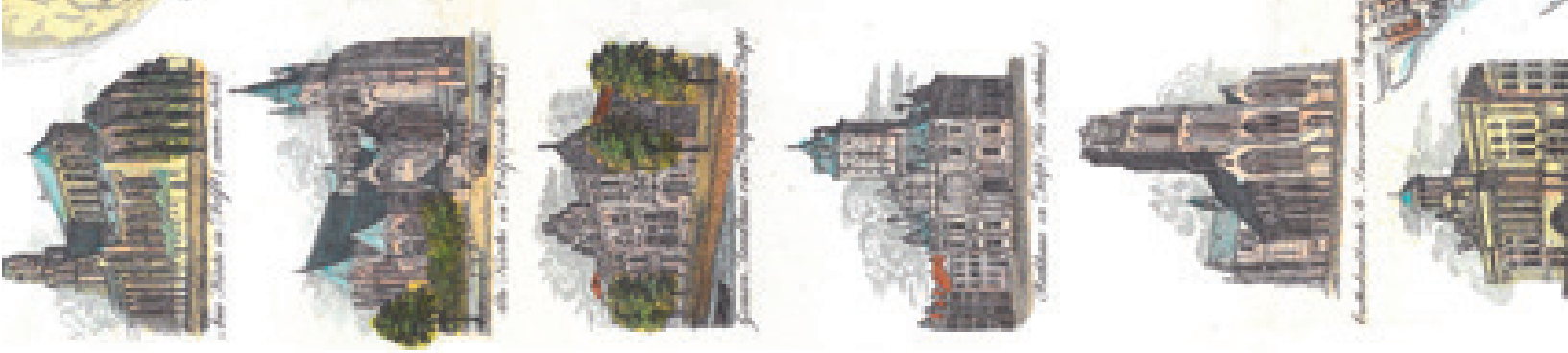
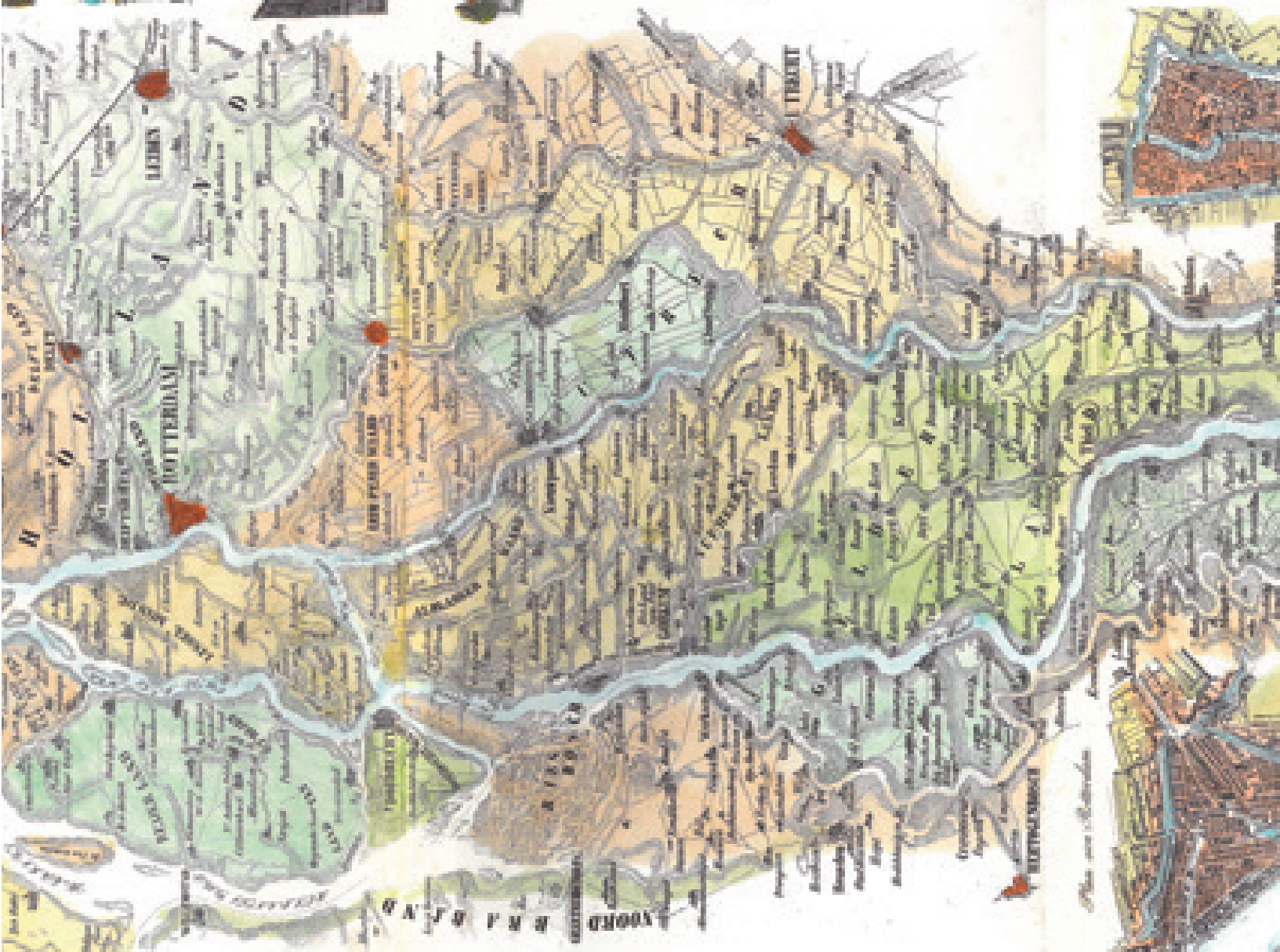


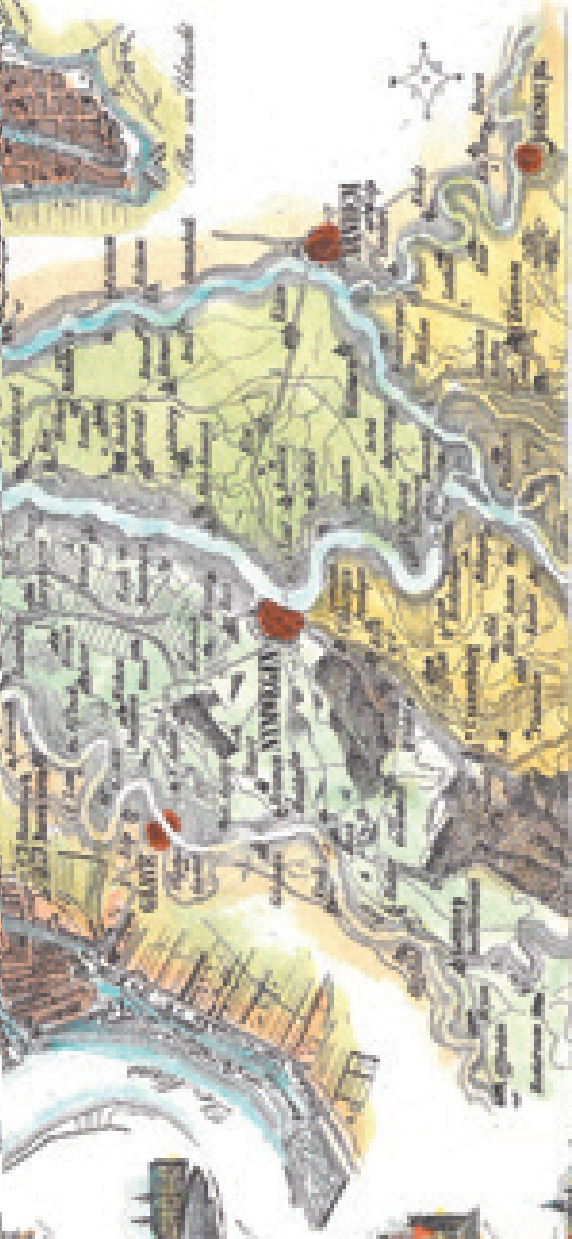
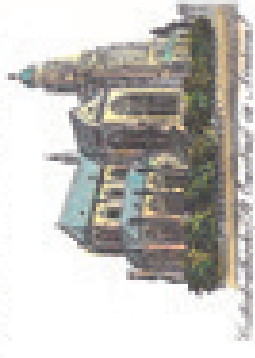
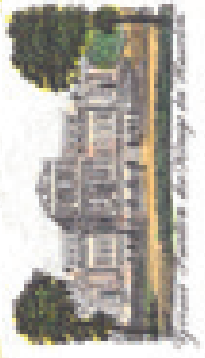
Ruffach church, 14,3 x 23,4 cm, Historisches Museum Frankfurt



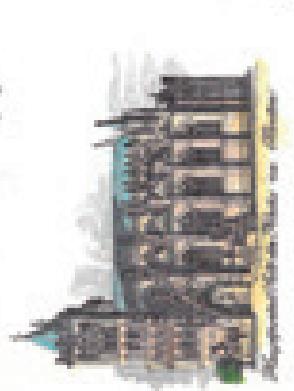


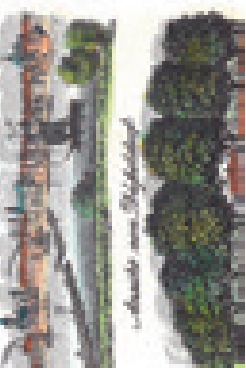
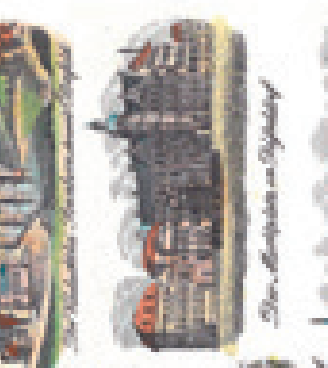
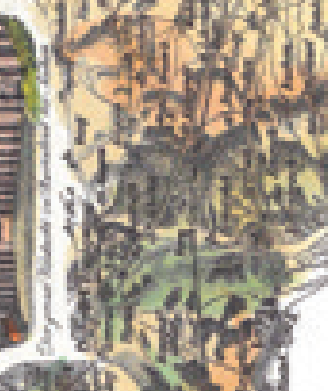
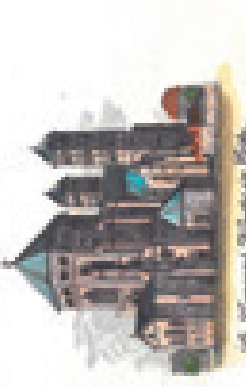
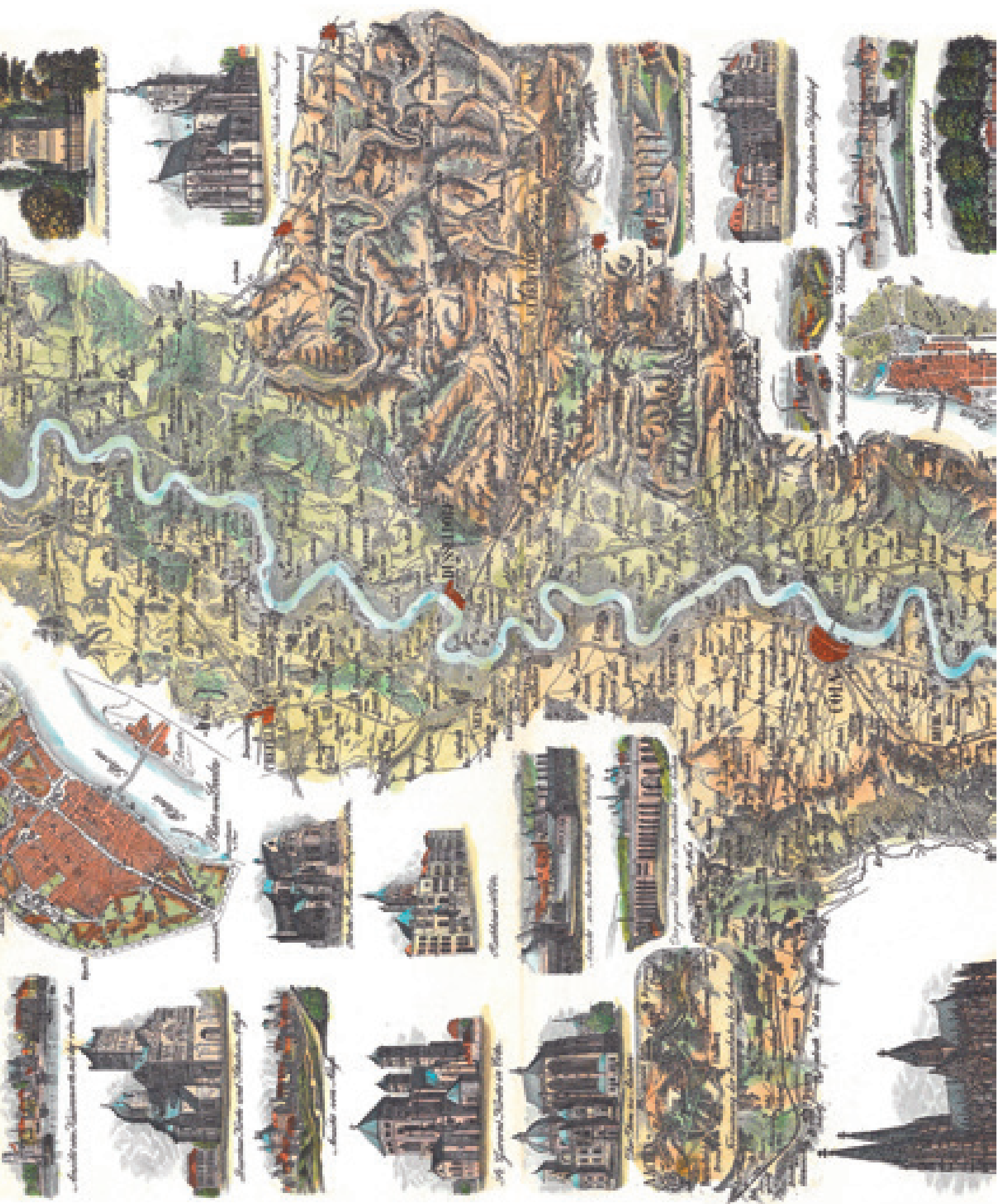






*Map of the Rhine showing the head waters of the Rhine, Moselle, and Moselle, and the Rhine, Moselle, and Moselle.*









Die Brücke bei Bielefeld



Die Kirche zu Bielefeld



Die Landschaft bei Bielefeld



Die Burg zu Bielefeld



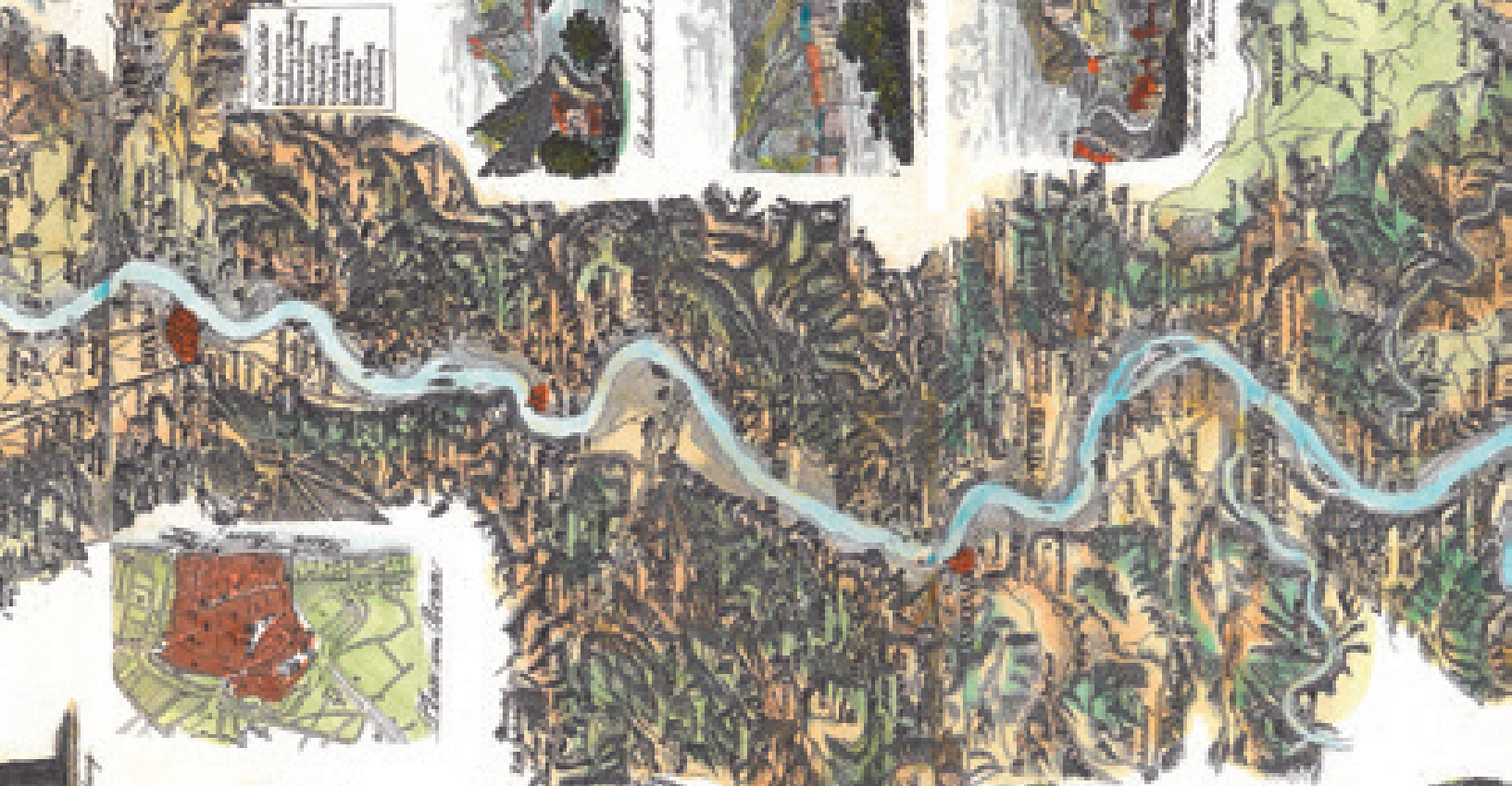
Die Landschaft bei Bielefeld



Die Burg zu Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



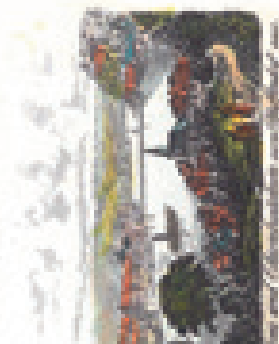
Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld



Die Landschaft bei Bielefeld







City Street



Church Building



Landscape with River



Church with Spire



Landscape with Tree



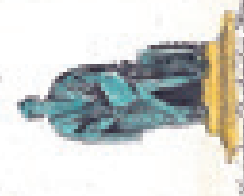
Church Building



Landscape with River



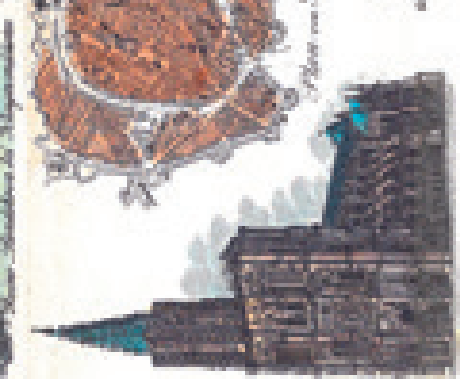
Statue on Pedestal



Statue on Pedestal



Landscape with Tree



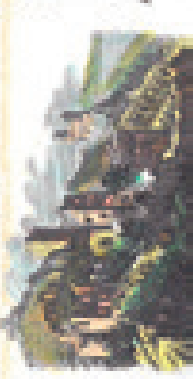
Church Building



Landscape with River



Church Building



Landscape with River





## Delkeskamp's Small Rhine Panorama from Mainz to Cologne

Delkeskamp's Rhine panorama sold very well, but at a price of 2 talers it was only affordable to well-off citizens. Although more than a million passengers travelled the Rhine each year in the mid-1850s, probably only a little more than one per thousand of them travelled with his panorama. Moreover, the large format of 17.5 x 26 cm was not very convenient to take along on a journey and the high level of detail was not necessary for the fast traveller. Delkeskamp therefore reduced his panorama to 12 x 18 cm, reduced length and details and dispensed with marginal images. Instead, he reverted to updated versions of his two head-and-foot pictures of Cologne and Mainz from the second edition of his first Rhine panorama, but taken from the same vantage point. He entrusted the copper engraving<sup>386</sup> to Johann Philipp Dauch, who in those years was working on Delkeskamp's *Picturesque Relief of the Swiss and Adjacent Alps* as an engraver. A sturdy cardboard cover again protected the *Small Rhine Panorama*, covered with a paper with a trilingual title, English-French and German, and a decorative border.

On the German-language side, Delkeskamp depicted groups of tourists looking down on the river from a hilltop with ruins or through a telescope identifying the next sights on a largely unfolded panorama. He later adopted this view on his large Rhine panoramas. The first, 20-page accompanying text is dated 1853, versions from 1854, 1858, 1860 (French 2nd original version) and 1865 (in German in

the Landesbibliothekszenrum Rheinland-Pfalz) are known. The Staatsbibliothek Berlin owns editions from 1862, 1864 and 1866, the British Library even a copy from 1868. Possibly editions came on the market even later: On the dust jacket there is no longer Brönnestr. 6 as the publisher's address, but "F.W. Delkeskamp's Verlag Frankfurt a.M." - as on the third Switzerland relief from 1871, when Delkeskamp was already no longer living in Frankfurt but in neighbouring Bockenheim. Delkeskamp updated the panorama itself as the development of the railways and bridges progressed. The official "2nd original edition" appeared in 1861<sup>387</sup> and cost only 1 fl. 12 kr. or 2/3 instead of 2 Taler for the large Rhine panorama and for 2 Taler there was the small panorama in the coloured version. In 1853, when it was published, the price was still 1 fl. 21 kr. or 2/3 Taler black and 2 2/3 coloured.

In fact, the *Small Panorama* does not appear to have come onto the market until 1854: In the *Börsenblatt*, the Leipzig bookseller Rudolph Weigel advertised it among the novelties that arrived in May.<sup>388</sup> *Didaskalia* also reported only in May 1854: "The time of excursions has begun again and since the flower exhibition in Biebrich, the steamboats have been taking hundreds of wanderers up and down the magnificent banks of our Rhine every day. As a friendly greeting, our tireless panorama master Delkeskamp offers cheerful hikers a new fruit of his winter diligence, only a light recreational work next to his rapidly progressing



incomparable panorama of the Alps, but nevertheless recognisable down to the smallest detail as the work of a master. This small Rhine panorama should be of particular use to those who wish to take a faithful guide and a pleasant companion with them on short excursions without complaint. It provides a picturesque image of the most beautiful and richest stretch of the Rhine in a small space, in an extremely delicate design, and the enclosed text contains the most essential information that a guide can offer. The name of the artist would already guarantee that the picture satisfies not only the aesthetic requirements but also those of the most precise topography, right down to the details of the paths, fields and houses, even if we could not confirm this from careful comparison with the larger panorama. We may therefore recommend this latest panorama, which is also distinguished by its cheapness, to everyone and wish it the same distribution as the larger Rhine panorama has already found throughout the continent for twenty years and which is now continued from Basel to the mouth of the river.<sup>389</sup>

Delkeskamp was not the first to bring a small panorama onto the market. Long before, in 1843, Anton Ditzler published his "Pocket Panorama" *Der Rhein von Köln nach Mainz* at Ludwig Kohnen Publishing in Cologne<sup>390</sup>, with 17.5 cm in identical width, but, upstream, in the opposite direction and from the presentation in the older style of Delkeskamp's 1825 panorama with the continuous, rigid border. Probably following the catchy title, Delkeskamp's unloved fellow Frankfurt resident Ravenstein had created a *Topographical Pocket Panorama of the Rhine from Mainz to Cologne* in 1845.<sup>391</sup>

The format seems to have stood the test of time - recognisable from the many editions of Delkeskamp's *Small Panorama* and from the fact that as late as 1864 David Kapp in Mainz launched his *New Pocket Panorama*, in almost identical format to Delkeskamp's *Small Panorama* and also in three languages.<sup>392</sup> Other suppliers such as Halenza and Frey followed.

