

# DOWNLOAD PDF CASPAR DAVID FRIEDRICH AND THE AGE OF GERMAN ROMANTICISM

## Chapter 1 : Caspar David Friedrich on ArtStack - art online

*On September 5, , Caspar David Friedrich, one of the most important painters of the German Romanticism, was theinnatdunvilla.com best known works depict the numerous landscapes with their fogs barren trees, and ruins surrounding the contemplative and silhouetted characters.*

History of Art Timeline. Although Romanticism declined about , its influence continued long after. To see the role that Romantic painting played in the evolution of 19th century art, see: Realism to Impressionism Origins After the French Revolution of , a significant social change occurred within a single generation. Europe was shaken by political crises, revolutions and wars. However, during the course of those agitated 25 years, new ideas and attitudes had taken hold in the minds of men. Respect for the individual, the responsible human being, which was already a key element in Neoclassical painting , had given rise to a new but related phenomenon - emotional intuition. Thus cool, rational Neoclassicism was now confronted with emotion and the individual imagination which sprang from it. Instead of praising the stoicism and intellectual discipline of the individual Neoclassicism , artists now also began to celebrate the emotional intuition and perception of the individual Romanticism. The movement began in Germany where it was motivated largely by a sense of world weariness "Weltschmerz" , a feeling of isolation and a yearning for nature. Later, Romantic tendencies also appeared in English and French painting. German Romanticism In Germany, the young generation of artists reacted to the changing times by a process of introspection: In their recollection of the past, Romantic artists were very close to Neoclassicism, except that their historicism was critical of the rationalist attitude of Neoclassicism. To put it simply, Neoclassical artists looked to the past in support of their preference for responsible, rational-minded individuals, while Romantics looked to the past to justify their non-rational emotional intuition. But this new subjectivity unlike that of the contemporary age did not entail neglect of the study of nature, or painting craftsmanship. Romantic artists retained the academic traditions of their art, indeed their painterly qualities still represent a highpoint of Western art. The preferred genre among Romanticists was landscape painting. Nature was seen as the mirror of the soul, while in politically restricted Germany it was also regarded as a symbol of freedom and boundlessness. Thus the iconography of Romantic art includes solitary figures set in the countryside, gazing longingly into the distance, as well as vanitas motifs such as dead trees and overgrown ruins, symbolizing the transience and finite nature of life. Similar vanitas painting motifs had occurred previously in Baroque art: In Romanticism, the painter casts his subjective eye on the objective world, and shows us a picture filtered through his sensibility. By the time the European Restoration was set in motion by the Carlsbad Resolutions , and the persecution of the demagogues commenced, the appetite for German Romanticism had already faded, and rebellion had been replaced by resignation and disappointment. The emancipatory aspirations of German Romanticism were set aside in favour of those of the Restoration. In the face of such political conservatism, the artist-citizen withdrew into his private idyll, ushering in the Biedermeier period of Late Romanticism, exemplified by the works of Moritz von Schwind , Adrian Ludwig Richter , and Carl Spitzweg Spitzweg was perhaps the outstanding representative of the Biedermeier style: Behind his innocent prettiness, he is satirizing the materialism of the German bourgeoisie. German Art, 19th Century. Spanish Romanticism Francisco de Goya was the undisputed leader of the Romantic art movement in Spain, demonstrating a natural flair for works of irrationality, imagination, fantasy and terror. By , he was firmly established as official painter to the Spanish Royal court. Unfortunately, about , he was afflicted by some kind of serious illness, which left him deaf and caused him to become withdrawn. In , he published a set of 80 etchings entitled Los Caprichos commenting on a range of human behaviours in the manner of William Hogarth. In , in the aftermath of the Napoleonic War, he completed a set of aquatint prints called The Disasters of War depicting scenes from the battlefield, in a disturbing and macabre fashion. The prints remained unpublished until In , in commemoration of the Spanish insurrection against French troops at the Puerta del Sol, Madrid, and the shooting of unarmed Spaniards suspected of complicity, Goya produced

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one of his greatest masterpieces - *The Third of May*, , Prado, Madrid. Another masterpiece is *The Colossus*, Prado, Madrid. After Goya became increasingly withdrawn. His series of 14 pictures known as the *Black Paintings*, including *Saturn Devouring His Son*, Prado, Madrid, offer an extraordinary insight into his world of personal fantasy and imagination. French Romanticism In France, as in much of Europe, the Napoleonic Wars ended in exile for Napoleon and a reactionary wave of Restoration policies. The French republic once again became a monarchy. In fine art terms, all this led to a huge boost for Romanticism, hitherto restrained by the domination of Neoclassicists such as the political painter Jacques Louis David and other ruling members of the French Academy who had reigned unchallenged. Broader in outlook than their German counterparts, French Romantic artists did not restrict themselves to landscape and the occasional genre painting, but also explored portrait art and history painting. Another strand of 19th-century Romanticism explored by French artists was Orientalist painting, typically of genre scenes in North Africa. Among the finest exponents were the academician Jean-Leon Gerome as well as the more maverick Eugene Delacroix. Theodore Gericault was an important pioneer of the Romantic art movement in France. No painter until then had depicted horror so graphically. The impact of the painting was all the more effective for being based on a true-life disaster. The three-dimensionality of the figures, allied to the meticulous arrangement of the raft, with its symbolic hopelessness. This symbolic portrayal of a shipwreck of popular political aspirations gives the painting the same drama that marked the works of Baroque Old Masters like Rubens and Velazquez. Gericault also adopted a Romantic approach to his famous portraits of asylum inmates. In doing this he deliberately rekindled the centuries-old argument about the primacy of drawing or colour composition. His masterpiece in the Romantic style is *Liberty Leading the People*, Louvre, painted on the occasion of the Revolution. Delacroix was also an avid student of colour in painting, in particular the interaction of colour and light. He discovered that "flesh only has its true colour in the open air, and particularly in the sun. If a man holds his head to the window, it is quite different from within the room; herein lies the stupidity of studio studies, which strive to reproduce the wrong colour". One important result of his studies was the discovery that nuances of colour can be produced by mixing complementary primary colours - a fact which was taken up with great interest by the Impressionists. Other French artists who worked in the tradition of Romanticism include: An unusual case is the classical history painter Paul Delaroche, who specialized in melodramatic historical scenes typically featuring English royalty, such as the *Execution of Lady Jane Grey*, National Gallery, London. Immensely popular during his life, he made a fortune from selling engravings of his pictures. Romanticism in England c. This tradition sought a balance between on the one hand a deep sensitivity to nature and on the other advances in the science of painting and drawing. The latter were exemplified by the systematic sky and cloud studies of the s which characterized the work of Constable. Precise observation of nature led him to disregard the conventional importance of line, and construct his works from free patches of colour. This emancipation of colour is particularly characteristic of the painting of William Turner. For Turner, arguably the greatest of all English painters of Romanticism, observation of nature is merely one element in the realisation of his own pictorial ambitions. The mood of his paintings is created less by what he painted than by how he painted, especially how he employed colour and his paint-brush. Many of his canvases are painted with rapid slashes. Thick impasto alternates with delicate alla prima painting, tonal painting with strong contrasts of light and dark. It often takes a while for the depicted object to emerge from this whirling impression of colour and material. Thus for instance in his painting *Snowstorm*: In this, Turner is an important precursor of modern abstract painting. More immediately, his art had a huge impact on the Impressionists, who, unlike Romantic painters, were realists - they were not interested in visions of light that heightened expressiveness but in real light effects in nature. This movement towards realism appeared around. At this point, a widening gulf opened up between emotion and reality. The Romantics, including groups like the Pre-Raphaelites, focused on emotion, fantasy and artistically created worlds - a style very much in tune with the era of Victorian art - an excellent example being the highly popular sentimental portraits of dogs by Sir Edwin Landseer. By comparison, the Realists adhered to a more naturalistic idiom, encompassing such diverse

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styles as French Realism with socially-aware themes and Impressionism. Impact of Romanticism The Romantic style of painting stimulated the emergence of numerous schools, such as: Arnold Böcklin and the Aestheticism movement. The most influential exponents of English figurative romanticism during the Victorian Age were the members of the Pre-Raphaelite Brotherhood, co-founded by William Holman Hunt and by Dante Gabriel Rossetti, noted for *The Annunciation* and other works. Other artists associated with the movement included: Another important group of Romantic painters was The Hudson River School of landscape painting, active during the period. A sub-group of Hudson River artists introduced the style of Luminism, active Luminist landscapes - exemplified by those of Frederic E Church, Albert Bierstadt, and the Missouri frontier painter George Caleb Bingham - were characterized by intense, often dramatic light effects, a style visible also in the hauntingly beautiful works of Whistler, such as *Crepuscle in Flesh Colour and Green*, *Valparaiso* and *Nocturne: Blue and Silver - Chelsea*. Greatest Romantic Paintings Works of Romanticism hang in many of the best art museums around the world. Here is a short selected list of works. Caspar David Friedrich *Winter Landscape* c. *Liberty Leading the People* Musee du Louvre. Neo-Romanticism In Paris during the early s, a group of figurative painters appeared whose brooding paintings quickly became labelled Neo-Romantic. However, in British fine art at least, the term Neo-Romantic denotes the imaginative quasi-abstract style of landscape created by Paul Nash and Graham Sutherland and others during the late s and s. Inspired in part by the visionary landscapes of William Blake and Samuel Palmer, Neo-Romantic pictures often included figures, was typically sombre in mood, but sometimes displayed a striking intensity.

## Chapter 2 : List of works by Caspar David Friedrich - Wikipedia

*Page 26 - I still A lover of the meadows and the woods And mountains, and of all that we behold From this green earth, of all the mighty world Of eye and ear, both what they half create And what perceive ; well pleased to recognize In Nature and the language of the sense The anchor of my purest thoughts, the nurse, The guide, the guardian of my heart, and soul Of all my moral being.*

He grew up under the strict Lutheran creed of his father Adolf Gottlieb, a prosperous candle-maker and soap boiler. Friedrich had an early familiarity with death: At the age of thirteen, Caspar David witnessed his brother, Johann Christoffer, fall through the ice of a frozen lake and drown. Some accounts suggest that Johann Christoffer succumbed while trying to rescue Caspar David, who was also in danger on the ice. His sister Elisabeth died in 1797, while a second sister, Maria, succumbed to typhus in 1800. As an adult, the pale and withdrawn Friedrich reinforced the popular notion of the "taciturn man from the North". His letters, however, always contained humour and self-irony. I have met few people who have such a gift for telling jokes and such a sense of fun as he did, providing that he was in the company of people he liked. Friedrich entered the prestigious Academy of Copenhagen in 1802 where he studied under teachers such as Christian August Lorentzen and the landscape painter Jens Juel. These artists were inspired by the Sturm und Drang movement, and represented a midpoint between the dramatic intensity and expressive manner of the budding Romantic aesthetic and the by then waning neo-classical form. Mood was paramount, and influence was drawn from such sources as the Icelandic legend of Edda and Ossian, and Nordic folklore. A talented student, Friedrich began his education at the academy by making copies of casts from antique sculptures, before proceeding to drawing from life. In 1805 he settled permanently in Dresden. He often drew works, mainly naturalistic and topographical, with India ink, watercolor and sepia ink. It is unclear when he finally took up oil painting, but it was probably after the age of thirty. Landscapes were his preferred subject, inspired by frequent trips, beginning in 1805, to the Baltic coast, Bohemia, the Riesen Mountains and the Harz Mountains. Mostly based on the landscapes of northern Germany, his paintings depict woods, hills, harbors, morning mists and other light effects based on a close observation of nature. These effects would eventually be most concerned with the depiction of light, of the illumination of sun and moon on clouds and water, optical phenomena specific to the Baltic coast and that had never before been painted. The work met with controversy, but it was his first painting to gain wide appraisal; for the first time in Christian art, a pure landscape was the panel of an altarpiece. It depicts the crucified Christ in profile at the top of a mountain, alone, surrounded by nature. The cross rises highest in the composition, but is viewed obliquely and at a distance. The mountain symbolizes an immovable faith, while the fir trees represent hope. Rahmdohr was fundamentally asking whether a pure landscape painting could convey an explicit meaning. In his commentary on the painting, Friedrich compared the rays of the evening sun to the light of the Holy Father. That the sun is sinking suggests that the time when God reveals himself directly to man is past. His recognition as an artist began with an prize at a Weimar competition. In 1808, Friedrich was elected a member of the Berlin Academy after the purchase of two of his paintings by the Prussian Crown Prince. Six years later he was elected a member of the Dresden Academy, a position which carried an annual stipend of thalers. After marriage, Friedrich incorporated larger figures into his canvasses. On 21 January 1810, Friedrich, then 44, married Caroline Bommer. Bommer was twenty-five years old, the daughter of a dyer from Dresden, and a gentle, unassuming woman. The couple had three children, with their first, Emma, arriving in 1811. Female figures appear in his work, his palette is brighter, and the dominating symmetry and austerity are lessened. The artist found support from two sources in Russia. The poet Vasily Zhukovsky, tutor of heir to the throne Alexander II, met Friedrich in 1810 and found in him a kindred spirit. He was also a friend of Georg Friedrich Kersting, who painted him at work in his unadorned studio, and the Norwegian painter Johann Christian Dahl. In June 1810, Friedrich suffered a stroke that caused some limb paralysis. He took a rest cure at Teplitz, but his ability to paint was greatly diminished. He worked only in

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watercolour and sepia, and symbols of death appeared heavily in his work, such as a sepia with an outsized owl perched on a grave in front of a full moon. By , he was almost incapable of artistic work, lived in poverty, and was increasingly dependent on the charity of friends. His work was now considered anachronistic, and his death in May caused little stir in the artistic community.

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## Chapter 3 : Arts: German painter Caspar David Friedrich | Global | The Guardian

*Caspar David Friedrich (5 September - 7 May ) was a 19th-century German Romantic landscape painter, generally considered the most important German artist of his generation.*

His mother, Sophie Dorothea Bechly, died in when he was just seven. Royal Museum of Fine Arts , Copenhagen [14] Friedrich began his formal study of art in as a private student of artist Johann Gottfried Quistorp at the University of Greifswald in his home city, at which the art department is now named Caspar-David-Friedrich-Institut [15] in his honour. Quistorp took his students on outdoor drawing excursions; as a result, Friedrich was encouraged to sketch from life at an early age. Four years later Friedrich entered the prestigious Academy of Copenhagen , where he began his education by making copies of casts from antique sculptures before proceeding to drawing from life. These artists were inspired by the Sturm und Drang movement and represented a midpoint between the dramatic intensity and expressive manner of the budding Romantic aesthetic and the waning neo-classical ideal. Mood was paramount, and influence was drawn from such sources as the Icelandic legend of Edda , the poems of Ossian and Norse mythology. During this early period, he experimented in printmaking with etchings [20] and designs for woodcuts which his furniture-maker brother cut. By he had produced 18 etchings and four woodcuts; they were apparently made in small numbers and only distributed to friends. With the exception of a few early pieces, such as Landscape with Temple in Ruins , he did not work extensively with oils until his reputation was more established. Galerie Neue Meister , Dresden. His reputation as an artist was established when he won a prize in at the Weimar competition organised by Johann Wolfgang von Goethe. At the time, the Weimar competition tended to draw mediocre and now-forgotten artists presenting derivative mixtures of neo-classical and pseudo-Greek styles. The drawing is well done, the procession is ingenious and appropriate Cross in the Mountains , today known as the Tetschen Altar, is an altarpiece panel said to have been commissioned [27] for a family chapel in Tetschen , Bohemia. The panel depicts a cross in profile at the top of a mountain, alone, and surrounded by pine trees. He rejected the idea that landscape painting could convey explicit meaning, writing that it would be "a veritable presumption, if landscape painting were to sneak into the church and creep onto the altar". Friedrich married Christiane Caroline Bommer in , and on their honeymoon they visited relatives in Neubrandenburg and Greifswald. He was also a friend of Georg Friedrich Kersting , and painted him at work in his unadorned studio, and of the Norwegian painter Johan Christian Clausen Dahl "Kersting portrays an aged Friedrich holding a maulstick at his canvas. As the ideals of early Romanticism passed from fashion, he came to be viewed as an eccentric and melancholy character, out of touch with the times. Gradually his patrons fell away. In June , Friedrich suffered his first stroke , which left him with minor limb paralysis and greatly reduced his ability to paint. Although his vision remained strong, he had lost the full strength of his hand. As the art historian William Vaughan has observed, however, "He can see himself as a man greatly changed. He is no longer the upright, supportive figure that appeared in Two Men Contemplating the Moon in He is old and stiff He and his family were living in poverty and grew increasingly dependent for support on the charity of friends. The simple flat gravestone lies north-west of the central roundel within the main avenue. By the time of his death, his reputation and fame were waning, and his passing was little noticed within the artistic community. While the close study of landscape and an emphasis on the spiritual elements of nature were commonplace in contemporary art, his work was too original and personal to be well understood. And furthermore, what is in Nature separated by large spaces, is compressed into a cramped space and overfills and oversatiates the eye, creating an unfavorable and disquieting effect on the viewer. He sought not just to explore the blissful enjoyment of a beautiful view, as in the classic conception, but rather to examine an instant of sublimity , a reunion with the spiritual self through the contemplation of nature. Friedrich was instrumental in transforming landscape in art from a backdrop subordinated to human drama to a self-contained emotive subject. He often used the landscape to express religious themes. During his time, most

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of the best-known paintings were viewed as expressions of a religious mysticism. Alte Nationalgalerie , Berlin. If, however, he sees nothing within him, then he should also refrain from painting that which he sees before him. Otherwise, his pictures will be like those folding screens behind which one expects to find only the sick or the dead. Though death finds symbolic expression in boats that move away from shore—a Charon-like motif—and in the poplar tree, it is referenced more directly in paintings like *The Abbey in the Oakwood* , in which monks carry a coffin past an open grave, toward a cross, and through the portal of a church in ruins. He was one of the first artists to portray winter landscapes in which the land is rendered as stark and dead. The theme of nearly all the older winter pictures had been less winter itself than life in winter. In the 16th and 17th centuries, it was thought impossible to leave out such motifs as the crowd of skaters, the wanderer. It was Friedrich who first felt the wholly detached and distinctive features of a natural life. Instead of many tones, he sought the one; and so, in his landscape, he subordinated the composite chord into one single basic note". This scene has been described as "a stunning composition of near and distant forms in an Arctic image". A couple gaze longingly at nature. Dressed in "Old German" clothes, according to Robert Hughes they are "scarcely different in tone or modelling from the deep dramas of nature around them". His work becomes darker, revealing a fearsome monumentality. Completed in , it depicted a grim subject, a shipwreck in the Arctic Ocean; "the image he produced, with its grinding slabs of travertine-colored floe ice chewing up a wooden ship, goes beyond documentary into allegory: His best-known remark advises the artist to "close your bodily eye so that you may see your picture first with the spiritual eye. Then bring to the light of day that which you have seen in the darkness so that it may react upon others from the outside inwards. There are noticeable thematic shifts in the works he produced during these episodes, which see the emergence of such motifs and symbols as vultures, owls, graveyards and ruins. An anti-French German nationalist, Friedrich used motifs from his native landscape to celebrate Germanic culture, customs and mythology. Two French soldiers appear as small figures before a cave, lower and deep in a grotto surrounded by rock, as if farther from heaven. Munch Museum , Oslo At the turn of the 20th century, Friedrich was rediscovered by the Norwegian art historian Andreas Aubert , whose writing initiated modern Friedrich scholarship, [23] and by the Symbolist painters, who valued his visionary and allegorical landscapes. Nash described the image as a sea, even suggesting that the jagged forms were not metal but ice. According to Rosenblum, "Rothko, like Friedrich and Turner, places us on the threshold of those shapeless infinities discussed by the aestheticians of the Sublime. The tiny monk in the Friedrich and the fisher in the Turner establish a poignant contrast between the infinite vastness of a pantheistic God and the infinite smallness of His creatures. In the abstract language of Rothko, such literal detail—a bridge of empathy between the real spectator and the presentation of a transcendental landscape—is no longer necessary; we ourselves are the monk before the sea, standing silently and contemplatively before these huge and soundless pictures as if we were looking at a sunset or a moonlit night. Yet, by , the symbolism in his work began to ring true with the artistic mood of the day, especially in central Europe. However, despite a renewed interest and an acknowledgment of his originality, his lack of regard for "painterly effect" and thinly rendered surfaces jarred with the theories of the time. I spin a cocoon around myself; let others do the same. I shall leave it to time to show what will come of it: His reliance on symbolism and the fact that his work fell outside the narrow definitions of modernism contributed to his fall from favour. In , art historian Kenneth Clark wrote that Friedrich "worked in the frigid technique of his time, which could hardly inspire a school of modern painting", and suggested that the artist was trying to express in painting what is best left to poetry. Murnau , within the horror and fantasy genres. Today, his international reputation is well established. He is a national icon in his native Germany, and highly regarded by art historians and art connoisseurs across the Western World. He is generally viewed as a figure of great psychological complexity, and according to Vaughan, "a believer who struggled with doubt, a celebrator of beauty haunted by darkness. In the end, he transcends interpretation, reaching across cultures through the compelling appeal of his imagery. He has truly emerged as a butterfly—hopefully one that will never again disappear from our sight". List of works by Caspar David Friedrich Friedrich was a prolific artist who

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produced more than attributed works. He kept a carefully detailed notebook on his output, however, which has been used by scholars to tie paintings to their completion dates. A dilapidated monument inscribed " Arminius " invokes the Germanic chieftain, a symbol of nationalism, while the four tombs of fallen heroes are slightly ajar, freeing their spirits for eternity. Schloss Charlottenburg , Berlin. This painting marked a move away by Friedrich from depictions in broad daylight, and a return to nocturnal scenes, twilight and a deeper poignancy of mood. During the early s, human figures appear with increasing frequency in his paintings. Of this period, Linda Siegel writes, "the importance of human life, particularly his family, now occupies his thoughts more and more, and his friends appear as frequent subjects in his art. Friedrich sketched memorial monuments and sculptures for mausoleums, reflecting his obsession with death and the afterlife. Friedrich was one of the first artists to portray winter landscapes as stark and dead. His winter scenes are solemn and stillâ€”according to the art historian Hermann Beenken, Friedrich painted winter scenes in which "no man has yet set his foot". The foreground similarly shows five figures at different stages of life. Friedrich sought not just to explore the blissful enjoyment of a beautiful view, as in the classic conception, but rather to examine an instant of sublimity, a reunion with the spiritual self through the contemplation of nature. His final "black painting", Seashore by Moonlight, is described by William Vaughan as the "darkest of all his shorelines.

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## Chapter 4 : Caspar David Friedrich | theinnatdunvilla.com

*Caspar David Friedrich (September 5, - May 7, ) Caspar David Friedrich (September 5, - May 7, ) was a landscape painter of the nineteenth-century German Romantic movement, of which he is now considered the most important painter.*

His mother, Sophie Dorothea Bechly, died in when he was just seven. Royal Museum of Fine Arts , Copenhagen [14] Friedrich began his formal study of art in as a private student of artist Johann Gottfried Quistorp at the University of Greifswald in his home city, at which the art department is now named Caspar-David-Friedrich-Institut [15] in his honour. Quistorp took his students on outdoor drawing excursions; as a result, Friedrich was encouraged to sketch from life at an early age. Four years later Friedrich entered the prestigious Academy of Copenhagen , where he began his education by making copies of casts from antique sculptures before proceeding to drawing from life. These artists were inspired by the Sturm und Drang movement and represented a midpoint between the dramatic intensity and expressive manner of the budding Romantic aesthetic and the waning neo-classical ideal. Mood was paramount, and influence was drawn from such sources as the Icelandic legend of Edda , the poems of Ossian and Norse mythology. During this early period, he experimented in printmaking with etchings [20] and designs for woodcuts which his furniture-maker brother cut. By he had produced 18 etchings and four woodcuts; they were apparently made in small numbers and only distributed to friends. With the exception of a few early pieces, such as Landscape with Temple in Ruins , he did not work extensively with oils until his reputation was more established. Galerie Neue Meister , Dresden. Friedrich established his reputation as an artist when he won a prize in at the Weimar competition organised by Johann Wolfgang von Goethe. At the time, the Weimar competition tended to draw mediocre and now-forgotten artists presenting derivative mixtures of neo-classical and pseudo-Greek styles. The drawing is well done, the procession is ingenious and appropriate It was to be one of the few commissions the artist received. Nature dominates the scene, and for the first time in Christian art , an altarpiece showcases a landscape. He fundamentally challenged the idea that pure landscape painting could convey explicit meaning, writing that it would be "a veritable presumption, if landscape painting were to sneak into the church and creep onto the altar". In his commentary on the painting, he compared the rays of the evening sun to the light of the Holy Father. This statement marked the only time Friedrich recorded a detailed interpretation of his own work. Rocky Landscape in the Elbe Sandstone Mountains between and Friedrich was elected a member of the Berlin Academy in following the purchase of two of his paintings by the Prussian Crown Prince. Friedrich married Christiane Caroline Bommer in , and on their honeymoon they visited relatives in Neubrandenburg and Greifswald. The exchange marked the beginning of a patronage that continued for many years. He was also a friend of Georg Friedrich Kersting " , who painted him at work in his unadorned studio, and of the Norwegian painter Johan Christian Clausen Dahl " Kersting portrays an aged Friedrich holding a maulstick at his canvas. As the ideals of early Romanticism passed from fashion, he came to be viewed as an eccentric and melancholy character, out of touch with the times. Gradually his patrons fell away. In June , Friedrich suffered his first stroke , which left him with minor limb paralysis and greatly reduced his ability to paint. Although his vision remained strong, he had lost the full strength of his hand. As the art historian William Vaughan has observed, however, "He can see himself as a man greatly changed. He is no longer the upright, supportive figure that appeared in Two Men Contemplating the Moon in He is old and stiff He and his family were living in poverty and grew increasingly dependent for support on the charity of friends. The simple flat gravestone lies north-west of the central roundel within the main avenue. By the time of his death, his reputation and fame were waning, and his passing was little noticed within the artistic community. While the close study of landscape and an emphasis on the spiritual elements of nature were commonplace in contemporary art, his work was too original and personal to be well understood. And furthermore, what is in Nature separated by large spaces, is compressed into a cramped space and overfills and

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A couple gaze longingly at nature. Dressed in "Old German" clothes, according to Robert Hughes they are "scarcely different in tone or modelling from the deep dramas of nature around them". His work becomes darker, revealing a fearsome monumentality. Completed in 1818, it depicted a grim subject, a shipwreck in the Arctic Ocean; "the image he produced, with its grinding slabs of travertine-colored floe ice chewing up a wooden ship, goes beyond documentary into allegory: His best-known remark advises the artist to "close your bodily eye so that you may see your picture first with the spiritual eye. Then bring to the light of day that which you have seen in the darkness so that it may react upon others from the outside inwards. There are noticeable thematic shifts in the works he produced during these episodes, which see the emergence of such motifs and symbols as vultures, owls, graveyards and ruins. An anti-French German nationalist, Friedrich used motifs from his native landscape to celebrate Germanic culture, customs and mythology. Two French soldiers appear as small figures before a cave, lower and deep in a grotto surrounded by rock, as if farther from heaven. Munch Museum, Oslo At the turn of the 20th century, Friedrich was rediscovered by the Norwegian art historian Andreas Aubert, whose writing initiated modern Friedrich scholarship, [23] and by the Symbolist painters, who valued his visionary and allegorical landscapes. Nash described the image as a sea, even suggesting that the jagged forms were not metal but ice. According to Rosenblum, "Rothko, like Friedrich and Turner, places us on the threshold of those shapeless infinities discussed by the aestheticians of the Sublime. The tiny monk in the Friedrich and the fisher in the Turner establish a poignant contrast between the infinite vastness of a pantheistic God and the infinite smallness of His creatures. In the abstract language of Rothko, such literal detail—a bridge of empathy between the real spectator and the presentation of a transcendental landscape—is no longer necessary; we ourselves are the monk before the sea, standing silently and contemplatively before these huge and soundless pictures as if we were looking at a sunset or a moonlit night. Yet, by 1912, the symbolism in his work began to ring true with the artistic mood of the day, especially in central Europe. However, despite a renewed interest and an acknowledgment of his originality, his lack of regard for "painterly effect" and thinly rendered surfaces jarred with the theories of the time. I spin a cocoon around myself; let others do the same. I shall leave it to time to show what will come of it: His reliance on symbolism and the fact that his work fell outside the narrow definitions of modernism contributed to his fall from favour. In 1948, art historian Kenneth Clark wrote that Friedrich "worked in the frigid technique of his time, which could hardly inspire a school of modern painting", and suggested that the artist was trying to express in painting what is best left to poetry. Murnau, within the horror and fantasy genres. Today, his international reputation is well established. He is a national icon in his native Germany, and highly regarded by art

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historians and art connoisseurs across the Western World. He is generally viewed as a figure of great psychological complexity, and according to Vaughan, "a believer who struggled with doubt, a celebrator of beauty haunted by darkness. In the end, he transcends interpretation, reaching across cultures through the compelling appeal of his imagery. He has truly emerged as a butterfly—hopefully one that will never again disappear from our sight". List of works by Caspar David Friedrich Friedrich was a prolific artist who produced more than attributed works. He kept a carefully detailed notebook on his output, however, which has been used by scholars to tie paintings to their completion dates.

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## Chapter 5 : Caspar David Friedrich - Wikipedia, vaba ents¼klopeedia

*Caspar David Friedrich, a prolific artist that represented German Romanticism movement, was born on September 5 th in Being born in the city of Greifswald, currently known as the University and Hanseatic City of Greifswald, the young Friedrich did not enjoy a happy and careless childhood.*

We know, before the historians tell us, that Hitler liked his paintings. Not that this has stood in his way. This Romantic landscape painter, all but forgotten after his death in , has been rediscovered in the last 30 years. In the s, German artists and film-makers returned to the charred forest of their cultural heritage to re-imagine a landscape shattered by Nazism, then muffled in felt by postwar blandness in the west and supranational Stalinism in the east. They went looking for Germany and what they found was Friedrich. It goes on, this fatal attraction to Friedrich. Friedrich has conquered the world, but at a price - a radical misunderstanding of who he was and what his art attempts to do. Friedrich has become the supreme icon of the German romantic visionary, the artist as mountain climber, throwing away his oxygen to get a better taste of the sublime, in love with the void, an image of German history. We love him like we love Dracula, because he makes us shudder. But Friedrich was not an operatic megalomaniac, but a man who participated in his own times rationally and with a politically astute eye. Friedrich emerges as a critic of authority, a rebellious sympathiser with students jailed for protesting against autocratic regimes in the divided mini-states of Germany after the Congress of Vienna in , and a passionate advocate of change - in short, a 19th- century liberal. The true father of Romantic landscape painting was Napoleon. Friedrich saw the German statelets defeated humiliatingly by Napoleon, just as Goya experienced the annexation of Spain, and Turner saw Britain turn its sea into a defensive wall. Napoleon was brought down by space, weather, nature. His march on Russia ended in the empty wastes of a northern winter. Hannibal and his Army Crossing the Alps , Boney is personified by the ancient Carthaginian general dwarfed by the might of mountains and weather. A French soldier, cut off from his comrades, stands in a narrow clearing in a forest he will obviously never escape. A massing of brown firs rise as high as towers above him, sealing him inside. He seems to have given up, is resigned, letting his sword drag at his side, awed by the impenetrable, irresistible darkness that engulfs him. This Napoleonic Blair Witch Project figures Napoleon as one of his doomed soldiers, but instead of the Russian steppe it is the German forest that defeats him. This painting is often seen as a nationalist statement. Germany, suggests Friedrich, is a tangled, deathly forest that will swallow up its enemies. His paintings are not celebrations of German mysticism so much as examinations of it. Friedrich uses the emptiness of the Baltic shore and the Thuringian forest to suggest the hubris of empire. He is not the prophet of German territorial ambition but its satirist. Human beings are tiny interlopers in a world they can never hope to rule. He exposes authority - of the monarchical states, Prussia and the rest, from which German liberals felt so alienated - as a cosmic vanity. In he sent his most famous pair of paintings, *The Monk by the Sea* and *The Abbey in the Oak Wood*, to be shown in the Prussian capital, Berlin; Prussia had been crushingly defeated by Napoleon in . The paintings were a sensation and bought by the royal family; but are they assertions of national greatness, visions of the Teutonic eagle avenging itself? On the contrary, they are melancholy acceptances that defeat is not just temporary, but the human condition. Try to conquer it, and you fall through the ice. Napoleon is doomed by this landscape, and so is Hitler. This art is not irrational; it is about the irrational. The house is the safe realm of bourgeois domesticity, which Friedrich aspired to and achieved; outside is the ship, an ominous presence, coming into town out of the German landscape. It represents everything Friedrich fears and desires.

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## Chapter 6 : Romanticism: Definition, Characteristics, History

*Caspar David Friedrich, () Moonrise Over The Sea, , 55x71 cm German Romanticism was the dominant intellectual movement of German-speaking countries in the late 18th and early 19th centuries, influencing philosophy, aesthetics, literature and criticism.*

Bushes in bloom, nourishing herbs, and sweet-smelling flowers.. There is no stone to be seen here, no withered branch, no fallen leaves. With Christ dies the wisdom of the old world, the time when God the Father wandered directly on Earth.. Quote of Friedrich, shortly after his return in ; as quoted in C. In Friedrich left Copenhagen and returned to Germany, to Dresden I just stepped out of the dark, still forest and found myself on a rising hill. In front of me I saw a valley, surrounded by fertile hills, in which a town stood and the newly covered slate roof of the tower glowed in the evening light. Through the richly-flowered, carpeted meadow the river meandered.. And behind the hills lay the mountains.. Filled with soaring joy I stood there a long time and looked at the beautiful area.. Friedrich - Bekenntnisse, pp. Bushes in bloom, nourishing herbs, and sweet-smelling flowers surround the quiet clear stream in which the pure blue of the cloudless sky is reflected like the glorious image of God in the souls of the children.. The whole of nature breathes, peace, joy, innocence and life. Bailey , paper; Oct. However bad it might be in drawing, color, handling, etc. Prestel, , , esp. With Christ dies the wisdom of the old world, the time when God the Father wandered directly on Earth. This sun set and the world was no longer able to apprehend the departed light. The evening glow shining from the pure noble metal of the golden crucified Christ is reflected in gentle glow to the earth. The Cross stands raised on a rock, unshakably firm, as our faith in Jesus Christ. Around the Cross stand the evergreens, enduring through all seasons, as does the belief of Man in Him, the crucified. Quote of Friedrich, c. In order to one day live eternally One must often submit oneself to death. Tate Gallery, , p. Quote of Friedrich on his painting Swans in the Rushes c. Solitude is indispensable for my dialogue with nature. I have to stay alone in order to fully contemplate and feel nature. This answer of Friedrich is recorded by Vasily Zhukovsky who asked the painter in to travel together to Switzerland Sometimes I try to think and nothing comes out of it; but it happens that I doze off and suddenly feel as though someone is rousing me. I am startled, open my eyes, and what my mind was looking for stands before me like an apparition - at once I seize my pencil to draw; the main thing has been done. Quote of Friedrich, recorded by Vasily Zhukovsky , c. Quote of Friedrich, in Romanticism and realism: Follow without hesitation the voice of your inner self; for it is the Godly in us and leads us not to astray.. If, however, he sees nothing within him, then he should also refrain from painting what he sees before him. Otherwise his pictures will be like those folding screens behind which one expects to find only the sick or the dead. The Artist and the Seas" by Eldon N. The Sea ed. Anna-Teresa Tymieniecka Variant translations: The artist should not only paint what he sees before him, but also what he sees within him. If, however, he sees nothing within him, then he should also omit to paint that which he sees before him. Then bring to the light of day that which you have seen in the darkness so that it may react upon others from the outside inwards. A picture must not be invented but felt. Observe the form exactly, both the smallest and the large and do not separate the small from the large, but rather the trivial from the important. Close your bodily eye, that you may see your picture first with the eye of the spirit. Then bring to light what you have seen in the darkness, that its effect may work back, from without to within. Quoted in The Romantic Imagination: Friedrich and the Wasteland" by Gjermund E. Jansen in Bits of News 3 March You should keep sacred every impuls of your mind; you should keep sacred every pious sentiment; because that is art in us. In an inspired hour she will appear in a clear form, and this form will be your picture. American Landscape and Painting, , Barbara Novak; Oxford University Press, , note 74 The pure, frank sentiments we hold in our hearts are the only truthful sources of art. A painting which does not take its inspiration from the heart is nothing more than futile juggling. All authentic art is conceived at a sacred moment and nourished in a blessed hour; an inner impulse creates it, often without the artist being aware of it. Jansen in Bits of News 3 March Variant

translation: The heart is the only true source of art, the language of a pure, child-like soul. Any creation not sprung from this origin can only be artifice. You err; I love society. Yet in order not to hate people, I must avoid their company. Genuine feeling can never be contrary to nature; it is always in harmony with her. Spiritual affinity leads to similarity in work, but such affinity is something entirely different from mimicry. Pure sensibility can never be Unnatural; it is always in harmony with nature. But the feelings of another must never be imposed on us as our law. Spiritual relationship produces artistic resemblance, but this relationship is very different from imitation. Whatever one may say about X. However, we do not want to become simple as many have done, but rather become pious and imitate their virtues. Quote of Friedrich, in C. Instead, I continue to hope that time itself will destroy its own offspring, perhaps quite soon. But I am not so weak as to submit to the demands of the age when they go against my convictions. I spin a cocoon around myself; let others do the same. I shall leave it up to time to show what will come of it: Might it not be more correct to say that he is controlled of his brush? Merely for the satisfaction of his vanity, to paint brilliantly and display skill with the brush, he has sacrificed the nobler considerations of naturalness and truth "and thus achieved sorry fame as a brilliant technician. But what the perceptive, sensitive soul looks for in every painting, and rightly expects to find, is missing.. If that painter could find it in himself to paint fewer, but more deeply-felt, pictures instead of so many clever ones, his contemporaries and posterity would be more grateful to him. But so it does. You should trade only in what you recognize to be true and beautiful, noble and good in your soul. New York, , p. If a man can give value to the main part of his composition only by negligent treatment of the subordinate portions, his work is in a bad way. Everything must and can be carefully executed, without the different parts obtruding themselves on the eye. The proper subordination of the parts to the whole is not achieved by neglecting incidental features, but by correct grouping and by the distribution of light and shadow. That which we praise here as well thought-out and cleverly arranged may, in fact, have been achieved by him unconsciously; for the artist was transformed by pure harmoniousness while executing this picture, and his feeling become his law. Only his disposition, his spiritual exaltation, could have brought forth such a fruit as this picture. Just as the pious man prays without speaking a word and the Almighty hearkens unto him, so the artist with true feeling paints and the sensitive man understands and recognizes it; while even the less sensitive gain some inkling of it. The eye and the imagination are on the whole more attracted. And furthermore, what is in Nature separated by large spaces, is compressed into a cramped space and overfills and oversatiates the eye, creating an unfavorable and disquieting effect on the viewer. Quote of Philipp Otto Runge , c. James Leggio; Harry N. Abrams, New York , p. Quote of Goethe , c. The air - even though he paints it masterfully - takes up more than half of the space in most of his compositions. He likes to paint unfathomable plains. He is faithful to nature even in the smallest details and he has mastered his technique - in his oil paintings and sepia drawings - to perfection. His landscapes contain a melancholy, mysteriously religious meaning. They affect the heart more than the eye. I must not neglect to report to you the three friends I have won. The firsts the composer Carl Maria [von] Weber.. His paintings are actually lyrical poems.. I described for him lately, when we conversed of suchlike moods, the rare beauty of the moonlight that we [Hjort and Olivia Rasbech] observed as we wandered past the old limestone kiln, and my words fell so fortuitously that he burst out: Das mach ich Ihnen! At the very next meeting between us, he demanded to be shown your portrait, which I naturally had in my possession, and he already had a first draft of the painting, which he showed to me with these very words: I hesitated for a few weeks, but then I had to yield, upon which he solemnly declared: May it give her a delightful character when she steps out into life].

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## Chapter 7 : Caspar David Friedrich - The Complete Works - theinnatdunvilla.com

*The Wanderer Above the Sea of Fog () Hamburger Kunsthalle. A masterpiece of Symbolism.. Biography. Melancholic, sensitive and devout, the 19th century German artist Caspar David Friedrich was one of the best landscape artists in the Romantic style.*

Being born in the city of Greifswald, currently known as the University and Hanseatic City of Greifswald, the young Friedrich did not enjoy a happy and carefree childhood. The reason for his deprived childhood is his early familiarity with death, loss, and grief. Firstly, when Friedrich was seven years old, his mother Sophie Dorothea Bechly passed away. Having reached the age of thirteen, the teenager witnessed the death of his brother Johann Christopher who fell into the frozen lake and drowned. Some historians suppose that Johann Christopher lost his life while trying to shield Caspar David from danger. Middle Years Since , the young Friedrich had studied the disciplines of literature and aesthetics with the Swedish scholar Thomas Thorild at the University of Greifswald. At the beginning of the same year, Johann Gottfried Quistorp began to teach the fundamentals of art to the young Friedrich. Four years later, the gifted youngster managed to enter the renowned Academy of Copenhagen, which was regarded as the prestigious educational institution. Being a student of this much-celebrated academy, Caspar David had a great opportunity to study under the famous professor Christian August Lorentzen. In addition, Jens Juel, a famous landscape painter shared his knowledge and the gained precious experience with the young Friedrich. Two years later, he was offered the opportunity to become a member of the Berlin Academy. In , Friedrich suffered a stroke at the age of . Respectively, the artist was not able to move the limbs as a result of a specific form of paralysis caused by a stroke. A prominent German physician and natural philosopher Gotthilf Heinrich von Schubert mentioned that Friedrich suffered from the regular mood swings. At first glance, it may seem that the artist created the pictures that depicted simple landscapes and the beauty of nature. In this case, it can be concluded that the Romantic painter took significant efforts to connect with the potential viewers emotionally. Usually, this concept refers to the issue of infinite power represented by the painter. List of Famous Paintings Created by Caspar David Friedrich As it was already mentioned, Friedrich put a great emphasis on the landscape painting due to his special attitude towards nature. A list of the most famous his drawings includes: In this case, a wanderer depicted in this particular work of art conveys the meaning of the unknown future. In the center of this drawing, Friedrich embodied the ruins of the Gothic church, and in the foreground, you may notice a newly dug grave. While creating this artwork, the artist drew a parallel between the destructive character of the Thirty Years War and the challenges faced by German soldiers as a result of this armed conflict. In fact, they were forced to use the churches of Greifswald as barracks.

## Chapter 8 : German Romanticism

*Caspar David Friedrich changed the face of landscape paintings with his intense and emotional focus on nature, and became a key member of the Romantic Movement. As Romanticism called for, Friedrich demonstrated piety to God through nature, the diminished strength of man in the larger scale of life, and great emotion.*

He experienced much tragedy at an early age. By the age of 13 he had lost his mother and a sister, and witnessed the drowning of his younger brother. He was also influenced by the theologian Ludwig Gotthard Kosegarten, who taught that nature was a divine revelation, and by the melancholic Mannerist German artist Adam Elsheimer - an inspiration to both Rubens and Rembrandt - whose lyrical landscapes and nocturnal scenes showed great sensitivity to the effects of light. Four years later Friedrich enrolled at the Copenhagen Academy of Fine Art, where he further improved his drawing from life. His stay in Copenhagen also gave him the opportunity to study the collection of 17th-century landscape painting by Dutch Realist artists - such as Aelbert Cuyp and Jacob van Ruisdael - at the Royal Museum of Fine Arts. Moves to Dresden In , Friedrich settled in Dresden. At first he focused on printmaking , producing etchings and designs for woodcuts , while in his painting activities he confined himself to inks and watercolours , with the odd exception in oils like *Landscape with Temple in Ruins* His specialist painting genre was, and remained, landscapes, although in later years he devoted a good deal of his time on portrait art and self-portraits. His landscape subjects - largely drawn from the scenery of northern Germany - encompassed woods, forests, hills, and the differing effects of early morning and evening light, mostly based on pencil drawings. He became especially skilled in capturing the reflection of sun and moon on clouds and water. Early Success Friedrich achieved his first public success as a painter by winning a prize in the Weimar competition organised by the writer Johann Wolfgang von Goethe. After this came controversy when one of his first landscapes in the medium of oil painting - *The Cross in the Mountains* , Staatliche Kunstsammlungen, Dresden or *The Tetschen Altar* - was painted as an altarpiece. In the same year, at the age of 44 he married the 25 year old Caroline Bommer: In this, one should note that Friedrich suffered continually from bouts of depression, notably in , , and between and , and These mental disturbances had a visible impact on his painting, and from his use of colour in his paintings became darker and more muted. The following year, Vasily Zhukovsky, tutor to Czar Alexander II, met Friedrich and was so impressed that he began recommending his art at the Russian royal court. These Russian patrons would later provide much needed assistance when Friedrich fell into poverty. As his patrons deserted him, his fortunes declined and he became increasingly dependent on the charity of friends. In the summer of he suffered partial paralysis due to a stroke, which greatly impeded his ability to paint. Additional strokes further aggravated his condition and he died in relative poverty at the age of Friedrich the Artist Exceptionally gifted as an observer and interpreter of nature, Friedrich used painting as a means of expressing his highly personal and emotional response to the natural world - a world he saw as reflecting a divine presence. For him, sunlight was no less than the light of God. His individualistic lifestyle - he spent long periods of time walking alone through forests and fields, often starting before sunrise - coupled with his keen observation, melancholic outlook and painterly skill in both composition and the precise use of colour, allowed him to create uniquely evocative landscapes. One of his greatest achievements as an artist was his ability to create emotionally-charged views which help to connect the viewer with the spirituality of nature. His depiction of various light forms, notably sunrise and moonlight was remarkable, as was his ability to convey the absolute stillness and solitude of the forest. The art historian Hermann Beenken once said that Friedrich painted winter scenes in which "no man has yet set his foot. To dramatise his view-paintings, such as his series of figures contemplating the moon, he made frequent use of the Ruckenfigur- a person seen from behind, who is contemplating the view. Nearly all his pictures contained motifs and symbols, typically concerning life, death and the impermanence of man. His contribution to the history of art was the portrayal of landscape not simply as an object of beauty but as a romantic romantische Stimmungslandschaft and spiritual, if not mystical,

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experience. In so doing, he - along with JMW Turner - re-positioned landscape painting as a major independent genre within Western art. Revered by art historians and collectors throughout the West, Friedrich is now seen as one of the greatest and most original view painters of the early 19th century and a major influence on the development of Western landscape art.

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## Chapter 9 : German Romanticism - Wikipedia

*In taking up this challenge, I can think of no better artist to analyze than the German painter Caspar David Friedrich (). Although estheticians do not agree about what, fundamentally, makes a romantic artist, everybody agrees that Friedrich is one.*

His best known works depict the numerous landscapes with their fogs barren trees, and ruins surrounding the contemplative and silhouetted characters. He had to go through a dramatic childhood. The upbringing was dominated by the puritanical severity of the father, who lived a Protestantism with pietistic influence. His sister also passed away, and when he was 13, and he had to watch his younger brother die while trying to rescue Caspar David, who fell into a frozen lake. Experts assume that these incisive events deeply influenced his later works. Caspar David Friedrich Artistic Education Friedrich went through a very formal art schooling and began in in Greifswald. To his early influences belongs Ludwig Gotthard Kosegarten, a theologian from whom he learned about the relationship between religion and nature. Soon he noticed that landscapes belonged to his preferred paintings and he got his inspirations from numerous journeys to the Baltic Sea or the Harz Mountains. He studied the composition of nature, light and topography very well and turned them into pencil sketches before painting them at home with watercolour, sepia or later in oil. Dresden was repeatedly the scene of warlike events, occupied by French, Prussians and Russians. The painter lived in the Pirnaschen suburb in a house on the Elbe in simple circumstances. He was a supporter of a national liberation movement and increased his national liberalism to a chauvinistic French hatred. His humble studio became a centre of patriotic men. Marriage and Academic Career In , his painting style changed into brighter colors and he more and more included humans in his paintings, many experts attribute this change to his marriage to Caroline Bommer in the same year. He was able to increase his fame and support by numerous artists, philosophers and writers world wide, but in , his reputation slowly faded. The political disappointments at the time of restoration, spying, intrigues at the academy and censorship made Friedrich bitter. His art remained as a space in which he could express his political attitude. On 17 January the painter was appointed associate professor at the Dresden Academy. However, he had hoped to succeed the Academy teacher Johann Christian Klengel, which probably failed because of his political attitude. Hikes were only possible to a limited extent. This journey also alleviated his never completely disappeared homesickness. Later Life In another period of increasing artistic productivity began, during which important paintings of high mastery such as The Great Enclosure or The Stages of Life were created. The transparent pictures show the attempt at technical and aesthetic innovation. His early supporters turned away from him and his pictures again got darker and depressive, his family had to live in poverty from then on. His stroke in made all things worse, he could barely paint in oil anymore and the topic death influenced his works increasingly. Caspar David Friedrich died at the age of 65 in Dresden on 7 May and was buried in the cemetery of the Holy Trinity. Even though the passing of Caspar David Friedrich was hardly noticed by the art community, he still had an enormous influence in society and art during his lifetime and beyond. He was responsible for making the landscape an accepted genre in the community. He even affected the art scene in Russia, where many citizens from the high society were thrilled by his works and and bought his collections, which influenced many Russian painters. At yovisto academic video search you can watch a short discussion about three exceptional painters of Romanticism: References and Further Reading: