

## About landscape painting: Return to nature



**Goethe monument**  
**Carl Gustav CARUS**

Landscape paintings, particularly mountain landscapes, also represent a high point of the exhibition “**About Germany, 1800-1939 - from Friedrich to Beckmann**”.

As opposed to historical painting, the inspiration of which is rather French or Italian, landscape painting must be understood as a painting which mainly deals with national landscape.

First, we must imagine that most of the painters of that time, the **Nazarenes** for example, were very enthusiastic at the beginning of their careers. In the early nineteenth century a group of young artists from the academy of fine art Vienna formed an artistic guild they named the **brotherhood of Luke**. Then they moved to Italy and lived in community in an abandoned monastery in the vicinity of Rome. Nazarene was the name of derision which was given to them because of their affection of their Jesus of their biblical manner of clothing and long hair .

**Friedrich Overbeck** and **Franz Pfors**, were among the founders of this artistic movement which aimed to revive the spiritual and honest aspect of the Christian art and link it to the German tradition. They rejected the routine education given by art academies and were opposed to neoclassicism

Afterwards they returned to Germany and widespread their influence by orienting their paintings to idealization of nature.

I would like to tell you about an amusing anecdote Sébastien **Allard**, one of the curators of the exhibition explained, on presenting the event. It deals with a sort of dialog in which paintings were used instead of words to exchange artistic reactions.

The dialog started between **Joseph Anton Koch** and **Adrian Ludwig Richter** and went on between **Adrian Ludwig Richter** and **Caspar David Friedrich** about the pictorial representation of the « **the Watzmann** ».

During a stay in Italy from 1823 to 1826



**Adrian Ludwig Richter** (Dresden, 1803 – Dresden, 1884) met the painter **Anton Koch** (Obergibeln, 1768 – Rome 1839), with whom he struck up a friendship.



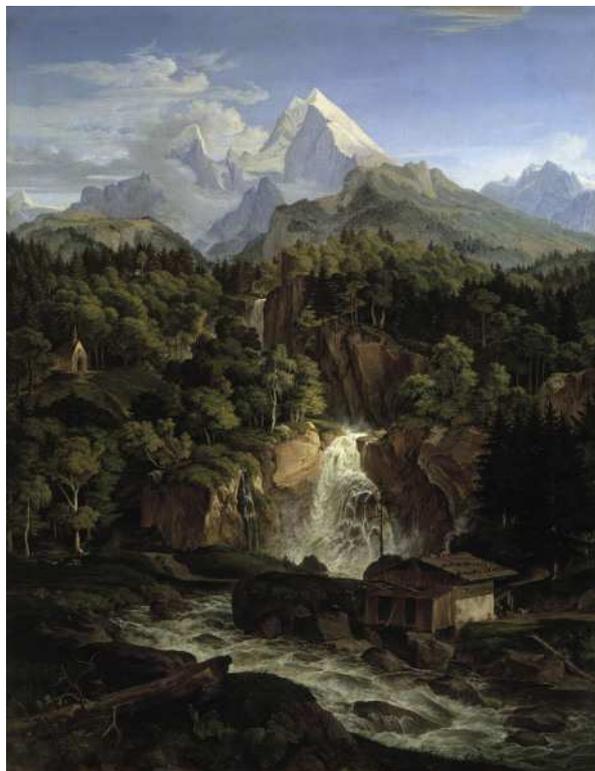
**Koch** nurtured a strong friendship with Nazarenes like **Carl Gottlieb Peschel** and **Julius Schnorr von Carolsfeld**.

Koch's paintings like **The Schmadribach falls**



became source of inspiration for **Richter**

which enabled the young artist to create one of his best-known masterpieces,



« **The Watzmann** » when he was only 21.

**The Watzman**, is a mountain in the Bavarian Alps located near the village of Berchtesgaden. It is also the highest peak which entirely located in Germany. The difference between Romanticism and **Classicism** is not clearly defined. Thus **Romanticism** must be regarded as the idealization of the classic landscape. It is to say, the rediscovery of the history of mankind through the perfection of nature, in other words through the **heroic landscape**.



**Andreas Renatus Högger (1808-1854)**  
**The Watzmann, 1832**

Although **Caspar David Friedrich** had never been to the Alps, mountain landscapes had always aroused his interest.



**The wanderer above the sea of fog**



**Morning Fog in the Mountains**

On the occasion of an exhibition **Friedrich**'s attention was drawn by Richter's work on **the Watzman**, although he had always rejected the idea of an idealised nature at human scale. As a reply to **Richter**, **Friedrich** decided to give his own interpretation of this work.



**Le Watzman**

This painting which is surprisingly realistic relied on a watercolour by his pupil **Heinrich August**.