

|    |                             |
|----|-----------------------------|
| 9  | Director-General's Foreword |
|    | Marion Ackermann            |
| 10 | Sponsors' Foreword          |
|    | Ulrich Reuter               |
| 11 | Sponsors' Foreword          |
|    | Frank Brinkmann             |
| 13 | Introduction                |
|    | Stephanie Buck              |
|    | Hilke Wagner                |

THE DRAUGHTSMAN

|    |                                         |
|----|-----------------------------------------|
| 22 | “Remarks . . .”                         |
|    | On Friedrich’s Works on Paper           |
|    | Petra Kuhlmann-Hodick                   |
|    | <b>FEELING</b>                          |
| 32 | Friedrich around 1800 and               |
|    | the Small Mannheim Sketchbook           |
|    | From “Sensibility” to “Feeling”         |
|    | Hans Dickel                             |
|    | <b>CAPTURING</b>                        |
| 46 | Observations on Friedrich’s             |
|    | Nature Studies                          |
|    | and Preliminary Drawings                |
|    | Petra Kuhlmann-Hodick   Johanna Ziegler |
| 70 | Woman’s Bonnet on a Stand               |
|    | Liliane Wiblishauser                    |
| 72 | Clouds                                  |
|    | Werner Busch                            |
| 74 | Caspar David Friedrich and              |
|    | Pierre-Henri de Valenciennes            |
|    | Werner Busch                            |
|    | <b>APPREHENDING</b>                     |
| 90 | Portraits                               |
|    | Petra Kuhlmann-Hodick                   |
| 94 | Space and Time in Images                |
|    | The Berlin Seasons Cycle of 1803        |
|    | Anna Marie Pfäfflin                     |
| 98 | The Weimar Sepias                       |
|    | Christoph Orth                          |

|     |                                  |
|-----|----------------------------------|
| 104 | Scraped, Scored, and Thinned Out |
|     | Caspar David Friedrich           |
|     | and Transparency Paintings       |
|     | Christiane Lukatis               |
| 110 | Stony Beach with Anchor and      |
|     | Crescent Moon                    |
|     | Yuko Nakama                      |
| 112 | Moonrise over the Sea            |
|     | Petra Kuhlmann-Hodick            |
|     | <b>PLACES</b>                    |
| 118 | Rügen                            |
|     | Werner Busch                     |
| 128 | Eldena                           |
|     | Petra Kuhlmann-Hodick            |
| 132 | Travels in Saxony                |
|     | Anke Fröhlich-Schauseil          |
| 148 | Nature and Industry. Four Views  |
|     | of the Plauenscher Grund         |
|     | Carolin Quermann                 |
| 156 | The Absent Dresden               |
|     | Florian Illies                   |
| 160 | Meissen and the Ruins of         |
|     | Heilig Kreuz Abbey               |
|     | Petra Kuhlmann-Hodick            |
| 166 | Landscape with Bridge            |
|     | Frank Richter                    |
| 168 | The Walking Tours                |
|     | through the Riesengebirge        |
|     | and the Harz Mountains           |
|     | Dirk Gedlich                     |
| 174 | Bohemian Landscapes              |
|     | Dirk Gedlich                     |

THE PAINTER

|     |                                            |
|-----|--------------------------------------------|
|     | <b>OLD MASTERS</b>                         |
| 190 | Caspar David Friedrich and the Old Masters |
|     | Holger Birkholz                            |
| 208 | “On Saturday We Were in the Gallery        |
|     | as Usual”                                  |
|     | The Dresden Gemäldegalerie around 1800     |
|     | Roland Enke                                |
| 212 | Landscape Painting between                 |
|     | Poetry and Truth                           |
|     | Caspar David Friedrich and                 |
|     | Jacob van Ruisdael                         |
|     | Johannes Grave                             |
|     | <b>CEMETERIES</b>                          |
| 220 | “Here Rests in God Caspar David Friedrich” |
|     | Cemeteries and Memorials                   |
|     | Holger Birkholz                            |
|     | <b>RELIGION</b>                            |
| 230 | The Cross and the Philosophy of History    |
|     | Caspar David Friedrich’s                   |
|     | ‘Religious’ Landscapes                     |
|     | Christian Scholl                           |
| 238 | A Perfect Work of Art:                     |
|     | The Tetschen Altarpiece                    |
|     | Holger Birkholz                            |
|     | <b>POLITICS</b>                            |
| 248 | “As Long as We Remain Serfs to Princes”    |
|     | Friedrich’s Political Convictions          |
|     | Holger Birkholz                            |

|     |                                     |
|-----|-------------------------------------|
|     | <b>TREES</b>                        |
| 258 | The Physiognomy of Trees            |
|     | Nina Amstutz                        |
|     | <b>COLOUR</b>                       |
| 266 | Airscapes                           |
|     | Holger Birkholz                     |
| 276 | Evening Skies                       |
|     | Florian Illies                      |
|     | <b>ART TECHNOLOGY</b>               |
| 280 | “Head and Heart and Hand”           |
|     | Technical Findings in the           |
|     | Caspar David Friedrich Paintings    |
|     | at the Albertinum in Dresden        |
|     | Maria Körber                        |
| 296 | The Cemetery                        |
|     | The Complete Fragment               |
|     | Kathleen Hohenstein                 |
| 302 | A Technical Reproduction            |
|     | of Caspar David Friedrich’s Sailing |
|     | Ship of 1815 as a Study Tool        |
|     | Juliane Busch                       |

THE NETWORKS

|     |                                         |
|-----|-----------------------------------------|
| 306 | Image                                   |
|     | Holger Birkholz                         |
| 308 | Pictorial Models and their              |
|     | Transformation in Landscape Painting    |
|     | in Dresden                              |
|     | Anke Fröhlich-Schauseil                 |
| 316 | Dolmen in Autumn, Belated Reception     |
|     | Piece for the Dresden Art Academy       |
|     | Katrin Bielmeier                        |
| 320 | “In Truth, Our Delight in Flowers Comes |
|     | Straight from Paradise”                 |
|     | Mareike Hennig                          |
| 326 | Georg Friedrich Kersting (1785 – 1847)  |
|     | Werner Busch                            |
| 330 | Carl Gustav Carus (1789 – 1869)         |
|     | Dirk Gedlich                            |
| 334 | Caroline Bardua (1781 – 1864)           |
|     | Linda Alpermann                         |
| 338 | Louise Seidler (1786 – 1866)            |
|     | Linda Alpermann                         |
| 340 | Therese aus dem Winckel (1779 – 1867)   |
|     | Linda Alpermann                         |
| 342 | August Heinrich (1794 – 1822)           |
|     | Petra Kuhlmann-Hodick                   |
| 346 | Caspar David Friedrich as a Critic      |
|     | of His Contemporaries                   |
|     | Johannes Rössler                        |
| 354 | Works by Caspar David Friedrich         |
|     | in the Correspondence                   |
|     | of Vasily Andreyevich Zhukovsky         |
|     | New Material                            |
|     | Marina Schulz                           |

THE RECEPTION

|     |                                        |
|-----|----------------------------------------|
| 370 | Underappreciated or Entirely           |
|     | Forgotten?                             |
|     | On the Reception of Caspar David       |
|     | Friedrich’s Art between 1840 and 1890  |
|     | Christian Scholl                       |
| 376 | “In A Horse-Drawn Coach . . .”         |
|     | On the Evacuation and Return           |
|     | of Paintings by Caspar David Friedrich |
|     | in the Second World War                |
|     | Claudia Maria Müller                   |
| 380 | Hans Joachim Neidhardt Rebuilds        |
|     | the Canon, Renewing Interest           |
|     | in Dresden Romanticism                 |
|     | Klara von Lindern                      |

APPENDIX

|     |                             |
|-----|-----------------------------|
| 388 | Biography                   |
| 392 | List of Exhibited Paintings |
|     | and Drawings                |
| 410 | Bibliography                |
| 424 | Index of Names              |
| 428 | Acknowledgements            |
| 429 | Photography Credits         |
| 430 | Editorial Note              |
| 431 | Colophon                    |