

Caspar  
David  
Friedrich

Carl  
Gustav  
Carus

Johan  
Christian  
Dahl

Masterpieces of Romanticism from  
a Dresden Private Collection

GRISEBACH



"If it is a joy to perceive the good, it is a greater joy to perceive the better and in art, the best is good enough."

Johann Wolfgang von Goethe, 1798/99

Goethe's idea, addressed to the art collectors of his time, was taken to heart by a visionary connoisseur from Saxony. With clarity and focus, he assembled a small yet outstanding collection of works by the masters of Dresden Romanticism—consistently and deliberately seeking out only the best. Through dedication and persistence, he succeeded in uniting exceptionally rare drawings by Caspar David Friedrich with key works by leading figures in Friedrich's artistic surroundings, especially Carl Gustav Carus and Johan Christian Dahl.

Art collecting has a long tradition in Dresden. The city, known even then as "Florence on the Elbe," attracted visitors with its idyllic surroundings and its highly praised Gemäldegalerie—one of the first public art collections in Europe, which inspired both artists and art lovers alike. Naturally, Goethe visited this "sanctuary". His "amazement surpassed all comprehension." Friedrich, too, famously moved

to Dresden "to continue my artistic work here, close to the finest treasures of art and surrounded by beautiful nature." The broadly studied physician and artist Carl Gustav Carus built a substantial collection of varied artworks of his own. As early as 1813, he was "lured by an auction hammer's fall" at the Leipzig Exchange by the sale of "contemporary and old oil paintings," where he acquired a *Mater Dolorosa* in the character of a Guido Reni—a formative experience which he later recalled as "the most remarkable intensification" of his born with passion for art and collecting. The painting accompanied him to Dresden and hung in his study for the rest of his life. Many works by contemporary artists with whom he was personally acquainted were later added. In 1843 a grateful patient gifted him one last painting by Friedrich: an *Oak in Winter*. Following the auction of a significant portion of Carus's collection in Dresden in 1872, various works by and from his estate made their way into museums and print cabinets.



The remarkable Johan Christian Dahl, longtime friend and neighbor of Friedrich's at the legendary house with the address An der Elbe 33, took sincere and loving care of Friedrich's estate after the death of his mostly forgotten friend. It was not until Friedrich's rediscovery in the early twentieth century that the vast majority of his surviving works found their way into public collections. In Friedrich's time, however, private collecting as a self-assured form of civic participation—emerging from Enlightenment ideals and the sweeping cultural and political upheavals around 1800—was still uncommon. A civil counterpart to Saxony's "princely patrons of the arts," as Hans-Joachim Neidhardt put it, was Johann Gottlob von Quandt. The heir to a Leipzig trading house, Quandt moved to Dresden in 1819 and soon became

a leading figure in the city's vibrant art and cultural scene. Among the roughly 100 works by old and new masters in his collection were already two paintings by Dahl and three by Friedrich.

Many other prominent patrons and collectors—sometimes with considerable wealth, often with modest means—achieved great things for Dresden. Johann Friedrich Lahmann, among others, deserves mention. All of them were driven by a desire to bring art into daily life, to support artists, and to preserve and pass on their works as well

as the ideas they conveyed. It is a noble tradition that continues to shape the city to this day. For, indeed: "If it is a joy to perceive the good, it is a greater joy to perceive the better and in art, the best is good enough."

Anna Ahrens

*A private collection from Saxony inspires with highest standards and a focused view on the leading masters of Romantic painting in Dresden.*





Gerd Spitzer

# Dresden Romanticism – a local art phenomenon of world class

The association of the name Dresden with the word Romanticism exerts an almost suggestive effect today. This is thanks to those outstanding artists who, in the early decades of the 19th century, made the city on the Elbe their place of work. Around 1800, Dresden—favoured by its scenic geographical setting and its great cultural appeal, with the renowned picture gallery at its centre—became a crystallization point for Romanticism. The literary early Romanticism present in the city acted as an additional catalyst. Most of the leading visual artists, however, did not originate from the Elbe city itself, but came to Dresden from Switzerland, from Bergen in Norway, from Wolgast, Greifswald, or Leipzig. In the stimulating intellectual and cultural climate of this artistic and residential city on the Elbe, they each found their own distinctive way

of expression. Thus, at the beginning of the 19th century, Dresden became a particular magnet for painters and a centre for artistic innovation in their field. Landscape art held a status here matched almost nowhere else.

Caspar David Friedrich moved to the Elbe city in order, as he wrote, “to continue my artistic work in the vicinity of the finest artistic treasures and surrounded by beautiful nature.” The Norwegian Dahl initially came to Dresden only as part of an extended study journey. Yet what had been intended as a temporary stop became his permanent residence and long-term place of creative activity. Dahl’s manner of painting nature, which contemporaries perceived as noble in its closter orientation to reality, left a lasting impression—especially on the



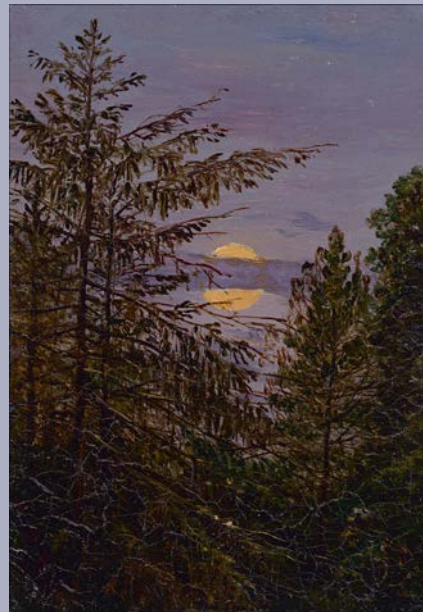
Lot 111

younger artists of the second Romantic generation. Friedrich's symbolic landscapes, rich in thought, likewise rested on in-depth studies of nature, yet were interpreted through internalisation and condensed into a pictorial reality of their own, shaped by overarching ideas and deeply felt emotions.

Carl Gustav Carus—the physician, natural scientist, and philosopher—had been appointed professor in Dresden, where he came to know Friedrich and Dahl. With his artistic work, which arose virtually as a secondary occupation. He soon came to be recognised as the third major master of Romantic painting in the Elbe city.

Dresden became a point of convergence for various experiences, ideas, and intentions. Romanticism, as is well known, is not a term that can be defined in the sense of a stylistic category. Rather, it can be understood as an artistic concept based on a particular intellectual attitude and worldview. The shared artistic character emerged as the result of common observations and mutual inspirations. The individual forms it took could certainly differ greatly.

This diversity within what is shared becomes visible in the small collection presented in the catalogue at hand, beginning with the works of Adrian Zingg, who has been described as a “way maker of Romanticism.” If one were to use the distinguishing term “Romantic painting in Dresden,” as it is applied today as a label for the classification of artworks, solely to describe the place of origin of this art, it would become all the more apparent that what began as a regional artistic phenomenon in the first half of the 19th century has long since attained international recognition—and has now become a matter of global significance.



Lot 113



Lot 104

# Friedrich's Exploration trips into the Copenhagen Countryside

Even during his studies at the Copenhagen Academy (1794–1798), Friedrich was drawn with his drawing materials into the parks and rural surroundings of the city. These exploratory excursions beyond the academic curriculum were, as Markus Bertsch notes in the Hamburg exhibition catalogue (2024, p. 82), “undoubtedly formative” for the artist’s highly individual development.

Friedrich’s depiction of the church in Lyngby is one of the rare pictorially executed examples that have survived from this period. The limestone building, located north of Copenhagen, with its notched gable ends, dates back to the Romanesque period around 1200. We see the scene through Friedrich looking across a sandy road that curves gently around the church grounds toward the east-facing tower of the sacred structure, which is placed diagonally into the composition. Enclosed by a wooden fence that borders a small half-timbered house in front, the church itself seems to rise out of a densely grown garden filled with trees and shrubs.

Comparable in many respects to the “Landscape with Pavilion” (1797, Hamburger Kunsthalle), painted around the same time, this work likewise leaves the exact topographical and architectural context of the site ambiguous. The road cutting through the scene, the stones in the foreground, the fence, and the wild vegetation all deny the viewer access to the old village church—whose tower nevertheless rises so immediately before our eyes into the sky.

It is this church tower of Lyngby that Friedrich recalled around 1810 for his important work *Burning House and Gothic Church* (illus.), which—thanks to Goethe’s mediation—was acquired in the same year by Duke Carl August of Weimar, along with *Landscape with Rainbow*. “[...] like a vision on a desolate, burning ground covered with bare trees,” this personal pictorial invention by Friedrich ultimately led to his major work *Vision of the Christian Church* (1820, Museum Georg Schäfer, Schweinfurt), as Jens Christian Jensen already pointed out (in: Börsch-Supan/Jähniß, no. 185).

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## Lot 100

### Caspar David Friedrich

Greifswald 1774 – 1840 Dresden

„Kirche von Lyngby“ (Lyngby Church). Circa 1795/1797

Pen and brown ink, washed, on laid paper (watermark trimmed). 16.4 × 20.5 cm (6 1/2 × 8 1/8 in.).

Grummt 27 / Bernhard 27 / Börsch-Supan/Jähniß 5. Corner repaired. [3212] Framed.

#### Provenance

Harald Friedrich, Hanover (grandchild of the artist) / Galerie Fritz Gurlitt, Berlin (acquired in 1916 from the before-mentioned) / Art Dealership Hildebrand Gurlitt, Hamburg (acquired in 1936 from Wolfgang Gurlitt, Galerie Fritz Gurlitt, Berlin) / Hanna Reemtsma, Hamburg (acquired in 1937 from the before-mentioned) / Private Collection, Munich (received in 1986 as a gift from the before-mentioned) / Private Collection, Saxony

EUR 70,000–90,000

USD 78,700–101,100

#### Literature and illustration

Auction 431: Kunst des 19. Jahrhunderts. Munich, Ketterer Kunst, 25.5.2016, cat. no. 60, ill.





III. Caspar David Friedrich, Burning house and gothic church, circa 1810, Museum Georg Schäfer, Schweinfurt



Lot 101

Johan Christian Clausen Dahl

Bergen 1788 – 1857 Dresden

„Die Staffelsteiner Linde und die Staffelburg“.

(The Staffelstein Linden Tree and Staffelburg Castle). 1849

Pencil on paper. 20.2 × 26.1 cm (8 × 10 1/4 in.). Inscribed and dated lower right: Die Staffelsteiner Linde und die Staffelburg 4 Sept 1849. [3212]

#### Provenance

Private Collection, Saxony

EUR 6,000–8,000

USD 6,740–8,990

#### Literature and illustration

Auction 268: Alte Meister & Kunst des 19. Jahrhunderts. Munich, Karl & Faber, 29.4.2016, Lot 337, ill. („Die Staffelsheimer Linde beim Staffelsberg“)



Lot 102

## Viktor Paul Mohn

Meißen 1842 – 1911 Berlin

### Elbe Sandstone Mountains.

Watercolour over pencil on paper. 40.1 × 29.6 cm (15 3/4 × 11 5/8 in.).

Two backed tears. [3212] Framed.

#### Provenance

Collection Dr. Eugen Lucius, Frankfurt am Main (1834–1903) / Private Collection, Saxony

EUR 2,000–3,000

USD 2,250–3,370

#### Literature and illustration

Auction 229: Kunst des 19. Jahrhunderts. Berlin Grisebach, 26.11.2014, cat. no. 182, ill.



*"Ask the Stones,  
you will be  
surprised  
when you  
hear them talk"*

Ludwig Tieck, 1802



Lot 103

## Johan Christian Clausen Dahl

Bergen 1788 – 1857 Dresden

**Young Elbe barge fishermen. 1845**

Watercolour over pencil on paper. 23.8 × 16.8 cm (9 3/8 × 6 5/8 in.). Inscribed, dated and signed in the lower centre: Dresden 25 Oc 1845 Dahl. [3212] Framed.

### Provenance

Private Collection, Saxony (acquired in 2018 at Arnoldi-Livie, Munich)

EUR 6,000–8,000

USD 6,740–8,990



# "Yesterday evening I painted air"

Johan Christian Dahl, 1817



Lot 104

Johan Christian Clausen Dahl

Bergen 1788 – 1857 Dresden

**Elbe landscape near Dresden ("River Landscape"). 1851**

Oil on paper. 21 × 35 cm (8 1/4 × 13 3/4 in.). Signed and dated on a stone lower right: Dahl. 1851.  
Bang 1133. [3212] Framed.

#### Provenance

Korpslege J. R. Bull, Bergen / Private Collection, Saxony (acquired in 2016 at Katrin Bellinger, Munich)

EUR 30,000–50,000

USD 33,700–56,200

Jan Nicolaisen

## "This curious patch of Land ..."

Carl Gustav Carus

The painting traditionally bears the title *Flooding in the Rosental near Leipzig*, likely due to its vague resemblance to the *Spring Landscape in the Rosental near Leipzig* (1814, Dresden, Staatliche Kunstsammlungen), which depicts the Leipzig forest during the spring flood season. Stylistically, however, the work in question is to be dated later, probably to the 1830s. Whether Carus was still producing woodland landscapes based on Leipzig motifs at that time is doubtful. During this period, however, he did create a group of comparable forest scenes along rivers (cf. Prause 1968, nos. 260 [illus.], 274, 282). In these paintings, Carus rendered the trees and shrubs rather broadly, "as billowing volumetric forms composed of densely applied dabs of color." The glimpse of the evening sky between the tree trunks and the orchestration of light reflected in the water surfaces recall the French Romantic painter Théodore Rousseau (1812–1867), who, like the Dresden Romantics, held a deep emotional attachment to ancient trees and forests and was actively committed to their preservation.

In 1833, Carus discovered a picturesque river island in the Elbe near Pillnitz, known as the Pfaueninsel ("Peacock Island"), to which he repeatedly had himself rowed—also to sketch there. In a letter, he wrote about the untouched character of the site: "This curious patch of land, which takes about 25 minutes to stroll around at a slow pace, is so silted up, overgrown—indeed, foliated with hundred-year-old trees—without a human hand having touched it. Everything grows over everything else in lush abundance [...] inhabited by flocks of birds and surrounded by terns, left entirely to its fate."

The floating grassy islets in the foreground of our painting would indeed have been suitable nesting grounds for river terns. These birds were far more common in the 19th century than they are today, thanks to the slower current and the abundance of fish in the then unregulated rivers. They also appear in Carus's Pfaueninsel near Pillnitz (c. 1830, Dresden, Staatliche Kunstsammlungen, Prause no. 274). It is conceivable that Carus depicted here a view from the enchanted shoreline of "his" island, looking across the Elbe toward the opposite riverbank.



III.  
Carl Gustav Carus, "Im Rosental bei Leipzig (Flusslandschaft bei Mondschein)", circa 1838/40, Hamburger Kunsthalle





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Lot 105

**Carl Gustav Carus**

Leipzig 1789 – 1869 Dresden

**Forest landscape by the river**

(*Überschwemmung im Leipziger Rosental*). Circa 1830/40

Oil on canvas. 21.5 × 28.5 cm (8 1/2 × 11 1/4 in.). Prause 261. [3212] Framed.

**Provenance**

From the family of the sculptor Ernst Rietschel, Dresden / Private Collection, Saxony

EUR 80,000–120,000

USD 89,900–135,000

**Literature and illustration**

Elisabeth Bülck: C. G. Carus, sein Leben and sein Werk im Verhältnis zu C. D. Friedrich and dessen Schülern betrachtet. Dissertation, Greifswald, Ernst-Moritz-Arndt-Universität, 1943 (unpublished), catalogue / auction 169: Ausgewählte Werke. Berlin, Grisebach, 27.11.2009, cat. no. 1, ill.



## ERINNERUNG AN CASPAR DAVID FRIEDRICH

VON  
KARL SCHEFFLER

[...]Vor den Zeichnungen wird das feine Urteil bestätigt, das der Arbeitsgenosse Dahl, nach Auberts Bericht gefällt hat. „War seine Vortragsweise auch oft etwas steif, so lagen darin doch die Grundzüge einer großen Naturtreue und feinen Beobachtung, getragen von einer Einfachheit in der Auffassung, die oft ans Peinliche oder Leere grenzte. Und nicht selten scheint Friedrich die Grenze zwischen Malkunst und Dichtkunst überschritten zu haben. In seinen Neigungen und Bedürfnissen duldete er keine, scheute er vielmehr all jene Überladungen, die jetzt die Welt

erdrücken. Darum trat er in diesen Dingen gewissermaßen als Opposition auf, ging auch, wie mir scheint, in jeder Hinsicht etwas zu weit . . . Künstler und Kunstkenner sahen in Friedrich nur eine Art Mystiker . . . sie sahen nicht Friedrichs treues und gewissenhaftes Naturstudium in allem, was er darstellte; denn Friedrich wußte und fühlte recht wohl, daß man nicht die Natur selber malt oder malen kann, sondern die eigenen Empfindungen – diese jedoch müssen natürlich sein.“

Wir wissen, daß er in dieser Zeit ein Bild von Stubbenkammer für den Fürsten Putbus gemalt hat. Die hier abgebildeten Landschaftszeichnungen geben deutlich die charakteristische Landschaft an den Bodden und in den Kreidebergen am Meeresufer. Alles ist behutsam und sauber mit Feder, Tusche oder Bleistift gezeichnet und im Strich ist eine leise Pikanterie, wie die Freude an der Sicherheit sie gibt. Neben der ängstlichen Sorgfalt geht aber auch eine gewisse Kühnheit einher, ein Sinn



KASPAR DAVID FRIEDRICH, LANDSCHAFT MIT WEHR. AQUARELL  
BERLIN, PRIVATBESITZ

Die Zeichnungen, von denen hier die Rede ist, sind in ihrer Mehrzahl um 1800 entstanden. Sie fallen in die Zeit, als Friedrich von der Akademie in Kopenhagen, wo er von 1794–1798 studiert hatte, zurückgekehrt war; und sie sind entstanden, bevor der Künstler im Jahre 1803 eine Wohnung in Loschwitz bei Dresden bezog. In der Zwischenzeit hat Friedrich sich wohl längere Zeit in seiner Heimatstadt Greifswald aufgehalten (die Zeichnung auf Seite 98, die die Ruinen der Abtei Eldena bei Greifswald wiedergibt, beweist es), und hat von dort Ausflüge nach dem nahen Rügen unternommen.

für die großen Verhältnisse und ein Blick für's Ganze. Besonders fein in ihrer einfachen Wahrhaftigkeit der Empfindung ist auch das Landschaftsaquarell, das sich in Berliner Privatbesitz befindet. Es ist nicht größer als die Abbildung; aber Friedrich hat es verstanden auf kleinem Raum mit leichten Mitteln ganz die Innigkeit der Sommermorgens empfindung festzuhalten, die ihn beim Zeichnen beseelte, und sie jedem Betrachter nun auf's neue zu erwecken. Und das eben ist das Zeichen des über Stilwandel und Zeitkonvention hinwegwirkenden Talents.





Lot 106

## Caspar David Friedrich

Greifswald 1774 – 1840 Dresden

„Landschaft mit Wehr“. Circa 1799

Pen and India ink in grey, washed, on brown paper. 9.3 × 16.8 cm (3 5/8 × 6 5/8 in.). Inscribed lower right: L. [sic] D. Friedrich fec. Sketch of a wooden railing on the mount cardboard left on the reverse, inscribed on the right: C. P. No. 311. Börsch-Supan/Jähniß 18 / Grummt 142. [3212] Framed.

### Provenance

Private Collection, Berlin (1922) / Fritz Gurlitt, Berlin (1923) / Rüdiger of Goltz, Berlin/Düsseldorf / Private Collection, Saxony

EUR 20,000–30,000

USD 22,500–33,700

### Literature and illustration

Karl Scheffler: Erinnerung an Caspar David Friedrich. In: Kunst und Künstler, H. 21, 1923, p. 99, ill. / Werner Sumowski: Caspar David Friedrich-Studien. Wiesbaden, Franz Steiner-Verlag, 1970, cat. no. 2, p. 158 and 182 / Marianne Bernhard (ed.): Das gesamte graphische Werk. Munich, Rogner & Bernhard, 1974, p. 92, ill. / auction 1087: 19th Century. Cologne, Lempertz, 20.5.2017, cat. no. 1505, ill.



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Lot 107

## Carl Gustav Carus

Leipzig 1789 – 1869 Dresden

**Ship mill on the Elbe near Dresden. Circa 1826**

Oil on canvas. 21.5 × 29 cm (8 1/2 × 11 3/8 in.). Monogrammed and dated (faintly legible) on stone in the lower centre: GC 26. Not in the catalogue raisonné by Prause. [3212] Framed.

### Provenance

Private Collection, Eastern Germany / Galerie Arnoldi-Livie, Munich / Private Collection, Saxony (acquired in 2020 at Grisebach, Berlin)

EUR 140,000–160,000

USD 157,000–180,000

### Literature and illustration

Auction 322: Kunst des 19. Jahrhunderts. Berlin, Grisebach Auktionen, 2.12.2020, cat. no. 156, ill. p. 53



# Perception and Idea

Precise observation of nature was essential to Carus the scientist, and this attentive way of seeing also fundamentally shaped his artistic gaze. On his long walks, he absorbed deeply moving visual impressions, which he frequently recorded in writing and occasionally captured in drawn sketches (illus.), though more rarely in oil paintings. Even in his memoirs, Carus recalled many of the natural scenes he had once taken in—only to admit with resignation: “In short, there were pictures that truly would have deserved to be worthily rendered in large oil paintings, but I lacked both the time and the artistic capability to do so.”

The view of the ship mill on the banks of the Elbe—executed in oil on canvas and clearly signed with the artist’s monogram on one of the stone blocks in the foreground—rises above the level of fleeting natural impression and quick study to become a fully realized work of art. Carus had repeatedly studied the ship mill, located on the Neustädter side of the Elbe just below the Japanese Palace, during his walks. This is evidenced by two small drawings from the artist’s estate, both showing the mill sketched against the silhouette of the Old Town on the opposite bank.

In the completed oil painting, however, he chose a different point of view, relinquishing precise topographic identification in favor of a more generalized conception of the landscape image. The view of the mill’s wooden superstructures, resting calmly on the gently moving water, opens up through a patch of overgrown riverside shrubbery, which discreetly forms a natural frame.

Much of what Carus had learned in his nature studies about painterly means he was now able to render with compelling clarity—having begun to distance himself from the symbol-laden pictorial language of Caspar David Friedrich and to take up Dahl’s artistic impulses more fully. He demonstrates this in the expressive willow trunks, gnarled and spreading, with twigs and treetops indicating motion; in the shimmering gray foliage; in the earthy, stony ground; in the modeling of wood and stone through color by means of light and shadow; in the decaying wicker fence and the piled-up rubble that closes off the scene toward the viewer.

Yet Carus, the sensitive observer of nature, was particularly drawn to translating atmospheric phenomena into painterly effect: the mirrored contours on the water, the softly blurring color reflections on the river’s surface, and above all the appearance of the vast, light-giving sky itself with its finely drawn crescent moon. Gentle transitions of color from pale yellow into reds and violets are set against delicate bands of cloud that almost transparently reflect the evening light. This reddish glow also lies on the ship mill and on the dark line of trees along the far bank of the Elbe—likely belonging to the so-called *Großes Gehege*, made famous through Friedrich’s celebrated painting.

In his *Fragments of a Painter’s Journal*, written around the mid-1820s, Carus described in detail the “most wonderful plays of color” and “atmospheric veils” he witnessed in the evening skies over the Elbe. Here, in one of his most striking works, they are captured as an immediate painterly spectacle.



III.  
Carl Gustav Carus, Ship mill on the Elbe near Dresden, circa 1826 (?),  
Kupferstichkabinett, Staatliche Kunstsammlungen Dresden

# Fascination of nature in painting

In the early decades of the 19th century, there were other landscape painters who captured their immediate impressions of nature in small oil studies. Yet the works of Gille, a student of Dahl, stand out far beyond comparable efforts in terms of artistic quality and originality. For Gille, these works were not merely preparatory material for finished oil paintings—they increasingly developed a visible independence over the course of his decades-long career.

In hundreds of plein-air studies, the artist built a vocabulary for a painterly language that translated visual experiences of nature into an expressive form with its own autonomy, derived from shape and color. Gille, with great receptivity to what he saw, chose his subjects himself, and optical fascination mattered far more to him than a study's potential reuse in another paintings. This becomes particularly evident in his numerous tree studies—a central theme of his tireless engagement with nature—through which one can trace the deliberate development of a personal pictorial theme drawn from sensory impressions.

Gille began creating his painterly studies of trees in the great garden in Dresden while still a student of Johan Christian Dahl. Already in the late 1820s, he was exploring the optical effects of sunlight, paying close attention to the reflections on leaves and branches, the translucence of foliage, and the layering of pictorial space through changing lighting conditions.

In the present work, a group of trees stands on a hill, almost backlit, so that the irregularly rising trunks, branches, and twigs appear silhouetted in graphic contour against the luminous background. The more distant trees to the left of the path and the foliage beyond the hill are rendered—deliberately, it seems—in a hazy, diffuse, almost abstracting manner. Here, the forms emerge with great sensitivity from subtle shadings and highlights in tones of green and brown. Line and painterly surface are set in contrast with one another. In the end, this nature study reveals itself as a work in its own right.

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Lot 108

## Christian Friedrich Gille

Ballenstedt am Harz 1805 – 1899 Wahnsdorf near Dresden

**Tree study.** Circa 1835/40

Oil on paper, on masonite. 29.5 × 22 cm (11 5/8 × 8 5/8 in.). [3212] Framed.

### Provenance

Private Collection, Saxony

EUR 8,000–12,000

USD 8,990–13,500

### Literatur und Exhibition

Out into Nature. The Dawn of Plein-Air Painting in Germany 1820–1850. London, Katrin Bellinger at Colnaghi, 2003, cat. no. 4, ill. p. 25 („Woodland Path and Trees“) / Gerd Spitzer: Christian Friedrich Gille. 1805–1899. Malerische Entdeckung der Natur. Petersberg, Michael Imhof-Verlag, 2018, ill. pl. 57







„Dresden is one of the first cities in the world due to its wonders of nature and art. We could be there together once!“

Friedrich Schlegel to Ludwig Tieck in August of 1792

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Lot 109

**Adrian Zingg**

St. Gallen 1734 – 1816 Leipzig

**View of Dresden.**

Red pen over pencil on paper. 18.4 × 38.3 cm (7 1/4 × 15 1/8 in.). Inscribed on the reverse: Original-Zeichnung von Adrian Zingg. Dresden Messner. [3212] Framed.

**Provenance**

Private Collection, Saxony

EUR 6,000–8,000

USD 6,740–8,990

**Literature and illustration**

Auction 111: Alte Meister. Im Kinsky, Vienna, 12.4.2016, cat no. 136, ill.







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Lot 110

## Johann Anton Castell

1810 – Dresden – 1867

**Landscape with view of Dresden. 1848**

Oil on canvas. 65 × 91.5 cm (25 5/8 × 36 in.). Signed and dated lower right: A. Castell. 1848. [3212] Framed.

### Provenance

Private Collection, Saxony

EUR 6,000–8,000

USD 6,740–8,990

### Literature and illustration

Auction 1057: Alte Kunst. Cologne, Lempertz, 14.11.2015, cat. no. 1636, ill.









# "... pure concentration of light"

The "decisive sense for the pure concentration of light" is what, according to Carus, characterizes the work of his teacher and friend Caspar David Friedrich. It was "very instructive" for his own development. One of the very few accounts of Friedrich's painterly practice stems from a visit the master once paid to Carus's studio:

"He once saw a moonlight painting on my easel, which he genuinely liked in terms of mood and composition, but which still lacked proper concentration. He asked me to take a dark glaze onto the palette and use it to overpaint everything outside the moon and the areas directly illuminated by it, progressively darker toward the edges of the canvas and then observe the effect. I did so, and the picture was suddenly transformed; the illusion of moonlight was now unmistakable."

(Recollections, 1865/66, vol. 1, pp. 208f.)

Moonlight scenes formed a central subject within Dresden Romanticism and inspired masterpieces by both Friedrich and Carus. Their fascination with the "wondrous" celestial body is reflected in paintings like our small *Elbe Island by Moonlight*—a work that continues to cast its glow into the present. The untamed little island in the Elbe opposite Pillnitz Palace was, ever since Carus's appointment as royal court physician in 1827, a cherished place of re-treat and study for the eminent doctor and painter. It was here that some of his most beautiful and intimate works were created. A daytime pendant, *Elbe Island at Pillnitz with Passing Barges*, is held in the Goethe Museum in Frankfurt (fig.).

Anna Ahrens

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Lot 111

Carl Gustav Carus

Leipzig 1789 – 1869 Dresden

„Elbinsel bei Mondschein“. Circa 1844

Oil on cardboard. 17.8 × 25.4 cm (7 × 10 in.). Inscribed in pen in black on label of Winsor & Newton on the reverse: Carus, Insel bei Pillnitz. Presumably Prause 289. Retouchings. [3212] Framed.

## Provenance

Private Collection, Dresden / Private Collection, Rhineland / Mickey Cartin, New York / Private Collection, Saxony

EUR 150,000–200,000

USD 169,000–225,000

## Exhibition

Seen in the Mirror: Things from the Cartin Collection. New York, David Zwirner Gallery, 2021, ill. p. 81 („Full Moon near Pillnitz“)

## Literature and illustration

Elisabeth Bülck: C. G. Carus, sein Leben and sein Werk im Verhältnis zu C. D. Friedrich und dessen Schülern betrachtet. Dissertation, Greifswald, Ernst-Moritz-Arndt-Universität, 1943 (unpublished), catalogue / auction 335: Alte Kunst. Cologne, Van Ham, 16.5.2014, cat. no. 490, ill. („Vollmond bei Pillnitz“)





III.  
 Carl Gustav Carus, Elbe island near Pillnitz with passing barges, circa 1835/40,  
 Freies Deutsches Hochstift, Frankfurter Goethe-Museum



Lot 113

## Carl Gustav Carus

Leipzig 1789 – 1869 Dresden

### Moon over pines.

Oil on paper, on cardboard. 11.4 × 7.9 cm (4 1/2 × 3 1/8 in.). [3212] Framed.

#### Provenance

Private Collection, Switzerland / Private Collection, Saxony (acquired in 2020 at Sotheby's, Zurich)

EUR 25,000–35,000

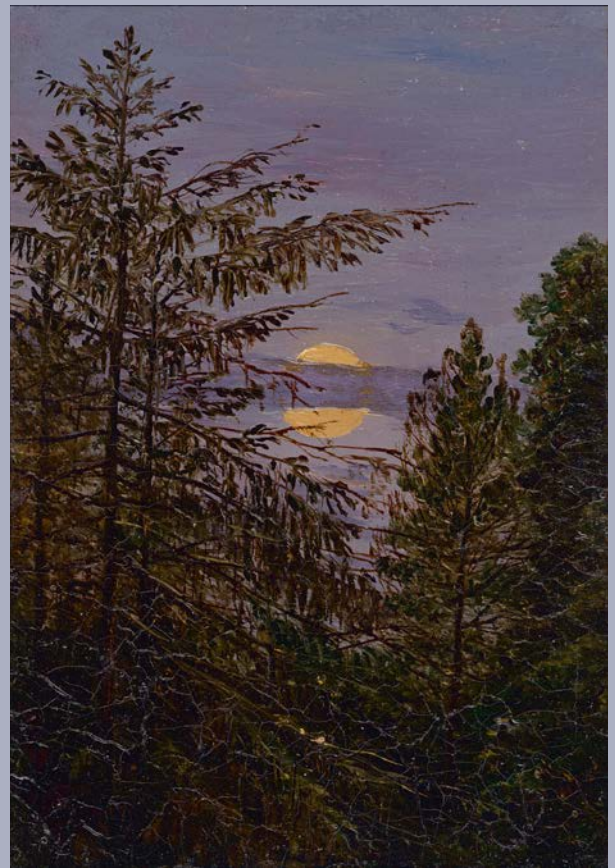
USD 28,100–39,300

#### Exhibition

Nuremberg, Germanisches Nationalmuseum (inv. no. Gm 2060). Loan 1995–1999 and 2002–2009

#### Literature and illustration

Auction ZH2006: Swiss Made UNLOCKED. Zurich, Sotheby's, 2020, cat. no. 83



actual size

Anna Ahrens

## A Glimpse of Modernity?

As early as the end of 1814, only a few weeks after arriving in Dresden, Carus wrote to his Leipzig friend Gottlob Regis about the “wondrous and grand spectacle of nature” in the Elbe region. “Weather and light effects,” he noted, sparked “poetic reflections” within him that “cast entirely new scenes upon [his] inner life” (Memoirs, 1865/66). The tireless physician, researcher, and painter soon made a habit of using his evening walks as the setting for artistic reveries, inspired by his observations of nature while strolling along the Elbe. These “unpainted pictures,” as Carus himself called the imagined paintings in his “painterly diary,” reflect a “boldness and progressiveness” that seem to anticipate modernity (see Neidhardt, Carus, 2009, pp. 172ff.).

Carus’s appointment as royal court physician in 1827 brought the Wettin summer residence, Pillnitz Palace, increasingly into focus in his everyday life. From spring to autumn, he now lived in the southern

wing of the newly completed new Palais. In April 1832, he moved with his family into his own country house in Pillnitz – the “Villa Carus,” which still exists today. This place, “where so much has matured in my soul, where inner existence has experienced phantasies of the most wondrous kind!” (Memoirs, Addendum), became the central point of departure for his artistic explorations of nature. The house’s location also offered magnificent views through its windows toward the Pillnitz park and the Elbe (see also lots 105, 111, 122).

It is striking how intently the “Dresden sky painters” – Friedrich, Dahl, and Carus – dedicated themselves to the night sky (Neidhardt 2009, p. 175). “There is, after all, an undeniable magic in moonlight,” Carus wrote, which he captured “in many forms on canvas and paper” (Memoirs). The two nocturnes (lots 113, 114), whose small format conveys intimacy and a deeply personal artistic engagement, may well visualize Carus’s “phantasies of the most wondrous



kind." His concentrated gaze is directed at the moon, which provides the backlighting: once in relation to nearby firs rendered as shadowy silhouettes, once in relation to the distant silhouette of the ruined Pillnitz castle rising above the vineyards (see also lot 122). The effect of the full moonlight differs: here gentler, golden yellow, streaked only by a faint band of clouds against a deep-blue sky (lot 113); there a white-yellow celestial body further away, meeting a summer-clouded night sky and evoking a play of color from orange to violet that atmospherically encompasses both ruin and vineyard (lot 114). In truly "wondrous" fashion, the moon seems to reflect both Carus's eye and that of the viewer. Carl Grüneisen had already observed of Carus's exhibited paintings that "the first task is the formation of the eye for the perception of nature" (Schorn's Art Journal, 1833).

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Lot 114

## Carl Gustav Carus

Leipzig 1789 – 1869 Dresden

**„Mondschein hinter Burgruine mit Erker“.**

Oil on paper, on wood. 10.4 × 6.9 cm (4 1/8 × 2 3/4 in.).  
Prause 32. [3212] Framed.

### Provenance

Art dealership Rusch, Dresden (1930) / art dealership Luz, Berlin (1939–1945) / Private Collection, Liechtenstein / Private Collection, Switzerland / Private Collection, Saxony (acquired in 2020 at Sotheby's, Zurich)

EUR 25,000–35,000

USD 28,100–39,300

### Exhibition

Nuremberg, Germanisches Nationalmuseum (inv. no. Gm 2059). Loan 1995–1999 and 2002–2009

### Literature and illustration

Auction ZH2006: Swiss Made UNLOCKED. Zurich, Sotheby's, 2020, cat. no. 83



actual size

Johannes Grave

# A Condensate of Caspar David Friedrich's Draftsmanship

Caspar David Friedrich's extended stay in Neubrandenburg, Breesen, and Greifswald in the spring of 1809 occurred during a turbulent time. Shortly beforehand, the so-called Ramdohr controversy had flared up around the „Tetschen Altar“, bringing the artist considerable public attention. Things were also in flux at home: on December 22, 1808, Friedrich's sister Catharina Sponholz had died in Breesen; his father was recovering after a long illness, and in Greifswald, the family was awaiting the birth of Adolf's fourth son, who was baptized Gustav Adolf on April 24, 1809. The journey to Western Pomerania and Mecklenburg gave the painter the chance to distance himself from Dresden and to reconnect with his family.

Between April 18 and July 13, 1809, Friedrich created numerous high-quality drawings, mainly in Neu-

brandenburg and Breesen, but also in Greifswald (Grummt 2011, nos. 579–595 and no. 1011). Among them are some of his most iconic renderings of oaks, as well as sketches of tree groups and sheets showing architectural motifs from Neubrandenburg, Wrangelsburg, or the tomb near Gützkow. The present sheet may be viewed as a kind of condensate of these impressions: relatively large and detailed, the watercolor drawing of a house with a Gothic gable is complemented in the lower half of the page by a compact group of trees and a solitary, sparsely leafed oak. Friedrich's tendency to combine elements from different days and locations is a recurring feature. For instance, a sheet now held in the Berlin Kupferstichkabinett (Grummt 2011, no. 579) includes a tree study dated with pencil to April 18, 1809, and branch studies dated in pencil to June 2, 1809.

The watercolor drawing of April 18, 1809, showing a building with Gothic gables, likely does not depict a residence. Since low stories with many small window openings begin immediately above the ground-floor entrance, the structure is more likely to have been a storage. Given the two railings in front of the entrance, it is also conceivable that Friedrich recorded a gatehouse used for storage. Several years later, he produced a pencil drawing of the lower gate of Burg Stargard from a very similar perspective (Grummt 2011, no. 719). The restrained but deliberate use of hatching and watercolor lends the building, as seen in April 1809, a plastic presence and painterly quality, while the studies added in June exemplify two modes by which Friedrich approached trees. Only a few sheets in the Dresden artist's oeuvre document his drawing practice in such a rich and refined way.

This attractive sheet also bears an intriguing provenance. Since 1936, it had been in the possession of Heinrich Becker (1881–1972), who had moved to Bielefeld as a teacher and became the first director of the city's art museum, later known as the Kunst-







halle. As a museum director, Becker understood the importance of provenance records. According to his notes, the sheet had belonged in the 19th century to Carl Heinrich Beichling (1803–1876), an artist who had produced lithographs after Friedrich's paintings in the 1830s for the Saxon Art Association's pictorial chronicle. At an unknown point in time, the work passed into the hands of „C. Jessen“, likely Karl Jessen (1857–1939), a building official in Bielefeld who had spent his childhood in Eldena near Greifswald. It

probably remained only briefly in the possession of the Bodelschwingh Foundations, Bethel, from whom Becker acquired it and subsequently passed it on to his heirs. After many decades in Bielefeld, the drawing returned to Dresden in 2018, where Johan Christian Dahl may once have discovered it in Friedrich's estate after the artist's death and marked it, in a slight variation of his typical notation, with Friedrich's name and date of death.

„Observe the form closely, the smallest as well as the large, and do not separate the small from the great—but do separate the trivial from the whole.“

Caspar David Friedrich whilst viewing a collection of paintings, circa 1830

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Lot 115

## Caspar David Friedrich

Greifswald 1774 – 1840 Dresden

### **Gothic brick buildings and small tree studies. 1809**

Watercolour over pencil on paper. 30.9 × 25.3 cm (12 1/8 × 10 in.). Inscribed and dated in pen and black ink in the centre left: den 18t Aprill 1809 Greifswald. Inscribed and dated lower left: Breesen den 14t Juni 1809. Dated lower right: den 14t Juni. Inscribed in the lower centre: 37. Inscribed by Johan Christian Dahl lower left: Caspar David Friedrich + zu Dresden d 7 May 1840. !Not in the catalogue raisonné by Grummt. [3212] Framed.

#### **Provenance**

Johann Christian Dahl, Dresden / Karl Heinrich Beichling / C. Jessen / v. Bodelschwingsche Anstalten, Bethel (until 1936) / Heinrich Becker, Bielefeld (acquired in 1936 from the above-mentioned) / Private Collection, Saxony (acquired in 2018 at Christie's, London)

EUR 200,000–300,000

USD 225,000–337,000

#### **Exhibition**

Caspar David Friedrich. Kunst für eine neue Zeit. Hamburg, Hamburger Kunsthalle, 2023/24, cat. no. 131 / Caspar David Friedrich. Lebenslinien. Greifswald, Pommersches Landesmuseum, 2024, without cat. ("Gotisches Giebelhaus in Greifswald")

#### **Literature and illustration**

Auction: Old Master & British Drawings & Watercolours. London, Christie's, 3.7.2018, cat. no. 85, ill. / Frank Richter: Caspar David Friedrich. Der Landschaftsmaler. Petersberg, Michael Imhof Verlag, 2024, p. 275 and 282

We would like to thank Prof. Dr. Johannes Grave, Jena, for kindly providing additional information.





Van 18<sup>e</sup> April  
1809  
Groningen



Levensden  
Van 14<sup>e</sup> Juni  
1809



Van 14<sup>e</sup> Juni

Caspar David Friedrich  
+ en Deerd. 24 May 1840.

37.



Lot 116

**Adrian Zingg**

St. Gallen 1734 – 1816 Leipzig

**View of Dresden. 1772**

Pen and black ink, washed grey, on laid paper (watermark: D & C Blauw). 20.6 × 29.9 cm (8 1/8 × 11 3/4 in.). Signed and dated lower right: Zingg fec. 1772. [3212] Framed.

**Provenance**

Private Collection, Saxony (acquired in 2015 at Katrin Bellinger art dealership, Munich)

EUR 8,000–12,000

USD 8,990–13,500

**Literature and illustration**

Auction: Old Master & British Drawings. London, Sotheby's, 8.7.2015, cat. no. 204, ill.





Lot 117

## Adrian Zingg

St. Gallen 1734 – 1816 Leipzig

### View of Dresden with Augustus Bridge and court chapel.

Pen and black India ink, brush in grey, washed, on laid paper. 15.1 × 23.3 cm (6 × 9 1/8 in.). Faintly legibly signed lower left: Zingg. On the backing board a label of Thos. Agnew and Sons Ltd., London. [3212] Framed.

#### Provenance

Private Collection, Saxony

EUR 8,000–12,000

USD 8,990–13,500

Adrian Zingg hailed from St. Gallen in eastern Switzerland, a region shaped by its rural character. His career led him from Bern to Paris, where he made a name for himself under the mentorship of the German art connoisseur, collector, and art mediator Johann Georg Wille. Wille soon became known in Dresden as well and was appointed to the newly established academy. The profound impression that this beautiful city on the Elbe made on Zingg is evident in these two drawings.

With a sweeping arc beginning from a generous foreground, he invites viewers to stroll along the riverbank, past the Brühl Terrace and on to the Hofkirche. From there, the city's other landmark, the Augustus Bridge, spans the Elbe and completes the composition. These sheets testify not only to his great talent for translating what he saw into art but also to his sheer mastery with the brush—for which he became so renowned.

David Schmidhauser

Alongside “paintings of distinctly romantic character,” from the late 1820s onward there emerged “at increasingly shorter intervals” a growing number of landscapes interpreted in a more “realistic” manner, whose broad brushstrokes remind of the nature studies of Dahl (Prause 1968, pp. 29f.; cf. also lot 104). Like the Norwegian-born painter, who settled permanently in Dresden in the summer of 1821 and soon lived in the same house as Friedrich, Carus also traveled to Italy. His second stay there in 1828 especially inspired him to an intense study of landscape light moods and color harmonies in oil. Where exactly Carus captured this “deciduous forest” remains unknown. A likely location is the familiar Elbe region near Pillnitz. Carus repeatedly described and painted the dense, lushly growing trees and shrubs that fascinated him—especially on the Pillnitz Peacock Island. He captures the billowing, voluminous forms with his brush, as they stand before him silhouetted against the backlight of a cloudy evening sky. The subdued, golden-yellow light that breaks through the gray of the moving clouds and defines the entire atmosphere is wholly different from what he had encountered in Italy. It is nature—and with it, the light mood—as it revealed itself on that day and in that place north of the Alps—“literally so and without alteration,” as Ludwig Tieck had already proclaimed to painters in “Franz Sternbald” back in 1798.

Anna Ahrens

“The painter gives  
the illuminated air  
a body and  
breathes a soul  
into it”

Ricarda Huch



III.  
Carl Gustav Carus, Wooded slope near Pillnitz,  
circa 1840/50, Auction 207, Spring 2013, lot 124





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Lot 118

## Carl Gustav Carus

Leipzig 1789 – 1869 Dresden

„Laubwald. Landschaft mit Vögeln und Bäumen“. Um 1830/40

Oil on cardboard. 20.5 × 28.5 cm (8 1/8 × 11 1/4 in.). Prause 412. [3212] Framed.

### Provenance

From the family of the sculptor Ernst Rietschel, Dresden / Private Collection, Saxony

EUR 50,000–70,000

USD 56,200–78,700

### Literature and illustration

C. G. Carus, sein Leben and sein Werk im Verhältnis zu C. D. Friedrich und dessen Schülern betrachtet. Dissertation, Greifswald, Ernst-Moritz-Arndt-Universität, 1943 (unpublished), catalogue / auction 169: Ausgewählte Werke. Berlin, Grisebach, 27.11.2009, cat. no. 2, ill.



Lot 119

## Adrian Zingg

St. Gallen 1734 – 1816 Leipzig

### View of Lillienstein.

Pen and black ink, washed grey, on laid paper (watermark: GR [below a crown]). 20.3 × 29.8 cm (8 × 11 3/4 in.).  
Signed lower right: A. Zingg. Del. [3212] Framed.

#### Provenance

Private Collection, Saxony (acquired in 2015 at Katrin Bellinger art dealership, Munich)

EUR 8,000–12,000

USD 8,990–13,500

#### Literature and illustration

Auction: Old Master & British Drawings. London, Sotheby's, 8.7.2015, cat. no. 205, ill.

In the Elbe Sandstone Mountains, “the Lillienstein was one of the most striking rock formations,” to which Friedrich repeatedly turned his attention. In doing so, he built on the already widely known views of his teacher Adrian Zingg, who had captured the formation from various perspectives—a “culmination point of the landscape,” as Anke Fröhlich-Schauseil notes in the Dresden Friedrich Catalogue (2024, p. 142).





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Lot 120

Johann Anton Castell

1810 – Dresden – 1867

**View of Briesnitz on the Elbe. 1862**

Oil on canvas. 57 × 85 cm (22 1/2 × 33 1/2 in.). Monogrammed and dated lower left: AC 1862. [3212] Framed.

**Provenance**

Private Collection, Saxony

EUR 8,000–12,000

USD 8,990–13,500

# Light as the subject of painting

"It is impossible to overstate the role that experience with the sepia manner had for Friedrich's entire oeuvre," declares Werner Busch regarding the art of Caspar David Friedrich. The principle of this innovative ink technique—evoking a painterly impression through the most delicate, layered tonality—was one that Friedrich also adopted for his oil painting, which began around 1806/07. Until then, he concentrated his visual concepts exclusively in the medium of drawing. The sepia manner, based on the characteristically brown pigment derived from cuttlefish, was a highly current invention closely associated with Dresden. The Swiss-born Adrian Zingg, a professor at the academy with a regionally renowned studio, brought this novel technique to notable heights in the execution of even large-format painterly views, which became widely spread both in original drawings and in reworked copper engravings (cf. lots 109, 116, 117, 119).

"Friedrich's gradual, subtle application of color and the fading and brightening toward the horizon—like a stepwise reduction of color intensity—are clearly trained in the art of sepia," Busch confirms in reference to our work, which offers extremely rare insights into this decisive development. What Friedrich primarily seeks is the atmospheric impression. "He tells no story, but lets the landscape work upon the viewer," says Busch: "even when the motif is recognizable, it is no longer present for its own sake, but meant to refer to deeper connections. The details are subordinated to a compositional

order meant to let us perceive the divine order of nature behind it." Friedrich is in search for new modes of expression. For him, art always contains something timeless and independent of place. Even more than in the contemporaneous Rock Gate in the Uttewalder Grund (Dresden, Kupferstichkabinett), Friedrich's focus here lies on the phenomenon of light that permeates the entire atmospheric mood: "The center remains as yet unfilled—one is to imagine a fire here that bathes the space enclosed by the church ruin in intense brightness," Busch notes, having identified several preliminary drawings: "Several gray-washed drawings are dedicated to the monastic ruin of Heilig Kreuz near Meissen, one of which reproduces the exact perspective used in the sepia (figs. 1 and 2)."

Also of interest in this early sheet is Friedrich's use of staffage. The sheet "offers the possibility to trace Friedrich's creative process—which fundamentally remains the same—in detail. It is telling that the groups of figures, even the couple leaning against the tree, are conceived in motion and thus display a narrative dimension that will later vanish from Friedrich's work. When figures appear in his later works, they remain in a reflective mode, prompting us as viewers to contemplate the visible world. This present sheet, by contrast, closes a gap in our understanding of Friedrich's developmental trajectory," Werner Busch summarizes the significance of this remarkable sepia drawing.



III. 1  
Caspar David Friedrich, Ruins of the Heilig Kreuz monastery near Meissen, 9. September 1800, Veste Coburg, Collection Böhm-Hennes



III. 2  
Caspar David Friedrich, Reclining male figure seen from behind, 19. Mai 1801, Wallraf-Richartz-Museum & Fondation Corboud, Graphische Sammlung





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Lot 121

## Caspar David Friedrich

Greifswald 1774 – 1840 Dresden

**„Feuer in einer Kirchenruine“.** Circa 1800/1801

Sepia ink over pencil on paper. 50 × 72 cm (19 5/8 × 28 3/8 in.). Grummt 313. [104]

### Provenance

From the family of Caspar David Friedrich's brother, Johann Samuel Friedrich, Neubrandenburg (1773-1844), in direct succession to Friedrich Boll, Ludwigsburg (and thence by descent to the present owner)

EUR 150,000–200,000

USD 169,000–225,000

# „Depicting twilight is by all means one of the most difficult tasks for a landscape painter.“

Goethe about Carus, 1822

What the researcher and painter Carus already observed in the atmosphere and the sky above Dresden in the early 1820s has, according to Neidhardt in the catalogue for the major Carus exhibition in 2009, hardly been acknowledged in terms of its modernity: „Carus sees more—deeper and more discerningly—than his contemporaries; he perceives the transparency and colourfulness of shadows and the reflections of light within them. He possesses the gift of empathizing with and intuitively understanding a fleeting colour-light mood.“ Known primarily for the romantic inventions that attest to his closeness to Caspar David Friedrich, Carus reveals himself in his private studies as an outstanding observer of nature and a progressive plein air painter, aligning himself more with Dahl than with Friedrich. Especially the coloured studies are “less constrained by the expectations of the public, and this freedom reveals itself in a painterly form that is, for the time, astonishingly open,” as Gerd Spitzer affirms. Our small, private study presents a view over the vineyard toward that artificial ruin of Pillnitz, which was erected in neo-Gothic style atop a hill amid a group of conifer trees in 1785 under Elector Friedrich August III. Since his appointment as court physician in 1827, the area around Pillnitz had become his preferred setting for nature studies during the summer months. It is possible that Carus here depicts the view from a window of his country house, which he had moved into in 1832. In addition to the beloved Elbe Island (lots 105, 111), he studied the view across the vineyards toward the Pillnitz ruin at various times of day and night (illustration and lot 114).

Anna Ahrens



III.

Carl Gustav Carus, Sunny vineyard in Pillnitz, circa 1830/40, Grisebach Auction 358, Summer 2024, lot 120





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Lot 122

## Carl Gustav Carus

Leipzig 1789 – 1869 Dresden

**„Ruine in Pillnitz über den Weinbergen“.** Circa 1835

Oil on cardboard. 13.5 × 19.5 cm (5 3/8 × 7 5/8 in.). On the cardboard backing a label of the Cartin Collection, Hartford & New York. Prause 287. [3212] Framed.

### Provenance

Caroline Cäcilie Carus (daughter of the artist) / Margarete Schwerdtner (foster daughter of the above-mentioned), Meissen / Private Collection (goddaughter of the above-mentioned), Saxony / Mickey Cartin, New York / Private Collection, Saxony

EUR 50,000–70,000

USD 56,200–78,700

### Exhibition

Seen in the Mirror: Things from the Cartin Collection. New York, David Zwirner Gallery, 2021, ill. p. 80 („Evening Light near Pillnitz“)

### Literature and illustration

Elisabeth Bülck: C. G. Carus, sein Leben and sein Werk im Verhältnis zu C. D. Friedrich und dessen Schülern betrachtet. Dissertation, Greifswald, Ernst-Moritz-Arndt-Universität, 1943 (unpublished), catalogue

"Collections are [...] acts of autobiography. They chart the collector's encounters and flowing enthusiasms, their crazes perhaps, their passions always, whether permanent or fleeting. Thus they're cabinets of a person's own curiosities, in the metaphorical sense of the word. They're both private and revealing, mirrors of the self."

Luke Syson, *Seen in the Mirror: Things from the Cartin Collection*, 2021





# Caspar David Friedrich, Carl Gustav Carus, Johan Christian Dahl – Masterpieces of Romanticism from a Dresden Private Collection

Auction 19th Century Art  
5 June 2025, 2 p.m.

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