

Englische Übersetzung der Tafeltexte zu den Themenwegen "Romantisches Rügen"

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5. Chalk cliff motif ...
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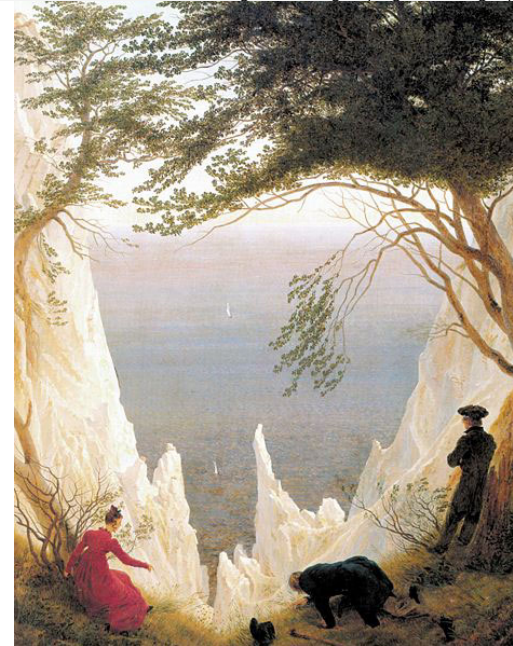
Fascination Rügen – Romantic views¹

Caspar David Friedrich came with his sketchpad, Bettina von Arnim dreamed here during a sunset and Theodor Fontane had Effi Briest walk along the Sassnitz shore. Rügen's natural landscapes fascinated back then, and still inspire – and not only the Romantics. At the beginning of the 19th century, painters, poets, architects and philosophers came to create the symbols meant to enchant the already demystified world in the primeval beauty and wildness of nature.

The play of the waves on a stormy sea, the cloudy rising of the moon over the sea, cliffs that rise majestically to the heavens, forests in the morning fog, man amid the endless vastness – here nature offers everything that brings one reverently back to the origin of all things. On Rügen, Caspar David Friedrich found some of his most famous motifs and also awakened the enthusiasm of colleagues like Carl Gustav Carus for the unadulterated purity of the island. Karl Friedrich Schinkel, master builder of Classicism, also came to Rügen to paint. His architectural traces can today be viewed in the hunting castle of Granitz and the lighthouse at Cape Arkona. The scenery inspired Gotthard Ludwig Theobul Kosegarten, pastor and poet, to almost hymnal verses, which Franz Schubert set to music in the Kosegarten Cycle. Rügen inspires all the senses...



Karl Friedrich Schinkel: *Der Rugard auf Rügen (Rugard on Rügen)*, 1821



Caspar David Friedrich: *Kreidefelsen auf Rügen. (Chalk cliffs on Rügen)* Around 1818-1822



Caspar David Friedrich: *Die Lebensstufen. (The stages of life)* Around 1835



Carl Gustav Carus: *Eichen am Meer. (Oak trees at the seaside) Erinnerungen an eine bewaldete Insel in der Ostsee. (Memories of a forested island in the Baltic Sea)* 1835



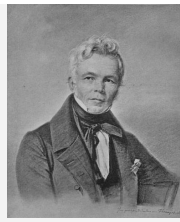
C.F. Friedrich



C. G. Carus



L.G. T. Kosegarten



F. Schinkel

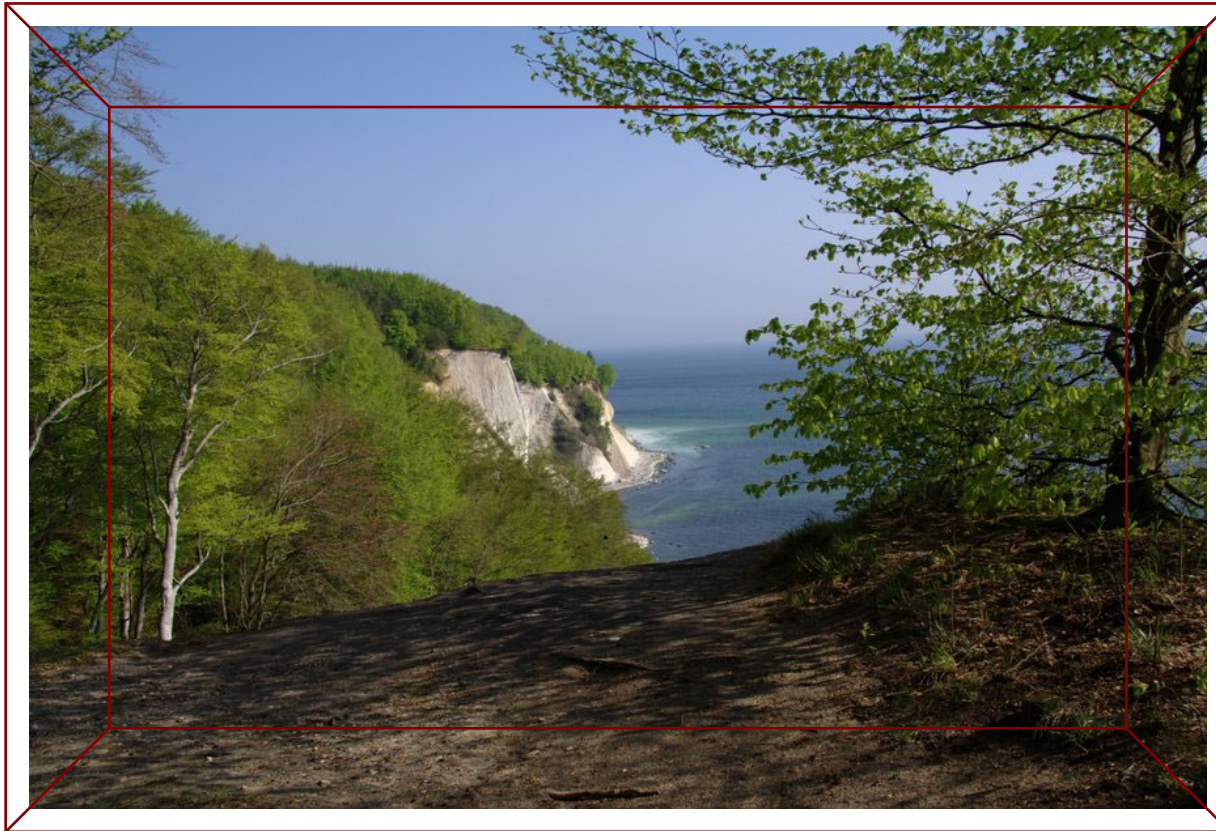


J. P. Hackert

Embark on a journey. Experience idyllic natural worlds and poetic perspectives of the most beautiful aspects of Rügen in the footsteps of the Romantics.

¹ Painting from: Herrmann Zschoche: *Caspar David Friedrich auf Rügen*. Amsterdam. 1998 / ¹ Image sources: http://de.wikipedia.org/wiki/Caspar_David_Friedrich; http://de.wikipedia.org/wiki/Carl_Gustav_Carus; http://de.wikipedia.org/wiki/Philipp_Otto_Runge; http://de.wikipedia.org/wiki/Ludwig_Gotthard_Kosegarten; http://de.wikipedia.org/wiki/Karl_Friedrich_Schinkel

Romantic perspectives ² ...



The moonlit night

See, how the moonlight
 Paints each bush and flower with silver
 How the brook tipples and gleams
 Moonbeams rain down, dew sparkles
 and softly bathes the leaves,
 And the Dewflower gleams and glisters
 Moonlight glimmers on the mountain peaks,
 Illuminates the gently swaying poplars

Throughout the shining misty spaces
 Whispering voices, elusive dreams
 Speak to me in intimate communion,
 Of happiness, which remind me
 Of highest delight whose sweetness overwhelms
 Speaks from no breast, with mighty insight
 Banishing melancholy with soothing tears

How, oh how is the pain, eased?
 Where, oh where a loving nature,
 That stills the sweet pain?
 One in the other quite submerged,
 Totally lost, utterly extinguished
 'Till every desert is destroyed,
 Such, I doubt, is as it looks
 Sorrow is quenched with costly tears

One, I know, oh, only one,
 You only do I know, oh pure one
 To whom heart's sorrow meant
 Yourself surrounded, by you surrounded,
 Yourself entwined, by you entwined
 At one with you meant,
 Dearest, oh dearest to be lost in wonder!
 Heaven and Earth dissolve in intoxication.

Text: Ludwig Gottfried Theobald Kosegarten (1758-1818)
 Melody: Franz Peter Schubert (1797-1828)
 "Die Mondsicht" (The moonlit night), D. 239 (1815), published 1894

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² Concept idea: Viewing of a section of landscape through a picture frame, while listening to the Kosegarten poem. Here only an example image as a default / Image source: <http://images.google.de/imgres?imgurl=http://www.heise.de/imagine/>

The blue flower on the horizon ...

Those who sometimes let themselves be carried away from the hustle and bustle of everyday life may find what they seek on Rügen. Here the eye travels far, pauses to take in the shadow play of the trees, immerses into the rhythm of the ocean waves, to then finally lose itself in the clouds drifting past high above on the horizon. One feels the ground beneath one's feet and frees his thoughts to the wind. Nature is a great force in the play of the elements.



Caspar David Friedrich: *Zwei Jünglinge bei Mondaufgang am Meer* (Two youths watching the moon rising over the sea). Around 1835, sepia, 23.5 x 31.5 cm, Moscow, Pushkin Museum



Carl Gustav Carus: *Mondnacht bei Rügen*, (Moonlit night near Rügen) 1819, Dresden, Staatliche Kunstsammlungen Dresden



Caspar David Friedrich: *Mondaufgang am Meer*, (Moon rising over the sea) 1822, oil on canvas, 135 x 170 cm, St. Petersburg, Hermitage

That's what drew the Romantics to the island. Here they found symbols of their longing for the purity of creation and filled them with a portion of poetry and mysticism. Many came again and again in order to get a little nearer to the blue flower.

This motif of longing appears in many paintings of this period. The human being pauses in quiet contemplation of the scenery, his gaze directed to the distance ...

How at ease I feel in the dark ...

The Stars

How I like the nightfall!
 How pleasing the gentle night!
 God's stars sparkle
 In solemn splendor.
 Come, Ida, come outside,
 And let us look with wonder
 Upward into the blue,
 Upward toward those heights.

See how Lyra shimmers,
 See how Aquila glows!
 See how Corona gleams,
 And Gemini scatters sparks!
 The bright Watchers beckon,
 The golden Chariots glitter
 And Cygnus proudly swims
 Through the blue ocean.

Oh stars of God, witnesses
 And heralds of a better world!
 You silence the tumult
 That swells my chest;
 I look upward, sublime spirits,
 To your bright climes,
 And presentiment of eternal
 happiness
 Calms my outraged breast.



Caspar David Friedrich: *Mondaufgang am Meer*. (Moon rising over the sea) 1822. Berlin. Staatliche Museen Preußischer Kulturbesitz, Nationalgalerie

Oh Ida, when sadness
 Envelops your soft eye,
 When the world fills
 The cup of life with gall;
 Then go out into the darkness
 And watch the sparkling of the stars,
 And your pain will become lighter,
 And your heart will beat more freely.

Oh Ida, if harsh destiny
 Some day makes us part,
 And if worldly distress
 Denies both glance and kiss;
 Then look upward into space
 Into that wide blue realm;
 There, in those bright heights,
 There we shall meet again.

Source:
 Kosegarten, "Die Sterne." In *Musen-
 Almanach für das Jahr 1796*, published by
 F. Schiller, 174–176. Tübingen: J. G.
 Cotta'schen Buchhandlung.

Translation:
 Lewis M. Holmes. 2005. *Kosegarten's
 Cultural Legacy: Aesthetics, Religion,
 Literature, Art, and Music*. New York, Peter
 Lang. S. 174–175.

Chalk cliff motif ...



Caspar David Friedrich: *Kreidefelsen auf Rügen*. (Chalk cliffs on Rügen) Around 1818 – 1822, 90,5 x 71 cm, Winterthur, Stiftung Reinhart



Carl Robert Kummer: *Blick zum Königsstuhl* (View of the Königsstuhl). Around 1830, pencil, quill, sepia, Kiel, Stiftung Pommern



Johann Friedrich Rostmäsler: *Große Stubbenkammer*. 1835, steel engraving



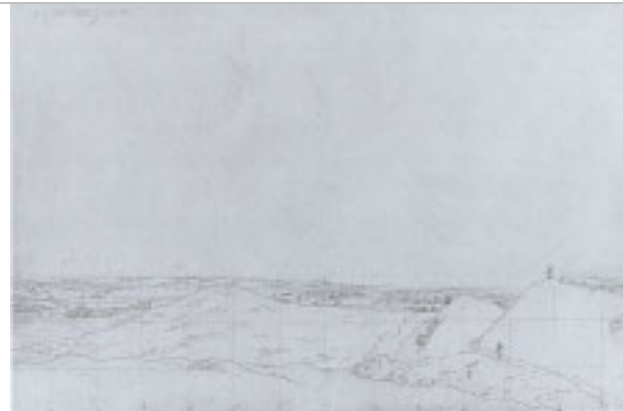
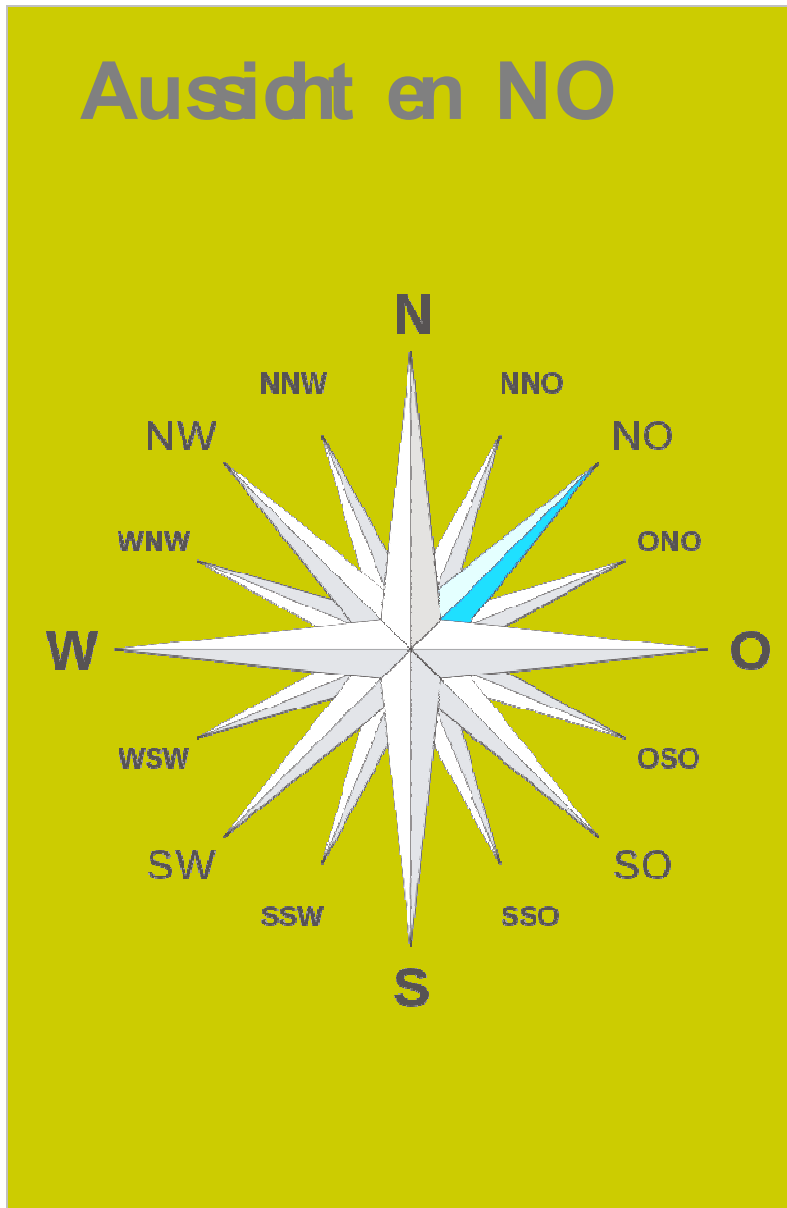
Karl Friedrich Schinkel: *Blick vom Königsstuhl auf Klein Stubbenkammer* (View from Königsstuhl of Klein Stubbenkammer). 1821, formerly Berlin, Schinkelmuseum, whereabouts unknown

Here where the land falls off abruptly into the sea, Rügen reveals its deepest secrets. The chalk. The white chalk cliffs have a magical attraction. They have become Rügen's trademark – not least due to one of the most famous paintings of Caspar David Friedrich.

He was not the only one bewitched by this view. Many painters of his time recorded it in images. However, as you will discover, none of the motifs reflects reality, regardless of the angle. This is not only due to the fact that the coast changes constantly. The motif never existed. It was compiled from several sketches by Friedrich and composed into an idealised whole. The rocky point is placed in the middle, the right rock wall is in fact taken from a completely different natural context. In order to generate a sense of depth, he leaves out the shore, so that the sea appears to penetrate directly into the steeply falling cliffs.

Friedrich romanticised his image, freely based on Novalis, giving the "common a mysterious appearance, the familiar the dignity of the unknown, the finite an infinite appearance".⁴

⁴ Novalis: Fragments. Quoted from Hermann Zschoche: *Caspar David Friedrich auf Rügen*. 1998. P. 114



Caspar David Friedrich: Blick vom Rugard: 17. Mai 1802, Bleistift und Feder, Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett
Sepia verschollen



Johann Wilhelm Brüggemann: Aussicht vom Rugard über Jasmund. Tuschzeichnung, Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett



Karl Friedrich Schinkel: Der Rugard auf Rügen (1821), 51 x 132 cm, Berlin, Staatliche Museen Preußischer Kulturbesitz, Nationalgalerie

TAFEL AUSSICHTEN NO

View to the NE

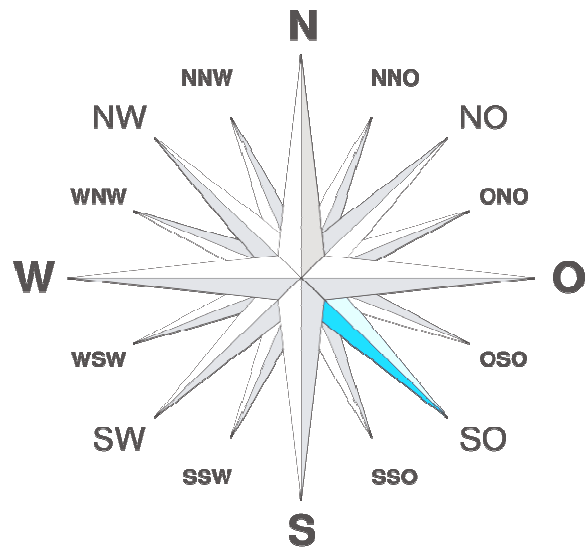
A.d.Ü "O" für Ost soll prinzipiell in "E" für East geändert

Caspar David Friedrich: *Blick vom Rugard* (View from Rugard): 17 May, 1802. Pencil and quill. Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett.
Sepia is lost

Johann Wilhelm Brüggemann: *Aussicht vom Rugard über Jasmund* (View from Rugard of Jasmund). Pen and ink drawing. Berlin. Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett

Karl Friedrich Schinkel: *Der Rugard auf Rügen* (Rugard on Rugen) (1821), 51 x 132 cm, Berlin. Staatliche Museen Preußischer Kulturbesitz, Nationalgalerie

Aussicht en SO

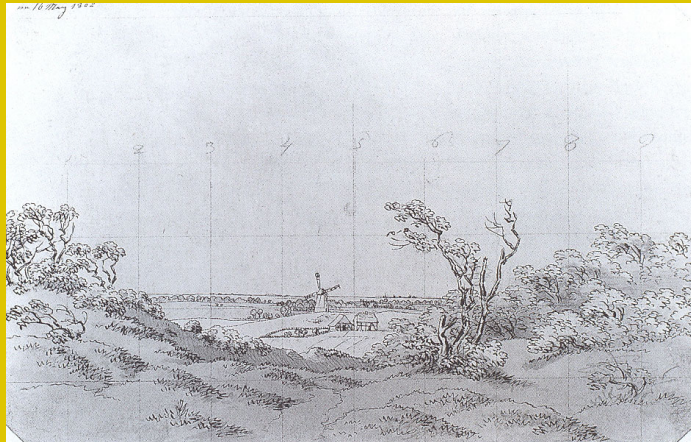


Caspar David Friedrich: Blick von der Näselow nach der Granitz (Blick vom Rugard nach Mönchgut) um 1802, Gouache, 13 x 20,7 cm, Weimar, Kunstsammlungen

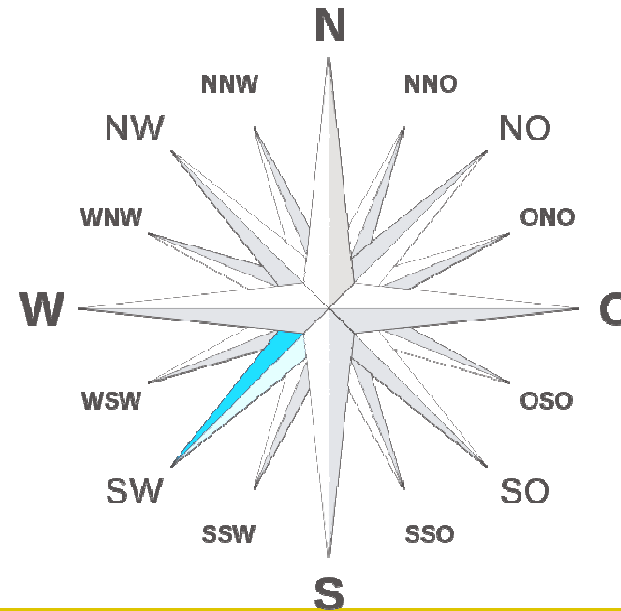
TAFEL AUSSICHTEN SO

View to the SE

Caspar David Friedrich: *Blick von der Naselöw nach der Granitz (Blick vom Rugard nach Mönchgut)* (View from the Naselöw to the Granitz (View from Rugard to Mönchgut)) around 1802, gouache, 13 x 20.7 cm, Weimar, Kunstsammlungen



Caspar David Friedrich: Rügenlandschaft mit Windmühle und Stralsund am Horizont! (Rügenlandschaft in der Nähe des Jasmunder Boddens). 16. Mai 1802, Feder, laviert, Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett



Rugard Aussichten



Caspar David Friedrich: Hütte mit Ziehbrunnen auf Rügen und Stralsund am Horizont. Um 1802, Gouache, 14 x 22,6 cm, Hamburg, Kunsthalle

TAFEL RUGARD AUSSICHTEN

Rugard views

Caspar David Friedrich: *Rügenlandschaft mit Windmühle und Stralsund am Horizont (Rügenlandschaft in der Nähe des Jasmunder Boddens)*
(Rügen landscape with windmill and Stralsund on the horizon (Rügen landscape near the Jasmund *Bodden*) 16 May, 1802, quill, wash, Dresden,
Staatliche Kunstsammlungen, Kupferstich-Kabinett

Caspar David Friedrich: *Hütte mit Ziehbrunnen auf Rügen und Stralsund am Horizont (Hut with draw well on Rügen and Stralsund on the horizon).*
Around 1802, gouache, 14 x 22.6 cm, Hamburg, Kunsthalle



Cspar David Friedrich: Selbstbildnis mit ;ütze und Visierklappe. 1802



Cspar David Friedrich:Wanderer am Meilenstein., 1802

Rügen-Wanderungen

Caspar David Friedrich war Stammgast auf Rügen. Zwischen 1801 und 1826 unternimmt er sechs ausgiebige Wanderungen über die Insel und legt eine umfangreiche Skizzensammlung an, die ihm als Grundlage seiner Arbeiten in Öl dienen. Die Insel nahe seiner Heimatstadt Greifswald gehörte zu den Landschaften, die den Maler immer wieder in ihren Bann zog.

Was er auf Rügen fand, beschreibt Gotthilf Heinrich von Schubert – ein Freund Caspar David Friedrichs –so:

„Die stille Wildnis der Kreidegebirge und der Eichenwäldchen seiner vaterländischen Insel Rügen waren im Sommer, noch mehr aber in der stürmischen Zeit des Spätherbstes und im angehenden Frühling, wenn auf dem Meer an der Küste das Eis brach, sein beständiger, sein liebster Aufenthaltsort. In Stubbenkammer, wo damals noch kein modernes Gasthaus stand, verweilte er am öftesten, dort sahen ihn die Fischer manchmal mit Sorge um sein Leben, ja wie einen der freiwillig in der Flut sein Grab suchen wollte, auf und zwischen den Zacken der Bergwand und ihren ins Meer hineinragenden Klippen herumklettern. Wenn der Sturm am kräftigsten war und die Wogen, mit Schaum bedeckt, am höchsten heranschlugen, da stand er, von dem heranspritzenden Schaume oder auch von einem plötzlichen Ergüsse des Regens durchnässt, wie einer, der sich an solcher gewaltigen Lust die Augen nicht satt sehen kann. Wenn ein Gewitter mit Blitz und Donner über das Meer daherzog, dann eilte er ihm wie einer, der mit diesen Mächten den Freundschaftsbund geschlossen, entgegen auf dem Felsensaum der Küste oder ging ihnen nach in den Eichenwald, wo der Blitz den hohen Baum zerspaltete, und murmelte da sein halblautes „wie groß, wie mächtig, wie herrlich!“.

zit. bei Hermann Zschosche: Caspar David Friedrich auf Rügen. 1998. S. 9

TAFEL RÜGEN-WANDERUNGEN

Rügen walking tours

Caspar David Friedrich was a regular guest on Rügen. Between 1801 and 1826 he undertook six extensive walking tours of the island and created a large collection of sketches, which provided the basis for his works with oil paint. The islands near his hometown of Greifswald are among the landscapes that fascinated him again and again.

What he found on Rügen is described by Gotthilf Heinrich von Schubert, a friend of Caspar David Friedrich, as follows:

"The quiet wilderness of the chalk hills and the oak woods of his native island of Rügen were his constant and favourite place to reside, in the summer, but even more so in the stormy time of late autumn or at the start of spring, when the ice begins to break off the coast. He spent most of his time in the Stubbenkammer (the immediate vicinity surrounding the Königsstuhl chalk cliffs), where at that time there was no modern inn. The fishermen there sometimes regarded him with fear for his life, like one who voluntarily seeks his grave in the flood, as he climbed up and between the jagged teeth of the cliff wall and the cliffs projecting over the sea. He stood there when the storm was at its fiercest and when the foaming waves broke most ferociously, soaking wet from the spraying foam or from a sudden torrent of rain, like one who can't get enough of such mighty pleasure. When a storm, with its thunder and lightning, moved over the sea, he rushed toward it at the edge of the cliffs like someone who had formed a bond of friendship with these forces, or followed it into the oak forests, where lightning splits the high trees, and there he murmured reverently, "how great, how mighty, how wonderful!"

Quoted from Herrmann Zschosche: *Caspar David Friedrich auf Rügen* (Caspar David Friedrich on Rügen), 1998, p.9

Caspar David Friedrich: *Selbstbildnis mit Mütze und Visierklappe* (Self-portrait with cap and sighting flap), 1802

Caspar David Friedrich: *Wanderer am Meilenstein* (Traveller at the milestone), 1802