

# Unwilling Moderns

## Portfolio of Images

P. 1



P. 2



P. 3



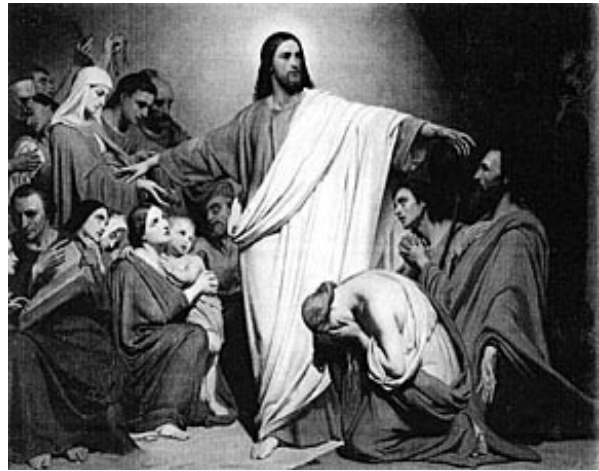
P. 4



P. 5



P. 6



P. 7



P. 8



P. 9



P. 10



P. 11



P. 12



P. 13



P. 14



P. 15



P. 16



P. 17



P. 18



P. 19



P. 20



P. 21



P. 22



P. 23



P. 24



P. 25



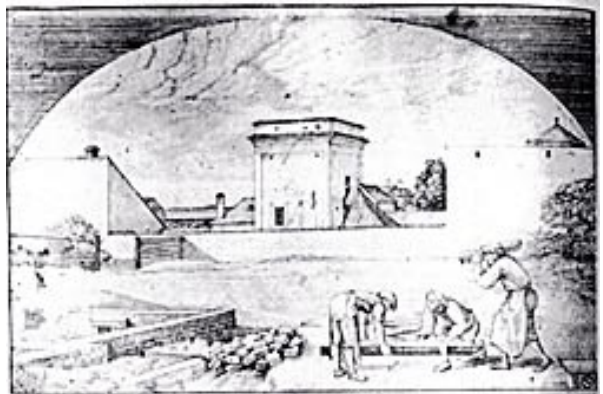
P. 26



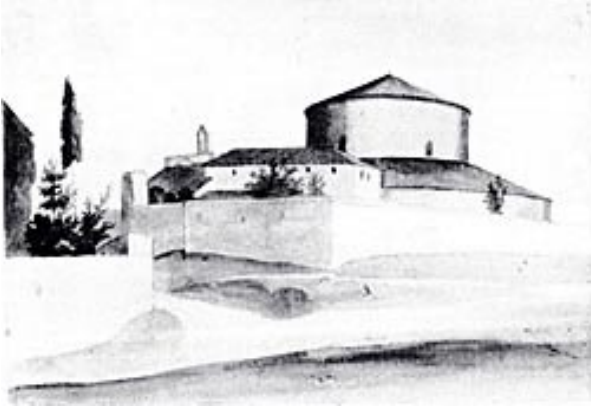
P. 27



P. 28



P. 29



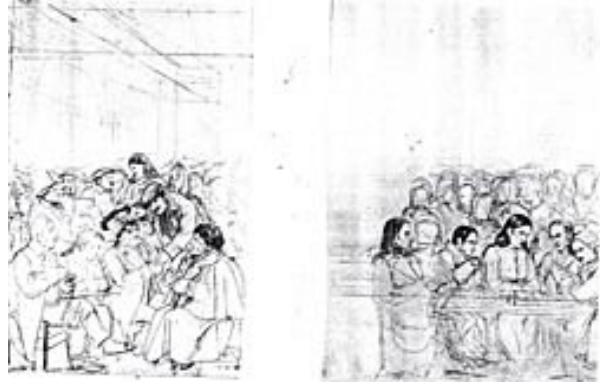
P. 30



P. 31



P. 32



P. 33



P. 34



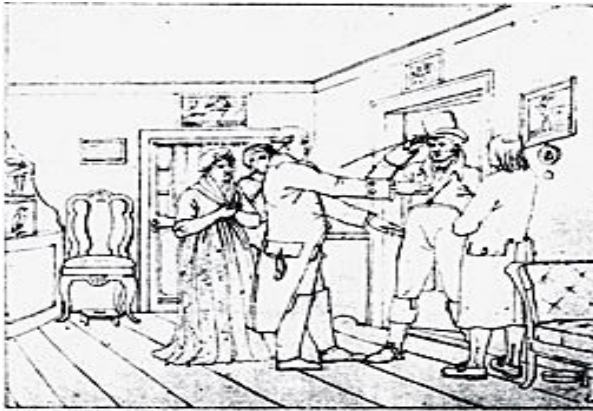
P. 35



P. 36



P. 37



P. 38



P. 39



P. 40



## LIST OF PORTFOLIO ILLUSTRATIONS

1. G. Wappers. *Episode from the September Days, 1830*. (1835) Brussels, Musée des Beaux-Arts de Belgique.
2. Julius Schnorr von Carolsfeld, *Siegmund and Sieglinde*. (1829) Design for fresco on Western window wall of the Saal der Helden, Munich Residenz. Exhibited in Munich in 1829. Leipzig, Museum der bildenden Künste.
3. Ingres. *Paolo and Francesca*. (1819) Angers, Musée des Beaux-Arts.
4. John Flaxman. *Paolo and Francesca*. Plate 5 from the Illustrations to Dante's *Inferno*, commissioned by Thomas Hope (1793). Harvard University, Houghton Library. Engraved by Piroli, the illustrations were published in a very limited edition, 1793. Following the appearance of a pirated French edition in 1802, the London publisher Longman was authorized to put out a larger edition (1807).
5. Joseph Anton Koch. *Paolo and Francesca*. (1805) Dresden, Staatliche Kunstsammlungen, Kupferstichkabinett.
6. Ary Scheffer. *Christ Remunerator*. (1847) Dordrecht, Museum.
7. Hippolyte Flandrin, *The Adoration of the Magi*. (1857) Quimper, Musée des Beaux-Arts.
8. Palma Vecchio. *Jacob and Rachel*. (First quarter of 16<sup>th</sup> century) Dresden, Staatliche Kunstsammlungen.
9. William Dyce. *The Meeting of Jacob and Rachel*. After Alexander Strähuber, a contributor to the *Bilderbibel* (1852-1860). Published in *Art Journal*, XIII, 1851.
10. Julius Schnorr von Carolsfeld. *Jacob and Rachel*. (1820) Frankfurt am Main, Städelsches Kunstinstitut. Seen by Dyce in 1837 when he visited Munich and met Schnorr von Carolsfeld.
11. Joseph Anton Koch. *St. John Preaching*. (1822-23) Innsbrück, Tyroler Landesmuseum Ferdinandeum.
12. W.C. Thomas. *St. Augustine Preaching*. (1842) Wood engraving. From F.K. Hunt, *The Book of Art*, London, 1846.
13. George Richmond. *Christ and the Woman of Samaria*. (1828). London, Tate Britain.
14. F.R. Pickersgill. *The Woman taken in Adultery*. Wood engraving. *From Six Compositions from the Life of Christ*, London, 1850.
15. Adolph Menzel. *Living Room with Menzel's Sister*. (1847) Munich, Neue Pinakothek.
16. Theodor von Rehbenitz. *Portrait busts of Veit, Cornelius, and Koch*. (Between 1816 and 1823) Lübeck, Museen für Kunst und Kulturgeschichte der Hansestadt.
17. Carl Philipp Fohr. *Double Portrait of F. Heger and K. J. Köbel*. (1817-1818) Heidelberg, Kurpfälzisches Museum.



18. Wilhelm von Schadow. *The Schadow Brothers and the Sculptor Thorvaldsen*. (1815-1818) Berlin, Nationalgalerie.
19. Carl Philipp Fohr. *Triple Portrait of O.F. Ignatius, A.G.W. Pezold, and G.A. Hippius*. (1817-1818) Heidelberg, Kurpfälzisches Museum.
20. Carl Philipp Fohr. *Fohr with two friends and Grimsehl*. (1816) Darmstadt, Hessisches Landesmuseum.
21. Carl Philipp Fohr. *Sketches for group portrait of Caffè Greco*. (1817-1818) Heidelberg, Kurpfälzisches Museum.
22. Philipp Veit, *The Landlord of the Caffè Greco and his daughter*. (1815/30) Mainz, Mittelrheinisches Landesmuseum.
23. Johann Friedrich Overbeck. *Portrait of an Old Woman*. Berlin, Staatliche Museen, Kupferstichkabinett und Sammlung der Zeichnungen.
24. Franz Horny. *Portrait of Giuseppe Baldi from Olevano*. (1820) Weimar, Schlossmuseum.
25. Julius Schnorr von Carolsfeld. *Portrait of Vittoria Caldoni*. (1822) Berlin, Staatliche Museen, Kupferstichkabinett und Sammlung der Zeichnungen. (Vittoria Caldoni was the subject of paintings or drawings by several Nazarene artists, including Overbeck.)
26. Johann Friedrich Overbeck. *Head of a boy*. (1811-1819) Berlin, Staatliche Museen, Kupferstichkabinett und Sammlung der Zeichnungen.
27. Peter Cornelius. *Head of a boy*. (1811-1818) Munich, Private collection.
28. Ferdinand Olivier. *Construction workers building a house*. (1818) Lübeck, Museen für Kunst und Kulturgeschichte der Hansestadt.
29. Friedrich Olivier. *View of San Stefano Rotondo, Rome*. (1820) Düsseldorf, Kunstmuseum.
30. John Flaxman. *Departure of Briseis from the Tent of Achilles*. Engraving, after Flaxman, by Thomas Piroli. *The Iliad* (1793), Plate 1.
31. Julius Schnorr von Carolsfeld. *Design for Entrance Wall of the Heroes' Room, Munich Residenz*. Oil. (1830) Karlsruhe, Staatliche Kunsthalle.
32. Carl Philipp Fohr, *Sketches for a planned group portrait at the Caffè Greco. (1817-1818)*. Left panel, group gathered around Joseph Anton Koch in smoking section; right panel, the more pious group around Overbeck in the non-smoking section. Frankfurt am Main, Städelsches Kunstinstitut.
33. Studio of the Master of the Life of the Virgin. *The Conversion of St. Hubert*. (2<sup>nd</sup> half of 15<sup>th</sup> century) London, National Gallery.
34. Sir Thomas Lawrence. *Sir Walter Scott*. (Begun 1821) Windsor Castle, H.M. The Queen.
35. Bernt Notke. *Self-portrait* in form of a kneeling priest in the altarpiece "Mass of St. Gregor." (Circa 1504) Formerly Lübeck, Marienkirche. Destroyed 1943. (From *Das deutsche Antlitz* [Zurich: Atlantis Verlag, 1954]).

36. Hans Baldung. *Philipp von der Pfalz*. (1517) (From *Das deutsche Antlitz*).
37. Franz Pforr. *Illustration for Goethe's "Clavigo" (Act III)*. (1808?) Lübeck, Museen für Kunst und Kulturgeschichte der Hansestadt.
38. Johann Friedrich Overbeck. *Christ awakens Jairus's daughter*. (1815) Berlin, Staatliche Museen, Kupferstichkabinett und Sammlung der Zeichnungen.
39. Julius Schnorr von Carolsfeld. *The Wedding at Cana*. (1819) Hamburg, Kunsthalle.
40. Julius Schnorr von Carolsfeld. *Annunciation*. (1820) Berlin, Staatliche Museen, Nationalgalerie.

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