

2012

# Eve and the Madonna in Victorian Art

Dungan, Bebhinn

<http://hdl.handle.net/10026.1/1254>

---

University of Plymouth

---

*All content in PEARL is protected by copyright law. Author manuscripts are made available in accordance with publisher policies. Please cite only the published version using the details provided on the item record or document. In the absence of an open licence (e.g. Creative Commons), permissions for further reuse of content should be sought from the publisher or author.*

## Appendix C

Eve

"While I sit at the door  
Sick to gaze within  
Mine eye weepeth sore  
For sorrow and sin:  
As a tree my sin stands  
To darken all lands;  
Death is the fruit it bore.

"How have Eden bowers grown  
Without Adam to bend them!  
How have Eden flowers blown  
Squandering their sweet breath  
Without me to tend them!  
The Tree of Life was ours,  
Tree twelvefold-fruited,  
Most lofty tree that flowers,  
Most deeply rooted:  
I chose the tree of death.

"Hadst thou but said me nay,  
Adam, my brother,  
I might have pined away;  
I, but none other:  
God might have let thee stay  
Safe in our garden,  
By putting me away  
Beyond all pardon.

"I, Eve, sad mother  
Of all who must live,  
I, not another,  
Plucked bitterest fruit to give  
My friend, husband, lover;—  
O wanton eyes, run over;  
Who but I should grieve?—  
Cain hath slain his brother:  
Of all who must die mother,  
Miserable Eve!"

Thus she sat weeping,  
Thus Eve our mother,  
Where one lay sleeping

Slain by his brother.  
Greatest and least  
Each piteous beast  
To hear her voice  
Forgot his joys  
And set aside his feast.

The mouse paused in his walk  
And dropped his wheaten stalk;  
Grave cattle wagged their heads  
In rumination;  
The eagle gave a cry  
From his cloud station;  
Larks on thyme beds  
Forbore to mount or sing;  
Bees drooped upon the wing;  
The raven perched on high  
Forgot his ration;  
The conies in their rock,  
A feeble nation,  
Quaked sympathetical;  
The mocking-bird left off to mock;  
Huge camels knelt as if  
In deprecation;

The kind hart's tears were falling;  
Chattered the wistful stork;  
Dove-voices with a dying fall  
Cooed desolation  
Answering grief by grief.

Only the serpent in the dust  
Wriggling and crawling,  
Grinned an evil grin and thrust  
His tongue out with its fork.

Christina Rossetti

## Bibliography

### A. Printed Sources

#### Primary Sources

*Art Journal*, 1901, p. 216.

*Art Union*, 1847, p. 171, cited in Giebelhausen, M. 'Academic Orthodoxy Versus Pre-Raphaelite Heresy: debating religious painting at the Royal Academy, 1840-1850' in Cardoso Denis, R. and Trodd, C. (eds), *Art and the Academy in the Nineteenth Century*, Manchester: Manchester University Press, 2000. pp. 164-178.

*Art Union*, 1841, p. 76 cited in Giebelhausen, M. *Painting the Bible: Representation and Belief in Mid-Victorian Britain*, Aldershot, England: Ashgate Publishing Limited, 2006, p. 51.

Bayliss, Sir Wyke, K.B., F.S.A., *Five Great Painters of the Victorian Era: Leighton, Millais, Burne-Jones, Watts, Holman Hunt* (London: Sampson Low, Marston & Company, Limited, 1902).

---, 'The Likeness of Christ; A Reply,' *Contemporary Review*, No. 393, September 1898.

Burne-Jones, G. *Memorials of Sir Edward Burne-Jones*, 2 vols., London: Macmillan & Co., Ltd., 1906, vol. 2.

Claude Phillips, 'The Summer Exhibitions at home and abroad: The Royal Academy and the New Gallery,' *Art Journal*, 1892, p. 192.

Dafforne, J. 'British Artists: Their Style and Character. No. XLIX: William Charles Thomas Dobson, A.R.A.,' *Art Journal*, 1861, p. 137.

E., 'The Winter Exhibitions: The French Gallery, Pall Mall,' *Art Journal*, Vol. XVI, 1877.

'Enthronization' of Cardinal Wiseman,' *Illustrated London News*, No. 459, vol. 17, December 14, 1850, p. 457-458.

*Exhibition of Pictures of the New English Art Club*, London: Marlborough Gallery, 53 Pall Mall, 1886.

Erksine Clement Waters, Clar, and Laurence Hutton *Artists of the Nineteenth Century and their Works: Containing Two thousand and fifty Biographical Sketches*, Cambridge: The Riverside Press, Boston: Houghton Osgood and Company, 1879.



*Extracts from G.P. Boyce's Diaries, 1851-1875, Old Water-Colour Society's Club*, vol. xix (London, 1941), entry for January 3<sup>rd</sup>, 1859, cited in Surtees, V. *The Drawings and Paintings of Dante Gabriel Rossetti (1828-1882): A Catalogue Raisonné*, 2 Vols. Oxford: Clarendon Press, 1971, p. 67.

'Fine Arts,' *Athenaeum*, No. 1187, July 27, 1850.

'Fine Arts: British Institution,' *Art Journal*, June 15, 1850, No. 1181, p. 642.

'Fine Arts: Spanish Pictures,' *Literary Gazette*, No. 1731, March 23. 1850, pp. 217-218.

'Fine Arts: The New Gallery,' *Athenaeum*, No. 3783, April 28, 1900, p. 533.

'Fine Arts: The Royal Academy,' *Athenaeum*, No. 3889, May 10, 1902, p. 599.

'Free Exhibition of Modern Art- No. 2,' *Observer* supp., 8-9 April, 1849, p. 1.

Forsyth, P.T., *Religion in Recent Art*, London: Simpkin, Marshall & Co., 1889.

*General Exhibition of Water Colour Drawings, Dudley Gallery, Egyptian Hall, Piccadilly 1865: The First*, London: Dudley Gallery, 1865.

Goodall, Frederick, *The Reminiscences of Frederick Goodall, RA*, London & Newcastle-on-Tyne: The Walter Scott Publishing Co., LTD., 1902.

Grieve, A. 'New Light on Rossetti's Girlhood of Mary Virgin,' *The British Art Journal*, Vol. IV, Issue 2, Summer 2003, p. 84.

Jameson, A. *Legends of the Madonna*, Cambridge: The Riverside Press, Boston and New York: Houghton Mifflin and Company, 1899.

Jerome, PL 22, col. 408: Klapisch-Zuber, 1992, p. 23 and PL 38, col. 1108: Klapisch-Zuber, 1992, p. 23, cited in Grössinger, C. *Picturing Women in Late-Medieval and Renaissance Art*, Manchester and New York: Manchester University Press, 1997, p.5.

Kingsley, Rose G., 'The Annunciation: The Ideal in Modern Art,' *Art Journal*, January 1901, pp. 8-9.

Meynell, Alice. 'Mrs. Adrian Stokes,' *Magazine of Art*, 1901, pp. 241-6.

---, 'The Nativity in Art,' *Art Journal*, December, 1890, pp. 353-360.

Newman, John Henry *A Letter to the Rev. E.B. Pusey, D.D., on his Recent Eirenicon* (Longmans, Green, Reader, and Dyer, 1866), pp. 66-67.

---, *A Letter to the Rev. E.B. Pusey, D.D., on his Recent Eirenicon* (Longmans, Green, Reader, and Dyer, 1866), p. 33, cited in Breen, Sister Eileen (ed) *Mary- The Second Eve:*

*From the Writings of John Henry Newman*, Rockford, IL: Tan Books and Publishers, Inc., 1982, p. 2.

---, *Apologia pro vita sua*, 1864, (no page given) cited in Chadwick, O. *The Mind of the Oxford Movement*, Stanford, CA: Stanford University Press, 1960, p. 29.

---, *Essays: Critical and Historical*, 2nd edn, 1872, 2.444, cited in Butler, 2004, 'Keble, John (1792-1866)' (no page number given).

---, *Meditations and Devotions of the Late Cardinal Newman*, (Longman, Green and Co., 1893), pp. 51-52 cited in Breen, Sister Eileen (ed) *Mary- The Second Eve: From the Writings of John Henry Newman*, Rockford, IL: Tan Books and Publishers, Inc., 1982, pp. 20 & 22.

'On Public Opinion,' *Monthly Chronicle: A National Journal of Politics, Literature, Science and Art*, Vol. I March-June 1838, p.338.

Patmore, Coventry, *The Angel in the House*, London & Cambridge: MacMillan and Co., 1866.

'RA, Annual Exhibition,' *Athenaeum*, No. 2324, May 11, 1872, p. 595-8

'Realistic Attempts at Sacred Art,' *Art-Journal*, vol. XII, 1873, p.86.

Renan, J.E. *Vie de Jésus* (Life of Jesus), 1863.

'Reviews: Religious Prints. Published by Herring & Remington, London,' *Art Journal*, Volume XII, February, 1850, p. 67.

Reviews: 'Society of Painters in Water Colours,' *Athenaeum*, April 30, 1864, no. 1905, p.618.

'Reviews: 'The Free Exhibition of Modern Art',' *Athenaeum*, 7 April, 1849, p. 362.

'Reviews: *The Virgin Mary and the Traditions of Painters*. By the Rev. J.G. Clay, M.A., British Chaplain at Messina. Published by J.T. Hayes.,' *Art-Journal*, vol. XII, 1873, p. 224.

Ross, Robert 'The Place of William Blake in English Art,' *Burlington Magazine for Connoisseurs*, Vol. 9, No. 39 (Jun., 1906), p. 161.

'Rossetti's Exhibitions at the Royal Academy and the Burlington Fine Arts Club,' *Art Journal*, 1883, p. 61.

Ruskin, John *Modern Painters*, vol. 3 in *Works*, vol. 5, p. 50 cited in Giebelhausen, M. *Painting the Bible: Representation and Belief in mid-Victorian England*, Aldershot, England: Ashgate Publishing Limited, 2006, p. 13.

---, *Notes on the Pictures of Mr. Holman Hunt exhibited at the Rooms of the Fine Art Society, 1886*, London, 1886, p. 39 cited in Christie's catalogue, *Important British and Irish Art, London King Street, Nov, 26, 2003*, Lot Number 22, Sale Number 6831.

'Society of Painters in Water Colours,' *Athenaeum*, No. 1905, April 30, 1864, p. 618.

Solomon, Solomon, J., RA *The Practice of Oil Painting and of Drawing as Associated with it*, Philadelphia: JP Lippincott Company, London: Seeley & Co. Limited, 1910.

Stephens, F.G., 'Ecce Ancilla Domini! By Dante Gabriel Rossetti,' *Portfolio*, 1888, No.19, p. 126.

'Summer Exhibitions at Home and Abroad,' *Art Journal*, June 1890, p. 161.

'The Fine Arts Exhibitions of 1849,' *Fraser's Magazine*, 40.1, July 1849, pp. 73-81.

'The Free Exhibition of Modern Art,' *Athenaeum*, 7 April, 1849, p. 362.

'The Grosvenor Gallery Exhibition,' *Athenaeum*, No. 2688, May 3, 1879, p. 575.

'The Hyde Park Gallery,' *Art Journal*, May 1849, p. 147.

'The New Gallery,' *Athenaeum*, May 12, 1894, No. 3472, p. 619.

'The New Gallery,' *Art Journal*, 1900, p. 184.

'The New Roman Catholic Bishops,' *Illustrated London News*, No. 453, vol. 17, November 2, 1850, p. 341-343.

'The Papal Vindication,' *Illustrated London News*, No. 454, vol. 17, November 23, 1850, p. 397-398.

'The Papal Aggression,' *Illustrated London News*, No. 456, vol. 17, November 9, 1850, p. 357-358.

'The Papal Aggression,' *Illustrated London News*, No. 456, vol. 17, p. 406.

'The Papal Aggression,' *Illustrated London News*, No. 457, vol. 17, November 30, 1850, p. 420-423.

'The Royal Academy: The One Hundred and Thirteenth Exhibition, 1881,' *Art Journal*, p. 185.

'The Spring Exhibitions: The Grosvenor Gallery,' *Art Journal*, date, p. 135.

'The Summer Exhibitions at Home and Abroad,' *Art Journal*, 1890, p. 172.

Thompson, D.C., 'Realism in Painting,' *Art Journal*, 1874, p. 226.

Wood, Esther *Dante Rossetti and the Pre-Raphaelite Movement*, London: Sampson Low, Marston and Company, Ltd., 1894.

Wornum, R.N., 'Romanism and Protestantism in their relation to painting,' *Art-Journal*, vol. XII, May 1, 1850, pp. 133-136.

### Secondary Sources

Andres, Sophia *The Pre-Raphaelite Art of the Victorian Novel: Narrative Challenges to Visual Gendered Boundaries*, Columbus, OH: The Ohio State University Press, 2005.

Barringer, Tim *Reading the Pre-Raphaelites*, New Haven, CT & London: Yale University Press, 1999.

Bell, Quentin *Victorian Artists*, 1967.

Bennett, Mary *Catalogue of Works in the Walker Art Gallery, Lady Lever Art Gallery and Sudley Art Gallery: Artists of the Pre-Raphaelite Circle: The First Generation*, National Museums & Galleries on Merseyside, Liverpool, 1988.

'Burne-Jones and His Followers,' *The Last Romantics: The Romantic Tradition in British Art, Burne-Jones to Stanley Spencer*. Exhibition catalogue by John Christian *et al.*, London: Barbican Art Gallery, 1989.

Joseph Campbell and Bill Moyers, *Joseph Campbell: The Power of Myth with Bill Moyers* (ed. B.S. Flowers) New York: Doubleday, 1988.

Carney, F. (General Editor) *Grand Dictionnaire Français-Anglais, Anglais-Français*, Paris: Larousse, 2003.

Carrier, David 'Baudelaire, Pater, and the origins of modernism,' *Comparative Criticism*, Vol. 17 (1995), p.112, cited in Prettejohn, E. 'Walter Pater and Aesthetic Painting,' *After the Pre-Raphaelites: Art and Aestheticism in Victorian England*, New Brunswick, NJ: Rutgers University Press, 1999.

Casteras, Susan P. 'Burne-Jones and the Pre-Raphaelite Circle at the Palace of Aesthetics,' in Casteras, S.P. and Denney, C. *The Grosvenor Gallery: a Palace of Art in Victorian England*, New Haven, CT: Yale University Press, 1996.

Chadwick, Owen *The Mind of the Oxford Movement*, Stanford, CA: Stanford University Press, 1960.

---, *The Victorian Church Part I: 1829-1848*, 3<sup>rd</sup> edn, 1 (A&C Black Publishers Ltd., 1971) p. 251, cited in Wolffe, J., 'Gorham, George Cornelius (1787-1857),' Oxford Dictionary of National Biography, Oxford University Press, 2004  
[<http://www.oxforddnb.com/view/article/11099>, accessed 7 July 2005], p. 1.

Joseph Campbell: *The Power of Myth with Bill Moyers*, Flowers, Betty Sue, ed., New York: Doubleday, 1988.

Cooper, Robyn *English Attitudes to the Italian Primitives, 1815-1865, with special reference to the mid-nineteenth century fashion* (University of Sussex, DPhil., 1976).

Cruise, Colin 'Simeon Solomon and Pre-Raphaelite masculinity' in Harding, Ellen, *Re-framing the Pre-Raphaelites: Historical and Theoretical Essays*, Aldershot, England: Scolar Press, 1996, p. 197.

*Dante Gabriel Rossetti*. Exhibition catalogue by Julian Treuherz, Elizabeth Prettejohn and Edwin Becker, Amsterdam & Liverpool: Van Gogh Museum & National Museums Liverpool, 2003.

Denney, Colleen 'The Role of Sir Coutts Lindsay and the Grosvenor Gallery in the Reception of Pre-Raphaelitism on the Continent' in *Pre-Raphaelite Art in its European Context*, Casteras, S.P. and Faxon, A.C. (eds), London: Associated University Presses, 1995.

Dorra, Henry (ed.) *Symbolist Art Theories: A Critical Anthology*, Berkeley and Los Angeles, CA: University of California Press, 1994.

Ernstrom, Adele M. 'Christian Art' in Nineteenth-Century Historiography in Britain,' *Art History*, Vol. 22, No. 3, September 1999.

Errington, Lindsay *Social and Religious Themes in English Painting 1840-1860* (Courtauld Institute of Art, DPhil., 1973).

Feaver, William *The Art of John Martin*, Oxford: Clarendon Press, 1975.

Fraser, Hilary *Beauty and Belief: Aesthetics and Religion in Victorian Literature* Cambridge, Cambridge University Press, 1986.

Gere, John, and Ironside, Robin. *Pre-Raphaelite Painters*. London. Phaidon. 1948.

Giebelhausen, Michaela 'Academic orthodoxy versus Pre-Raphaelite heresy: debating religious painting at the Royal Academy, 1840-50' in Cardoso Denis, R. and Trodd, C. (eds), *Art and the Academy in the Nineteenth Century*, Manchester: Manchester University Press, 2000.

---, *Painting the Bible: Representation and Belief in Mid-Victorian Britain*, Aldershot, England: Ashgate Publishing Limited, 2006.

---, *Representation, Belief and the Pre-Raphaelite Project, 1840-1860* (Worcester College, Oxford, Ph.D. Thesis, 1997).

Graves, Algernon, F.S.A. *The Royal Academy of Arts: A Complete Dictionary of Contributors and their Work from its Foundation in 1769 – 1904*, London: Henry Graves and Co., Ltd. And George Bell and Sons, 1906, vols. I - VIII.

---, *The British Institution: 1806-1867, A Complete Dictionary of Contributors and their work from the Foundation of the Institution*, London: George Bell and Sons, 1908.

Hallé, Charles *Notes from a Painter's Life, including the Founding of Two Galleries* (London: John Murray, 1909), pp. 9-117, cited in Denney, C. 'The Role of Sir Coutts Lindsay and the Grosvenor Gallery in the Reception of Pre-Raphaelitism on the Continent' in *Pre-Raphaelite Art in its European Context*, Casteras, S.P. and Faxon, A.C. (eds), London: Associated University Presses, 1995, p. 71.

Haskell, Francis *Rediscoveries in Art: Some Aspects of Tastes, Fashion and Collecting in England and France*, Oxford: Phaidon, Ltd., 1976.

Henkin, Leo. J. *Darwinism in the English Novel 1860-1910: The Impact of Evolution on Victorian Fiction*, New York: Russell & Russell, Inc., 1963.

Hill, Donald H. (ed.) *Walter Pater The Renaissance: Studies in Art and Poetry* (1893 text), Berkeley and Los Angeles, CA: University of California Press, 1980.

Lambourne, Lionel *Victorian Painting*, London: Phaidon, 1999.

Lightbown, R.W. (F.S.A.) 'The Inspiration of Christian Art' in Macready, S. and Thompson, F.H. (eds), *Influences in Victorian Art and Architecture*, London: Society of Antiquaries, 1985.

*Lost Paradise: Symbolist Europe*. Exhibition catalogue by Jean Clair et al., Montreal: Montreal Museum of Fine Arts, 1995.

*Love Revealed: Simeon Solomon and the Pre-Raphaelites*. Exhibition catalogue by Colin Cruise, et al. (ed) London: Merrett/Birmingham Museum and Art Gallery, 2005.

Lucie-Smith, Edward *Symbolist Art*, London: Thames & Hudson, 1995, Gibson, M. *Symbolism*, Köln, Germany: Taschen.

Maas, Jeremy *Victorian Painters*, Barrie & Rockliff, The Cresset Press, London 1969.

Mancoff, Deborah "‘Too Beautiful not to be true’: Edward Burne-Jones" in *Pre-Raphaelite and Other Masters: The Andrew Lloyd Weber Collection*. Exhibition catalogue by Richard Dormant et al., London: Royal Academy of Arts, 2003, p. 70.

Marsh, Jan and Pamela Gerrish Nun, *Pre-Raphaelite Women Artists*, Manchester: Manchester City Art Galleries, 1997.

Matthew Plampin, *From Rio to Romola: Morality and Didacticism in the English Appreciation of Early Italian Art, 1836-63* (Courtauld Institute of Art, DPhil., 2001).  
Reynolds, G. *Victorian Painting*, 1966

Millar, Sir Oliver, *The Victorian Pictures in the Collection of Her Majesty the Queen*, Cambridge: Cambridge University Press, 1992, 2 Vols.

Nochlin, L. 'Lost and Found: Once More the Fallen Woman,' in Broude, N. and Garrard, M. (eds.) *Feminism and Art History: Questioning the Litany*, New York: Harper & Row Publishers, 1982, pp. 221-245.

Pagels, Elaine 'The Suppressed Gnostic Feminism,' *The New York Review* 26, no. 18, (November 22, 1979), p. 42, cited in Phillips, J. *Eve: The History of an Idea*, San Francisco, CA: Harper & Row, Publishers, 1984.

Prettejohn, Elizabeth, 'Aesthetic Value and the Professionalization of Victorian Art Criticism 1837-78,' *Journal of Victorian Culture*, 2 (1997).

---, *Art for Art's Sake: Aestheticism in Victorian Painting*, New Haven: Yale University Press, 2007.

---, *Beauty and Art 1750-2000*, Oxford History of Art series, Oxford: Oxford University Press, 2005.

---, *The Art of the Pre-Raphaelites*, London & Princeton: Tate Publishing and Princeton University Press, 2000.

Schorske, C. E., *Fin-de-Siècle Vienna: Politics and Culture*, New York: Random House, Inc., Vintage Books, 1981 (originally published New York: Alfred A. Knopf, Inc., 1980),  
Schreiner, Berenice, 'The Collaboration of G.F. Bodley & J.R. Spencer Stanhope in Florence 1892-1904,' *Journal of the William Morris Society*, vol. 14, issue no. 2, Spring, 2001.

Silverman Van Buren, Jane *The Modernist Madonna: Semiotics of the Maternal Metaphor*, Bloomington & Indianapolis: Indiana University Press, 1989.

Staley, Alan 'William Dyce and Outdoor Naturalism,' *Burlington Magazine*, vol. 105, November 1963, p. 470.

Surtees, Virginia *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882): A Catalogue Raisonné*, Oxford: Clarendon Press, 1971.

Symons, Arthur 'The Painting of the Nineteenth Century' in *Studies in Seven Arts* (London: Constable, 1906), p. 61, cited in Cruise, C. 'Simeon Solomon and Pre-Raphaelite masculinity' in Harding, Ellen, *Re-framing the Pre-Raphaelites: Historical and Theoretical Essays*, Aldershot, England: Scolar Press, 1996, p. 198.

*The Last Romantics*. Exhibition catalogue by John Christian et al., London: Lund Humphries in association with the Barbican Art Gallery, 1989.

*The Pre-Raphaelites*. Exhibition catalogue by Alan Bowness et al., London: Tate, 1984.

*The Vision of G.F. Watts, OM, RA (1817-1904)*. Exhibition catalogue by Veronica Franklin Gould, ed., Richard Ormond, Richard Jeffries, Alison Smith, David Stewart and Hilary Underwood, Compton: Watts Gallery, 2004, p. 15.

Thomas, Clara 'Anna Jameson: Art Historian and Critic,' *Woman's Art Journal*, Vol. 1, No. 1, Spring-Summer 1980.

Van Esveld Adams, Kimberly *Our Lady of Victorian Feminism: The Madonna in the Work of Anna Jameson, Margaret Fuller, and George Elliot*, Athens, Ohio: Ohio University Press, 2001.

Warner, E. & Hough, G. (eds) *Strangeness and Beauty: An Anthology of Aesthetic Criticism 1840-1910*, Vol. I Ruskin to Swinburne, Cambridge: Cambridge University Press, 1983.

Warner, Marina *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*. New York: Vintage Books, 1976.

Wildman, Stephen and John Christian, 'The Seven Blissfullest Years,' *Edward Burne-Jones: Victorian Artist-Dreamer*, Exhibition catalogue by Stephen Wildman and John Christian with essays by Alan Crawford and Laurence des Cars, New York: The Metropolitan Museum of Art, 1998, p. 147.

Wood, Christopher *Dictionary of Victorian Painters*, Woodbridge, Suffolk: Baron Publishing, for the Antique Collector's Club, 1971, p. 57.

---, *Victorian Painting*, 1999.

## **B. Online Sources**

Barringer, Tim 'Dyce, William' *Oxford Dictionary of National Biography*, Oxford University Press, 2004-5, [Online] <http://via.oxforddnb.com/view/printable/8343> [July 1<sup>st</sup> 2005]



Bisanz, Ralph M.: Pforr, Franz,' Grove Art Online. Oxford University Press, [March 11, 2007] <http://www.groveart.com/>

Bendiner, Kenneth: 'Orientalism,' Grove Art Online. Oxford University Press, [27 September, 2006], <http://www.groveart.com/>

'Bouguereau, William,' Grove Art Online, Oxford University Press, [March 11, 2007], <http://www.groveart.com/>

Butler, Perry 'Keble, John (1792-1866),' *Oxford Dictionary of National Biography*, Oxford University Press, 2004 [Online] <http://www.oxforddnb.com/view/article/15231> [4 July 2005]

Büttner, Frank: 'Overbeck, Friedrich: Later work and critical reception,' Grove Art Online. Oxford University Press, [March 31, 2007] <http://www.groveart.com/>

Caldwell, John and Boyd, Malcolm 'Stabat mater dolorosa,' Grove Music online, [http://www.grovemusic.com/shared/views/search\\_query.html](http://www.grovemusic.com/shared/views/search_query.html) [23<sup>rd</sup> November 2006]

Esposito, Anthony: 'Carr, Joseph William Comyns (1849-1916),' *Oxford Dictionary of National Biography*, Oxford University Press, 2004  
[<http://oxforddnb.com/view/article/46761>/accessed 7 July 2005]

Gruetzner Robins, Anna: 'New English Art Club [NEAC]' Grove Art Online. Oxford University Press, [April 7, 2007] <http://www.groveart.com/>.

Harrod, Tanya: 'Arundel Society' Grove Art Online. Oxford University Press, [8 February 2007], <http://www.groveart.com/>.

Hopkins, Justine 'Symbolism [from OCWA] ,' Grove Art Online. Oxford University Press, [March 11, 2007], <http://www.groveart.com/>.

Jensen, Jens Christian: 'Friedrich, Caspar David' Grove Art Online. Oxford University Press, [March 11, 2007] <http://www.groveart.com/>. Jensen here attributes the panentheism identified in Friedrich's work to the influence of 'theologian Daniel Friedrich Schleiermacher and the poet Gottfried Ludwig Kosegarten'.

Linnell, T. 'The Life of John Linnell,' [Online]  
<http://www.victorianweb.org/painting/linnell/story/8.html> [25<sup>th</sup> August, 2006]

Llewellyn, Briony: 'Goodall: (2) Frederick Goodall,' Grove Art Online. Oxford University Press, [26 September, 2006], <http://www.groveart.com/>

McConkey, Kenneth: 'Clausen, Sir George' Grove Art Online. Oxford University Press, [April 7, 2007] <http://www.groveart.com/> and Kenneth McConkey: 'La Thangue, Henry

Herbert' Grove Art Online. Oxford University Press, [April 7, 2007]  
<http://www.groveart.com/>.

McVaugh, Robert E.: 'Nazarenes: The Nazarenes and their influence after 1818' Grove Art Online. Oxford University Press, [March 24, 2007] <http://www.groveart.com/>

Merriam-Webster OnLine [Online] <http://www.m-w.com/cgi-bin/dictionary?book=Dictionary&va=Anglo-Catholic> [1<sup>st</sup> July 2005]

'Mola (iii): (2) Pier Francesco Mola,' *Grove Art Online*. Oxford University Press, [26 November 2006] <http://www.groveart.com/>

Montagu, Jemima 'Earthly Delights,' *Tate, Etc.: Visiting and Revisiting Art, etcetera*, Issue I, Summer 2004, [online] <http://www.tate.org.uk/tateetc/issue1/article2.htm> [15<sup>th</sup> November 2006]

Osborne, Harold and Jordan, Marc: 'Academies' *The Oxford Companion to Western Art*. Ed. Hugh Brigstocke. Oxford University Press, 2001. Grove Art Online. Oxford University Press, 2005. [March 19, 2007], <http://www.groveart.com/>.

Payne, Christiana: 'Linnell, John (ii)' Grove Art Online. Oxford University Press, [25<sup>th</sup> August, 2006], <http://www.groveart.com/>

Cogger Rezelman, Betsy: 'Gotch, Thomas Cooper,' Grove Art Online [November 4, 2006],  
<http://www.groveart.com/shared/views/article.html?from=search&section=art.033427>

Rodgers, David: 'Aestheticism [from OWCA],' Grove Art Online. Oxford University Press, [March 11, 2007], <http://www.groveart.com/>

The Catholic Encyclopedia [online] <http://www.newadvent.org/cathen/11312a.htm> [June 9, 2005]

The Oxford English Dictionary [online]  
[http://dictionary.oed.com/cgi/entry\\_main/00106051?query\\_type=word&queryword=High](http://dictionary.oed.com/cgi/entry_main/00106051?query_type=word&queryword=High)  
[3<sup>rd</sup> October 2004]

Treuherz, Julian: 'Stanhope, (John) Roddam Spencer,' Grove Art Online. Oxford University Press, [26 September, 2006], <http://www.groveart.com/>

Vaughan, William: 'Romanticism,' Grove Art Online. Oxford University Press, [March 6, 2007] <http://www.groveart.com/>

Wedgwood, Alexandra: 'Pugin: (2) A.W.N. Pugin, 3: Late work, after 1844,' Grove Art Online. Oxford University Press, [March 11, 2007], <http://www.groveart.com/>

John Wolffe, 'Gorham, George Cornelius (1787-1857),' Oxford Dictionary of National Biography, Oxford University Press, 2004  
[<http://www.oxforddnb.com/view/article/11099>, accessed 7 July 2005]

Wolffe, John 'Gorham, George Cornelius (1787-1857),' Oxford Dictionary of National Biography, Oxford University Press, 2004  
[<http://www.oxforddnb.com/view/article/11099>, accessed 7 July 2005]

### **C. Manuscripts**

D.G. Rossetti. *Letter to James Smetham, 21 September, 1861*. Ms. pressmark 86.NN. Box II (XXIX) Pt. 4. National Art Lib., Victoria & Albert Museum, London.

G.F. Watts. *Letter to Harry Quilter, 22 December, 1881*. Private collection, Roy Davids, Ltd.

Mary Setton Watts, *G.F. Watts*, Catalogue of his works compiled by his widow, Vol. 1. (Witt Library copy of a catalogue in the collection of the Watts Gallery, Compton.)

### List of Figures

- 1) George Frederic Watts, *'She shall be called woman'*, c. 1865-92, oil on canvas, 2578 x 1168 mm, Tate Britain.
- 2) William Dyce, *Madonna and Child*, 1827-30, oil on canvas, 1240 x 1010 x 57 mm, Tate Britain.
- 3) Dante Gabriel Rossetti, *Ecce Ancilla Domini!*, 1850, oil on canvas, 1002 x 698 x 88 mm, Tate Britain.
- 4) Edward Burne-Jones, *The Annunciation*, 1879, oil on canvas, 250 x 104 cm, Lady Lever Art Gallery, National Museums Liverpool.
- 5) J.M.W. Turner *The Angel Standing in the Sun*, 1846, oil on canvas, 787 x 787 mm, Tate Britain.
- 6) John Everett Millais, *Christ in the House of his Parents*, 1850, oil on canvas, 86.4 x 139.7 mm, Tate Britain.
- 7) Caspar David Friedrich, *The Cross in the Mountains*, 1807-8, oil on canvas, 115 x 110 cm, Staatliche Kunstsammlungen, Dresden.
- 8) Hippolyte (Paul) Delaroche, *The Virgin and Child in the Desert*, 1844, oil on canvas, 147.7 x 87.75 cm, Wallace Collection, London.
- 9) Adolphe-William Bouguereau, *Song of the Angels*, 1881, oil on canvas, 213.4 x 152.4 cm, Forest Lawn Museum, Glendale, California.
- 10) Paul Gauguin, *The Yellow Christ*, 1889, oil on canvas, 92.1 x 73.4 cm, Albright-Knox Gallery, Buffalo, New York.
- 11) Edvard Munch, *Madonna*, 1894-5, oil on canvas, 91 x 70.5 cm, location unknown, stolen from National Gallery, Oslo.
- 12) Beatrice Parsons, *'Hail thou art highly favoured'*, 1900, oil on canvas, 72 x 45 in., exhibited 1899, location unknown (Witt Library image).
- 13) John Roddam Spencer Stanhope, *The Holy Family (The Flight into Egypt)*, 1862, oil on canvas, 91 x 102 cm, Private collection.
- 14) Spencer Stanhope, *Eve Tempted*, c. 1877, tempera on panel, 161.2 x 75.5 cm, Manchester City Art Galleries.

- 15) D.G. Rossetti, *Lady Lilith*, 1864-68, oil on canvas, 38 x 33 in., Delaware Art Museum, Samuel and Mary Bancroft Memorial.
- 16) William Blake, *The Nativity*, 1799-1800, tempera on copper, 27.3 x 38.3 cm, Philadelphia Museum of Art.
- 17) Simeon Solomon, *The Annunciation*, 1892, oil on board, 37.5 x 62.2 cm, Russell-Cotes Gallery, Bournemouth.
- 18) Frederick Sandys, *Mary Magdalene*, 1858-60, oil on panel, 13.25 x 11 in., Delaware Art Museum, Delaware.
- 19) Tintoretto, *The Coronation of the Virgin*, c. 1564, oil on canvas, 1.43 x 3.63 m Musée du Louvre, Paris, (in the Louvre collection from 1798).
- 20) Piet Mondrian, *Evolution*, 1911, oil on canvas, central panel 183 x 87.5 cm, side panels 178 x 85 cm, Gemeentemuseum, The Hague.
- 21) Ford Madox Brown, *Take Your Son, Sir*, 1851-92, oil on canvas, 874 x 550 x 50 mm, Tate Britain.
- 22) Thomas Cooper Gotch, *Holy Motherhood*, 1902, oil on canvas (embellished with gold paint), 184.4 x 153.7 cm, Laing Art Gallery, Newcastle-upon-Tyne.
- 23) Simeon Solomon, *Rosa Mystica*, 1867, oil on board, Private collection.
- 24) Pablo Picasso, *Les Femmes d'Alger (O. J. R. M.)*, 1907, oil on canvas, 243.9 x 233.7 cm, Museum of Modern Art, New York.
- 25) Henri Matisse, *Le Bonheur de Vivre*, 1905-1906, oil on canvas, 175 x 241 cm, Barnes Foundation, Merion, Pennsylvania.
- 26) Walter Crane, *Madonna of the Vineyard: A Study*, exhibited 1891, water-colour on paper, location unknown (image obtained from the 1891 exhibition catalogue of the Royal Water Colour Society).
- 27) Samuel Palmer, *The Rest on the Flight to Egypt*, c. 1824-5, oil on panel, 32.3 x 39.4 cm, Ashmolean Museum, University of Oxford.
- 28) John Linnell, *Landscape with family group (possibly Rest on the Flight into Egypt)* (detail), c.1827, oil on panel, 19.8 x 26.7 cm, Yale Center for British Art, Paul Mellon Collection, New Haven, Connecticut.
- 29) Pier Francesco Mola, *The Rest on the Flight into Egypt*, c.1630-5, oil on canvas, 30.5 x 45.7 cm, National Gallery, London.

- 30) J.M.W. Turner, *Dawn of Christianity (The Flight into Egypt)*, exhibited 1841, oil on canvas, 285 x 285 mm, Tate Britain.
- 31) John Martin, *Flight into Egypt* (detail), 1842, oil on canvas, 54 x 83 in, (Formerly Mrs. C. Frank).
- 32) Richard Redgrave, *Starting for the Christening*, n.d., Private collection, (Christies Image, Bridgeman Art Library CH 15509).
- 33) Arthur Hughes, *The Flight into Egypt*, oil sketch on panel, 23 x 18 cm, location unknown (Witt Library image).
- 34) Arthur Joseph Gaskin, *The Flight into Egypt*, water-colour and gouache heightened with scratching out over black chalk, squared for transfer, 17 x 21 in., location unknown.
- 35) Titian, *'The Aldobrandini Madonna'* (The Virgin and Child with Infant Saint John and Female Saint or Donor), c.1532, oil on canvas, 100.6 x 142.2 cm, National Gallery, London.
- 36) Titian, *The Holy Family with a Shepherd*, c.1510, oil on canvas, 99.1 x 139.1 cm, National Gallery, London.
- 37) Dante Gabriel Rossetti, *Bethlehem Gate*, oil on canvas, 17 x 14.5 in, Tate Britain, No. 3252. (Virginia Surtees identifies the medium as oil while the Tate Britain identifies the work as water-colour on paper.)
- 38) William Holman Hunt, *The Triumph of the Innocents*, 1870, oil on canvas, 75.3 x 126 cm, Fogg Art Museum, Harvard University.
- 39) William Holman Hunt, *The Bride of Bethlehem*, 1884, oil over tempera on canvas, 50.8 x 41.3 cm, Private collection.
- 40) William Holman Hunt, *Nijmi, a Bethlehemite Woman, study for 'The Triumph of the Innocents'* 1879, medium, dimensions, Walker Art Gallery, Liverpool.
- 41) William Holman Hunt, *The Finding of the Saviour in the Temple*, 1860, oil on canvas, 45.5 x 70 cm, Sudley House, National Museums Liverpool.
- 42) William Holman Hunt, *The Shadow of Death* (detail), 1870-73, oil on canvas, 281 x 248 x 33 cm, Manchester City Art Galleries.
- 43) John Rogers Herbert, *The Holy Family Approaching Jerusalem from Nazareth*, 1878, oil over pencil on board, 34.5 x 56 cm, Private collection.

- 44) John Rogers Herbert, *The First Christmas Eve in Bethlehem*, 1880, 74 x 122 cm, location unknown (Witt Library image).
- 45) Frederick Goodall, *The Flight into Egypt*, 1897, oil on canvas, (small version of the painting exhibited at the R.A., 1884), location unknown (Private collection).
- 46) Arthur Hughes, *Annunciation*, 1858, oil on canvas, 61.3 x 35.9 cm, Birmingham Museums and Art Gallery.
- 47) Edward Burne-Jones, *Annunciation*, 1861, water-colour on paper, 53.5 x 38 cm., Birmingham Museum and Art Gallery.
- 48) Edward Burne-Jones, *Annunciation (The Flower of God)*, 1863, water-colour and bodycolour, 24 x 21 in., Collection of Andrew Lloyd-Weber.
- 49) Marianne Stokes (née Preindelsberger), *Hail Mary*, exhibited 1891, oil on canvas, location unknown (Witt Library image).
- 50) Arthur Hacker, *Annunciation*, 1892, oil on canvas, 2311 x 1257 mm, Tate Britain.
- 51) T.C. Gotch, *The Message*, exhibited 1903, Oil on canvas, tondo, 84.5 cm diam. Location unknown (Witt Library image).
- 52) Rupert Charles Wolston Bunny, *Ecce Ancilla*, 1893, oil on canvas, 100.3 x 110.4 cm., Art Gallery of South Australia, Adelaide.
- 53) James Jacques Joseph Tissot, *Annunciation*, c.1894-5, gouache on paper, 16.8 x 21.6 cm, Brooklyn Museum of Art.
- 54) Henry Ossawa Tanner, *The Annunciation*, 1898, oil on canvas, 181 x 129.5 cm, Philadelphia Museum of Art.
- 55) Dante Gabriel Rossetti, *Mary Nazarene*, 1857, water-colour on paper, 343 x 197 mm, Tate Britain.
- 56) Dante Gabriel Rossetti, *Mary in the House of St. John*, 1859, water-colour on paper, 381 x 318 mm, Tate Britain.
- 57) Dante Gabriel Rossetti, *The Seed of David (The Adoration)*, 1858-64, water-colour on paper, 406 x 292 mm., Tate Britain.
- 58) Simeon Solomon, *David*, undated, water-colour and body colour on paper, 27 x 21.6, Syndics of the Fitzwilliam Museum, Cambridge.
- 59) Simeon Solomon, *In the Temple of Venus*, 1863, oil on canvas, 24 x 17 in., Private collection.

- 60) William Adolphe Bouguereau, *Annunciation*, c.1879, oil on canvas, 92.7 x 50.8 cm, Private collection.
- 61) Guido Reni, *Annunciation*, 1627, oil on canvas, 3.19 x 2.22 m., Musée du Louvre, Paris.
- 62) Marianne Stokes, *Light of Lights*, exhibited 1890, oil on canvas, location unknown (Witt Library image).
- 63) Marianne Stokes, *Angels Entertaining the Holy Child*, 1893, oil on canvas, 150 x 176 cm, (Pyms Gallery, London).
- 64) Edward Burne-Jones, *The Prioress's Tale*, c.1865-98, water-colour with bodycolour on paper, 103.4 x 62.8 cm, Delaware Art Museum, Samuel and Mary Bancroft Memorial.
- 65) Fra Angelico, *Annunciation*, c.1441-3, fresco, Museo di San Marco, Florence.
- 66) Jacopo Pontormo, *Annunciation*, 1525-8, fresco, Santa Felicità, Florence.
- 67) Sandro Botticelli, *Madonna of the Magnificat*, c.1480-81, tempera on panel, 118 cm diam., Galleria di Uffizi, Florence.
- 68) Sandro Botticelli, *Cestello Annunciation*, 1489-90, oil on wood, 150 x 156 cm, Galleria di Uffizi, Florence.
- 69) Thomas Cooper Gotch, *Phyllis, the artist's daughter*, 1903, oil on canvas, 52 x 39.5 cm, location unknown (Witt Library image).
- 70) Thomas Cooper Gotch, *Death the Bride*, 1894-5, oil on canvas, 154 x 121 cm, Alfred East Gallery, Kettering, Nottinghamshire.
- 71) Frederick Goodall, *Mater Purissima*, c. 1868, oil on canvas, dimensions unknown, location unknown (Witt Library image). (Companion to *Mater Dolorosa*, exhibited at the Royal Academy in 1868).
- 72) Frederick Goodall, *Mater Dolorosa*, c.1868, oil on canvas, 106.5 x 76 cm, location unknown (Witt Library image). (This is a smaller version of the picture exhibited at the Royal Academy in 1868, No. 284).
- 73) T.R. Spence, *Rosa Mystica*, exhibited 1892, 60 x 26, location unknown. (Image from the exhibition catalogue of the New Gallery, 1892, London: Richard Clay & Sons.)



- 74) Dirk Bouts (workshop of), *Mater Dolorosa* c.1470-5, Oil on oak, 38.6 x 27.9 cm, National Gallery, London.
- 75) Cimabue, *Maestà* (The Madonna and Child in Majesty Surrounded by Angels), c.1270, tempera on wood panel, 4.27 x 2.8 m, Louvre, Paris.
- 76) Raphael, '*Ansdei Madonna*' (The Madonna and Child with Saint John the Baptist and Saint Nicholas of Bari), 1505, oil on poplar, 216.8 x 147.6 cm, National Gallery, London.
- 77) Giorgione, '*Castelfranco Madonna*,' c.1505, oil on canvas, 200 x 152.cm, Duomo, Castelfranco, Veneto.
- 78) Frederick Goodall, *The Holy Mother*, 1875, oil on canvas, 172.8 x 111.1 cm, Queensland Art Gallery, Brisbane.
- 79) Hughes, Arthur, *The Nativity*, 1858, oil and gold leaf on canvas, Birmingham Museum and Art Gallery.
- 80) Dante Gabriel Rossetti, *The Seed of David, Altar-Piece of Llandaff Cathedral*, 1858-64, oil, arched top, center compartment 90 x 60, wings 73 x 24.5, Llandaff Cathedral, Wales.
- 81) Edward Burne-Jones, *The Star of Bethlehem*, 1887-1891, water-colour and bodycolour with scraping on ten sheets of J. Whatman Turkey Mill Kent paper dated 1882 or 1883, on stretcher, 2560 x 3868 mm, Birmingham Museum and Art Gallery.
- 82) Philip Burne-Jones, *An Unpainted Masterpiece- 'The Madonna of the Future'* Henry James, exhibited 1886, oil on canvas, 61 x 51 cm, Rochdale Art Gallery, Lancashire. (Bridgeman Art Library: RAG 94014)
- 83) E.H. Baily, *Eve listening to the Voice*, 1842, marble, 96.5 cm, 409 kg, Victoria & Albert Museum, London.
- 84) John Tenniel, *The Expulsion from Eden*, 1853, oil on canvas, 149.9 x 97.8 cm, location unknown (Witt Library image).
- 85) Thomas Brock, *Eve*, 1900, marble, 1750 x 490 x 430 mm, 225 kg, Tate Britain.
- 86) John Roddam Spencer Stanhope, *The Expulsion*, 1900, tempera on canvas, 136 x 176.8 cm, Walker Art Gallery, Liverpool.
- 87) John Collier, *Lilith*, 1887, oil on canvas, 200 x 104 cm, Atkinson Art Gallery, Southport.

- 88) D.G. Rossetti, *Venus Verticordia*, c.1863-68, oil on canvas, 82 x 69 cm, Russell-Cotes Art Gallery and Museum, Bournemouth, England.
- 89) John Collier, *Evil*, date and location unknown (Witt Library image).
- 90) Franz von Stuck, *The Sin*, 1893, oil on canvas, 94.5 x 59.5 cm, Neue Pinakothek, Munich.
- 91) Franz von Stuck, *Sin*, 1899, oil on panel, 35 x 80 cm, Wallraf-Richartz Museum, Cologne.
- 92) Gustav Klimt, *Nuda Veritas*, 1899, oil on canvas, 260 x 64.5 cm, Österreichische Nationalbibliothek (Austrian National Library), Vienna.
- 93) Limbourg Brothers (Pol, Hennequin, Herman), *Temptation, Fall and Expulsion*, from *Les Très Riches Heures du Duc de Berry*, 1413-16, ink on vellum, Musée Condé, Chantilly.
- 94) Masolino, *Temptation of Adam and Eve*, c.1425, fresco, Brancacci Chapel, S. Maria del Carmine, Florence.
- 95) Hugo van der Goes, *The Fall of Man*, (from the diptych: *The Fall of Man and the Lamentation*), c. 1470-75, oil on panel, 32.3 x 21.9 cm (single panel, *The Fall of Man*), Kunsthistorisches Museum, Vienna.
- 96) Michelangelo, *The Fall of Man and Expulsion from the Garden of Eden*, 1510, fresco, Cappella Sistina, Apostolic Palace, Vatican, Rome.
- 97) Anna Lea Merritt, *Eve*, 1897, etching on paper (after the painting exh. RA 1885), 13 1/8 x 18 7/8 in., National Museum for Women in the Arts, Washington, D.C.
- 98) Edward Burne-Jones, *The Days of Creation (The Sixth Day)*, watercolor, gouache, shell gold and platinum paint on linen-covered panel prepared with zinc white ground, 102.3 x 36 cm, Fogg Art Museum, Harvard University Art Museums.
- 99) Valentine Cameron Prinsep, R.A., *The First Awakening of Eve*, 1889, oil on canvas, 44 7/8 x 53 in., location unknown (Christie's, U.K., 2004).
- 100) George Frederic Watts, *The Birth of Eve*, oil on canvas, c.1865-c.1899, 147.96 x 66.36 cm, Fogg Art Museum, Harvard University.
- 101) George Frederic Watts, *Eve Tempted*, exhibited 1884, oil on canvas, 2578 x 1168 mm, Tate Britain.
- 102) Philip Richard Morris, *Eve's Second Paradise*, exhibited 1885, oil on canvas, 54 x 36 in., location unknown (Witt Library image).

- 103) Frederick Hamilton Jackson, *The Garden of Eden*, exhibited 1888, oil on canvas, location unknown (Witt Library image).
- 104) William Strang, *Paradise*, c.1895 (1 of 10 paintings illustrating scenes from the life of Eve), oil on canvas, 79.92 x 48.03 in., Private collection.
- 105) George Frederic Watts, *Creation of Eve*, 1865-99, oil on canvas, 46 x 17 in., Watts Gallery, Compton.
- 106) Alexandre Cabanel, *The Birth of Venus*, 1863, oil on canvas, 1.30 x 2.25 m, Musée D'Orsay.
- 107) Sandro Botticelli, *Birth of Venus*, c.1485, tempera on canvas, 172.5 x 278.5 cm, Galleria di Uffizi (in the Uffizi collection from 1815).
- 108) George Frederic Watts, *She Shall Be Called Woman* (originally named *Eve in the Glory of her Innocence*), 1867, oil on canvas, 78.3 x 31 cm, Lady Lever Art Gallery, Liverpool.
- 109) George Frederic Watts, *Eve Repentant*, c. 1865-97, oil on canvas, 2591 x 1194 mm, Tate Britain.
- 110) George Frederic Watts, *She Shall be called Woman*, oil on canvas, Private collection (Bridgeman Art Library Image ID number CH19498).
- 111) George Frederic Watts, *Olympus on Ida* 1885, oil on canvas, (See Gould, 2004, p. 17) Private collection.
- 112) George Frederic Watts, *She Shall be called Woman*, oil on canvas, Private collection (Bridgeman Art Library Image ID number GRB4465).
- 113) Solomon Joseph Solomon, *Eve*, 1908, oil on canvas, Ealing Public Libraries, London.
- 114) Solomon Joseph Solomon, *Judgment of Paris*, 1891, (See Ben Uri Art Society, p. 15).
- 115) Photograph of the painting *Eve*, in the artist Solomon Joseph Solomon's studio.
- 116) Edward Burne-Jones, *Study of Eve* for '*The Tree of Life*' (American Episcopal Church of St. Paul's, Rome), c.1892, black chalk on blue-green paper, 15 x 19.5 in., Maas Gallery, London.
- 117) John Martin, *The Garden of Eden*, 1821, watercolor on paper, 194 x 264 mm, Tate Britain.

- 118) William Strang, *Temptation*, 1899, oil on canvas, 1220 x 1372 x 24 mm, Tate Britain).
- 119) William Strang, *The Creation of Eve*, illustration to *Paradise Lost*, published in 1896, etching and aquatint, 17.5 x 12.2 cm., Fine Arts Museums of San Francisco.
- 120) William Strang, *The Happy State of Adam and Eve*, illustration to *Paradise Lost*, published in 1896, etching, 17.2 x 12.2 cm., Fine Arts Museums of San Francisco.
- 121) William Strang, *Eve Tempted by Satan in the Form of a Serpent*, illustration to *Paradise Lost*, published in 1896, etching, 16.8 x 11.9 cm., Fine Arts Museums of San Francisco.
- 122) William Strang, *The Finding of the Body of Abel*, 1899, oil on canvas, location unknown.
- 123) Puvis de Chavannes, *Jeunes filles au bord de la mer*, 1879, oil on canvas, 61 x 47 cm., Musée d'Orsay, Paris.
- 124) Titian, *Concert Champêtre*, c.1510, oil on canvas, 41 5/16 x 53 in., Musée du Louvre, Paris.
- 125) Edouard Manet, *Le Déjeuner sur l'Herbe*, 1863, oil on canvas, 2.08 x 2.645 m, Musée d'Orsay, Paris.
- 126) Peter Paul Rubens, *The Judgment of Paris*, probably 1632-5, oil on oak, 144.8 x 193.7 cm., National Gallery, London.
- 127) Titian, *Nymph and Shepherd*, c.1570-5, oil on canvas, 149.7 x 187 cm., Kunsthistorisches Museum, Vienna.
- 128) Titian, *The Magdalene*, c. 1531 (date of Uffizi version), oil on canvas, 96 x 74 cm., Biblioteca Pinacoteca Accademia Ambrosiana, Milan.
- 129) Titian, *Bacchus and Ariadne* (detail), 1520-3, oil on canvas, 176.5 x 191 cm National Gallery, London.
- 130) Edward Hodges Baily, *Eve at the Fountain*, 1849, marble. Ny Carlsberg Glyptotek Copenhagen, Denmark.
- 131) Edward Hodges Baily, *Adam Consoling Eve after the Evil Dream (from Milton's Paradise Lost)*, 1853, marble, Grittleton House, Wiltshire.
- 132) William Calder Marshall, *The Expulsion*, 1859, marble, location unknown.

- 133) Auguste Rodin, *Eve eating the Apple*, c. 1885, terracotta, 23 x 27 x 15.6 cm., National Gallery, Washington, D.C.
- 134) Paul Gauguin, *Eve*, 1890, glazed ceramic, 60.6 x 27.9 x 27.3 cm., National Gallery, Washington, D.C.
- 135) Lorenzo di Credi, *Annunciation*, early 1480s, Tempera on wood, 88x71, Galleria Uffizzi, Florence.
- 136) John Collier, *A Daughter of Eve*, 1881, oil on canvas, dimensions and location unknown. Witt Library Image.
- 137) William Adolphe Bouguereau, *Temptation*, 1881, oil on canvas, 39 x 52 in. (99.06 x 132.08 cm) (canvas), Minneapolis Museum of Art.
- 138) James Abbott McNeill Whistler, *Dorothy Seton – A Daughter of Eve*, 1902-3, oil on canvas, 20 3/8 x 12 1/2 in., Hunterian Art Gallery, University of Glasgow
- 139) Frances Allen, *A Daughter of Eve*, c. 1904-6.
- 140) Thomas Faed, *Ere Care Begins*, 1865, oil on canvas, 605 x 750 mm, Royal Academy of Arts, London. (Diploma picture.)
- 141) James Abbott McNeil Whistler, *Nocturne in Black and Gold, The Falling Rocket*, 1875, oil on canvas, 23 3/4 x 18 3/8 in., Detroit Institute of Arts.
- 142) Gustave Moreau, *L'Apparition*, c. 1874-6, 142 x 103 cm, Musée Gustave Moreau, Paris.
- 143) Gustave Moreau, *Eve*, c. 1880-5, water-colour and gouache on paper, 7.68 x 12.99 in., Private collection (Peter Nahum, Leicester Galleries, London).
- 144) Gustave Moreau, *Fleur mystique*, c. 1890, oil on canvas, 253 x 137 cm, Musée Gustave Moreau, Paris.