

A STUDY OF THE ART AND CHRISTIAN PHILOSOPHY  
OF WILLIAM HOLMAN HUNT

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF MASTER OF ARTS  
IN THE GRADUATE SCHOOL OF THE  
TEXAS WOMAN'S UNIVERSITY

TEXAS WOMAN'S UNIVERSITY

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DENTON, TEXAS

DECEMBER 1981

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DEDICATION

I dedicate this thesis to my parents, Dr. and Mrs. George W. Winkelman and my two children, Karl and Sarah, for their love and patience.

## ACKNOWLEDGMENTS

I acknowledge Jesus Christ in all my ways and He directs my paths.

I further acknowledge my chairman, Dr. John F. Rios, and committee members Mr. Mark Smith and Dr. John A. Calabrese, Department of Art chairman, Mr. J. Brough Miller, and this University for their kind assistance and support in providing a scholarship so that I could complete my work. I also want to thank the photographer, Buddy Meyers, and all my friends for their encouragement.

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I dreamed that once, the evening sun aflame,  
A painter whose tired eyes could see no more  
Slept--when all those he had painted softly came,  
Lifted the latch, and crossed the studio floor  
Like rose-leaves drifting through an open door:  
Mary--and Joseph--then, unknown by name,  
The innocent boys who died for Christ before  
Christ died for them: all these in sweet acclaim--

All these--and yet one more: One crown'd with thorn  
Came and stood with them. I, with glad surprise,  
Knew Him--and saw around His head the morn  
Break; and the light of heaven was in His eyes.  
He did not speak--but as He passed away  
Stooped down and kissed the painter where he lay.

Sir Wyke Bayliss, K.B., F.S.A.

## CHAPTER I

### INTRODUCTION TO A STUDY OF THE ART AND CHRISTIAN PHILOSOPHY OF WILLIAM HOLMAN HUNT

The writer has been interested in the relationship of Christianity and practitioners of painting. It is because of this on-going interest that this artist is striving to obtain a balance and harmony between a personal expression and execution in her art. The writer is committed to art historical research in order to discover "kindred souls" and precedents in the establishment of her own art.

The researcher has discovered in the Pre-Raphaelites commonalities of intention. In particular, the work of Holman Hunt is most fascinating and inspiring. Holman Hunt was chosen because of similarities in Christian philosophies, as well as an appreciation of his technical facility.

This study of Holman Hunt included a cursory investigation into the English culture of the time, and the relationship between John Ruskin and English art criticism.

The writer feels she has gained a better understanding of the relationship between personal philosophy and its expression in painting.

### Statement of the Problem

The researcher has proposed a study of William Holman Hunt, a nineteenth-century English painter.

### Purpose of This Study

The purpose of this study was to evaluate the relationship between Holman Hunt's Christian beliefs and several of his major works.

### Delimitations

The researcher proposed the following categories in this study:

1. The proposed study was limited to the artist Holman Hunt, although references to other Pre-Raphaelites were mentioned as their art relates to his.
2. The proposed study was limited to his major Christian paintings: The Light of the World, The Awakening Conscience, A Converted British Family Sheltering a Christian Priest from Druids, The Finding of the Saviour in the Temple, The Scapegoat, and The Triumph of the Innocents.
3. The researcher has developed a series of paintings.

### Methodology

1. The researcher has studied the Pre-Raphaelite period in

general to acquire an idea of the social climate in which Holman Hunt lived.

2. The researcher has studied Ruskin's philosophy of art because he influenced Hunt to a large extent.
3. The researcher has studied the beginnings of the British Royal Academy, its origin and its relationship to Holman Hunt.
4. The researcher has studied various technical aspects of Holman Hunt's paintings, and the preliminary research conducted by Hunt leading to the execution of the previously mentioned paintings.
5. The researcher has studied the typological symbolism of Holman Hunt.
6. The methodological research was carried out in relationship to the subject in its final form as a thesis.
7. The researcher has executed a series of paintings which employed her existing technique in painting together with her own personal symbolism.

#### Definition of Terms

1. Aesthetics: "The study or theory of beauty and of the psychological responses to it; specifically, the branch of philosophy dealing with art, its creative sources, its forms, and its effects." (Websters New World Dictionary, 1973, p. 22).

2. Antiquity: "In art, the study and copying of ancient statues." (Websters New World Dictionary, 1973, p. 61).
3. Aristotle: Runes states that Aristotle's philosophy is: "The substance of his philosophy, influenced by the highly developed state of Greek art, is that there are two dichotomies: matter and form."<sup>1</sup> Everything is either form or matter. God, the prime mover, is perfect form or pure thought. In man, reason represents the highest form. Matter becomes formative for the next highest form. This process is called development. Happiness is the mean between two extremes, which he called virtue.
4. Chiaroscuro: "Those artists that practiced chiaroscuro or the treatment of light and shade in a painting, drawing, etc., to produce the illusion of depth, a dramatic effect, etc." (Websters New World Dictionary, 1973, p. 245).
5. Composition: "An arrangement of the parts of a work of art so as to form a unified, harmonious whole." (Websters New World Dictionary, 1973, p. 291).

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<sup>1</sup>Dagobert D. Runes, Pictorial History of Philosophy (New York: Philosophical Library, Inc., 1959).

6. Didactic: "1. used or intended for teaching or instruction, 2. morally instructive, or intended to be so." (Websters New World Dictionary, 1973, p. 392).
7. Expressionism: "In art or literature the distortion of reality and the use of symbols, stylization, etc. to give objective expression to inner experience." (Websters New World Dictionary, 1973, p. 495).
8. Feudalism: "The economic, political, and social system in medieval Europe, in which land, worked by serfs who were bound to it, was held by vassals in exchange for military and other services given to overlords." (Websters New World Dictionary, 1973, p. 517).
9. Hegel: Runes states that Hegel: ". . . regarded the human mind as one of the manifestations of the Absolute which he defined as spirit." He thought the absolute spirit could be grasped in the arts, in religion and philosophy. "For Hegel does not acknowledge any other cause of historical change than the movement of thought by integrating a thesis and its antithesis into a synthesis which, on its part, provokes a new synthesis. These

succeeding syntheses will bring the world to reason." Hegel thought that by dialectics, the conflict between thesis and antithesis, he had found the pattern for both human and cosmic reason. Becoming was defined as the modification of being by the negation of the being to be modified.<sup>2</sup>

10. Iconography: "The art of representing or illustrating by pictures, figures, images, etc." (Websters New World Dictionary, 1973, p. 695).
11. Pre-Raphaelite: "A member of a society of artists (Pre-Raphaelite Brotherhood) led by Dante Gabriel Rossetti, W. Holman Hunt, and J. E. Millais, formed in England in 1848 to encourage painting with the fidelity to nature that they considered characteristic of Italian art before Raphael." (Websters New World Dictionary, 1973, p. 1124).
12. Quattrocentists: "Italian artists or writers of the fifteenth century." (Websters New World Dictionary, 1973, p. 1164).
13. Realism: "In art or literature it is the practice of viewing people or things as they really are, without idealizing them." (Websters New World Dictionary, 1973, p. 1182).

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<sup>2</sup>Ibid., p. 293.

14. Romantic Movement: "The revolt in the 18th and early 19th centuries against the artistic, political, and philosophical principles that had become associated with neoclassicism; characterized in literature, music, painting, etc. by freedom of form and spirit, emphasis on feeling and originality and on the personality of the artist himself, and sympathetic interest in primitive nature, medievalism, Orientalism, the common man, etc." (Websters New World Dictionary, 1973, p. 1235).
15. Soul: 1 Thess. 5:23 states: "The God of peace himself sanctify you wholly; and may your spirit and soul and body be preserved entire, without blame at the coming of our Lord Jesus Christ." It is the emotional, understanding sensibility part of a person. (The New Smith's Bible Dictionary, 1979, p. 366).
16. Spirit: Holy Ghost; ". . . the life principle, especially in man, originally regarded as inherent in the breath or as infused by a deity." (Websters New World Dictionary, 1973, p. 1373).  
Also, "That which was made in the image of God." (The New Smith's Bible Dictionary, 1979, p. 366).

17. Style: "Specific or characteristic manner of expression execution, construction, or design in any art, period, work, employment, etc." (Websters New World Dictionary, 1973, p. 1415).
18. Symbol: "Something that stands for or represents another thing; especially an object used to represent something abstract." (Websters New World Dictionary, 1973, p. 1442).
19. Symbolism: "System of symbols." (Websters New World Dictionary, 1973, p. 1442).
20. Synthesis: "1. The putting together of parts or elements so as to form a whole. . . ." "a. deductive reasoning; b. in Hegelian philosophy, the unified whole in which opposites (thesis and anti-thesis) are reconciled." (Websters New World Dictionary, 1973, p. 1445).
21. Technique: "The method of procedure (with reference to practical or formal details), or way of using basic skills, in rendering an artistic work or carrying out a scientific or mechanical operation."  
(Websters New World Dictionary, 1973, p. 1460).
22. Typology: "The study of types, symbols or symbolism."  
(Websters New World Dictionary, 1973, p. 1539).

## CHAPTER II

### CULTURAL BACKGROUND FOR THE PERIOD OF THE PRE-RAPHAELITES

Preceding the Victorian Age, there was a period in history of change and revolt. It was a time of many contrasts and unrest.<sup>1</sup> The industrial revolution had emerged, and England was the first country to feel the contradictions of the exertion of capitalism on the decay of feudalism.

During Queen Victoria's reign, she exerted influence on her subjects, which included her biases and convictions. She represented the visual embodiment of the period in which she reigned.<sup>2</sup> During this time there was a sharp contrast of wealth and poverty. The middle class started to emerge on a more prominent scale, although it was narrow-minded in ideology. The majority of the population still belonged to the lower class of society.

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<sup>1</sup>Eveline M. Jackson, "The Pre-Raphaelite Movement, It's Rise and Decline in the Light of the Twentieth Century" (Masters Thesis, Texas Woman's University, 1953), p. 1.

<sup>2</sup>Christopher Wood, Victorian Panorama Painters of Victorian Life (London: Faber and Faber, Ltd., 1976), p. 19.

However, the lower class aspired to middle-class values.<sup>3</sup>

The establishment of the industrial age had already produced profound effects on the hearts and minds of the people in England. They felt insecure and lacked a deep sense of values. They disliked the over-emphasis on materialism. In reaction, they sought for truths on which they could depend. Out of the midst of an over-emphasis on materialism sprang a rediscovered interest in nature.<sup>4</sup>

Christopher Wood has written a beautiful account of the Victorian culture in his book entitled Victorian Panorama. According to Wood, it is imperative to know something about narrative painting when looking at Victorian paintings. Many of these Victorian artists were literary and historical painters as well as "modern life" painters. They taught the public to read their paintings by their choice of costume, setting, clues, and facial expressions as well as literary quotations. The painter became a novelist and a painter and often equipped his paintings with a lengthy explanation.<sup>5</sup>

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<sup>3</sup>Jackson, The Pre-Raphaelite Movement, p. 2.

<sup>4</sup>Ibid., pp. 3, 4, 6.

<sup>5</sup>Wood, Victorian Panorama Painters, pp. 9-10.

John Ruskin, the reknowned art critic of the Victorian Age, was able to perceive the same truth in so many different forms. He said:

If reality is one and individually, and if the man of genius is he who perceives it, what does it matter whether the material in which he expresses his vision is paint, stone, music, laws or actions.<sup>6</sup>

The writer would add: or words, paint, or the use of both simultaneously. One of the characteristics of the attitude of the Victorian painters, one might say, was blending the two art forms of literature and painting.

These pictures may not be considered great art but are rather a good example of their social history. Furthermore, this art may uniquely represent a struggle by academic art to come to terms with a modern industrialized society as we know it today.<sup>7</sup>

As for the Pre-Raphaelites, it was their influence more than their actual achievements in "modern life" that was felt.<sup>8</sup> They were only a part of a large romantic movement in art.<sup>9</sup>

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<sup>6</sup>Robert Hewison, John Ruskin the Argument of the Eye (New Jersey: Princeton University Press, 1976), p. 205.

<sup>7</sup>Wood, Victorian Panorama Painters, p. 9.

<sup>8</sup>Ibid., p. 11.

<sup>9</sup>Jackson, The Pre-Raphaelite Movement, p. 1.

Holman Hunt, 1827-1910, offered his own peculiar style of moral and biblical symbolism to his painting, The Awakening Conscience. It was the first Victorian picture to deal with the touchy subject of prostitution.<sup>10</sup> To the Victorian painter, subjects were difficult to find and carefully chosen. Once an artist had painted a particular subject, it was seldom used by other artists. They also had to observe caution in how they represented their subjects so as not to offend the public or critic. It was considered in bad taste to represent things too negative or too bleak. The subject of the interior plays an important role in their works, as well as their sense of detail. Many chose cluttered middle-class interiors and the objects had a purpose of supplying clues to the narrative. For example, the moral symbolism of objects was used by Holman Hunt.

One might question why the Pre-Raphaelites often used medieval dress rather than the current fashion. This was a reaction to their detesting the styles of their own period. This unusual attitude was common among Victorian painters.<sup>11</sup>

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<sup>10</sup>Wood, Victorian Panorama Painters, p. 11.

<sup>11</sup>Ibid., p. 13.

The love of home life had a cultish overtone in their pictures. To the Victorian, the home meant warmth, protection and rest from the outside world.<sup>12</sup>

Sometimes their love of detail became too expressive. Ruskin criticized a picture by G. B. O'Neill saying: "There is too much in it to be natural. It is a map of a marketday, instead of a picture of one."<sup>13</sup> However, the Victorians believed in the merits of detail. They felt it indicated diligence and conscientiousness. This appealed to the scientific and rational spirit of the Victorian Age. Even Ruskin carried a magnifying glass with him to exhibitions. Ruskin's Modern Painters is an encyclopaedia of the "minutiae of nature".<sup>14</sup> This approach to authenticity derived from the Victorian belief that art should contribute to knowledge. Art should have a serious moral purpose and teach the masses.<sup>15</sup> The devotion to accuracy was only altered by two influences. These influences were the artists own attitudes and the attitudes of the Victorian public.<sup>16</sup>

Both the British Royal Academy and John Ruskin were held in high regard as to their opinions or judgments on new works of art. Ruskin was the dictator of the art world of his day. His favoritism towards the

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<sup>12</sup>Ibid., p. 59.      <sup>13</sup>Ibid., p. 15.      <sup>14</sup>Ibid., p. 16.

<sup>15</sup>Ibid., p. 247.      <sup>16</sup>Ibid., p. 202.

Pre-Raphaelites certainly helped them to be accepted publicly. As witnessed by Rossetti's words in his diary, he remarks that Ruskin in a letter to The Times has written something about them and that it might be worth something to them. The following is an account of what was said by Ruskin:

They intend to return to early days in this one point only--that, as far as in them lies, they will draw either what they see or what they suppose might have been the actual facts of the scene they desire to represent, irrespective of any conventional rules of picture-making; and they have chosen their unfortunate though not inaccurate name because all artists did this before Raphael's time, and after Raphael's time did not this, but sought to paint fair pictures rather than represent stern facts; of which the consequence has been that, from Raphael's time to this day, historical art has been in acknowledged decadence.<sup>17</sup>

What if Ruskin had not given the Pre-Raphaelite Brotherhood (P. R. B.) his acceptance? Could they have become successful anyway? Ada Earland says, yes, but they might have grown old in poverty. Their ideas were against the academic tradition of the day. Also, she said the Pre-Raphaelites felt their new-found truths were actually eternal truths.<sup>18</sup> They had decided to cast off artistic models from the past and go directly to copying nature. This

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<sup>17</sup>William Rossetti, Pre-Raphaelite Diaries and Letters (Maryland: George Peabody Department, Enoch Pratt Free Library, 1974), pp. 300-301.

<sup>18</sup>Ada Earland, Ruskin and His Circle (New York: G. P. Putnam's Sons, 1910), p. 76.

obviously endeared them to Ruskin whose own love of nature was so intense.

## CHAPTER III

### RUSKIN'S ART THEORY

In order to further our understanding of the relationship between Ruskin and the Pre-Raphaelites, in particular, Holman Hunt, we must look deeper into Ruskin's own philosophy and touch on some of the major highlights of his theory of aesthetics.

Ruskin was raised the only son of a wealthy sherry merchant. His fondest and earliest memories are of his love of mountain scenery. He was brought up within an evangelistic Christian household. He was often required to summarize the weekly sermon when he was still quite young. His family introduced him early to fine art in museum collections. He was educated at Oxford and met Turner in 1840. As a defense of Turner, he published the first volume of Modern Painters in 1843. This book was followed by productivity in writings on such subjects as aesthetics, architecture, education and many other topics, which made him the most influential writer and critic of the art world. An example of Ruskin's and Turner's works are given in Appendix B.

Ruskin believed there was a symbolic relationship between the physical and spiritual worlds or between the eternal and temporal. Robert Hewison remarks that:

To Ruskin, colour, and light the vehicle of colour, represented faith; colour, he said was the type of love.

When light and colour dominated even for a moment, there was hope, but to convey the truth, the darkness must be shown as well as the light.<sup>1</sup>

Ruskin said that if an artist neglected form for colour, he had chosen the lesser of the two truths. He formed a basis for the division of schools of painting from such a viewpoint. The history of art had split into two directions, the love of light and shade versus the love of colour.

The chiaroscurists, such as Leonardo and Michelangelo, were lovers of form produced by contrasts in light and shade. The colourists or as Ruskin termed them "Gothic painters" were such men as Angelico and Giotto. The synthesis of these two schools was the works of Tintoretto, Titian, Velazquez, and Correggio. He felt they had combined both the beauty of colour and the formal accuracy of light and shade. Ruskin solved this problem for himself by treating them as two essential coexistent

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<sup>1</sup>Hewison, Argument of Eye, p. 200.

factors in the same area. This problem in perception was complicated by his idea that there existed a spiritual opposition between them. He felt that colour characterized men who were cheerful and sane; light and shade was followed as a pathway for intellectuals and yet, the most desirous of truth. He also believed that the colourists in Europe were essentially Gothic Christian and expressed comfort and peace. The school of light essentially Greek, was full of sadness. He resolved this conflict by choosing a preference for light, no matter whether in terms of colour or chiaroscuro.<sup>2</sup>

Ruskin interpreted the role of light, dark and colour in art as both symbolic as well as practical. His perceptual argument works in parallel with the argument on which he based a moral world view. Light was a type of energy and purity as well as a form of physical beauty. It depicted the relationship of creative harmony between God and man.<sup>3</sup>

Ruskin summed up this connection in his later books Unto This Lost, Eagle's Nest, and Fiors as follows:

. . . I would fain state in the most unmistakable terms, this sum: that you cannot love the real sun, that is to say physical light and colour rightly, unless you love the spiritual sun, that is to say justice

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<sup>2</sup>Ibid., pp. 199-200.

<sup>3</sup>Ibid.

and truth, rightly. That for unjust and untrue persons, there is no real joy in physical light . . . . And that the physical result of that mental vileness is a total carelessness of the beauty of sky, or the cleanness of streams, or the life of animals and flowers: and I believe that the powers of Nature are depressed or perverted, together with the Spirit of Man; and therefore conditions of storm and of physical darkness such as never were before in Christian times, are developing themselves in connection also with forms of loathsome insanity, multiplying through the whole genesis of modern brains.<sup>4</sup>

It has been remarked by some that Ruskin was inconsistent in his thinking. Yet, in spite of this appearance, he has an underlying unity of ideas. There was a oneness in this theory. He believed that the world was entirely one. Both small and great things made up that whole.

According to one authority on Ruskin, James Sherburne, Ruskin followed the Romantic tradition of Carlyle and Coleridge in emphasizing organic unity. This is traditionally supported by Platonic, Aristotelian and Christian philosophies. They also found unity in the idea of God.

Ruskin's major talent was in synthesizing information by the isolation of its essentials. He objected to scientific learning processes because they tended to draw conclusions based on accumulations of hypotheses. He believed his own method of synthesis a superior one. In it

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<sup>4</sup>Ibid., p. 201.

he could reveal the common fundamental structure of things. Robert Hewison, the author of John Ruskin the Argument of the Eye has drawn some important conclusions about the formation of Ruskian thought. This method of synthesis that Ruskin used accounts for the recurring themes or imagery in his work. These symbolic images express common elements in the multiplicity of matter.<sup>5</sup>

He remarks that another major theme of Ruskin's thought is its progression by opposites. Ruskin was never considered as a linear thinker and he thought such a method to be inferior. This was one of his major objections to science. He contended that:

Every archaeologist, every natural philosopher, knows that there is a peculiar rigidity of mind brought on by long devotion to logical and analytical inquiries.<sup>6</sup>

Ruskin's system of opposites is quite different from Aristotle's method. This method was the process of finding the mean between two extremes.

One might understand Ruskin's aesthetic theory better by realizing that his terminology contains a series of polarities with their own extremes of good and bad.<sup>7</sup> Hence, he is able to contrast colorists and chiaroscurists and also be able to distinguish between the good and bad of both.

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<sup>5</sup>Ibid., pp. 201-202.    <sup>6</sup>Ibid.    <sup>7</sup>Ibid., p. 203.

Hewison remarks that Ruskin's critical theories depend on a series of dynamic opposites. This is a relationship between two orders of truths (for example, imagination versus accurate perception, between realism and expression, between the particular and the ideal). In relationship to the artist in society it is a two-way process. The artist leads society while society produces conditions conducive to the leadership by artists. Ruskin detected that a static reconciliation was impossible. The tension thus produced is a source of energy and movement. Ruskin felt that:

. . . all forms are thus either indicative of lines of energy, or pressure, or motion, variously impressed or resisted.<sup>8</sup>

The extremes Ruskin had in mind were the polarities of good and bad. This conflict could not be resolved through an Aristotelian theory. The conflict had to be resolved on the side of good and the battleground was man. Ruskin stated this viewpoint of man in The Seven Lamps of Architecture:

We find ourselves instantly dealing with a double creature. Most part of his being seems to have a fictitious counterpart, which it is at his peril if he does not cast off and deny. Thus he has a true and false (otherwise called a living and dead, or a feigned and unfeigned) faith. He has a true and a false hope,

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<sup>8</sup> Ibid.

a true and false charity, and finally, a true and a false life.<sup>9</sup>

Later he simplified all of this to a question of whether we are dead or alive.

It has been said of Ruskin that he has a historic type of philosophy. This was similar to Hegel's philosophy, although it has been remarked he never read Hegel. The remark came from Ruskin's secretary, Collingwood, who was a student of Hegel. It was a belief in the unity of the human spirit as well as external reality.

The essential unity of this type of philosophy is that all objects are seen in their context, both local and historical, influenced by their past and present surroundings and in turn influencing them. This is just as a color of an object affects and is affected by its surroundings.<sup>10</sup> Hewison said:

Above all, a historical and contextual world-view places the study of art at the center of any study of society.<sup>11</sup>

It has been said of Ruskin that he held a belief that by contradicting himself he came closer to the truth.<sup>12</sup> This seems to be a true assessment of Ruskin because he felt that the perfection in drawing and colouring

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<sup>9</sup>Ibid.    <sup>10</sup>Ibid., p. 205.    <sup>11</sup>Ibid., p. 206.

<sup>12</sup>Ibid.

are inconsistent with one another and yet, they are dependent on each other for success. Hewison remarks about Ruskin that:

His answer is that they find their synthesis in form: without an eye for colour we will not correctly discern the form, without draughtsmanship in light and shade we will be unable to outline the form the colour has to take.

The orders of truth are a triad in which the truth of fact is thesis, the truth of symbol antithesis, and the truth of thought exists between them, in what may be called dialectical suspension.<sup>13</sup>

So we can see that Ruskin was familiar from an early age with the practice of treating objects both as real and symbolic. This later developed into a concept of typological symbolism which he used in his aesthetic theory.

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<sup>13</sup>Ibid., pp. 207-208.

## CHAPTER IV

### THE ORIGINS OF THE BROTHERHOOD AND THE DEVELOPMENT OF THE PRE-RAPHAELITE MOVEMENT

Before the development of the Pre-Raphaelite movement, there were certain standards in art. These "canons" were accepted as laws for other artists to follow. The authority on this criteria for "good" paintings was the British Royal Academy and its originator, Joshua Reynolds. Since its beginnings in 1768, Reynolds, its first president, had greatly influenced art theory in England. An example of Reynolds' work is in Appendix B. They were in favor of Post-Renaissance traditions of academic art. The academy was also the only place a young aspiring artist could learn the profession of painting. The course of training in 1853 was to last for ten years. This schedule included laboriously drawing from casts of classical statues.<sup>1</sup> Michelangelo and Raphael, who had returned to principles of antiquity, were considered the criteria by which all other art works were to be judged. The nineteenth century English painters believed they were following

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<sup>1</sup>Timothy Hilton, The Pre-Raphaelites (London: Thames and Hudson, Ltd., 1970), p. 26.

Raphael's principles of art. The result was that art became mechanical. Art had been considered as a function of the state and should remain impersonal.

According to one art authority, Sir George Beaumont, a good painting should be brown in colour. It was later discovered that this brownness was caused from aging. However, the painters who tried to emulate the brownness of Raphael's works painted on brown leitumenous ground, to produce the same affect.<sup>2</sup> Later the Pre-Raphaelites in a reaction to this traditional method painted on white canvas with no previous preparation. They also finished each section before progressing to another area.

The academy under Reynolds' influence was held as the authority on art until Ruskin wrote Modern Painters Volume I in defense of Turner. Ruskin's own tastes had become anticlassical, romantic and scientific. He started to reject copying from the antique and began to draw from nature.<sup>3</sup> He was an advocate for the brilliant colour used by Turner. Ruskin actually felt that art had declined since Raphael painted the Vatican. He said that Raphael

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<sup>2</sup>William Holman Hunt, Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, Volume I (New York: AMS Press, Inc., 1967), p. 82.

<sup>3</sup>Hilton, The Pre-Raphaelites, pp. 11, 15.

had mixed faith with poetry. Beauty had become more valuable than truth.<sup>4</sup> He further stated that Raphael:

. . . being called to Rome especially to adorn the palace of the so-called head of the church, and called as the chief representative of the Christian artists of his time, Raphael had neither religion nor originality enough to trace the spirit of poetry and the spirit of philosophy to the inspiration of the true God, as well as that of theology; but that, on the contrary, he elevated the creations of fancy on the one wall, to the same rank as the object of faith upon the other . . .<sup>5</sup>

Ruskin believed the decadence of art originated in this Vatican chamber. He said that medieval painters valued truth first, skill in execution second. In modern art since Raphael, beauty is first, truth is secondary. Finish of execution and beauty of form was looked at as the chief and choice talents of all artists, rather than thought. He felt these were the secondary causes of the decline of art in Europe. The foremost cause was the loss of moral purpose. This loss had even affected what was known as historical paintings, in that they painted events they had not actually lived; rather than concentrating on events during their own time. Ruskin was not against portrait artists as long as they portrayed the lives of people in their own time, truthfully. He felt that modern portraiture

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<sup>4</sup> John Ruskin, Seven Lamps of Architecture (Boston: Dana Estes and Company, 1849), p. 324.

<sup>5</sup> Ibid., pp. 323-324.

flattered and had chosen adulation over honesty. Thus the true nobleness of the subject's spirit was lost.<sup>6</sup>

Ruskin felt that the Pre-Raphaelites had, in turn, the one over-all principle of truth. They drew everything directly from nature, down to the minutest detail.

His major criticism of their work was that they overworked every detail to an excess of completion. This deaden them to the merits of other artists who through speed and power of execution extracted abstracts of truth rather than total truth while still possessing the same love of truth. This was a shame, because he believed the Pre-Raphaelites had such enormous powers of imagination and realization. If only they could have worked on a larger scale and not laboriously finished their works, it would have been to their advantage.<sup>7</sup>

The Pre-Raphaelites were a part of a larger romantic revival. It was part of a continuing process of changes in art which had started before them and still had effect long after the death of their movement. The history of their movement does not actually begin with them, it began with John Ruskin. For the twentieth century to neglect Ruskin's importance is to remain in ignorance of who the

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<sup>6</sup> Ibid., pp. 325-331.

<sup>7</sup> Ibid., p. 332.

man was in his own times. From the literature on the Pre-Raphaelites, we may conclude that many critics of his day considered Ruskin to be England's greatest art critic and the most original and powerful thinker of the nineteenth century.<sup>8</sup>

It was precisely this man who Holman Hunt chose to follow as his ideal. Holman Hunt had been searching for a model to follow, among his current day masters. He remarks that while searching for a perfect guide, he realized certain things about himself. Hunt said:

What I sought was the power of underlying appeal to the hearts of living men.

Much of the favourite art left the inner self untouched.<sup>9</sup>

The following is an account of a great change in the course of Holman Hunt's artistic life and what helped to foster the beginnings of the Pre-Raphaelite Brotherhood.<sup>10</sup> One day while Holman Hunt was painting a copy of The Blind Fiddler by Wilkie, a visitor at the Academy looked over his shoulder and remarked on the "dead patches of colour". He suggested a method to Hunt on how to remedy

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<sup>8</sup>Hilton, The Pre-Raphaelites, p. 10.

<sup>9</sup>Hunt, Pre-Raphaelitism, p. 48.

<sup>10</sup>Ibid., p. 53.

these patches which Hunt tried. From that time forward, Hunt looked at all works from that critical standpoint.

He also began to trace the purity of this kind of work back to the quattrocentists. Hunt chose to put aside the loose handling that was the universal practice at that time and tried to adopt an attitude that would excuse no careless handling. He admits that he was not always successful in all areas of his work. However, he had developed a taste for clear colour and form which resulted from a clean handling of paint. He also desired to guard against slavishly following the quattrocentists which was already becoming an obstacle to other English painters.

It was a little while later that a friend introduced him to Modern Painters.<sup>11</sup> He had to return it within twenty-four hours. He said that he stayed up most of the night reading the book. Hunt remarks:

But of all its readers none could have felt more strongly than myself that it was written expressly for him.

When it had gone, the echo of its words stayed with me, and they gained a further value and meaning whenever my more solemn feelings were touched.<sup>12</sup>

Hunt eventually tried to persuade Millais to read Ruskin and also his favorite poet, Keats. When remarking

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<sup>11</sup>Ibid., p. 73.

<sup>12</sup>Ibid.

to Millais about Ruskin's book Modern Painters, he said that it made his heart thrill:

He feels the power and responsibility of art more than any author I have ever read.<sup>13</sup>

He said that Ruskin describes pictures from the Venetian school in such a way that it causes you to see them with your inner sight and to feel that these artists must have been appointed by God "like old prophets" to bear sacred messages and they spoke with the same authority as Elijah the prophet of the Old Testament. He further commented that they were strong enough to overthrow the vanity of their day and that these men were a striking contrast to those uninspired of his day. He said:

This shows need for us young artists to consider what course we should follow.<sup>14</sup>

That art is dying at times is beyond question.

Hunt says that Ruskin is in opposition to Reynolds in that Ruskin considers the Venetian School superior and dislikes the Bolognese School, which had never before been questioned by the Academy. Hunt said to Millais that students in previous days would have been wise to have taken an independent course. Hunt said:

I venture to conclude that we are now in a similar plight, and the book I speak of helps one to see the difference between dead and living art at a critical

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<sup>13</sup>Ibid., p. 90.

<sup>14</sup>Ibid.

junction. False taste has great power, and has often gained distinction and honour. Life is not long enough to drive through a bad fashion and begin again. The determination to save one's self and art must be made . . . I feel that is the only hope at least for myself. One's thoughts must stir before the hands can do.<sup>15</sup>

Millais was in agreement and expressed his own eagerness to denounce the existing "canons" and artistic conventions. Eventually this small bank was joined by another Academy member with similar attitudes and interests. His name was Dante Gabriel Rossetti. Out of these ideals came the birth of the Pre-Raphaelite Brotherhood and the spread of its movement in England.

The members of the Brotherhood, which formed in 1848, were unique individuals. However, they did hold some ideals in common; at least in the beginning of their movement. They prepared a list of "Immortals" to hold in highest regard. They chose such names as Leonardo Da Vinci, Dante, and Keats among others. Their highest rating was given to Jesus Christ and then to the author of the Book of Job.<sup>16</sup>

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<sup>15</sup>Ibid., pp. 90-91.

<sup>16</sup>William E. Fredeman, Pre-Raphaelitism, A Bibliocritical Study, (Massachusetts: Harvard University Press, 1965), p. 107.

Their first paintings were displayed at the Academy in 1849, with the mysterious initials P. R. B. enscribed. The commonality of these three paintings was their realistic execution and personal identity of their subject matter. They did attract some criticism, in particular from Charles Dickens. However, Ruskin, their champion, came to their rescue. He considered their work the best at the Academy.<sup>17</sup>

The Pre-Raphaelites even had their own publication for awhile which they named "The Germ". It lasted for less than six months.<sup>18</sup> Its journal was kept by Rossetti. Later Rossetti and Frederick Stephens, an original member of the Pre-Raphaelite Brotherhood, went on to become art critics and their articles did much to gain public acceptance for the members of the Pre-Raphaelite Brotherhood.<sup>19</sup>

It was the Brotherhood's concern for the message conveyed through visual representation that separates their work from their contemporaries in Europe.

Although the Pre-Raphaelites admired the early Italian painters' sincerity and intensity, they disliked

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<sup>17</sup>Hilton, Pre-Raphaelites, p. 52.

<sup>18</sup>Fredeman, Pre-Raphaelitism, p. 120.

<sup>19</sup>Hilton, Pre-Raphaelites, p. 205.

their classical and Catholic influences. From the literature on the Pre-Raphaelites, we may conclude that they reflected the influence of the middle-class, low church, self-made Englishman of the mid-nineteenth century.

Their works were detailed and full of morality. Often potential buyers judged their work on its ability to influence their children.

The Pre-Raphaelites became the identifiable symbols and icons of their time. Ruskin's opinions of them were aimed at our self-made industrialist. His criticism of the Brotherhood was highly respected and accepted. The outcome of which led to a significant change in the course of nineteenth century art in England.

Rossetti, Edward Burne Jones, and other followers of the movement turned to poetry and imagination and produced a second phase of the movement. These works were literary and decorative. Holman Hunt alone remained faithful to the original ideas and purposes of the Brotherhood until his death.

Overall, the images of the three original members of the Pre-Raphaelites had a profound influence on English culture. This included the design and decoration of their homes, besides having a great impact on the ethical and

political changes that aroused the English society in the nineteenth century.

## CHAPTER V

### HUNT: DEVELOPMENT OF SYMBOLISM AND COMPOSITION IN SIX MAJOR WORKS

From Hunt's autobiography, we may conclude that the most important single influence on the Pre-Raphaelite Brotherhood was Ruskin's art theory. In particular, this was true of Hunt. Modern Painters Volume I that was loaned to Hunt by a friend had made such an impression on him that it changed his art. Hunt remarked that although Ruskin later in life had doubts about his own beliefs in God, it is precisely this book that caused Hunt to believe in God. He said it was as if God was speaking to him through Ruskin's words. This dramatic change caused Hunt to become a believer and to realize his own responsibility as an artist. Ruskin's Modern Painters Volume II had such an impact on Hunt that it changed the course of his life. Hunt said that before he encountered Ruskin's works, he had been a:

. . . contemptuous unbeliever in any spiritual principles but the development of talent, and Shelley and Lord Byron with Keats were my best modern heroes--all read by the light of materialism--or sensualism.

It was about time that he "got something" and Hunt remarked:

. . . this something thus strangely gained was what first arrested me in my downward course . . . and it sowed some seed of shame.<sup>1</sup>

This response was precisely what Ruskin had hoped to awaken in every young artist. It is interesting to realize that Ruskin, like a real believer, had convinced others of the truth.

Hunt remained a faithful believer to his death. This attitude caused him to be an uncompromisingly determined individual, and consequentially he was the most conservative of the P. R. B. He also remained true to their original purposes even when the other members turned aside or their enthusiasm had died. Their purposes were not just to rebel against the current academic traditions in art, but to foster a revival of Christian art. This was to be accomplished through methods appropriate to their own times.<sup>2</sup> They wished to return the artist to the days before Raphael. Their appeal was to the general public and they wanted to become artists that were integrated members of their society. They felt that the artistic conventions of the past had been exhausted and no longer had

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<sup>1</sup>George P. Landow, William Holman Hunt and Typographical Symbolism (New Haven: Yale University Press, 1979), pp. 6, 7.

<sup>2</sup>Herbert L. Sussman, Fact Into Figure Typology in Carlyle, Ruskin, and the Pre-Raphaelite Brotherhood (Ohio State University Press, 1979), p. 33.

the power to convey to the viewer anything sacred. The Brotherhood thus developed a new art language and its roots can be found in the common experiences of men.<sup>3</sup>

Hunt, who was the most authentically religious of the group, developed methods of expression which were figural and symbolic. He wanted to create a style of painting that would solve the problems he found related to realistic works. He disliked an over-emphasis on materialism that was inherent to a realistic style. He wanted to produce an art that would accomplish dual purposes for him. George Landow in his book William Holman Hunt and Typological Symbolism said the following concerning him:

Hunt attempted to create an art that could marry realism and elaborate iconography, fact and feeling, matter and spirit.<sup>4</sup>

Hunt was always trying to test or push art to the limit; he wanted an art that would at the same time be emotional, as well as meditative and analytical.

The inspiration for his own symbolism came from a revelation he received while interpreting a passage from Ruskin's book describing Tintoretto's Annunciation (see Appendix B). Ruskin was describing an elaborate system of typological symbolism that Tintoretto employed in this work.

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<sup>3</sup>Ibid., pp. 51-52.

<sup>4</sup>Landow, Hunt and Typological Symbolism, p. 1.

Hunt realized that typological symbolism would solve the problems of his own art. It would allow him to keep his love for detail and also convey deeper meaning. This could be accomplished effectively because this kind of symbolism had an inherent natural language depicted by the objects themselves and not as though something artificial had been added. Through the use of compositional devices, the eye of the viewer could move through the picture to those objects that would release the comprehension of a religious vision.<sup>5</sup> At the same time he could concentrate on his technical painterly skills as well as the content in his works.

Later on viewing the Annunciation with Ruskin at the Scuola di San Rocco in 1869, he found Ruskin's interpretation to be most accurate. He then proceeded to develop his own art theory joining his cause with Tintoretto. Hunt wrote in his autobiography the following:

When language was not transcendental enough to complete the meaning of a revelation, symbols were relied upon for heavenly teaching, and familiar images, chosen from the known, were made to mirror the unknown spiritual truth. The forerunners and contemporaries of Tintoretto had consecrated the custom, to which he gave a larger value and more original meaning. How far such symbolism is warranted depends upon its unobtrusiveness and its restriction within limits not destroying natural beauty. There is no more reason why the features belonging to a picture should be distorted for the

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<sup>5</sup>Ibid., pp. 1, 4.

purpose of such imaginative suggestion than that the poet's metaphors should spoil his words for ordinary uses of man. Tintoretto's meaning was expressed with no arbitrary or unnatural disturbance of the truth.<sup>6</sup>

The art theory was the conclusion of a search for solutions to his artistic problems in combination with the faith that he had acquired that was necessary, in order to carry out his purposes.

Although Hunt was probably already accustomed to typological interpretations of scripture, Ruskin's application of this kind of symbolism to art seemed entirely new.

According to Landow, a type is a symbol of something in the future which is more perfect, yet containing the same meaning. In the scriptural sense it is an example designed by God to prefigure the future thing. An anti-type is what is prefigured.<sup>7</sup> There are three kinds of "types" used in scripture. These are named as the legal, prophetic, and the historical. Legal types are those contained in the Old Testament or Mosaic Law which prefigure the New Law or Testament of Christ. More specifically, the ritual law was prefigurative of the Messiah

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<sup>6</sup>Hunt, Pre-Raphaelitism, pp. 260-261.

<sup>7</sup>Landow, Hunt and Typological Symbolism, pp. 7-8.

and Gospel blessings. Hunt formed the symbolism for The Scapegoat, The Finding of the Saviour in the Temple, and The Triumph of the Innocents (see Appendix A) from this kind of typology. Prophetical types are those which prefigure things to come by the use of external symbols. Throughout his career, he was particularly interested in this kind of symbolism. The third type of symbolism is the historical kind. It is a "type" that by God's inspiration signifies prominent persons in the Old Testament to exactly prefigure future persons during the Gospel dispensation. It did not only apply to Christ but also other persons. Landow wrote:

As Henry Melvill, Ruskin's favorite preacher, emphasized, types are to be seen spreading . . . over the whole of time, and giving outlines of the history of this world from the beginning to the final consummation.<sup>8</sup>

It is important to point out the differences between typology and allegory. Typology differs from allegory in that it identifies similarities between two events in time, which are both real. Their literal and historical meaning are thus preserved. An allegory interprets one thing as a sign for another thing. The first thing loses its significance when the meaning is understood in the second.<sup>9</sup>

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<sup>8</sup>Ibid., p. 9.

<sup>9</sup>Ibid., pp. 8-10.

Typology also requires a unique situation parallel and this is the important difference between these two modes of expression. For example, Landow explains:

Moses is not a type of Christ; rather, 'Moses leading the children of God from Egyptian slavery into the promised land' acts as a type for 'Christ leading all men from spiritual slavery, sin, and ignorance into the heavenly Kingdom.'<sup>10</sup>

Both situation and action as well as the person must be present in order to comprise a true type.

Although nineteenth-century artists often confused or overlapped allegory and typology, they preferred the use of types. Allegory was considered an inferior form of art by the art critics.<sup>11</sup> A direct result of the widespread approval of typology was the habitual practice of emphasizing meditation or contemplation of all the details of scripture. This was especially true of Carlyle and Ruskin.<sup>12</sup> Nevertheless, Hunt used both forms of expression in his own works of art.

Hunt wanted his viewers to concentrate on the details in his paintings gradually coming to an interpretation of their meaning through the process of meditation.

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<sup>10</sup>Ibid., p. 10.      <sup>11</sup>Ibid., p. 26.

<sup>12</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, pp. 9-11.

To Hunt, typology justified a detailed realistic style.<sup>13</sup> He believed it did not destroy the imagination of his audience. Therefore, it was a solution to his artistic problems and he used it throughout the course of his life. It also solved the problem of the tendency to divide the canvas into ununified, distinct and separate sections, which were considered a basic problem of the Pre-Raphaelites by their contemporaries.<sup>14</sup>

Hunt based his symbolism upon his religious views. He was not interested in an art that represented facts alone; he wanted an art that could express feelings.<sup>15</sup>

He wanted to popularize his own particular brand of realistic painting and avoid the use of detail for the sole purpose of recording facts.<sup>16</sup>

Hunt was influenced by Shakespeare who he greatly admired. Because of Shakespeare's viewpoint of considering the unlearned as important as the learned, Hunt

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<sup>13</sup>Ibid., p. 37.

<sup>14</sup>Landow, Hunt and Typological Symbolism, p. 16.

<sup>15</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 34.

<sup>16</sup>Hunt, Pre-Raphaelitism, p. 150.

developed a similar attitude that art should be accessible to all men.<sup>17</sup>

The use of outdated methods of symbolism that were ineffective made him search for a symbolism that they could understand and appreciate. He eventually accomplished this goal in his work called The Light of the World (see Appendix A). Although it was not well received by the Academy in 1854, it eventually became one of the great Victorian religious icons. One critic said that as a visual image alone it was painful and dull. However, Ruskin liked it. By the end of the century, it's reproduction hung in nearly every house in England.<sup>18</sup>

This painting emphasized the text, "Behold I stand at the door and knock," and he felt that it revealed a new symbolism. Hunt told his friend Tupper, a poet, that every detail had spiritual significance. He painted Christ solid and bold because he was against the idea of conventional religious art that spiritual figures should appear as a vapour. He also wanted to confirm the idea that Christ was alive forever.<sup>19</sup> Hunt also

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<sup>17</sup>Ibid., p. 148.

<sup>18</sup>Landow, Hunt and Typological Symbolism, pp. 34-35.

<sup>19</sup>Ibid., p. 32.

conceived the lighting in this painting as spiritual as he did later in The Triumph of the Innocents. Both the natural and symbolic combined to make up reality. Whether the light of the lantern depicted the truth or the "Word", it was the center of illumination for the painting. It was apparent that Christ was meant to be the chief source by which one can see Him.<sup>20</sup> Hunt used the scripture from Psalms to emphasize this point when he wrote:

Thy word is a lamp unto my feet, and a light unto my path . . .<sup>21</sup>

In his autobiography Pre-Raphaelitism and Pre-Raphaelite Brotherhood, he further commented:

The closed door was the obstinately shut mind, the weeds, the climber of daily neglect, the accumulated hindrances of sloth; the orchard the garden of delectable fruit for the dainty feast of the soul. The music of the still small voice was the summons to the sluggard to awaken and become a zealous labourer under the Divine Master; the bat flitting about only in darkness was a natural symbol of ignorance, the Kingly and priestly dress of Christ, the sign of His reign over the body and the soul, to them who could give their allegiance to Him and acknowledge God's overrule. In making it a night scene, lit mainly by the lantern carried by Christ, I had followed metaphorical explanation in the Psalms . . . with also the

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<sup>20</sup>P. T. Forsyth, Religion in Recent Art Expository Lectures on Rossetti, Burne Jones, Watts, Holman Hunt, and Wagner, (London: Hodder and Stoughton, 1905; reprint ed., New York: New York, 1972), p. 135.

<sup>21</sup>The Holy Bible Containing Old and New Testaments, Revised Standard Version, Psalm 119:105, p. 481.

accordant allusions by St. Paul to the sleeping soul, 'The night is far spent, the day is at hand'.<sup>22</sup>

It is important to remember that the iconography he used was based on meditation and hence it was very personal. He offered no assistance to the "natural" symbolism that was used. He believed that his symbolism was formed in a manner similar to the formation of a language. Language had also been used to express abstract and spiritual ideas. Hunt felt that since this symbolism was so close to natural modes of thinking, it would be comprehensible to any audience. However, since it was so personal he worked with no assurance that it would indeed interest anyone. Yet, since it was so widely accepted and interpreted accurately, he was convinced of the success of this method. This painting marks an important turning point in his career. It demonstrated to Hunt that he could combine realism, religious iconography and imaginative vision in a manner accessible to others. This painting was popularized by poetry and sermons and illustrations in its engraved version. This painting expressed the consummation of his own religious search in that it was a response to his religious conversion.

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<sup>22</sup>Hunt, Pre-Raphaelitism, Vol. I, pp. 350-351.

Before the faith existed that had caused him to paint The Light of the World, he had been working with the combination of realism and symbolism by the influence of Hogarthian techniques. Hogarth had expanded traditional ideas of painting for Hunt. Through Hogarth, Hunt was influenced to use labels, documents and inscriptions within and without the picture frame. This was accomplished in order to intensify the effect he hoped his visual images would have on his viewers. Hogarth's engravings are also a most likely source of Hunt's use of explanatory texts which accompanied his works.

Both The Light of the World and The Finding of the Saviour in the Temple were attempts to explain the role of the artist as priest, in his responsibility to fight the blind, the wicked, and the conventional. This was accomplished in the Miltonic and Ruskinian fashion that satirized those painters who neglected their true function to the detriment of their audience as well as themselves.<sup>23</sup>

In the 1850's Hunt's love for the passage in the Bible, Isaiah 43:6, was his inspiration for The Awakening Conscience (see Appendix A) which is also the counterpart of The Light of the World. It was also the most Hogarthian of

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<sup>23</sup>Landow, Hunt and Typological Symbolism, pp. 35, 37, 38, 41.

his early works. It was undoubtedly inspired from a work by Hogarth. It depicts a contemporary moral subject and has an integrated symbolism in the style of Hogarth, as well as an extensive explanatory text. It is more complex than its companion painting The Light of the World because it employs both moral or religious themes and satirical themes. At the same time, it expresses the young woman's illumination of soul; it satirizes her wealthy suitor.<sup>24</sup>

In Pre-Raphaelitism and The Pre-Raphaelite Brotherhood, Hunt writes that this verse in Proverbs had inspired him as the subject for a material companion piece of the idea in The Light of the World. Proverbs 25:20 states:

As he that taketh away a garment in cold weather, so is he that sings songs to a heavy heart.

Hunt further said:

My desire was to show how the still small voice speaks to a human soul in the turmoil of life.<sup>25</sup>

Some influences were Dickens' David Copperfield, Rossetti's Found, and Tennyson, although he realized a particular scene from any of these sources would not illustrate his intentions accurately. He wanted to paint a moral conversion as counterpart to The Light of the World.

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<sup>24</sup>Ibid., pp. 44-45.

<sup>25</sup>Hunt, Pre-Raphaelitism, p. 347.

Hunt expressed the common theme of the fallen woman.<sup>26</sup>

Another familiar theme was "the woman inside". It was expressed through the woman's surroundings or the interior of her room, and it was supposed to aid in the understanding of her psychological makeup.<sup>27</sup>

Hunt was criticized by Timothy Hilton for too much emphasis to detail. He felt that this led to an over-emphasis on materialism in this painting thereby losing the original intentions of the artist.<sup>28</sup> However, the writer agrees with Frederick Stephens, that it was Hunt's intention to stress the point that the seducer's "wealth" is what had kept her a "victim".<sup>29</sup>

Other influences were Augustus Egg's Past and Present and Hogarth's The Rake's Progress and The Harlot's Progress (see Appendix B). These also depicted the plight of the adultress and seducer.

More important than Hunt's similar attitudes with his contemporaries was his technique of conveying meaning

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<sup>26</sup>Wood, Victorian Panorama Painters, p. 135.

<sup>27</sup>Landow, Hunt and Typological Symbolism, p. 46.

<sup>28</sup>Hilton, The Pre-Raphaelites, pp. 92-93.

<sup>29</sup>Landow, Hunt and Typological Symbolism, p. 50.

through Hogarthian devices. In 1854 when The Awakening Conscience was first exhibited at the Royal Academy, he accompanied it with a catalogue including two scriptural texts. They were as follows from Ecclesiasticus 14:18:

As of the green leaves on a thick tree, some fall and some grow; so is the generation of flesh and blood.<sup>30</sup>

Hunt interpreted this verse to mean that like all living things human beings can live or die spiritually as well as physically. This painting depicted the crucial point in a woman's spiritual life. Hunt also tried to produce sympathy for the woman and courage in her as well as in anyone that might identify with her plight. To accomplish this, he added this second text from Isaiah:

Strengthen ye the feeble hands, and confirm ye the tottering knees; say ye to the faint hearted: Be ye strong; fear ye not; behold your God.<sup>31</sup>

On the frame Hunt put the words from Proverbs which first inspired him:

As he who taketh away a garment in cold weather, so is he who singeth songs unto a heavy heart.<sup>32</sup>

This was a commentary on the seducer who by his words had oppressed the spirit of the woman and yet had unknowingly helped her. Also he used emblems of ringing bells and marigolds which represented warning and sorrow to the woman

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<sup>30</sup>Ibid.      <sup>31</sup>Ibid.

<sup>32</sup>Hunt, Pre-Raphaelitism, p. 430.

and to those who identified with her. At the top of the frame is a star that most likely represents Christ or truth.

Hunt also included other Hogarthian devices, such as including paintings within a painting. For example, the tapestry may refer to a previous repentance. Landow describes them as follows:

They bear a vineyard in which corn is mingled with the vine; birds destroy the grapes of the latter, while at the foot sleeps a boy-guardian, whose horn, fallen from his hand, indicates neglected duty.<sup>33</sup>

This tapestry he suggests echoes a previous painting by Hunt, The Hireling Shepherd (see Appendix A).

In this painting, The Awakening Conscience, Hunt has included a painting over the fireplace of a woman taken in adultery. This device has been criticized because it appears to be artificial. It is very unlikely that the woman in this painting would have had such a painting over her mantlepiece. Hunt later dropped this kind of artificiality. A more natural symbol, however, is the cat which is pitilessly toying with a helpless bird unnoticed by the seducer or victim. Landow remarks:

This rather blatant symbol of the man also serves to suggest how harsh will be the young woman's fate, how painful her return to virtue.<sup>34</sup>

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<sup>33</sup>Landow, Hunt and Typological Symbolism, p. 51.

<sup>34</sup>Ibid.

A close facsimile of this work by Hunt is the engraving by Albrecht Durer, Young Woman Attacked by Death (see Appendix B). The position of the figures is very similar. Also for both artists the theme is the same. The seducer embodies death from which the woman must flee in order to ever reach Christ and a new life.

Hunt used satirical devices to reprimand the wealthy upper classes by the embellishment of the woman's surroundings. Here he shows his opinion that like the seducer, the wealthy class has also created the same kind of "empty" surroundings for their victims. Hunt, like Ruskin in his book, Stones of Venice, has claimed that taste, like art, speaks to the entire nature of man, class and society. It is apparent in the art they prefer. Hunt often accused the wealthy class of influencing the worst in art and general taste.<sup>35</sup> Hunt concluded in his memoirs that:

The purpose of art is, in love of guileless beauty, to lead man to distinguish between that which, being clean in spirit, is productive of virtue, and that which is flaunting and meretricious and productive of ruin to a nation.<sup>36</sup>

He had used satirical devices in this early work, not the love of beauty, to aid his audience in the discernment of what is clean in spirit.<sup>37</sup>

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<sup>35</sup> Ibid., p. 52.      <sup>36</sup> Hunt, Pre-Raphaelitism, p. 493.

<sup>37</sup> Landow, Hunt and Typological Symbolism, p. 53.

In 1850, Hunt exhibited his work, A Converted British Family Sheltering a Christian Priest from the Persecution of the Druids (see Appendix A). Like Carlyle, Hunt worked in an extremely historicist mode.<sup>38</sup> This particular painting was done before he was converted to Christianity and displays a different type of symbolism for Hunt. He actually was converted somewhere between 1851 and 1852.<sup>39</sup>

This painting interpreted Christ's enemies, or the prophets in the Old Testament as prefiguring all those who oppose Christian truth in later ages.<sup>40</sup>

His major concern was to maintain historical probability in regard to costume and accessories.<sup>41</sup> Hunt told Thomas Combe, its first owner, that the objects in the painting are not introduced only for their symbolic significance, but are also historically consistent.<sup>42</sup>

The form in this painting emphasizes its historicity. The landscape was painted on location and the

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<sup>38</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 71.

<sup>39</sup>Landow, Hunt and Typological Symbolism, p. 62.

<sup>40</sup>Ibid., p. 9.

<sup>41</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 71.

<sup>42</sup>Hunt, Pre-Raphaelitism, Vol. I, p. 176.

beech-column which supported the shed was painted from an actual specimen.<sup>43</sup>

Hunt remarks:

When the sun shone I had not only to paint my portion of work for the day, but to make notes of tones and lines of shadow to serve me for the days which were only cloud-lit; by night I worked out the beech-post with the net hung on it casting its shadow inside, and to make sure of completing the distant crowd of ancient Britons, I took occasion to use some of my evening visitors as models.<sup>44</sup>

The frame contains these scriptures:

The time cometh, that whosoever killeth you will think he doeth God a service/Their feet are swift to shed blood/For whosoever shall give you a cup of water to drink in my name, because you belong to Christ, verily I say to you, he shall not lose his reward/I was a stranger and ye took me in.<sup>45</sup>

These texts inform the viewer to read the painting in a typological manner. Hunt explains in his letter to Combe that the missionaries have converted one family and have gone to the Druid temple to make known publically their Lord. The Druid priest in the background has given orders to the people to capture this missionary who expounds a new religion. This is similar to the Jewish priests who opposed Jesus. The priest is seated in the foreground

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<sup>43</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 73.

<sup>44</sup>Hunt, Pre-Raphaelitism, p. 194.

<sup>45</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 73.

rescued by his disciples, who are also fishermen. Symbolism is carried through the events of the converted family's household. For example, a girl is bent over removing a thorn from the priest's robe that has pierced his feet. A young boy dressed in a fur loincloth stands on the left. He conveys the traditional sign of John the Baptist and he offers a healing liquid of freshly squeezed grapes. The girl on the right is holding a sponge to wipe the priest's face. More formally, the old woman and younger woman behind the priest represent the pose of a Pieta. The room which is three-sided gives the viewer the feeling of being a first-hand witness to an actual event.

Hunt remarked that this painting is most completely representative of his idea of Pre-Raphaelitism. Hunt revealed to Combe his more private set of symbols. For example, the vine and corn represent the "civilizing" effect the "divine" religion of the Christian missionaries has had on this household. The net that hangs at the corner of the shed is also suggestive of Christianity. First it is a figural type of the Church in the scriptures and secondly the Druids forbade the catching of fish because they believed them to be sacred.<sup>46</sup>

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<sup>46</sup>Ibid., pp. 73, 74.

In answer to criticism of his historical accuracy, Hunt quoted Tertullian as follows:

. . . that even in those places in Britain hitherto inaccessible to the Roman Arms [pagans] have been subdued by the Gospel of Christ.<sup>47</sup>

Another criticism was that vines did not grow in Britain. He argued that they could have been introduced to it from across the Channel. He remarked that the original name for Winchester means wine camp and sites references to manuscripts that speak about the cultivation of grapes just a few centuries later. Thus we see that Hunt is especially concerned with the imaginative reconstruction of past events. The complete understanding of his typological symbolism is not necessary to the understanding of the main event of this picture. However, Hunt's extreme concern for the accuracy of detail is consistent with his later works.<sup>48</sup> In this painting of A Converted British Family Sheltering a Christian Priest from the Persecution of the Druids, Hunt does not use one central type reinforced by other types. The result which would generate a sacred space and time.

The Finding of the Saviour in the Temple is the first example of Hunt's elaborate use of typological

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<sup>47</sup>Landow, Hunt and Typological Symbolism, p. 67.

<sup>48</sup>Ibid., pp. 65, 67.

symbolism in its complete form. To accomplish this painting's typology, he traveled to the Holy Land. He found his beliefs strongly reinforced by viewing first hand, the places where Christ lived and died. He especially wanted to share the intense feelings he felt with others. Now that typology was central to his view of the world, he once again pursued typology to produce an integrated symbolism.<sup>49</sup>

This painting is an example of a standard Pre-Raphaelite compositional scheme. It is an enclosed space which occupies most of the picture's space in contrast to an exterior seen through a window or doorway. By abandoning chiaroscuro, Hunt and other Pre-Raphaelites flattened their works, with the result of pictures that conveyed little sense of air or space. One of their solutions to this problem was to place figures flat against a wall or screen. By cutting off the movement of the viewers eye and adding an open space by way of a window or doorway they created the illusion of space. Hunt opens the wall at both the sides and top in his painting.<sup>50</sup> Although such compositional schemes as adding a window or doorway to create space are not necessarily original, the extreme

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<sup>49</sup>Ibid., p. 75.      <sup>50</sup>Ibid., pp. 78, 79.

flattening of picture space does appear to have originated with the Pre-Raphaelites.<sup>51</sup>

Some major influences on Hunt were Northern Renaissance art and contemporary German art. In particular, the trip to Ghent to see the Ghent Altarpiece was especially important to him.

In The Finding of the Saviour in the Temple Landow writes:

. . . Hunt opposed inner and outer spaces while at the same time juxtaposing significant actions: in the courtyard of the Temple the builders are literally completing the edifice of the Old Law, while within its walls the young Christ performs the same function spiritually and figuratively.<sup>52</sup>

Within the Temple, Hunt divided the composition into two groups. The first group comprising the Rabbis and their attendants or officers of the Temple, and the second group the Holy Family. The Holy Family is partly enclosed by an arrangement in a semi-circle of the first group of Rabbis and attendants.

Hunt has represented in this painting his feelings about the way the old encounters the new in a true Hogarthian fashion. The Rabbis who resisted Christ's message are a psychological portrayal of men with similar attitudes through all the ages. Stephens reveals:

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<sup>51</sup>Ibid., p. 84.      <sup>52</sup>Ibid., p. 87.

. . . the painter leads us through 'many forms of character, from the blindness of eye and heart of the eldest Rabbi, through the simple reposing confidence of the second, to the eager championship of the third, the self-centered complacency of the fourth, the indolent good nature of the fifth, the envious hostility of the sixth, and the sensual complacency of the last.<sup>53</sup>

At the same time, he has recorded for us accurately ethnographical fact in his reconstructions of physiognomy, architecture and costumes. It was Hunt's desire for his viewers to be able to recapture the experience of this sacred event. By rendering these details as accurate as possible, he hoped to aid the viewer in being able to fully relive this episode in his imagination.

Hunt has also made a major contribution to sacred art by rendering both Christ and His mother as people. He has not idealized them as the early Italian masters have or made them into sensuous beauties like the later schools. Hunt was criticized for his actions.<sup>54</sup> However, Stephens praises him for his English principle of devotion to duty in truthfully rendering Christ, as a Jew and from a lower class. Landow remarks that Hunt would probably place such critics in direct relationship to the Jewish Rabbis

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<sup>53</sup>Ibid., p. 92.

<sup>54</sup>Forsyth, Religion in Recent Art Lectures, p. 176.

who rejected Christ because they also could not accept his humble birth.

The frame of this painting also holds some interesting concepts. On one side the brazen serpent represents the Old Law and on the opposite side is a cross of thorns, with a garland of flowers which represents the New Law. At the bottom of the frame are symbols of peace (heartseases), humility (daisies), which also signify devotion and universality. In the middle of the frame, at the top, a moon eclipsed and a full sun is represented. Again the old and new spiritual laws are opposed.<sup>55</sup> In a manner similar to the "early Netherlandish" altarpieces, he emphasizes the importance of what is to take place within the frame.

Hunt includes a gloss covering The Finding of the Saviour in the Temple by his mother, which is recorded in the bible. He also places the text from Malachi 3:1 on the temple wall immediately behind Joseph, which states:

. . . and the Lord, whom ye seek, shall suddenly come to his Temple . . .<sup>56</sup>

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<sup>55</sup> Landow, Hunt and Typological Symbolism, pp. 93, 96.

<sup>56</sup> Bible, RSV., p. 749.

F. T. Palgrave pointed out that these texts have permitted the viewer to observe that here is a turning-point from prophecy to its fulfillment. Hunt further comments that he has taken some artistic license, but pointed out that the Jewish people were looking for the Messiah to come to them during the time of this particular Temple.

Hunt has also used the type from Psalm 118:22 which reads:

The stone which the builders rejected has become the chief cornerstone.<sup>57</sup>

He had first seen this type in Ruskin's description of Tintoretto's Annunciation. It is presented in his painting The Finding of the Saviour in the Temple as workmen outside in the courtyard labouring to finish a stone which when raised will become the "chief cornerstone" that is referred to in Psalm 118. It is a type that prefigures Christ. This type is also referred to in the New Testament in several locations. For example, Jesus Christ told the chief priests and Pharisees by parables in Matthew 21:42 the same thing recorded in Psalm 118. Also Ephesians 2:13-22 records a deeper understanding for us. In particular, verses 19 through 22 state:

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<sup>57</sup> Ibid., p. 479.

So then you are no longer strangers and sojourners, but you are fellow citizens with the saints and members of the household of God, built upon the foundation of the apostles and prophets, Christ Jesus himself being the chief cornerstone, in whom the whole structure is joined together and grows into a holy temple in the Lord; in whom you also are built into it fore a dwelling place of God in the Spirit.<sup>58</sup>

For Hunt, this painting marks the crucial point in history where Christ realizes His mission in life and that He is to become the Messiah and "Chief Cornerstone".<sup>59</sup> It is interesting to note the parallel in this painting that Landow points out. The action on the outside of the temple is materially representing the action taking place on the inside. Christ has come to fulfill the law and the prophets and through His death bring about the New Dispensation of the Church. Landow writes:

. . . for it is those working on the old Temple, the Jews, who will themselves place him as the cornerstone--by crucifying him--as the main element in the New Law.<sup>60</sup>

Hunt's journey to the Holy Land was not without problems. He was met with opposition from the Rabbis who he chose to model for this painting. He worked intermittently on his picture The Scapegoat for two years until fever and a lack of funds forced him home. He spent

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<sup>58</sup>Ibid., p. 922.

<sup>59</sup>Landow, Hunt and Typological Symbolism, p. 101.

<sup>60</sup>Ibid., p. 100.

another four years in completing this painting after he had found suitable Jewish models. He sold this painting for £5,775 and came back to the Holy Land in 1869. Although this painting had a mixed reception, and some felt its color too intense and too unreal, there were those who felt it to be the most perfect example of the boy, Jesus, in Christian art.<sup>61</sup>

Hunt's painting of The Scapegoat was completed in 1856. Its symbolism is much simpler than the previous painting discussed. He worked on this painting when he could not find the right Jewish models in Jerusalem for The Finding of the Saviour in the Temple. It represents a single image of a scapegoat that prefigures Christ's sufferings and His redemptive death.<sup>62</sup> It is a reference to Leviticus 16:22 as well as Isaiah 53:4. Isaiah 53:4 states:

Surely he has borne our griefs, and carried our sorrows; yet we esteemed him stricken, smitten of God, and afflicted.<sup>63</sup>

Landow points out that Hunt was familiar with Bishop Lowth and had used his translation of Isaiah for the frame of

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<sup>61</sup> Sir K. B. Wyke Bayliss, F. S. A., Five Great Painters of the Victorian Era (New York: AMS Press, 1971, pp. 122-123.

<sup>62</sup> Landow, Hunt and Typological Symbolism, p. 103.

<sup>63</sup> Bible, RSV., p. 572.

The Awakening Conscience. In writing about Isaiah, Bishop Lowth insisted that it:

. . . declares the circumstances of our Saviour's sufferings so exactly, that it seems rather a history of his passion, than a prophecy. And it is so undeniable a proof of the truth of Christianity, that the bare reading of it, and comparing it with the gospel-history, hath converted some infidels.<sup>64</sup>

In contrast to Isaiah the text from Leviticus represents a type of Christ. Leviticus 16:21, 22 states:

. . . and Aaron shall lay both his hands upon the head of the live goat, and confess over him all the iniquities of the people of Israel, and all their transgressions, all their sins; and he shall put them upon the head of the goat, and send him away into the wilderness by the hand of a man who is in readiness. The goat shall bear all their iniquities upon him to a solitary land; and he shall let the goat go in the wilderness.<sup>65</sup>

Hunt combined the use of both of these texts in condensed form on the frame of this painting. Again, he has brought together types and prophecies.<sup>66</sup> Landow also points out that the red fillet bound around the animal's horns has a special significance. It represents the belief that if God accepts the propitiation for sin, then the promise in Isaiah would take place. In Isaiah 1:18 it is

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<sup>64</sup>Landow, Hunt and Typological Symbolism, p. 104.

<sup>65</sup>Bible, RSV., p. 89.

<sup>66</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 137.

written that the Lord states:

Though your sins be as scarlet, they shall be white as snow; though they be red as crimson, they shall be as wool.<sup>67</sup>

Although Hunt cited talmudic sources in defense of his typology, standard bible commentaries during his own day were in agreement with him. For example, Thomas Scott explains the original significance of this rite:

Christ 'bore our sins in his own body on the tree'; they were imparted to him, and he bare the punishment due to them. This was typified by the goat which was slain and burnt. He then ascended into heaven, and by his intercession grounded on his atonement, renders our persons and services accepted: this was typified by the high priest entering with the blood and incense into the most holy place. In consequence, the sins of all believers are entirely forgiven; and they are dealt with, as if they had never committed them: this was shadowed by the scape-goat sent into the wilderness.<sup>68</sup>

Landow further suggests that the goat was a prefiguration of Christ's purposes and that believers were to meditate upon this type to understand God's presence in history and to realize and empathize with His sufferings.

Although the Victorian worshippers enjoyed reading Leviticus for its many legal types, this painting by Hunt has suffered from much criticism. It might have been taken to be an allegory, which was not looked upon favorably by Victorian art critics. Landow stated that the goat was far

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<sup>67</sup>Bible, RSV., p. 529.

<sup>68</sup>Landow, Hunt and Typological Symbolism, p. 105.

too "obtrusive", commanding our attention, and drawing us away from the purpose of enlightening us to spiritual truths which Hunt intended.<sup>69</sup>

A more detailed explanation of the criticism of this painting will be included in the next chapter. The final painting the writer wishes to discuss is The Triumph of the Innocents (see Appendix A). Landow remarks that in this painting Hunt has attempted to rival the old masters. He has presented a vision of the afterlife. Here Hunt has left off allegory and has combined instead visionary art and archaeologically correct realism. In this painting Hunt has allowed us to see both the spiritual world and the material in the same painting.<sup>70</sup> His new subject is the Resurrection. The children represent the "afterlife" of the first martyrs. Only Christ recognizes or is capable of seeing the "Innocents". Their appearance in this painting marks a new iconography for the theme of resurrection.

There are three major elements in this painting. They are the martyred children, the spiritual light which surrounds them and the globes which appear to arise from the stream of eternal, spiritual life. The children are

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<sup>69</sup>Ibid., pp. 106-107.

<sup>70</sup>Forsyth, Religion in Recent Art Lectures, pp. 174, 178.

carrying garlands for sacrifice, branches and blossoms which are symbols of their martyrdom. In the background are children awakening to their new spiritual life and in front of Joseph are children who have a deeper understanding of their service. One of them is leading the others, as in the office of priest. Landow writes:

These children, who prefigure all Christian martyrs, also prefigure those martyrs' reward of eternal life. 'Death is already seen to have no sting, the grave no victory.'<sup>71</sup>

It is interesting to note that death-bed scenes, especially of children, were a particularly major subject of Victorian novels. Hunt brought congeniality to his audience through this choice of viewing the children of his painting as resurrected by Christ's death.<sup>72</sup>

There are several more specific prefigurations of Christ in this painting. For example, the child who has the martyr's palm foreshadows all later martyrs as well as Christ's later entry into Jerusalem. The child in the center looking at his wound in his gown, represents Christ's own wound in His side. This same child also wears a ruby necklace which produces three drops of blood. The most important is the child in priestly office. This child

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<sup>71</sup>Landow, Hunt and Typological Symbolism, p. 126.

<sup>72</sup>Wood, Victorian Panorama Painters, p. 106.

prefigures a type of priest, like Melchizedek, and the nature of this office. At the same time, he represents both priest and sacrifice.<sup>73</sup>

Hunt also uses two sources of light. One source is natural, the other is supernatural.

The bubbles represent the stream of living water which all may drink of freely.

The most complex symbols are the globes which contain visions or prophecies taken as types. They also contain promises to the Jews concerning the millennium. This was to be the mature and far-reaching goal of the outcome, of the advent of the Messiah. Landow records Hunt's explanation of these globes as follows:

The stream is portrayed as ever rolling onward and breaking--where it might if real water be dissipated in vapour--into magnified globes which image the thoughts rife in that age in the minds of pious Jews . . . of the millennium . . .<sup>74</sup>

As in The Finding of the Saviour in the Temple, Hunt has again tried to make us aware that in sacred history, this was an event to which all things move towards and from which all things flow.<sup>75</sup>

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<sup>73</sup>Landow, Hunt and Typological Symbolism, pp. 128, 129.

<sup>74</sup>Ibid., p. 131.

<sup>75</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 18.

## CHAPTER VI

### AN EVALUATION OF THE RELATIONSHIP BETWEEN HUNT'S RELIGIOUS BELIEFS AND HIS MAJOR WORKS

It is the writer's intention in this chapter to discuss the relationship between Hunt's religious views and the execution of some of his most well-known works. In order to accomplish this, the writer will restate Hunt's views. A brief description of Hunt's relevance to modern artists will also be discussed. Lastly, the relationship of his beliefs to their execution in his works will be discussed in light of two major conflicting positions in art criticism. Hunt's painting of The Scapegoat will be discussed as an example of how these two points of views in art theory can apply to his works in general. In addition, a brief description of an example from more recent art criticism as well as from his own period will be included.

Holman Hunt was a confirmed believer in Jesus Christ as God and he justified his profession in art as a kind of ministry. He was involved in painting visual sermons based upon Scripture and contemporary life. He considered himself to have always worked in the English

Protestant tradition of art.<sup>1</sup> He used symbolism to express his deep emotions about God, at the same time he wanted to develop his technical skill. He eventually discovered that typological symbolism would suit both of his needs. Although he had worked in a symbolic mode before he read Modern Painters Volume II, he painted in a more complicated and integrated style after he became a Christian. His use of figuralism continued beyond the Brotherhood period.<sup>2</sup> Hunt's own views on the artist's responsibility to society reveals itself not only through the symbolism of his work, but also in his decision to help form and remain a part of a Brotherhood. He not only wanted to oppose the academic conventions of his day, he also wanted to review religious art through methods appropriate to his own age.<sup>3</sup>

Hunt's interest to the modern art world is partially because of this stance which he took in opposition to the conventional art of the Academy. Also his individuality and will power, his willingness to push art to its limits, are also of interest to the twentieth century.<sup>4</sup>

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<sup>1</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 34.

<sup>2</sup>Ibid., p. 112.      <sup>3</sup>Ibid., p. 33.

<sup>4</sup>Landow, Hunt and Typological Symbolism, pp. 1-2.

He was an extremist, a rugged individualist, and he refused to compromise his views on life, art, and religion and their interrelationship for him. He stood determined in the face of opposition even when his own future looked somewhat dim to him.

Landow states:

Indeed, when the extreme originality of an artist's idea counts for far more than his technique (which in Earth Art or random construction may not even be present) then this earnest Victorian deserves attention--if only because of the lengths to which he was willing to push his demands.<sup>5</sup>

Hunt's desire to restore a public religious art set him in opposition, for a time, to the Royal Academy. Yet he did not see himself only as an avant-garde, breaking entirely with artistic tradition to create a new art. Instead, Hunt wanted to reject the false tradition sanctioned by the Academy in order to restore what he considered to be the authentic tradition. This tradition had been cut off by the High Renaissance. Sussman explains:

This justification of innovation as the continuation of the true tradition found far back in history links the Brotherhood with movements of the later-nineteenth and early-twentieth century.

Sussman continues:

. . . and T. S. Eliot, the most influential writer on the uses of tradition, postulates the theory of a dissociation of sensibility in the seventeenth

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<sup>5</sup> Ibid., p. 2.

century remarkably similar to the idea of a dissociation of visual and moral awareness in the Renaissance that informs the historical model of Ruskin and the Brotherhood.<sup>6</sup>

Hunt had a complex relationship to history. He realized his position in art as the continuation of an earlier Christian art. This attitude of opposition brought him as well as the Brotherhood, into a distinctly modern relationship to artistic tradition.<sup>7</sup>

During Hunt's lifetime, Ruskin had become the accepted authority on art theory and criticism. He exerted a large influence on Hunt. Ruskin's theory held the moral content of a painting in high esteem. This attitude has been misunderstood and ridiculed by some authorities of the twentieth century. Ladd, in his book, The Victorian Morality of Art, explained that it is precisely Ruskin's insistence upon the ethical value of art that is his most important contribution to his own art period. It also explains the reaction of many twentieth-century artists in their own profound bias towards the glorification of abstract and non-moral appreciation.

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<sup>6</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 45.

<sup>7</sup>Ibid., p. 34.

Ladd further commented:

Only those twentieth century readers who have outgrown the 'art for art's sake' phase of appreciative experience (the 'pure design' and 'significant form' phases included) can allow themselves to admit the importance of Ruskin's morality of art to this age.<sup>8</sup>

Some would charge Ruskin with denying art's emotional value, and its "plastic" or "formal" values by making art moral. This stems from a bias that tends to deny social or ethical factors involved in the arts and a denial of the relationship between forms of expression and personality.

These charges are false. Ladd states:

For Ruskin did not deny the value of sensation or the appreciation of formal qualities; he even emphasized technique when technique is understood in its relation to the other values in art.<sup>9</sup>

There are several things the Victorians believed that are less obvious if not obscured to the twentieth century. To the Victorians it seemed universally accepted that art should interest people because the subject or idea expressed had relevance to their lives. Plastic qualities were substituted for morals. The result was art for art's sake rather than art for the Lord, society, or man's sake.<sup>10</sup>

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<sup>8</sup>Henry Ladd, The Victorian Morality of Art (New York: Octagon Books, Inc., 1968), p. 329.

<sup>9</sup>Ibid. <sup>10</sup>Ibid., p. 245.

For example, Robert Brackman felt that it was not what one painted but how he painted that counts. It was the end result in paint, that really mattered.<sup>11</sup> In contrast to this point of view is Ruskins. Ladd was quoting Ruskin when he wrote the following account of Ruskin's theory:

The thing that distinguished great art from mean was, he said, neither 'definable methods of handling,' nor 'styles of representation'--not even 'choices of subject'; it was 'the nobleness of the end to which the effort of the painter is addressed.'<sup>12</sup>

The reader is referred to a more in depth study of the various attitudes in art theory in Steinkraus's book, the Philosophy of Art (Chapters III, IV).

In regard to the different attitudes towards art theory, Hunt's critics responded to his paintings with various attitudes and questions. For example, some critics felt that literature or words should not be mixed with the visual arts.<sup>13</sup> Hunt, however, used texts in a manner similar to Hogarth, to aid in the understanding of his symbolism. These critics felt it was inevitable that his desire to combine historical accuracy with sacred significance would eventually cause his work to become obscure and

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<sup>11</sup>Robert Brackman, His Art and Teachings, Kenneth Bates (Conn.: Madison Art Gallery Pub. Co., 1973), p. 78.

<sup>12</sup>Ladd, Victorian Morality, p. 248.

<sup>13</sup>Landow, Hunt and Typological Symbolism, p. 28.

contain only a private meaning.<sup>14</sup> Yet, Hunt's real problem was not with Academic conventions, but with scientific materialism. This was a materialistic viewpoint that led one to agnosticism and an inability to see transcendental correspondences as existent in a purely physical universe.<sup>15</sup> They also argued that by incorporating religious ideals in art, that when times changed, any referentiality would be lost.<sup>16</sup>

In Hunt's attempt to locate a new iconography that had freshness in its sacred meaning, he ran into trouble with the orthodox religious views as well. For example, in his painting The Finding of the Saviour in the Temple, he painted Christ as a human being. He recognized His Divinity, but he did not feel it was necessary to paint Him as an ideal beauty or His mother as the "ideal" for feminine beauty. This caused some negative initial reactions, but later the overall merits of this painting caused it to become very successful. Sir Wyke Bayliss remarks that The Finding of the Saviour in the Temple is the consummation of the travail of long centuries in religious art. To Bayliss,

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<sup>14</sup> Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 74.

<sup>15</sup> Ibid., p. 141.

<sup>16</sup> Landow, Hunt and Typological Symbolism, p. 28.

his painting beared the crown and glory of art, in that nothing had ever been done like it before. He states that neither the ineptness of the artist (as in Medieval times) or the defection in the Church (Renaissance Period), nor the indifference of the World (Modern) can alter or destroy the truth to likeness that is conveyed in the face of Christ in this picture. He considers truth to be the foundation of Hunt's life work.<sup>17</sup> Bayliss has traced the portraits of Christ through the ages in his book, Rex Regum, and he considers Hunt's representation to be most accurate.<sup>18</sup> He calls him "the painter" of the Christ.

Bayliss says concerning Hunt:

. . . to the painting of our Saviour he has brought a special knowledge, an earnestness, a sincerity, that are without parallel in the annals of Art.<sup>19</sup>

The Scapegoat is a perfect example of the different mixed attitudes of art criticism toward Hunt's works.

Landow felt that in The Scapegoat, which was a very realistic style of painting, the goat commanded far too much attention. This diminished its symbolic importance which was the main purpose of Hunt in this picture.

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<sup>17</sup> Bayliss, Five Great Painters, p. 123.

<sup>18</sup> Ibid., p. 107.

<sup>19</sup> Ibid., p. 119.

He thought there was too much detailed naturalism and it interfered rather than helped the viewer to see spiritual significance. He also thought the human expression which was given to the goat was ludicrous. He further criticized the placement of the goat, in the middle of the canvas. According to him it was a formal and aesthetic failure.<sup>20</sup>

To Sussman, The Scapegoat failed because the symbolism was too difficult for the audience to read. He says that the symbol of the goat as a "type" of Christ was too unfamiliar. In Hunt's search for originality of symbols his work had become obscure to his audience.<sup>21</sup> However, it was recognized by some, in particular, for those aware of the scriptures. Forsyth admits that for him, it is impossible to regard this work as a mere painting or even as an illustration of a sacred idea.<sup>22</sup>

To Forsyth, the people of his day were interested in alleviating social ills and reforming social order. He thought it was a fine idea, yet they had lost their ability

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<sup>20</sup>Landow, Hunt and Typological Symbolism, pp. 107-108.

<sup>21</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 140.

<sup>22</sup>Forsyth, Religion in Recent Art Lectures, p. 180.

to see man's spiritual curse and also their imagination for spiritual depths had diminished. He mentioned a painter Landseer, who had given human expression to the lower animals (See Appendix B). Until Hunt's Scapegoat, there had never been an attempt to give an animal spiritual thought or insight. Forsyth said:

Landseer, having no thought, never makes an animal or its fate a symbol, or the unconscious vehicle of an idea far beyond its consciousness, but always makes face or mien eloquent merely of some human feeling in the creature itself.<sup>23</sup>

Yet Landseer never made the agony of an animal the expression of a Creator's thought, or the grief of the soul of God's Son. What Hunt had done was unique. Forsyth felt it was a triumph both to art and religion to make such an inferior creature, dull and rejected, and have it express the "unspeakable curse" with all its "weight and suffering". He felt it to be a sublime symbol representing the suffering that is in the entire world. Lastly, he felt it revealed the spiritual atmosphere of the painter's soul, which had filled the whole canvas with a holy mood.<sup>24</sup> According to Forsyth it was precisely the disparity between this dumb animal's distress and the divine Son's

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<sup>23</sup> Forsyth, Religion in Recent Art Lectures, p. 181.

<sup>24</sup> Ibid., pp. 182-183.

agony which makes it a success for him. Forsyth said:

The very power of a symbol lies in the sublime inadequacy and yet practical effectiveness of its suggestion.<sup>25</sup>

Forsyth continues to describe the goat in his surroundings.

He says:

We mark the trembling forelegs at their last step, the depressed head, the low back, and the outspread hind legs (as if the weakness were no more sinking of failure, but the pressure of a world of invisible load), the bleeding footprints broken into the caked soil--the record of a long, long journey from Zion and its peace, through a land where 'no man comes nor hath come since the making of the world'. We see the bent and smitten head, the dull dying eye, the parched and gasping mouth. But through and above all we see the soul of the Saviour in the bitter garden, and the sin and the curse upon His lonely broken heart.<sup>26</sup>

It must be stressed that some saw the goat only as a goat, and as nothing more.<sup>27</sup>

The landscape in The Scapegoat was also endowed with special meaning. Hunt was familiar with Ruskin's attitude toward viewing nature as scripture. They both had developed a habit of thinking about divine emblems in nature. For example, Hunt wrote in his diary what he felt about the Dead Sea. To him it was an emblem of sin; beautiful at first sight but deadly upon contact. Hunt wrote the following account of the Dead Sea, and it is highly likely

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<sup>25</sup> Ibid., p. 183.      <sup>26</sup> Ibid., p. 188.

<sup>27</sup> Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 141.

that he expected his painting to be viewed in a similar manner:

The Sea is heaven's own blue, like a diamond more lovely in a King's diadem than in the mines of the Indies, but as it gushes up through the broken ice--like salt on the beach, it is black, full of asphalt scum--and in the hand slimy, and smarting as a sting. No one can stand and say it is not accursed of God. If in all [things] there are sensible figures of men's secret deeds and thoughts, then this is the horrible figure of sin . . . earth joys at hand but Hell gaping behind, a stealthy, terrible enemy for ever.<sup>28</sup>

To some who could not discern his symbols, the hills and sea were viewed only as a landscape.<sup>29</sup>

The last painting to be discussed in the context of its multiple criticism is The Triumph of the Innocents. There are two major points the writer wishes to stress. Although this painting was also surrounded with negative criticism, Ruskin considered it to be the greatest religious picture of their time. Forsyth commented:

. . . the resources of pictorial art are certainly put to a severe strain in being loaded with such a volume of significance.

Yet, after all, there is not more symbolism, not more depth or intricacy of meaning, than Art has been compelled successfully to express by several of the great religious painters both in Flemish and Italian schools.<sup>30</sup>

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<sup>28</sup>Landow, Hunt and Typological Symbolism, p. 15.

<sup>29</sup>Sussman, Typology and the Pre-Raphaelite Brotherhood, p. 140.

<sup>30</sup>Forsyth, Religion in Recent Art Lectures, p. 175.

The main difference was that the pictures of these schools had appealed to people who were not taught to divorce their thinking from their religion or art. Forsyth explained:

. . . and Mr. Hunt confronts an age that has but too well learned this unhappy still.<sup>31</sup>

The second major point was that in Hunt's painting, The Triumph of the Innocents, he used an ingenious method. He used a technique called "literary fantastic". It is a technique that causes the audience to remain unsure of whether the events they are viewing are of the natural or supernatural. Hunt did not, at least in this painting, want to limit the events of his painting into either the natural or supernatural. Landow said that:

. . . Hunt wished to preserve an unsureness, a doubt in the mind of the beholder.

He further added:

Once the audience decides that the events are one or the other, the work becomes either a realistic explication of supposedly supernatural events or an acceptance of the supernatural which becomes allegory.<sup>32</sup>

This technique of using the "literary fantastic" keeps the audience guessing and the result is a feeling of wonder. This was certainly a part of Hunt's purpose in this painting. Forsyth said that Hunt was trying to do in this

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<sup>31</sup>Ibid.

<sup>32</sup>Landow, Hunt and Typological Symbolism, p. 128.

painting what he as a painter and visionary did habitually. He was trying to allow his audience to see with two visions at once. Hunt wanted them to see the material reality, as well as the spiritual.<sup>33</sup> Forsyth said:

The life beyond life is not ghostly, but spiritual. It is not less substantial, it is more substantial, than the life that is here. The beauty of heaven does not pulse feebler than the beauty of earth.

. . . The picture is right, and we are wrong. It is this life that is dark and meagre in comparison with another.<sup>34</sup>

Landow concludes by saying that the result was to produce a state of wonder in the audience. Hunt considered wonder to be an essential condition of spiritual faith.<sup>35</sup>

The words of Bayliss summarize the writer's own evaluation of the work of Holman Hunt in relationship to his beliefs. Bayliss said, concerning Hunt:

Christ has never left Himself without a witness in the studio of the artist.<sup>36</sup>

The writer would like to close this thesis with the suggestion for the possibility of further study into the symbolism of Holman Hunt's paintings. Perhaps there are

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<sup>33</sup>Forsyth, Religion in Recent Art Lectures, p. 178.

<sup>34</sup>Ibid., p. 177.

<sup>35</sup>Landow, Hunt and Typological Symbolism, p. 128.

<sup>36</sup>Bayliss, Five Great Painters, p. 124.

still revelations to be found in his paintings, and as Hunt suggested concerning Tinteretto, he is still waiting for a decipher to reveal the meaning in his own works.

## EPILOGUE

It is necessary to the fulfillment of the intention of this thesis to include my own findings and insights. I also feel that an explanation and example of my work which relates to a personal philosophy is relevant to the content of this thesis. In realizing the importance of an artist's influence on another, for example, Ruskin's influence on Hunt, I have gained additional insight into my own work and method. Through a broadened understanding of Hunt's artistic intentions, a basis for a foundation of my future work has been established.

There are many things learned from completing this thesis, some of more importance to my own personality and interests. For example, in Hunt's painting The Finding of the Saviour in the Temple the explanation of the use of twelve stars on both sides of the frame was not discussed in Landow's comprehensive book on Hunt's symbolism. I would like to suggest that perhaps they represent the twelve tribes of Israel, and the twelve apostles of Christ.<sup>1</sup> In bible numerology, the number twelve means

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<sup>1</sup>Erwin Panofsky, Early Netherlandish Painting, It's Origins and Character, Volume 1 (Mass.: Harvard University Press, 1958), p. 238.

Divine Rule, thus in this picture it implies completion of God's divine plan. This painting showed the contrast between the old testament (Levitical Law) and new testament. It viewed Christ as the completion of the Levitical Law and old testament prophecy. Also one might wonder whether Hunt had received a special revelation on God's power. On the left side of the frame a brazen serpent was used and on the right side a cross was revealed. In scripture, the brazen serpent was used as a type of Christ and everyone who looked at the brazen serpent was miraculously healed. In a similar fashion healing comes from the cross. Hunt was representing the complex idea of healing of the body, which happens simultaneously with the forgiveness of sins that is provided by the cross. In other words, the provision for healing of body, soul, and spirit are all provided for through the atoning death of Christ. Scriptural references for these concepts are Numbers 21:9 which states:

So Moses made a bronze serpent, and set it on a pole; and if a serpent bit any man, he would look at the bronze serpent and live.<sup>2</sup>

And Matthew 8:16, 17 states:

. . . and healed all who were sick.

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<sup>2</sup>Bible, RSV., p. 121.

This was to fulfill what was spoken by the prophet Isaiah, 'He took our infirmities and bore our diseases.'<sup>3</sup>

The reader is also referred to a book entitled Christ the Healer by F. F. Bosworth for further explanation of this typology.

It is also interesting that Hunt simultaneously showed the dove descending on Christ which represents the Holy Spirit enduing Christ with power--and a hint towards his later ministry of healing as depicted by the blind man on the outside of the temple. There might also be a connection with this blind man and all those who were healed by Christ's followers in reference to those who received ministry after Christ's death, and after the day of Pentecost, when the believers were endued with power. The gift of the Holy Spirit is described in the book of Acts. These believers were filled with the power of God to carry out the works of Christ after His death. In John 14:12, Christ states:

Truly, truly, I say to you, he who believes in me will also do the works that I do; and greater works than these will he do, because I go to the Father.<sup>4</sup>

Hunt has placed this blind man on the doorstep to the temple while the workers are preparing the cornerstone (see reference to Christ as Chief Cornerstone in Chapter IV).

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<sup>3</sup>Ibid., p. 763.      <sup>4</sup>Ibid., p. 850.

Christ had told His disciples in John 14, 15, 16 that He would pray to the Father and send another. He would send the Holy Spirit, the Counselor, the Spirit of Truth to his followers to be with them always.<sup>5</sup> And also in Matthew 10:8 He said: "Heal the sick . . . ";<sup>6</sup> and Mark 16:17 which states:

And these signs will accompany those who believe . . . they will lay their hands on the sick; and they will recover.<sup>7</sup>

It is my opinion that Hunt was aware of this complex relationship in the scriptures. Also this painting has sometimes been referred to as Christ Among the Doctors and therefore the reference is made to healing as part of the redemptive cross experience for believers. Hunt later painted a picture entitled The Miracle of the Holy Fire, and this confirms, as well, his familiarity with these scriptures.

The second thing of major importance that has been gained from this study is an increased understanding of the various views on art theory and criticism. Although Hunt was rebelling against the academic traditions or methods of his day, he at the same time, wanted to revive the Christian tradition in art. It is ironic

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<sup>5</sup>Ibid., pp. 850-851.      <sup>6</sup>Ibid., p. 764.

<sup>7</sup>Ibid., p. 803.

that the modern artist today and previously has often negated the continuation of any religious or moral tradition and yet has wanted to continue a freedom of expression in the method or style he chooses. In a similar way, it is ironic that Hunt in his desire to paint realistically, detested impressionism.

He wanted to warn the world that the threat to modern art, meaning nothing less than its extinction, is 'Impressionism'.<sup>8</sup>

In this, I totally disagree with Hunt.

Tolstoy, although a writer, thought art existed essentially to promote human brotherhood. Art should transmit religious perception and have an "infectious" quality that would promote unity and brotherhood.<sup>9</sup> Other artists have upheld an existentialistic viewpoint that art is, and that it does not need any purpose beyond "being". Some would certainly appreciate a separation between religion and art. Yet, others like Bayliss, believe that art and religion are two forces that exist on the same plane to fight against the evil of this world.<sup>10</sup> To him, even

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<sup>8</sup>William Gaunt, The Aesthetic Adventure (New York: Harcourt, Brace and Co., 1945), p. 161.

<sup>9</sup>Warren E. Steinkraus, Philosophy of Art (California: Benziger, Bruce and Glencoe, Inc., 1974), p. 53.

<sup>10</sup>Bayliss, Five Great Painters, p. 135.

promoting beauty fights against the ugly, as truth does against falsehood. In my opinion, Finley Eversole has discussed some important points. In the forward of Eversole's book, Robert Warren wrote that before a man is an artist, he is a man. The fundamental relationship of an artist to religion is of that man to his religion.<sup>11</sup>

Eversole stated:

. . . we have witnessed a gradual despiritualization and, finally a dehumanization of man's life.

Modern art, with its loss of God and the human image, is the drama of our age.

Here we see what really is happening to man, to society and to man's faith in God.

The artist's 'sense of his age' gives his art revelatory power.

. . . art makes visible those images of society and self which we prefer to keep hidden.<sup>12</sup>

He continues to explain how imagination plays such an important role as the point of contact between faith and art. Bernini, the Italian sculptor, would certainly agree. He felt he was born for the purpose of helping those less blessed with imagination to see the spiritual world. Once again, Eversole is telling the Christian Church that if it wishes to command the attention of its contemporaries and

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<sup>11</sup>Finley Eversole, Christian Faith and the Contemporary Arts (New York: Abingdon Press, 1962), p. 7.

<sup>12</sup>Ibid., p. 11.

experience a renewal of faith in a "post-Christian age", it must rely on an increase of imagination. It must also be accomplished in terms that are recognizable to men of this age.<sup>13</sup> Let it suffice to say that I agree with Bayliss that a truly great religion will inevitably produce a great art.

In conclusion, I have submitted an explanation of my own paintings. The first paintings to be discussed are a group of self-portraits. They are primarily representative of my inward life rather than physical characteristics. They also represent three stages of spiritual growth, and three different time spans in my life. The concepts of these portraits could also be generalized to represent similar spiritual experiences of others. The first painting is called Blue Lily (see Appendix C) and it represents the physical, natural part of my being. It also represents a time in my life, before I believed in and acknowledged Christ as my saviour of body, soul and spirit. It was a time of bewilderment, anxiety and sadness. It was during this period of my life that I was ruled or controlled by my lower nature or "flesh". As the favorite song implies, from Urban Cowboy, "I was looking for love in all the wrong places," and not receiving any. The second

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<sup>13</sup>Ibid., p. 13.

painting is called Soul (see Appendix C). It represents a time in my life after receiving and acknowledging Christ as Lord of my life. It specifically represents a stage of self-love, when my maker taught me how to love myself. (Since He revealed His love for me, I became lovable, and this brought peace and joy into my life.) It represents, at the same time an immature, yet important stage of development in the spiritual life of a believer. The reader is referred to a book by Kenneth Hagin Growing Up Spiritually, for a more indepth explanation of spiritual stages of growth.<sup>14</sup> The last painting of this series is called Spirit (Phase II) (see Appendix C). It represents the future or final stage of growth, for spiritual maturity. It is the resurrected spirit, and that which all believers look forward; the hope of glory and the new body. It is purified by the flames of tribulation. The color of this painting was inspired from reading Proverbs 31<sup>15</sup> and a book called Human Response to Color, which suggests that blue is God the Father's color according to Exodus.<sup>16</sup> A further explanation of why the three images of spiritual stages of

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<sup>14</sup>Kenneth E. Hagin, Growing Up Spiritually (Oklahoma: Kenneth Hagin Ministries, 1978).

<sup>15</sup>Bible, pp. 515-516.

<sup>16</sup>Faber Birren, Color and Human Response (New York: Von Norstrand Reinhold and Company, 1978), p. 7.

growth are so varied is based on the concepts from these two passages from scripture: 2 Corinthians 5:17:

Therefore, if anyone is in Christ, he is a new creation; the old has passed away, behold, the new has come.<sup>17</sup>

Also, 2 Corinthians 3:18 states:

And we all, with unveiled face, beholding the glory of the Lord, are being changed into his likeness from one degree of glory to another; for this comes from the Lord who is the Spirit.<sup>18</sup>

The painting of the angel is called Wings of Mercy (see Appendix C) and is based on a discussion of the ministry of angels to believers that is discussed in Marilyn Hickey's book, Treading with Angels.<sup>19</sup> This book, based on scriptural references explains how angels have different ministries, and that it is God who charges His angels to watch over us. This is a fascinating subject for me and I wish to involve more of my time in the future with paintings dealing with the subject of angelic ministry.

The next painting (El Shaddai) is a symbolic representation of several scriptural ideas (see Appendix C). It conveys the unity of the one triune God, for example:

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<sup>17</sup>Bible, p. 912.      <sup>18</sup>Ibid., p. 911.

<sup>19</sup>Marilyn Hickey, Treading with Angels (Colorado: Laymen's Library, 1980).

Jesus said . . . 'I am the way, and the truth, and the life; no one comes to the Father, but by me.'<sup>20</sup>

For there is one God, and there is one mediator between God and men, the man Christ Jesus, who gave himself as a ransom for all, the testimony to which was borne at the proper time.<sup>21</sup>

And in the last days it shall be, God declares, that I will pour out my Spirit upon all flesh . . .

And it shall be that whoever calls on the name of the Lord shall be saved.<sup>22</sup>

. . . for thou wast slain and by thy blood didst ransom men for God . . .<sup>23</sup>

There is none like God, O Jesh'urun, who rides through the heavens to your help, and in his majesty through the skies. The eternal God is your dwelling place, and underneath are the everlasting arms.<sup>24</sup>

The reader is also referred to Erwin Panofsky's book, Early Netherlandish Painting for a more indepth reading of the symbolic unity of the Trinity as depicted in Van Eyck's Ghent Altarpiece. Although the inspiration for my painting was both spiritual and scriptural, it is interesting that other artists have similarly found significance in these symbols.<sup>25</sup> (See Appendix A for Ghent Altarpiece.)

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<sup>20</sup>Bible, St. John 14:6, p. 850.

<sup>21</sup>Ibid., 1 Timothy 2:5, p. 936.

<sup>22</sup>Ibid., Acts 2:17, 21, p. 859.

<sup>23</sup>Ibid., Revelations 5:9.

<sup>24</sup>Ibid., Deuteronomy 33:26, 27.

<sup>25</sup>Ponofsky, Early Netherlandish Painting, p. 214.

The portraits I have included express some personal revelations about the spiritual significance of portraiture. Yet, what I have learned is out of the scope of this thesis. Their titles are Gift of Faith and Captive Heart, and other works are also included in the Appendix C.

My final comment is that any artist in any age can tap into the same realm of truth. Perhaps this is even what Carl Jung meant by "collective consciousness". Nevertheless, Christ said I am the same, yesterday, today and tomorrow. He also said He was the Spirit of truth. It is God's good pleasure to reveal Himself to anyone; He is no respecter of persons. Therefore, I disagree with Landow that Hunt's use of text or symbolism from the scriptures would someday be outdated. Yet, I do agree that new imaginative ways of expressing ones faith in art must be found, perhaps best through the Spirit.

Listen then, and I will tell you what Art is.  
It is eyes to the blind. It is strength to those  
who are weak. It is gentleness to those who are  
strong. It is manhood to the youth. It is  
restitution to those who suffer wrong. It is  
greeting to those who are absent--it is faith to  
those who are doubting--it is hope to the  
desponding--it is charity to all men.

Sir Wyke Bayliss, K.B., F.S.A.

**APPENDIX A**



J.M.W. Turner, Evening on Mount Regi, 1841,  
Water-colour



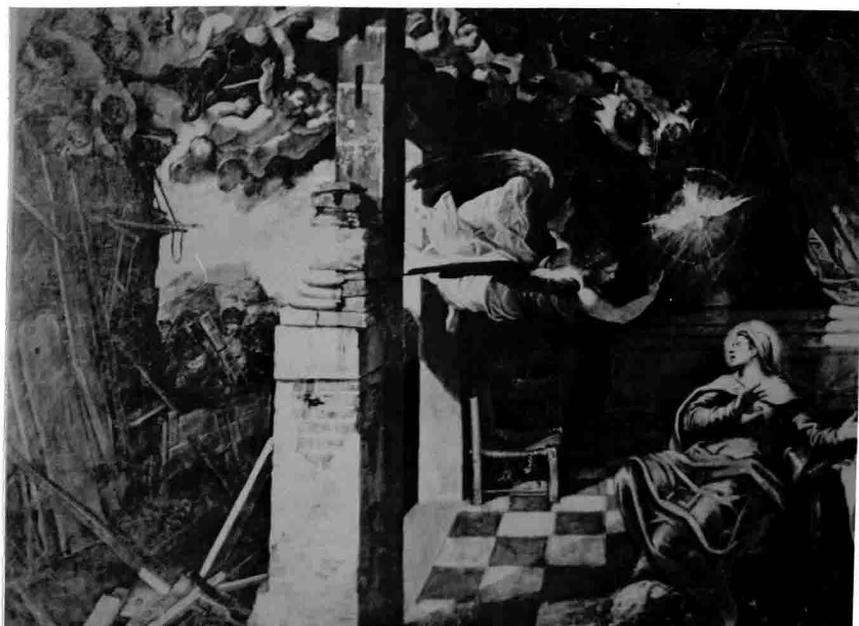
J.M.W. Turner, Apollo and Python, 1811, Oil



John Ruskin, Amalfi, 1844, based on  
Turner's drawing of 1841



Joshua Reynolds  
Mrs. Hartley as a Nymph  
with Young Bacchus  
1772, Oil



Jacopo Tintoretto  
The Annunciation  
1582-1587, Oil



Jan van Eyck  
The Ghent Altarpiece  
1425-1432

APPENDIX B



Holman Hunt  
The Triumph of the Innocents  
1876-1887, Oil



Holman Hunt  
The Scapegoat  
1854-1856, Oil



Detail of *The Finding of the Saviour in the Temple*



Holman Hunt  
*The Finding of the Saviour in the Temple*  
1854-1862, Oil



Holman Hunt  
The Finding of the Saviour in the Temple  
Oil, 1854-1862



Holman Hunt  
The Light of the World  
1851-1853, Oil



Holman Hunt  
The Awakening Conscience  
1851-1853  
Oil



Augustus Leopold Egg  
Past and Present  
1858



Augustus Leopold Egg  
Past and Present (II)  
1858



Augustus Leopold Egg  
Past and Present (III)  
1858

Albrecht Durer  
Young Woman  
Attacked by  
Death, 1495





Holman Hunt, The Hireling Shepherd, 1851, Oil



Holman Hunt, A Converted British Family Sheltering a Christian Priest from the Persecution of the Druids, 1849-1850



Sir Edwin Landseer  
Dignity and Impudence

APPENDIX C



Susan Van Geuns  
Blue Lily  
1981, Oil



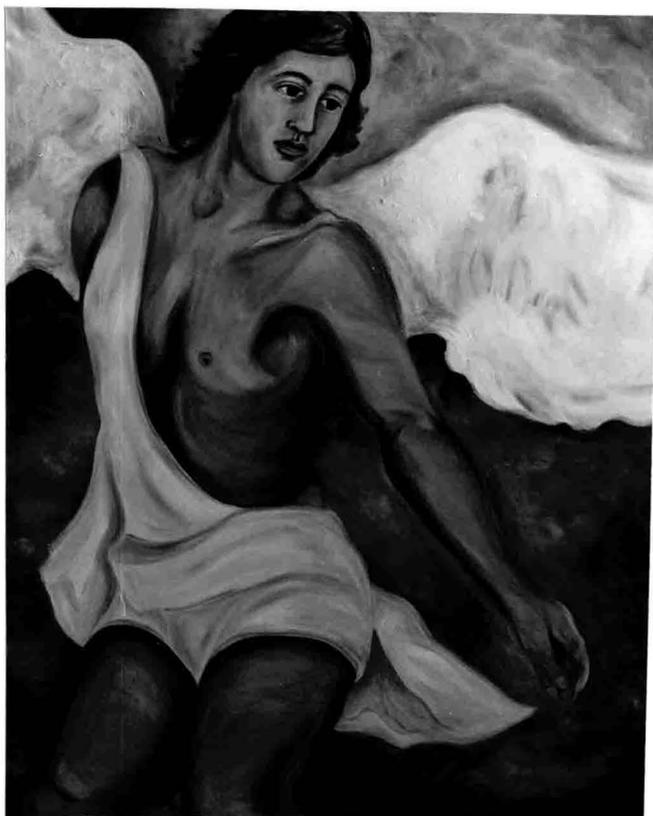
Susan Van Geuns  
Soul  
1981, Oil



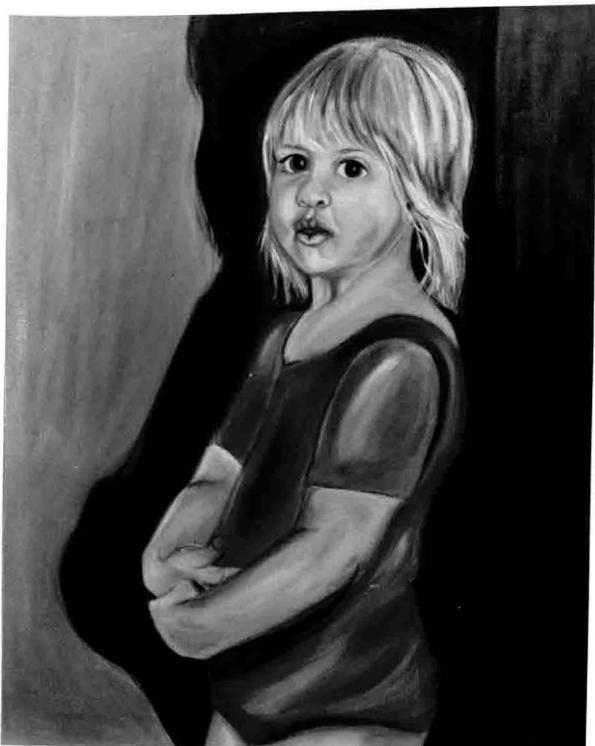
Susan Van Geuns  
Spirit (Phase II)  
1981, Oil



Susan Van Geuns  
El Shaddai  
1981, Oil



Susan Van Geuns  
Wings of Mercy  
1981, Oil



Susan Van Geuns  
Gift of Faith  
1981, Oil



Susan Van Geuns  
Captive Heart  
1981, Oil

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