Love Between Worlds:
Edward Burne-Jones and the Theology of Art

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PhD

Two Volumes
Second of Two Volumes

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Figure 1. Edward Burne-Jones, *Paradise with the Worship of the Holy Lamb*, c. 1875-1880, pencil, chalk and watercolor, heightened with bodycolor and touches of gold, four on three joined sheets of paper, one on two joined sheets of paper, with overlays, laid on linen, one panel 339.7 x 56 cm, four panels 339.7 x 53.3 cm, private collection. Source: Christie’s. https://www.christies.com/lot/lot-sir-edward-coley-burne-jones-bart-ara-rws-6166387/?fbclid=IwAR093G3DTLmq2cFTz1GJQD2BDrKA130c0ulO_cZ04mLplbQmTdgkBS49bDM.

My Beautiful Lady

I love my lady; she is very fair;
Her brow is white, and bound by simple hair;
Her spirit is alive, and high,
Alas! it looks thin, her soft eye
Sweetly and tenderly.

As a young forest, when the wind defers thou,
My life is stirred when she breaks on my view.
Alas! her beauty has such power,
Her soul is like the simple flower
Trembling beneath a shower.

As blue as mist, when dreaming of large wings,
The brea surrounding her modest presence flings,
I feel and feel her absence, by
Pressing her choice hand pantingly—
I hasten her sigh

My lady’s voice, alas! so very mild,
Melts me as strong wine would a child;
My lady’s touch, however slight,
Moves all my senses with its might,
Like to a sudden fright.

A hawk poised high in air, whose wing tips
Tremble with might suppressed, before he dips—
In vigilance, not more resolute
Than I; when her word’s gentle sense
Makes fullayed my suspense.

Her mention of a thing—anguish or pain,
Makes it seem nobler than it was before:
As where the sun strikes, life will glow,
And what is pale receives a flash,
Rush breeze—a violet blush.
Figure 9. Edward Burne-Jones, Oil sketch for *The Blessed Damozel*, c. 1856-61, 63.5 x 38.1 cm, private collection. Source: Rossetti Archive.  
http://www.rossettiarchive.org/docs/op118.rap.html.
Figure 11. Edward Burne-Jones, Design for *The Good Shepherd*, 1857, watercolour and ink, 128.9mm x 47.7 cm. Source: The Victoria and Albert Museum, London, U.K. https://collections.vam.ac.uk/item/O88874/the-good-shepherd-design-for-stained-burne-jones-edward/.
Figure 15. Dante Gabriel Rossetti, *Sir Galahad at the Ruined Chapel*, c. 1857-1859, watercolour, 34.5 x 29 cm, Birmingham Museums and Art Gallery, Birmingham, U.K. Source: Birmingham Museums and Art Gallery. 
Figure 17. Edward Burne-Jones, Sketch for *The Merciful Knight*, c. 1863, graphite on paper, 24.8 x 17.5 cm, Tate Britain, London, U.K. Source: Tate Britain. 
Figure 18. Edward Burne-Jones, Sketch for *The Merciful Knight*, c. 1863, graphite on paper, 20.3 x 19 cm, Tate Britain, London, U.K. Source: Tate Britain. 
Figure 26. Edward Burne-Jones, Design for ‘Venus on the Shore’, *Cupid and Psyche*, c. 1864, graphite on paper, 11.7 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 27. Edward Burne-Jones, Design for ‘Psyche Entering the Bath’, *Cupid and Psyche*, c. 1864, graphite on paper, 11.7 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 29. Edward Burne-Jones, Design for ‘The Procession to the Hill (left half)’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.4 x 15.7 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. http://ruskin.ashmolean.org/collection/8979/object/13541.
Figure 30. Edward Burne-Jones, Design for ‘The Procession to the Hill (right half)’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.2 x 15.7 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. [http://ruskin.ashmolean.org/collection/8979/object/13542](http://ruskin.ashmolean.org/collection/8979/object/13542).
Figure 33. Edward Burne-Jones, Design for ‘Zephyr and Psyche’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.6 x 8.1 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 34. Edward Burne-Jones, Design for ‘Psyche Entering the Palace’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.3 x 5.1 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 37. Edward Burne-Jones, Design for ‘Psyche by the Table’, *Cupid and Psyche*, c. 1864., pen and ink over graphite on tracing paper, 10.3 x 5.4 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. [http://ruskin.ashmolean.org/collection/8979/object/13549](http://ruskin.ashmolean.org/collection/8979/object/13549).
Figure 38. Edward Burne-Jones, Design for ‘Song while She Eats (left half)’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.5 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford.  
Figure 39. Edward Burne-Jones, Design for ‘Song while She Eats (right half)’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.5 x 8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. [http://ruskin.ashmolean.org/collection/8979/object/13886](http://ruskin.ashmolean.org/collection/8979/object/13886).
Figure 42. Edward Burne-Jones, Design for ‘Psyche by the Bed’, *Cupid and Psyche*, c. 1864, pen and ink over graphite on tracing paper, 10.2 x 5.1 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. [http://ruskin.ashmolean.org/collection/8979/object/13889.](http://ruskin.ashmolean.org/collection/8979/object/13889.)
Figure 43. Edward Burne-Jones, Design for ‘The Song at her Getting Up (left side)’, *Cupid and Psyche*, c. 1864, graphite on paper, 11.6 x 8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 45. Edward Burne-Jones, Design for ‘The Second Visit of the Sisters’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.2 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 47. Edward Burne-Jones, Design for ‘Cupid Going Away’, *Cupid and Psyche*, c. 1864, pen and ink over graphite on tracing paper, 10.6 x 15.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. [http://ruskin.ashmolean.org/collection/8979/object/13895](http://ruskin.ashmolean.org/collection/8979/object/13895).
Figure 48. Edward Burne-Jones, Design for ‘Psyche Rushing out of the Palace’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.2 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 50. Edward Burne-Jones, Design for ‘Psyche and Pan’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.2 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 54. Edward Burne-Jones, Design for ‘Psyche and Juno’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.8 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 57. Edward Burne-Jones, Design for ‘The Black Water’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.4 x 15.4 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 59. Edward Burne-Jones, Design for ‘Descent into Hell’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.5 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford. 
Figure 60. Edward Burne-Jones, Design for ‘Proserpine giving Psyche the Casket’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.6 x 15.6 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing; Ruskin’s Teaching Collection at Oxford. http://ruskin.ashmolean.org/collection/8979/object/13916.
Figure 63. Edward Burne-Jones, Design for ‘Psyche and the Open Casket’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.4 x 15.6 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford.  
Figure 64. Edward Burne-Jones, Design for ‘Cupid Reviving Psyche’, *Cupid and Psyche*, c. 1864, graphite on paper, 10.2 x 15.4 cm, Ruskin Teaching Collection, Ashmolean Museum.

Source: The Elements of Drawing: Ruskin’s Teaching Collection at Oxford.

Figure 65. Edward Burne-Jones, *Cupid Finding Psyche*, 1870, watercolour, gouache and pastel on wove paper mounted on linen, 70.2 x 48.3 cm, Yale Center for British Art, New Haven, U.S.A. Source: Yale Center for British Art. [https://collections.britishart.yale.edu/catalog/tms:6123](https://collections.britishart.yale.edu/catalog/tms:6123).
Figure 71. Edward Burne-Jones, mosaics in St. Paul’s-within-the-Walls, 1894, The American Church in Rome, designed by G.E. Street. Source: Reproduced with permissions from Simon Crouch.
Figure 74. Edward Burne-Jones, *The Morning of the Resurrection*, 1882-6, oil paint on wood, 84.5 × 151.1 cm, Tate Britain, London U.K. Source: Tate Britain. 
Figure 75. Titian, *Noli me Tangere*, 1514, oil on canvas, 100.5 x 91.9 cm, National Gallery, London, U.K. Source: National Gallery. https://www.nationalgallery.org.uk/paintings/titian-noli-me-tangere.
Figure 78. Edward Burne-Jones, *Morning of the Resurrection* altar and ‘Samarian Woman at the Well’ windows, c. 1880s, oil on canvas and stained glass, St. Peter Vere Street, London, U.K. Source: Westminster Archives, T131.1(9-10).
Figure 81. Edward Burne-Jones, *The Prioress’s Tale*, c. 1896-1898, watercolour with gouache on paper mounted on linen, 103.378 x 62.738 cm, Delaware Art Museum, Wilmington, U.S.A. Source: Delaware Art Museum.  