

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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Images



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=IwAR093G3DTLmq2cFTz1GJQD2BDrKA130c0uIO_eZ04mLpIbQmTdgkbS49bDM.



Figure 2. Edward Burne-Jones, *The Wedding Procession of Sir Degrevault*, 1860, tempera on plaster, 115.5 x 104 cm, The Red House, National Trust Collections, U.K. Source: The National Trust Collections. <https://www.nationaltrustcollections.org.uk/object/60139>.



Figure 3. Edward Burne-Jones, *The Wedding Feast of Sir Degrevaunt*, 1860, tempera on plaster, 1860, 115.5 x 104 cm, The Red House, National Trust Collections, U.K. Source: The National Trust Collections. <https://www.nationaltrustcollections.org.uk/object/60140>.



Figure 4. Phillip Webb and Edward Burne-Jones, *The Prioress's Tale Cabinet*, 1859, oil paint on oak and deal, Ashmolean Museum, Oxford U.K. Source: 'Object of the Month: Cabinet Decorated with Scenes from *The Prioress's Tale*.' Ashmolean.

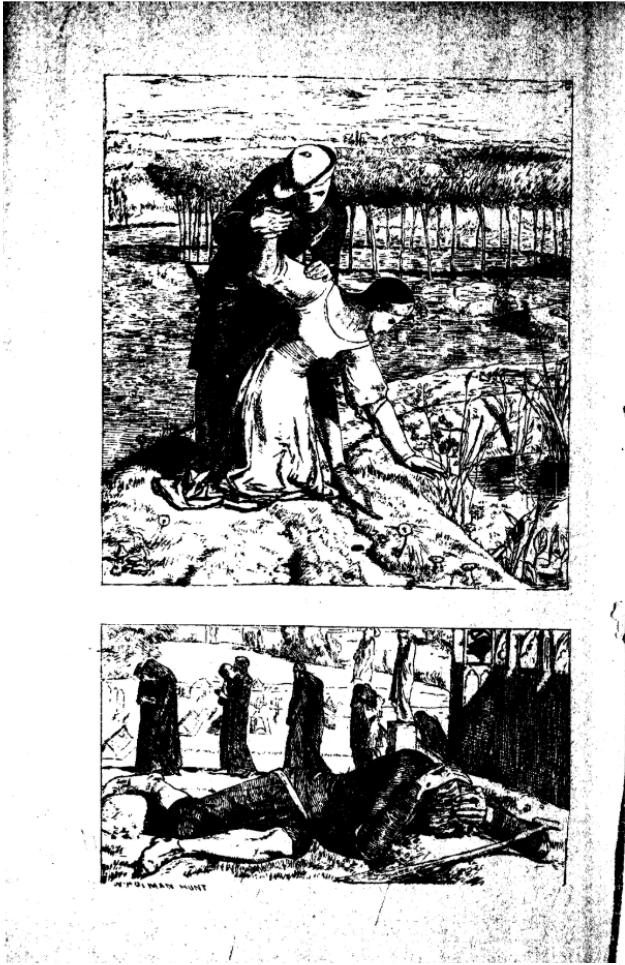


Figure 5. Edward Burne-Jones, *The Annunciation and Adoration of the Magi*, 1861, oil paint on 3 canvases, Tate Britain, London, U.K. Source: Tate Britain.

<https://www.tate.org.uk/art/artworks/burne-jones-the-annunciation-and-the-adoration-of-the-magi-n04743>.



Figure 6. Edward Burne-Jones, *The Annunciation*, 1860, stained glass, St. Columba, Topcliffe U.K. Source: Reproduced with permissions from Simon Crouch.



My Beautiful Lady.

I Love my lady ; she is very fair ;
 Her brow is white, and bound by simple hair ;
 Her spirit sits aloof, and high,
 Altho' it looks thro' her soft eye
 Sweetly and tenderly.

As a young forest, when the wind drives thro',
 My life is stirred when she breaks on my view.
 Altho' her beauty has such power,
 Her soul is like the simple flower
 Trembling beneath a shower.

As bliss of saints, when dreaming of large wings,
 The bloom around her fancied presence flings,
 I feast and wile her absence, by
 Pressing her choice hand passionately—
 Imagining her sigh.

My lady's voice, altho' so very mild,
 Maketh me feel 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 nerved wing-tips
 Tremble with might suppressed, before he dips,—
 In vigilance, not more intense
 Than I ; when her word's gentle sense
 Makes full-eyed my suspense.

Her mention of a thing—august or poor,
 Makes it seem nobler than it was before :
 As where the sun strikes, life will gush,
 And what is pale receive a flush,
 Rich hues—a richer blush.

Figure 7. William Holman Hunt, 'My Beautiful Lady,' 1850, *The Germ* 1, iv. Source: The Rossetti Archive. <http://www.rossettiarchive.org/docs/op8.rap.html>.



Figure 8. Edward Burne-Jones, *The Blessed Damozel*, c. 1856-61, watercolour, gouache, and shell gold on paper mounted on canvas, 40.7 x 20.7 cm, The Fogg Art Gallery, Boston, U.S.A. Source: The Fogg Art Gallery. <https://harvardartmuseums.org/art/298024>.



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 10. William Holman Hunt, *The Light of the World*, c. 1851-56, oil on canvas, 49.8 x 26.1 cm, Manchester Art Gallery, Manchester, U.K. Source: Art U.K. <https://artuk.org/discover/artworks/the-light-of-the-world-205246>.



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 12. Edward Burne-Jones, *The Wise and Foolish Virgins*, 1859, pen and ink with gray wash, 45.5 x 60.5 cm, private collection. Source: Christie's.

<https://www.christies.com/lotfinder/Lot/sir-edward-coley-burne-jones-bt-ara-rws-4387742-details.aspx>.

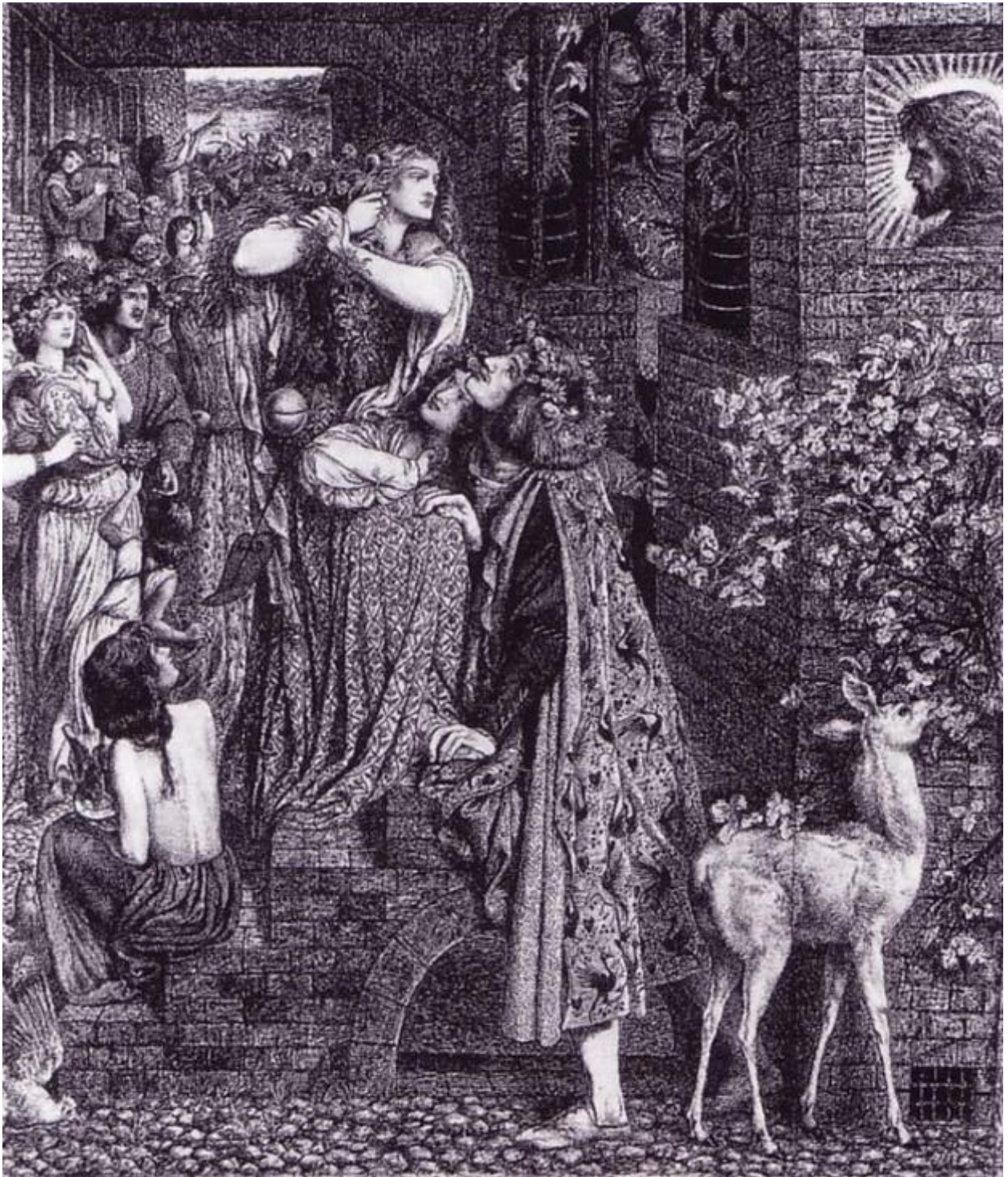


Figure 13. Dante Gabriel Rossetti, *Mary Magdalene at the Door of Simon the Pharisee*, 1858, pen and India ink, 53.975 x 46.672 cm, Fitzwilliam Museum, Cambridge, U.K. Source: Rossetti Archive. http://www.rossettiarchive.org/docs/s109_rap.html.



Figure 14. Edward Burne-Jones, *The Merciful Knight*, 1863, watercolour and bodycolour, 100.3 x 69.2 cm, Birmingham Museums and Art Gallery, Birmingham, U.K. Source: Birmingham Museums and Art Gallery. <https://www.birminghammuseums.org.uk/explore-art/items/1973P84/the-merciful-knight-63cfbd38-39da-454d-8990-1419b41cd623>.



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.

<https://www.birminghammuseums.org.uk/explore-art/items/1892P4/sir-galahad-at-the-ruined-chapel>.



Figure 16. Edward Burne-Jones, Sketch for *The Merciful Knight*, c. 1863, graphite on paper, 33 x 14.3 cm, Tate Britain, London, U.K. Source: Tate Britain.

<https://www.tate.org.uk/art/artworks/burne-jones-nude-study-of-the-knight-for-the-merciful-knight-a00087>.



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. <https://www.tate.org.uk/art/artworks/burne-jones-study-of-knight-for-the-merciful-knight-a00088>.



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.

<https://www.tate.org.uk/art/artworks/burne-jones-nude-study-of-knight-for-the-merciful-knight-a00089>.



Figure 19. Edward Burne-Jones, Sketch for *The Merciful Knight*, (with Study for *St. Valentine's Day* on Verso) c. 1863, graphite on paper, 25.8 x 17.8 cm, Tate Britain, London, U.K. Source: Tate Britain. <https://www.tate.org.uk/art/artworks/burne-jones-composition-study-for-the-merciful-knight-verso-composition-study-for-st-a00084>.



Figure 20. Edward Burne-Jones, Sketch for *The Merciful Knight*, c. 1863, graphite on paper, 22.2 x 15.7 cm, Tate Britain, London, U.K.. Source: Tate Britain.

<https://www.tate.org.uk/art/artworks/burne-jones-composition-study-for-the-merciful-knight-a00085>.



Figure 21. Edward Burne-Jones, Sketch for *The Merciful Knight*, (with Study for *Nativity* on Verso), ca. 1863, graphite on paper, 25.2 x 15.3 cm, Tate Britain, London, U.K. Source: Tate Britain. <https://www.tate.org.uk/art/artworks/burne-jones-composition-study-for-the-merciful-knight-verso-study-for-a-nativity-a00083>.



Figure 22. Edward Burne-Jones, *The Annunciation*, c, 1876-9, oil on canvas, 250 x 104.5 cm, The Lady Lever Art Gallery, Liverpool, U.K. Source: Art U.K. <https://artuk.org/discover/artworks/the-annunciation-102462>.

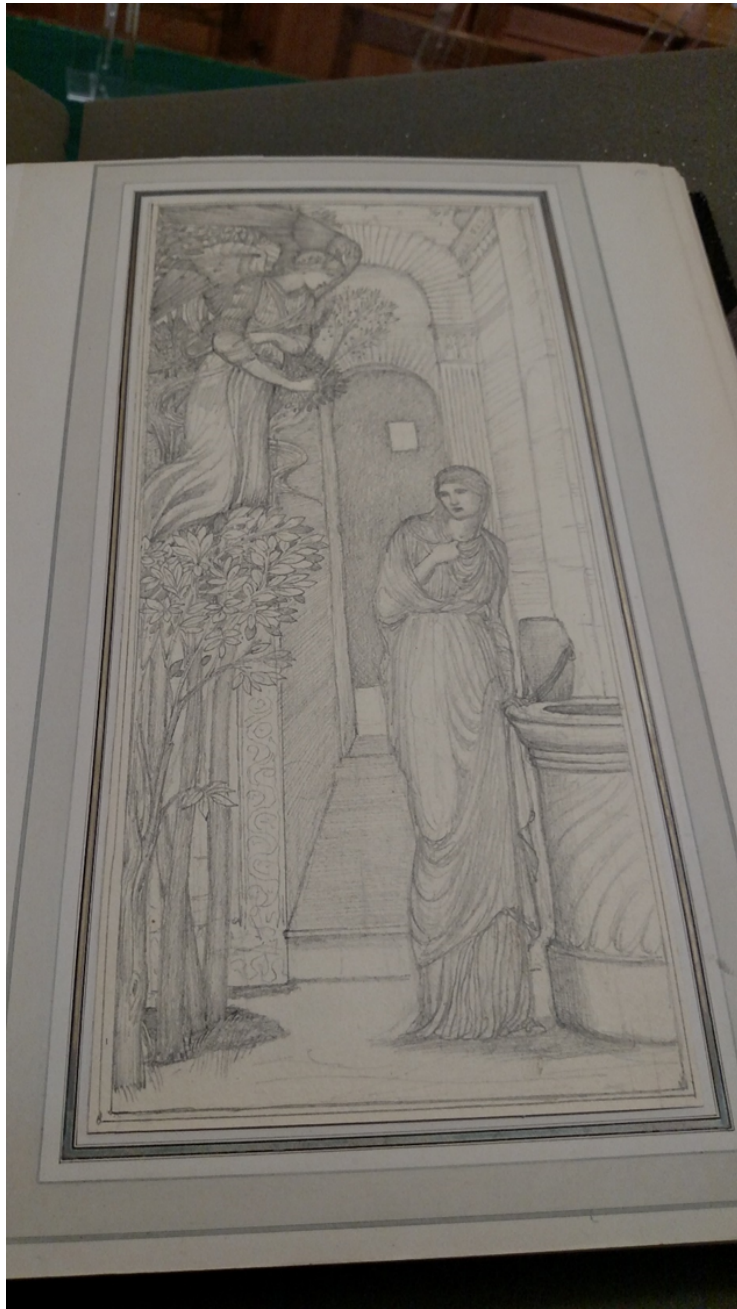


Figure 23. Edward Burne-Jones, Sketch for *The Annunciation*, c. 1876-9, graphite on paper, Ashmolean Museum, Oxford, U.K. Source: Author's photograph.



Figure 24. Edward Burne-Jones, Study of Simone Martini's *Annunciation*, from Last Italian Journey Sketchbook, 1871, graphite on paper, Fitzwilliam Museum, Cambridge U.K. Source: Graham Robertson Print Room, Fitzwilliam Museum.



Figure 25. Edward Burne-Jones, Design for Castle Howard stained glass window of the *Annunciation*, 1872. Source: A. Charles Sewter, *The Stained Glass of William Morris and His Circle*. New Haven and London: Yale University Press, 1974.



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*.

<http://ruskin.ashmolean.org/collection/8979/object/13538>.



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*.

<http://ruskin.ashmolean.org/collection/8979/object/13539>.



Figure 28. Edward Burne-Jones, Design for 'The Oracle', *Cupid and Psyche*, c. 1864, graphite on paper, 11.1 x 16.4 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford.

<http://ruskin.ashmolean.org/collection/8979/object/13540>.



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>.



Figure 31. Edward Burne-Jones, Design for 'Venus sending Cupid to Psyche', *Cupid and Psyche*, c. 1864, graphite on paper, 11.4 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13543>.



Figure 32. Edward Burne-Jones, Design for 'Cupid's First Sight of Psyche', *Cupid and Psyche*, c. 1864, graphite on paper, 11 x 8.5 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: *The Elements of Drawing: Ruskin's Teaching Collection at Oxford*. <http://ruskin.ashmolean.org/collection/8979/object/13544>.



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. <http://ruskin.ashmolean.org/collection/8979/object/13545>.



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.
<http://ruskin.ashmolean.org/collection/8979/object/13546>.



Figure 35. Edward Burne-Jones, Design for 'Psyche Entering the Court of the Palace', *Cupid and Psyche*, c. 1864, graphite on paper, 10.6 x 16.1 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13547>.



Figure 36. Edward Burne-Jones, Design for 'Psyche Looking into the Cupboard', *Cupid and Psyche*, c. 1864, pen and ink over graphite on tracing paper, 10.3 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/13548>.



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>.



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*. <http://ruskin.ashmolean.org/collection/8979/object/13550>.



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>.



Figure 40. Edward Burne-Jones, Design for 'Psyche in the Garden', *Cupid and Psyche*, c. 1864, graphite on paper, 10.3 x 5.6 cm, Ruskin Teaching Collection, Ashmolean Museum, Oxford. Source: *The Elements of Drawing: Ruskin's Teaching Collection at Oxford*. <http://ruskin.ashmolean.org/collection/8979/object/13887>.



Figure 41. Edward Burne-Jones, Design for 'Psyche in the Bath', *Cupid and Psyche*, c. 1864, pen and ink over graphite on tracing paper, 10.2 x 5.2 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13888>.



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>.



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. <http://ruskin.ashmolean.org/collection/8979/object/13890>.



Figure 44. Edward Burne-Jones, Design for 'The First Visit of the Sisters', *Cupid and Psyche*, c. 1864, pen and ink over graphite on tracing paper, 10.2 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: *The Elements of Drawing: Ruskin's Teaching Collection at Oxford*. <http://ruskin.ashmolean.org/collection/8979/object/13892>.



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*. <http://ruskin.ashmolean.org/collection/8979/object/13893>.



Figure 46. Edward Burne-Jones, Design for 'Psyche Spying', *Cupid and Psyche*, c. 1864, pen and ink over graphite on tracing paper, 10.4 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/13894>.



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>.



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*. <http://ruskin.ashmolean.org/collection/8979/object/13896>.



Figure 49. Edward Burne-Jones, Design for 'Psyche Throwing herself into the River', *Cupid and Psyche*, c. 1864, graphite on paper, 10.3 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13897>.



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.](http://ruskin.ashmolean.org/collection/8979/object/13898)



Figure 51. Edward Burne-Jones, Design for 'Psyche comes to the First Sister', *Cupid and Psyche*, c. 1864, graphite on paper, 10.3 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13899>.



Figure 52. Edward Burne-Jones, Design for 'Psyche comes to the Second Sister', *Cupid and Psyche*, c. 1864, graphite on paper, 10.3 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/13900>.



Figure 53. Edward Burne-Jones, Design for 'Psyche and Ceres', *Cupid and Psyche*, c. 1864, graphite on paper, 10.7 x 7.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13902>.



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. <http://ruskin.ashmolean.org/collection/8979/object/13903>.



Figure 55. Edward Burne-Jones, Design for 'The Court of Venus', *Cupid and Psyche*, c. 1864, graphite on paper, 16 x 10.8 cm, Ruskin Teaching Collection, Ashmolean Museum. Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford. <http://ruskin.ashmolean.org/collection/8979/object/13905>.



Figure 56. Edward Burne-Jones, Design for 'The Task of the Seeds', *Cupid and Psyche*, c. 1864, graphite on paper, 10.5 x 15.5 cm, Ruskin Teaching Collection, Ashmolean Museum.

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

<http://ruskin.ashmolean.org/collection/8979/object/13906>.



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. <http://ruskin.ashmolean.org/collection/8979/object/13908>.



Figure 58. Edward Burne-Jones, Design for 'The Speaking Tower', *Cupid and Psyche*, c. 1864, graphite on paper, 10.4 x 7.9 cm, Ruskin Teaching Collection, Ashmolean Museum.
Source: The Elements of Drawing: Ruskin's Teaching Collection at Oxford.
<http://ruskin.ashmolean.org/collection/8979/object/13909>.



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. <http://ruskin.ashmolean.org/collection/8979/object/13910>.



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 61. Edward Burne-Jones, Design for 'Coming out of 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.
<http://ruskin.ashmolean.org/collection/8979/object/13911>.



Figure 62. Edward Burne-Jones, Design for 'Charon's Fee', *Cupid and Psyche*, c. 1864, graphite on paper, 10.3 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/13913)



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*. <http://ruskin.ashmolean.org/collection/8979/object/13917>.



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.
<http://ruskin.ashmolean.org/collection/8979/object/13918>.



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>.

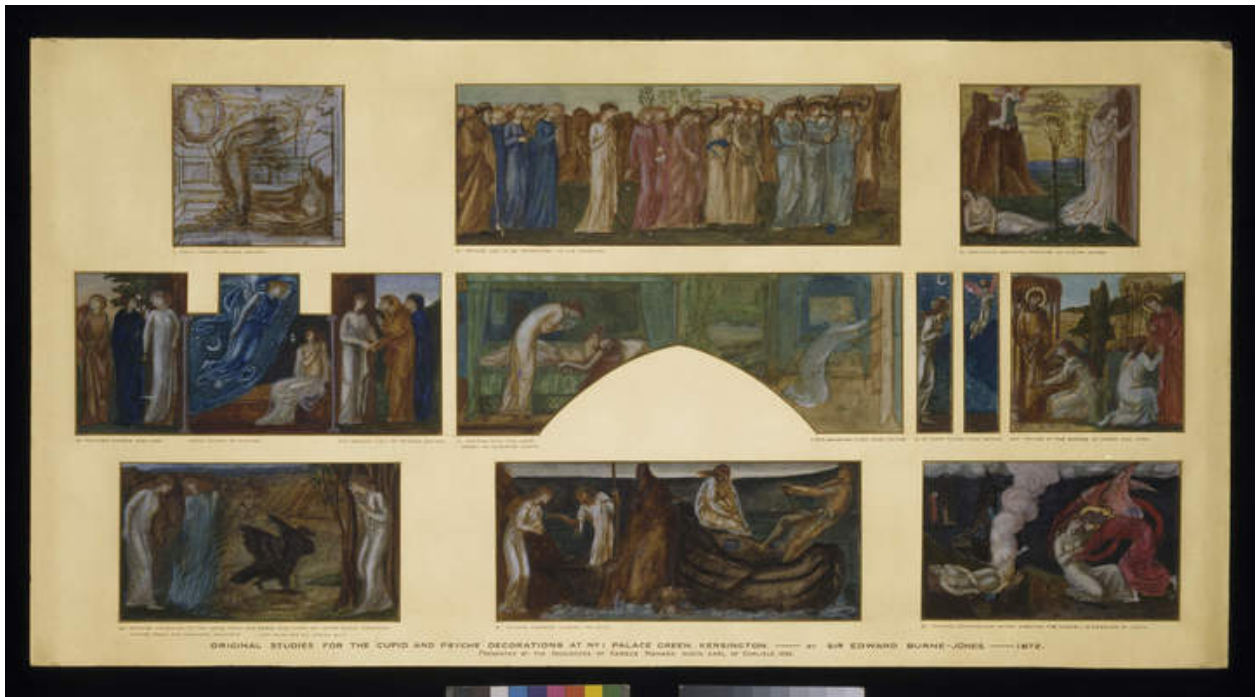


Figure 66. Edward Burne-Jones, Study for *Cupid and Psyche* for the Palace Green Murals, 1872, watercolour and gouache over pencil on paper, Birmingham Museum and Art Gallery, Birmingham, U.K. Source: Birmingham Museum and Art Gallery. <https://www.birminghammuseums.org.uk/explore-art/items/1922P199/cupid-and-psyche-deedf978-f708-4e92-b65f-c4d358fbd1e4>.



Figure 67. Edward Burne-Jones, *The Wedding of Psyche*, 1895, oil on canvas, 119.5 x 215.5 cm, Royal Museum of Fine Arts, Antwerp, Belgium. Source: Useum Beta. <https://useum.org/artwork/The-Wedding-of-Psyche-Edward-Burne-Jones-1895>.

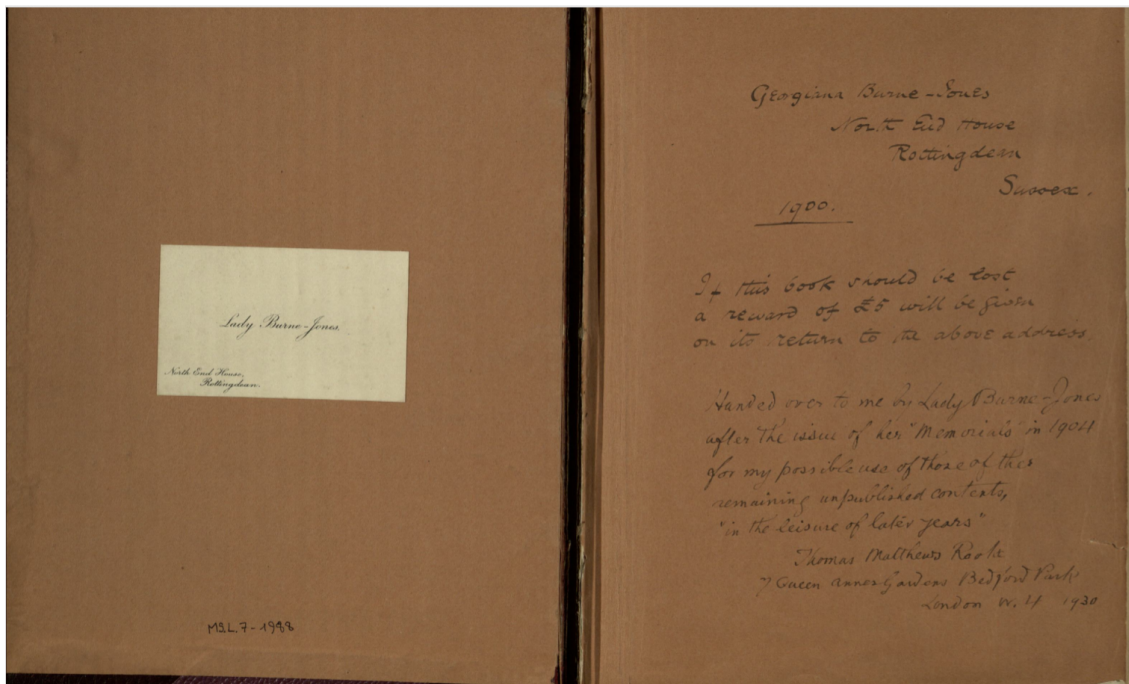


Figure 68. Georgiana Burne-Jones to T.M. Rooke, inner leaf of Thomas Matthew Rooke's *Memoirs of Thomas Matthews Rooke : typescript : or Notes of conversations among the Pre-Raphaelite Brotherhood, 1890-1899*. MSL/1988/7. Source: Victoria and Albert Museum: National Art Archive, London, U.K. Photo by author.



Figure 69. Edward Burne-Jones, Design for *The Tree of Life*, 1888, watercolour and gouache, 181 x 242 cm, Victoria and Albert Museum, London, U.K. Source: Victoria and Albert Museum. <http://collections.vam.ac.uk/item/O88844/tree-of-life-design-burne-jones-edward/>.

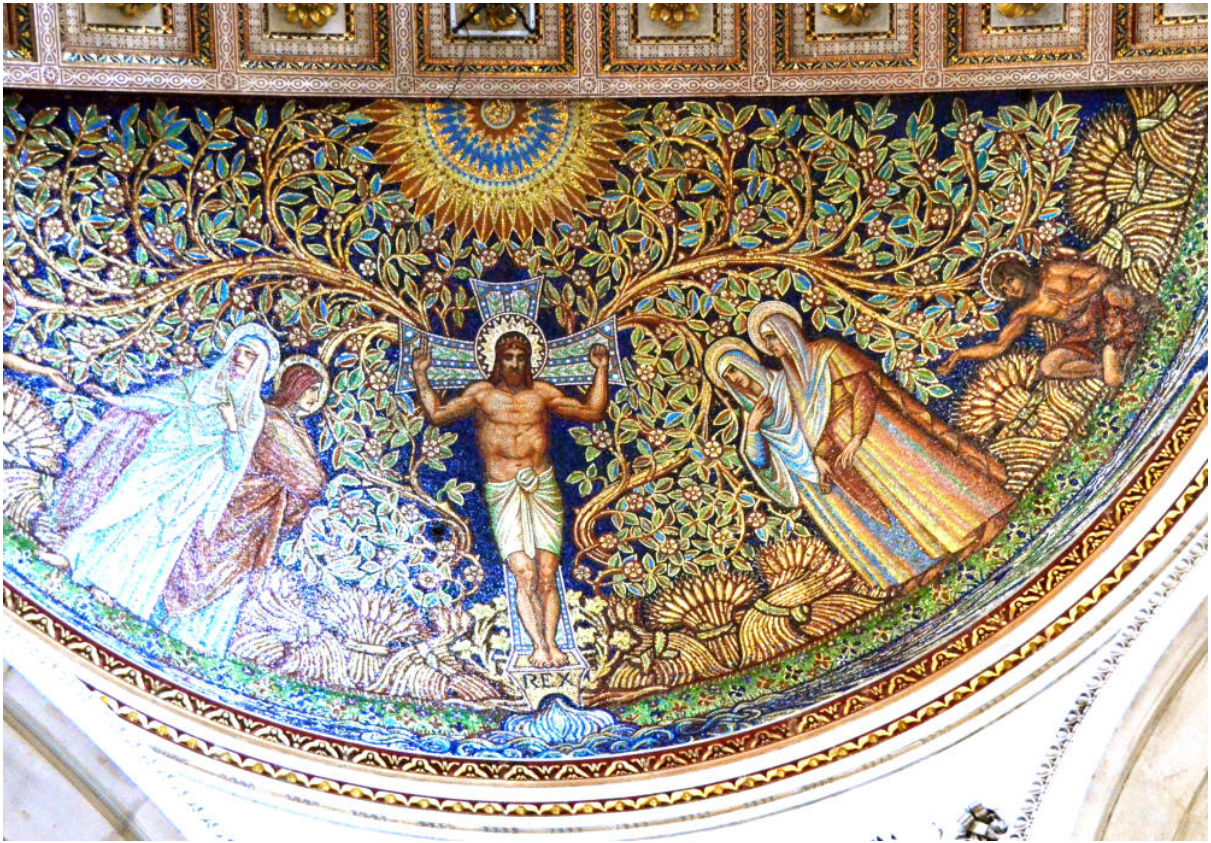


Figure 70. Sir William Blake Richmond, *Christ and the Tree of Life*, 1891-1904, mosaics. St. Paul's Cathedral, London, U.K. Source: St. Paul's Cathedral.

<https://www.stpauls.co.uk/history-collections/the-collections/object-collection/mosaics-of-st-pauls-cathedral/mosaics-in-the-quire>.



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 72. Edward Burne-Jones, *The Annunciation*, 1894, mosaic, St. Paul's-Within-the-Walls, American Church in Rome. Source: Reproduced with permissions from Simon Crouch.



Figure 73. Sir George Gilbert Scott and Francis Skidmore, 'The Hereford Screen,' 1862, painted wrought and cast iron, brass, copper, timber, mosaics and hardstones, Victoria and Albert Museum, London, U.K. Source: Victoria and Albert Museum.

<https://collections.vam.ac.uk/item/O59277/the-hereford-screen-choir-screen-scott-george-gilbert/>.



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.
<https://www.tate.org.uk/art/artworks/burne-jones-the-morning-of-the-resurrection-n04888>.



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>.

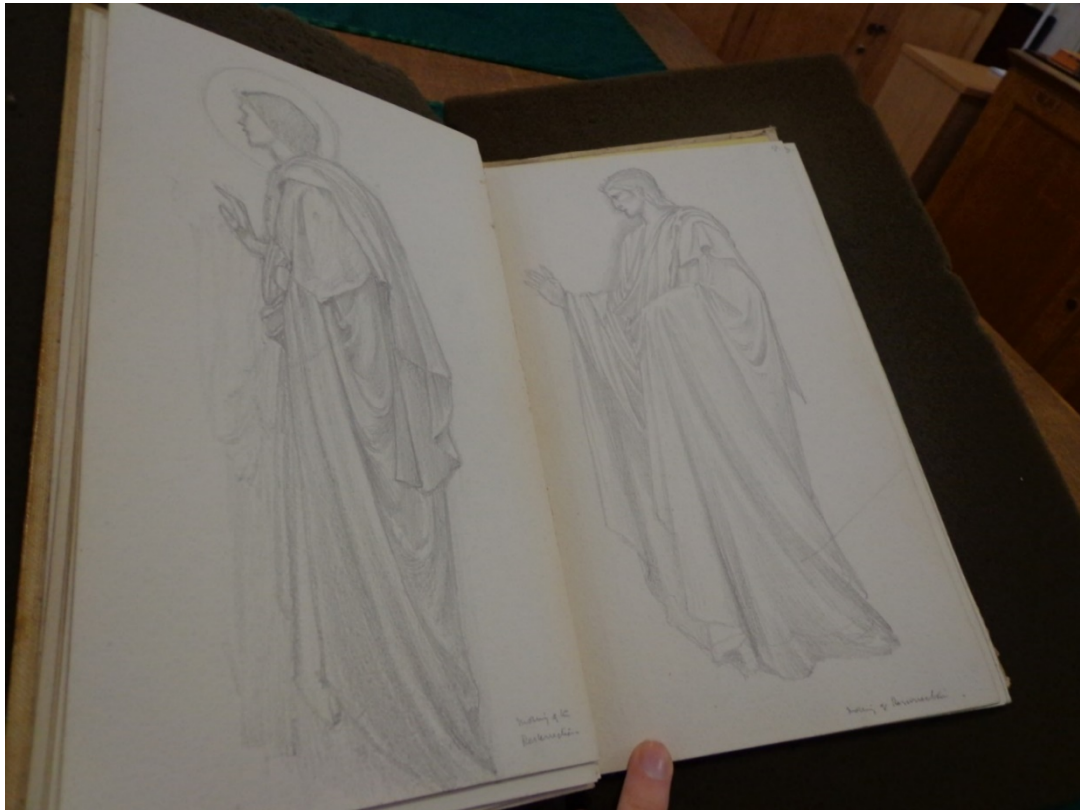


Figure 76. Edward Burne-Jones, Study of Christ for *The Morning of the Resurrection*, c. 1880s, graphite on paper, Ashmolean Museum Western Art Print Room, Oxford, U.K. Source: Ashmolean Museum, photo by author.

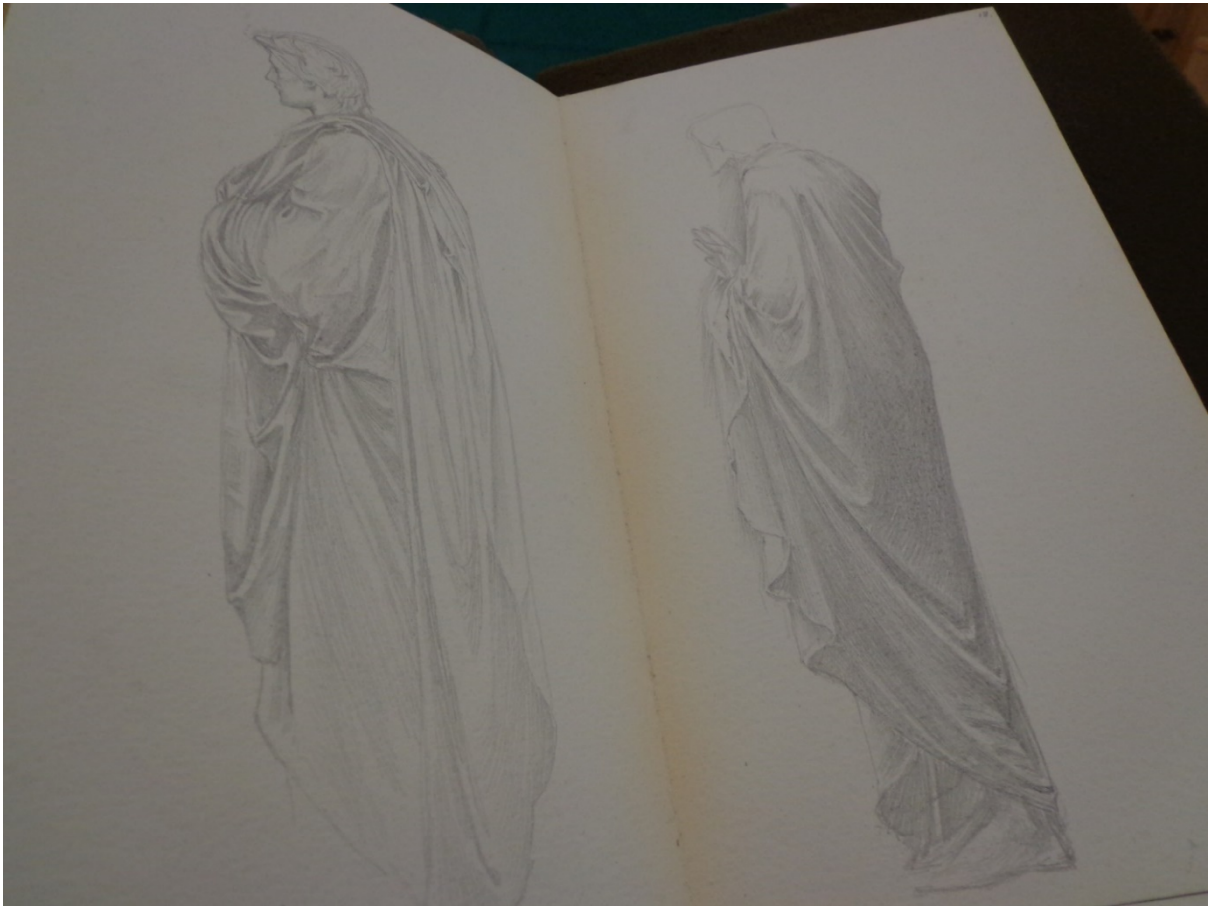


Figure 77. Edward Burne-Jones, Study of Christ for *The Morning of the Resurrection*, c. 1880s, graphite on paper, Ashmolean Museum Western Art Print Room, Oxford, U.K.
Source: Ashmolean Museum, photo by author.

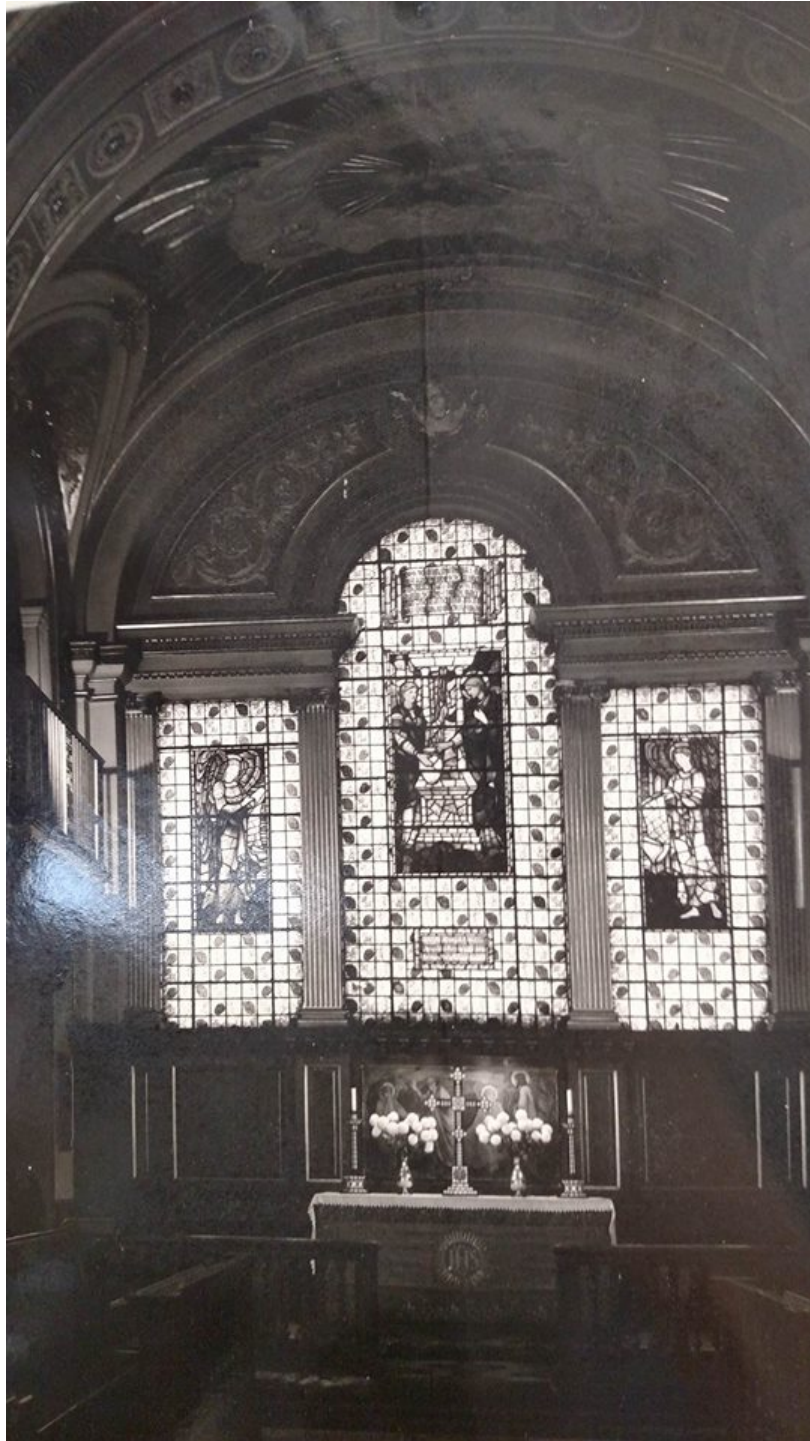


Figure 78. Edward Burne-Jones, *Morning of the Resurrection* altar and 'Samaritan Woman at the Well' windows, c. 1880s, oil on canvas and stained glass, St. Peter Vere Street, London, U.K. Source: Westminster Archives, T131.1(9-10).

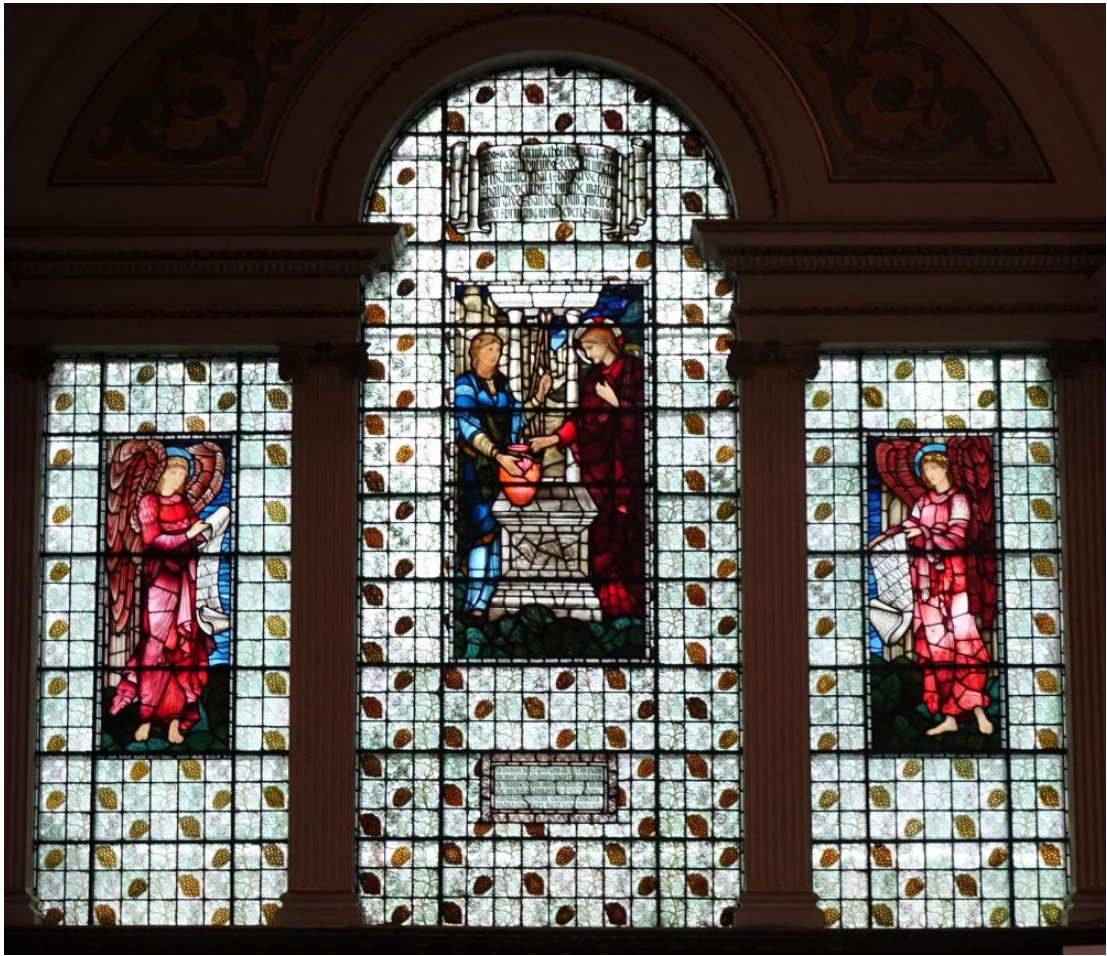


Figure 79. Edward Burne-Jones, *The Samaritan Woman at the Well with angels*, c. 1880s, stained glass window, St. Peter's Vere Street, London, U.K. Source: A. Charles Sewter, *The Stained Glass of William Morris and His Circle*. New Haven and London: Yale University Press, 1974.

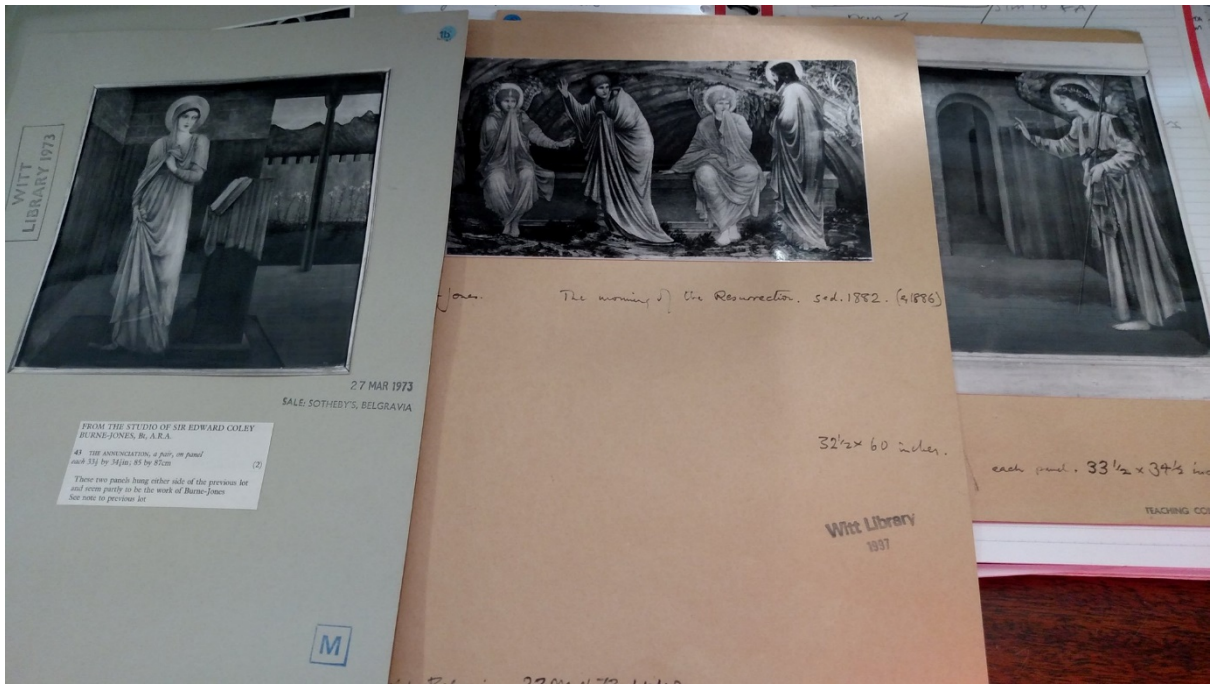


Figure 80. Photographs of Edward Burne-Jones, *Annunciation* and *Morning of Resurrection Altarpiece*, St. Peter's Vere Street, London. Source: Witt Library, Courtauld, London.



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.

<https://emuseum.delart.org/objects/10648/the-prioresss-tale>



Figure 82. Edward Burne-Jones, Sketch for the *Kelmscott Chaucer* 'Prioress Tale', c. 1892-6, pencil on paper, Fitzwilliam Museum, Cambridge, U.K. Source: Graham Robertson Print Room, Fitzwilliam Museum.



Figure 83. Edward Burne-Jones, 'The Prioress's Tale (left side)', *Kelmscott Chaucer*, c. 1896. Source: Geoffrey Chaucer, *The Works of Geoffrey Chaucer: Now Newly Imprinted*. Hammersmith, UK: Kelmscott Press, 1896.

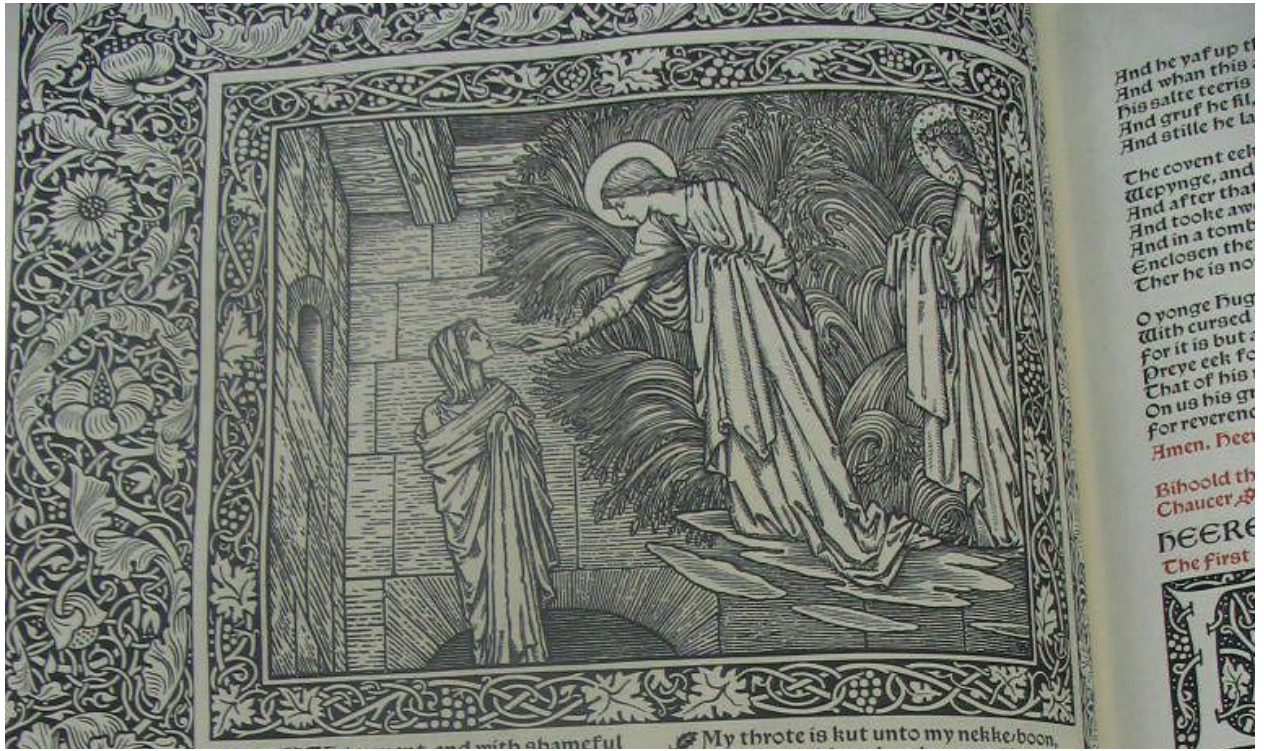


Figure 84. Edward Burne-Jones, 'The Prioress's Tale (right side)', *Kelmscott Chaucer*, c. 1896. Source: Geoffrey Chaucer, *The Works of Geoffrey Chaucer: Now Newly Imprinted*. Hammersmith, UK: Kelmscott Press, 1896.



Figure 85. Edward Burne-Jones, *The Last Sleep of Arthur in Avalon*, c. 1881-89, oil on canvas, 279 cm × 650 cm, Museo de Arte de Ponce, Puerto Rico. Source: Useum Beta. <https://useum.org/artwork/The-Last-Sleep-of-Avalon-Edward-Burne-Jones-1881-1>.

