

# Between Types: A Symbolic Analysis of Simeon Solomon's Hebrew Image

Two Volumes  
Volume II - Images

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Fig. 1.1., Abraham Solomon, *Academy for instruction in the discipline of the fan*, 1711, oil on canvas, 111.7 x 161cm, 1849, private collection.



Fig. 1.2. Bulla Brothers, reprographic photograph in the style of Abraham Solomon, *First Class – The Meeting*, albumen, c.1860, 5.5 x 7.8cm, author's collection.



Fig. 1.3. Simeon Solomon, *Prince in Israel*, watercolour and bodycolour with gum arabic with paper laid on board, 1881, 29.8 x 19.8 cm, private collection.

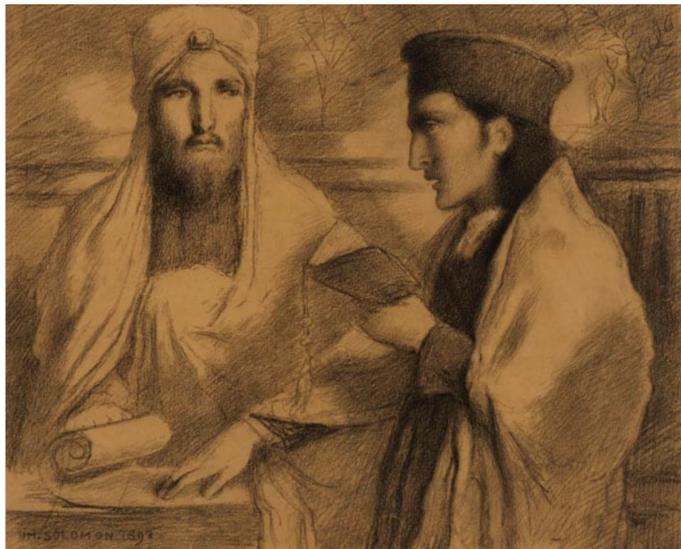


Fig 1.4. Simeon Solomon, *Renewal of Vows on the Scrolls of the Law (Oath)*, chalk on paper, 1893, 38.5 x 48cm, Ben Uri Gallery, London.



Fig 2.1. *After the Masters – The Sermon of the Horatii* by Gill, coloured wood engraving, 45 x 68 cm *La Lune*, (8 July 1877), author's collection



Fig 2.2, Jacques Émile Édouard Brandon, *Portuguese Synagogue at Amsterdam*, originally titled, "Le Sermon du daian Cardozo; synagogue d'Amsterdam, le 22 juillet, 1866.", oil on canvas, 75.5 x 174.3 cm, Walters Museum and Art Gallery, Baltimore



Fig. 2.3. John Rogers Herbert *Moses Bringing Down the Second Tables of the Law* (also called *Moses coming down the Mount*), waterglass painting, 315 x 632.5 cm Peers robing room, Palace of Westminster, London, <https://old.parliament.uk/worksofart/artwork/john-rogers-herbert/moses-bringing-down-the-second-tables-of-the-law/3244> 27.4.2020



Fig 2.4 John Rogers Herbert *Moses Bringing Down the Tables of the Law*, 1872, 344.5 × 634.5 cm, National Gallery of Victoria, Melbourne.



Fig 2.5 George Frederic Watts, *Justice a Hemicycle of Lawgivers*, c. 1859-1862, fresco, 1371 x 1219 cm. Lincolns Inn, London.



Fig. 2.6 Wood engraving after George Frederic Watts, “*The School of Legislation*” by G. F. Watts in Lincoln’s Inn Hall, 25 x 30 cm *The Illustrated London News*, 4 February 1860, 105-6.



Fig 2.7. Simeon Solomon, *Rabbi Carrying the Law* / 'The Law is a Tree of Life to those who Lay Hold upon it. The Supporters thereof are Happy' (in the Jewish Museum, London catalogue: *Young Rabbi in the Synagogue at Genoa*), 1871, oil on canvas, 77 x 61cm, private collection



Fig. 2.8. Simeon Solomon, *Carrying the Scrolls of the Law*, 1867, watercolour and bodycolour with varnish on paper, 35.5 x 25.4cm, The Whitworth Art Gallery, University of Manchester

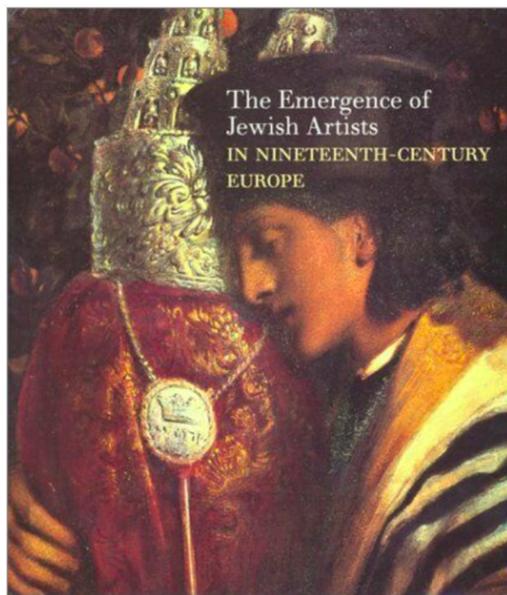


Fig. 2.9 Book cover, 25 x 28 cm, Goodman, Susan Tumarkin, and Richard Cohen. *The Emergence of Jewish Artists in Nineteenth-Century Europe*, New York: Merrell, 2001

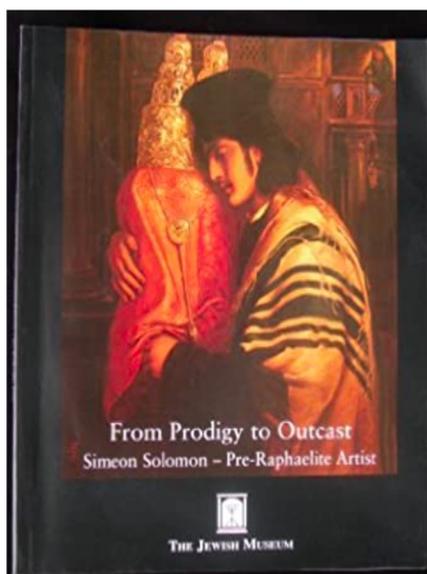


Fig. 2.10. Book cover, 21 x 25 cm, Burman, Rickie [ed.]. *From Prodigy to Outcast : Simeon Solomon : Pre-Raphaelite Artist*. Edited by Museum Jewish, Museum London. Jewish and London Jewish Museum London: Jewish Museum, 2001



Fig. 2.11. Selection of nineteenth century Italian  
Judaica, Photographs of the permanent exhibition,  
Venice Jewish Museum, 2019, photograph by  
Berruria Wiegand



Fig. 2.12. Albumen Portrait of Samuel Naumbourg, from the Institute de Musique European Juive, [www.iemj.org/en/onlinecontent/biographies/naumbourg-samuel-1817-1880.html](http://www.iemj.org/en/onlinecontent/biographies/naumbourg-samuel-1817-1880.html) 11.11.2020

עֵץ חַיִּים

RENTREE DU SEFER.

DEDIE A G. ROSSINI.

**TC. 88.**  
**SOPRANI.** *Soli.* *ppp Andantino.*  
**TENORE.** *ppp* *à bouche fermée.*  
**BARYTONO.** *f*  
**BASSI.** *f*

Eitz chayim hi lamacha si kim boh v'so m'che ho ne u - schor

*f* **CHOEUR.** *p*  *Dolce*  
 D'ro-che ho dar-che no - am v'chol n'si vo - se ho scho - lom D'ro-che

D'ro-che ho

*Soli* *Dim* *Tutti.* *ppp In tempo.*  
 - cho no - am v'chol ve - si - vo - se - ho scho - lom Ha - schi ve - nu

*ppp* *Dim* *In tempo.*  
 - dar - che no - am v'chol ne - si - vo - se - ho scho - lom ha - schi ve - nu

*Solo*

Fig 2.13. Page of Samuel Naumbourg, "Return of the Sefer [Torah] - Eitz Chayim Hi – Dedicated to A. G. Rossini", in Samuel Naumbourg, *Shirei Hadash...*, Paris, 1864



Fig. 2.14. Dante Gabriel Rossetti, *Sir Galahad kneeling at the top of a flight of steps before an altar of a deserted chapel in a wood at night*, watercolour and gum arabic on paper, 1857 – 1859, 29.2 x 34.3 cm, Birmingham Museum



Fig. 2.15. Dante Gabriel Rossetti, *How Sir Galahad, Sir Bors and Sir Percival Were Fed with the Sanct Grael; but Sir Percival's Sister Died by the Way*, watercolour on paper, 21.2 x 41.9cm, Tate



Fig. 2.16. Frederick Hollyer platinotype photograph after a painting by George Frederic Watts, *Sir Gallahad*, 1862, 36 x 20 cm, author's collection



Fig. 2.17. Archival photograph after Simeon Solomon, *Knight and Woman in a Herse on a Landscape* (provisional title), 1862, 21.7 x 13.7, pencil, watercolour, pen and ink, Fondazione Horne, Florence

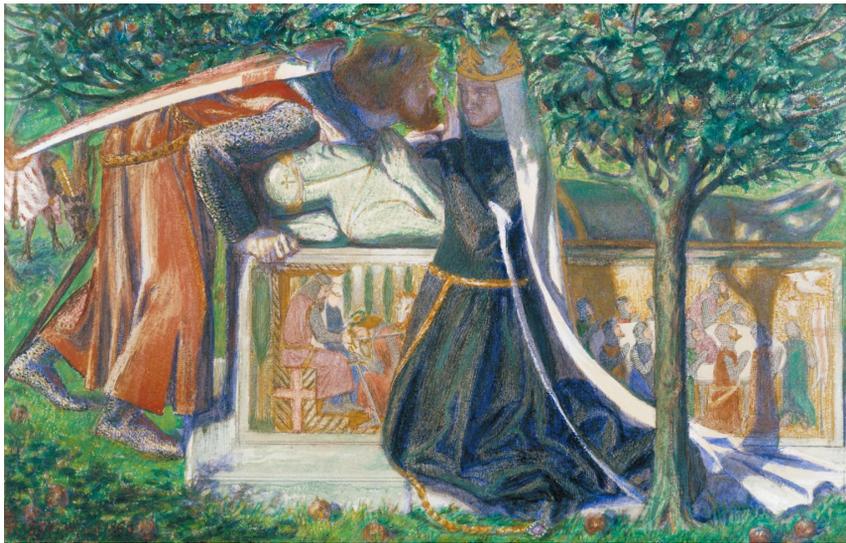


Fig. 2.18. Dante Gabriel Rossetti, *Arthur's Tomb*,  
watercolour on paper, 1860, 23.5 x 36.8cm, Tate, London



Fig. 2.19. Simeon Solomon, *Ulalume*, from 1854 Sketchbook, Ein Harod Museum, Israel, now missing. Photographic reproduction, 5.9 x 7.8 cm, from "A Simeon Solomon Sketchbook." *Apollo* 85 (1967): 60

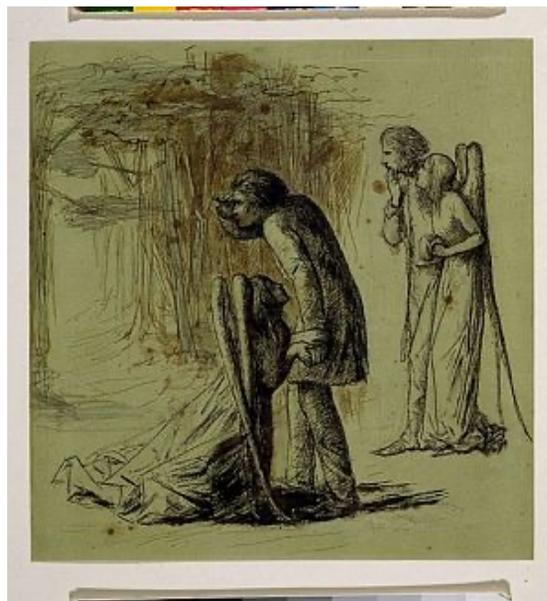


Fig. 2.20. Dante Gabriel Rossetti, *Ulalume*, 1847, pen and brown and black ink over pencil on green paper, 20.64 x 19.7cm, Birmingham City Museums and Art Galleries



Fig. 2.21. Dante Gabriel Rossetti, *The Raven: Angels footfalls*, 1847, pencil, pen and brown and black ink, and ink wash, 20.64 x 19.7cm, Birmingham City Museums and Art Galleries



Fig. 2.22. Simeon Solomon, *Procession with the Scrolls of the Law*, 1857, Pen and sepia ink with wash over pencil on paper 13 x 15 cm, Jewish Museum, London



Fig 2.22.

Detail



Fig. 2.23. Simeon Solomon, *The Death of Sir Galahad While Taking a Potion of the Holy Grail Administered by Joseph of Arimathea*, 1857, pen and ink over pencil on paper, 18.5 x 16.6cm, Birmingham Museums and Art Gallery.



Fig. 2.24. Simeon Solomon, *He Shall Order the Lamps*, 1862, wood engraving by Dalziel Bible Gallery, in Alex Foley, ed. *Art Pictures from the Old Testament and Our Lord's Parables*. London: Edwin Dalton [1921]. Author's collection.



Fig. 2.25. Simeon Solomon, *The Feast of the Dedication of the Temple*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5, Jewish Museum, London



Fig. 2.26. Abraham Solomon, *Simeon Solomon as a Baby*, 1841, oil on canvas, 33.5 x 29 cm, Private Collection



Fig. 2.27. Edwin Landseer, *Victoria, Princess Royal, with Eos*, 1841, oil on canvas, 71.8 x 91.8 cm, Royal Collection Trust



Fig. 2.28. Simeon Solomon, *Self Portrait*, 1859, pencil on paper, 16.5 x 14.6cm, Tate



Fig. 2.29. Abraham Solomon, *First Class: the Meeting... and at First Meeting Loved*, 1854, oil on canvas, 69 x 97 cm, National Gallery of Canada, Ottawa



Fig. 2.30. William Morris, *Figure of Guinevere*,  
1858, watercolour and graphite on paper, 126.4 x  
55.2 cm, Tate

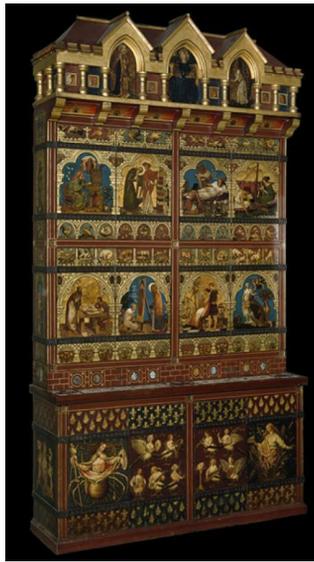


Fig. 2.31 William Burges, *Great Bookcase*, 317.5 x 173.9 x 49.5 cm, and detail, Simeon Solomon, *St John and the New Jerusalem*, Oil on Panel, Ashmolean Museum, Oxford

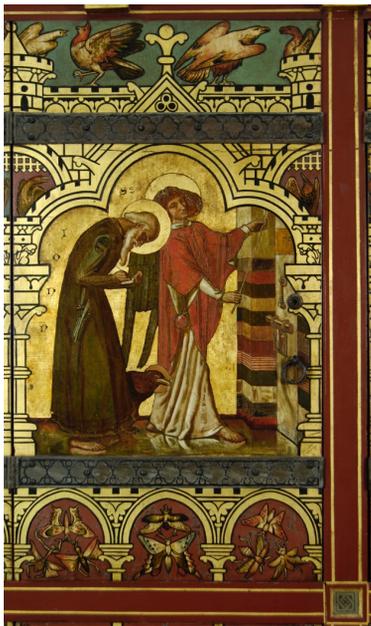


Fig. 2.31. detail. , Simeon Solomon, *St. John and the New Jerusalem*, oil on panel, Ashmolean Museum, Oxford



Fig. 2.32. William Holman Hunt, *Study of the Heads of Mary and Jesus for "The Finding of the Saviour in the Temple"*, 1858, National Museums Liverpool (Walker Art Gallery).



Fig. 2.33. William Holman Hunt, *The Finding of the Saviour in the Temple*, 1856-1860, oil on canvass, 141 x 185.8 cm, Birmingham Museums and Art Gallery.



Fig. 2.34. Simeon Solomon, *The First Jewish Ceremony, Circumcision*, 1857, pen and ink over pencil on paper, 17 x 21 cm, Jewish Museum, London



Fig. 1.34.

Detail.



Fig. 2.35. Simeon Solomon, *Presentation of the Child for Circumcision on the Eighth Day*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5cm, Jewish Museum, London



Fig. 2.36. Master of the Tucher Altarpiece, *The circumcision of Christ by Jewish Priests*, from the Tuche in Nürnberg, ca. 1440-50, oil on limewood panel, 101 x 90 cm, Suermondt-Ludwig-Museum, Aachen



Fig. 2.37. Simeon Solomon, *Portrait of Sir Edward Coley Burne-Jones*, 22 x 24 cm, Ashmolean Museum, Oxford



Fig. 2.38. Edward Coley Burne Jones, *The Prioress's Tale Wardrobe*, 219.71 x 157.48 x 53.7 cm, painted pine and oak, Ashmolean Museum, Oxford



Fig. 2.39. Simeon Solomon, *Rabbi Holding Scrolls of the Law (Moses)*, 1881, Ashmolean Museum, Oxford



Fig 3.1. Simeon Solomon, *Presentation of the Child for Circumcision on the Eighth Day*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5cm, Jewish Museum, London



Fig. 3.2. Simeon Solomon, *The Marriage*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.3 x 9.5 cm, Jewish Museum, London



Fig. 3.3. Simeon Solomon, *The Week of Mourning*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5cm, Jewish Museum, London



Fig. 3.4. Simeon Solomon, *Carrying the Scrolls of the Law in Synagogue*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5 cm, Jewish Museum, London



Fig. 3.5. Simeon Solomon, *The Eve of the Sabbath*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.4 x 9.5 cm, Jewish Museum, London



Fig. 3.6. Simeon Solomon, *The Eve of Passover*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 10.5 cm, Jewish Museum, London



Fig. 3.7. Simeon Solomon, *Fast for the Destruction of Jerusalem*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5 cm, Jewish Museum, London

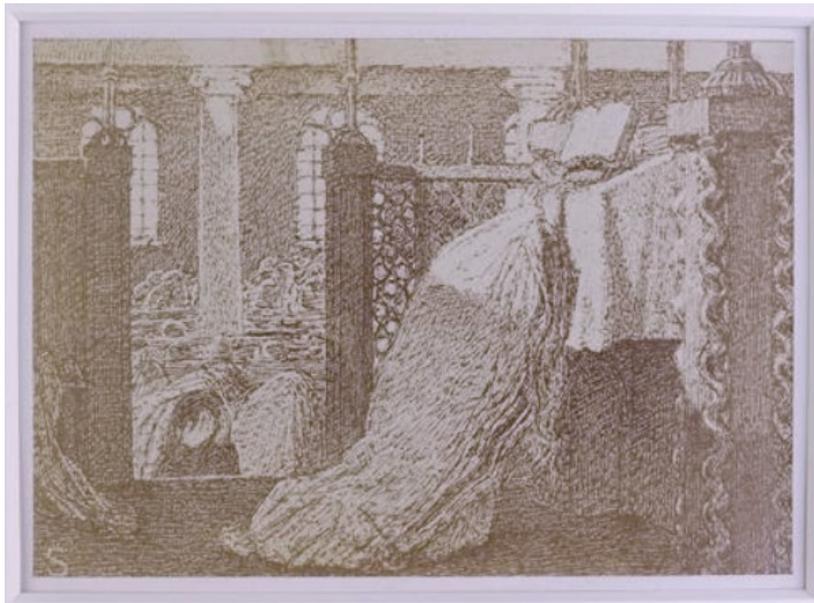


Fig. 3.8. Simeon Solomon, *The Day of Atonement*, 1862, albumen photograph by Cundall, Downes and co., mounted, Jewish museum, London



Fig 3.9. Simeon Solomon, *The Feast of Tabernacles*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5, Jewish museum, London and 3.9a. Simeon Solomon, *The Feast of Tabernacles*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5.cm, Jewish museum, London



Fig. 3.10. Simeon Solomon, *The Feast of the Dedication of the Temple*, 1862, albumen photograph by Cundall, Downes and co., mounted, 13.5 x 9.5, Jewish museum, London



Fig. 3.11. Simeon Solomon, *Lighting the Lamps, Eve of the Sabbath*, 1862, wood engraving, 12.3 x 9.6 cm, published in *Once a Week* 7 (9 August 1862): 192, British Library, London

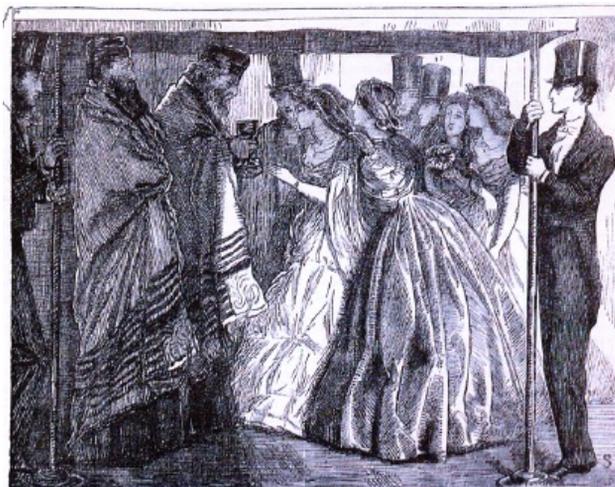


Fig. 3.12. Simeon Solomon, *The Marriage Ceremony*, 1862, wood engraving, 12.2 x 9.5 cm, published in *Once a Week* 7 (9 August 1862): 193, British Library, London



Fig. 3.13. Simeon Solomon, *The Feast of Dedication*, 1866, wood engraving by Butterworth and Heath, 13.4 x 9.4 cm, published in *The Leisure Hour* 15 (3 February 1866): 73, British Library, London



Fig. 3.14. Simeon Solomon, *Initiation into the Covenant of Abraham*, 1866, wood engraving by Butterworth and Heath, 13.6 x 9.8 cm, published in *The Leisure Hour* 15 (17 March 1866): 168, British Library, London

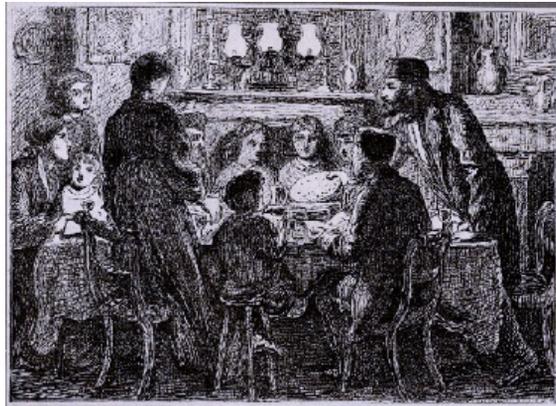


Fig. 3.15. Simeon Solomon, *Celebration of the Passover*, 1866, wood engraving by Butterworth and Heath, 13.4 x 9.5 cm, published in *The Leisure Hour* 15 (7 April 1866): 217, British Library, London



Fig. 3.16. Simeon Solomon, *The Marriage Ceremony*, 1866, wood engraving by Butterworth and Heath, 13.3 x 10 cm, published in *The Leisure Hour* 15 (26 May 1866): 329, British Library, London



Fig. 3.17. Simeon Solomon, *The Eve of the Jewish Sabbath*, 1866, wood engraving by Butterworth and Heath, 13.2 x 9.2 cm, published in *The Leisure Hour* 15 (16 June 1866): 377, British Library, London



Fig. 3.18. Simeon Solomon, *The Fast of Jerusalem*, 1866, wood engraving by Butterworth and Heath, 13.8 x 9.5 cm, published in *The Leisure Hour* 15 (28 July 1866): 476, British Library, London

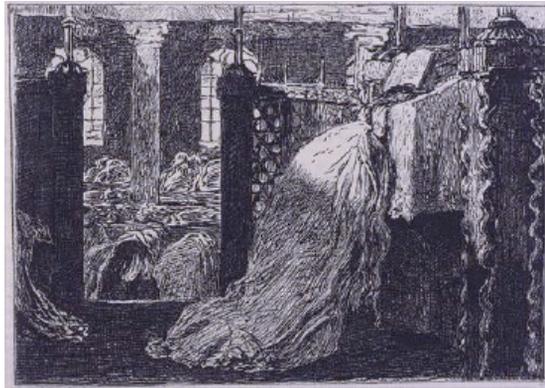


Fig. 3.19. Simeon Solomon, *The Day of Atonement*, 1866, wood engraving by Butterworth and Heath, 13.6 x 9.6 cm, published in *The Leisure Hour* 15 (25 August 1866): 540, British Library, London



Fig. 3.20. Simeon Solomon, *The Feast of Tabernacles*, 1866, wood engraving by Butterworth and Heath, 13.3 x 9.4 cm, published in *The Leisure Hour* 15 (22 September 1866): 604, British Library, London



Fig. 3.21. Simeon Solomon, *The Rejoicing of the Law*, 1866, wood engraving by Butterworth and Heath, 13.4 x 9.3 cm, published in *The Leisure Hour* 15 (13 October 1866): 653, British Library, London



Fig. 3.22. Simeon Solomon, *The Week of Mourning*, 1866, wood engraving by Butterworth and Heath, 13.3 x 9.6 cm, published in *The Leisure Hour* 15 (29 December 1866): 824, British Library, London



Fig. 3.23. Bernard Picard, *Sukot festival in the synagogue/Procession des Palmes chez le Juifs Portugais*, and *Meal in the Sukka/Repas des Juifs pendant la Fete des Tentés*, 1723, copperplate etching, 38 cm x 26 cm, published in *Cérémonies et coutumes religieuses de tous les peuples du monde (Religious ceremonies and customs of all the peoples of the world)*, (Amsterdam : Chez J. F. Bernard), 1723-1743, Leo Baeck Institute Art and Objects Collection, London.

33—37. The Feast of Tabernacles referred to the historical fact, that, during their forty years' sojourn in the wilderness, the Israelites had dwelt in booths or tents; and in its celebration ever afterwards, they were wont to leave their homes, and take up their abode in tents. The festival lasted seven days, and was kept with great solemnity. The day following was observed as a feast of ingathering, in which thanks and joy were blended for the completed vintage, and for the gathering in of the fruits. At this festival, all the congregation were required to meet at the place of the sanctuary, which, with all its services and its rejoicings, made it a solemn convocation.

CHAPTER XXIV.

1—9. The contents of this chapter are somewhat varied; but their chief design is to set forth the daily service of God in the tabernacle.

The lamps were those of the golden lampbearer, which stood without the veil that separated the holy from the holiest, and were so trimmed by the priests,

The frankincense, which stood in a golden during the week, was taken down on the sabbath



The Celebration of the Feast of Tabernacles by the German Jews.

Fig. 3.24. Bernard Picart, *The Celebration of the Feast of Tabernacles by the German Jews* (detail), 1733, wood engraving, 10.7 x 7 cm, published in *The Holy Bible: Containing the Old and New Testaments* Volume I, London: Cassell, Peter and Galpin, 1862, (Author's collection), 202.



Fig. 3.25. Solomon Alexander Hart, *Chuppa*, 6 July 1845, pen and brown ink, Leeds university library special collections, MS 1565 A F Barker collection Location [possibly stack 3 37B]



Fig. 3.26. Solomon Alexander Hart, *Chuppa*, 6 July 1845, watercolour and pencil, Leeds university library special collections, MS 1565 A F Barker collection Location [possibly stack 3 37B]

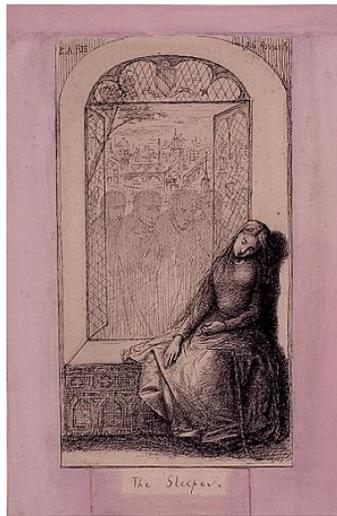


Fig. 3.27. Dante Gabriel Rossetti, *The Sleeper*, 1846, pen and indian ink, 22.86 x 12 cm, British Museum, London.



Fig. 3.28. Thomas Vernon steel engraving after Charles West Cope, *Othello Relating Tales*, exhibited at the Royal Academy in 1853, 34.3 x 46.3 cm, author's collection.



Fig 3.29. Simeon Solomon, *The Haunted House*, 1858, etching printed on chine collé, 13.9 x 8.9 cm, in *Passages from the Poems of Thomas Hood*, illustrated by the Junior Etching Club, in *Thirty-Four Plates* (London: E. Gambart & Co., 1858).

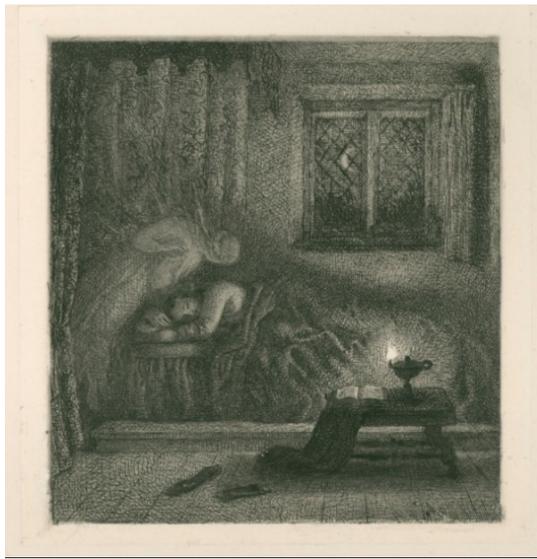


Fig. 3.30. Charles West Cope, *Milton's Dream of his Deceased Wife*, 10.3 x 9.6 cm, *Etchings for the Art-Union of London by the Etching Club*, 1857, [pl.24], Royal Academy, London.



Fig. 3.31. Solomon Alexander Hart, *The Feast of the Rejoicing of the Law [Simchat Torah] at the Synagogue in Leghorn [Livorno], Italy*, 141.3 × 174.6 cm, Manhattan Jewish Museum, New York



Fig. 3.32. William Holman Hunt, *Synagogue Illustration*, 25.4 x 35.6 cm, brown ink, 1854, Author's collection.



Fig. 3.33. *Election of Rabbi, at the Synagogue, Great St. Helens*, wood engraving, *Illustrated London News*, 5 (21 December 1844): 389 Westminster Reference Library, London.

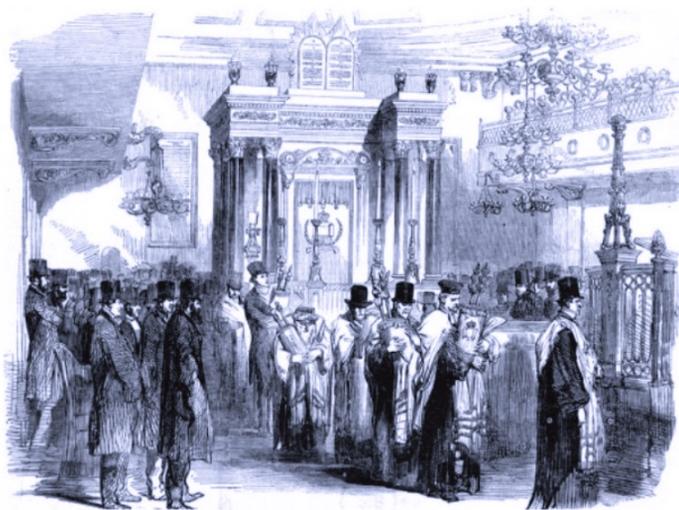


Fig. 3.34. *Consecration of the Jewish Synagogue, St. Albans Place, St. James's*, wood engraving, *Illustrated London News*, 18 (19 April 1851): 307, Westminster Reference Library, London

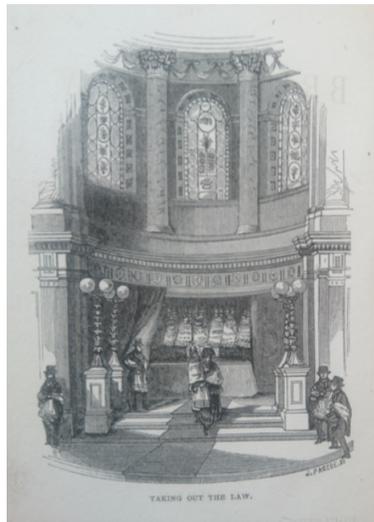


Fig. 3.35. Joseph Mead, *Taking out the Law*, 1853, wood engraving by J. Pascoe, 9.9 x 7.3 cm, published in John Mills, *The British Jews* London: Houlston and Stoneman, 1862, University College, London



**THE SEARCH for the LEAVEN &c.**  
*As the Mistress of the family puts Leavened Bread in various places, so the good that her Husband in his search may find it.*

**L'EXAMEN du LEVAIN &c.**  
*A la Maîtrise de la maison qui met du PAIN LEVÉ en divers places, so le bon que son Mari qui en fait la recherche en trouve.*



**THE PASSOVER of the PORTUGUESE JEWS**  
*As the Jews of Portugal observe the Passover, so the Jews of Portugal observe the Passover.*

**LE REPAS de PAQUES des JUIFS PORTUGAIS**  
*As the Jews of Portugal observe the Passover, so the Jews of Portugal observe the Passover.*

Fig. 3.36. Bernard Picard, *The Search for Leaven*, and *The Passover of the Portuguese Jews*, 1723, copperplate etching, 38 cm x 26 cm, published in *Cérémonies et coutumes religieuses de tous les peuples du monde (Religious ceremonies and customs of all the peoples of the world)*, (Amsterdam : Chez J. F. Bernard), 1723-1743, Leo Baeck Institute Art and Objects Collection, London.



Fig. 3.37. Henri Leys, Entrance to the synagogue in Prague, 6.2 x 7.65cm, oil on panel, Royal Museum of Fine Art, Belgium

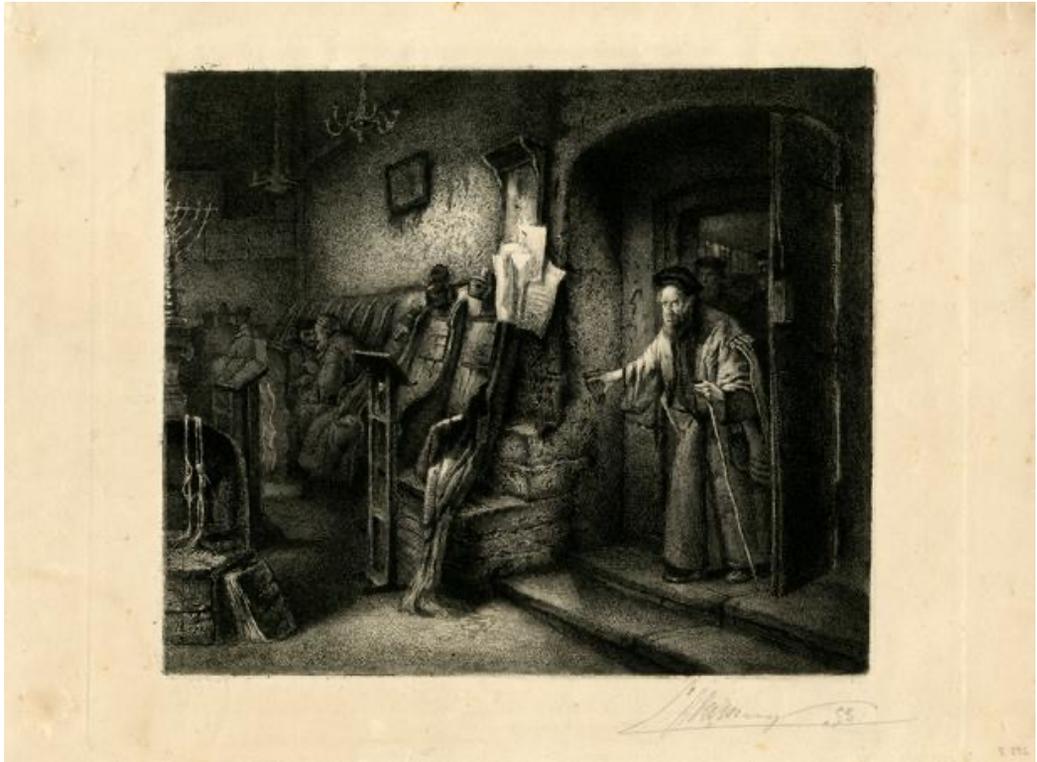


Fig. 3.38. Léopold Flameng etching after Henri Leys, "Old Man Entering the Temple", 1853, 24.5 x 30cm, British Museum, London



Fig. 3.39. Jean-Léon Gérôme, *Socrates Seeking Alcibiades at the House of Aspasia*, 1861, 63.8 by 97.2 cm, oil on canvas, private collection

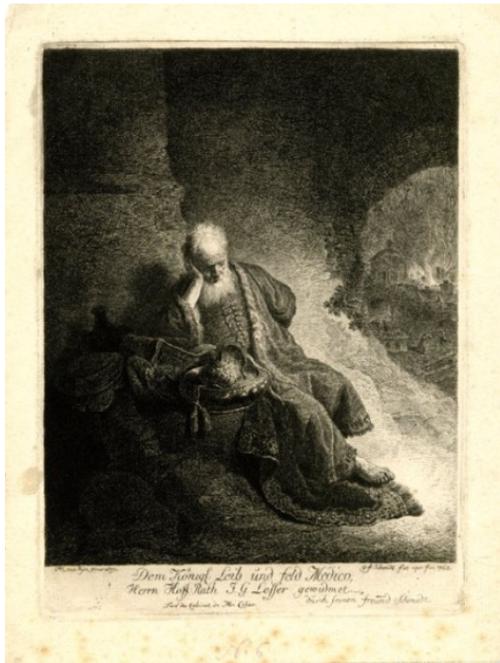


Fig. 3.40. Rembrandt van Rijn, *Jeremiah Mourning the Destruction of Jerusalem*, 1768, drypoint etching by Geog Friedrich Schmidt, 14.6 x 19.6 cm, British Museum, London



3.41. Barnett Samuel Marks, *Portrait of Rev. A L Green... "Nemo"*, 1855, Archival Photograph courtesy of the London School of Jewish studies.



Fig. 3.42. Archival photograph of Simeon Solomon, *Carrying the Scrolls of the Law in the Synagogue at Genoa*, 30.5 x 47cm, Witt Library, Courtauld, London.

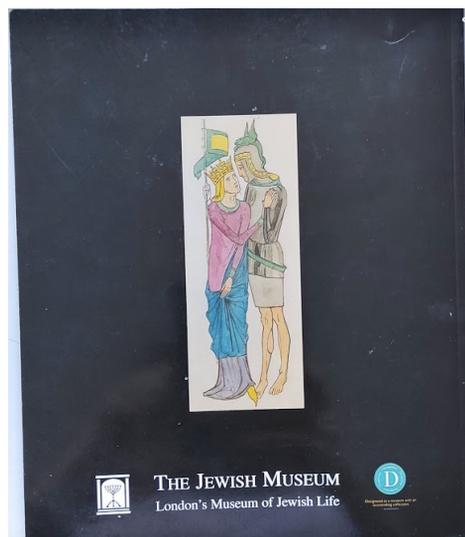


Fig. 4.1. Book cover, verso, 21 x 25 cm, *From Prodigy to Outcast: Simeon Solomon, Pre-Raphaelite Artist* Rickie Burman, [ed.]. (London: The Jewish Museum, London, 2001).



Fig 4.2. Simeon Solomon, Eight scenes from the Story of David and Jonathan, Graphite and gold leaf on paper, 255 × 366 mm, 1856, Tate, London.



4.2 detail



Fig. 4.3 Simeon Solomon, *David Dancing before the Ark*, 1860, Pen and Ink over Pencil, 28 x 41 cm, Private Collection



Fig. 4.3. Detail



Fig. 4.4. Simeon Solomon, *David Dancing* (Recto), and *Female Study* (Verso), ca. 1859, pencil on paper, Jewish Museum, London.



Fig. 4.5. Simeon Solomon, Study for King David Dancing Before the Ark, from a sketchbook by Simeon Solomon, 1854-1855, ink over pencil on paper, 14.2 x 8.4 cm, Jewish Museum, London.



Fig. 4.6. Simeon Solomon, *Ruth, Naomi, and the Child Obed*, pencil on paper, 23 x 30 cm, 19 September 1860, Birmingham Museum and Art Gallery.



Fig. 4.7. Wood engraving of bas relief from the William Henry Miller Mausoleum, Edinburgh by Alfred Gatley, *The Song of Moses and Miriam* 22.25cm x 12.7cm, *London Illustrated News*, 9 October 1858



Fig. 4.8 Frederick Hollyer Platinotype after Simeon Solomon, *Sacramentum Amoris*, Platinotype; original watercolour ca. 1890 (1868), 24.8 x 14.8 cm Victoria and Albert Museum, London  
<https://collections.vam.ac.uk/item/O75392/amoris-sacramentum-photograph-hollyer-frederick/>



Fig. 4.9. Three drawings by Simeon Solomon, *David and Jonathan*, ca. 1854, watercolour and ink on paper, 24 x 9 cm; *Pharaoh's daughter and the Infant Moses*, ca. 1854, pen and ink over pencil on paper, 17 x 7.5 cm; *David and Jonathan*, ca. 1854, Pen and ink over pencil on paper, 14.5 x 8.5 cm, Jewish museum, London.



Fig. 4.10 Frederick Hollyer sepia photograph after Simeon Solomon, *David and Saul*, Drawing, 1896, 26.5 x 28.1cm, in Julia Ellsoworth Ford, *Simeon Solomon: An Appreciation*, 1908.



Fig. 4.11. Simeon Solomon, *Head of Saul*, Ca. 1858-1860 The Jewish Museum, London, brown ink and pencil on card



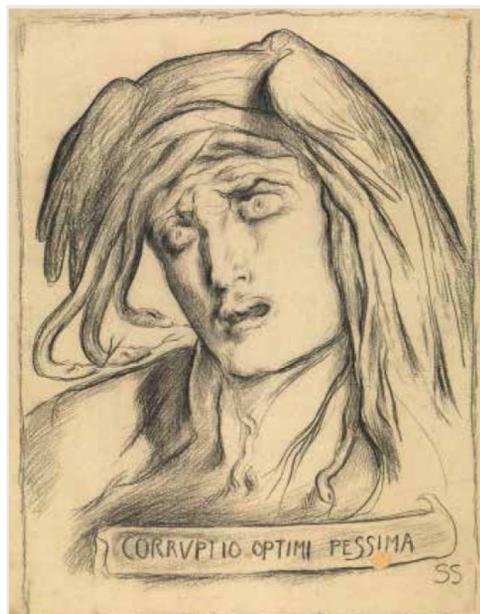
4.12. Simeon Solomon, *And David Took an Harp*, 1862, Wood Engraving by Dalziels, author's collection, 16.51 x 12.7 cm, published in Alex Foley, *Art Pictures from the Old Testament and Our Lord's Parables* (London: Edwin Dalton, 1921), 149. Accessed 26 November 2020, <http://www.victorianweb.org/art/illustration/ssolomon/19.html>



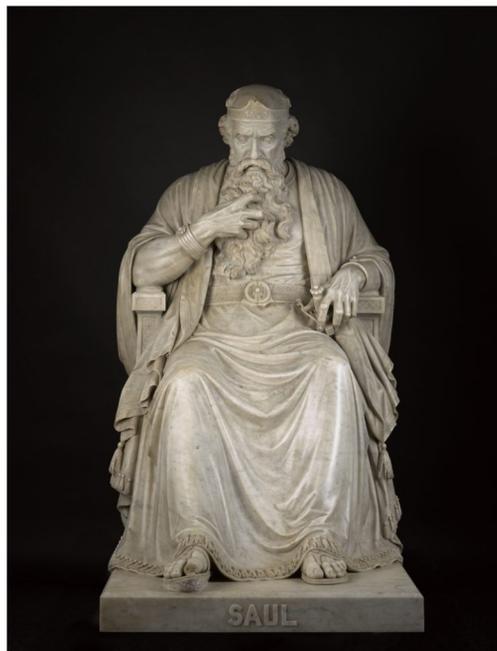
4.12. Detail.



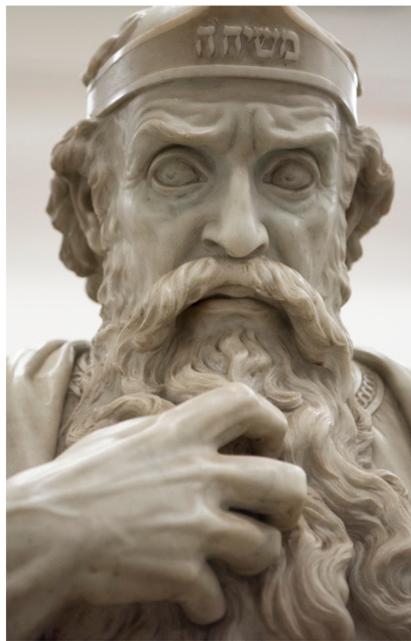
4.13. Simeon Solomon, *Sketch for King Saul*, c. 1857, Jewish Museum, London. Source, SSRA.



4.14. Simeon Solomon, *Corruptio Optimi Pessima: Medusa* 1890s Chalk on paper 40 x 31.5 cm Neil Bartlett and James Gardiner Collection - This work was included in Tate Britain's 2017 exhibition, *Queer British Art, 1861-1967*



5.15. William Wetmore Story, *Saul under the Influence of the Evil Spirit*, 1865, Marble, H. 162.6 x W. 86.4 x D. 163.8 cm, Base H. 87.6 x W. 99.7 x D. 174.6 cm North Carolina Museum of Art.



5.16. Detail