



7. *Poetic Narrative in William Morris's and Edward Burne-Jones's Pygmalion Project*

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A man of Cyprus, a sculptor named Pygmalion, made an image of a woman, fairer than any that had yet been seen, and in the end came to love his own handiwork as though it had been alive; wherefore, praying to Venus for help, he obtained his end, for she made the image alive indeed, and a woman, and Pygmalion wedded her.¹

During the 1860s William Morris and Edward Burne-Jones worked closely together on the collaborative project of *The Earthly Paradise* (1868–70), a lengthy poem by Morris in the vein of Chaucer's *Canterbury Tales*. The poem was intended to be illustrated throughout with designs by Burne-Jones, although in the end was published with only a frontispiece.² By this time though the artist had undertaken many illustrations for the individual poems that make up the narrative, including several for "Pygmalion and the Image," the classical story of the Cypriot sculptor who falls in love with his own creation, re-told in *The Earthly Paradise*.³ These designs would form the basis for two sets of finished paintings (1868–70 and 1875–78). The first set was a commission for Euphrosyne Cassavetti, the wife of an Anglo-Greek merchant, Demetrios Cassavetti, living in London, and mother of Maria Zambaco,⁴ whilst the second set was exhibited at the Grosvenor Gallery in 1879.⁵

Although the Pygmalion paintings are referred to frequently in accounts of Burne-Jones's work, they have rarely received any sustained critical attention. When the works are discussed, it is often through a biographical lens, critics viewing the paintings as an expression of Burne-Jones's feelings for the artist Maria Zambaco, with whom he had an affair at the time the first set of paintings was being produced. Going beyond a biographical model, this chapter

explores the relationship between *Pygmalion and the Image* and the related Morris poem, arguing for a textual-visual relationship which has yet to receive the attention it deserves. Thus this chapter seeks to elide the frequent identification of Burne-Jones with the mythical figure of Pygmalion, and instead locate his works within more complex debates concerning the shared exploration of desire and romantic love by Burne-Jones and Morris. Challenging dominant readings of *Pygmalion and the Image* as a reflection of the Burne-Jones—Zambaco relationship, I closely examine visual aspects of the paintings, for example the transformation motif and the depicted relationship between Pygmalion and Galatea, to argue that the key context for the series is not Burne-Jones's romantic life but other representations of Pygmalion, especially Morris's poem. Within this inter-textual, rather than biographical, framework, I consider the degree to which both Morris and Burne-Jones engaged with the Ovidian version of the Pygmalion story, a textual archetype which is surprisingly neglected in discussions of both their treatments of the tale. The essay therefore considers Morris's and Burne-Jones's engagement with the Pygmalion myth as a collaborative project (resulting in one lengthy poem, over forty-five drawings and two sets of paintings), rather than isolating Burne-Jones's paintings as expressions of personal romantic desires, biographical readings being often both unpersuasive and reductive. The essay thus seeks to identify an alternative interpretative framework for Morris's and Burne-Jones's project, as well as explore its engagement with textual traditions of Pygmalion, and with other contemporary visual and literary representations of Pygmalion.

Morris's "Pygmalion and the Image" is one of the twenty-four poems which make up *The Earthly Paradise*. The poem borrows from Ovid, whose retelling of the Pygmalion story in Book 10 of the *Metamorphoses* is the earliest extant written version of the tale.⁶ Burne-Jones's *Pygmalion and the Image* series has its basis in the illustrations undertaken for Morris's poem. The first painting of the series, *The Heart Desires*,⁷ pictures the sculptor, deep in thought as two local women pass the studio, and the Three Graces appear in the background. The second painting, *The Hand Refrains* (Plate 7.1), shows Pygmalion contemplative, having sculpted his own vision of perfection. In the third scene, *The Godhead Fires*, Venus visits the artist's studio when Pygmalion is away praying and brings the statue to life.⁸ Pygmalion returns in the fourth image, *The Soul Attains*, to discover the animated statue and to claim her as his love.⁹ The composition of the later set is mostly unchanged from the first, the main difference being an increase in size and different use of coloring, in keeping with the lightening of Burne-Jones's palette in the 1870s. Maria Zambaco modelled for both the Galatea and Venus figures, as surviving sketches demonstrate.

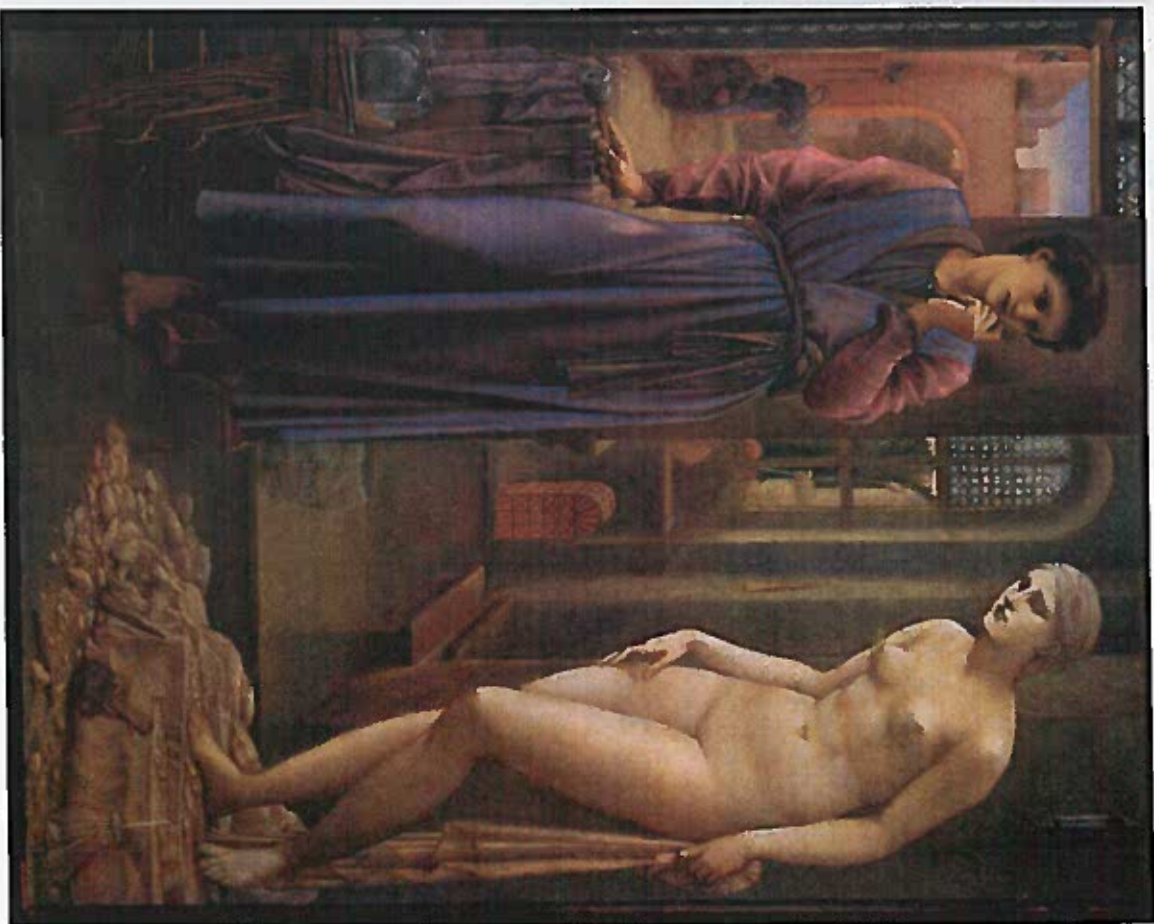


Plate 7.1. Edward Burne-Jones, *Pygmalion and the Image II. The Hand Refrains*, oil on canvas, 1868–69. Photo © Birmingham Museums Trust.

"The Hand Refrains"

Pygmalion was famed at various historical points for being an artist-lover and was typically represented as heroic. By the medieval period his name was frequently cited alongside those of other great artists such as Apelles and Zeus.¹⁰ In the nineteenth century Pygmalion was still seen as an amorous character, *The Edinburgh Review* referring to him as "the Cyprian lover."¹¹ In John Tenniel's *Pygmalion and the Image* (1878),¹² the vast sculpted head in the studio is that of Zeus—one of the most powerful gods in Greek mythology.¹³ The presence of Zeus, who took many lovers, both mortal and immortal, can be seen to reinforce Pygmalion's reputation as a classical heroic lover who transcends boundaries in his love for Galatea, a sculpted body.

As already identified, the primary interpretive framework for *Pygmalion and the Image* has been a biographical one, prompted by the fact that Burne-Jones at some point became romantically involved with Maria Zambaco, who modelled for the first set of paintings.¹⁴ Biographical accounts conflate Burne-Jones's and Zambaco's relationship with the Pygmalion narrative, and rely on a connection between artistic activity and love-making, the same connection underlying the Pygmalion story. In fact, Zambaco herself was a sculptor, but as this role disrupts the Burne-Jones—Pygmalion / Zambaco—Galatea identification, little is made of it in accounts of the paintings, and Zambaco is instead cast as Burne-Jones's muse. Richard Jenkyns sees Galatea as a personal, erotic expression of Burne-Jones's feelings for Zambaco. Galatea, for Jenkyns, is a "smoothed" Maria.¹⁵ Similarly, Stephen Kern claims that Burne-Jones "projected his frustration [at the affair] into this [the Pygmalion] myth."¹⁶ The 1993 Sotheby's sales catalogue entry for the first set of Pygmalion paintings likens Burne-Jones to "the legendary Pygmalion" in "submitting to his own passion."¹⁷ Burne-Jones is portrayed as the great artist-lover, struggling, like Pygmalion, with the forces of female beauty in "his own painful predicament."¹⁸ Liana de Girolami Cheney's recent study of Burne-Jones's mythological paintings makes the common biographical elision of Burne-Jones and the classical sculptor in its subtitle: *The Pygmalion of the Pre-Raphaelite Printers*. The story of Pygmalion may have been a resonant one for Burne-Jones at the time of his affair with Zambaco but there is every possibility that Burne-Jones had already worked out the designs for his *Earthy Paradise* illustrations before he had met Zambaco, in which case the works were not biographical in origin even if they received a biographical inflection as they developed.¹⁹

The characteristics of Burne-Jones in the narrations cited above—(male) artist and lover—are also the distinguishing traits of Pygmalion, allowing a

biographical slippage to occur as though Burne-Jones and Pygmalion were simply interchangeable characters. However, I suggest that the artist-lover is the very model which Burne-Jones seeks to undermine in *Pygmalion and the Image*. Kern, despite his biographical speculations, recognises an ambiguity in Burne-Jones's depiction of the usually heroic figure of Pygmalion, claiming the paintings "are not those of the male artist in command over his nude creation, but a mixture of suffering and uncertainty, a groping for reciprocal love and visual recognition."²⁰ This lack of "command" is precisely what makes *Pygmalion and the Image* different to other visual representations of the sculptor. Robert Upstone has also briefly referred to the problematic role of desire in *Pygmalion and the Image*. He suggests that in *The Hand Refrains* Pygmalion, although admiring of his creation, appears to be "disturbed about the feelings stirred in him."²¹ This disturbance on the part of Pygmalion deserves further consideration as it seems to be the most salient quality of the image, if not of the whole series. In *The Hand Refrains*, Pygmalion's gaze is distant and remote and he seems somewhat nervous of his creation; his arm on the side facing Galatea is raised and the other hand leans on the ledge as his body is tilted slightly away from her. His head slightly to one side, Pygmalion treads tentatively on the floor and adopts a somewhat defensive pose. Rather than excited at the prospect of his ideal sculpture, it seems Pygmalion is troubled by, or even suspicious of, Galatea. *The Builder* reviewer appeared to recognize this awkward pose: "the sculptor stands apart from and almost shrinking from his work."²² I propose that this treatment of Pygmalion is due to Burne-Jones's ambivalence about a story of desire for a statue and the trope of the artist-lover upon which it relies, an ambivalence which is further evident if we consider Burne-Jones's distance from Ovid's treatment of Pygmalion.

Ovid depicts Pygmalion as a virile and libidinous figure, described in conventionally masculine terms, using the metaphor of fire as a signifier of the phallus and of artistic creativity. Ovid's Pygmalion frequently touches his sculpture and gives her "burning" kisses (24).²³ "Fired" with the thought of the ivory which he imagines to be skin (23), he touches her breasts (25) and explores her body so enthusiastically that "His hands had made a dint" (32) on the statue. Pygmalion even makes a bed for the statue, resting her head on a "plummy pillow" (56). Similarly, the early Christian writer Arnobius of Sicca has his Pygmalion "as if it were his wife ... lift up the divinity to the couch."²⁴ As Jane M. Miller notes, "[D]espite his absence from the company of women, [Ovid's] Pygmalion proves to be an accomplished lover," flattering his statue with jewels and gifts.²⁵

Morris's poem in many ways represents male desire in much the same way as Ovid's and contains several descriptions of a libido-driven Pygmalion.

At first Pygmalion is not "made glad" (10) by "any damsel" and the local women in particular were to him "an accursed race" (12).²⁶ After having created Galatea, however, Pygmalion grows desirous for her. His desire, like that of Ovid's Pygmalion, takes on the qualities of fire: it "gan to flame" (130) and continues to grow until Pygmalion is "panting, thinking of nought else" (132), his desire an "ever-burning, unconsuming fire" (181-82). Like Ovid's Pygmalion, Morris's sculptor engages in sexual play with his statue, asking men from the street to carry her to his bed chamber where he decorates her with jewels.

Both Ovid and Morris, therefore, represent Pygmalion as libidinous and virile through phallic and flame-like imagery, and Pygmalion's treatment of Galatea as a sexual object. There are crucial differences, however, between how the two poets treat desire, differences which may help us to better understand Burne-Jones's representation of the artist in *Pygmalion and the Image*. Although Morris relies on the same signifiers of masculinity as Ovid, these co-exist with a degree of reticence about Pygmalion's desire for Galatea. Desire in Morris's early poetry, as analysed in several discussions, is rarely fulfilled and often futile.²⁷ Joshua argues that Morris represents Pygmalion's obsessive love for the statue as foolish whilst love for the living Galatea is expressed in more positive and rewarding terms.²⁸ Miller reads similarly, claiming that "Morris is clear that art, no matter how perfect, cannot replace real life; the statue cannot replace a living girl as an object of love."²⁹ In contrast, Amanda Hodgson argues that Morris portrays Galatea as preferable in her sculptural form as she is immortal.³⁰ Critics cannot quite agree, therefore, on whether Morris's Pygmalion prefers his statue or the living Galatea. Certainly there are several moments in "Pygmalion and the Image" where the sculptor's desire for his statue is a source of disquiet. Whilst Ovid's Pygmalion has "ardent eyes" and a "beating breast" (327) at the thought of Galatea coming to life, the same thought has a rather more draining effect on Morris's Pygmalion: "In turn great pallor on his face did fall" (251). In this respect Morris's Pygmalion is very similar to W. H. Mallock's sculptor in his poem "Pygmalion to his Statue, Become his Wife" (1869), where Galatea is undesirable once she has come to life, and the sculptor feels "No flush of silly shame / But pallor only" (9-10).³¹ Although Morris's "Pygmalion and the Image" features a happy ending, therefore, a close reading of the poem reveals themes of foreboding and uncertainty, which are echoed in Burne-Jones's paintings.

My reading of the hesitation and ambivalence with which Morris and Burne-Jones approach the Pygmalion story is substantiated when considering the position of "Pygmalion and the Image" within the narrative of *The Earthly Paradise*. The tales comprising the overall narrative are told by a

group of "Wanderers" who have fled Norway to escape The Black Death. The poems are arranged in pairs, one classical and one medieval, each pair assigned to a particular month of the year. "Pygmalion and the Image" is the classical tale told in August, the introductory poem for this month echoing many of the themes of the Pygmalion poem. August is introduced as a burning, fiery month, with the pleasures of summer still lingering. The Wanderers tell of human nature's tendency to desire more, however, perhaps with direct reference to the story of Pygmalion:

Ah, love! such happy days, such days as these,
Must we still waste them, craving for the best,
Like lovers o'er the painted images. (15-17)

August is a time which promises "fulfilment of the year's desire" (1), when the harvest is ready for reaping and fruit is "odorous" and about to fall (31). Florence Boos suggests that the August poem celebrates the "fullness of harvest."³² However, fulfilment is only a *promise* and the threat of decay looms large over the plentitude, making the tone of the poem one of lamentation rather than celebration. The tall wheat grows "heavy-headed, dreading its decay" (3) and the elm-trees grow blacker by the day (24). The apple trees are weighed down with the burden of their fruit and the gardens are "grown somewhat outworn" (27). The fruit and crops remain at their best for only a short time, as transient as Galatea's perfection or The Wanderers' youth. August, therefore, represents a sensuous time of sweet and heavy odors and ripe fruit ready for the picking, but with the onset of decay imminent. Framed within the August narrative of waning pleasures and the larger *Earthly Paradise* narrative of the irretrievability of youth and the elusiveness of satisfaction, "Pygmalion and the Image" is invested with a sense of pathos and, although featuring a happy ending, is not straightforwardly celebratory. The tone of the poem framing Morris's "Pygmalion and the Image" might explain the hesitation Burne-Jones conveys in *The Hand Refrains*, where fulfilment is deferred or non-existent. As Jane M. Miller suggests:

Although Burne-Jones calls the final picture in his series "The Soul Attains," we must not assume that he found in the story a satisfactory answer to his desire for constant beauty in his life ... Burne-Jones was obsessed with the idea of (young female) beauty and would surely have himself considered the problem of the statue's mortality; once she is vivified her beauty will inevitably fade with age.³³

These are exactly the issues with which Morris is concerned in *The Earthly Paradise*. In fact, Frederick Kirchoff suggests the month poems are illustrative in their function, "verbal equivalents to the Burne-Jones drawings

that Morris had originally planned to include in the printed volume.³⁴ The August poem is therefore a crucial frame for Morris's re-telling of the Pygmalion story and consequently Burne-Jones's illustrations and paintings.

A reading of desire as reticent and ambiguous in Burne-Jones's *Pygmalion and the Image* can be further supported by turning to one of the most detailed contemporary accounts of the paintings, appearing in the *Athenaeum* in 1879 and dealing, in particular, with the issue of desire.³⁵ *Of The Heart Desires*, the author writes that Pygmalion's eyes are "fixed in thought and hardly yet fully stirred by passion."³⁶ The use of the word "yet" when referring to the arousal of Pygmalion's passion anticipates the sequence of events in the Ovidian Pygmalion narrative, but arguably this anticipated passion never fully appears in the paintings, a fact the *Athenaeum* critic seems to implicitly observe. The reviewer goes on to suggest, "There is more of the studious force than of amorous fire in his look ... The heart of the sculptor desires, but it has not concentrated itself."³⁷ It is significant here that instead of the "amorous fire" the reviewer expects to find is a "studious force," evidence of study rather than of passion, the artist a student or worker rather than lover. The phrase "not concentrated itself" is also telling. David Freedberg suggests that "there is a cognitive relation between looking and enlivening; and between looking hard, not turning away, and enjoying on the one hand, and possession and arousal on the other."³⁸ In the context of this relationship between the gaze and desire, Pygmalion's failure to look directly at Galatea in either *The Hand Refrains* or *The Soul Attains* shows his lack of erotic mastery of her.

Of the final painting in the series, *The Soul Attains*, the *Athenaeum* reviewer observes, "There is speculation now in her [Galatea's] eyes, hardly yet moved by passion."³⁹ This is almost identical to the description of Pygmalion's eyes—"hardly-yet fully stirred by passion"—the anticipated passion of this dramatic love story clearly not palpable for the reviewer. This contemporary description of the paintings suggests a more persuasive reading than the various later accounts, which try to map Burne-Jones's desire onto the paintings, a projection which considers the pre-existing narrative of the Pygmalion story but not the visual specificities of Burne-Jones's series. Jenkyns claims that in *Pygmalion and the Image*, "[T]he passivity and amorality of Pygmalion's statue are in themselves an incitement to desire."⁴⁰ However, arguably these qualities lend a kind of sterility to the works, rather than act as an incitement of passion. Similarly, Rebecca Virag claims that in Burne-Jones's series, Pygmalion "desires the hard passionless statue to become soft and womanly, to revert back to nature in order that he may gain access, may penetrate and dominate, consummating his desire."⁴¹ However, there is little in the paintings to speak of penetration and domination, tropes borrowed

from Ovid's tale; rather the title *The Hand Refrains* and Pygmalion's stance, speak of restraint and reticence and, as Lene Østermark-Johansen notes, the series marks a "chaste" contrast to Ovid's tale.⁴²

"The Godhead Fires"

Burne-Jones's ambivalence about both the artist as lover and the suitability of the transformed Galatea as a romantic companion is also played out in the representation of Galatea's transformation, the central motif in the Pygmalion story. Most visual treatments of the story focus on the climactic moment of Galatea coming to life in front of a stunned Pygmalion, as for example in versions by Ernest Normand, William Bell Scott and John Tenniel. However, there is a key narrative difference between these paintings and Burne-Jones's series: Burne-Jones removes the sculptor from the transformation scene. In Ovid's verse, after Pygmalion has returned from praying to Venus, Galatea comes to life under his touch in a highly erotic way. In Ernest Normand's *Pygmalion and Galatea* (1886),⁴³ the sculpture is in the process of coming to life in the presence of Pygmalion, as he watches and touches his head in disbelief. In Scott's etching, *Pygmalion* (1875),⁴⁴ for his sonnet of the same name, Galatea comes to life as Pygmalion kneels at her feet. Similarly, in Tenniel's *Pygmalion and the Image*, an energetic Pygmalion flings his arms around a transforming Galatea, whose upper body is bathed in sunlight and warmth as the metamorphosis takes place. In Burne-Jones's *The Soul Attains*, however, Pygmalion returns to find Galatea already alive, a process which has started in *The Godhead Fires* where Venus breathes life into the statue, as her real hair, eyes and skin testify. This narrative corresponds with Morris's poem where Pygmalion returns from praying to find Galatea already transformed. The removal of Pygmalion from the moment of physical transformation is a crucial aspect of Morris's and Burne-Jones's Pygmalion depictions, for in most narratives Pygmalion's discovery that Galatea has come to life is cause for wonder, amazement and adoration, and is usually the most dramatic part of the narrative. In Ovid's verse the moment of transformation in Pygmalion's presence is replete with sensational and erotic overtones as the marble miraculously softens under his exploratory touch as the pair lie in Pygmalion's bed. The transformation takes place over twenty-one lines of the one hundred-and-one line verse, therefore taking up a fifth of the poem, and is arguably the most exciting part of the tale. Unlike Morris, other Victorian poets emulate Ovid's sensational transformation of Galatea in Pygmalion's presence. In Robert Buchanan's "Pygmalion the Sculptor" (1863) the transformation is erotic as Galatea's eyelids grow "moist and warm" (281) and her

hair falls like "yellow leaves around a lily's bud" (260–61).⁴⁵ In his rapturous account of Watts's *The Wife of Pygmalion*, Swinburne enjoys the eroticism of Galatea's transformation: "her curving ripples of hair seem just warm from ... the breath of the goddess."⁴⁶ Removing Pygmalion from the transformation, as do Morris and Burne-Jones, therefore considerably affects the erotic tenor of the scene. This was a particularly important strategy for Burne-Jones. In a discussion of narrativity in the artist's *Love Among the Ruins*, Colin Cruise argues that "[O]ne of the expectations of narrative painting—both of history and genre painting—is to suggest a movement of people, in events, through space and time. This end was rejected by Burne-Jones or was perhaps simply unobtainable by him. A melancholic stasis was his achievement."⁴⁷ Such stasis is evident in the Pygmalion series, which is divested of the drama of Ovid's narration. However, despite the omission of the dramatic transformation scheme, Burne-Jones's contemporaries admired the narrativity of *Pygmalion and the Image*. *The Edinburgh Review* claimed that in the series "the story and more than the story is told. They are thought out with an unstrained and unburdened simplicity, directness, and fullness which carries the painter's art of narration to its highest limit."⁴⁸

We know that Burne-Jones had experimented with treating the discovery of Galatea in a more dramatic manner than that used in the paintings, even if he always intended to depict her already transformed. Whereas the artist made one, or occasionally two attempts at most of his Pygmalion illustrations for *The Earthly Paradise*, there are six sketches of Pygmalion's discovery of Galatea,⁴⁹ the most-dramatic depicting a joyous Pygmalion rushes to embrace a running Galatea, whose hair and gown flow behind her.⁵⁰ As this is the only part of the Pygmalion sequence that Burne-Jones worked out so many times, it was clearly of interest to him. In adhering to the narrative of Morris's poem, Burne-Jones could not show Galatea coming to life in Pygmalion's presence and what we see in the drawings is therefore his perhaps experimenting with other ways to express the drama of the story. Should the statue be moving or still? In which room should it be? And should it be draped or naked? The rather uncomfortable looking Galatea in Tenniel's version shows the difficulty of embracing a naked transforming body, which is avoided in *The Soul Attains* as Burne-Jones's sculptor chivalrously takes Galatea's hand, rather than attempt to embrace her naked newly transformed body. In choosing to depict Galatea naked, rather than draped, Burne-Jones represents not only an ideal and elevated body, but also a restrained artist who, on discovering the transformation of his creation, does not embrace her but kneels before her, as the protagonist in Burne-Jones's painting *King Cophetua* (1884) sits, reverentially at the feet of his beggar maid. Such a reading is especially fitting

given the influence of medieval manuscripts on Burne-Jones and, specifically, *Pygmalion and the Image*, which, as I will now discuss, is inspired more by the tradition of medieval courtly love than the lascivious writings of Ovid.

In illustrating the story of Pygmalion finding, rather than witnessing, a transformed Galatea, Burne-Jones may have had in mind illustrations he had seen for the *Roman de la Rose*, first written in the thirteenth century by Guillaume de Lorris and Jean de Meun and admired by Morris and Burne-Jones. The text contains a re-telling of the Pygmalion story and a version entered the Bodleian in 1834.⁵¹ Given their admiration for the medieval illuminated manuscripts at the Bodleian,⁵² it is possible they saw this particular manuscript, especially as Burne-Jones had been so enthused by the British Library's Hadley manuscript of the *Roman de la Rose* that he took some friends to see the work.⁵³ Burne-Jones also produced several of his own *Roman de la Rose* designs, culminating in finished paintings such as *Love Leading the Pilgrim* (begun in 1877, completed 1896–97, Tate), again suggesting a high degree of familiarity with the text. In the Bodleian version, Pygmalion returns from praying to Venus, as in Morris's poem, to find his statue alive, illustrated in Folio 151v.⁵⁴ If Morris and Burne-Jones did see this manuscript, it may even have been what prompted Morris to depart from the conventional Galatea transformation scene. Other illustrations in the Bodleian manuscript also suggest a parallel to Burne-Jones's illustrations; his drawing "Pygmalion playing on the Organ in the Presence of the Image"⁵⁵ may have been inspired by the manuscript illustration of "Pygmalion playing instruments to his statue,"⁵⁶ whilst the drawing for "The Hand Refrains,"⁵⁷ may reference "Pygmalion Overcome by the Beauty of his Image."⁵⁸ Such parallels suggest the range of visual and textual reference points Burne-Jones had available to him and support the argument that the paintings cannot be reduced simply to an expression of biographical events. Far more meaningful is the connection to Morris's poem and the shared explorations of love, including the courtly love represented in medieval illustrated manuscripts.

In conclusion, an exploration of some of the prominent visual characteristics of *Pygmalion and the Image* in relation to other Pygmalion texts, both literary and visual, can take us well beyond a biographical reading of the series and offer instead a more sustained reading of narrative and desire in the paintings and the poem. Whilst Morris's poem, to some extent, represents Pygmalion as virile and libidinous, and appears to offer a happy ending, I suggest that it does so within a narrative of transience, decay and impermanence, creating an ambiguity around the issue of Pygmalion's desire for Galatea, one which Burne-Jones would develop in his paintings to create a striking narrative treatment of the classical figure of Pygmalion. Considering the dialogue

between Morris's and Burne-Jones's treatments of Pygmalion allows an examination of themes of shared interest, such as desire for the sculpted body and the relationship between the real and the ideal, whilst an examination of their Pygmalion project in relation to contemporary representations of the myth can provide more complex readings than those offered in biographical accounts of Burne-Jones's work.

Notes

1. Preamble to William Morris's "Pygmalion and the Image," *The Earthly Paradise* (London: Reeves and Turner, 1890), 164.
2. See Joseph R. Dunlap, *The Book That Never Was* (New York: Oriole Editions, 1971), for an account of the abortive project.
3. Twenty-two (twelve finished designs and ten studies) at Birmingham Museum and Art Gallery, several in the William Morris Gallery and three in an album sold at Sotheby's (10 Nov, 1981, lot 26) (Stephen Wildman and John Christian, *Edward Burne-Jones: Victorian Artist-Dreamer* (New York: The Metropolitan Museum of Art, 1998), 221n).
4. The works remained in the family until 1967 when they went to the Joseph Setton Collection in Paris. They were then purchased by Andrew Lloyd Webber in 1993.
5. This set of paintings is now at Birmingham Museum and Art Gallery.
6. Hsaka Joshua, *Pygmalion and Galatea: The History of a Narrative in English Literature* (Aldershot: Ashgate, 2001), 161.
7. Birmingham Museum & Art Gallery, accession number 1903P23.
8. Birmingham Museum & Art Gallery, accession number 1903P25.
9. Birmingham Museum & Art Gallery, accession number 1903P26.
10. Joshua, *Pygmalion and Galatea*, 15.
11. "Burne-Jones: his Ethics and Art," *Edinburgh Review* 189.387 (January 1899): 42.
12. Victoria & Albert Museum, museum number 53-1894.
13. Robert Upstone, "The Artist's Studio," in *Exposed: The Victorian Nude*, ed. Alison Smith (London: Tate Publishing, 2001), 204.
14. An exception to this approach is Caroline Arscott's "Venus as Dominatrix: Nineteenth-Century Artists and their Creations," in *Manifestations of Venus: Art and Sexuality*, eds. Caroline Arscott and Katie Scott (Manchester: Manchester University Press, 2000), 109–125, which examines desire in *Pygmalion and the Image* not as a personal and coded expression of Burne-Jones's own romantic situation but within the context of Aestheticism.
15. Richard Jenkyns, *The Victorians and Ancient Greece* (Oxford: Basil Blackwell, 1980), 144.
16. Stephen Kern, *Eyes of Love: The Gaze in English and French Paintings and Novels 1840–1900* (London: Reaktion Books, 1996), 109.
17. Catalogue of the Sotheby's Sale, "Important Victorian Pictures," June 8–9, 1993 (lot 24), 26.
18. "Important Victorian Pictures," 26.
19. Malcolm Bell dates the drawings as 1867, when Burne-Jones moved to the Grange (Sir Edward Burne-Jones: *A Record and Review* (London: George Bell and Sons,

- 1901), 19, whilst Christopher Newall dates the beginning of the project to 1865 ("Sir Edward Coley Burne-Jones," *Oxford Dictionary of National Biography*, Oxford: Oxford University Press, 2008, online edition, <http://www.oxforddnb.com/view/article/4051>). In an unpublished PhD thesis Elisa Korb identifies varying evidence for the length of the affair, with some dating the start at 1866, some at 1868 ("Edward Burne-Jones and His Fantasy of the Femme Fatale—Maria Zambaco," unpublished PhD thesis, University of Birmingham, 2007, 45).
20. Kern, *Eyes of Love*, 109.
21. Upstone, "The Artist's Studio," 203.
22. "The Grosvenor Gallery," *The Builder* 37 (3 May 1879): 481.
23. Parenthetical figures refer to line numbers in Ovid, *Metamorphoses*, trans. Frank Justus Miller (Loeb Classical Library) (London: Heinemann, 1916).
24. Quoted in Joshua, *Pygmalion and Galatea*, 1.
25. Jane M. Miller, "Some versions of Pygmalion," in *Ovid Renewed: Ovidian Influences on Literature and Art from the Middle Ages to the Twentieth Century*, ed. Charles Martindale (Cambridge: Cambridge University Press, 1988), 207.
26. Parenthetical figures refer to line numbers in William Morris, *The Earthly Paradise, a Poem* (London: Reeves and Turner, 1890).
27. See, for example Amanda Hodgson, *The Romances of William Morris* (Cambridge: Cambridge University Press, 1987).
28. Joshua, *Pygmalion and Galatea*, 87.
29. Miller, "Some versions of Pygmalion," 212.
30. Hodgson, *The Romances*, 72.
31. Parenthetical figures refer to line numbers in W. H. Mallock, "Pygmalion to His Sarcus, Become His Wife," accessed at <http://lion.chadwyck.co.uk/athens/>.
32. Florence Boos, ed. *The Earthly Paradise by William Morris*, vol. 1 (New York, London: Routledge, 2002), 605.
33. Miller, "Some Versions of Pygmalion," 213.
34. Frederick Kirchoff, *William Morris: The Construction of a Male Self 1856–1872* (Athens, Ohio: Ohio University Press, 1990), 155.
35. Arscott suggests that the review was written by a "sympathetic insider," probably William Michael Rossetti, which seems likely given the article was published in March 1879, before the series had been displayed at the Grosvenor Gallery ("Venus as Dominatrix," 114).
36. "New Pictures and Sculptures," *The Athenaeum* 1, March 1879, 415.
37. "New Pictures and Sculptures," 415.
38. David Freedberg, *The Power of Images: Studies in the History and Theory of Response* (Chicago and London: The University of Chicago Press, 1989), 325.
39. "New Pictures and Sculptures," 416.
40. Richard Jenkyns, *Victorians and Ancient Greece*, 145.
41. Rebecca Virag, "The Clean, The Dirty and the Reflection of the Ideal in Burne-Jones's Pygmalion Series," unpublished conference paper delivered at the *Edward Burne-Jones* conference, Barber Institute of Fine Arts, University of Birmingham, 1999.
42. Lene Østermark-Johansen, *Walter Pater and the Language of Sculpture* (Surrey, UK, and Burlington: Ashgate, 2011), 197.
43. The Atkinson Art Gallery, Southport, Merseyside.

44. Etching to illustrate his sonnet "Pygmalion," in *Poems: Ballads, Studies from Nature, Sonnets etc.* (London: Longmans, Green, 1875).
45. Parenthetical figures refer to line numbers in Robert Buchanan, "Pygmalion the Sculptor," (1863), accessed at <http://lion.chadwyck.co.uk/athens/>.
46. Quoted in Jenkyns, *Victorians and Ancient Greece*, 143.
47. Colin Cruise, "Various Loves, Various Ruins: Burne-Jones, Browning and Time," in *Erzählte Zeit und Gedächtnis: Jahrbuch für Kunstgeschichte* 29/30, ed. Götz Pochat (Graz: University of Graz, 2005), 121.
48. "Burne-Jones: his Ethics and Art," 42.
49. These are held at Birmingham Museum & Art Gallery, accession numbers 623'27, 624'27, 625'27, 626'27, 627'27, 628'27.
50. 628'27.
51. Douce 195. Late 15thc. <http://www.bodley.ox.ac.uk/dept/scwmss/wmss/online/1500-1900/dorvilleCLD/douce2CLD.html>.
52. See Wildman and Christian, *Edward Burne-Jones* (50), and Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination* (London: Faber & Faber, 2012), 33.
53. Julian Treuherz, "The Pre-Raphaelites and Medieval Illuminated Manuscripts," in *Pre-Raphaelite Papers*, ed. Leslie Parris (London: Tate Gallery and Allen Lane, 1984), 153-69; Michaela Braesel, "The Influence of Medieval Illuminated Manuscripts on the Pre-Raphaelites and the Early Poetry of William Morris," *Journal of the William Morris Society* 15.4 (Summer 2004): 45.
54. Folio 151v, MS Douce 195, Bodleian Library, Oxford.
55. Birmingham Museum & Art Gallery, 615'27.
56. Folio 150v, MS Douce 195, Bodleian Library, Oxford.
57. Birmingham Museum & Art Gallery, 614'27.
58. Folio 149r, MS Douce 195, Bodleian Library, Oxford. Treuherz ("Medieval Illuminated Manuscripts," 167) and Braesel ("Medieval Illuminated Manuscripts," 47) have noted the influence of the British Library's Harley MS 4225 on Burne-Jones's *Pygmalion and the Image*.