

CONTENTS

1	Introduction	1
2	Britain's Vision of the Holy Land	13
	<i>Eschatology and Empire</i>	13
	<i>The Holy Land in the British Imagination</i>	15
	<i>The Intellectual Context</i>	17
	<i>A Photographer's Theology</i>	20
	<i>The Artists and the 'Orient'</i>	25
	<i>British Religion</i>	27
	<i>Influences of Visual Culture and Religious Literature</i>	34
	<i>Biblical Archaeology and Sacred Geography</i>	37
	<i>Political Imperatives</i>	39
	<i>Visiting Palestine</i>	40
3	Holy Land and British Perceptions	45
	<i>Roberts's Holy Land</i>	47
	<i>Protestant Worship and the Holy Land</i>	48
	<i>Roberts's Contribution to the Understanding of the Holy Land</i>	52
	<i>The Rise of Archaeology</i>	53
	<i>Images of the Holy Land</i>	54
	<i>Diversity in the Churches</i>	55
	<i>British Christian View of Jews</i>	57
	<i>Being Present in the Holy Land</i>	58
	<i>Christian Diversity in Jerusalem</i>	60

	<i>Roberts as Artist and Holy Land Traveller</i>	61
	<i>Roberts's 'Grand Tour'</i>	62
	<i>The Politics of the Region</i>	63
	<i>The Imperative for Roberts</i>	65
	<i>Roberts's Intention</i>	66
4	David Roberts: The Biblical Landscape	69
	<i>The Aesthetic Rendering of Place and Time</i>	71
	<i>The Significance of Dress</i>	73
	<i>Contemporary Arab Life</i>	76
	<i>The Importance of Architecture for Roberts</i>	78
	<i>Roberts's Contradictory Views on Islam</i>	79
	<i>Antiquities and Photographic Images</i>	82
	<i>British Imperial Influence for Travellers</i>	84
	<i>The Commentary on Roberts's Lithographs</i>	86
5	David Roberts: Experience of Place	89
	<i>Commentator Versus Artist</i>	93
	<i>Roberts as Commentator</i>	95
	<i>Roberts with Arabs and Monks</i>	97
	<i>Roberts's Experience of Jerusalem and Its Surrounds</i>	98
	<i>The Jewish Holy Land</i>	102
	<i>Perspectives of Aesthetics</i>	104
	<i>Farewelling the East</i>	105
	<i>The 'Treasure' of His Journal and Sketches</i>	106
	<i>The Influence of Roberts's Lithographs</i>	108
6	David Wilkie: Bible Stories in Context	113
	<i>Wilkie's 'Scripture Painting'</i>	113
	<i>A Man of Faith</i>	117
	<i>Cultural Politics</i>	119
	<i>Wilkie the Established Painter</i>	120
	<i>Presbyterian and Catholic Teaching</i>	122
	<i>Scripture, Criticism and 'Sacred Geography'</i>	124
	<i>Origins of Wilkie's 'Scripture Painting'</i>	126
	<i>Politics and Visual Rhetoric</i>	131
	<i>The Patriotic Traveller</i>	134
	<i>Imperialist Intentions?</i>	136

<i>Socio-cultural Observations</i>	138
<i>Wilkie's Iconographic Intention</i>	139
<i>Historical Accuracy and Contemporary Reality</i>	143
<i>Wilkie as Interpreter of the Holy Land</i>	146
7 William Holman Hunt: Archaeology, Theology and Biblical Typology	149
<i>Archaeology and the Search for Truth</i>	152
<i>Hunt's Views on Religion and Science</i>	155
<i>New Challenges to Religious Thinking</i>	158
<i>Imperial Interest in the Near East</i>	159
<i>Typological Symbolism</i>	164
<i>Hunt's First Religious Painting</i>	165
<i>Truth of Nature and Truth of Spirit</i>	167
<i>Hunt and Christianity</i>	169
<i>Theological Debates in the Church of England</i>	172
8 William Holman Hunt: Faith Experience and New Images	175
<i>Conscience and Light</i>	175
<i>Hunt's View of Arabs and Jews</i>	177
<i>Hunt in Jerusalem</i>	179
<i>Hunt's Work Displayed to the Public</i>	181
<i>Hunt's Portrayal of Sacrificial Suffering</i>	183
<i>Symbolism and Hunt's Conceptual Complexities</i>	187
<i>Acclaim and Criticism</i>	191
<i>Hunt's Response</i>	194
9 Conclusion	203
<i>Conceptual Frameworks</i>	205
<i>New Religious Imagery</i>	206
Appendix	211
Bibliography	225
Index	237