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Women of the Bible

La Salle University Art Museum

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La Salle University

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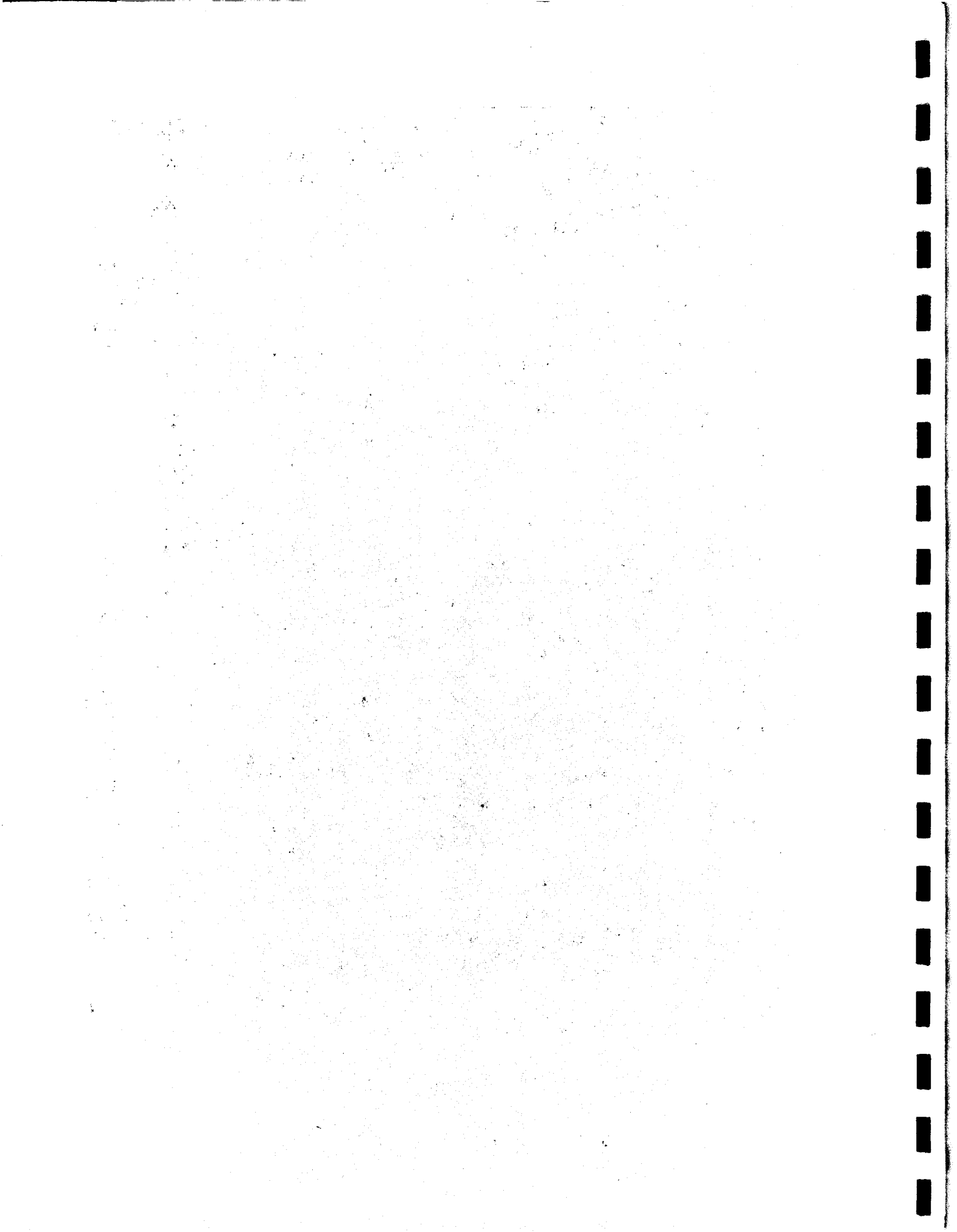
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FALL 184



Women of the Bible



WOMEN OF THE BIBLE

La Salle University Art Museum
October 8th - November 30th, 1984

cover illustration: "Jael"
by Jan Saenredam (1597-1665), Dutch
Engraving

Women of the Bible

The Old Testament heroines depicted here in prints and paintings were (with the exception, of course, of Bathsheba and Delilah) faithful and patriotic women of strong religious conviction. As wives, mothers, prophetesses, or soldiers, they raised new generations for the fledgling nation of Israel, provided good management and diplomacy in peace, inspiration and leadership in war. Their strength and courage were awesome, at times even barbaric. But it is clear, that for their contemporaries, their ends--to provide for the family, serve God and his people, build the nation of Israel against tremendous odds--justified their means, even though those might on occasion include assassination, seduction, or deceit.

The full range of artistic imagination is represented in these biblical illustrations. In particular, however, the depiction of biblical heroines and sinners gave artists a chance to extol the beauty of the female nude figure. For until the nineteenth century, treatment of the nude by itself was generally frowned upon unless it was presented in a religious, mythological, or historical context. In this circumstance, it is unfortunate but not surprising that the stereotypes of the subservient and sensual female often persisted in biblical illustration. In the biblical text itself, however, it is clear that we are dealing with women who met the challenges given by Providence and thereby changed the history of both Israelite and Christian.

MAIN HALLWAY

Susan Dunleavy Collection
of Biblical Literature

The entries on the Biblical women were written by Museum Assistant, Tom Blum, a La Salle senior majoring in Physics.

Case I

Eve (Genesis 2 and 3)

God made man and the animals; however, none of the animals proved to be a "suitable companion" for the man. Thus a woman was fashioned from one of his ribs. Later, this woman, tricked by the serpent, ate the forbidden fruit and gave some to her husband. God's punishment to her was intensified pain during child-bearing and subservience to her husband; the man's punishment was toil. "The man called his wife Eve, because she became the mother of all the living." Medieval tradition viewed Eve as the first mother and as a prefiguration of the Virgin, who redeemed Eve's sin. The subject of Eve blessing the animals in De Hondecoeter's painting here is most unusual and is not a part of traditional Christian iconography.

1.

"Adam and Eve"

The Golden Legend by Jacobus de Voragine. Translated by William Caxton. In three volumes. Woodcut illustration by Edward Burne-Jones. Printed by William Morris, Kelmscott Press, Hammersmith, Middlesex, England, 1892.

84-B-612 (1)

2.

"Eve Blessing the Animals"

By Gillis De Hondecoeter (1575-1638),
Flemish

Oil on panel
9 x 21 $\frac{1}{4}$ ins.

73-P-138

Sarah and Hagar: (Genesis 18 and 21)

Sarah, Abraham's ever-faithful wife, was barren. Desiring an heir for him, she gave him her Egyptian maid Hagar as a secondary wife. Then Hagar gave birth to Ishmael, Abraham's first son. Some years later, three men came to visit Abraham and one prophesied that Sarah would have a child within a year. "Sarah laughed to herself" for she was old and beyond the child-bearing age. The miracle happened; Isaac was born. A few years later, when Ishmael mocked his younger brother, Sarah asked Abraham to send Hagar and Ishmael away. God said to him: "Heed the demand of Sarah. . ." and promised to make great nations of both boys. Thus, both Sarah and Hagar were "Mothers of Nations".

3.

Biblicae Historiae Latinis Epigrammatibus Illustratae by Georgius Aemilius. Frankfurt, Egenolph, 1539. First edition illustrated with woodcuts by Hans Sebaid Beham.

84-B-610

Rebecca: (Genesis 24)

Abraham sent his servant to the land of his kindred to find a wife for his son Isaac. The servant prayed to God and suggested a sign—if he asked for a drink and the woman not only gave him one, but also offered water to his camels—then he would know that she was to be Isaac's wife. "And it came to pass, before he had done speaking, that, behold, Rebecca came out...with her pitcher upon her shoulder." When he asked, she gave him a drink and offered to water the camels. He soon discovered that she was the daughter of Abraham's brother; he bestowed upon her precious gifts, and they went to her father's house. They soon returned to Canaan, where she became Isaac's wife.

4.

"Rebecca gives drink to Abraham's Servant"

A Compleat History of the Holy Bible in three volumes by Laurence Howel, London, 1718. Illustrated with engravings by J. Sturt (1658-1730), English.

77-B-88(1)

Rachel: (Genesis 29)

Jacob, the son of Isaac and the third of the Hebrew patriarchs, fled from the wrath of his brother, Esau, and sought refuge from among the family of Laban, his mother's brother. Upon his arrival, he saw the comely Rachel, Laban's daughter, and instantly fell in love. He promised seven years of service to Laban for Rachel's hand in marriage. After seven years, ("...they seemed unto him but a few days, for the love he had to her,") Laban duped him on his wedding night, substituting Leah, his older daughter, for Rachel. Days later, Jacob took Rachel as his second wife but with another seven years of labor promised. Leah bore six sons and one daughter; yet Rachel remained Jacob's favorite, though she bore him only two sons, Joseph and Benjamin. Jacob had four more boys by the servants of his wives (a common custom to insure or to enhance progeny). This made twelve sons altogether; they became the twelve tribes of Israel.

5.

"Rachel and Jacob meet at the well"

Index Picturarum Chalcographicarum Historium Veteris et Novi Testamenti. Augsburg. Illustrated with engravings by Philipp Andreas Kilian (1714-1759).

80-B-252

Case II

Ruth: (Book of Ruth)

After the death of her sons, the Hebrew widow, Naomi, left Moab and returned to her native Bethlehem; Ruth, her Moabite daughter-in-law, insisted on accompanying her: "Intreat me not to leave thee: for wither thou goest, I will go, and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God." In order to support both herself and Naomi, Ruth went to work in the fields of her husband's wealthy relative Boaz. Following Naomi's advice, Ruth visited the threshing floor and lay at the feet of Boaz, appealing to his chivalry. A Hebrew marriage law dictated that the closest relative of a childless widow marry her. Acting on this law and impressed by Ruth's modesty and fidelity, Boaz sought out the closest kinsman, but arranged to take his place and married Ruth himself. They became the great-grandparents of David. This idyllic prose story illustrates the triumph of Ruth's selfless love and family loyalty over any nationalistic concerns she might have had.

6.

The Book of Ruth Illustrated with color reproductions after paintings by Arthur Szyk. The Limited Editions Club, 1947.

82-B-522

7.

"Ruth and Naomi"

Seed of Israel Illustrated woodcuts by Helen Kapp. Gerald Howe, London, 1927

81-B-344

8.

The Book of Ruth Taken from an edition of the Bible printed at Oxford in 1680. Illustrated by Ralph Fletcher Seymour. The Bobbs Merrill Company Publishers, Indianapolis, 1904.

79-B-235

9.

The Book of Ruth Illuminated by Valenti Angelo. Printed for The Book Club of California by Edwin & Robert Grabhorn, San Francisco, California, 1927.

82-B-455

10.

The Book of Ruth and Boaz According to the King James Version of the Holy Bible. Illuminated by Valenti Angelo Press of Valenti Angelo, New York, 1949.

81-B-389

11.

"Ruth"

By Caspar Luyken (1672-1718), Dutch

Engraving for Historiae Celebriores Veteris et Novi...

Printed and published by Christopher Weigel, Nuremburg, 1708

80-B-25

Case III

Esther (Book of Esther)

The Persian King Ahasuerus (Xerxes), dissatisfied with his disobedient wife, replaced her with Esther, a Jewess. However, he had no knowledge of her religion.

Meanwhile, Haman, the king's prime minister, decreed that all Jews in the Persian Empire were to be massacred. He was incensed because Mordecai, Esther's cousin, would not kneel before him. Prompted by Mordecai, Esther interceded for the Jews, risking her own life (for anyone "who goes to the king. . . without being summoned suffers the automatic penalty of death, unless the king extends (his) golden scepter.") Ahasuerus held out the scepter and Esther swooned with relief and said, "I beg that you spare the lives of my people." The king then allowed Mordecai to write a decree which saved the Jews from massacre. The feast of Purim is celebrated by the Jews to commemorate this deliverance of their people. The medieval church regarded Esther as a prefiguration of The Virgin who also interceded before God to save her people.

12.

The Book of Esther

Designed and Hand-illuminated by
Valenti Angelo

The Golden Cross Press: 1935 New York

78-B-99

13.

"Esther before Ahasuerus"

Figures De La Bible

Amsterdam, Nicholaus Visscher
Illustrated with engravings by
Matthaeus Merian (1593-1650)

83-B-529

Jael and Deborah: (Judges 4:12-24)

Deborah, the prophetess, whose celebrated "Song of Triumph" of victory over the Canaanites is shown here, called upon Barak, one of the twelve judges (military leaders of the Israelites) and then prophesied the defeat of Sisera, a Canaanite army commander. Deborah and Barak thus went to do battle with Sisera who "fled away... to the tent of Jael", who belonged to the Kenites, a tribe at peace with the Canaanites. Jael greeted him and said, "Turn in my lord...fear not..." He told her to stand guard and to send away anyone who might come looking for him. "then Jael...took a nail of the tent, and took a hammer in her hand, and went softly unto him, and smote the nail into his temples, and fastened it into the ground. So he died." His dying at the hands of a woman not only fulfilled a prophesy of Deborah but also served to disgrace him. Jael, although not a Jew, became a heroine of the Israelites.

14.

"Jael with a Stake and Hammer"

By Jan Saenredam (1597-1665), Dutch
After Hendrik Goltzius

Engraving

76-B-9(B)

15.

"Deborah's Song of Triumph"

A Book of Songs and Poems from
The Old Testament and the Apocrypha

Ashdene Press, Chelsea, England 1904

81-B-359

Delilah: (Judges, 13-16)

Samson, one of the twelve judges "fell in love with a woman...whose name was Delilah." Bribed by the Philistines, Samson's enemies, Delilah agreed to uncover the source of Samson's incredible strength and then render him helpless. Three times he escaped her trap. However, blind with infatuation, he finally took her into his confidence and explained, "No razor has touched my head, for I have been consecrated to God from my mother's womb. If I am shaved, my strength will leave me..." Then Delilah had Samson "sleep on her lap and called for a man who shaved off his seven locks of hair." Then "the Philistines seized him and gouged out his eyes," and took him prisoner.

16.

Samson and Delilah...According To
The Authorized Version
Illustrated with wood engravings by Robert Gibbings.

The Golden Cockerel Press, Berkshire, England, 1925

81-B-403

Susanna (Daniel 13) Apocrypha

During the Babylonian Exile, two elder judges frequented the house of the Hebrew, Joachim. They both secretly harbored libidinous desires for Joachim's wife Susanna, "a very beautiful and God-fearing woman." Upon discovering their common lust, they plotted to seduce her. One warm day, Susanna decided to bathe in the garden; she sent her maids for oil and soap and was then alone. Seizing their opportunity, the two elders presented Susanna with an ultimatum: lie with them or they would testify that she was an adulteress. The virtuous Susanna chose the latter, was found guilty and condemned to death. Suddenly, a young boy named Daniel came forward and by separating the elders, extracted the contradictory testimonies and thus uncovered the villainy of the elders and saved the God-trusting Susanna. The elders were put to death.

17.

The History of Susanna
Illustrated with color wood -
engravings by Mollette Dean

Grabhorn Press, San Francisco, 1948

18.

"Susanna and The Elders" c. 1508

By Lucas Van Leyden (1489/94?-1533),
Dutch

i/ii-first state out of a total of 2
Engraving

84-G-1266

Case IV

Bathsheba (II Samuel 11:2-17)

From the rooftop, David saw the beautiful Bathsheba bathing, and had her brought to his palace, and "she came unto him and he lay with her..." David, hoping to cover up his act, sent for her husband, Uriah, a Hittite soldier in David's army, so he would have relations with Bathsheba and think the child was his. However, Uriah did not sleep with Bathsheba. Then David sent Uriah back with orders to have him killed in battle. After a period of mourning, David and Bathsheba married. As a punishment for their adultery, the child died immediately after birth. David did penance and had another son, Solomon, who became the next king of a united Israel.

20.

Histoire du Vieux et du Nouveau Testament
by Mr. Basnage. Amsterdam, chez Pierre Mortier, Libraire, 1706. Illustrated with engravings by Romeyn de Hooge (1645-1708), Dutch

77-B-87

Abigail (Samuel I:25)

While David was "fighting the battles of the Lord" in the desert, he sent messengers to ask Nabal, a local farmer, for supplies. Nabal, who "was harsh and ungenerous," refused the request. Then David, desiring to avenge this insult, gathered his army and marched upon the house of Nabal. Abigail, Nabal's beautiful wife, informed of

David's plan, prepared a large feast. Meeting the army along the way, she paid David homage and offered him the feast. Thus, she saved her household, and prevented David from "shedding blood and from avenging (himself) personally." Nabal, upon learning of his wife's actions and his narrow escape "became like a stone ...and he died." David proposed and then married Abigail.

21.

"Abigail and David"

By an anonymous Dutch engraver in an 18th century Bible Plate Book.

84-B-578

Judith (Book of Judith-Apocrapha)

In the Assyrian campaign to besiege the Jewish city of Bethulia, the general Holofernes cut off that city's water supply. Bethulia was on the verge of surrendering when Judith, a beautiful Jewish widow, entered the Assyrian camp feigning a break with the Israelites and offering Holofernes a fictitious plan to defeat them. She spent several days there, and Holofernes became increasingly infatuated with her. He invited her to a banquet, at which he had quite a lot to drink. As he slept off the liquor's effects, Judith decapitated him. She later related, "... the Lord has

struck him down by the hand of a woman.... It was my face that tricked him to his destruction, and yet he committed no act of sin with me, to defile and shame me."

22.

"Judith and Holofernes". School of Giovanni C. Sagrestini (1668-1731), Italian.

Oil on copper panel
13 x 10 inches

78-P-225

HALLWAY & RENAISSANCE GALLERY

•Elizabeth: (Luke 1)

• Luke's Gospel opens with the angel Gabriel's visit to the priest Zacharias informing him that his wife Elizabeth, who was "righteous before God," would bear a son. This son was to be named John (the Baptist). Zacharias refused to believe the news because his wife was old and sterile; consequently, he was made mute for he lacked faith. Later, Gabriel visited the Virgin Mary announcing the birth of Jesus. Gabriel told Mary that her kinswoman, Elizabeth, was also with child. Mary set out to visit Elizabeth. "...when Elizabeth heard the salutation of Mary, the babe leaped in her womb; and Elizabeth was filled with the Holy Ghost: and she spake out with a loud voice, and said, 'Blessed art thou among women, and blessed is the fruit of thy womb.'"

23.

The Visitation

Anonymous, French, 14th century

Stone relief with traces of polychrome
26½ x 19¼ inches

77-Sc-10

24.

The Visitation

Attributed to Jean Bellegambe (c. 1470-1534), French

Oil on panel
32½ x 12¼ inches

67-P-22

25.

Mary, c. 1898

Henry Ossawa Tanner (1859-1937), American

Oil on canvas
34½ x 43¼ inches

Previous owners: Rodman Wanamaker, Philadelphia. Acquired in the 1920's by the artist, William Cushing Loring (1879-1959) of Boston; by descent to his son, Stanton Loring, of Greenwich, Connecticut, until 1984.

Previous exhibitions: Paris, Salon of 1900, #1252. Minneapolis Society of Fine Arts, Sept. 20-Oct. 3, 1902—Third Annual Exhibition, #139. Portland, Oregon, Lewis and Clark Centennial Exposition, June 1-Oct. 15, 1905.

84-P-298

Henry Ossawa Tanner, "La Sainte Marie," (c. 1898)

Henry Ossawa Tanner was America's outstanding black painter. He was born in Pittsburgh in 1859, the son of Bishop Benjamin and Sarah Tanner; he studied in Philadelphia with Thomas Eakins, 1880-1882; he spent most of his career in Paris and died there in 1937. Becoming famous for two quite different kinds of painting--genre scenes of black family life and scenes from the Old and New Testaments--Tanner exhibited frequently in both France and America. And he was one of our most honored artists in this century, becoming a member of both the French Legion of Honor and our National Academy of Design.

Tanner's painting here which was formerly owned by his patron, Rodman Wanamaker, is an unusual treatment of the traditional subject of Virgin and Child. Unlike the conventional Virgin enthroned with her Son, in adoration of the newborn Infant, in conversation with a group of saints, or in the tender interactions of domestic scenes, Mary is presented here as seated on the floor of a bare room, the Child lying almost completely covered beside her. Her gaze is fixed beyond her Son, as if she contemplates His uncertain future.

There is, of course, a scriptural basis for the scene which the artist imagines here, and after his visit to Palestine in the

footsteps of Tissot, renders with such realistic detail. There is Simeon's prophecy (Luke, 2:34-35) about the Infant as a "sign of contradiction" and about Mary's soul being pierced with a sword; there is Luke's remark that Mary "kept all these things in her heart."

It was not unusual, then, to have imagery of the Infancy related to that of the Passion, especially after the middle of the fourteenth century. Gertrud Schiller (Iconography of Christian Art, I, 83), for example notes that St. Bridget of Sweden:

After the vision of the Nativity describes another vision in which Mary revealed to her that when she looked at the little hands and feet of the Infant Jesus which were one day to be pierced, she was overwhelmed by grief and took comfort only from the knowledge that Jesus Himself wished it so and permitted it to happen so. In this vision Bridget was clearly inspired by earlier images of the Nativity, for Mary's expression is often sorrowful or else she gazes into the distance as though aware of the suffering that was to come.

Nineteenth century artists made the same connections, whether more generally as in Romilda Arrighi's "in Futuram Videns" (c. 1862), or by relating specific details of imagery as in William Holman Hunt's "The Shadow of Death" (1869-73), in which the youthful Jesus at prayer casts a shadow of the cross on the wall of the carpenter shop. The Pre-Raphaelites also wrote about the symbolic connection of Infancy to Passion, as in Dante Gabriel Rossetti's

sonnet "For the Holy Family by Michelangelo" in which Mary is seen withholding from the Child the Scriptures in which His sufferings are foretold or in James Collinson's poem "The Child Jesus" in which five typological symbols of Christ's childhood are related to incidents of the Passion.

Given this earlier tradition and the more immediate practice of Pre-Raphaelite poets and painters, it is reasonable to assume that Tanner is working with prophetic symbols of this kind in his "La Sainte Marie." In the complete covering of the Infant he foreshadows Christ's shroud in the tomb. In the saddened and more mature figure of Mary (compared especially to his treatment in the "Annunciation" of the same period, in which he also used his wife as model), he foreshadows her Seven Dolors.

The strength and beauty of the picture, however, lie not in its unusual iconography but rather in its simple but assured composition, the austere and mysterious space of the room itself, the contrast of worn, rough plaster and the folds of heavy cloak and rug, the warmth of earth colors and the cool light from the small window.

The painting would be a notable addition to the collection of any museum, but it is especially welcome here at La Salle. For here the collection also includes good examples of the work

of Thomas Eakins, Tanner's teacher at the Pennsylvania Academy of Fine Arts and of Christian Schuessele, Eakins' predecessor at the same institution--thus, three generations in the distinguished history of painting in Philadelphia.

Br. Daniel Burke, F.S.C.
Director

Violet Oakley (1874-1961)

Violet Oakley was a notable Philadelphia portrait painter, magazine illustrator and muralist. It was in her mural painting, however, that she gained prominence as America's first successful woman muralist, the skills for which were usually considered to require the strength and endurance of a man.

Like the English Pre-Raphaelites, Oakley maintained a preference for religious and moralizing subjects in art, themes that would uplift and teach society. She rejected, though, the dictum of the Pre-Raphaelites that art should reflect a "truth to nature"; that is, she favored the imagination as she developed her scenes.¹

In order to edify and evoke a moral response, she chose a style which was essentially dramatic and bold in design, yet often symbolic, contemplative, idealistic, and Christian in its inspiration. Her concern for international understanding, law and order, peace and disarmament are also evident in much of her work.

Though she was brought up in a culturally ambitious and artistically talented family, her formal instruction was sporadic: intermittent classes at the Art Students League of New York, The Academy Monparnasse in Paris, and the Pennsylvania Academy of Fine Arts where she studied with Cecilia Beaux (see La Salle's recently acquired Beaux portrait in the 20th century gallery). Between 1912-1917 Oakley taught a mural class at the Academy, where she was

the only female instructor with the exception of Beaux until the 1950's. In 1896 she moved to Philadelphia and became a pupil in Howard Pyle's illustration class at Drexel University. Pyle, one of America's most notable illustrators, had a considerable influence on Oakley's style. At Drexel she encountered two other notable Philadelphia illustrators, Jessie Wilcox Smith and Elizabeth Shippen Green. Their friendship resulted in a co-operative studio/living arrangement from 1897 until 1911--first at a rented studio on Chestnut Street, then the Red Rose Inn in Villanova, and lastly "Cogslea" a large studio which they purchased on St. George's Road in Mount Airy. "Cogslea" became a notable salon frequented by artists, writers, and musicians, and after Oakley's death in 1961, the headquarters of The Violet Oakley Memorial Foundation, established by Edith Emerson, another Philadelphia painter, illustrator and muralist who joined the Cogslea group in 1913 (see painting by Emerson in 20th century gallery). Miss Emerson presided at "Cogslea" until her death in 1981.

There is no doubt of Oakley's successful career as an artist, lecturer and teacher, nor of the inspiration she gave to other women artists of the time struggling to gain a foothold in a profession still largely considered a man's domain.

Among Oakley's many public and private commissions which may still be viewed in this area are the murals executed for the Governor's Reception Room, Senate Chamber, and Supreme Court of the Pennsylvania State Capital in Harrisburg; stained glass windows for

The John Merriam house, 'Maybrook', in Wynnewood and St. Peter's Church in Germantown; and altarpieces for the Samuel S. Fleisher Art Memorial and the Chestnut Hill Academy Library in Philadelphia. Moreover, significant collections of her work may be seen in The Philadelphia Museum of Art, The Pennsylvania Academy of Fine Arts, and the Woodmere Art Museum. Unfortunately, the narrative and academic nature of Oakley's style eventually fell into disfavor in the modernist era in America in which a subjective, more abstract expression in the arts gained prominence.

Her lasting tribute to the strength and vitality of women as seen in the female images exhibited here was well described a few years ago:

One of the most striking characteristics of Oakley's work is the development of powerful female images distinct from the traditional allegorical figures in late-nineteenth-and early-twentieth-century murals. Unlike most female personifications, Oakley's symbolic images of women are not classical. Heavily draped in medieval garb, the Unity figure [in the Senate Chamber of the Pennsylvania State Capital] for example, exhibits none of the rosy flesh and subtle eroticism of the late nineteenth century. Neither does she share the Gothic grace of Burne-Jones's ethereal maidens nor the Victorian sentimentality of Abbot Thayer's winged matrons, stereotypes of Woman as the angel in the house. She is not the passive vehicle for an idea but an active agent of unification.²

Up until Oakley's time, the strengths and vitality of women were largely unsung--at least not on the grand, social, yet convincing scale provided by Oakley's prodigious output of murals for public institutions.

1. Patricia Likos, "Violet Oakley," Philadelphia Museum of Art Bulletin,
Vol. 75, #325 (June, 1979), pp. 2-8

2. Ibid, p. 7

ROSENWALD GALLERY

Preparatory drawings by Violet Oakley for The Great Women of The Bible frieze for the "Jennings Room," First Presbyterian Church, Chelton Avenue, Germantown, are a 1983 gift of the Violet Oakley Memorial Foundation to the La Salle Art Museum.

Studies for the south and west walls

Gouache and pencil on heavy paper
14½ x 23¼ inches

eyes, then looked at Peter and sat up." He then called in the widows to show them that Dorcas was still alive. This miracle strengthened the faith of many in the area.

Annunciation

Gouache on cardboard
14½ x 20 inches

The Raising of Dorcas by St. Peter

Gouache and gold leaf on board
15 x 19 inches

"Mary"

Charcoal on white paper
16¼ x 20¼ inches

"Dorcas"

Plaster and charcoal on green pastel
19 x 12½ inches

"Lily"

Charcoal on grey paper
12 x 19 inches

The Virgin Mary

Dorcas (Acts 9:36)

In Joppa, a woman convert named Dorcas, whose life had been marked "by constant good deeds and acts of charity," fell ill and died. The disciples sent a request to Peter, who was in nearby Lydda, to come to Joppa. Upon his arrival, they took him to Dorcas' body; there he met the many mourning widows. He sent everyone out, prayed, and then bade her to stand up. "She opened her

There is little question that the Virgin has been, throughout the ages in the western world, the most revered and respected of women, representing the noblest qualities in motherhood and womanhood. What is perhaps not as well known is that our visualizations of her life and the many devotional depictions of the Madonna in the arts is more often based on the Apocraphal writings of the Middle Ages (see The Golden Legend in Case I) and the artist's imagination, rather than the comparatively scant mention of her in the Gospel narratives.

Fall and Redemption of Man

Gouache and gold leaf on cardboard
19 $\frac{1}{4}$ x 24 $\frac{1}{4}$ inches

"Mary"

Charcoal and pastel on green paper
25 x 20 inches

"Eve Beguiled by the Serpent"

Charcoal on green paper
25 x 20 inches

"Eve at the feet of Mary"

Charcoal on brown paper
20 $\frac{1}{2}$ x 17 inches

"Fall and Redemption"

Watercolor and gold leaf on board
12 $\frac{1}{2}$ x 20 inches

"Mary"

Charcoal on white paper
24-3/4 x 19 inches

Tree of New Testament Women

Pencil on white board
22 x 30 inches

Tree of Old Testament Women

Watercolor
22 x 30 inches

Tree of New Testament Women

Pencil on white board
22 x 30 inches

Woman of Samaria (John:4)

On his journey, Jesus asked a Samaritan woman for drink. This she found quite strange, for "Jews [would] have nothing to do with Samaritans." ...Jesus then said if she truly recognized him, she would ask for and be granted "Living water... Everyone who drinks this [well] water will be thirsty again. But whosoever drinks the water I give him will never be thirsty; no, the water I give shall become a fountain within him, leaping up to provide eternal life." Jesus revealed himself as the Messiah; the woman and many towns men were converted.

Jesus and the Woman of Samaria

Pen and ink on cardboard
14 $\frac{1}{2}$ x 11-3/4 inches

"Woman of Samaria"

Sanguine and charcoal on beige paper
15 x 11 inches

"Jesus"

Charcoal on brown paper
25-3/4 x 19-3/4 inches

"Mary Magdelene at Christ's Feet"

Charcoal and pastel on brown paper
13 x 19-3/4 inches

The Adoration of the Magi

Watercolor and gold leaf on board
25½ x 40 inches

"Martha Serving Fish"

Charcoal and pastel on brown paper
19-3/4 x 13 inches

"Madonna and Child"

Charcoal on grey-blue paper
18-3/4 x 12¼ inches

"Disciple"

Charcoal and pastel on brown paper
22 x 17 inches

Mary Magdelene (Luke 10:38-42)

Unfortunately, Mary Magdelene is more frequently represented in the visual arts as the personification of the repentant sinner rather than as an example of a humble, faithful and devoted follower of Christ as seen here. When Christ was in the house of Mary and Martha, the latter, a busy housewife, rebuked her sister, Mary, for sitting idly by at Christ's feet listening to him speak. Christ then said, "Optimam partem elegit" —(the part that (Mary) has chosen is best.)

Jesus Christ in the House of Mary and Martha

Gouache on board
15 x 19 inches

Caroline Wistar
Curator

References for essays on Biblical women:

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(The Limited Edition Club, New York, 1935)

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