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More information about this series at http://www.palgrave.com/gp/series/14607
Elizabeth Ludlow
Editor

The Figure of Christ in the Long Nineteenth Century
I would first of all like to thank all of the contributors for their commitment to this project. It was a conversation with Valerie Purton that inspired me to organise a conference on the theme in 2016 and, since then, it has been a pleasure to participate in and witness so many further conversations on the exciting and new developments in scholarship on religion and literature. It has been especially helpful to spend time discussing the project and the shape of the introduction with Jo Carruthers, Clare Walker Gore, Christopher Rowland, and Andy Tate. Many of the contributors have taken their work in new directions since the conference and I have really valued the opportunity of bringing together their insights that attend to the vital significance and longevity of the debates surrounding the figure of Christ in the literature, art, and theology of the long nineteenth century. One of the outcomes of this project has involved seeing anew the continuity between these debates and our contemporary discussions about Christ, creation, and the self.

In addition to the contributors, I would also like to thank the many others who have been conversation partners and have played a part in the development of the project, especially Mark Knight, Hilary Marlow, Simon Marsden, Sam Raynor, and Lesa Scholl.

I would also like to thank the staff at Palgrave Macmillan for seeing this book into print. I could not have imagined a better editorial assistant than Camille Davies and am grateful for all her assistance in the early stages of putting this collection together.

I am very grateful to colleagues and students at Anglia Ruskin University for supporting both this project and the work of the Nineteenth
Century Studies Unit. I am especially indebted to Kirsty Harris and Kathy Rees for their enthusiasm for the project and for their contributions to the volume and am also grateful to Zoë Bennett, Nigel Cooper, Cassie Gorman, John Gardner, and Tory Young.

Finally, I would like to thank my parents, Sandra and Gordon Ludlow, for their support and encouragement over the past few years as I’ve worked on bringing this collection together.

Thanks to the National Gallery of Art, Washington; the Yale Center for British Art; the Tate, London; and The National Gallery for granting permission to reproduce images in this volume.
Praise for *The Figure of Christ in the Long Nineteenth Century*

“This innovative interdisciplinary collection explores the manifold interpretations of the figure of Christ in nineteenth-century Britain. Organised in dialogic pairs, the essays seek to articulate rather than resolve competing images of the saviour Christ and the historical Jesus. Ranging from high art to popular culture, *The Figure of Christ* compellingly demonstrates the transformative impact these theological debates had on art, literature, ecology, and politics.”

—Brian H. Murray, Lecturer in Nineteenth-Century Literature, Kings College London, UK

“This collection uniquely recovers evolving representations of Christ in literature, theology, and visual art from across the (especially British) nineteenth century, offering an indispensable new resource for scholarship and teaching. The thematic units form genuinely interdisciplinary conversations between literary critics, theologians, biblical critics, historians of religion, and art historians. The figurations of Christ that emerge are in flux and multiply significant, vitally related to nineteenth-century understandings of apocalypse, gender, radical politics, personhood, historical consciousness, ecology, disability, and debates over the very nature and future of Christian community. While diverse, these contributions by seasoned and rising scholars sustain a coherent discussion, and the introduction expertly situates them within major conversation topics in nineteenth-century Christology.”

—Joshua King, Associate Professor of English and Margarett Root Brown Chair in Robert Browning and Victorian Studies at Baylor University, USA

“In this beautifully constructed and consistently stimulating volume, Elizabeth Ludlow and her contributors do a wonderful job of explaining why Christ was such an important figure in nineteenth-century thought. The collection is marked by its rich discussion, cohesive lines of argument, and interdisciplinary range.”

—Mark Knight, Professor, Lancaster University, UK

*The Figure of Christ* is a compelling collection of essays that explore the intersections between the supernatural, cultural, metaphysical, and material representations of Christ in the long nineteenth century. The rich, interdisciplinary scope incorporates literature, poetry, art history, and theology in powerful conversations with ironic recurring motives of shattering, breaking and fragmentation, a kind of
divine iconoclasm that reflects the dual destructive and creative image of Christ’s presence and hiddenness in nineteenth-century constructs. Elizabeth Ludlow has woven together a narrative of ‘Christ on the threshold’, challenging the understanding of Christ historically and theologically through interfaces as diverse as ecology, gender, disability, politics, and the instability of belief. The result is a profound complexity of representation that provokes a fresh and radical Christology.”

—Lesa Scholl, Head of Kathleen Lumley College, University of Adelaide, Australia

“The Figure of Christ in the Long Nineteenth Century is a fascinating volume that fills a gap in nineteenth-century scholarship, and restores to us a sense of how central, how vigorous, and at the same time how contested the portrayal of Christ was in this period. From the apocalyptic and visionary writing and art of Blake to the vivid re-imaginings of novelists and children’s writers, from the poetry and art of central and established figures like Tennyson and Holman Hunt to the radical re-appraisals of the Chartist poets, these studies show how the imaginative portrayal of Christ became a powerful way of expressing and symbolising the great themes and controversies of this period. Elizabeth Ludlow has done a fine job in selecting and editing these essays and her own work in the field also makes a strong contribution to this volume.”

—Malcolm Guite, Chaplain of Girton College, Cambridge, and author, poet, and singer-songwriter
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Representations of Christ and Christ-figures were ubiquitous throughout the long nineteenth century. Turning to them now, at a time when we are witnessing ongoing and vital conversations about religion and the arts, means not only attending to some of their particularities in fresh ways and through new disciplinary lenses but also asking new questions about them in light of recent concerns with “reading … religious and theological texts as part of the world that the modern academy seeks to understand” (Branch and Knight 2018, 499). The contributors to this volume attend to the expansive means by which—taking the words of Gerard Manley Hopkins in his sonnet “As Kingfishers Catch Fire”—“Christ plays in ten thousand places” (12). They recognize that these “places” include the spaces of literature and art, and, in their attention to literary and artistic form, they explore how text and image can function in ways that highlight the interconnectedness of the sacred with the material. One of the
outcomes of this project has been a greater recognition of the manner in
which an engagement with the figure of Christ and with Christ’s presence
in individuals, communities, and creation can challenge and destabilize
perceptions of humanity and of the world.

While scholarship on nineteenth-century religion and arts has been mov-
ing beyond staid challenges to the secularization thesis with sophisticated
considerations of issues, including the gendering of God (e.g. Turley
Houston 2013), ecology and religion (e.g. Mason 2018), and reading com-

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theological, literary, artistic, and cultural spaces. This volume traces this process and, as it does so, affirms the complex model of secularization that philosopher Charles Taylor offers in *A Secular Age* (2007), which considers both the losses and the lively reinterpretations of religious forms through the nineteenth century (see, in particular, pp. 383–419).

I have chosen to structure the volume in loose chronological order and to organize the sixteen chapters that follow into eight thematic sections that bring the contributors into conversation and highlight the breadth of approaches that were available through the nineteenth century in articulating the person, role, and place of Christ. Reading the chapters within and across the paired sections involves abiding with—rather than resolving—the conflicts around the figure of Christ and the issues relating to identity and personhood. Throughout, paradoxes and tensions emerge in the recognition of how Christ has been defined: by William Blake both as a radical non-conformist (Christopher Rowland) and as radical and gentle (Naomi Billingsley); by Tractarian clergy as representatively masculine (Carol Engelhardt Herringer); by Christina Rossetti as a figure of ecological inclusion (Emma Mason); by Charlotte M. Yonge as a “disabled body” (Clare Walker Gore); by Chartists as the “People-Christ” (Mike Sanders); and by late nineteenth-century authors of melodramatic novels as childlike (Leanne Waters). *The Figure of Christ in the Long Nineteenth Century* offers a space for all of these definitions to exist in tension and illuminates the openness of its subjects to finding representations of Christ and manifestations and echoes of his presence in unexpected critical, literary, and artistic spaces.

In 1948, Swiss Reformed theologian Karl Barth reflected on the nineteenth century as a period when the “historical in religion, the objective element” led to an understanding of “the Lord Jesus [as] a problem child (*Sorgenkind*)” (qtd. Keuss 2002, 10). German Higher Criticism, which sought to interpret the historical origins of biblical texts, was first practiced in the Enlightenment era by Hermann Samuel Reimarus (1694–1768) and taken up in the late eighteenth and early nineteenth century by Friedrich Schleiermacher (1768–1834), David Fredrich Strauss (1808–1874), Ludwig Feuerbach (1804–1872), and Ernest Renan (1823–1892). Particularly after the publication of George Eliot’s translations of Strauss’s *The Life of Jesus* (1846) and Feuerbach’s *The Essence of Christianity* (1854), these ideas—and the new understandings of Jesus as a “problem child” that came with them—took hold in Britain. As Theodore
Ziolkowski explains in his study of fictional heroes who were patterned on Jesus during this era, the views of Voltaire and Thomas Paine (who described Jesus “as great ethical teacher rather than the divine Son of God”) made space for “a more critical appraisal of the reliability of the Gospels” (1972, 31). In *The Historical Jesus and the Literary Imagination, 1860–1920* (Stevens 2010), Jennifer Stevens extends Ziolkowski’s study as she charts the huge rise, concurrent with the dissemination of Higher Criticism, of representations of the life of Jesus in British Fiction from 1860 onward (34).

Sue Zemka’s *Victorian Testaments: The Bible, Christology and Literary Authority in Early-Nineteenth-Century British Culture* (1997) provides a helpful context for understanding the growing influence of Higher Criticism on shifts and developments in the perceptions of the figure of Christ through the literature and art of the early nineteenth century. Her first chapter places in dialogue the very different conceptions of Christ taken by Samuel Taylor Coleridge and Edward Irving, a Scottish clergyman who was accused of heresy when he announced the Second Coming of Christ. For Coleridge, Zemka suggests, the approach to Christ was metaphysical: he “shied away from the carnal body of Christ” and instead explored “metonymic figurations of the body and the book, of Christ and the word.” Christ’s body, for Coleridge, “is figured as a textual physicality, a body that is best understood as the counterpart of a literary revelation” (62). By contrast, Zemka explains how Irving’s representation of the full embodiedness of Christ in *The Orthodox and Catholic Doctrine of Our Lord’s Human Nature* (1830) marks an important point of transition in the overall picture between early Evangelicalism’s obsession with sinfulness and the pervasiveness later in the century of an emphasis on Christ as a noble exemplary. She also comments on the implications of this theological shift of focus more widely. Her later chapters pay particular attention to both the “manly” Christianity promoted by clergyman and author Charles Kingsley and lawyer, author, and reformer Thomas Hughes, and attends to the associations between Christ and femininity and Christ and childhood that were visible elsewhere in Victorian culture.

In *A Poetics of Jesus* (2002), Jeffrey F. Keuss extends Zemka’s project into the later nineteenth century. He explains how, in translating the work of both Strauss and Feuerbach, George Eliot “had established herself, along with Thomas Carlyle and Samuel Taylor Coleridge, as one of the ambassadors of German thinking in England” (179–80). In her novels,
Eliot explores the potential of the textual embodiment as she offers a new conception of Jesus: one that “is not formed, fixed, nor exposed but is constantly forming, transient, and strangely veiled within the poetic space” (Keuss 2002, 101–02). Keuss’s vision of a “poetics of Jesus,” in terms of how the spaces of literature and art can embody or incarnate the subject and the sacred, provides an illuminating framework in which to reflect on the shaping of an embodied and open Christology with which this volume is concerned. In *Victorian Poets and the Changing Bible* (LaPorte 2011), Charles LaPorte turns attention from Eliot’s novels to her poems and reads them alongside the poetry of Elizabeth Barrett Browning, Robert Browning, Arthur Hugh Clough, and Alfred Tennyson to indicate how the project of “higher criticism helped to inspire a great range of poetic experiments” from the 1840s (22). While LaPorte’s study provides a valuable context for understanding the interface between Higher Criticism and artistic practice through the second half of the nineteenth century, the chronological and thematic scope of this volume will, I hope, lead the reader to a greater understanding of the development of a more open and undelimited Christology.

The present volume extends the important work of scholars including Ziolkowski, Stevens, Zemka, Keuss, and LaPorte by combining a recognition of the effect of Higher Criticism on perceptions of the figure of Christ with a recognition of the broadening influence of the discovery of eschatology (or hope for a new age on earth), the increased interest in apophaticism (which stresses God’s unknowability and transcendence), the debates about gender and childhood, and, above all, the ongoing discussions about what it means to be human. What makes *The Figure of Christ in the Long Nineteenth Century* distinctive is the way in which a range of artists, theologians, and authors are brought into dialogue and, taken together, are shown to disrupt any straightforward understanding of the move from Atonement to Incarnation narratives in the mid-nineteenth century and to refute any dualistic separation between Christ as a historical personage of the first century and a divine figure of the present.

In editing the chapters that follow, I am aware that some of the usual suspects in discussions about the figure of Christ in the nineteenth century (e.g. Samuel Taylor Coleridge, Thomas Carlyle, and George Eliot), who have been considered by Zemka and Keuss, occupy lesser space than might be anticipated from the title. One of the outcomes of this project has been a recognition of how the ubiquitous presence of Christ figures throughout the long nineteenth century complicates any straightforward division
between the sacred and secular. This process of extending and challenging ideas and boundaries becomes clear when the chapters are brought into conversation with one another. In his introduction to *The Routledge Companion to Religion and Literature* (2016), Mark Knight comments on how the type of conversation that “might configure our understanding of, and approach to, literature and religion” is not only one that “tests and probes” but one that “remains open to being led in a new direction” (4, 6). This is the type of hospitable conversation that I had in mind while reflecting on the new directions this volume was taking. While the paired chapters speak to each other, there are other synergies that run through the volume, such as the concerns with broken bodies, powerful passivity, the sacramental, and the embodiment of Christ in art, literature, and culture. In what follows, I bring the chapters into further conversation and offer some reflection on the ways in which they illuminate the ubiquity and diversity of representations of the figure of Christ.

In Part I, “William Blake and Visionary Revelation,” Christopher Rowland (Chap. 2) and Naomi Billingsley (Chap. 3) attend to Blake’s imaginative engagement with the figure of Christ. Where Rowland considers Blake’s representation of Christ as a radical dissenter, Billingsley focuses on his artistic depictions of Christ “as a relatively passive figure, whose presence signifies his identity as Imagination, as a universal spiritus immanent in the world and the proper mode of being for humanity—as Imagination, he is that which allows others to be Christ-like” (49). Bringing the two chapters into dialogue accentuates Blake’s redefinition of holiness and his vision of the divinity inherent in humanity; such divinity is glimpsed as human actors work to bring about the kingdom of heaven.

In Chap. 2, Rowland indicates the crucial role of eschatology—or the hope for a new age on earth—in the quest for the historical Jesus. Likening Blake’s reading of “Jesus as the leader of an iconoclastic challenge that seemed to fail” (28) to Reimarus’s (“the pioneer for of the quest for the historical Jesus” (28)), Rowland stresses the political dimensions of his Christology. He then suggests that it was Blake’s commitment to “being part of ‘building Jerusalem in England’s green and pleasant land’” that led him to value the message that he found in the prophetic texts of the Hebrew Bible and in later Jewish sources of human actors bringing in the messianic age (30). Following a discussion of Blake’s role as the first commentator on one such source, the Ethiopic Apocalypse of Enoch, which “was a catalyst for the burgeoning interest in the apocalyptic Christ in the nineteenth century” (36), Rowland traces his legacy in the growing
perception among nineteenth-century theologians that Jesus and Paul were affected by apocalyptic and eschatological ideas. By taking an approach that spans the long nineteenth century, Rowland suggests how this perception influenced the theology of Karl Barth and Albert Schweitzer in the early twentieth century. For Schweitzer, he explains, it was “following Jesus in the midst of life” that was the way one could learn about him and come to understand the significance of his apocalyptic and eschatological message for the modern world (34).

In Chap. 3, Billingsley considers this inextricability between the perception of Christ and lived experience as she stresses that, for Blake, Imagination is an “ontological reality” and “mode of being” which Christ embodies and that believers enter into (39). However, rather than focus, as Rowland has done, on Blake’s representations of “the radical Jesus who ‘acted from impulse: not from rules’ (Marriage of Heaven and Hell, E43),” Billingsley’s focus is instead on Blake’s concurrent representations of the gentle Jesus who told his disciples: “Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven (Matt. 19:14; cf. Mark 10:14, Luke 18:16)” (49). Through an analysis of several works, including two that she identifies as a “typological pair”—Christ Giving Sight to Bartimaeus and Abraham and Isaac—she suggests that Blake calls upon individuals to accept Christ as if they were children and “to be like Bartimaeus: to recognize the truth of Christ and to emulate it; to become a member of the Divine Body of Jesus, the Imagination” (50). It is the active response of individuals to Christ’s healing and miracles that, Billingsley explains, enable recognition of what Blake imagines as the “human form divine” (50).

In Part II, “Textual and Visual Fragmentation and the Form of the Vortex,” the chapters by Kirsty J. Harris and Laura Fox Gill continue to interrogate the understandings of the “human form divine” and trace the creative influence of John Milton on early to mid-nineteenth-century representations of Christ figures and on the growing commitment to ideas of Christian heroism. In Chap. 4, Harris considers reconfigurations of Milton’s representation of the whirlwind in Paradise Lost (1667, revised 1674) in maritime poetry from the Romantic period. She discusses how Felicia Hemans represents a fragmented figure of Christ in “Casablanca” (1826) (the ballad commemorating the death of Giocante de Casabianca, the son of the Captain of the ship Orient after it went up in flames in the battle of the Nile in 1798), and how Percy Bysshe Shelley represents a whole figure of Christ but in his fragmented and inconclusive poem “A
Vision of the Sea” (1820) (which tells the story of a devasting shipwreck). Harris argues that both Hemans and Shelley use their poems to call for renewed understandings of the Atonement. She explains how, when the fragmented body of the young boy Casablanca is paired with the vanishing figure of Christ, the reader is left seeking in “that liminal space between tomb and paradise” (59). Her reading of the unidentified nameless child survivor of the shipwreck in Shelley’s “A Vision” as both a figure of Christ and as a symbol of promise for growth recalls Billingsley’s recognition of how Blake pointed to children as characterizing the Kingdom of Heaven. However, rather than stressing the role of humankind in bringing about renewal in this world, as Rowland explains Blake had done, Harris argues that while Shelley did look for renewal of the world, the vision he offers in his poem can be best aligned with the idea of the endless—and thus incomplete and circular—search for absolute perfectibility that William Godwin discusses in his Inquiry Concerning Political Justice (1793). Harris suggests that whereas Hemans represents a fragmented and vanishing child as a figure of Christ to express a sense of absence, Shelley’s use of the form of a fragmented and unfinished poem is indicative of the ongoing search for a saviour who will usher in a better future.

In Chap. 5, Laura Fox Gill traces how John Milton’s representations of the whirlwind motif are recalled by English Romantic painter J.M.W. Turner and American writer Herman Melville and suggests how the association of the motif with the “power that that draws the edges into an engagement with the centre” informs the structures of their work (72). She argues that the “paradoxically powerful passivity” of the figure of Christ is key to the work of both Melville and Turner and can be understood in common visual terms as a vortex that “consists of an actively passive centre around which an external other revolves, over which the passive centre has power” (70). By suggesting that it is the representation of this passivity in vortical form that is specifically Miltonic, Gill explains how both the narrator of Melville’s short story “Bartleby, the Scrivener” (1853) and Turner, in his self-mythologizing, can be understood to be modelled on and exert power in a way that is akin to Milton’s Christ.

Gill’s discussion of the figure of Christ in terms of the dynamic and generating power of textual and visual vortices can be mapped onto what Graham Ward in Christ and Culture (2015) describes as the site of conflict around the figure of Christ. Ward takes the phrase “broken middle” from the philosopher Gillian Rose to speak of the way the site of Christ’s presence can only be known through webs of relations (22). Rather than
attempting, as Karl Barth had done, to negate the existence of the space through a negative dialectic that involves “a certain non-identity (of both Christ and ourselves),” Ward offers a vision of “how in and across this broken middle there is constructed a set of relations, a divine and dynamic operation that constitutes an embodiment (the body of Christ, the body of the Church, the sacramental body, the social body and the physical bodies of each of us)” (22). By understanding Christ as already “encultured” in the physical world, Ward stresses the impossibility of separating Christ from culture. His emphasis on the significance of relationality and embodiment runs through the book, and, in the final chapter, he suggests how the ungraspable nature of Christ’s embodiment in the incarnation challenges and extends an understanding of personhood. If, he argues, Christ can be understood as the second Adam, then “the incarnation does not just characterize his body but, in some sense, all bodies” (156–57). Considering these ideas in the light of the opening chapters of this collection—which suggest how Blake, Milton, Melville, and Turner all represent the figure of Christ in terms of the passive and generating power that brings the other into the movement of desire and activity—leads to a greater recognition of the manner in which new approaches to the embodiment of Christ can produce innovative understandings of the self, the community, and the world.

Rather than subscribing to the Atonement doctrines that Boyd Hilton, in *The Age of Atonement* (1988), associates with belief in the first half of the nineteenth century, the subjects discussed in Parts I and II can be seen as paving the way towards the acceptance of more Incarnation-inflected understandings of Christ. The development of this understanding is explored in Parts III and IV. Here, the contributors show how their subjects engage with some of the phenomena that Hilton identifies as significant markers of the age of Incarnation in the mid-nineteenth century whereby “worldly Christian compassion, initiated by the life of Jesus ... alleviated such stark evangelical doctrines such as those of eternal and vicarious punishment” (1988, 5). Throughout his study, Hilton focuses on the phenomena of increased fascination with Jesus as an exemplary man, and the worship of a compassionate Christ of “almost feminine tenderness and humility” (1988, 333). The chapters by Andrew Tate and by Valerie Purton that constitute Part III, “The Incarnation and the Redemptive Role of Art,” offer significant insights into this orientation towards Incarnation in mid-century art and poetry and consider the implications for understanding the place of the figure of Christ in art today.
Both Tate and Purton attend to the significance of William Holman Hunt’s painting, *The Light of the World* (1851–53). As Tate explains, the painting retains to this day a disquieting force despite its familiarity to students of Victorian art. By using as a springboard Ward’s discussion of how the person of Christ cannot be separated from his role and his presence in the world, Tate recounts the pursuit of the presence of Christ by Hunt in his search for subjects to paint and by John Ruskin in his search for paintings, which supersede the expectations set by the establishment. He describes how Ruskin championed Hunt’s *The Light of the World* as an example of a painting that superseded a staid tradition and represented “Christ as a living presence among us now” (qtd. 92) and how, along with Turner’s landscapes, he saw *The Light of the World* as an indication of the “the birth of a dynamic and authentic tradition of sacred art” (91). By considering Hunt’s struggle to represent Christ as a threshold figure in a new “living” way alongside the contemporaneous concern with historical accuracy, Tate reflects on the mid-nineteenth-century anticipation of our “contemporary recognition that the man of sorrows is not easily contained by the limits of historical discourse or institutional forms of faith” (96). While *The Light of the World* may have “lost its sense of aura” for contemporary viewers, Tate suggests that it nonetheless remains unsettling in serving to underline the need for new and “living” representations of Christ that express the participation of all bodies in the incarnation (97). He identifies one such contemporary representation in Mark Wallinger’s white marble sculpture, *Ecce Homo* (1999), which was installed on the previously empty “fourth plinth” in Trafalgar Square. He explains that this sculpture is not only “an act of artistic interpretation, a kind of modern icon, one that might encourage its spectators to remember their own frail humanity” but also “a reminder of the chilling ease with which a person is transformed from a flesh and blood human being into an object without voice or rights” (96).

In Chap. 7, Purton returns to and extends the argument that she made in her 2003 article on “Tennyson and the Figure of Christ,” where she reads Tennyson’s representation of his deceased friend Arthur Henry Hallam in *In Memoriam* (1850) as both a Christ figure and, in Lacanian psychoanalytical terms, the ideal Other. What she adds to her previous analysis is both an engagement with recent criticism that comes out of the turn to religion and a recognition of how Tennyson’s engagement with gentle Christ figures can be understood in the long tradition of interpreting Christ as Divine Mother. Throughout the chapter, she reads Tennyson’s
engagement with the tradition of championing Christ figures, Prince Albert included, as “potently androgynous” in the way they reflect Paul’s declaration that “there is neither male nor female: for ye are all one in Christ Jesus” (105). After commenting on the androgyny of Hunt’s Christ in *The Light of the World*, Purton describes how Hunt “internalized the lesson” from Carlyle’s critique when he came to paint *The Shadow of Death* (1870–73) and represented a very obviously male Christ (104). She records that, in a conversation with Carlyle, Tennyson remarked that “The Christ I call Christ-like is Sebastian del Piombo’s in the National Gallery” (104). The painting Tennyson refers to is *The Raising of Lazarus* (Fig. 7.1). Anticipating Blake’s Lazarus-like motifs in which, as Billingsley indicates, “Jesus and the patient [are] mutually engaged in the act of healing” (Chap. 3, 45), the figure of Lazarus in del Piombo’s painting is depicted in the dynamic movement of removing his grave clothes while the figure of Christ remains in a more static position with his arms outstretched. In the conclusion to her chapter, Purton balances an analysis of del Piombo’s painting as an “emblem of the longed-for reunion, just beyond the scope of *In Memoriam*—Christ, through Hallam, calling his benighted friend back to life from the depths of mourning (‘I am so dark and thou so bright’),” with a discussion of Tennyson as the Christ figure who can make his beloved friend rise from the dead “at the intersection of the Imaginary and the Symbolic where, through the redemptive role of Art, the Word can be made Flesh” (113). The figure of Christ is ultimately “encultured” in both readings because the Incarnation is brought to life and holds out the possibility of Redemption.

In her recent book, *Christina Rossetti: Poetry, Ecology, Faith* (2018), Emma Mason considers how, in Hunt’s *The Light of the World*, “the hovering bat, creeping ivy, brambles, nettles, and corn become sacramental symbols of the totality and completeness of God” and how the “‘light of the world’ (John 8:14)” is indicative of “an ecological mode of interconnection” (79). The four chapters that constitute Parts IV and V of this volume, including Mason’s, shift the focus from the Word made Flesh in art to an engagement with responses to the sacramental and its symbols and illuminates how they shape not only identifications with and in Christ but also understandings of the interconnectedness between Christ, the self, and all of creation.

In Part IV, “The Figure of Christ in Tractarian Theology,” the chapters by Ralph Norman and by Carol Engelhardt Herringer indicate how, for many clergy in the High Anglican tradition, Eucharistic devotion and