**Pre-Raphaelite Analyses**

Typological Symbolism (Prefigurative Symbolism) was a method of visual allegory that was employed by painters in Medieval Europe. It was a convention later adopted fondly by the members of the Pre-Raphaelite Brotherhood. In the painting A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids, (Hunt, 1850), the presence of thorn branches and grapes symbolize the Eucharist. Hunt also arranged the two central figures in a way that suggests a "Pieta." Through this use of symbolism the artist connects a fictional, non-biblical scene to the origins of Christianity. Hunt's evolution to this typological style may have been due in part to the tour of Medieval and Northern Renaissance masterworks he and Rossetti undertook in 1849. Jan Van Eyck, one of the northern masters, is noted in the PRB List of Greats largely because of his mastery of the symbolic.

Tractarian Beliefs included a focus on the reinstatement of lost traditions and a return to the ceremonial practices of Medieval Christianity. References to these beliefs are apparent in the painting Christ in the House of His Parents (The Carpenter's Shop), (Millais, 1849 - 1850). The scene is composed of biblical characters in a prefigurative scene. Their actions and the objects that surround them have symbolic meanings which refer to Christ's Passion. The Passion was a popular subject of Medieval Mystery Plays. It was traditionally performed during Catholic Holy Week, often on Good Friday. References to Christ's fated crucifixion include the wound in his palm made by a nail and the drop of blood that falls on his bare foot. The dove, which represents the Holy Spirit, sits perched on the ladder beside the carpentry tools that signify the cross. The pregnant moment is conveyed through the foreshadowing of the young boy's fateful end. Also adding to the emotional impact is Christ's graceful acceptance of the injury done to him. Instead of crying or suffering, he calmly places a kiss on Mary's cheek and tries to comfort her.

Phrenologyis the belief that cranial and facial features are indications of character. The painting Lorenzo and Isabella, (Millais, 1849) contains several figures whose features are meant to indicate their character. The Kicking Brother has a fleshy face that declares his gluttony, a large nose which indicates his arrogance, and a lifting lip that is a sign of vanity and egotism. Isabella's Father has a wide, intelligent forehead. Lorenzo's features are faithful to John Keats's poem Isabella. He has a thin pointed chin as a sign of his weak will, a wide forehead that indicates his intelligence, and a small mouth which shows he is fastidious. Isabella shares the trait of the weak chin. This shared physicality contributes to the narrative because it implies that the weak willed couple will not be able to withstand the vicious and determined attack of her brothers.

The painting Mariana, (Millais, 1850 - 1851) and the poem Mariana, (Tennyson, 1830) have both similarities and differences. The exterior setting seems to be similar. There is bounteous nature outside, but Mariana, trapped spiritually as well as physically, cannot see the "sweet heaven" through the window. The contrast appears to be in the interior setting which is described by Tennyson as bearing rusty nails and moldy, moss covered pots. Though there are a few leaves scattered over the floor, no blackened or mossy surfaces are in view. Mariana stretches from her perch on a cushioned stool, the stained glass windows are in good repair, and it appears the surfaces are free of dust. Unlike the bleak interior Tennyson describes, Millais' Mariana benefits from comfortable surroundings, but they do little to alleviate her melancholy. She is the archetypal embowered woman. Cut off from the world, she stands beside the requisite window and pines for her love. Her surroundings are both protection and prison. Both artist and poet depict the woman sympathetically, but Millais' Mariana displays sexual overtones that are absent from the poem.

Two landscape innovations seen in the painting English Autumn Afternoon, Hampstead - Scenery in 1853, (Brown, 1852 - 1855) are Brown's rejection of the picturesque and his placement of the viewpoint at the extreme left of the painting. The first innovation effected both his choice of subject and the actual depiction. For his subject he chose the commonplace suburban view from the window of his home. He depicted an uncontrived landscape inhabited with those who happened by. Placing his viewpoint at the extreme left allowed Brown to display a wide open vista on the right. The helpful pointing hand of the gentlemen in the foreground ensures we will not miss the view.