

1. *Embers* £200
A music painting inspired by the French band Epitaphe. Copies of the painting were included with the LP edition of the album.
2. *Symphony No. 5 (Mahler)* £200
Inspired by the fifth symphony of composer Gustav Mahler, this painting conveys the dark, funereal and devilish atmosphere of the first two movements of the symphony, as well as the whirling goblin-dance of the third movement, of which Mahler said "Every note is full of life, and the whole thing whirls around in a dance . . . it is simply the expression of unheard-of energy."
3. *Manfred on the Jungfrau* £300
An abstract illustration of a scene from Lord Byron's drama *Manfred*. Despairing, the hero has climbed high into mountains above his castle, reflecting on the futility of human aspirations. This scene attracted the Romantic artists Ford Madox Brown (who depicted Manfred teetering on a cliff edge) and John Martin (who focused on the sublime alpine landscape). My interpretation evokes the existential 'giddiness' experienced by Manfred, as well as the sweeping avalanches and swirling mists of the alps.
4. *The Sacrifice of the Prisoner* £300
Based on an opera by the Austrian composer Egon Wellesz, who migrated to Oxford after 'annexation' of Austria by the Nazis. *The Sacrifice of the Prisoner* is based on a Mayan legend in which a defeated hero is ritualistically executed by his captors, and celebrates the paradoxical glory of honourable defeat. This painting evokes the penultimate scene of the opera, in which the hero dances in memory of his mountainous homeland and prepares to meet his fate. Opalescent colours suggest the surreal and slightly psychedelic atmosphere of the music.
5. *The World is Deep* £300
Inspired by 'Zarathustra's Roundelay,' a poem from Friedrich Nietzsche's *Thus Spoke Zarathustra*. The poem is a nocturnal testament to the 'deep' complexity of the world, wherein joy and sadness are mixed and confused, and which human beings can never fathom; fear and trembling are mixed with awe and longing. The whole poem is framed with the painting.
6. *Austrian Landscape* £200
An abstracted alpine landscape in a heavy, stormy style inspired by the German Expressionists.
7. *Persephone* £200
An illustration of the play *Demeter* by Oxford-based poet Robert Bridges. The maiden goddess of spring, Persephone, was abducted by Hades to become an unwilling queen of the

underworld. Following Bridges in my choice of emphasis, the painting evokes the fragile beauty of flowers, which Persephone adores, as well as the goddess' ability to withstand the darkness of the underworld.

8. *The Mount of Olives (Dusk)* £200

This gloomy abstract landscape evokes a fantasy vision of the hill above Gethsemane, where, according to the Gospels, the disciples fell asleep and left Jesus alone to come to terms with his bitter fate: "My Father, if it is possible, let this cup pass me by." I have appended to the painting part of a poem by Gerard Manley Hopkins, 'Nondum,' which also uses mountain imagery to express the isolation of despair, and the apparent absence of aid either human or divine.

9. *Untitled* £200

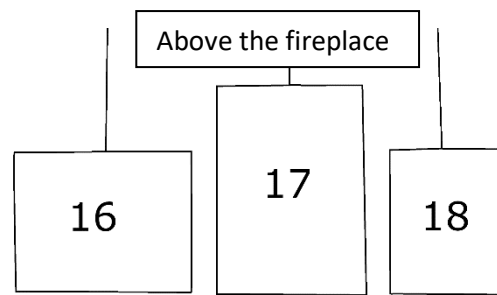
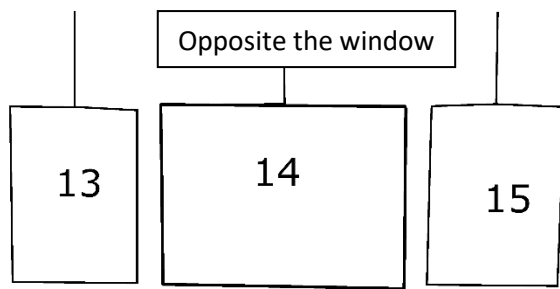
10. *Against the Current* £200

11. and 12. *Adam and Eve* £150 each

Two painting inspired by the poetry of Arthur Hugh Clough, whose *Mystery of the Fall* dramatizes the lives of Adam and Eve as they struggle to adapt to the novelty of human existence after their expulsion from Eden.

Adam thinks the family ought to spend less time worrying about their supposed 'fall,' and more time working to improve their situation. But his repressed guilt surfaces occasionally in violent fits.

Eve is preoccupied with matters of the soul, and constantly feels the burden of guilt that her husband tries to suppress. She fears passing this burden on to the future generations that she, as mother of the human race, carries within her.



13. *Mountain Gorges* £300

An abstract illustration of the final scene of Goethe's *Faust, Part 2*. The opening lines are sung by a 'chorus and echo,' and introduce the wild landscape in which the soul of the hero is redeemed.

14. *Symphony No. 8 (Mahler)* £350

Gustav Mahler's eighth symphony, known as 'the symphony of a thousand' because of the huge number of people required to perform it, is his most joyful composition. The symphony has two parts. The first is a musical setting of the Latin Pentecost hymn 'Veni Creator Spiritus' and the second is a setting of the final scene of Goethe's *Faust*. Both parts concern the redemptive power of divine creativity and the inability of individual human beings to bring about their own salvation.

My illustration of the symphony also conveys the rapturous, transfiguring power of creativity. The bright yellow radiance explodes out of the picture like the exultant joy of Mahler's version of Pentecost hymn; the shades of blue recede into the distance, 'drawing us heavenward' along with the soul of Faust, away from the chaos of earthly forms.

15. *Pater Profundus* £300

Another abstract illustration of the final scene of Goethe's *Faust, Part 2*. Pater Profundus is one of the holy anchorites present during Faust's ascension to heaven, hidden away in the mountains. He is overawed by the surging natural forces around him—the thundering waterfalls, massive boulders and forest trees—and begs for his confused mind to be

made calm by the same forces. Profundus' speech is included with the painting.

16. *Symphony No. 1 (Tippett)* £300

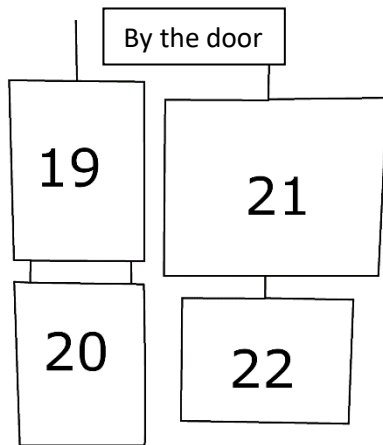
Michael Tippett's first symphony is exuberant and joyful, but also strained and dissonant, his Beethoven-like optimism never quite winning out against the woes of 20th century. I've tried to convey a similar joyful dynamism in my painting, space-warping light-forms on the left breaking through and toppling the jumble of more solid-looking forms on the right; rust-red veins and sickly colours suggesting the underlying anxiety of the music.

17. *Symphony No. 7 (Mahler)* £300

Mahler's seventh symphony, known as 'the song of the night,' is known for the unusual sonorities created by its experimental use of the orchestra's instruments. The effect is mysterious and uncanny, evoking nocturnal adventures and strange apparitions.

Framed with the painting are fragments of poetry from three different sources, all of which are related to the moods of the symphony which I have tried to convey in the painting: urgent, sombre, spooky.

18. *Topple* £200



19. *The Agony in the Garden* £200

An abstract depiction of Christ's existential tribulations in the garden of Gethsemane, where, according to the Gospels, he struggled to accept the role assigned to him and his impending doom. A simplified, cowed figure is surrounded by rough darkness and floral forms that have taken on an alien, threatening aspect, suggestive of Christ's mental state during this moment of dark contemplation before his arrest and crucifixion.

20. *Faust Reading* £100

Goethe's *Faust* is a retelling of the medieval legend of a magician who, to gain power that no earthly wisdom can deliver, strikes a bargain with the devil Mephistopheles.

At the beginning of Goethe's play, we meet the scholar Faust in his study, worn out from having spent decades mastering every scholarly discipline, despairing of ever satisfying his craving for absolute knowledge. This watercolour pencil sketch evokes the befuddlement of Faust in a style reminiscent of Cubism or Futurism, the leaves of a book pressed close to his face, his dense surroundings dissolving into confusion.

21. *The Kraken* £200

An abstract illustration of Tennyson's poem 'The Kraken,' about a mythological beast sleeping at the bottom of the ocean, never to wake until the end of the world.

The poem—like many sonnets—has two distinct parts. The first part describes the perpetual slumber of the monster; the second part describes its awakening and death during the apocalypse.

The painting is designed to hang in landscape and portrait orientations: one corresponds to the first part of the poem, the other to the second. The text of the poem is framed to be consistent with these orientations.

22. *Christ in the Wilderness* £200

An abstract depiction of the biblical tale of 'the temptation of Christ,' in which Jesus, fasting in the desert for forty days, is tempted by Satan to exploit his divinity for personal gain. In this watercolour painting, the figure of Christ can be seen in the midst of a swirling, unstable desert landscape that represents the confusion of his existential tribulations. The tempting spirit looms behind him, snaking through the chaotic wilderness.

In the corridor

23. *Chaos* £200

At the beginning of Ovid's *Metamorphoses* is a description of the primordial universe: the state of affairs known as Chaos, in which all elements are jumbled together and all forms are unstable. Some lines of Ovid's poetry are included with the painting.

24. *Phosphorus Unravelling* £200

Phosphorus is the morning star, also known as the *light-bringer*. In Latin, this translates as 'Lucifer.' This abstract painting, which suggests the bright star unravelling into the void of space, is therefore also emblematic of the fall of the rebel angels, who were led astray by the familiar devil-in-chief of Christian mythology, and cast down from heaven.