NINETEENTH CENTURY ENGLISH FRESCO

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NINETEENTH CENTURY ENGLISH FRESCO

THESIS

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The problem of this investigation is determining the artists, places, dates, subjects, and types of frescoes done in nineteenth century England. Through research in nineteenth and twentieth century materials, this information was disclosed. Included in this paper are discussions of the artists, chronology, the fresco projects, stylistic considerations, reasons for using fresco, and fresco's relevance to the subjects of the paintings. The differences in the technical aspects of fresco and its adaptations are explored. It is concluded that the fresco revival was a part of the prevalent Romantic mood of the period and a wish to make England an important nation in the art world's eyes. The revival, however, failed. Its fresco scenes crumbled off the walls that supported them.
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CHAPTER I

INTRODUCTION

The dawn of the nineteenth century heralded the growth of Romanticism, which had begun a half a century earlier. By looking back into history, the nineteenth century man sought unusual emotions and pleasures. Few styles or periods of the past escaped a revival. The classical antiquities unearthed at Pompeii found a new, adoring audience. The Gothic style was displayed in architecture and literature. The Renaissance, Baroque, and Rococo each appeared as a revival form. The exotic, the different, was praised.

The Industrial Revolution created, in part, the fertile ground for Romanticism. Although some, like J. M. W. Turner, responded positively, at times, to this new force in life, for most artists, it was something against which to react. The Industrial Revolution was removing the human concern, the creativity, from the environment. Man-made was rapidly becoming machine-made. For some, Romanticism was an attempt to counter this new force and to escape the industrial world. Fresco can be seen as an attempt to revive the human technical skills that were at this time being replaced by a new technology and as a Romantic creation in a mechanized world.

The Romantic art of the period appeared in many forms. France produced the geniuses of Delacroix and Ingres. Although
the painterly style of Delacroix stands in contrast to Ingres's linearity, the Romantic elements are ever-present in both. Each looked to the literature of the past for subject matter: Delacroix, to the Bible and Shakespeare; Ingres, to classical mythology. Delacroix's productive trip to North Africa and Ingres's interest in the Near East provided the nineteenth century audience with exoticism in art. In the German paintings of Caspar David Friedrich, the American works of the Hudson River School, and the art of the French Barbizon painters, one senses the strong emotion for which so many Romanticists searched. Yearning for the Medieval, the German Nazarenes plus certain Englishmen, including Dyce and Leighton, fantasized and tried to realize the Medieval in style or subject. These artists also found in fresco an outlet for the Romantic spirit. The currents of the movement could be felt in the High Art of the official academies as well as in the rebellious moods of the younger artists. Fresco was found to be an appropriate medium for the respectable art of the New Palace of Westminster as well as churches, museums, and summer leisure pavilions. Romanticism could be seen in subject matter, style, medium, and technique.

English art, by the beginning of the nineteenth century, had gained recognition among its European contemporaries. The English had become, in the preceding one hundred years, self-conscious about their position in the art world. Italy distinguished itself in art as early as the fourteenth century
and France, the seventeenth. These countries had produced artists and styles of art that were admired, were written about, and were influential among artists of contemporary and later periods. England wished to gain the artistic respectability and leadership that these countries had achieved. She yearned to create high quality English art, an art that would be considered great throughout history. The Royal Academy had been established in England in 1768. Art was being produced, exhibited, and bought. England participated in the prevailing Romantic mood. Frequent crossings of the channel provided for an artistic exchange in Europe to the benefit of all.

Fresco has long been practiced as an art medium. That the excavations of the first century frescoes at Pompeii continued during the nineteenth century was of no small consequence. Beginning in 1748, these unveilings brought to light the durability and importance of that art. Although fresco is an ambitious medium requiring specific skills, technical knowledge, the use of assistants, and an appropriate wall or ceiling surface, it has been practiced from early Mediterranean times throughout history. Frescoes have appeared in early Italian cultures, the Middle Ages, the Renaissance, and in almost every century since that time.

After the seventeenth century, however, the use of true fresco declined considerably. The most notable frescoes since then have occurred in Germany and Italy by the Nazarenes
in the late eighteenth and early nineteenth centuries, in the New Palace of Westminster by the nineteenth century English artists, in Mexico by Jose Orozco and Diego Rivera in this century, and in the United States by those artists commissioned by the Federal Art Project (1935-1943).

Fresco was most often employed on large walls or ceilings. It was placed there to be used for decoration, as in the landscape and architectural depictions of the ancient Roman frescoes. During the Italian Renaissance and the Baroque periods, it was used to convey a vital religious message. A moving social communication was imparted during this century in the frescoes of the W.P.A. and the Mexican muralists.

The purpose of this paper is to identify those frescoes done in the nineteenth century in England. Because nowhere in the available research material for this topic is there such a composite list, it is most important for the study of art history that one be compiled. This identification is to be made by artist, subject or title, date, and location of each fresco. A second purpose of this paper is a discussion of the reasons for the fresco rebirth in the nineteenth century. This discussion is to be limited to general reasons pertaining to the period as a whole and is not meant to be a discussion of each artist's own specific motivations. The third purpose of this paper is to establish which methods of fresco technique were used in nineteenth century England.
It is also important to discern which of these methods were technically successful.
CHAPTER II

GENERAL OVERVIEW OF NINETEENTH CENTURY ENGLISH FRESCO

Fresco Projects

During the nineteenth century in England, there were four major fresco projects implemented. Most of the artists who painted frescoes in this period were involved in one or more of these four projects: the New Palace of Westminster, the Summer Pavilion at Buckingham Palace, the Lincoln's Inn, and the South Kensington (Victoria and Albert) Museum. Not only will a short discussion of these four projects follow, but also a brief survey of the minor projects. It is not the intent to discuss in-depth the styles or subjects of the projects at this time. The fifth and sixth chapters of this paper are addressed to these issues.

In 1834, a fire destroyed the Houses of Parliament. The subsequent rebuilding of the Palace of Westminster, its proper name, and its interior decoration took the next fifty years. Detailed descriptions of the proceedings, committees, witnesses, debates, selections, competitions, and commissions can be found in T. S. R. Boase's article in the Journal of the Warburg and Courtauld Institutes, volume 17. To summarize, these important events that took place will be reviewed. In April 1841, the Select Committee of the House of Commons
referred that fresco be used to decorate the interior walls. This committee included Sir Robert Peel; Henry Labouchere, President of the Board of Trade; William Ewart; Benjamin Hawes, Member for Lambeth and industrialist, on whose motion the committee was set up; Henry Gally Knight; Thomas Wyse, educational reformer; Philip Pusey, a connoisseur and collector; Sir Robert Inglis; Lord Francis Egerton, collector; Monckton Milnes; Lord Barbazon; Henry Thomas Hope; and Colonel Rawdon. This committee called many witnesses, including J. Z. Bell, William Dyce, Charles Eastlake, and Peter von Cornelius, to help in their decision concerning the use of fresco.

The Fine Arts Commission was formed in November of 1841 to select the subjects and artists to complete this decoration. Prince Albert was named President; Charles Eastlake, Secretary. Others who served were Peel; Egerton; Inglis; Gally Knight; Hawes; Wyse; George Vivian, a witness to the Select Committee; Henry Hallam, historian; Samuel Rogers, poet; and Lord Landsdowne, politician and collector. Prince Albert at this time had been married barely two years to Queen Victoria and was not known well to the public (5, p. 324). The first report of this committee announced the first cartoon competition. It was held in Westminster Hall in 1842. The winners were comparatively unknown men. The £300 awards were given to Edward Armitage for Caesar's Invasion of Britain, G. F. Watts for Caractacus Led in Triumph through the
Streets of Rome, and C. W. Cope for The First Trial by Jury. The £200 prizes were awarded to J. C. Horsley, J. Z. Bell, and H. J. Townsend. To W. E. Frost, E. T. Parris, H. C. Selous, John Bridges, and Joseph Severn went the £100 awards. Additional prizes of £100 went to more senior artists: F. Howard, E. V. Rippingille, F. R. Pickersgill, Sir W. C. Ross, Henry Howard, F. P. Stephanoff, J. G. Wall, W. C. Thomas, Marshall Slaxton, and Edward Corbould. These cartoons executed in chalk or charcoal were to have illustrated scenes from British history, or the works of Spenser, Shakespeare, or Milton. They were to have been between ten and fifteen feet in length and executed in chalk or charcoal. The exhibition of these cartoons drew large crowds, as many as four thousand on September 2, 1842, the last day of the show. Few of these cartoons remain today. Due to their fragile medium, they have perished. In the following year, a minor competition was held for fresco specimens between three and eight feet in length. This did not receive nearly the publicity and interest that the first competition did. Winners were not automatically given commissions.

Prince Albert, in order to give artists of the time experience with this unfamiliar medium, and to increase fresco's popularity, commissioned artists to paint his Pavilion Summerhouse at Buckingham Palace in 1844. In all, fifteen artists participated. The central domed octagon room was painted by Charles Eastlake, William Etty, Edward Landseer, Charles
Robert Leslie, Daniel Maclise, Sir William Ross, Clarkson Stanfield, William Dyce, and Thomas Uwins. They each painted a scene from Milton's *Comus* (Illustrations 6, 10, 12, 17, 18, 22, 23, and 24). Comus, who was the son of Bacchus and Circe, tempted virtuous mortals. His enchantment was broken by Sabrina, pure spirit of the river Severn. Because the artists were allowed to choose their subjects freely from the poem, there was a repetition of very similar subjects. Three artists, in fact, painted Lady quite differently and in three different chairs. The artists typically chose subjects true to them. Stanfield painted a landscape; Landseer, a rout of animal-headed monsters; and Eastlake, an abstracted virtue surrounded by Raphaelisque angels. Dyce was called in to repaint the area that had been unsuccessfully attempted by William Etty, who could not handle the medium.

Critics have not dealt with these frescoes kindly. Marcia Pointon indicates that Maclise's fresco was overcrowded, that Leslie's looked like a lascivious potentate's tent, that Stanfield's figures were so small they could not be seen, that Uwins's Lady was too heavily drawn; and that Landseer's monsters resembled ancestors of Winnie the Pooh (10, pp. 216-217).

One of the two side rooms was painted in a Pompeian style by Agostino Aglio. The other side room illustrated Scott's *Waverly Novels*. James Doyle, Richard Doyle, James Severn, Charles Stonehouse, and Henry James Townsend
participated in these frescoes. Little has been discovered in the research to indicate anything but the names of the artists of these two rooms. We know nothing of their style, subject, or feelings in connection with these works of art. This garden pavilion was demolished in 1928, by which time the paintings had been destroyed by dampness.

In 1846, the Commission felt that there was sufficient skill in England to offer to have painted six arched compartments in the House of Lords. Three allegories of the function of the House of Lords—Religion, Justice, and Chivalry—and three histories—the baptism of Ethelbert, Prince Henry acknowledging the authority of Chief Justice Gascoigne, and Edward the Black Prince receiving the Order of the Garter from Edward III—would be the subjects of these frescoes. Six artists, Richard Redgrave, W. C. Thomas, C. W. Cope, J. C. Horsley, William Dyce, and Daniel Maclise, were asked to submit specimens. The historical precedent for many of the frescoes seems to have been David Hume's exhaustive History of England, published from 1793 to 1806 (5, p. 337). Cope, Horsley, and Thomas had been prize winners from the 1843 competitions. William Dyce was offered the first of the New Palace of Westminster frescoes in 1846, Baptism of Ethelbert (Illustration 7). He was given this commission because of his knowledge of Italian frescoes and his familiarity with the Nazarene fresco revival.
In the following year, Maclise was commissioned to paint *Spirit of Chivalry* (Illustration 19); Cope, *The Black Prince Receiving the Garter*; and Horsley, *Religion* (Illustration 11). It was also announced at this time that in the Upper Waiting Hall five smaller spaces would be given to Cope, Horsley, J. C. Herbert, Joseph Severn, and Sir John Tenniel. Cope and Horsley were favorites of the Commission at this time (5, p. 338). Edward Armitage was eventually given two compartments in the Upper Waiting Hall, also.

By 1845, subjects for the other rooms had been decided. The Peers' Robing Room frescoes were to deal with justice and law as described in the Bible. The Queen's Robing Room was to illustrate the stories of King Authur. In 1849, *Justice* (Illustration 20) and *Judge Gascoigne* (Illustration 3) were assigned to Maclise and Cope, respectively. J. R. Herbert, in 1850, was given nine frescoes in the Peers' Robing Room. After Cope completed his fresco of the Garter, he painted one of a Chaucerian subject, Griselda, in the Upper Waiting Hall. He also illustrated Byron's Lara. Watts was given Spenser; Horsley, Milton; Tenniel, Dryden; Armitage, Pope and Scott; and Herbert, Shakespeare.

In 1863, it was reported to Parliament by the Commission that all further frescoes were to be carried out in the water-glass method. It was already apparent that the earlier frescoes were perishing. In 1895, it was decided that Tenniel's *St. Cecilia* was the only fresco worth preserving.
Cope executed his last four frescoes in waterglass after having watched Maclise paint his fresco of Wellington and Blücher (Illustration 21) in this method.

Further contracts of Maclise and Herbert were cancelled in 1865. This was the last act of the Commission. Prince Albert was dead. The public was weary of the project. Fashions were changing. The fate of the other frescoes can be quickly stated. Dyce died in 1864, having completed five of his seven compartments. Herbert completed in 1864 his fresco of Moses. His others had been cancelled. Cope finished his in 1869; Ward, in 1874.

It took G. F. Watts six years to complete his fresco for the Hall of the Honourable Society of Lincoln's Inn (1853-1859). This building housed one of four legal societies with the exclusive privilege of calling candidates to the bar. The **School of Law-Givers** (Illustration 26) is forty-five feet long and fits into an arched space that reached forty feet in height. Because of the quasi-private nature of the building, it is not well-known to the public. Watts offered to do this painting, rather than being commissioned. In fact, Watts set about deliberately to inspire contemporary life, national and civic, by his painting. It is the subject, the world's greatest law-givers, that gives the painting its importance. Watts, in fact, believed this to be his best work (8, p.9). Thirty-five law-givers grouped in a semi-circle comprise this fresco: Moses, Justinian, Theodora, Lycurgus, Minos, Draco,
Solon, Numa, Servius, Zoraster, Pythagoras, Confucius, Manu, Charlemagne, Attila, Alfred the Great, Ina, Mahomet, Archbishop Langton, the earls of Pembroke and Salisbury, and Edward I. For these portraits, Watts used famous contemporary figures: Lord Tennyson, Holman Hunt, Edward Armitage, Sir Charles Newton, Spenser Stanhope, and Val Prinsep. As an oil painter, Watts was widely known and respected as a portraitist, meeting many men of the period through his relationship with the Holland family and the Pre-Raphaelites.

Watts, who had visited Italy in the 1840s used what he learned of the Venetian colorists in the rich warmth of the whole painting and the skillfully alternated warm and cool colors of the individual figures. The straight folds of drapery are like those of Masaccio and Giotto, while the flow of the drapery of the seated figures is like that of Raphael. The painting, however, does not have the sustained perfection of Michelangelo's Sistine Chapel in its design, nor is the general composition as well thought out as the crowded design of Raphael's School of Athens (8, p. 14).

Watts's great patience in attending to the technique of fresco has kept his mural in a better condition than other frescoes of the period. This attention to detail did not take place in a short amount of time. Although Watts began in the fall of 1853, this fresco was not finished until October of 1859. Watts's ill health and his visit to Hali-carnassus also prevented the completion of his task as quickly
as he wanted. The difficulty of his work lay in the immense size of the fresco, the fresco medium itself, and his use of sketches of various sizes rather than full-size cartoons.

This work drew recognition and praise, not only from the Benchers (the senior and governing members of the Inn), who saw it each day, but also from John Ruskin, who called it a "mighty work (8, p. 15)." The Benchers entertained him at a dinner in 1860 in the presence of the Lord Chancellor, Judges, Benchers, and 220 members of the Society. He was given a gilt cup containing five hundred sovereigns.

Lord Leighton painted two frescoes that were companion pieces for the lunettes in the south court of South Kensington (Victoria and Albert) Museum. The original cartoon for The Arts of Industry as Applied to War (Illustration 15) was commissioned in 1868, begun in 1870, and finished in 1872. The cartoon for The Arts of Industry as Applied to Peace (Illustration 16) was painted from 1872 to 1873. In 1876, the preliminary work for War was begun. The wall was prepared and the cartoon enlarged to life-size. The painting took two years to complete (1878-1880). The large cartoon for Peace was made in 1883, and the fresco from 1884-1886. Two thousand pounds were received by Leighton for the cartoons and six thousand for the frescoes.

These monumental works were based on Renaissance precedents. The composition of War was taken from the composition of Raphael's School of Athens (9, p. 91). This was a
well-known and well-respected painting at this time and not an unlikely reference for wall paintings. Raphael's arch-shaped format and his horizontal grouping of figures on steps are seen in these frescoes by Leighton. The scene, however, suggests a fancy ball rather than a military campaign. The dress is a romantic, nineteenth century adaptation of fifteenth century dress (9, p. 91). The subject of Peace attempts to portray the idea of trade and manufacture in terms of Classical civilization. It is not this subject, however, but the formal qualities of design that make this painting memorable. It is a blend of decorative and heroic elements (9, p. 91).

Only six of the thirty-three artists who painted in fresco in England were not involved in any way in one of the four major fresco events. Thomas Barker of Bath and Benjamin Robert Haydon painted for their personal dwellings. J. Z. Bell, T. Gambier-Parry, Albert Moore, and J. H. Pollen enhanced churches and homes with their frescoes. Often those artists who were involved in the major projects of the period, as has been previously discussed, completed minor works. These, too, were primarily for private dwellings and churches. It is most probably that those artists whose names were brought to the public as being fresco painters were the ones who were also asked to paint smaller, lesser known frescoes.
Chronology

When considering the one hundred years that make up the nineteenth century, a fairly well defined trend can be seen in the frescoes that were painted in England. Although every decade of the century exhibits a fresco project, the thirty-five middle years carry the heaviest load. All, but perhaps fifteen, of the approximately 130 frescoes painted were completed from 1840 to 1875 because it was during this time that the major fresco murals were commissioned: Prince Albert had his Summer Pavilion at Buckingham Palace painted 1843-1844, and the first competition for designs to decorate the walls of the New Palace of Westminster was held in 1843 with the first commission offered in 1846 to Dyce. As President of the Fine Arts Commission, the body that made the selection of mural artists, Prince Albert had been influential in encouraging frescoes. Prince Albert's interest in fresco is discussed in the fourth chapter. When he died in 1861, the "whole scheme ground to a standstill, lost its original impetus (3, p. 26)". Without the Prince Consort to encourage these frescoes, there were no more commissioned. The fresco movement needed him. Those artists who were involved at the time with painting frescoes at the New Palace of Westminster finished their commissions, but no new artists were asked to paint.
During this period those in charge of many churches, estates, and smaller governmental bodies, were caught up in the urge to add important painting to their buildings' walls, asked artists to paint frescoes for them. Often the same artists who were commissioned for the Houses of Parliament completed these as well: Armitage painted a mural for the Roman Catholic Church of St. John in Islington (1860); Dyce was commissioned by Prince Albert to decorate the stair hall at Osborne House, Isle of Wight, and by the Church of All Saints in London (1858-1859) to paint a series on the life of Jesus; Joseph Severn was asked, as a direct result of his work at Westminster (4, p. 223), to decorate the Countess of Warwick's home at Gatton Park, Reigate; and Watts spent the six years from 1853 to 1859 painting *The School of Law Givers* (Illustration 26) for Lincoln's Inn. Thomas Gambier-Parry, who was not involved as a painter in any major public work, experimented with his personal fresco method in the 1860s and 1870s. Several churches were the recipients of his work. A younger artist, Lord Leighton, began his fresco work in England by painting *The Wise and Foolish Virgins* (1862-1864) (Illustration 14) for St. Michael's Church at Lyndhurst. During this same thirty-five year period, John Hungerford Pollen decorated three churches and four homes with his frescoes.

Of those few frescoes that were completed outside of the middle years of the century, most were done in the later
decades. Thomas Gambier-Parry continued his painting with the spirit method at his own expense. Discussion of fresco methods is contained in the seventh chapter. Leighton frescoed two large murals (1878-1886) for the South Kensington Museum, now the Victoria and Albert Museum.

The frescoes painted early in the nineteenth century anticipated the great interest in fresco of the middle years. The Italian Agostino Aglio painted decorations for Woburn Abbey (1808), the Manchester Town Hall (1831-1833), the Roman Catholic Chapel at Moorsfield (1819) at Islington (1837), and at Reading (1838), all before beginning the fresco project at Buckingham Palace. John Zephaniah Bell and Thomas Barker of Bath each completed a fresco: Bell, for a private home near Edinburgh (1833); and Barker, for his own home (1824-1825). See Illustrations 2 and 1.
The Artists

The nineteenth century attempt at re-establishing fresco as a viable medium in England was pursued by thirty-four known artists. Listed in alphabetical order below are these artists, each with a brief biographical sketch. Information for these sketches was taken primarily from the Dictionary of National Biography, Benezit's Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs, Bryan's Dictionary of Painters and Engravers, and the McGraw-Hill Dictionary of Art. This is given in order that their place in nineteenth century English art might be better understood.

Aglio, Agostino Maria (Augustine Aglio) (1777-1857)

Aglio was born in Cremoria, Italy, where he underwent very complete art training under Andrea Appiani, who taught him fresco. He followed the architect William Wilkins to England in 1803. After a short stay at Cambridge as a drawing master, he was employed as a scene painter for several London theaters. He was also commissioned to decorate several public buildings and country homes in the early part of the century. Aglio was a early practitioner of lithography. Because of his training in wall painting in Italy, he was entrusted with supervising the technical side of the decoration of the Pavilion at Buckingham Palace. Before his death, he wrote an autobiography which is now lost (6, pp. 159-160). His subjects most often were landscapes and decorative motifs.
Armitage, Edward (1817-1896)

Armitage, an historical painter, began his studies in England but finished them in Germany and then, in 1837, in the studio of Paul Delaroche in Paris. He helped Delaroche paint parts of his hemicycle in the amphitheater of the École des Beaux-Arts at Paris. He won prizes in three different competitions for the decorations of the New Palace of Westminster. He eventually was commissioned to execute two frescoes there. After spending a year studying in Italy in 1848, Armitage began to exhibit regularly at the Royal Academy. He did so until his death. His subjects were usually biblical. One of his most known works, Retribution, a large painting of 1858, is now at the Leeds Museum.

Barker, Thomas of Bath (1769-1847)

Barker's talents as a young artist were recognized by Charles Spackman, a wealthy coach-builder, who sent Barker to school and set him to work copying his art collection. Spackman also sent Barker to Italy to study art for three years (1790-1793). After Spackman's bankruptcy in 1794, Barker was successful at painting landscapes of English, Welsh, and Italian scenes. He exhibited often at the British Institution, but only six times at the Royal Academy. In 1810, Barker built his handsome "Doric House" on Sion Hill, Bath, in which in 1825, he decorated one wall with the fresco Massacre at Scio.
Bell, John Zaphaniah (1794-1883)

Bell, a Scottish painter, studied under Sir Martin Archer Shee and Baron Gros. At the Royal Academy, he exhibited mainly Romantic, historical, and genre subjects, with an occasional portrait. He visited Rome, Portugal, and Paris. From 1837-1842, Bell taught at the School of Design at Manchester. In 1843, he won a prize for his cartoon (The Cardinal Bourchier Urging the Dowager Queen of Edward IV to Give up from Sanctuary the Duke of York) for the Westminster Palace decoration competition (6, p. 170).

Cope, Charles West (1811-1890)

Cope was an historical painter, the son of two artists who named him "West" after their friend, the artist Benjamin West, who was President of the Royal Academy schools where he was awarded several prizes for his work. He traveled in France and Italy, studying art. He exhibited at the Royal Academy and the British Institution. Cope was one of the founding members of the Etching Club. The success of winning a prize for his cartoon, which he entered into the New Palace of Westminster contest, induced him to learn the art of fresco. He traveled to Italy and to Germany to study fresco technique. He became so involved in fresco work that his only oil paintings from this period (1846-1866) are small. In 1848, he was made a full member of the Royal Academy. In 1856, he was made honorary member of the Philadelphia Society
of Arts. In 1867, he was made professor of painting at the Royal Academy. Although not considered a first rate artist, Cope showed considerable skill as a technician, draughtsman, designer, and etcher.

Doyle, James William Edmond (1822-1892)

James Doyle, brother of Richard, is best known for his painting of Dr. Johnson reading a manuscript of the *Vicar of Wakefield*. While still young James abandoned his art to devote himself to writing historical studies. *Chronical of England* (1846) was adorned with watercolor illustrations. His greatest undertaking was *Official Baronage of England* (1886). In 1886, he wrote the text for Richard Doyle's *Scenes from English History*.

Doyle, Richard (1824-1883)

Doyle was taught art through studies of nature by his father at home. Richard became a regular contributor to *Punch* when it was established in 1841. It was his design that was to remain a permanent cover. In 1850, he terminated his connection with *Punch* due to a conflict over the attacks it had made upon papal aggression. Doyle was a Roman Catholic. He worked from then on as a book illustrator and watercolorist. He often painted the imaginary creatures, elves, and pixies, of woodland landscapes.
William Dyce, a Scottish painter, is known for his wide breadth of interests. He won a prize for an essay on electricity; he was an important figure in the High Church movement; he published articles on theology and church music; and he traveled to Italy four times, resulting in an excellent knowledge of fourteenth and fifteenth century Italian art. His visit in 1827 to the Nazarenes in Rome led him to emulate their style on his return to Scotland. From 1838 to 1843, he was Superintendent of the Schools of Design in Edinburgh. In 1848, he was made a member of the Royal Academy. Dyce played a leading role in the decorations for the New Palace at Westminster because of his knowledge of Italian frescoes and his familiarity with the Nazarene fresco revival. After he was given the first commission for a fresco in the House of Lords in 1846, he traveled to Italy to study fresco technique. His larger commission of painting the Queen's Robing Room occupied him until his death. It was left uncompleted. During his lifetime, Dyce had an important influence on the Pre-Raphaelites and was one of the older artists who was sympathetic to them. Dyce's subject matter included history, mythology, and Arthurian legend.

Eastlake, Charles (1793-1865)

Eastlake studied under Benjamin Haydon as an historical painter and then in the Royal Academy schools. He always
showed good critical judgement of people, art theory, and art technique. Eastlake lived for fourteen years in Rome, studying Classical art and antiquities. He exhibited both at the British Institution and the Royal Academy of which he became a full member in 1838. Because of his travels and studies in Europe, he had on his return to England, one of the most cultivated understandings of art during his day. Besides the landscapes and portraits that he painted, he also found time to write about art for leading journals of the time. Although he thought and wrote much about art, he declined any engagements (lecture series, professorships) that would interfere with his own art. He did, however, agree to be the secretary for the Fine Arts Commission, the committee for the decoration of the New Palace of Westminster. Through this office, he worked closely with Prince Albert and often advised him on matters of art. In 1842, Eastlake became librarian of the Royal Academy; from 1843 to 1847, he was keeper of the National Gallery; and 1850, he was elected President of the Royal Academy; and in 1855, he was made director of the National Gallery. At this time he left off his own painting in order to fulfill the duties of these offices until his death.

Etty, William (1787-1849)

Etty, a popular artist of the nineteenth century, became a full member of the Royal Academy in 1828. Because his
uncle's death in 1809 left him in comfortable circumstances, he was able to pursue art easily. He traveled extensively in Europe studying art during the 1820s, 1830s, and 1840s. His subject was the human figure, most often the nude or the semi-nude in the tradition of the Venetians and Peter Paul Ruebens. He was virtually the only English painter of the nude at this time. The literary element is secondary in his paintings to the arrangement of human forms. In 1843, Prince Albert commissioned him to paint a fresco for the Buckingham Palace summerhouse. Because of his unfamiliarity with the medium, his fresco was judged a failure, later to be painted over by William Dyce (7, p. 229-230).

**Gambier-Parry, Thomas (1816-1888)**

Gambier-Parry traveled widely as a young man throughout Europe and the Eastern Mediterranean. Although he had no formal training, his special interest was fresco techniques. He spent his lifetime experimenting to find a fresco technique that could withstand the English climate. Artists, such as Lord Leighton and Ford Madox Brown used his method. Gambier-Parry employed his fresco method, free of charge, in the churches in his neighboring countryside. His subjects were usually religious. During this time, also, he was collecting extensive art treasures, which are now owned by the University of London.
**Haydon, Benjamin Robert (1786-1846)**

Haydon, having read widely from the books in his father's print shop and being influenced by Sir Joshua Reynolds's Discourses, pursued history painting. He studied at the Royal Academy schools and under Henry Fuseli. Haydon was so disturbed about how one of his paintings was hung at an Academy exhibition that he never became a member. He exhibited from then on privately. He encouraged state patronage of the arts and suggested the ornamentation of the Houses of Parliament in 1812, although he never received a commission. His most important contributions are in his writings of art theory, his lectures, and his teaching. He kept a diary which was later formed into a moving biography by Tom Taylor. Because of financial setbacks and his unsuccessful attempt in the Westminster competitions, Haydon, in 1846, committed suicide, first by shooting himself and then by cutting his throat.

**Herbert, John Rogers (1810-1890)**

Herbert, after having been instructed at the Royal Academy schools, began his career as a portrait painter. His style and subject changed, however, after a trip in the mid-1830s to Italy where he met the Nazarenes. He began painting scenes from Italian history in a hard, flat style. Herbert's friendship with A. W. N. Pugin, the designer for the New Palace of Westminster, led to Herbert's conversion to Catholicism in 1840, and to several commissions for frescoes at Westminster.
In 1841, he became an assistant to William Dyce, one of the principal followers of the Nazarenes in England and a link from them to the Pre-Raphaelites. At this time Herbert's work closely prefigured the Pre-Raphaelites. After 1845, he painted mostly religious subjects. In 1846, he became a full member of the Royal Academy.

**Horsley, John Callcott (1817-1902)**

Horsley studied in the Royal Academy schools, exhibited there, became a full member in 1864, and was made Treasurer in 1882. The historical nature of his art made him a likely choice for a commission for a fresco at the New Palace at Westminster (2, p. 45). In 1845, he executed *The Spirit of Religion* there. During the 1850s, Horsley began paintings of contemporary genre, often clothing them in historical dress to provide a period setting for his light-hearted work. He was a member of the Cranbrook Colony, a group of artists interested in genre.

**Landseer, Sir Edwin (1801-1873)**

Landseer, on Benjamin Haydon's advice, studies the Elgin Marbles and the animals at Exeter Charge. He became a student at the Royal Academy in 1815 and a Royal Academician in 1831. Landseer was a favorite of Queen Victoria, as well as contemporary England. His animal paintings declined in quality during his later years when he began investing them with human emotions for humorous or pathetic effect. He was
knighted in 1850, and offered the presidency of the Royal Academy in 1865, although he declined because of his health.

**Leighton, Lord Frederic (1830-1896)**

Showing early interest in art as a boy, Leighton pursued art in London, Rome, Dresden, Berlin, Frankfort, and Florence. He studies for three years (1850-1853) under Johann Eduard Steinle, whom he considered his master. Steinle was one of the last of the Nazarenes. He was also influenced by the Pre-Raphaelites with whom he became intimate in 1858. He was a steady contributor to the Royal Academy and was elected to it in 1869. In 1878, he became President of the Royal Academy, the usual knighthood following his election. He served his years in the presidency excellently, yet he continued to paint prolifically. He is often considered a Classicist in style and subject. Although he was not a great painter, he could see beauty and show it to his viewers.

**Leslie, Charles Robert (1794-1859)**

Leslie, although of American parents, was born in England. He was schooled in Philadelphia, however. Through the kindness of his employer, a publisher, Leslie was sent to England to study art with a letter of introduction to Benjamin West. He studied at the Royal Academy schools, where he won several prizes. Thomas Sully, Washington Allston, West, Landseer, and John Constable all were friends. His ambition was in what he called "High Art." In 1825, he became a Royal
Academician. For a short while Leslie was a drawing teacher at West Point in America. As subjects, he used history, portraits, literary scenes, and Biblical illustrations.

Maclise, Daniel (1806-1870)

Maclise, an Irishman, received his training at the Cork Academy and the Royal Academy schools. He exhibited regularly at the Royal Academy and became a full member in 1840. From 1830 to 1838, under the name Alfred Croquis, he drew a series of caricatures of eminent literary figures for Frazer's Magazine. His oil paintings were primarily of literary subjects and were executed in hard, metallic precision. He was considered one of the leading figure painters of the 1830s and 1840s, although he was criticized by the Pre-Raphaelites for being too artificial. His most important works are at the Houses of Parliament, where he executed four frescoes. Although his The Meeting of Wellington and Blücher at Waterloo and The Death of Nelson were greatly admired during his day, his reputation has since plummeted.

Moore, Albert Joseph (1841-1893)

Moore received his early art training under his father, a portrait painter, and his later art training at the Royal Academy schools. He is known primarily as a decorative artist, designing pictorial figures for architects in ceilings and altar-pieces. He studies in Rome in 1862 and 1863, after which he began devoting himself to decorative painting.
Moore's charm lay in the delicate tones and diaphonous garments of his Hellenistic inspired figures. His outspoken views prevented his membership to the Royal Academy although he exhibited there often.

Pollen, John Hungerford (1820-1902)

Pollen, after taking holy orders in the Church of England and rejecting them for membership in the Roman Catholic Church, devoted himself to art and architecture. He had studied these on his European travels and practiced them as an amateur. In the 1840s and 1850s, he decorated several churches and held for a short time a position of art professor at the University of Ireland at Dublin. After settling in London in 1857, he became friends with the Pre-Raphaelites and even helped them decorate the debating hall at Oxford University in 1858. From 1860 onwards, he was busy with private and public commissions to decorate buildings. In 1863, he was made official editor of the art and industrial departments of the South Kensington (now Victoria and Albert) Museum. He devoted much time and energy to the Museum until his resignation in 1876.

Ross, Sir William Charles (1794-1860)

Ross, a miniature painter, was born to two artists. He was admitted to the Royal Academy schools where he was advised by Benjamin West and where he received prizes for his art. Although his first ambition was to be a history painter,
he trained in the more lucrative miniature painting. He painted many members of the royal family. In 1842, he was knighted, and in 1843, he became a Royal Academician. Ross was held in great respect as a miniature painter during his time.

Scott, David (1806-1849)

Scott, a Scottish painter, was the brother of William Bell Scott. He was one of the founders of the Edinburgh Life Academy Association in 1827, and became an associate of the Scottish Academy in 1830. His trip to Italy in 1832 left him unsatisfied with the great frescoes. He only exhibited once at the Royal Academy. He wrote several articles for magazines on the theories of art. His contributions to the Westminster competitions attracted no notice. His subjects ranged from the historical to the Classical to the religious. Like Benjamin Haydon, David Scott felt his life to be a series of disappointments.

Scott, William Bell (1811-1890)

Scott was a Scottish poet, painter, and writer. His early art training was from his father; his later, from the Trustee's Academy. He supported himself in London beginning in 1837, as an engraver, painter, and etcher. As a result of his entry into the Westminster cartoon competition, he was given the position of master in the government schools of design at Newcastle-on-Tyne. He remained a part of education
in one way or another until 1885. In 1855, he executed a series of paintings of Northumberland history for Sir Walter Trevelyman at Wallington Hall. At his death, his two-volume autobiography was published. It is probably upon his poetry that Scott's reputation will finally rest.

Severn, Joseph (1793-1879)

Severn, although encouraged in art by his parents, found his apprenticeship to an engraver intolerable. In his struggles to learn art on his own, he met John Keats. It is for this friendship that he is chiefly remembered. In 1818, Severn was declared the winner of a gold medal not given by the Royal Academy for twelve years previously. In 1820, he traveled with the invalid Keats to Italy. Severn never received any considerable eminence as a painter although, through acquaintances in Rome, he was able to make a living as an artist. On his return to England, he painted Italian scenery and began to devote more time to writing literature. He returned to Rome in 1860, as a British consul and died there.

Stanfield, Clarkson (1793-1867)

Sometimes wrongly known as William Clarkson Stanfield, Stanfield spent his early years at sea. Upon his return to London, he found employment as a scene painter. He also took up easel painting, drawing on marine subjects and sketches he made from his travels to the Continent. He was one of the founding members of the Society of British Artists in 1823,
was elected to the Royal Academy in 1835, and was made honorary member of the Scottish Academy in 1858.

**Stanhope, John Roddam Spencer (1829–1902)**

Stanhope studies under George Frederic Watts with whom he completed a series of frescoes at Little Holland House in Kensington. Lady Holland was a mutual friend of these two artists. He also was engaged in the mural painting at Oxford University done by the Pre-Raphaelites in 1857–1859.

**Stevens, Alfred (1817–1875)**

Stevens, as a student, was sent to Italy to learn art. He never studied art in an English school. In 1845, he began as a teacher at the School of Design in London. Most of his time was spent in the conception and execution of decorative designs. He became chief artist for a firm specializing in metal work. He received a prize for his design for the Wellington Monument to be erected at St. Paul's Cathedral. His design was executed but not entirely finished at his death. He also completed decorative painting for private homes.

**Stonhouse, Charles (or Stonehouse) (dates unknown)**

All that is known about this artist is that he painted a subject from Scott's *Waverly Novels* for the summerhouse at Buckingham Palace in 1843.
Tenniel, Sir John (1820-1914)

Tenniel is known as a painter, illustrator, and caricaturist. He is most recognized for his illustrations of Lewis Carroll's Alice in Wonderland and Alice through the Looking-glass. He also made regular contributions to Punch. Tenniel studied at the Royal Academy schools and exhibited often at the Royal Academy.

Townsend, Henry James (1810-1890)

Townsend, although schooled as a surgeon, favored art as a profession. He exhibited regularly at the British Institution, Royal Academy, and Society of British Artists. He is primarily known as an historical painter but also exhibited genre subjects. He received a prize for his entry into one of the Westminster competitions. He had considerable talent as an etcher and belonged to the Etching Club. For several years he was headmaster of the Government School of Design.

Uwins, Thomas (1782-1857)

Uwins supported himself during the time he was enrolled in the Royal Academy schools by executing miniature portraits. His early training had been as an engraver. In 1813, he became a full member of the "Old Watercolour" Society. He traveled to France, Scotland, and Italy. Continued work in miniatures injured his eyesight. In 1844, he was made librarian of the Royal Academy; in 1845, surveyor of pictures to the queen; and in 1847, keeper of the National Gallery,
Ward, Edward Matthew (1816-1879)

Ward, an historical painter, studied in the Royal Academy schools, traveled in France and Italy to learn of art, and continued at the Academy of St. Luke in Italy. English seventeenth century and the French revolution were his favorite history subjects. He was a frequent exhibitor at the Royal Academy and was made a member in 1855. He was commissioned to execute eight historical frescoes for the New Palace at Westminster. He became interested in the foundation of the Windsor Tapestry Works under the presidency of Prince Leopold. He designed, thereafter, several tapestry cartoons. His life ended in suicide.

Watts, George Frederic (1817-1904)

Watts, after winning as a young man a competition for the Westminster decorations, went to Italy to study fresco. During the 1850s and 1860s, Watts's chief ambition was to create large scale frescoes. He painted Justice at Lincoln's Inn in 1859. Smaller fresco commissions followed this. After his marriage to the actress Ellen Terry terminated, he devoted increasingly more time to allegorical subjects. He practiced portraiture for a living but always painted subject pictures for pleasure. He was belatedly elected an associate and full member of the Royal Academy in 1876. Watts also practiced sculpture but is known chiefly as a portraitist.
CHAPTER BIBLIOGRAPHY


Although fresco was produced in the nineteenth century in England in large enough quantities to be considered a revival, retrieving information concerning those frescoes is difficult. Rarely is the subject discussed in the art historical literature written about the nineteenth century. When the fresco attempts are mentioned, the material is usually general and limited. To find the specifics about fresco is hard to discover from available sources. It was seen, then, that there was a great need to provide this information.

"Table I" is a compilation of the important data about frescoes in nineteenth century England. It includes the artists' names and dates, the dates of the frescoes, the locations of these frescoes, the subjects or titles, the types of fresco in which they were painted, if the frescoes are still in existence, and other pertinent information.

All of the artists in this table painted in England although their homeland may have been another country. If an artist is considered to be of another nationality, only those frescoes he painted in England are listed. If an artist is considered to be English, then listed are all of his frescoes.
even those outside of England. Scotland and Ireland are to be considered part of the English realm. Because nineteenth century sources did not often distinguish between types of frescoes and, in fact, called any wall painting a fresco, those fresco types which were never fully discerned are noted as "probable."

The technical aspects of these types of fresco are fully discussed in "Chapter V." For minor frescoes, particularly those in private dwellings and in small country churches, it was not always possible to determine if a fresco is still extant. To discover that they were indeed painted at all required in-depth research of materials. Finally, information that would add to the body of knowledge about a fresco is added: its dimensions, if known; and if it is still in existence, for example.
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<tr>
<th>Artist</th>
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<th>Title and/or Subject</th>
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| (1777-1857)            | 1819    | Nave ceiling, Roman Catholic Chapel, Moorsfield | Central oval: The Assumption
Sprandrels: Four Doctors of the Church
Flanking compartments: Nativity
Adoration of the Maji
Christ Disputing in the Temple with the Doctors
Christ Walking on the Sea
St. Peter Receiving the Keys
The Entry into Jerusalem
Agony in the Garden | Probably fresco secco | Commission required him to complete this in one hundred days. Example of rapid decay. 1899--Nave and frescoes destroyed. |
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<th>Artist</th>
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<td>1831-1833</td>
<td>Central room:</td>
<td>Last Supper</td>
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<td>Manchester</td>
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<td>Meeting of Lord Macartney and the Emperor of China</td>
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<td>The King of Persia Giving Audience to a Deputation from England on the Subject of Trade</td>
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<td>Dome at the cupola end:</td>
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<td>Allegory Relating to the British Empire</td>
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TABLE I--Continued

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<td>Four Evangelists</td>
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<td>1837</td>
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<td>Vault, Roman Catholic Chapel, Duncan Terrace, Islington, Middlesex</td>
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<td>1838</td>
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<td>Roman Catholic Chapel, Reading, Berkshire</td>
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<td>1844-</td>
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<td>First side room, Pavilion Summer-house, Buckingham Palace</td>
<td>Pompeian motifs</td>
<td>Fresco secco or fresco buono</td>
<td>Ruined by dampness. 1928: Pavilion demolished. Supervised technical aspects of all artists involved in project.</td>
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<td>Armitage, Edward</td>
<td>Comission announced</td>
<td>Poets' Gallery, Upper Waiting Hall, New Palace of Westminster</td>
<td>The Personification of Thames (Pope)</td>
<td>Fresco buono</td>
<td>8'1 1/8&quot;X5'9 3/8&quot; 1894: Covered over. 1954: Temporarily uncovered to show only a group of shadows and flaking in large patches.</td>
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<td></td>
<td>1860</td>
<td>St. Francis Chapel, Roman Catholic Church of St. John, Duncan Terrace, Islington</td>
<td>Christ and Twelve Apostles</td>
<td>Fresco buono</td>
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<td>Barker, Thomas of Bath</td>
<td>1824-1825</td>
<td>Artist's home Sion Hill, Bath</td>
<td>The Inroads of the Turks upon Scio in April 1822</td>
<td>Fresco buono</td>
<td>30'X12' In perfect condition. Had the help of two Italian plasters.</td>
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<td>(1769-1874)</td>
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<td>Bell, John Zephanian</td>
<td>1833</td>
<td>Principal room, ceiling oval, Muir House, Muirhouse Granton, near Edinburgh</td>
<td>Figures of two youths</td>
<td>Fresco buono</td>
<td>Extant. Painted for Captain William Davidson for whom the house was completed in 1832.</td>
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<td>Cope,</td>
<td>1846</td>
<td>Throne room, House of Lords Chamber,</td>
<td>Prince Henry, Afterwards</td>
<td>Fresco buono</td>
<td>A second ceiling oval has been covered over.</td>
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<td>Charles</td>
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<td>New Palace of Westminster</td>
<td>Henry V, Acknowledging the Authority of Chief-</td>
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<td>Extant. 1880: Repaired by Cope.</td>
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<td>Edward the Black Prince</td>
<td>Fresco buono</td>
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<td>Poets' Gallery, Upper Waiting Hall, New Palace of</td>
<td>Griselda (Chaucer)</td>
<td>Fresco buono</td>
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<td>1848</td>
<td>Westminster</td>
<td>Lara (Byron)</td>
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<td>1868: Cope treated them with paraffin wax solution. This contributed to their demise. 1894: Covered over.</td>
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<td>1954: Temporarily uncovered but found to be in poor condition.</td>
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<td>1857</td>
<td>Peers' Corridor, House of Lords, New Palace of</td>
<td>The Burial of Charles I</td>
<td>Fresco buono</td>
<td>Extant. Painted on slate and fixed into position. 1874-5: All of</td>
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<td>The Parting of Lord and Lady William Russell</td>
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<td>The Defence of Basing House</td>
<td>Waterglass</td>
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<td>1863-1864</td>
<td></td>
<td>Expulsion of Fellows from Oxford for Refusing to Sign Covenant</td>
<td>Waterglass</td>
<td>Extant.</td>
</tr>
<tr>
<td></td>
<td>1865</td>
<td></td>
<td>Meeting of Train Bands to Relieve the Selge of Gloucester</td>
<td>Waterglass</td>
<td>Extant.</td>
</tr>
<tr>
<td></td>
<td>1866</td>
<td></td>
<td>Speaker Lenthall Asserting the Privileges of the Commons</td>
<td>Waterglass</td>
<td>Extant.</td>
</tr>
<tr>
<td>James</td>
<td></td>
<td></td>
<td></td>
<td>or fresco secco</td>
<td></td>
</tr>
<tr>
<td>William</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Edmond</td>
<td>(1822-1892)</td>
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</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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</tr>
<tr>
<td>Dyce, William</td>
<td>c. 1844</td>
<td>Lambeth Palace</td>
<td>The Consecration of Archbishop Parker</td>
<td>Probably fresco buono</td>
<td>Fresco is no longer in existence.</td>
</tr>
<tr>
<td>(1806-1864)</td>
<td>1844</td>
<td>Main room, Pavilion Summerhouse, Buckingham Palace</td>
<td>The Bridgwater Family Reunited (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>c. 5' wide. Ruined by dampness. 1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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</tr>
<tr>
<td>August 2, to</td>
<td>Stair hall,</td>
<td>Neptune Resigning to</td>
<td>Fresco buono</td>
<td>11'3&quot;x16'10&quot;</td>
<td>Extant. In perfect condition. Commissioned by Prince Albert. 1967; A crack was repaired and some of the &quot;sky&quot; was stabilized.</td>
</tr>
<tr>
<td>October 7,</td>
<td>Osborne House, Isle of Wight</td>
<td>Britannia the Empire of the Sea</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1848-1864</td>
<td>Queen's Robing Room, New Palace of Westminster</td>
<td>Arthurian Legends typifying chivalry:</td>
<td>Hospitality: Admission of Sir Tristram to the Round Table</td>
<td>Fresco buono</td>
<td>Extant. Originally Dyce recommended that Maclise do these. Only five of the seven planned were finished at his death in 1864. Used Holman Hunt as an assistant. Original coloring is now lost.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Religion: The Vision of Sir Galahad and his Company</td>
<td></td>
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<td></td>
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<td></td>
<td>Mercy: Sir Gawain Swearing to be Merciful and to Never be Against Ladies</td>
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<td></td>
<td></td>
<td></td>
<td>Generosity: Sir Lancelot Sparing King Arthur</td>
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<td></td>
<td></td>
<td></td>
<td>Courtesy: Sir Tristram Harping to Yseult</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
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<tr>
<td>Eastlake, Charles</td>
<td>1843</td>
<td>Main room, Pavilion, Summerhouse, Buckingham Palace</td>
<td>Circe and the Sirens Three (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>C. 5' wide. So unsuccessful that Etty was paid off and Dyce painted over the area. The composition is known from his painting Circe and the Sirens Three (Art Gallery of Western Australia, Perth).</td>
</tr>
<tr>
<td>Gambier-Parry, Thomas</td>
<td>Early 1860s</td>
<td>Eastern half of nave roof, Ely Cathedral</td>
<td>Norman subject</td>
<td>Gambier-Parry's Spirit fresco</td>
<td>Extant. This painting was designed and begun by a Mr. LeStrange of Norfolk.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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<tr>
<td></td>
<td>1862-1865</td>
<td>East wall of nave, Highnam Church, near Gloucester</td>
<td>Last Judgement</td>
<td>Gambier-Parry's spirit fresco</td>
<td>When he died, Gambier-Parry changed the design and finished the project. The design bears a strong similarity to a ceiling of the twelfth century in Hildersheim, Germany.</td>
</tr>
<tr>
<td></td>
<td>1866-1868</td>
<td>St. Andrew's Chapel, Gloucester Cathedral, Gloucester</td>
<td></td>
<td>Gambier-Parry's spirit fresco</td>
<td>Extant and in fairly good condition. Painted at his own expense.</td>
</tr>
<tr>
<td></td>
<td>Early 1870s onward</td>
<td>Altarpiece, Tewkesbury Abbey</td>
<td>Crucifixion and other scenes</td>
<td>Gambier-Parry's spirit fresco</td>
<td>Extant. After his death it hung on loan in the Chapter House of Gloucester Cathedral.</td>
</tr>
</tbody>
</table>
TABLE I--Continued

<table>
<thead>
<tr>
<th>Artist</th>
<th>Date</th>
<th>Location</th>
<th>Title and/or Subject</th>
<th>Type</th>
<th>Additional Data</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>It was removed to a place above the high altar at Tewkesbury Abbey in 1914. It is not in a side chapel. Painted at his own expense.</td>
</tr>
<tr>
<td></td>
<td>1873</td>
<td>Lantern, Highman Church, near Gloucester</td>
<td></td>
<td>Gambier-</td>
<td>Extant. Painted at his own expense.</td>
</tr>
<tr>
<td></td>
<td>1874</td>
<td></td>
<td></td>
<td>Parry's spirit fresco</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1874-1875</td>
<td>Lantern and octagon, Ely Cathedral, Ely</td>
<td>Norman subject</td>
<td>Gambier-</td>
<td>Extant. Painted at his own expense.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Parry's spirit fresco</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Late</td>
<td>Nave roof, Tewkesbury Abbey</td>
<td></td>
<td>Gambier-</td>
<td>Extant. Painted at his own expense.</td>
</tr>
<tr>
<td></td>
<td>1870s</td>
<td></td>
<td></td>
<td>Parry's spirit fresco</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1888</td>
<td>Tower buttress crowning the arched entrance to St. Andrew's Chapel in Gloucester Cathedral, Gloucester</td>
<td>Jacob's Ladder</td>
<td>Gambier-</td>
<td>Failed to complete before his death; therefore, never installed.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Parry's spirit fresco</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
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<tr>
<td>Haydon, Benjamin Robert (1786-1846)</td>
<td>n.d.</td>
<td>Haydon's studio wall</td>
<td>Huge figure of Uriel</td>
<td>Probably fresco buono</td>
<td>Faded. Had no experience in actual handling of medium which led to its fading.</td>
</tr>
<tr>
<td>Herbert, John Rogers (1810-1890)</td>
<td>Commission announced 1846</td>
<td>Poets' Hall, Upper Waiting Hall, New Palace of Westminster</td>
<td>King Lear Disinheriting Cordelia</td>
<td>Fresco buono</td>
<td>8 1/8&quot;x5'9 1/8&quot; 1954: Temporarily uncovered but found to be in poor condition.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Man's Fall</td>
<td>Fresco buono</td>
<td>Covered over.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Man's Condemnation to Labour</td>
<td>Fresco buono</td>
<td>Covered over.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Judgement of Solomon</td>
<td>Fresco buono</td>
<td>Covered over.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Visit of the Queen of Sheba</td>
<td>Fresco buono</td>
<td>Covered over.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Building of the Temple</td>
<td>Fresco buono</td>
<td>Covered over.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Judgement of Daniel</td>
<td>Fresco buono</td>
<td>Covered over.</td>
</tr>
<tr>
<td>Artist</td>
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<td>Location</td>
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<td>Type</td>
<td>Additional Data</td>
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<tr>
<td>Landseer, Sir Edwin (1802-1873)</td>
<td>1844</td>
<td>Main room, Pavilion Summerhouse, Buckingham Palace</td>
<td><strong>Comus and his Rout of Monsters</strong> (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>c. 5' wide.</td>
</tr>
<tr>
<td>Leighton, Lord Frederic (1830-1896)</td>
<td>Afternoon and night of May 7 and 8, 1852</td>
<td>Walls of castle at Averbach, Germany</td>
<td><strong>The Arts Welcomed by the Lord of the Castle, Greet the Spring</strong></td>
<td>Fresco buono Painted as part of decoration for Mayfest held for artists of Damstadt and Frankfurt. Count Enrico Gambia Helped paint it.</td>
<td>8'X24' Extant. His gift to the church. Opposed by a local iconoclastic bishop.</td>
</tr>
<tr>
<td></td>
<td>1862-1864</td>
<td>East wall, behind altar, St. Machael's Church at Lyndhurst</td>
<td><strong>The Wise and Foolish Virgins</strong></td>
<td>Gambier-Parry's spirit fresco</td>
<td>16'X35' Paid 2,000 pounds for cartoons and 6,000 pounds for frescoes.</td>
</tr>
<tr>
<td></td>
<td>1868-1886</td>
<td>Lunettes in south court, South Kensington Museum (now Victoria and Albert Museum)</td>
<td><strong>The Arts of Industry as Applied to War</strong></td>
<td><strong>The Arts of Industry as Applied to Peace</strong></td>
<td>16'X35' Paid 2,000 pounds for cartoons and 6,000 pounds for frescoes.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Location</td>
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<td>Additional Data</td>
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</tr>
<tr>
<td>Horsley,</td>
<td>Comission</td>
<td>Poet's Gallery, Upper Waiting Hall</td>
<td>Daniel in the Lion's Den&lt;br&gt;The Vision of Daniel&lt;br&gt;Moses Bringing the Tables of the Law</td>
<td>Fresco buono&lt;br&gt;Fresco buono&lt;br&gt;Fresco buono was replaced by waterglass</td>
<td>Covered over.&lt;br&gt;Covered over.&lt;br&gt;1861-1864: Original was cut out and redone in waterglass. In progress fourteen years.</td>
</tr>
<tr>
<td>Hohn</td>
<td>announced</td>
<td>New Palace of Westminster</td>
<td></td>
<td></td>
<td>Extant.&lt;br&gt;Cleaned: 1894-5 1937,1951</td>
</tr>
<tr>
<td>Callocott</td>
<td>1846</td>
<td></td>
<td></td>
<td></td>
<td>8'1 1/8&quot;x 5'9 1/8&quot;&lt;br&gt;Covered over in 1894. 1954: Temporarily uncovered. The Background was found to be blurred and streaky, Adam and Eve found to be considerably damaged.</td>
</tr>
<tr>
<td>(1817-1902)</td>
<td></td>
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<tr>
<td>n.d.</td>
<td>Sommerleyton</td>
<td></td>
<td>Two incidents in the youth of Alfred the Great</td>
<td>Probably&lt;br&gt;fresco buono</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
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<td></td>
<td>1883</td>
<td>Art Gallery of New South Wales, Sydney</td>
<td>Copy of head of female figure adjusting hair from The Arts of Industry as Applied to Peace</td>
<td>Gambier-Parry's spirit fresco</td>
<td>18&quot;x18&quot;</td>
</tr>
<tr>
<td></td>
<td>1894-1895</td>
<td>Royal exchange, London</td>
<td>Pheonicians Bartering with Ancient Britons</td>
<td>Gambier-Parry's spirit fresco</td>
<td>18'x12' Extant. Leighton was paid the cost of the materials alone. Painted on canvas and then plastered to the wall with special process by Roberson and Co.</td>
</tr>
<tr>
<td></td>
<td>n.d.</td>
<td>Vestry of Highnam Church</td>
<td>Head</td>
<td>Gambier-Parry's spirit fresco</td>
<td>Destroyed.</td>
</tr>
<tr>
<td>Leslie, Charles</td>
<td>1844</td>
<td>Main room, Pavilion Summerhouse, Buckingham Palace</td>
<td>Comus Tempts the Lady (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>c. 5' wide. Ruined by dampness. 1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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</tr>
<tr>
<td>Maclise, Daniel (1806-1870)</td>
<td>1844</td>
<td>Main room, Pavilion Summerhouse, Buckingham Palace</td>
<td>Sabrina Releasing the Lady from the Enchanted Chair (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>c. 5' wide. Ruined by dampness. 1928: Pavilion demolished. Oil version exhibited in 1844 at Westminster Hall.</td>
</tr>
<tr>
<td></td>
<td>1848-1849</td>
<td>House of Lords, New Palace of Westminster</td>
<td>Spirit of Justice</td>
<td>Fresco buono</td>
<td>Extant. This was the first allotted to William Cave Thomas. Cleaned: 1894-5, 1937, 1951.</td>
</tr>
</tbody>
</table>
TABLE I--Continued

<table>
<thead>
<tr>
<th>Artist</th>
<th>Date</th>
<th>Location</th>
<th>Title and/or Subject</th>
<th>Type</th>
<th>Additional Data</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>1852-1865</td>
<td>Royal Gallery, House of Lords, New Palace of Westminster</td>
<td>Wellington and Blücher at Waterloo</td>
<td>Waterglass</td>
<td>45'8&quot; long. Extant. 1954: Reported that colors had darkened, that there was a heavy film of dirt caused by unshielded radiator, and that there had been an error in the use of silicate which led to minute flaking and white spots. Treated with wax: 1897, 1905. Cleaned: 1875, 1878, 1890, 1894, 1957, 1962.</td>
</tr>
<tr>
<td>Moore, Albert</td>
<td>n.d.</td>
<td>St. Alban's Church, Rochdale</td>
<td>Religious subject</td>
<td>Fresco buono</td>
<td></td>
</tr>
<tr>
<td>Joseph</td>
<td>(1841-1993)</td>
<td>The hall at Claremont, Manchester</td>
<td>Poetic subject</td>
<td>Fresco buono</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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<tr>
<td>Pollen, John</td>
<td>1850</td>
<td>Ceiling of choir, Merton Chapel,</td>
<td>Series of angels playing musical instruments and of prophets</td>
<td>Fresco buono</td>
<td>Extant Scheme included portraits of contemporaries: Dr. Pusey as Jeremiah, Man-</td>
</tr>
<tr>
<td>Hungerford</td>
<td>(1820-</td>
<td>Chapman, Oxford</td>
<td></td>
<td></td>
<td>ning as Daniel, and Warden Bullock Marsham as St. Gregory the Great.</td>
</tr>
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<td></td>
<td>1902)</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1856</td>
<td>University Chapel, Dublin</td>
<td>In Byzantine style</td>
<td>Fresco buono or</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>oils</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. 1860-</td>
<td>Drawing and dining room, home in</td>
<td>Spring Morning</td>
<td>Probably fresco</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1892</td>
<td>Contra, Dublin</td>
<td>Autumn Evening</td>
<td>buono</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>The Seven Ages of Woman</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1877</td>
<td>Upper walls, Merton Chapel, Oxford</td>
<td>Unknown subject</td>
<td>Fresco buono</td>
<td>1968-9: Removed.</td>
</tr>
<tr>
<td>Ross, Sir William</td>
<td>1843</td>
<td>Main room, Pavilion Summerhouse,</td>
<td>The Brothers Attack Comus (from Milton's Comus)</td>
<td>Fresco buono or</td>
<td>c. 5' wide.</td>
</tr>
<tr>
<td>Charles</td>
<td></td>
<td>Buckingham Palace</td>
<td></td>
<td>fresco secco</td>
<td>Ruined by dampness.</td>
</tr>
<tr>
<td>(1794-1860)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
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<tr>
<td>Scott, David</td>
<td>After 1825 and before 1869</td>
<td>Edinburgh</td>
<td></td>
<td>Fresco buono</td>
<td></td>
</tr>
<tr>
<td>(1806-1849)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott, William</td>
<td>1854</td>
<td>Inner hall, Wallington</td>
<td>Border history and legend:</td>
<td></td>
<td>Although often referred to as frescoes, there is a strong possibility that these are in oil</td>
</tr>
<tr>
<td>Bell (1811-1890)</td>
<td></td>
<td>Hall, Morpeth</td>
<td>St. Cuthbert on Farne Island</td>
<td></td>
<td>Painted for Sir Walter Trevelyan. Morpeth is the Northumbrian seat of the Trevelyan family.</td>
</tr>
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<td></td>
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<td>The Building of Hadrian's Wall</td>
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<td></td>
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<td></td>
<td>The Death of Bede</td>
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<td>The Danes Descending on the Coast at Tynemouth</td>
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<td>The Sour in the Dish</td>
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<td>Bernard Gilpin Addressing the Borderers</td>
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<td>Grace Darling</td>
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<td>Iron and Coal</td>
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<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
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<tr>
<td>(1793-1879)</td>
<td></td>
<td></td>
<td></td>
<td>or fresco secco</td>
<td></td>
</tr>
<tr>
<td>After 1846</td>
<td></td>
<td>Hall, Gatton Park, Reigate</td>
<td>Two subjects</td>
<td>Probably fresco buono</td>
<td>Commissioned as a result of Westminster frescoes by the Countess of Warwick. It was to have been first done by Cornelius, but her son's death changed this plan. Severn had thirteen workmen under him.</td>
</tr>
</tbody>
</table>
## TABLE I--Continued

<table>
<thead>
<tr>
<th>Artist</th>
<th>Date</th>
<th>Location</th>
<th>Title and/or Subject</th>
<th>Type</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Stanfield, Ckarkson (1793-1867)</td>
<td>1843</td>
<td>Main room, Pavilion Summerhouse, Buckingham Palace</td>
<td>The Dell in Comus (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>c. 5' wide. Ruined by dampness. 1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Stanhope, John Roddam Spenser (1829-1902)</td>
<td>1852</td>
<td>Little Holland House, Kensington</td>
<td>Several frescoes</td>
<td>Fresco buono or oil (William Cave Thomas)</td>
<td>1875: Removed by Mrs. Charles Wylie when house was destroyed. Later given to Mrs. Barrington. Painted these with George Frederic Watts.</td>
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<tr>
<td>Stonhouse, Charles (or Stonehouse) (dates unknown)</td>
<td>1843</td>
<td>Second side room, Pavilion Summerhouse, Buckingham Palace</td>
<td>Subject taken from Scott's Waverly Novels</td>
<td>Fresco buono or fresco secco</td>
<td>Ruined by dampness. 1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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<tr>
<td>Tenniel, Sir John (1820-1914)</td>
<td>Commission announced 1846</td>
<td>Poets' Gallery, Upper Waiting Hall, New Palace of Westminster</td>
<td>St. Cecilia</td>
<td>Fresco buono</td>
<td>8' 1/8&quot; x 5' 9 1/8 Because of use of fluid washes, it stayed better preserved for a while. Covered over in 1954.</td>
</tr>
<tr>
<td>Townsend, Henry James (1810-1890)</td>
<td>1843</td>
<td>Second side room, Pavilion Summerhouse, Buckingham Palace</td>
<td>Subject taken from Scott's Waverly Novels</td>
<td>Fresco buono or fresco secco</td>
<td>Ruined by dampness. 1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Uwins, Thomas (1782-1857)</td>
<td>1843</td>
<td>Main room, Pavilion Summerhouse, Buckingham Palace</td>
<td>Comus Spies on the Lady (from Milton's Comus)</td>
<td>Fresco buono or fresco secco</td>
<td>Ruined by dampness. 1928: Pavilion demolished.</td>
</tr>
<tr>
<td>Ward, Edward Matthew (1816-1879)</td>
<td>1851-1874</td>
<td>Corridor of House of Commons, New Palace of Westminster</td>
<td>The Execution of Montrose</td>
<td>Fresco buono Ex tant. The first two were done in oils but were found unsuitable. They were all redone in fresco.</td>
<td></td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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<tr>
<td>Watts, George</td>
<td>1843</td>
<td>Courtyard of the palazzo, Casa Feroni (noe Palazzo Amerighi), Florence</td>
<td>Monk Declaring for a Free Parliament</td>
<td>Fresco buono</td>
<td>All fresco buono was done on slate and later fixed into place. Covered in glass for protection.</td>
</tr>
<tr>
<td>(1817-1902)</td>
<td></td>
<td></td>
<td>The Escape of Charles II with Jane Lane</td>
<td>Fresco buono</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>The Landing of Charles II</td>
<td>Waterglass</td>
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<td></td>
<td></td>
<td></td>
<td>The Acquittal of the Seven Bishops</td>
<td>Waterglass</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>William and Mary Receiving the Lords and Commons</td>
<td>Waterglass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1844 or 1845</td>
<td>Open loggia, Casa Careggi (Medicai di Careggi), Italy</td>
<td>Two figures known to be included were St. John and St. Mary</td>
<td>Fresco buono</td>
<td>Has been covered over with white-wash. Painted for Lady Holland.</td>
</tr>
<tr>
<td></td>
<td>1851</td>
<td>Poets' Gallery, Upper Waiting Hall,</td>
<td>Scene after the death of Lorenzo de' Medici when his doctor tried to drown himself</td>
<td>Fresco buono</td>
<td>Extant. Painted for Lady Holland.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The Red Cross Knight Overcoming Dragon (from Spencer's Fairie Queen)</td>
<td>Fresco buono</td>
<td>8'1(1/8)x5'9(1/8) 1858: Discovered to be disintegrating.</td>
</tr>
<tr>
<td>Artist</td>
<td>Date</td>
<td>Location</td>
<td>Title and/or Subject</td>
<td>Type</td>
<td>Additional Data</td>
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<tr>
<td></td>
<td>1852</td>
<td>Little Holland House, Kensington</td>
<td>Several frescoes</td>
<td>Fresco buono or oil</td>
<td>1875: Removed by Mrs. Charles Wylie when house was destroyed. Later given to Mrs. Barrington.</td>
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<tr>
<td></td>
<td>1853-1859</td>
<td>Lincoln's Inn</td>
<td>The School of Lawgivers (later called Justice: A Hemi-cycle of Lawgivers)</td>
<td>Fresco buono</td>
<td>40'X45'</td>
</tr>
<tr>
<td></td>
<td>1856</td>
<td>#7 Carlton House Terrace, London</td>
<td>Subject drawn from Greek mythology</td>
<td>Fresco buono</td>
<td>Painted for Earl Somers, husband to a Prattle sister.</td>
</tr>
<tr>
<td></td>
<td>1858</td>
<td>Bowood in Wiltshire</td>
<td>Achilles Watching Brises</td>
<td>Fresco buono</td>
<td>Commissioned by third Marquess of Landsdowne.</td>
</tr>
<tr>
<td>Artist</td>
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<td>Location</td>
<td>Title and/or Subject</td>
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<tr>
<td>1861</td>
<td>Church of St. James the Less, Vauxhall Road, London</td>
<td>Religious subject</td>
<td>Fresco buono</td>
<td>Covered over with a mosaic in the nineteenth century.</td>
<td></td>
</tr>
</tbody>
</table>
"Table II" is a list of locations where nineteenth century English frescoes were originally painted. They are listed first by the type of building in which they were painted: public, home, estate, or castle; and church, chapel, or cathedral. They are then listed alphabetically by country under which they are listed by city, street, specific building, or lesser designation. Germany, Italy, Ireland, and Scotland are included in the list because the artists who painted them are English are are closely associated with English fresco. Finally, they are listed by artist. We can see from this chart that most of England's frescoes were completed within London. A great majority of the frescoes were painted in public buildings. Of those frescoes which were completed outside of London, we can see that they are to be found basically in private dwellings and local churches. That frescoes frequently appeared in public buildings is significant. Not only were frescoes judged an important enough medium to be used in these buildings, but also these frescoes could be seen by many more English people than those in smaller communities, in smaller buildings.
<table>
<thead>
<tr>
<th>Location</th>
<th>Title/Subject</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>England: London:</td>
<td>The School of Lawyers</td>
<td>George Frederic Watts</td>
</tr>
<tr>
<td>Lincoln's Inn</td>
<td>Phoenicians Bartering with Ancient Britons</td>
<td>Lord Leighton</td>
</tr>
<tr>
<td>Royal Exchange</td>
<td>The Arts of Industry as Applied to War and Peace</td>
<td>Lord Leighton</td>
</tr>
<tr>
<td>South Kensington (Victoria and Albert Museum)</td>
<td>The Execution of Montrose</td>
<td>Edward Matthew Ward</td>
</tr>
<tr>
<td>Westminster Palace (Commons Corridor)</td>
<td>The Last Sleep of Argyll</td>
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<tr>
<td></td>
<td>Alice Lisle Concealing Fugitives</td>
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<td></td>
<td>Monk宣 Declaring For a Free Parliament</td>
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<td>The Escape of Charles II with Jane Lane</td>
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<td>The Acquittal of the Seven Bishops</td>
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<td>Location</td>
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<td>Artist</td>
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<tr>
<td>(Peer's Corridor)</td>
<td>William and Mary Receiving the Lords and Commons</td>
<td>Charles West Cope</td>
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<tr>
<td></td>
<td>The Burial of Charles I</td>
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<td></td>
<td>The Parting of Lord and Lady William Russell</td>
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<td></td>
<td>Raising the Standard</td>
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<td></td>
<td>The Defence of Basing House</td>
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<td></td>
<td>Expulsion of Fellows from Oxford for Refusing to Sign Covenant</td>
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<td></td>
<td>Meeting of Train Bands to Relieve the Siege of Gloucester</td>
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<td></td>
<td>Speaker Lenthall Asserting the Privileges of the Commons</td>
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<tr>
<td>(Peer's Robing Room)</td>
<td>Man's Fall</td>
<td>John Rogers Herbert</td>
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<td></td>
<td>Man's Condemnation to Labour</td>
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<td></td>
<td>The Judgement of Solomon</td>
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<td></td>
<td>The Visit of the Queen of Sheba</td>
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<tr>
<td>Location</td>
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<tr>
<td>The Building of the Temple</td>
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<td>Edward Armitage</td>
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<td>The Judgement of Daniel</td>
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<tr>
<td>Daniel in the Lions Den</td>
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<td>The Vision of Daniel</td>
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<tr>
<td>Moses Bringing the Tables of the Law</td>
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<tr>
<td>(Poets' Gallery)</td>
<td>The Personification of Thames</td>
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<tr>
<td>Death of Marmion</td>
<td></td>
<td>Charles West Cope</td>
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<tr>
<td>Griselda</td>
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<tr>
<td>Lara</td>
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<tr>
<td>King Lear Disinheriting Cordelia</td>
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<td>John Rogert Herbert</td>
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<tr>
<td>Satan Touched by Ithureil's Spear</td>
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<tr>
<td>While Whispering Evil Dreams into the Ear of Eye</td>
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<tr>
<td>Princess Eleanor Drawing Poison from Wound of Edward in Holy Land</td>
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<td>Joseph Severn</td>
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<tr>
<td>St. Cecilia</td>
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<td>Sir John Tenniel</td>
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<tr>
<td>The Red Cross Knight Overcoming Dragon</td>
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<td>George Frederic Watts</td>
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### TABLE II—Continued

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<tr>
<th>Location</th>
<th>Title/Subject</th>
<th>Artist</th>
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<tbody>
<tr>
<td>(Queen's Robing Room)</td>
<td>Admission of Sir Tristram to the Round Table</td>
<td>William Dyce</td>
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<tr>
<td></td>
<td>The Vision of Sir Galahad and his Company</td>
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<tr>
<td></td>
<td>Sir Gawain Swearing to be Merciful and to Never be Against Ladies</td>
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<td>Sir Lancelot Spar-</td>
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<td></td>
<td>ing King Arthur</td>
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<td></td>
<td>Sir Tristram Harping to Yseult</td>
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<tr>
<td>(Royal Gallery)</td>
<td>Willington and Blücher at Waterloo</td>
<td>Daniel Maclise</td>
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<td></td>
<td>Death of Nelson</td>
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<tr>
<td>(Throne Room)</td>
<td>Prince Henry, Afterwards Henry V, Acknowledging the Authority of Chief</td>
<td>Charles West Cope</td>
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<td>Justice Gascolyne</td>
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<td>Edward the Black Prince Receiving the Order of the Garter</td>
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<td>Baptism of Ethelbert</td>
<td>William Dyce</td>
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<td>Spirit of Religion</td>
<td>John Callott</td>
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<td>Spirit of Justice</td>
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<td>Spirit of Chivalry</td>
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<tbody>
<tr>
<td>Manchester: Town</td>
<td>Allegorical Commemoration of the Termination of the Contest with Napoleon</td>
<td>Agostino Aglio</td>
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<td>Hall</td>
<td>Meeting of Lord Macartney and the Emperor of China</td>
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<td></td>
<td>The King of Persia Giving Audience to a Duputation from England on the Subject of Trade</td>
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<tr>
<td></td>
<td>Allegory Relating to the British Empire</td>
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<td></td>
<td>Sebastian Cabot's Landing on the American Continent</td>
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<td></td>
<td>Representation of the Heathen Divinities and the Personifications of the Four Cardinal Virtues</td>
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<tr>
<td>Morpeth: Wallington Hall</td>
<td>Poetic subject St. Cuthbert on Farne Island The Building of Hadrian's Wall The Death of Bede</td>
<td>Albert Joseph Moore William Bell Scott</td>
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<td></td>
<td>The hall at Claremont</td>
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TABLE II--Continued

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<th>Location</th>
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<tbody>
<tr>
<td>Reigate:</td>
<td>The Danes Descending on the Coast at Tynemouth</td>
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<td>Gatton Park</td>
<td>The Spur in the Dish</td>
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<td></td>
<td>Bernard Gilpin</td>
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<td></td>
<td>Addressing the Borderers</td>
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<td>Grace Darling</td>
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<td></td>
<td>Iron and Coal</td>
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<tr>
<td>Reigate:</td>
<td>Two subjects</td>
<td>Joseph Severn</td>
</tr>
<tr>
<td>Gatton Park (Hall)</td>
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### TABLE II--Continued

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<th>Location</th>
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<td>England:</td>
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<tr>
<td>Bath:</td>
<td></td>
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<tr>
<td>Sion Hill</td>
<td>The Inroads of the Turks upon Scio in April 1822</td>
<td>Thomas Barker</td>
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<td>Dorchester:</td>
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<tr>
<td>Dorchester House</td>
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<td>Isle of Wight:</td>
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<tr>
<td>Osborne House</td>
<td>Neptune Resigning to Britannia the Empire of the Sea</td>
<td>William Dyce</td>
</tr>
<tr>
<td>London:</td>
<td></td>
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</tr>
<tr>
<td>Buckingham Palace</td>
<td>Pompeian style</td>
<td>Agostino Aglio</td>
</tr>
<tr>
<td>(Summerhouse</td>
<td>From Scott's Waverly Novels</td>
<td>James Doyle</td>
</tr>
<tr>
<td>Pavilion)</td>
<td>From Scott's Waverly Novels</td>
<td>Richard Doyle</td>
</tr>
<tr>
<td></td>
<td>The Bridgewater Family Reunited</td>
<td>William Dyce</td>
</tr>
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<td></td>
<td>Virtue Ascending</td>
<td>Charles Eastlake</td>
</tr>
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<td>Circe and the Sirens Three</td>
<td>William Etty</td>
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<td></td>
<td>Comus and his Rout of Monsters</td>
<td>Sir Edwin Landseer</td>
</tr>
<tr>
<td></td>
<td>Comus Tempts the Lady</td>
<td>Charles Robert Leslie</td>
</tr>
<tr>
<td></td>
<td>Sabrina Releasing the Lady from the Enchanted Chair</td>
<td>Daniel Maclise</td>
</tr>
<tr>
<td></td>
<td>The Brothers Attack</td>
<td>Sir William Ross</td>
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TABLE II—Continued

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<tr>
<th>Location</th>
<th>Title/Subject</th>
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</thead>
<tbody>
<tr>
<td>#7 Carlton House Terrace</td>
<td>From Greek Myth</td>
<td>George Frederic Watts</td>
</tr>
<tr>
<td>Kensington (Little Holland House)</td>
<td>(Several)</td>
<td>John Stanhope and George Frederic Watts</td>
</tr>
<tr>
<td>Lambeth Palace</td>
<td>The Consecration of Archbishop Parker</td>
<td>William Dyce</td>
</tr>
<tr>
<td>Wiltshire: Bowood</td>
<td>Achilles Watching Brises Led away from Tent</td>
<td>George Frederic Watts</td>
</tr>
<tr>
<td>Germany: Averbach: Castle</td>
<td>The Arts Welcomed by the Lord of the Castle, Greet the Spring</td>
<td>Lord Leighton</td>
</tr>
<tr>
<td>Ireland: Dublin: Home in Clontra, Co.</td>
<td>Spring Morning</td>
<td>John Hungerford Pollen</td>
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CHAPTER IV

REASONS FOR USING FRESCO AS A MEDIUM IN NINETEENTH CENTURY ENGLAND

Romanticism

Romanticism, a complex phenomenon, included among the diverse factors mentioned in the first chapter, a revival of one or more of the styles from the past, a desire for heightened emotions, or a search for the exotic. We shall see that the use of fresco as a medium is a revival of an art technique that fits within this Romantic framework.

Durability was often cited as a reason for fresco's use as a medium. Sir Martin Archer Shee, P. R. A., the second witness to the Westminster Select Committee of 1841, felt that there was no question that fresco was the most durable method. The third witness, William Dyce, agreed. He spoke from the intimate knowledge of fresco he obtained from the Nazarene fresco experiments (5, p. 321). William Cave Thomas, a nineteenth century authority on fresco, however, felt that it was not the durability of fresco, but the belief that the medium most suitably fits architectural decoration that makes it important (13, p. 19). Fresco imposed on the artist an exactness of design and a clarity of color appropriate for its elevated themes, yet it allowed little retouching. Edward
Croft-Murray says that this moral implication, or code, "was fully in tune with the contemporary tendency towards romanticism and idealism (8, p. 311)."

The Grand Tour became even more popular during the nineteenth century, increasing the awareness of fine arts to the upper class. One of the essential stops was the museum that housed the Pompeii artifacts, including frescoes. Surely those who favored the Pompeian revival could not help but notice the wall decoration technique used there. This would even explain the Italian artist Aglio's use of the Pompeian motifs for his decoration of the Buckingham summerhouse.

One of the most important eras for revival in the nineteenth century was the Italian Renaissance. The first-hand study of frescoes from this period by such artists as George Frederic Watts and Alfred Stevens resulted in the motivating force for these artists to choose fresco. William Cave Thomas felt that fresco should be chosen as the vehicle for wall paintings because this was the medium of "the great masters who, from Giotto to Michael Angelo, covered the walls of the palaces and temples of Italy with their works. They painted in fresco (13, p. 14)." By using the same medium as these great Renaissance masters, they, too, in the nineteenth century in England could be recreating and sharing in the greatness of this art. A discussion of the importance of the Italian Renaissance on style and subject can be found in the subsequent chapters of this paper.
Through the German Nazarenes, the English also reached back to the Renaissance. The Nazarenes, who were founded in Vienna in 1809, were inspired by the writings of Wilhelm H. Wackenroder, who encouraged the observation of Renaissance and German art, and the work of Albrecht Dürer. In 1810, they established themselves in Rome to paint in the manner of fantasy like Michelangelo, in the manner of beauty like Raphael, and in the manner of nature like Dürer. Through these inspiring artists' footsteps, the Nazarenes hoped to renew the religious basis of German art. Friedrich Overbeck (1789-1869), Franz Pforr (1788-1812), and Peter von Cornelius (1783-1867) were all leaders in this movement. To use fresco painting as a medium went hand-in-hand with their strong feelings about the Renaissance. Peter von Cornelius spoke to this issue in 1814:

Finally, I will speak of what according to my innermost conviction is the most powerful--I would like to say--the infallible remedy to give German art the basis for its direction to a new great age, worthy of the spirit of the nation. This is nothing but the reintroduction of fresco painting as it was in Italy during the time of the great Giotto up to the time of the divine Raphael (15, p. 99).

Those English artists, like Dyce and Maclise, who looked to the Nazarenes for inspiration, were aware of these intense Romantic and nationalistic feelings towards fresco. That they adopted their medium as well as the reasons for the use of the medium is understandable.
For reasons of revivalism, English artists chose fresco as a Romantic medium, an attempt to use the technique of Classical Pompeii, Renaissance Italy, or Renaissance Germany.

English Patriotism

The fire of 1834, which destroyed the old Parliament buildings, offered an opportunity for the long cherished idea for the encouragement of national art at the national expense (12, p. 279). The aim of the House of Commons was to create a respectable body of historical paintings in England. They did this by their support of the fresco decoration of the New Palace of Westminster. This was not, however, an idea unique to England.

Nowhere had art become more closely identified with the mood of national resurgence than in Germany, where huge cycles of frescoes in public buildings paid tribute to the heroes, the great events and the culture of the past. The Westminster scheme was a product of the same idealistic thought (3, p. 5).

In comparing the nineteenth century to past eras of greatness, William Cave Thomas said:

In all these periods of architectural magnificence, mural painting and sculpture have, in a greater or less degree, played a conspicuous part in monumental art; and we may learn from the remains of the past, the two most important reasons for encouraging the highest forms of art: (1) as a record of national existence; and (2) as the record of the aspirations of that existence (13, p. 4).

Others, also consciously chose or encouraged fresco because of its ties with foreign countries and earlier eras of artistic importance. William Blake, in 1802, stated that if
artists would paint in large scale fresco, it would "make 
England like Italy, respected by respectable men of other 
countries on account of Art largely unconsciously -- manipu-
lated to bolster British dreams of Empire by drawing parallels 
with the supremacy and prosperity enjoyed by the Greeks and 
Romans (10, p. 127)." Lord Leighton is considered to be an 
example of the nationalistic aspect of Calssicism (10, p. 
127). We can see this particularly in his Arts of Industry 
as Applied to War (Illustration 15) in his references to 
Greek dress and setting and his adaptation of the composition 
and format of Raphael's School of Athens. Leighton's The 
Phoenicians Battling with Ancient Britons is a good example 
of subject combining both the Classical and British history.

The Germans, as we have begun to see, were influential 
in this patriotic feeling towards art. Peter Cornelius was 
a leader in this German movement and encouraged the attitude 
when he spoke to Thomas Wyse, who reported Cornelius's feel-
ings to the Select Committee of 1841: "It is a difficult 
thing to impress upon the mind of a nation at large a general 
love of art unless you were to use as an instrument painting 
upon a large scale (5, p. 323)." He felt that this large 
scale painting should be done in fresco as revived from Giotto 
to Raphael (2, p. 34).

One English artists, in particular, earnestly yearned 
for a movement in Britain of mural painting, especially in 
fresco. This was George Frederic Watts. "Why should not
the government of a mighty country undertake the decoration of all public buildings, such as town halls, national schools, and even railway stations (16, p. 91)?" He not only believed this but also practised his beliefs. He volunteered to paint The School of Lawgivers at Lincoln's Inn (Illustration 26). Another offer to complete a fresco at Euston Station, a railway station, was turned down, however, by men lacking in Watts's enthusiasm. Even the gesture to paint it at his own expense was not enough to persuade those in charge. Watts encouraged mural painting to be taught in art school because this "practice would bring out the gravity and nobility deficient in the English school, but not in the English character, which being lament might therefore be brought out (16, pp. 216-7)." He was convinced that England could never have really great art until fresco could become habitually practiced (16, p. 184).

There were some, however, who did not share with the artists and others involved in the Houses of Parliament project and the fresco movement their hope for an international recognition of great English art by this means. John Ruskin wrote:

With your hopes for the elevation of English art by means of fresco I cannot sympathise. I have not the remotest hope of anything of the kind. . . . . I see on our academy walls nothing but what is ignoble in small pictures, and would be disgusting in large ones (7, p. 21).

Knowing now what has endured of the nineteenth century fresco reputation, perhaps Ruskin was right.
Teutonic Influence

The choice of fresco as a painting medium was influenced by the German Nazarenes, as well as the Romantic flavor of the period and the patriotic urge to make for England a great art. The Nazarenes, a German Romantic group, dedicated their art to religion. After having been established in 1809, they moved to Rome in 1810, to set themselves up as a religious brotherhood. By the time of the Westminster project in the late 1840s, the Nazarenes had been in existence for three decades. Their location in Rome allowed them to become widely known to the artists, including the English muralists, who traveled there. These Nazarene artists wished to find spiritual grace by returning to the style of the painters of the Renaissance. They employed exactness of drawing, a Quattrocentro pictorial system, and fresco as a medium.

When the Select Committee began calling witnesses to help in the decision of the interior decoration of the New Palace of Westminster, it was no coincidence that Peter von Cornelius, a Nazarene leader, was one of the first consulted (3, p. 5). The Nazarene influence was felt in England, probably more so in this project than in others, but this influence did not flourish in England (4, p. 19). Additional discussions of the Nazarene influence appear earlier in this chapter. The decision to use fresco at Westminster, however, was based on the experience with this school (11, p. 34).
In fact, there may be some truth to the story that Prince Albert first asked Peter Cornelius to paint at Westminster (1, p. 51).

Prince Albert, being of German heritage and royalty, was certainly one of the strongest forces in the Teutonic influence on English fresco. It is not surprising he favored German ideas and this carried over into his position as President of the Fine Arts Commission. When the Prince Consort traveled through Europe in 1839, he had direct contact with the Roman group of the Nazarenes. His interest in fresco as a technique had its roots in this Nazarene contact (1, p. 14). The lunettes which he commissioned for his pavilion summerhouse at Buckingham Palace contain definite German influences in style. We can see these influences in the work there by Dyce and Maclise.

Lord Leighton's work showed enough German elements, clarity and exactitude of line, foreground figural prominence, and pyramidal composition of Early and High Renaissance paintings, that it appealed to Prince Albert. These German elements were later developments taken by the Nazarenes from Classical qualities of the Renaissance. Leighton had begun his art studies in Germany, had studied under the last of the Nazarenes, Edward von Steinle, and, while in Germany, learned the fresco technique. It was there that he painted his first fresco, The Arts Welcomed by the Lord of the Castle, Greet the Spring (Illustration 13). His choice of the fresco
medium later certainly sprung from his earlier experiences in that material.

Others, also, exhibited the German taste in their work. Daniel Maclise was the most significant. He learned of the German style through prints, illustrated books, and pictures, even before his first visit in 1859 to Germany (3, p. 5). His work in the House of Lords (Illustrations 19-21) employed the Quattrocentro pictorial system of a single vanishing point, used in direct imitation of the Nazarenes (3, p. 5); his Wellington and Blücher at Waterloo (Illustration 21) is "virtually a piece of German high art in emulation of the battle paintings of Kaulbach and Menzel (14, p. 174)," and his Spirit of Chivalry (Illustration 19) and Spirit of Justice (Illustration 20) are German in their quasi-religious glorification of history and high moral tone (14, p. 172).

William Dyce was another in whom German weight is felt. Dyce shows his German traits in the Queen's Robing Room works, such as in Baptism of Ethelbert (Illustration 7). Dyce's figural clarity and his placement of figures in the foreground with the emphasis on them and not on the background, which is only suggested, are gained from Teutonic sources, which were taken from Italian Renaissance example. Peter Cornelius, in fact, recommended Dyce for the Westminster frescoes, strengthening the artistic ties between the two countries.
It can be concluded then that the atmosphere of the prevailing Romantic spirit, the yearning of the British to attain international prosperity by art work that portrayed England's magnificence, and the influence exerted by the German fresco movement all contributed to England's use of fresco in the nineteenth century.
CHAPTER BIBLIOGRAPHY


CHAPTER V

RELEVANCE OF SUBJECT TO FRESCO TECHNIQUE

In a discussion of an art work's subject, it is of importance that a visual study be made. It is difficult to evaluate the subject by the title alone. In the research materials for fresco in England in the nineteenth century, there are few illustrations. The twenty-six that were discovered are bound at the end of this volume. Illustrations were infrequent in the research materials because little is written about English frescoes of this time period and because a large portion of the frescoes are not in existence. The sparseness of visual and written resource material limit the following discussion to a general overview of fresco subjects with a few observations of specifics.

Romanticism

Knowing that some artists, or those men who commissioned them, chose the fresco medium because of its Romantic qualities, it is not surprising that the subjects of these paintings were also Romantically inspired.

Prince Albert's Summerhouse Pavilion (Illustrations 6, 10, 12, 17, 18, 22, 23, and 24), called the "last descendent of the pleasure-pavilion of the Renaissance (2, p. 59)," was decorated in the Pompeiiian style by Aglio, with illustrations
from Milton's *Comus*, and with depictions of Sir Walter Scott's *Waverly Novels*. Almost every era of importance, the Classical, the Medieval, and the Renaissance, was represented. Even Landseer's monsters (Illustration 12) had a touch of the exotic. Although each artist's work is similar in spirit, this project, lacking a co-ordinator, give the liberty of subject choice to the artist, resulting in a high degree of repetition in the episodes illustration and a confusion of types and costumes (5, p. 214).

One authority feels that Romanticism can be characterized as escapism into the past and that Leighton's Classicism is a prime example (6, pp. 43-44). Leighton believed firmly that the Classical example was the authoritative standard of beauty (4, p. 124). One would expect to see, then, as we do, Classical elements in such works as *The Arts of Industry as Applied to War* (Illustration 15) and *Phoenicians Bartering with Ancient Britons*. We see these elements in the Grecian dress and setting.

That fresco was practiced in earlier Italian periods is apparent in the subjects chosen for frescoes by Watts, Dyce, and Herbert. When in Italy and after having studied Italian frescoes first hand, Watts chose for his fresco at the Villa Careggi an exciting story from the Renaissance. After the death of Lorenzo d' Medici, his doctor, overwrought with grief, attempted to drown himself. Prince Albert, who greatly wanted fresco to be accepted in England, collected primitive
Italian painting that very much influenced the fresco work of Dyce (3, p. 23). After returning from his trip to study fresco in Italy, Dyce painted for Prince Albert Neptune Giving the Empire of the Sea to Britannia (Illustration 8), combining a Classical subject with a bit of British patriotism. John Rogers Herbert's series of nine frescoes on Human Justice for the Peers' Robing Room brings to mind Michelangelo's religious paintings for the Sistine Chapel. Being mindful of Herbert's stay in Italy and his conversion to Catholicism, it is not surprising that he painted Old Testament scenes as did Michelangelo in his day.

The Arthurian legends and elements of the Medieval and Gothic appeared almost as often as the Italian in frescoes' subjects. The Nazarenes, of course, felt fresco was a Medieval (Early-Renaissance) technique and, thus, encouraged its use. Dyce, having been influenced by these Germans, did not object to the Medieval theme of some of the Westminster frescoes he completed. His Religion: The Vision of Sir Galahad and his Company (Illustration 9) is a good example of this subject.

Thomas Barker of Bath, having chosen fresco as the medium for decoration of a thirty foot wall in his own home, selected an exotic theme of contemporary history to fill that space: Massacre of the Inhabitants of Scio by the Turks (Illustration 1). Although perhaps not what we today would want to eat our meals beside, it does fulfill the Romantic
quest for the exotic, Delacroix, in fact, used this same subject for his famous Romantic painting executed about this same time.

_Patriotism_

A concurrent and corresponding Romantic element of this period is the exploration of early British history that parallels the contemporary evaluation of history and of past periods (3, p. 21). How convenient it was that fresco could be chosen to decorate public buildings because it brought to mind the greatness of Italy, which also used fresco, and that the subject of these frescoes could point to the greatness of England, linking this nation even closer to the magnificence of the past.

This British history is best illustrated in the New Palace of Westminster frescoes, a place most advantageous for the display of great British subjects in an important medium. Cope, Dyce, Maclise, and Ward were all significant contributors to this project. The main precedent for these historical schemes was Hume's _History of England_, a large illustrated folio edition and an attempt to create a tradition for the rendering of English historical subjects (1, p. 337). These men, Cope, Dyce, and Ward, were given subjects of past British importance. Maclise's subjects, however, are, in the case of _Wellington and Blücher at Waterloo_ (Illustration 21) and _The Death of Nelson_ (Illustration 21), illustrations of contemporary themes.
Often Medieval characteristics could be successfully combined with British history in these fresco techniques. The King Arthur legends were the popular choice. This subject choice yielded lofty themes, images with excellent visual possibilities, and England's participation in Medieval history and literature. George Frederic Watts's *The Red Cross Knight Overcoming the Dragon*, *Religion: The Vision of Sir Galahad and his Company* (Illustration 9), and his other companion frescoes on chivalry are examples of this Romantic combination of Medieval subject and patriotic ideal.

We find the glorification of British history in buildings other than Westminster, also. Aglio painted a series for the old Manchester Town Hall. Scott illustrated Border history for Sir Walter Trevelyan at Wallington Hall, Morpeth.

**Religion**

Examples of religious frescoes appeared in all Christian eras, setting a model for nineteenth century Romanticism. The Nazarenes used the Italian religious example of the Early and High Renaissance in their work. This and England's knowledge of such religious frescoes as Michaelangelo's Sistine and Pauline Chapels and Giotto's Arena Chapel led to the British attempts at religious subjects.

The Westminster frescoes contained, along with the British historical scenes, religious subjects. John Rogers Herbert, having converted to Catholicism in 1840, was often found to paint religious subjects. For the New Palace at
Westminster, he painted nine frescoes on the theme of Human Justice. Each was taken from Old Testament stories. John Callcott Horsley also painted religious subjects at Westminster: The Spirit of Religion (Illustration 11) and Satan Touched by Ithureil’s Spear While Whispering Evil Dreams into the Ear of Eve. The latter takes its subject from Milton, an often used Romantic source.

This interest in religious subjects is related not only to the "romantic concentration on the emotions and the emotional" but also to the new vitality of Catholicism now being felt (3, p. 23). We have seen this already in Herbert, but others also painted for Roman Catholic churches: Aglio in Moorsfield and Duncan Terrace and Armitage at the St. Francis Chapel in Islington.

John Roddam Spencer Stanhope, Dyce, and Leighton all painted religious scenes for churches. Thomas Gambier-Parry painted many frescoes for the churches in his area. This was done perhaps less for the religious theme, than for an opportunity to experiment in his now fresco method: Churches are less likely to refuse free art than other institutions.

Patriotism and religion both seem to fall within the general scope of Romanticism when evaluating the relevance of the subject matter to fresco, the medium. The exotic, the revivalism, the escapism, the search for a past of importance within the history of one's own country, the sense of the spiritual and religious all were motivating elements in the selection of subjects for fresco work in the nineteenth century.
CHAPTER BIBLIOGRAPHY


CHAPTER VI

STYLISTIC CONSIDERATIONS OF FRESCOES

Because of a very limited amount of illustrations available of frescoes from nineteenth century England, it is difficult to ascertain specific stylistic observations of a large number of these paintings. Of the approximately one hundred and thirty frescoes found to have been painted during this time period, only twenty-six illustrations were discovered in the research materials. These illustrations, in a slide format, appear at the end of this volume. Of these, only ten are of the frescoes themselves. The rest of the twenty-six reproductions are engravings, cartoons, watercolors, or oils of the frescoes. The reasons for this lack of visual representation are two-fold. The little material that is written about English nineteenth century frescoes is either scantily illustrated or represented by ones of poor quality. The second reason is the poor condition of the frescoes themselves. Many are no longer in existence, having flaked from their walls because of unsatisfactory technical knowledge and application or because of the humid English climate. Although limited visual material is available, it has been examined and stylistic considerations have been made. Because of the aforementioned sparseness of sources, not all
aspects of style can be discussed. To observe the painting style of fresco artists, oil painting illustrations were analyzed from Jeremy Maas's *Victorian Painters*, T. S. R. Boase's *English Art 1800-1870*, and Graham Reynolds's *Victorian Painting*. Because of the minor place that some of these English artists held in the art world, particularly by modern standards, it was not even possible to find representative oil works from all artists involved in the fresco movement. By comparing the oil work of the artists found in these sources to the available fresco illustrations, some matters of style were able to be formulated.

The method in which fresco is painted does impose certain stylistic conditions on the work of art. The pigment is worked into the plaster which must remain damp. No later retouching is possible. Because this requires careful cartooning and decisive planning, the style is inherently linear. The fresco medium does not easily allow loose, facile, brushy strokes that might appear in oil paintings, for instance. The fresco style of other earlier major artists can be seen to be linear. Giotto's frescoes at Arena Chapel and Raphael's *School of Athens* from the Renaissance are decidedly linear. The Nazarene's frescoes also exhibit a definite linearity. A good example of this linear precision is in Johann Frederich Overbeck's *Triumph of Religion in the Arts*. Already discussed within this paper are the very conscious followings by these nineteenth century artists of earlier Renaissance and Nazarene
fresco examples in subject and method. It is, therefore, not unlikely that they would make an effort to reproduce the linear style of those examples as well. It has been suggested, then, that the English fresco painters used a linear style because of the inherent qualities of the fresco medium and because of an urge to mirror the earlier fresco masters in many ways.

When studying the oil painting style of the nineteenth century English artists, a definite painterliness of style can be seen in many works. Watts and Stevens exhibit a painterly quality in their brush strokes and in their broad, general definition of forms. Others also in their oil work can show a painterliness, although not as consistently as Watts. These include Leslie, Leighton, Etty, Moore, David Scott, Stanfield, and Ward. Landseer shows painterliness in his textures. These painterly qualities, however, as previously discussed, do not translate well into the fresco medium. As one might suspect, Watts's fresco style is more linear. This can been seen in his *The School of Lawgivers* (Illustration 26). In Leighton's *The Arts of Industry as Applied to War and Peace* (Illustrations 15 and 16) and Ward's *The Execution of Montrose* (Illustration 25), an increased linearity can be seen. In Tenniel's *St. Cecilia*, as is noted in "Table I," however, fluid washes were used.

From the linear qualities of an etching, as we have in the Gruner engravings of the Buckingham Palace frescoes
(Illustrations 6, 10, 12, 17, 18, 22, 23, and 24), it is difficult to tell whether Leslie, Stanfield, Uwins, Ross, Eastlake, and Landseer worked also in a linear style in fresco. It is probable that these are more linear than their oil styles. That for many of the Buckingham Palace artists (J. Doyle, R. Doyle, Eastlake, Etty, Landseer, Leslie, Ross, Stanfield, Townsend, and Uwins) these were their only frescoes also suggests not only that no further commissions were offered, but also perhaps that the imposed linearity was uncomfortable to them. Etty's, in fact, was so unsuccessful that it had to be painted over by Dyce.

Certain other artists, however, show a marked linearity and harshness of style. Maclise and Dyce are noted for their explicit linear styles. This is true for their oil styles as well as their fresco styles. They each show a precise definition of form. Both of these artists's sense of light is strong and there is a coolness to their style. Dyce's style is particularly shown in his cartoon for Religion (Illustration 9) and Neptune Resigning to the Britannia the Empire of the Sea (Illustration 20).

This linearity and harshness can also be seen in Nazarene work. Because Dyce, Herbert, and Maclise had strong contacts with the Nazarenes, it is understandable that they might have adopted some aspects of the Nazarene style. Joseph von Fuhrich, for example, used in his work, as in Road to Emmaus (1857), The Meeting of Jacob and Rachel (1836), and Miraculous
Draught of Fishes (1848), sharp edges and harsh light. He emphasized figures, as opposed to the background in these paintings. Herbert's and Dyce's styles compare favorably to Fuhrich's. The coolness we see in Fuhrich, Dyce, and Maclise is due to a strong sense of light and colors that are intense, even bold at times. That Dyce, Herbert, and Maclise were successful fresco artists, having completed twenty-five frescoes between the three of them, does relate to the linearity with which they painted, a linearity inherent in the fresco medium itself and inherent in their own individual styles. This relationship is reinforced by the fact that these styles can be traced to other successful fresco artists, the Nazarenes.

The use of the photograph may also have effected the frescoes of the nineteenth century. Maclise's sense of light and precise definition of form in Wellington and Blücher at Waterloo (Illustration 21) and Death of Nelson (Illustration 21) is photographic. Dyce uses a sense of photographic naturalism in his oil work, and this also was most likely to have been translated to the fresco medium. The Pre-Raphaelite utilization of photographic naturalism can be seen in Stanhope's oil work; and because he worked with the Pre-Raphaelites when they painted the Debating Hall at Oxford (1857-9), it can be assumed that his aspect, along with his elongation of the human form and his idealization that is comparable to Edward Burne-Jones was carried over into his own fresco work after that date.
There is no uniform sense of selectivity of forms in the fresco work of the nineteenth century in England. Some artists, such as Maclise, crowded their frescoes with figures, objects and forms. Wellington and Blücher at Waterloo (Illustration 21) and Death of Nelson (Illustration 21) are excellent examples of this abandonment of the selection process. Although we can find other fresco examples of this figural abundance, Benozzo Gozzoli's Procession of the Maji (1459) for example, it is essentially without precedent in the fresco tradition.

Other artists, however, seem to use the Classical example of careful selectivity of forms. Dyce and Herbert both exhibit compositional clarity and simplicity. Dyce's The Bridgewater Family Reunited (Illustration 6) is a good example of this selection of forms. Eastlake devotes his major attention to figures as a dominant compositional element. His compositions show a good understanding of Classical clarity. These elements of Eastlake's are represented well in his Virtue Ascending (Illustration 10). Landseer also uses a Classical sense of form in his oil compositions.

Leighton, when he is dealing with grand conception, such as The Arts of Industry as Applied to War and Peace (Illustrations 15 and 16), uses multi-figural compositions, but these are more carefully composed than Maclise's and reflect the Renaissance compositional sense of Raphael's School of Athens. Leighton, also, is capable of composing with just a simple
grouping of figures, as in his *The Arts Welcomed by the Lord of the Castle, Greet the Spring* (Illustration 13). The Nazarene influence may also be felt here, for they often relied on Renaissance example in composition, as in Overbeck's *Triumph of Religion in the Arts*, which relates well to Raphael's *Disputa*. Leighton, as we know, had contacts in his early training with the Nazarenes.

Cope, also, although he uses multi-figural compositions, does not allow his figures to overwhelm the painting. Often he renders historical subjects with an air of genre as in *The Parting of Lord and Lady Russell* (Illustration 5) or *The Burial of Charles I* (Illustration 4). His sensitivity to values aids in his composition and may have been derived from his experience in etching. As with Cope, Ward, as in his *Execution of Montrose* (Illustration 25), has a strong use of clarity in composition and form. Barker in his fresco at Sion Hill (Illustration 1), also, shows strong sense of compositional arrangement of figures.

Etty, David Scott, Leighton, Dyce, Watts, Moore, and Haydon all utilize a Classical proportion of human form and ideal beauty in their oil work. It is likely that this element of Classicism, like the medium and the subject, was also translated into the frescoes. We can see this characteristic in the figures of Watts's *The School of Lawgivers* (Illustration 26), Leighton's frescoes at Lyndhurst and South Kensington (Victoria and Albert) Museum (Illustrations
14, 15, and 16], and Dyce's Neptune Resigning to Britannia the Empire of the Sea (Illustration 8). For Dyce this ideal beauty may have come from the Classical period and the Renaissance through the Nazarenes. Overbeck's figures, for example, have Raphael's sense of generalized, ideal form. We see this in his Triumph of Religion in the Arts.

Although not all artists nor frescoes could be discussed because of the scarcity of visual material, some general conclusions about style can be drawn. Fresco is inherently linear and those artists who were comfortable with a linear style seemed to have succeeded better than those who were not well-practiced in linearity. There is no uniform sense of selectivity of compositional elements. The Classical period, as it influenced the Renaissance and the Nazarenes, influenced the style of the nineteenth century English frescoes in linearity, composition, light, and ideal beauty.
CHAPTER VII

TECHNICAL ASPECTS OF FRESCO: SUCCESSES, PROBLEMS, AND ADAPTATIONS

The frescoes attempted in England during the nineteenth century were painted in one of four types of methods -- fresco buono, fresco secco, Gambier-Parry's spirit fresco, and waterglass. Because of England's humidity and the pollution of London at that time, any type of mural painting needed to be quite durable. The older methods of Italy, fresco buono and fresco secco, did not meet the environmental demands of the English climate. Other "modern" methods, such as spirit fresco and waterglass, were invented to withstand these demands. They, too, did not always succeed. That nineteenth century man had difficulty handling correctly the technical aspects of the older and newer methods also influenced the outcome of their fresco work.

Fresco Buono

Fresco buono is a method of wall-painting in which pure powdered pigments, mixed with water only, are brushed into a wet, freshly plastered ground. The colors penetrate the surface as it dries. The painting will last as long as the wall, being an integral part of that wall. Fresco buono is an ancient art form, used most significantly during the Renaissance.
in Italy. This is the method used in the greater part of the Westminster frescoes and in other fresco projects of the nineteenth century. This fresco buono method, however, has not survived the test of time in England as it has in the Mediterranean countries of southern Europe. Only twenty years after the Westminster project had begun, evidences of decay were observed.

There are several reasons for the quick deterioration of these English nineteenth century frescoes. Let us begin with the artists, themselves. These were men who primarily painted in oils. Only a few of them had studied fresco seriously before attempting one: Dyce, Cope, Bell, Horsley, Leighton and Watts. Only perhaps Bell and Dyce know enough from experience about fresco to contribute to decisions being made concerning which medium to implement at the Westminster decoration project (3, p. 322). Dyce had never concealed his opinion that fresco would not survive in England (6, p. 280). For the rest, fresco was a very unfamiliar medium. Prince Albert, aware of the lack of experience with fresco in the nineteenth century, arranged for fresco to be attacked in stages: first, competitions of fresco cartoons and fresco samples; second, the Buckingham Palace summerhouse frescoes by several selected artists; and finally, the Westminster frescoes themselves, which were commissioned at staggered intervals (1, pp. 51-55).

The Industrial Revolution had brought about a division of labor that caused a decline in all kinds of craftsmanship
in England in the nineteenth century. No longer was the apprenticeship system used. Often painters used certain materials without knowing why (1, p. 50). Artists not thoroughly understanding the technique and chemistry contributed to the ruination of English frescoes.

After artists were commissioned to paint in fresco for Westminster, they often traveled to Italy to learn the method. Dyce, Cope, and Horsley, all major contributors to this project, each went to Italy to study fresco specifically. Even doing so did not prepare them for the English climate. The humidity in England, the pollutants from the Thames, and the corrosive chemical-laden air of nineteenth century London all hastened the decay.

The manner in which the frescoes were placed at the New Palace of Westminster also had its effects. Instead of applying the plaster and pigments directly to the wall, the plaster was spread on laths which were separated from the stone wall by several inches. In this space, damp air accumulated (3, p. 345). This dampness caused the crumbling of the plaster surface.

Perhaps to some, durability was not the ultimate consideration. William Cave Thomas in his nineteenth century book on the subject of fresco, before discussing in great detail the exact, correct procedure of fresco buono, states that the durability is not all that important for even if oil painting could be made permanent on walls, fresco would be
preferred for its "qualities fitted for architectonic decoration (7, p. 19)." Even so it was an humilitating experience for the English to see their own frescoes perish through technical incompetence just at the time when the Great Exhi-
bition had convinced the country that the arts could be practically applied (3, p. 357).

**Fresco Secco**

Fresco secco is a wall-painting method done on fully dried plaster, using tempera or pigments mixed with lime-
water. These paintings are far less permanent that fresco buono. The only known user of fresco secco in England during the nineteenth century was Agostino Aglio. He probably learned this method in his homeland of Italy, where it was more popular than fresco buono at that time. Before research into the different types of fresco was made in England, this method was accepted as true fresco. Fresco secco was partic-
ularly unreceptive to English climate as the rapid deterioration of his fresco at Moorsfield proves.

**Gambier-Parry's Spirit Fresco**

Spirit fresco is a method of mural painting using colors made by grinding pigments with varnish and applying them to a plastered wall. This process was developed by Thomas Gambier-
Parry.

Lord Leighton was also known to use this method, which was developed to withstand the rigorous climatic conditions
in Britain. The durability of this method is controversial. Anthony Blunt feels the method "has justified itself by the remarkable manner in which the paintings at the church at Highnam and on the wooden roof of Ely cathedral have resisted the effects of time (2, p. 289)." A major art dictionary, however, has found evidence that the passage of time and the difficulty of applying the technique correctly have proven spirit fresco to be unsatisfactory (5, p. 171).

Waterglass

Waterglass, also called stereochromy and mineral painting, developed in Germany utilizing pigments which are mixed with water. This is usually applied to a dry plastered wall. Over this is sprayed sodium or potassium silicate, sealing the painting. During the latter half of the nineteenth century it was considered the answer to the fresco problems in England as a nineteenth century dictionary suggests: "This species of painting resists every influence of climate (4, p. 414)." Because it was considered best at this time and because fresco buono had proved nondurable, all paintings done after 1863, at Westminster, the only place in England in which waterglass was employed that we know of, were done in waterglass. Maclise, Cope, Herbert, and Ward all used this method. Maclise's and Cope's frescoes are said to be in reasonably sound condition (1, p. 55). In general it was a difficult process to learn and did not successfully resist the climate.
It can be seen that England began its use of fresco by utilizing the technique of the Renaissance Italians, fresco buono. When this was found to be unsatisfactory because of lack of technical training and the environmental conditions, other methods were invented. Gambier-Parry's spirit fresco and waterglass both proved to be less than durable.
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CHAPTER VIII

SUMMARY AND CONCLUSIONS

In this paper are discussed several aspects concerning the frescoes painted in nineteenth century in England. One of the principal purposes of the paper, as stated in the introductory chapter, was to make identification of the frescoes. A general overview of these paintings and the artists was given in "Chapter II." Four major projects, the New Palace of Westminster frescoes, the Buckingham Palace Summerhouse Pavilion frescoes, the large fresco by Watts at Lincoln's Inn, and the two frescoes at the South Kensington (Victoria and Albert) Museum by Leighton, were described. The minor fresco projects of the century were also briefly discussed. It was determined that the frescoes were most frequently painted in the middle years of the nineteenth century. The causes, which were also completed in these mid-years and Prince Albert's influence, were determined. Those frescoes painted before or after the main surge were also discussed. Each of the artists who participated in painting frescoes in nineteenth century England was given a brief biographical sketch in order that his place within the century might be better understood.

In "Chapter III" the frescoes are identified in specific terms. This was accomplished by two lists. In the first list
the frescoes are identified. It then contained information concerning the date, the location, the title or subject, and the type of fresco method implemented. Any additional information, such as dimensions and present condition, concerning each fresco was included also. In the second list the frescoes are grouped by the type of building, public, private home or palace, or church, and by the location of the fresco. These two lists have added to the study of art history by providing data not before compiled.

The second purpose of this paper was to establish the reasons for the rebirth of fresco in nineteenth century England. Frescoes were re-established in the nineteenth century in England for three reasons: Romanticism, English patriotism, and Teutonic influences. An interest in painting in the same method as the Romans and the Renaissance masters provided the Romantic and the patriotic stimulation for the work. From the German Nazarenes, who painted important nationalistic and religious frescoes in a style derived from the Classical period and from the German and Italian Renaissance, the English artists also received inspiration.

The subjects chosen for the frescoes were related to the reasons for choosing fresco as the painting medium. The subjects of the English frescoes in the nineteenth century can be grouped in three areas: Romantic subjects, patriotic subjects, and religious subjects. The use of mythology, literature which told stories of the Classical, Medieval, or
Renaissance periods, and even contemporary scenes from exotic lands conformed to the Romanticism of the nineteenth century. These English painters used stories from English history, past and contemporary, to exhibit their patriotic sentiments. Not only were religious subjects used for churches, but they were also utilized in public buildings. It was established that religious subjects at times fell within the scope of Romanticism when the subject concentrated on the emotions.

Although a lack of visual illustrations prevented specific stylistic analysis of a large number of the frescoes done in the nineteenth century in England, some general stylistic considerations were made in "Chapter VI." Fresco is inherently linear. Those artists whose personal style was linear seemed to have succeeded better in fresco than those artists more comfortable with a painterly method of applying pigment. English nineteenth century fresco artists did not conform to a uniform sense of selectivity of compositional elements. The Classical period, the Renaissance, and the Nazarenes directly or indirectly influenced the style of the frescoes in linearity, composition, sense of light, and ideal beauty.

The third, and last, purpose of this paper was to discuss the fresco methods used in the nineteenth century in England. In "Chapter VII" these techniques are identified as fresco buono, fresco secco, Gambier-Parry's spirit method, and waterglass. The English began painting fresco in the antique
methods of fresco buono and fresco secco. When lack of technical training and environmental conditions caused their deterioration, the other two methods were invented. These, too, proved to be less than durable.

In conclusion, it was ascertained that fresco in nineteenth century England can be seen as a movement within the Romantic atmosphere of the period. The wish for England to become thought of as important as Classical or Renaissance Italy; the revival of Classical and Renaissance technique of fresco; the chance to use impressive, historical, Classical, or Medieval subjects on a large scale; the opportunity to explore exotic subjects or the mysticism of religion all place the fresco revival securely under the umbrella of Romanticism. Unfortunately, the medium that was to accomplish these goals for England was unsuitable to its climate. its industrial lifestyle, and its artists' technical abilities. The frescoes rapidly decayed. The adaptations and miracle formulas did likewise. The revival is little remembered. Its reputation is lost along with so many of its paintings.
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