

Daniel Boeckmann

## Ludwig Gruner, Art Adviser to Prince Albert

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## Ludwig Gruner, Art Adviser to Prince Albert

### Introduction

In 1845 the Dresden born engraver Wilhelm Heinrich Ludwig Gruner (1801-1882) was appointed as "adviser in art" to Her Majesty, Queen Victoria, and her consort, Prince Albert of Saxe-Coburg.<sup>1</sup> Gruner's appointment was exceptional. The post of an "adviser in art" did not exist at the English Court, either before or after this appointment.<sup>2</sup> Gruner's tasks as art adviser to Prince Albert have always been mentioned in relation to his royal patron's achievements. But as his artistic abilities have never been thoroughly evaluated, an appreciation of the artistic ambitions in the formation of Gruner's work still remains sketchy. The growing interest in Gruner's possible influence on Prince Albert is a reason for my attempt to draw a concise picture of this extraordinary man, whose activities were much exposed to the public eye.

In order to understand why Prince Albert chose a German engraver as art adviser, we need to trace Gruner's artistic development back to the moment when he first met Prince Albert.

Gruner's first involvement in the decoration of a royal building - the Garden Pavilion in the grounds of Buckingham Palace - will be given extensive treatment for three reasons: first, it stood in direct connection with the fresco-decoration of the new Houses of Parliament; secondly; the pavilion was the place where English artists were given the opportunity to experiment with the new technique; thirdly, Gruner's appointment took place after he had proved his abilities as designer and director of the decoration of the pavilion.

Finally Gruner's tasks as art adviser will be discussed in order to determine how he influenced Prince Albert and therefore helped to encourage the integration of painting with architecture.

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<sup>1</sup> Royal Archives Windsor RA Y 204, 122, July 1845, quoted in H. Hobhouse, Thomas Cubitt Masterbuilder,

<sup>2</sup> I am grateful to Lady de Bellaigue, Registrar, Royal Archives Windsor, for supplying information on the term "art adviser".

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had to change his initial study plans and chose "the other extreme" - engraving. He became a student at the Dresden Academy and studied engraving under Gottlieb Eckstein. Gruner left the Academy in 1819 without having finished his studies.<sup>3</sup> He went to Prague where he met Josef von Führich. There he engraved "Lohn-scheine" after Führich. In Leipzig he produced engravings for publications to earn his living.<sup>4</sup> After the unsuccessful exhibition of one of his early engravings at the Dresden Academy, entitled "Der deutsche Mann" after Zschokke, he received financial support from "Fischer'sche" Gattung in 1824, which enabled him to continue his studies abroad.

On his way to Italy, he visited Regensburg, Nürnberg and Vienna. In Milan he was advised by the well-known reproductive engraver Giuseppe Longhi and Pietro Andreola. He specialised in engraving after the burn, rediscovering the principles of Marcantonio Raimondi.<sup>5</sup> His engraving "Der spanische Herr" after Velázquez was received with approval by the Academy of artists. He was allowed further financial support for travelling during 3 years, an amount which was increased later to finance long work periods abroad.

During his stay in Lombardy, Gruner went to Florence for the first time and visited Prator and Spina where he was particularly welcome because of the dramatic connection between Italy and Spain.<sup>6</sup> In Madrid he spent 3 months studying the Prado. During a long stay in Saxony in 1833, the engraving after the "Self-portrait of Dr. Jekyll" in the Dresden Gallery was finished. In the same year Gruner travelled for the first time to England and Scotland, making private collections, particularly for the Windsor Castle, where he began to engrave English "Water".

<sup>3</sup> Allgemeine Künstler-Zeitung, Wien (Leipzig), Leipzig, 1826, vol. IV, p.336

<sup>4</sup> Dresden, Leipziger Zeitung, 1819, Dec. 18, 1819

<sup>5</sup> Dresden, Leipziger Zeitung, 1819, 1820, 1821, p.77

<sup>6</sup> H. Marx, Die Geschichte der Skulpturen der Gemälde in der Dresden-Galerie, in Dresden, Künstler-Zeitung, 23. März, 1842, pp. 42-57

<sup>7</sup> H. Marx, 1842, p. 47

<sup>8</sup> Künstler-Zeitung, 1833, p.319: "Gruner pflegt seine Werke nicht nur dem Deutschen, sondern auch unter 1836, insbesondere auch dem Englischen Publikum zu veröffentlichen. Von der letzten 'Watercoloring' des Herrn H. Marx, vom 23. Sept. 1831, p. 139

<sup>9</sup> H. Marx, 1842, p. 47

## I. Ludwig Gruner and Prince Albert

I. 1. Ludwig Gruner a German 19th century engraver. His artistic development in Dresden and Milan. First contacts with artists and collectors in Rome.

Ludwig Gruner was born in Dresden, Saxony, on 24 February 1801. He wanted to become a decorative painter, and started his studies under Johann Gottlob Klingner in Dresden, who at that time was known especially for his fresco-paintings and mural decorations.<sup>1</sup> A year-long "life-threatening" illness forced him to interrupt his studies in 1815. When he had recovered, he had to change his initial study plans and chose "the other extreme" - engraving.<sup>2</sup> He became a student at the Dresden Academy and studied engraving under Gottlieb Ephraim Krüger. Gruner left the Academy in 1819 without having finished his studies.<sup>3</sup> He went to Prague where he met Josef von Führich. There he engraved "*Love-scenes*" after Führich. In Leipzig he produced engravings for publications to earn his living.<sup>4</sup> After the successful exhibition of one of his early engravings at the Dresden Academy, entitled "*Der römische Silen*", after Preissler, he obtained financial support from "Finanzrath" Campe in 1825<sup>5</sup>, which enabled him to continue his studies abroad.

On his way to Italy, he visited Prague, Nuremberg and Vienna. In Milan he was trained by the well-known reproductive engravers Guiseppe Longhi and Pietro Anderloni. He specialized in engraving with the burin, readopting the principles of Marc Antonio Raimondi.<sup>6</sup> His engraving "*Der spanische Hirt*" after Velazquez was received with acclaim by the Dresden art authorities. He was allowed further financial support for travelling during 2 years, an award which was renewed later to finance long term studies abroad.

During his stay in Lombardy, Gruner went to Florence for the first time and visited France and Spain where he was particularly welcome because of the dynastic connections between Saxony and Spain.<sup>7</sup> In Madrid he spent 3 months studying the Escorial. During a brief stay in Saxony in 1832, the engraving after the "*Self-portrait of Dr. Mengs*" in the Dresden Gallery was finished. In the same year Gruner travelled for the first time to England and Scotland visiting private collections, particularly the Marlborough collection at Blenheim Palace, where he began to engrave Raphael's "*Moses*".

<sup>1</sup> Allgemeines Künstlerlexicon, Thieme-Becker, Leipzig, 1928, vol. xv, p.520

<sup>2</sup> Dresden, Landesbibliothek, Mscr. Dresd. App.184,63

<sup>3</sup> Dresden, Sächsisches Hauptstaatsarchiv, Spezialinventar, p.75

<sup>4</sup> H. Marx, Das Entstehen der Sammlung der spanischen Gemälde in der Dresdner Galerie, in: Dresdner Kunstblätter, XXVI/21, 1982, pp. 42-55.

<sup>5</sup> H. Marx, 1982, p. 51

<sup>6</sup> Kunstblatt, 21 August 1838, p.319: "Gruner pflegt seine Stiche alle bloß mit dem Grabstichel ohne alle andere Hülfe zu behandeln; auch diese Zeichnungen denkt er in der einfachen Weise des Marc Anton wiederzugeben". See also: The Athenaeum, 25 Sept. 1841, p. 750

<sup>7</sup> H. Marx, 1982, p. 53

Back in Milan he finished his engravings "*Portrait of Giulio de Medici*" after Raphael and "*Moses*" after Murillo. While in Brescia in 1835 he studied the collection of Count P. Tosi and engraved Raphael's "*Pax Vobis*".

Before leaving Milan in 1837 for Rome, Gruner had accomplished eight engravings after Raphael destined to illustrate J. D. Passavant's work '*Rafael von Urbino und sein Vater Giovanni Santi*'<sup>8</sup> which was published in Leipzig in 1839. (plates 3-10)

Once in Rome, he was introduced to the German circle of artists and archaeologists. One of the principal meeting places was the Prussian Archaeological Institute. Here Gruner met the counsellor to the Prussian legation, Christian Carl von Bunsen, as well as the Hanoverian diplomat August Kestner.<sup>9</sup> The secretary of the Institute, Emil Braun, became one of his closest friends in Rome. Braun helped him to arrange purchases for art-collectors.<sup>10</sup> It may be assumed that it was here that Gruner met Friedrich Overbeck and the Nazarene circle for the first time. He became an admirer of Overbeck with whom he shared the enthusiasm for Raphael; he engraved four plates after Overbeck's paintings.<sup>11</sup> One of these plates, a *Pietà*, was destined to adorn the frontispiece of Nicholas Wiseman's '*Four lectures on the Offices and Ceremonies of Holy Week*'.<sup>12</sup> It appears that Wiseman encouraged the friendship between William Dyce and Overbeck<sup>13</sup> and it seems likely that Gruner knew Dyce through Wiseman.

Gruner's first own publication appeared in Rome: he had engraved 10 plates from the mosaics of the Chigi Chapel after drawings by Nicola Consoni. The first edition entitled "*I Mosaici nella Cupola della Capella Chigiana in Santa Maria del Popolo a Roma*" was praised in Germany "as the best which has been produced recently in the revived engraving technique of the sixteenth century"<sup>14</sup>, and in England as a work "long rated amongst the very first productions of the German burin".<sup>15</sup> Indeed by 1838 Gruner was known as "one of the best judges" of Marc Antonio engravings and as a "most successful imitator of it".<sup>16</sup> The person who described him as such was James Dennistoun, who made Gruner's acquaintance while searching for engravings by Marc Antonio in Italy. He sought Gruner's "impartial" advice, as Gruner did "not deal in prints".<sup>17</sup> As both were interested in early Italian paintings, Gruner accompanied Dennistoun on his visits to Italian collectors.<sup>18</sup> Gruner not only worked as engraver and art-agent but also as archaeologist.<sup>19</sup> He accompanied the secretary of the

<sup>8</sup> Mscr. Dresd. App.184,63; 3 June 1870; see Appendix III, ns.1,3,5,6,7,8,10,11

<sup>9</sup> M. Jorn, August Kestner und seine Zeit, 1964,p. 371 n. 23

<sup>10</sup> Mscr. App.I, 22 June 1838: Gruner arranged the purchase of an antique vase for Count Tosi in Brescia.

<sup>11</sup> Mscr. Dresd. App. 184,66

<sup>12</sup> W. Vaughan, German Romanticism and English Art, London 1979, p. 232

<sup>13</sup> W. Vaughan, 1979, p. 42

<sup>14</sup> Kunstblatt, 9 June 1840, p. 190; see App. II no.1

<sup>15</sup> The Athenaeum, 25 Sept. 1841,p. 750

<sup>16</sup> H.Brigstoke, James Dennistoun's second European Tour, in: The Connoisseur, 1973, p. 248

<sup>17</sup> *ibid.*

<sup>18</sup> Mscr. Dresd. App. 1, 23 September 1838

<sup>19</sup> Gruner was a member of the Corresponding Archaeological Society of Rome, see L. Gruner ed. The Decorations of the Garden Pavilion..., London 1846, title page, Appendix. I

Archaeological Institute, Emil Braun<sup>20</sup>, during his excavations of a tomb at Chiusi and of some newly discovered mural decorations at Elusium: Reports on this were presented in October and December 1840 at the Archaeological Institute with drawings and engravings by Gruner.<sup>21</sup>

## I. 2. Ludwig Gruner's first English commission

In the autumn of 1840 Gruner met James Hope Scott, a Parliamentary barrister. Hope had travelled to Rome via Munich where he had been introduced to the Nazarene painter Julius Schnorr von Carolsfeld by the recommendation of William Dyce. Hope wanted to procure cheap religious prints<sup>22</sup> for the "Society for the Promotion of Christian Knowledge" (S.P.C.K.) and having "found nothing suitable in Germany"<sup>23</sup>, he engaged Gruner to organize the copying of Raphael's frescoes in the Loggie, the so called 'Raphael Bibbia'. Nicola Consoni was again employed to make drawings from Raphael's frescoes in the Loggie. Gruner had come to an agreement with Hope because he proposed a "lithographic imitation of wood-engraving to produce very faithful and fine chiaro-scuro plates".<sup>24</sup>

With a fair measure of certainty it can be assumed that Gruner's engagement by Hope was identical with the "honourable call" Gruner received in January 1841<sup>25</sup> and which marked the beginning of Gruner's career in England.

He arrived in London probably in February 1841 with a recommendation from the Italian architect and archaeologist Luigi Canina<sup>26</sup> to the Architect T. L. Donaldson, Foreign Secretary at the Royal Institute of British Architects.<sup>27</sup> Gruner settled in London at 183 Regent Street.<sup>28</sup> One of his first aims was to find a printer and editor for the S.P.C.K. project. From Gruner's diary we learn that he had dealings with Colnaghi.<sup>29</sup>

Gruner's arrival in England was welcomed in the press.<sup>30</sup> He met Charles Eastlake at the very beginning of his stay in London, probably at the RIBA<sup>31</sup>, and they soon became friends.<sup>32</sup> In April he was invited to the house of Mrs. Jameson<sup>33</sup>, the author of *Sacred and Legendary Art*.

<sup>20</sup> Emil Braun worked in England as well: "The very fine model of the Colosseum in the Crystal Palace at Sydenham was made under his direction". *The Builder*, Sept. 27, 1856, p. 529

<sup>21</sup> *Kunstblatt*, November 1840, p. 399 and January 1841, p. 28

<sup>22</sup> M. Pointon, William Dyce (1806-64) Oxford 1979, pp. 34, 63; Vaughan, 1979, p. 231

<sup>23</sup> T. Ledger, *A Study of the Arundel Society 1848-1897*, Phil. Diss., Oxford 1978, p. 16

<sup>24</sup> *The Athenaeum*, 25 Sept 1841, p. 750

<sup>25</sup> *Kunstblatt*, February 1841, p. 63; The expression "honourable call" could indicate as well a commission by an official body. But the Royal Commission on the Fine Arts was appointed only in November 1841, nine months after Gruner's arrival in England.

<sup>26</sup> Canina was honorary and corresponding member of the RIBA, see: *The Athenaeum*, May 9, 1840, p. 376

<sup>27</sup> The letter was dated 6 Feb. 1841 see: RIBA, *Early Printed Books*, 1994, vol. I, entry 543. Gruner became corresponding member of the RIBA, see L. Gruner, 1846, titlepage

<sup>28</sup> *Mscr. Dresd. App. 1*, 22 diary entry 15 April 1841

<sup>29</sup> *Mrsc. Dresd. App. 1*, 22; 16, 19, 20 April 1841

<sup>30</sup> *The Athenaeum*, 25 Sept 1841, p. 750

<sup>31</sup> D. D. Schneider, *The Works and Doctrine of J.J. Hittorff*, London 1977, p. 105

<sup>32</sup> *Mrsc. Dresd. App. 1*, 17, April, May 1841

<sup>33</sup> *Mscr. Dresd. App. 1*, 17, 22 April 1841

### I. 3. Ludwig Gruner and his first commission from Prince Albert, Chairman of the Royal Commission on the Fine Arts.

There have been some speculations on Prince Albert's first contact with Gruner. It has been commonly assumed that they met for the first time in 1839, when Prince Albert visited Rome.<sup>34</sup> However, in the Prince's letters written to his brother Ernst in Coburg during his journey to Italy in 1838 to 1839, Gruner was never mentioned.<sup>35</sup> It seems more likely that the first meeting took place after Prince Albert's appointment as President of the Royal Commission of the Fine Arts in November 1841.

The Royal Commission had been formed in order "to consider the decorating of the new Palace of Westminster in terms of the Fine Arts, both in term of the beneficial and elevating effect of the Fine Arts upon a people and in the prosaic results of that patronage 'in creating new objects of industry and enjoyment' and therefore stimulating trade and manufacture".<sup>36</sup> The scope of the decisions to be made by the Royal Commission was not very large as several important aspects had already been decided before the commission was established. The earlier Select Committee which had been appointed to consider "the promotion of the Fine Arts of this country in connection with the rebuilding of the Houses of Parliament"<sup>37</sup> had enquired on the methods of selecting artists and had decided on the technique of the projected mural decoration. One of the witnesses to the Select Committee was William Dyce, at that time director of the New Government School of Design. He drew the attention of the Committee to the German artists who had been given the opportunity by Mr. Bartholdy to experiment in fresco on the walls of his villa in Rome and advocated that preliminary attempts should be undertaken before the beginning of the fresco decoration in Westminster. The most famous witness was Charles Eastlake, a distinguished artist, art-theorist and scholar unrivalled amongst British artists and critics. During his studies in Rome, Eastlake had "acquired a sophisticated appreciation of the aims of the Nazarenes and the problems that they posed".<sup>38</sup> Through his contacts with German artists and scholars he combined "an admiration of the ideals of the Nazarenes with a systematic comparative study of early Italian art."<sup>39</sup> He had worked out the main rules for the Schools of Design and had recently painted some wall-decorations in oil (not fresco), in Bellenden Ker's house.<sup>40</sup> Eastlake knew the leading German fresco painter Cornelius as well as the contemporary German methods of mural decoration. His recommendation was that English artists should carry out the scheme. With his essay '*On Fresco Painting*' Eastlake had proved his technical and art historical knowledge in mural painting.<sup>41</sup>

<sup>34</sup> W. Ames, *Prince Albert and Victorian Taste*, London 1968, p.14

<sup>35</sup> Staatsarchiv Coburg, LA A 6969

<sup>36</sup> H. Hobhouse, 1983, p. 83

<sup>37</sup> T.S.R. Boase, *The decoration of the New Palace of Westminster 1841-1863*, in: *Journal of the Warburg and Courtauld Institutes*, vol. 17, London 1954, p. 320.

<sup>38</sup> W. Vaughan, 1979, p. 85

<sup>39</sup> *ibid.*

<sup>40</sup> D. Robertson, *Sir Charles Eastlake and the Victorian Art World*, Princeton, 1978, p. 49

<sup>41</sup> *The Athenaeum*, 2 October 1841, p. 764ff. The general interest in the art of fresco painting was shown



In his function as Chairman of the Royal Commission the Prince "applied Germanic thoroughness to a subject which he took more seriously than most Englishmen were prepared to do".<sup>42</sup> While acknowledging the advanced technique of German fresco painters, he advocated the employment of native artists and the formation of an English School of Fresco painting.<sup>43</sup> In matters of the Fine Arts the Prince could rely upon the Secretary to the commission, Charles Eastlake, but no English artist seemed to be able to provide the Royal Commission with a book showing specimens of Italian decorative painting from the time of Raphael. We can only guess that on this question Prince Albert may have consulted Eastlake and that Eastlake, who in the meantime had become well acquainted with Gruner's abilities as a reproductive engraver from mural decorations by Raphael (Gruner had edited "*Arabesque Frescoes by Raphael and his Scholars*"<sup>44</sup> probably in 1841), introduced Gruner to Prince Albert.

Gruner's reputation in England at that moment was very high. In September 1841, The Athenaeum wrote: "There has arrived among us a German artist, M. Gruner, whose enthusiasm, though exclusive, all must respect and regard with admiration: he graves from two painters alone - Raphael and Overbeck ... his engravings after those favourite models are supereminent ... Raphael himself appears to have stood over M. Gruner as he did over Marc Antonio".<sup>45</sup>

#### I. 4. Prince Albert's first commission to Ludwig Gruner

The first commission Gruner received from his "Royal patrons" was to produce an enlarged edition of Johann Gottfried Gutensohn's "*Sammlung von Denkmälern in Rom im 15. und 16. Jahrhundert*".<sup>46</sup> The volume was entitled "*Fresco Decorations and Stuccoes in the Churches and Palaces in Italy during the 15th and 16th centuries*". In May 1843 Gruner presented the volume to the Queen.<sup>47</sup> It was published in 1844 with an essay by the well known architect Jacob Ignaz Hittorff on "*The Arabesque of the Ancients as compared to Raphael's School*" and was dedicated to "His Royal Highness Prince Albert, and the Members of the Royal Commission of the Fine Arts".<sup>48</sup>

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by other publications, e.g. J. Severn, On Fresco Painting, in: The Athenaeum, 6. August 1842, p. 709ff

<sup>42</sup> T.S.R. Boase, 1954, p. 324

<sup>43</sup> H. Hobhouse, 1983, p. 85

<sup>44</sup> The Athenaeum, 22 July 1843, p. 675, reports on an edition by L. Gruner named "Arabesque Frescos by Raffael and his Scholars", otherwise "The Architectural Decorations of Rome during the 15th and 16th Centuries" which probably was identical with Johann Gottfried Gutensohn's "Sammlung von Denkmälern und Verzierungen der Baukunst in Rom aus dem 15. und 16. Jahrhundert", see W. Ames, 1968, p. 11

<sup>45</sup> The Athenaeum, 25 September 1841, p. 750

<sup>46</sup> see note 42

<sup>47</sup> The Athenaeum, 22 July 1843, p. 675; The Kunstblatt announced the planned edition on 24 August 1843, p. 284.

<sup>48</sup> The volume, dated 1844, has the following dedication on a full page between the title page and the preface: "To his Royal Highness Prince Albert, and the Members of the Commission on the Fine Arts,

In the *Kunstblatt*, Gruner's publication was described as "an eminent endeavour which has been designed with the greatest care and fitted with richness by our compatriot Mr. L. Gruner ... It will be welcomed by architects as well as by painters who have to solve difficult and decorative tasks".<sup>49</sup> The purpose of this book was explained in its preface, where Gruner wrote: "At a moment when ... the erection of the Houses of Parliament ... gives additional interest to every kind of architectural embellishment, it cannot be doubted that the access afforded to compositions of such skill and beauty ... will be gratefully acknowledged even by those Painters whose efforts are directed to the higher branches of the profession".<sup>50</sup>

which was published in 1846. In the preface the description of the Garden Pavilion was described as "delicacy", or restricted to "the direction of the interior decoration". Gruner was even said to have described the principal rooms with "gipsy-paint" or "painted with arabesques". The final subject of Gruner's involvement in the decoration and completion of the works has never been fully discussed. Therefore it is a necessity to recall the history of the Garden Pavilion and its decoration, particularly as a neo-jouissance style.

## II.1 The Construction of the Garden Pavilion

When Prince Albert wrote "draw for a pavilion in the garden" on 14 July 1842, the result became an official order to produce a "place of refuge" for the young Royal couple, the 19 July 1842. Lord Lincoln, a member of the Fine Arts Commission, suggested a plan of "Pavilion" which included the Office of Works and specified the architect of reference to the architect Robert Gordon. This would be possible through the work of the architect's department and that he had made an appointment with the architect, Mr. Gordon (1842).

## II.2 The Interior decoration of the Garden Pavilion

In February 1843 Prince Albert made "a plan for furniture in the pavilion in the garden". He specifically had in mind the neoclassical style decorations of the "New Park" in Rome. What he requested was a style - Charles Easton, William Pitt, Edward Langford, Charles Hamilton, David Mackay, Thomas Gwynne, Charles Lewis and Sir William Hall - to give

<sup>49</sup> *European Magazine*, London 1847, p. 200. This work originally appeared in 1846 under the title "Garten of the 19th Century" in *Kunstblatt*, p. 11.

<sup>50</sup> *Kunstblatt*, 1846, p. 11.

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this work, exhibiting Specimens of decorative Painting, from the best Italian Examples, is by Permission, dedicated, by their most obedient, and very humble Servant, Lewis Gruner". I am grateful to Mrs. Spaul, Reader Services, National Art Library, for supplying this information.

<sup>49</sup> *Kunstblatt* 1846, p. 250

<sup>50</sup> quoted in T. Sladen, *Painted Decoration in the Mid-Nineteenth Century, Pugin and the Archaeological Approach*, in: *The Victorian Society Annual 1994*, London 1995, p. 11

## II. The decorations of the Buckingham Palace Garden Pavilion

Prince Albert's first attempt to fill English artists with enthusiasm for fresco painting - the decoration of the Garden Pavilion - has been recorded for one reason only: the promotion of fresco painting in connection with the decoration of the new Houses of Parliament. But this fresco experiment takes on a different complexion when we regard Ludwig Gruner's contribution to the decoration. He was mentioned as publisher of a "lavishly illustrated book"<sup>1</sup> entitled *"The Decorations of the Garden Pavilion in the Grounds of Buckingham Palace"*, which was published in 1846. His share in the decoration of the Garden Pavilion was described as "advisory"<sup>2</sup>, or restricted to "the direction of the interior decoration".<sup>3</sup> Gruner was even said to have decorated the principal room with "grotesques" or "painted with arabesques".<sup>4</sup> The real extent of Gruner's involvement in the decoration and execution of the works has never been fully discussed. Therefore it is necessary to retell the history of the Garden Pavilion and its decoration, particularly as it no longer exists.<sup>5</sup>

### II. 1. The Construction of the Garden Pavilion

When Prince Albert made "plans for a cottage in the garden" on 13 July 1842<sup>6</sup>, the small building was destined to become a "place of refuge" for the young Royal couple. On 15 July 1842, Lord Lincoln, a member of the Fine Arts Commission, answered a letter of Prince Albert informing him that the Office of Works had approved the erection of a cottage in Buckingham Palace Gardens, that it would be possible to apply the sum of 250 pounds to this purpose, and that he had made an appointment with the architect, Mr. Edward Blore.<sup>7</sup> (plate 11)

### II. 2. The fresco decoration of the Garden-Pavilion

In February 1843 Prince Albert made "a plan for frescoes in the cottage in the... garden".<sup>8</sup> He surely had in mind the Nazarene fresco-decorations of the Casa Bartholdy in Rome<sup>9</sup> when he commissioned eight artists - Charles Eastlake, William Etty, Edwin Landseer, Clarkson Stanfield, Daniel Maclise, Thomas Uwins, Charles Leslie and Sir William Ross - to paint

<sup>1</sup> J. Steegman, *Victorian Taste*, London 1987, p. 202. (This book originally appeared in 1950 under the title "Consort of Taste"); H. Hobhouse, 1983, p. 85

<sup>2</sup> W. Ames, 1968, p. 54

<sup>3</sup> O. Millar, *The Victorian Pictures in the Collection of Her Majesty the Queen*, Cambridge 1992, p. xxxviii

<sup>4</sup> J. M. Crook and H.M. Pat, *The History of the King's Works*, London 1980, vol. IV, p. 287; H. Smith, *Decorative Painting in the Domestic Interior in England and Wales c. 1850 - 1890*, New-York and London, 1984, p. 21, n. 14

<sup>5</sup> The Pavilion was demolished in 1928, see J. Steegman, 1987, p. 203, n.1; O. Millar, 1992, p. xxxviii

<sup>6</sup> RA Y 204 81; D. Millar, *The Victorian Watercolours in the Collection of Her Majesty the Queen*, London 1995, cat. no. 5112

<sup>7</sup> RA PP Vic C, 26,38 Office of Works; quoted J.M. Crook & H.M. Pat, vol. IV, 1980, p. 287

<sup>8</sup> RA Y 204,14

<sup>9</sup> W. Ames, 1968, p. 14, assumed "Whether or not he (the Prince) saw the group's work in the Casa Bartholdy and the Villa Massimo, his interest in fresco has roots in the Nazarene programme".

frescoes on the eight walls of the main room of the Pavilion, the Octagon. Alexander Gilchrist, the biographer of William Etty, described the commission as "one of the earliest public acts of the Prince's reign". Charles Eastlake, the secretary of the Royal Commission, obviously directed the fresco-painting in the cottage, as Gilchrist recorded: "After applying to Mr Eastlake for particular instructions Mr Etty made sketches of two or three compositions from Comus, the play by Milton selected by Prince Albert for the decoration of the central octagonal room".<sup>10</sup> Whether Milton was chosen because the Queen and Prince Albert had seen "Comus" perhaps for the first time at Covent Garden on 9 March 1842<sup>11</sup>, or because Prince Albert was following the predilection of the competitors for the frescoes in the Houses of Parliament<sup>12</sup>, we can only guess.

The frescoes in the garden pavilion were begun in June 1843.<sup>13</sup> The reaction of the contemporary press on the fresco experiment was positive: "It is with great satisfaction we announce that Prince Albert has given a commission to certain of our artists, to paint a series of Frescoes to adorn the summer-house recently erected in Buckingham Palace Gardens".<sup>14</sup> And: "... This experiment on the part of his Royal Highness, is highly creditable to his taste and judgement, it will afford a valuable opportunity to some of our best artists to exhibit their power over a new style. The Prince has done that which the nation could not do without injustice - commissioned the painters of established fame, who are most likely to be successful".<sup>15</sup>

Queen Victoria, very much involved in the development of the garden-pavilion decoration, wrote in her diary on 13 June<sup>16</sup>: "In spite of pouring rain we went up to the cottage and watched the preparations for the painting of the frescoes. An old Italian, Mr d'Aglio, who understands about it, was there. We saw Ross make the first touches. ...".<sup>17</sup> "After our breakfast", the Queen reported two days later, "we walked out and visited the cottage, where Ross is getting on very well, alas he is so disheartened about it all. The sketch he made, is extremely pretty, with the subject being Comus. There are eight compartments of this shape (drawing of a lunette). The other artists are to be: Eastlake, Landseer, Stanfield, Maclise, Etty & Leslie. The process of fresco painting is very curious. The stucco has to be cut off at the edges, where the painting has been done and must ... on fresh each day. Albert enjoyed watching the whole proceedings so much".<sup>18</sup> On 23 June she wrote: "Mr Maclise has made a

<sup>10</sup> A. Gilchrist, *The Life of William Etty*, 1855, p. 150f

<sup>11</sup> W. Ames, 1968, p. 52

<sup>12</sup> T.S.R. Boase, 1954, p. 327: "The choice of subjects by the competitors occasioned some comment and is not without interest. Of the historical subjects only one was later than 1500 and the majority preceeded the Norman Conquest: Milton (40), Shakespeare (12) and Spenser (11) provided themes for sixty-three of the cartoons".

<sup>13</sup> RA Y 204 21/June 1843

<sup>14</sup> *The Athenaeum*, May 1843, p. 467

<sup>15</sup> *The Art Union*, June 1843, p. 148

<sup>16</sup> O. Millar, 1992, Introduction, p. xxxviii, indicated the dates of the entries on the cottage in Queen Victoria's Journal, RA QVJ

<sup>17</sup> RA QVJ, 13 June 1843

<sup>18</sup> RA QVJ, 15 June 1843

most exquisite sketch for his fresco; The subject is Sabrina riding with the nymphs. The grouping of them round her and the figure of Sabrina herself are quite charming".<sup>19</sup> On 8 July, Maclise was still at work at the cottage and "Uwins has nearly finished his fresco".<sup>20</sup>

Although there was an Italian artist who should advise the English painters, the new technique seems not to have been mastered by all participants: The Queen's remark in her diary "Maclise's fresco will be quite beautiful, Etty's still too sketchy"<sup>21</sup> announced the difficulties Etty was faced with: He "reluctantly commenced the Fresco 'not expecting to succeed, being unacquainted with the practice of Fresco". Gilchrist commented: "It was not a style for the great colourist; who, ... obtained his effects by passing a glaze over a solid painting and when dry, a scumble of opaque colour over that; when dry again, a glaze here and there, &c. &c.: a process directly opposite to that of Fresco; which must be painted at once, while the plaster is fresco (fresh). A style eminently suited is the latter, to the Germans; who are not Colourists".<sup>22</sup> Charles Eastlake, the Secretary of the Fine Arts Commission, had apologized in August 1843 to Prince Albert about being unable to start his own fresco work with the explanation: "The preparation of the report and an increased correspondence in consequence of the various notices (...) has hitherto prevented my commencing in the cottage in Buckingham Palace Garden".<sup>23</sup>

Prince Albert decided in November 1843 on "alterations to the cottage"<sup>24</sup>, and in December he discussed "necessary alterations with Mr Blore".<sup>25</sup> Initially the intention had been to decorate only the Octagon Room.<sup>26</sup> Alterations had to be made because Albert decided to have the two side-rooms decorated as well.

On 29 December 1843 Queen Victoria notes: "We visited our cottage, where Aglio is painting the ceiling in encaustic".<sup>27</sup> In the same year, L.Rottmann applied the encausto-technique in Munich in a series of landscape-paintings showing classical views to adorn the new Exhibition Building.<sup>28</sup>

On 3 March 1844 Eastlake had finished his fresco in the cottage. The Queen judged it "quite beautiful".<sup>29</sup> William Etty's fresco caused a lot of trouble: The painter "seemed careless to submit to the conditions of its peculiar practice". He had touched "upon the dry plaster". The artist, "not satisfied with the result of the experiment", declared himself "desirous to be allowed" another trial. But Etty "being unwilling to execute the Fresco on the wall", "the Prince was obliged to employ somebody else".<sup>30</sup> In July, William Dyce, who had a practical

<sup>19</sup> RA QVJ, 23 June 1843

<sup>20</sup> RA QVJ, 8 July 1843

<sup>21</sup> RA QVJ, 15 July 1843

<sup>22</sup> A. Gilchrist, 1855, p. 151

<sup>23</sup> RA F 29 40, 24 August 1843

<sup>24</sup> RA Y 204 37-8, 25 November 1843

<sup>25</sup> RA Y 204 44, 29 December 1843

<sup>26</sup> L.Gruner, ed. 1846, p.6

<sup>27</sup> RA QVJ, 30 September 1843

<sup>28</sup> Kunstblatt, 2 January 1844

<sup>29</sup> RA QVJ, 3 March 1844

<sup>30</sup> A. Gilchrist, 1855, vol. 1, p. 166ff

knowledge of fresco-painting<sup>31</sup> was ordered to execute a substitute for Etty's fresco.<sup>32</sup> The payment to Etty, 40 Pounds, was harshly criticized.<sup>33</sup>

### II. 3. Gruner's involvement in the decoration of the Garden Pavilion

In February 1844, an artist not hitherto mentioned in relation with the decoration of the garden pavilion - the German engraver Ludwig Gruner - was commissioned by Prince Albert to deliver designs for the decoration of the Octagon walls. Gruner himself noted in his diary: "Through Eastlake I was given the order where the Prince wants to show me the new paintings"<sup>34</sup> and on the following day he wrote: "All the artists are using the fresco technique for the first time. (...) Now the irregular walls are to be decorated. And the Prince honoured me by asking for my opinion".<sup>35</sup>

At that time, all the frescoes with the exception of Landseer's, had been completed and the ceiling of one of the side-rooms had been painted by the Italian Agostino Aglio "with large, heavy and colourful arabesques".<sup>36</sup>

In May 1844, the direction of the works in the pavilion, until then in the hands of Charles Eastlake, was given to Ludwig Gruner.<sup>37</sup> From his diary we learn that on 3 June 1844 he delivered designs for the decoration of the two side-rooms.<sup>38</sup>

For the Scott Room he commissioned the architectural modellers Bernasconi and Riddell to present models for the plaster works.<sup>39</sup> The Prince was present when Landseer brought his fresco on 7 July to the pavilion and on 30 August Gruner arranged with the Italian painter Aglio, that he should paint one of the side-rooms in Pompeian style in encaustic and that his payment should be 100 Pounds.<sup>40</sup> On 5 September Gruner received the order to meet the Prince in the pavilion. Prince Albert was pleased with the decoration but found that works progressed too slowly.<sup>41</sup> On 4 July 1845 the pavilion was finally finished.<sup>42</sup>

<sup>31</sup> W. Vaughan, 1979, p. 195.

<sup>32</sup> A. Gilchrist, 1855, p. 170 quoted M. Pointon, William Dyce, Oxford 1979, p.186, Gruner diary, 24,25 July 1844

<sup>33</sup> A. Gilchrist, 1855, p. 164: "That a Prince Consort, himself salaried on the *English* scale, should remunerate English painters according to a *German* schedule of prices was by some considered anomalous". O. Millar, 1992, p. xxxviii, "The meagre rate of payment to the artists was savagely attacked by Thackery".

<sup>34</sup> Mscr. Dresd., App. 1, 23, 1 February 1844: "Durch Eastlake erhielt ich Order wo mir der Prinz die neuen Malereien zeigen will".

<sup>35</sup> Mscr. Dresd., App. 1,23, 2 February 1844: "Alle versuchen sich hier zum ersten Mal im Fresco. (...) Nun sollen die unregelmäßigen Wände verziert werden und der Prinz tat mir die Ehre an, mich um meine Meinung zu befragen".

<sup>36</sup> Mscr. Dresd. App. 1, 23, 2 February 1844

<sup>37</sup> RA Y 204 65, May 1844, "Decoration of the cottage proceeds under the direction of Mr. Gruner..."

<sup>38</sup> Mscr. Dresd. App. 1, 24, 3 June 1844: "Der Königin und Prince Albert Entwürfe für die zwei kleinen Zimmer vorgelegt".

<sup>39</sup> Mscr. Dresd. App. 1, 24, 10 August 1844

<sup>40</sup> Mscr. Dresd. App. 1, 24, 30 August 1844: "Ich habe nun mit Aglio verabredet, daß er das Zimmer pompeianisch in Enkaustic male und dafür 100 Pfund bekomme".

<sup>41</sup> Mscr. Dresd. App. 1, 24, 5 September 1844

<sup>42</sup> RA Y 204 119, 4 July 1845

## II. 4. "The Decorations of the Garden-Pavilion in the Grounds of Buckingham Palace"

The Queen and the Prince were very proud of the result of the fresco experiments and wished to have it recorded. The reasons for this publication were twofold : not only were the different styles of the decorations intended as examples for forthcoming mural decorations but also listing the multiplicity of artists, artisans and manufacturers who had executed the paintings, stuccoes and decorative features was designed to illustrate the extent of the endeavour.

Ludwig Gruner was commissioned "By Command of Her Majesty the Queen" to publish a book on the decorations of the Garden Pavilion. This book was prepared during the months following the conclusion of the decorations and published in 1846.<sup>43</sup> It contains a title vignette and 15 plates of engravings and lithographs which were produced under the supervision of Ludwig Gruner. The introduction, written by Anna Jameson<sup>44</sup>, explains the background of the experiment and reveals that the little cottage was not originally intended to be "thus distinguished". The reason for the decoration was the new artistic aim to combine decorative painting with architecture "after the examples left to us by the great Italian painters and architects of the sixteenth century". But only the main Octagon room was decorated in the "Cinquecento-style". Two other styles were chosen for the two side rooms: "the Antique and the Romantic". Mrs. Jameson called "the intermixture of the ornaments and medallions in relief ... an idea borrowed from the best era of Italian decoration" which "was first adopted by Raphael ... and suggested by the ornaments in the Bath of Titus" and claimed "all the ornaments friezes and panels" in one of the two side rooms, decorated in the Pompeian style as "being suggested by, or actually copied from, existing remains, except the covered ceiling which [ was ] invented by A. Aglio". As Mrs. Jameson mentioned Gruner only in connection with the landscapes painted in the (romantic) Scott Room "from original sketches by Gruner", it is not surprising that Gruner's share in the decoration should have remained unclear, although he himself wrote on the second page of the volume that he "was honoured by the gracious commands of Her Majesty and His Royal Highness Prince Albert to present designs for the completion and decoration of the three rooms of which the Summer house consists" and that he "was also directed to procure the execution of these designs by the different artists whose names appear in the list printed at the end of Mrs. Jameson's introduction...". But there is no way of deducing from this book that Gruner himself acted as an artist who "painted grotesques".<sup>45</sup>

<sup>43</sup> see App. I

<sup>44</sup> Mrs. Jameson's words from the introduction to "The decorations of the Garden-Pavilion...", 1846

<sup>45</sup> Crook, Pat, 1980, p.287; H. Smith, 1984, p. 21, n.14

## II. 5. The reaction of the press to the fresco-experiments

The fresco experiment did not remain uncommented by the contemporary press. The opposing views on the garden pavilion decoration announced the dilemma of style which resulted from two main art movements: the Renaissance revival and the Gothic revival.

The Art Union obviously favoured the revival of the Italian Renaissance mural decoration and regarded the experiment as "eminently successful". They emphasized that these frescoes were painted by "artists who never before attempted this kind of Art and many of whom will most probably never attempt it again". The fact that all the participating artists were "native" "with two or three exceptions" was also greeted with approval. "Our description of this pavilion shows that nothing in the same exquisite taste has ever been executed in this country, and, as an example of what British artists are capable when the opportunity is presented, we trust that it will realize the intentions of her Majesty and his Royal Highness, by promoting a feeling for high-class decoration, and thus call forth the powers of our artists, of whom we are now more than ever justified in saying, that, to whatever department they devote themselves, they are, at least, equal to any others in Europe".<sup>46</sup>

The Athenaeum wrote an annihilating report on "The Summer-House at Buckingham Palace":  
 ... "It must, we apprehend, strike every one that this kiosque or cottage or pavilion (the building has a trace of all these styles) (plate 12), has been planned on the principle of Miss Edgeworth's Mrs. Raffarty, who desired, in her Tusculum, to have 'a little of everything' ... Having expressed our judgement, that as a specimen of decoration, this summer-house is a failure, we will speak of the 'Comus' frescoes and of the encaustic paintings as works of Art, separated (as far as is possible) from the overcharged multiplicity of petty and heterogeneous ornament by which they are surrounded ... In short as a toy this summer-house may be 'evened' with certain rooms in the summer-house on the Havel where the late King of Prussia loved to disport himself ... As such, Her Majesty's subjects have no right to criticize it; - but if it be referred to as a step in the cause of decorative Art, we must say - 'This way no further!'"<sup>47</sup>

Whereas the Art Union cited Gruner as having prepared the design for the three rooms and as having directed their execution, The Athenaeum mentioned Gruner only in connection with the landscape-vignettes in the Scott Room. It may be assumed that the negative report of the Athenaeum was an attempt to undermine Gruner's work.

<sup>46</sup> The Art-Union, August 1, 1845, p. 259

<sup>47</sup> The Athenaeum, July 19, 1845, p. 719f.



### III Ludwig Gruner Art Adviser to Prince Albert

#### III. 1. The Appointment

Prince Albert was obviously well pleased not only with Gruner's designs for the mural decorations of the Garden Pavilion but also with his supervisory role. He had had time to learn to appreciate Gruner's outstanding knowledge of Italian art, his artistic skills as engraver and print expert, and his connections with artist, art-dealers and art-collectors. We can only guess that Gruner became a real friend to Prince Albert as all the letters which might tell us about their relations are lost.<sup>1</sup>

In July 1845, Gruner was appointed "adviser in art".<sup>2</sup> The reason for this appointment may have been the Prince's wish to entrust Gruner with official commissions which had to be approved by the state. The appointment was not a personal one to Prince Albert. In the index catalogue to Prince Albert's diary entry concerning the appointment, Ludwig Gruner is mentioned as having been : "Appointed an adviser in art to H.M."<sup>3</sup>

As an artistic adviser in general, Gruner designed decorative schemes and directed their execution for the Queen's residences, both private and official. In that sense Gruner was working for the Queen. However, as the Queen left artistic matters to her husband, Gruner became Prince Albert's adviser in art, as the Prince sought Gruner's advice.<sup>4</sup>

Gruner did not appear in the official lists of the Queen's household after his appointment and he was paid from a Special Reserve Fund of the Privy Purse of the Queen.<sup>5</sup>

Gruner's appointment may be seen in relation to the Prince's wish to gather "round himself a working group, a day to day secretariat, but all men of expertise and standing in their own worlds".<sup>6</sup>

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<sup>1</sup> W. Ames, 1968, p. 119

<sup>2</sup> RA Y 204/122, July 1845, quoted in : H. Hobhouse, *Cubitt, Masterbuilder*, London, 1971, p.384,n.43

<sup>3</sup> RA Y 204/122, July 1845

<sup>4</sup> cf. p. i, note 2

<sup>5</sup> RA PP Vic Special Reserve Fund, 1842-1861

<sup>6</sup> H. Hobhouse, *The Monarchy and the Middle Classes: the Role of Prince Albert in : Middle Classes, Aristocracy and Monarchy*, Munich, London, New York, Paris, 1989, p.59

### III. 2. Gruner's tasks as art adviser

#### III. 2.1. Designer and supervisor of the decoration in the Queen's and Prince Albert's residences.

In August 1845, Gruner, "the gentleman who has directed the decoration of the summerhouse in the garden", was entrusted with the the direction of the "painting and decoration of the Grand Staircase at Buckingham Palace".<sup>7</sup> Following Gruner's design, the walls were painted in an elaborate scheme with panels and bands of Siena marble and pale grey, uniting the scheme of picture hanging. In the four corners next to the skylight, frescoes had been painted representing Cupids on a gold ground; between them *bas-reliefs* on intensely blue ground were placed and beneath these were other *bas-reliefs* with figures on a dark brown ground.<sup>8</sup> Gruner's polychrome decoration which was painted over in 1902,<sup>9</sup> was recorded in a watercolour by E. Lami in 1848 (plate 27).

The Prince was indirectly criticized for having chosen Ludwig Gruner for the decoration : The Athenaeum called his art adviser "the apostle to teach us decorative Art", and delivered a very negative report on his work : " Here then as in the summer-house, we have something of all sorts; and we may justly say of the staircase as we said of that; that the 'mind aches with the want of presiding principle'... Seeing the result of this, Mr Gruner's second attempt, we hope the next piece of Royal patronage will be entrusted absolutely to one of our own artists. ... We could find half a dozen mere pupils of the School of Design in whose decorative tact we should have more confidence than in the motley caprices of Mr Gruner".<sup>10</sup>

The message was clear, but the Prince obviously couldn't find an English artist who was able not only to deliver the designs for the decoration but also to direct their execution. After the completion of the Staircase<sup>11</sup>, he engaged Gruner once again. This time the German artist was chosen to work together with Thomas Cubitt on the decoration of Osborne House, the Queen's and Prince Albert's summer residence on the Isle of Wight.<sup>12</sup>

From the payments made to Gruner's account from October 1845 to July 1846<sup>13</sup> we may conclude that he was still occupied with the Staircase when Prince Albert was planning Osborne House. In November 1845 "the Prince had started 'working with Mr. Cubitt on the decoration' and it seems likely that Ludwig Gruner had helped with details and particularly with the colours".<sup>14</sup>

<sup>7</sup> PRO, Royal Palaces, Works, 19/7, 2247, see also Crook 1980, p. 287 and Hobhouse, 1983, p. 132

<sup>8</sup> The Athenaeum, 29 August 1846, p. 890

<sup>9</sup> C. Amery,

<sup>10</sup> The Athenaeum, 29. August 1846, p. 890; D. Millar, 1995, cat.no.3144

<sup>11</sup> RA Y 204 154, Feb 1846

<sup>12</sup> Until now, there are only some documents known which confirm Gruner's participation in the interior decoration of Osborne House. Gruner's diaries probably can give more details; but it will need much time to read the notices which are written in a sometimes unreadable scripture.

<sup>13</sup> RA PP Vic. Add. Special Reserve Fund, 1845/46

<sup>14</sup> H. Hobhouse, 1971, p.384

Gruner became involved in the decoration of the Marble or Grand Corridor which was conceived after the manner of a classical sculpture gallery. Gruner's floor design was carried out in encaustic tiling. The neo-classical decoration was underlined by scagliola pedestals and marble statues, only the ceiling was painted in a Greek-key pattern in classical colours.<sup>15</sup> The interior design of the Council Chamber and the two corridors in the main wing was also the work of Gruner. In July and August 1848, Gruner acted as architect Together with Prince Albert he designed the layout of the terraces<sup>16</sup> and their ornaments such as vases and fountains.<sup>17</sup>

Between 1851 and 1856 Gruner, was once again entrusted with an official task. Together with James Pennethorne, the architect of the South Wing, he worked out the interior design of the new State Rooms at Buckingham Palace. One of the few surviving letters of Gruner in the Royal Archives<sup>18</sup> reveals the extent of his participation in the decoration. As in the Garden Pavilion he not only delivered the designs for the decoration but also directed their execution. He engaged the artists, decorators and manufacturers, and supervised their work. He travelled to Italy to collect paintings and cartoons and was eventually responsible for the financial planning of the whole venture.

A comparison between James Pennethorne's drawings<sup>19</sup> (plates 28,29) and the executed decoration which has survived only in contemporary watercolours, engravings and photographs<sup>20</sup> (plates 27,30,31), makes it possible to detect Gruner's hand. In the Ballroom a richly ornamented cornice and frieze in stucco separated the walls from the ceiling. The upper part of each of the two side-walls was divided into thirteen compartments, seven with windows and six representing figures of the Hours, taken from scetches by Raphael by the Italian painter Nicola Consoni in Rome. The spaces in the corners were filled with arabesques on gold ground and marbled panels. The west end contained an arch supported by Corinthian columns and surmounted by emblematic figures of Fame. The lunette formed by the arch was decorated with a copy from Raphael's 'Parnassus'. At the opposite end, a similar recess contained the orchestra and the organ. The four spandrels formed by the arches at the east and west ends of the room contained Cupids from Raphael's frescoes at the Farnese Palace.<sup>21</sup> At the two sides of the seats of Her Majesty and the Royal family were placed large freestanding candelabra<sup>22</sup> of gilt bronze supporting forty-three wax candles.<sup>23</sup>

<sup>15</sup> M. Turner, *Osborne House*, English Heritage, 1989, p. 3ff

<sup>16</sup> RA Y 204, 203, Jul-Aug 1848

<sup>17</sup> *The Builder*, 1853, pp. 730f; *Hobhouse*, 1971, p. 391

<sup>18</sup> RA PP Vic. Add. 62/9, 23 September 1856

<sup>19</sup> see *Hobhouse*, 1983, p. 137, plate 134 and G. Tyack, 1992, p. 223, plate 88

<sup>20</sup> see G. Tyack, *Sir James Pennethorne and the Making of Victorian London*, Cambridge 1992, p. 225f, plates 89,90; D. Millar, 1995, cat. no. 2355, colour-plate 9

<sup>21</sup> The description is taken from *The Builder*, 31. May 1856, p. 298

<sup>22</sup> G. Tyack, 1992, p. 222

<sup>23</sup> D. Millar, 1995, cat. no. 2355

Pennethorne's designs for the Supper Room were finally changed in accordance with Gruner's proposals: Its domed ceiling was painted with a blue *velarium* containing golden stars and bordered by cordes and arabesques.<sup>24</sup> The upper parts of the walls were divided into panels alternately painted with arabesques on a red ground and the Royal arms on a blue ground surrounded by painted frames. On the north and south sides, a frieze in relief contained compositions from Raphael's 'History of Psyche'. The lower parts of the walls were painted with panels of various coloured marbles.

The walls of the Promenade Gallery which had a coved glass roof, were decorated with large *trompe l'oeil* paintings of vases of flowers arranged within semicircular arched windows. The attic level above contained *grisaille* panels of Cupids after Raphael painted by Nicola Consoni.<sup>25</sup> (plate 32).

### III. 2.2. Art agent

Both the Queen and the Prince profited from Gruner's outstanding knowledge of Italian art: From 1845 onwards, Gruner purchased Early Renaissance paintings both for the Queen and for the Prince, who gave them to each other as birthday or Christmas presents.<sup>26</sup> In many cases Gruner bought from Johann Baptist Metzger and his son Ludwig, dealers in Florence, who also bought for Ludwig I of Bavaria, Friedrich Willhelm IV of Prussia, and the Städel Institute in Frankfurt. "The high quality of the paintings suggests that the Metzgers followed precise instructions as they usually catered for much less specialised tastes".<sup>27</sup> Gruner's knowledge of Raphael is proved by a letter he wrote to Charles Eastlake concerning the attribution of a Raphael painting (The Vision of a Knight).<sup>28</sup>

### III. 2.3. Ludwig Gruner and the Great Exhibition

The Prince - probably in connection with the decoration of Osborne House - commissioned Gruner to deliver designs for furniture. Some of his creations for the Queen and the Prince - a seat of coal, a jewel casket, a billiard table for Osborne as well as carpets and chandeliers for Windsor Castle<sup>29</sup> were exhibited at the Great Exhibition of 1851.

<sup>24</sup> Hobhouse 1983, p. 137f quoted the Builder's description of the Supper room.

<sup>25</sup> Tyack 1992, p. 224

<sup>26</sup> Steegman 1950, pp. 61; Ames 1968, pp. 134ff; Hobhouse 1983, p. 72; J. Sherman, The early Italian Pictures in the Collection of Her Majesty the Queen, London 1983, pp. xv, 47-49, 76, 93, 103, 136f., 147f. 154, 158f., 180f., 191f., 204, 207f., 235, 297.

<sup>27</sup> Sherman, 1983, p. xv

<sup>28</sup> see D. Robertson, Sir Charles Eastlake and the Victorian Art World, Princeton 1978, p. 93f, note: National Gallery Archives, London, Gruner to C.E.L., 4 March 1847

<sup>29</sup> N. Pevsner, High Victorian Design, London 1951, p. 98; Ames 1968, p. 14; S. Muthesius, Das Englische Vorbild, Munich 1974, p. 47, n.182

Gruner also acted as a juror for the Exhibition entries<sup>30</sup> and it seems probable that his advice caused Alfred Stevens to be chosen to decorate the Italian Court of the Crystal Palace "with full size copies of Renaissance decorative painting".<sup>31</sup>

### III. 2.4. Schools of Design

It may be assumed that the Prince's promotion of the Schools of Design was supported by Gruner: He was charged with the production of a new "Drawing-book for the School of Design", intended as a continuation of the one begun by Dyce. It was published in 1848. Thus "through the agency of Gruner ... the School obtained numerous tracings accurately coloured on the spot, in Pompeii, the Palazzo del Tè, in Verona, Brescia, etc".<sup>32</sup> Gruner seems to have been involved in the decoration of the School of Design at Somerset House as well: "the place looked more like 'a large Pompeian bath than an English School of Design'".<sup>33</sup>

### III. 2.5. Engraver, publisher, print-expert

The first book Gruner produced for Prince Albert was "Fresco Decorations and Stuccoes from Palaces and Churches in Italy in the 15th and 16th Centuries" which he published in London in 1844 (plate 33). In this volume Gruner had provided not only a considerable collection of monochrome engravings but as well had drawn polychrome lithographs serving as "keys" for the colouring system of the ornaments thus providing a cheap edition "destined for Schools of Design and Art Academies"<sup>34</sup> (plates 34,35).

In its review of Gruner's book the Athenaeum wrote an article on the Arabesque-Grotesque debate<sup>35</sup> as a response to J.J. Hittorff's essay accompanying the volume.<sup>36</sup>

In 1845 the Prince again entrusted Gruner with the production of a book destined for public instruction: the publication of the fresco experiments in the Garden Pavilion.<sup>37</sup> The illustrations to this volume were produced in four different printing techniques: engravings (plates 13,14,24,25,26), engravings with lithographic colouring (plates 18-21), polychrome lithographs (plates 15a,22a) and hand-coloured polychrome lithographs<sup>38</sup> (plates 15b,16,18,23). The engravings and lithographs were not produced by Gruner himself but under

<sup>30</sup> Exhibition of the Works of Industry of all Nations 1851; Reports by the Juries; London 1852, pp. xxix, xxx, pp. 559, 568, 567

<sup>31</sup> H. Smith, 1984, p. 97

<sup>32</sup> Bell 1963, p. 181; S. Jarvis, High Victorian Design, Ottawa 1974, p. 190

<sup>33</sup> Bell, 1963, p. 182

<sup>34</sup> Kunstblatt, 1846, p. 250f; Some of Gruner's handcoloured versions of the arabesques e.g. from the Certosa di Pavia still exist at the Print Room, Victoria & Albert Museum.

<sup>35</sup> The Athenaeum, 14 December 1844, p. 1149ff;

<sup>36</sup> It would be interesting to discuss the development of the different forms of arabesques and grotesques and their revival in the mid-nineteenth century in connection with Gruner's arabesques. But this would be too large a subject to be included in this dissertation.

<sup>37</sup> see App. I to this dissertation

<sup>38</sup> I'm indebted to Dr. H.U.Lehmann of the Kupferstichkabinett at Dresden for this information.

his supervision. This was due to the fact that Gruner suffered a serious impairment of his sight and had to refrain from engraving for some time. After an operation he recovered the use of his eyes<sup>39</sup> and took up engraving again in July 1844.<sup>40</sup>

It has been claimed that Gruner made engravings after the famous Raphael Cartoons in Hampton Court, now in the Victoria & Albert Museum.<sup>41</sup> Gruner produced three engravings after the tapestries in Rome<sup>42</sup>, but when he arrived in England, only the wish was expressed that the Cartoons might "inflare Mr. Gruner's ambition". *The Athenaeum* even wrote: "We should decidedly prefer a German engraver for the Cartoons...we wish our English engravers to imbibe from the Germans profunder and loftier principles of taste...".<sup>43</sup>

Gruner's "masterpiece" was his book entitled "*Specimens of Ornamental Art*" published in 1850<sup>44</sup> and dedicated to Prince Albert. The polychromatic lithographs in this book have been judged "as the finest yet seen in Britain".<sup>45</sup> Gruner was asked to supply a selection of examples of historical designs which could be studied and copied by students of ornamental design. He chose a wide variety of illustrations including samples of Pompeian, Roman, medieval and Cinquecento work. Despite the book's splendour the teachers at Somerset House were critical of Gruner's selection of ornament and in particular of his Pompeian examples, "which were associated with the degenerate morality of Pompei".<sup>46</sup> It may be possible that Owen Jones knew the content of *Specimens of Ornamental Art* when he edited his *Grammar of Ornament* which appeared in 1856, as some Renaissance ornaments appear to be similar.

### III. 2.6. The Royal Print Collection

As early as 1842, Prince Albert began to rearrange the Print Collection at Windsor Castle and later created a whole new Print Room within the Royal Library<sup>47</sup>. Prince Albert most probably drew upon Gruner's connoisseurship in this field from the outset.

From 1853 on the Prince formed a collection of prints and engravings already published after Raphael. "The intention was to create a *corpus* of comparative material on Raphael - that is, all the prints and engravings already published, together with photographs of all other Raphael or attributed Raphael works then known".<sup>48</sup>

<sup>39</sup> T. Ledger, 1978, p. 86

<sup>40</sup> Mscr. Dresd. App. 1, 24

<sup>41</sup> A. Reumont, Di tre artisti tedeschi, L. Gruner, E. Mandel, G. Hübner, in: *Archivio Storico Italiano*, Quarta Serie, tomo XI, anno 1883, pp. 264

<sup>42</sup> I'm grateful to the Hon. Mrs. Jane Roberts, Royal Library, Print Room, Windsor Castle for this information.

<sup>43</sup> *The Atheneum*, September 25, 1841, p. 25

<sup>44</sup> see App. III to this dissertation

<sup>45</sup> R. Mc Lean, *Victorian Book Design*, London 1972, pp. 92, 120; "The drawing is by Gruner but no lithographer or printer is mentioned on the plates. Some were probably printed by Winckelmann & Sons of Berlin".

<sup>46</sup> S. Durant, *Ornament, A Survey of Decoration since 1830*, London 1986, p. 13

<sup>47</sup> *Hobhouse* 1983, p. 75

<sup>48</sup> *Hobhouse* 1983, p. 75

The foundation for this enterprise had been laid by J.D. Passavant's work on Raphael. It has been claimed that Gruner initiated this ambitious project<sup>49</sup>; In fact Gruner noted in his diary for 1857 that he was received by Prince Albert to advise him on the illustrated catalogue of the works of Raphael.<sup>50</sup> The catalogue<sup>51</sup> contains all engravings or lithographs after Raphael which Gruner had produced until then.<sup>52</sup>

<sup>49</sup> J. Montagu, *The Ruland-Raphael Collection, Visual Resources*, vol III, 3, p. n. 39, p. 183; see N. Pevsner, *The Buildings of England, Berkshire*, 1966, p. 294

<sup>50</sup> Mscr. Dresd. App. 1, (1857), see T. Ledger, 1978, p. 87

<sup>51</sup> C. Ruland, *The Works of Raphael Santi as represented in the Raphael Collection in the Royal Library at Windsor Castle, formed by H.R.H. the Prince Consort 1853-1861 and completed by Her Majesty Queen Victoria*, London 1876

<sup>52</sup> see App. III to this dissertation. I am grateful to The Hon. Mrs. Jane Roberts, Royal Library, Print Room, Windsor Castle, for supplying this information.

#### IV Ludwig Gruner's place in Victorian art

By 1845 Prince Albert already knew that Gruner was not only an eminent engraver and print expert but had gained an extraordinary knowledge of Italian art and especially the art of Raphael. With his experience and personal connections he helped Prince Albert to encourage English artists to try fresco-painting in connection with the planned fresco decoration of the new Houses of Parliament.

The largest problem in winning English artists for the new technique and new subjects was the existing separation of the Fine Arts from decorative painting.<sup>1</sup> Prince Albert's first step in promoting an English School of Fresco Painting was to provide English artists with examples from ornamentations of Italian churches and palaces, to teach them 15th and 16th century Italian decorative painting which had been executed not by decorators in the modern sense but by famous painters such as Raphael and his scholars.

Gruner's book entitled "Fresco Decorations and Stuccoes of Churches and Palaces in Italy during the 15th and 16th Centuries" which was created for this purpose, had its opponents: it was seen as "a kind of candidate work received from the Engraver's class; who thus contribute their artistic or sub-artistic suggestions after their indirect fashion towards the prospective embellishment of the new senate houses ... Whether designs in the Italian style ... have elasticity of character enough to fraternize with the gothic spirit, with the extravagance and apparent unruliness of its decorative taste, we entertain some doubt".<sup>2</sup>

The criticism was apparently not only directed against the style which was promoted in Gruner's publication, but also against Gruner, the engraver, who had dared to publish a collection of architectural decorations, a task which normally would have been entrusted to an architect.<sup>3</sup>

Prince Albert who had been educated in the "full German Romantic tradition"<sup>4</sup> advocated the German fresco revival which had chosen Renaissance monumental decoration as example.<sup>5</sup> Like the Prussian king Frederick William IV he worked out the design of his own buildings, but unlike his German cousin he did not normally follow the advice of professional architects. He preferred to realize his own artistic ideas with the advice of experts but without being forced to accept their proposals. For the construction of Osborne he chose the builder Thomas Cubitt and he would have entrusted him with the construction of the new South Wing of Buckingham Palace as well if Parliament hadn't forced him to employ the architect James Pennethorne. For the interior decoration he chose Gruner who was expert in different fields of art but who would not try to persuade his patron to accept his own ideas.

<sup>1</sup> H. Smith, 1984, p. 13

<sup>2</sup> The Athenaeum, 7 December 1844, p. 1121

<sup>3</sup> Gruner was honorary and corresponding member of the RIBA (see App.II, no.3)

<sup>4</sup> W. Vaughan, 1979, p. 12

<sup>5</sup> for Prussian interior decoration in the mid-nineteenth century see: E. Börsch-Supan, *Berliner Baukunst nach Schinkel, 1840-1870*, Munich 1977, pp. 105-107



With the help of Cubitt the Prince was able to introduce a new construction technique, with the help of Gruner he introduced a new style of ornamental decoration.

The designs which Gruner created for the the interior decoration of the New State Rooms reveal his patron's and his own taste: compared to conventional mural decoration which was restricted to the ceiling, Gruner included after the example of the Nazarenes the walls in the decorative scheme. But he didn't advocate historical mural painting executed by contemporary artists. The dominant feature of his design was a series of panels, depicting full-scale copies of works by Raphael which had been painted on canvas, fixed to the wall and surrounded by ornament painted directly onto the wall. The figures which were placed against plain backgrounds and painted in simple colours reflected Raphael's technique translated by Pompeian style.

It has been claimed that the idea for this elaborate pictorial decoration came from Germany, where the architects Stüler and Hesse designed the principal interior in the Orangerie-Schloß at Potsdam and which "was decorated not with new compositions but with copies from Raphael's frescoes".<sup>6</sup> Gruner's first volume depicting Raphael decorations appeared as early as 1844; at that time the interior decorations designed by the Schinkel followers were still orientated towards classical examples.<sup>7</sup> The Prussian architects Stüler and Hesse did not begin to design the interior of the Orangerie Schloß until 1851. The relations between Prince Albert and King Frederick William IV of Prussia were close and it may be possible that Potsdam's interior decoration was modelled on the new rooms at Buckingham Palace.

The efforts made by Prince Albert to introduce mural painting in the style of Raphael were not considered entirely successful. The new technique was accepted only reluctantly by the English artists and the fresco-paintings in the Houses of Parliament did not attain the artistic expertise of say, the Munich fresco producers. But the introduction of Raphaellesque interior decoration was particularly reinforced through the Governmental Schools of Design where Gruner's books became part of the curriculum. One of the few English painters who was a representative of the "High Renaissance Style"<sup>8</sup>, was Alfred Stevens.

Gruner's publications were intended not only for students in the Schools of Design but also for commercial decorators. As such they have "stimulated the widespread demand for Italiante decoration in the newly fashionable Italianate houses, a demand which could only be met unsatisfactorily by Englishmen at this time".<sup>9</sup>

The influence Gruner exercised on the development of a new fashion of architectural interior decoration can be seen from the use made of his designs by architects and decorators during the latter part of the 19th century when it competed with Gothic revival decorations. Although the comments in the contemporary press on his designs were sometimes unfavourable, it

<sup>6</sup> H.R. Hitchcock, *Early Victorian Architecture in Britain*, New Haven, London, 1954, vol.I, p. 265

<sup>7</sup> E. Börsch-Supan, 1977, pp.104-7

<sup>8</sup> H. Smith, 1984, p. 96

<sup>9</sup> H. Smith, 1984, p. 110

appears that they were adopted by some architects and decorators mainly because of Prince Albert's support for Gruner.

In 1836 Ludwig Gruner was appointed as director of the Kunstschule in the Royal Saxonian in Dresden. In order to take up his new post Gruner had to travel through the country and paid 100 pounds or an annual retaining fee of 200 pounds for the privilege of being admitted to the school. If necessary, at least once a year.<sup>1</sup> In 1838 Gruner received the Academy of Dresden as a member of supporters.<sup>2</sup>

In 1839 the Duchess of Kent, the Queen's mother, wanted a residence built for herself at Frogmore within the Royal Park at Windsor, which prince and queen were to serve as a summer home.<sup>3</sup> Following the Queen's approval, the Dog house at West Mountdown was built by Gruner and Humbert in 1840-41. While Gruner was responsible for the overall execution, the architect Humbert designed the exterior of the building, the interior fittings, and the interior was decorated after designs by Gruner.<sup>4</sup>

After the death of Prince Edward on 19 December 1841, Queen Victoria again entrusted Gruner and Albert Lambert with a commission to build a "palace" for the Prince Consort and herself by herself.<sup>5</sup> The name of the building was to be the Manufacture of Culture, which the Prince had already suggested himself. The Queen chose a "Romantic design" for the exterior of the building, which was to be designed in Eisen Gruner designed the interior decoration, which was to be a "copy of the interior of the Palace of Fontainebleau" with its "richly decorated" walls, "ornate" ceiling, "ornate" furniture and "ornate" architecture.<sup>6</sup> The building was completed in 1847 and was opened to the public in 1848. Gruner's design for the building was published in a book by J. G. Croft, named *The Queen's Palace*, 1847.<sup>7</sup> The building's decoration is recorded in H.W. Brewer's *Interiors of 1840*, page 271. This seems to have been his last work for Queen Victoria in England.<sup>8</sup>

Ludwig Gruner died in Dresden on 27 January 1861.

<sup>1</sup> G. Müller, *The Queen's Palace*, London, 1847, p. 271.

<sup>2</sup> See Appendix IV.

<sup>3</sup> W. Arden, 1840, p. 111; H. Matthews, 1875, p. 101.

<sup>4</sup> H. Matthews, 1875, p. 101.

<sup>5</sup> A. G. Brown, *The Queen's Palace*, London, 1847, p. 111. The building was to be a "copy of the interior of the Palace of Fontainebleau" with its "richly decorated" walls, "ornate" ceiling, "ornate" furniture and "ornate" architecture.

<sup>6</sup> W. Arden, 1840, p. 111; G. Croft, *The Queen's Palace*, London, 1847, p. 111.

<sup>7</sup> J. G. Croft, *The Queen's Palace*, 1847, p. 271.

<sup>8</sup> H. Matthews, 1875, p. 271.

<sup>9</sup> See H. Matthews, 1875, page 271, page 107.

<sup>10</sup> D. Müller, 1875, vol. no. 312.

## Epilogue

In 1856 Ludwig Gruner was appointed as director of the Print Room at the Royal Museum in Dresden. In order to take up his new post Gruner left England although he was still paid 100 pounds as an annual retaining fee and "it was arranged that he should come over to England, if necessary, at least once a year."<sup>1</sup> In 1858 Gruner entered the Academy in Dresden as a teacher of engravings.<sup>2</sup>

In 1859 the Duchess of Kent, the Queen's mother, wanted a mausoleum built for herself at Frogmore within the Royal Park at Windsor, which before her death was to serve as a summer house.<sup>3</sup> Following the Queen's approval, the Duchess of Kent Mausoleum was built by Gruner and Humbert in 1860-61. While Gruner was responsible for the overall execution, the architect Humbert designed the exterior after the Castle Howard Mausoleum and the interior was decorated after designs by Gruner.<sup>4</sup>

After the death of Prince Albert, on 14 December 1861<sup>5</sup>, Queen Victoria again entrusted Gruner and Albert Humbert with a mausoleum to be built in Frogmore for the Prince Consort and eventually for herself.<sup>6</sup> The model for the Royal Mausoleum was to be the Mausoleum at Coburg, which the Prince had partly designed himself. The Queen chose a "Romanesque design" for the exterior of the Royal Mausoleum, which was to be octagonal in form. Gruner designed the interior decoration in a High Renaissance style, "most of it in direct imitation of Raphael".<sup>7</sup> with an altar "enriched with mosaic work, lapis lazuli, bronze mouldings and rosettes and a bas-relief after Raphael's Deposition".<sup>8</sup> In the end the altar was erected without lapis lazuli inlay. Gruner's design for the interior decoration survives in a watercolour by A. Croft, marked 'L. Gruner inv. 1862'.<sup>9</sup> (plate 36). The interior decoration as executed is recorded in H.W. Brewer's watercolour of 1869<sup>10</sup> (plate 37). This seems to have been his last work for Queen Victoria in England.

Ludwig Gruner died in Dresden on 27 January 1882.

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<sup>1</sup> O. Millar, *The Queen's Pictures*, London 1977, p. 190

<sup>2</sup> see Appendix IV

<sup>3</sup> W. Ames, 1968, p. 111; H. Hobhouse 1983, p.161

<sup>4</sup> H. Hobhouse, 1983, p. 161

<sup>5</sup> A letter of condolence written by Gruner to the Prince's librarian Carl Ruland on 21 December 1861 after Prince Albert's death is kept at the Royal Archives under RA R 1 169.

<sup>6</sup> W. Ames, 1968, p. 112; E. Darby, N. Smith, *The Cult of the Prince Consort*, New Haven and London 1983, pp. 21ff.

<sup>7</sup> E. Darby, N. Smith, 1983, p. 28

<sup>8</sup> E. Darby, N. Smith, 1983, p. 29

<sup>9</sup> See H. Hobhouse, 1983, plate xviii, opp. p. 167

<sup>10</sup> D. Millar, 1995, cat. no. 313

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#### Photographic Acknowledgements:

The photographs and photocopies are taken from engravings, lithographs or reproductions in the following books:

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## APPENDIX I

**The Decorations  
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The Garden Pavilion  
in the Grounds of  
Buckingham Palace  
published by Command of Her Majesty**

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After the execution of most of the Fresco Lunettes in the Octagon Room of the Garden Pavilion, I was honoured by the gracious commands of Her Majesty and His Royal Highness Prince Albert to present designs for the completion and decoration of the three rooms of which the Summer-house consists; and I was also directed to procure the execution of these designs by the different artists whose names appear in the List printed at the end of Mrs. Jameson's Introduction.

Since the completion of these works Her Majesty has been graciously pleased to direct that they should be engraved and published.

L. Gruner

London December 1845

London Bradbury and Evans Printers Extraordinary to the Queen.

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The Decorations  
of  
The Garden Pavilion  
in the Grounds  
of  
Buckingham Palace  
Engraved under the Superintendence of

L. Gruner,

Author of "*Fresco Decorations in Italy during the 15th and 16th centuries &c &c.*"

Member of the Soc. Di Cor a Arch a of Rome, of the Athenaeum of Brescia, and Cor g.

Member of the Royal Society of Architects of London.

With an Introduction by Mrs. Jameson,

London

Published by John Murray; Longman & Co.; P & D Colnaghi,

F.G. Moon; and L. Gruner, 183, Regent Street.

MDCCCXLVI.

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On  
The Decorations of the Garden-Pavilion  
in the  
Grounds of Buckingham Palace.  
By Mrs. Jameson.

"Within the last few years, owing to a number of concurrent circumstances, public attention has been directed to the combination of Decorative Painting with Architecture, after the examples left to us by the great Italian painters and architects of the sixteenth century. The introduction or rather the revival, of Fresco Painting in this country has become, in connexion with a great national monument, a topic of general interest, an affair of national importance, and no longer merely a matter of private or artistic speculation. While curiosity and interest were thus strongly excited towards the subject, and our artists were occupied in considering its feasibility and the particular management of a vehicle almost unknown to them, it occurred to Her Majesty and His Royal Highness Prince Albert, that it would be well to have the experiment made on a small scale, yet under circumstances which might lend it a more than common interest, and at the same time to offer our first artists at once a high motive and a fair opportunity to try their powers in this new old method. The idea was surely a happy one; and not the less reasonable that everyone who had considered the subject (at least everyone who understood it), felt that it was a method which presented particular difficulties to some of the ablest and most distinguished of our painters, whose habitual style of execution, whose aim in point of treatment of their subject and effect, had been precisely the reverse of what is required in Fresco.

The application of Fresco Painting, to the decoration of architecture, demands the adaption of parts to a whole; a preconcerted mode of treatment, in which the painting shall seem to be in unison with the original design of the edifice; the harmonious combination of many minds, working under the direction of one mind, to one purpose: and with regard to the mechanical part of the process, it requires much thought and study in the preparation of the materials, and great care and precision, as well as great rapidity in the execution.

The advantage of mingling in the interior decoration of a building isolated figures and historical subjects with arabesque ornaments, has been proved to be twofold. If the locality be small, the space appears to be enlarged to the eye by the involution and continuation of multiplied and various forms and colours; while, if the dimensions be large, the interest is concentrated by the consequences of a leading idea, connecting all these separate compartments and all this maze into one harmonious whole. The wild and dream-like arabesques are like vague, delicious music; the historical subjects form resting-places for the fancy; and the two in combination are like the lyrical drama, action, sentiment, and melody woven together.

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A small pavilion, or summer-house, in the grounds behind Buckingham Palace, was selected by Her Majesty as the locality in which this interesting Experiment was to be tried. It may be remembered, that some of the most beautiful examples of Italian decorative art are to be found in the Garden-houses and the appendages to Villas, and that some of the most celebrated compositions in the world were Decorative Pictures. Raphael's "Galatea" for instance, is on the wall of the Villa Farnesina. Guido's "Aurora", is on the ceiling of a summer-house in the gardens of the Rogspigliosi Palace.

It is perhaps to be regretted that this little Pavilion, originally intended only for a simple cottage, was not constructed for the purpose of being thus distinguished. There were certain disadvantages and difficulties arising out of the original construction which had to be overcome and some that could never be wholly conquered, but at length, after successive ingenious alterations, it assumed its present form. It is a small edifice on the summit of an eminence, overlooking the piece of water. The external appearance is picturesque and fantastic, without any regular style of architecture. The interior consists of three rooms and a kitchen. The principal apartment is an octagon, 15 feet 8 inches by 15 feet 9 inches; and from the floor to the center of the vaulted ceiling, 14 feet 11 inches in height. This room opens on each side into another of smaller size, 8 feet 10 inches by 9 feet 7 inches, and 12 feet in height. The original intention was to decorate only the center room, and the poem selected for the pictorial illustration was "Comus" in itself, like an exquisite, many sided gem, presenting within a small compass the most faultless proportion and the richest variety.

It would have been difficult to have made a happier or more appropriate choice. The locality was not fitted for sacred, or epic, or heroic compositions, or grave history, or graver tragedy; "Comus" at once classical, romantic and pastoral, with all its charming associations of grouping sentiment, and scenery, was just the thing fitted to inspire English artists, to elevate their fancy to the height of their argument, to render their task at once a light and proud one; while nothing could be more beautifully adopted to the shades of a trim garden devoted to the recreation of our Lady Sovereign, than the chaste, polished yet picturesque elegance of the poem considered as a creation of art. Under any circumstances, the same silver thread of character and sentiment ought to have been carried on unbroken through the three rooms: the "Penseroso" on one side, the "Allegro" on the other. The concord would then have been perfect; but here, variety was the object, for the sake of fully carrying out the experiment.

The room to the left is therefore dedicated to the purely romantic,- to Sir Walter Scott. That on the right is purely classical, and all the ornaments Pompeian. Thus, within a small compass, three different styles of decoration, the Cinque-cento, the Antique, and the Romantic have been placed in proximity, and may be brought into immediate contrast and comparison.

Having given a general idea of the whole, we will now go into the detail of each apartment.

The Central Room is an octagon: of eight sides, five are occupied by windows and the glazed entrance; three others by the doors opening on the two side-rooms, and by the fire-place, over which is a large mirror, reflecting the whole. The roof rises into a dome, sustained and divided by eight ribs; and in each compartment is a circular opening, with sky background, those on the west side representing midnight, with its star, and those on the east, the approaching dawn. A rich cornice runs round the room; and below the cornice are the eight lunettes, containing the frescoes by eight different painters. Each lunette measures 5 feet by 2 feet 6 inches, except Mr. Stanfield's, which measures 6 feet; and over each is a tablet, on which is inscribed, in gilt letters on a brownish-red ground, the particular passage of the poem which has suggested the subject of the painting below.

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In the selection of the subjects the artists were left free, and the result proves the absolute necessity of a presiding mind, where it is intended that diversity of parts shall blend into a well-ordered whole; for here we find that three of the subjects are nearly similar, yet presenting, even in their monotony, a sort of inconsistency, for we have three different Ladies on three different chairs; while two subjects are absolutely identical, Comus driven out by the brothers - and this, too, in the illustration of a poem which so abounds in suggestive imagery that absolute every line is a picture! A farther inconvenience, resulting from this deference to the individual taste and arbitrary choice of each painter, is, that the same incident is twice repeated. Had the painters worked together, with a natural understanding of their task as a whole, this would not have occurred; and it is noticed here, because every observer, even the most careless, will perceive an error which seems at first view unaccountable, but which may, with some forethought, be avoided in future undertakings of this kind.

The subjects in the lunettes succeed each other in the following order, beginning over the door, by which we enter from the terrace:-

I.- Stanfield, R.A.

Yet some there be that by due steps aspire  
To lay tier just hands on that golden key; That opens the palace of eternity  
To such my errand is.

Comus, v. 12-17.

Landscape; a forest scene, through which a torrent broken by rocks and pebbles flows towards the foreground. The attendant spirit is seen in his shepherd guise, leaning on his crook, in a meditative, anxious attitude; while in the background, through the glade, we see the rabble rout of Comus engaged in their nocturnal revels. The spandrils represent, on the right, a cherub weeping, on the left a fiend exulting.

II.- T. Uwins, R.A.

This is the place, as well as I may guess,  
Whence even now the tumult of loud mirth  
was rife.

Comus, v. 200-219

Comus and the Lady. She is standing "near a huge oak, the center of the grove," as one meditating. Comus stands half hidden by the foliage, and listening to her soliloquy.

In the spandrils a seraph looks down with anguish; and a satyr with triumph.

III.- C. Leslie, R.A.

Hence with thy brew'd enchantments.  
Hast thou betrayed my credulous innocence.  
With visor'd falsehood and base forgery!

Comus, v. 696-705.

The Lady, spellbound in the chair, repels Comus, who offers her the enchanted goblet.

A Bacchante reclining and a young Satyr are in the foreground.

In the spandrils, white antique masks and white flowers.

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IV.- Sir William Ross, R.A.

What! have you let the false enchanter' scape!  
O ye mistook; ye should have snatch'd his wand,  
And bound him fast.

Comus, v. 812-816.

The two brothers with drawn swords drive out Comus and his crew. The attendant spirit stands in front; the Lady is seated behind.

In the spandrils a Bacchante and a Diana. (...)

V.- Daniel Maclise, R. A.

Brightest Lady, look on me ;  
Thus I sprinkle on thy breast  
Drops, that from my fountain pure  
I have kept, of precious cure.

Comus, v. 910-919.

The Lady, spell bound, not only "in stony fetters fixed , and motionless", but asleep or in a trance, is seated in the marble chair. Sabrina and her attendant nymphs are hovering round her. One nymph presents in a shell the water "from the fountain pure". Sabrina, bending over the Lady, is about to sprinkle her and to pronounce the "dissevering charm".

In front stand the two brothers and the attendant spirit. In the spandrils, two of the deformed "rabble rout" look down in affright.

VI.- Edwin Landseer, R.A.

Their human countenance  
Th' express resemblance of the gods, is changed  
Into some brutish form of wolf or bear,  
Or ounce or tiger, hog or bearded goat.

Comus, v. 68-71.

The same subject as No. IV. , very differently treated. Comus, surrounded by his crew, is terrified by the approach of the brothers, who appear behind in the act of rushing upon them. A Bacchante, with a beautiful female form, and the head of a hound, has thrown herself in affright upon the arm of Comus. Other monsters, half brute, half human, in various attitudes of mad revelry- grovelling, bestial insensibility- confusion and terror- are seen around him; the pathetic, the poetical, the horrible, the grotesque, all wildly, strangely mingled. In the spandrils are two heads- a grinning ape and a bear drinking.

VII.- W. Dyce, R.A.

Noble Lord and Lady bright,  
I have brought ye new delight.  
Here behold, so goodly grown,  
Three fair branches of your own.

Comus, 968-975.

The attendant spirit, kneeling, presents the liberated Lady and her two brothers to their noble parents, who come forth from their "state" to receive their princely progeny. In the spandrils, two guardian angels present crowns of white roses and myrtle.

VIII.- C. Eastlake, R.A.

If virtue feeble were,  
Heav'n itself would stoop to her.

Comus, v. 1022.

Virtue, ascending to the "sphery chime", faints on the steep and rugged path. A seraph, with a

countenance beaming with tenderness, and pity, bends from above to encourage and to aid her. Angels on each side, holding the lily, the emblem of purity, are leaning from the clouds to welcome her, while Vice, under the semblance of a serpent, is seen gliding away. In the spandrels are two pensive cherub heads, with an expression of adoration.

Beneath the lunettes are panels adorned with arabesques, in harmony with the main subjects.

Over each door are winged panthers, in stucco, with a head of Comus, ivy - crowned, between them. The ivy and the vine predominate amid the wreaths of many-coloured flowers and fruits, the masks and grotesques, which adorn the panels and friezes. Beneath each window is the cypher of Her Majesty and Prince Albert, encircled with flowers. The medallion, in bas-relief, on the pilasters, contain figures and groups from a variety of Milton's poems: -

- |             |                                   |                            |
|-------------|-----------------------------------|----------------------------|
| 1. EVE      | 5. EVE RELATING HER DREAM TO ADAM | 9. THE BRIGHT MORNING STAR |
| 2. ADAM     | 6. ADAM CONSOLING HIS CONSORT     | 10. SABRINA RISING         |
| 3. ITHURIEL | 7. L' ALLEGRO (Day's Harbinger)   | 11. SABRINA DESCENDING     |
| 4. LUCIFER  | 8. IL PENSEROSO                   | 12. SAMSON AGONISTES       |

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These, like the rest of the stucchi in this room, have been designed and modelled by W.G. NICHOLL.

In the semicircular medallions above and below, the snake, half hidden; the toad, suggestive of evil; the cormorant, goats, panthers and butterflies, form the appropriate ornaments, all having some relation to the subject of the central medallion.

The intermixture of the ornaments and medallions in relief is an idea borrowed from the best era of Italian decoration.

It was first adopted by Raphael and his scholars in the Loggia of the Vatican, and suggested by the ornaments in the Baths of Titus.

On the two pilasters of the white-marble chimney-piece are figures, in bas-relief, representing the Lady and the Attendant Spirit. They are the works of S.B. Stephens.

Two richly carved and gilt doors open from the central apartment into rooms on the right and left.

The room on the right is decorated in the Pompeian style; all the ornaments, friezes, and panels being suggested by, or actually copied from, existing remains, except the covered ceiling, which, is invented by A. AGLIO. This room may be considered as a very perfect and genuine example of classical domestic decoration, such as we find in the buildings of Pompei,- a style totally distinct from that of the Baths of Titus, which suggested to Raphael and his school, the rich arabesques and ornaments in painting, and in relief, which prevailed in the sixteenth century, and which have been chiefly followed in the other two rooms.

The room on the left has been decorated in - what may be called the Romantic Style. The subjects are all taken from the novels and poems of Sir Walter Scott. The walls of this room, to the height of twelve feet, are painted in imitation of grey marble, with such taste and fidelity as to deceive the most practised eye. Above this marble wall, which has a very chaste and cool effect, runs a decorated frieze, in twelve compartments, three on each side: of these, the central compartment is formed of a bas-relief, in white stucco, on a dark - blue ground; and to the right and left are festoons of flowers, richly coloured, and surrounding small landscapes, in frames, illustrative of the scenery of the novels. These have been painted by E. W. DALLAS, from L. GRUNER's original sketches. They represent :-

- |                    |                    |
|--------------------|--------------------|
| 1. MELROSE         | 5. CRAIG NETHAN    |
| 2. ABBOTSFORD      | 6. LOCH AWE        |
| 3. LOCH ETIVE      | 7. AROSS CASTLE    |
| 4. DRY BURGH ABBEY | 8. WINDERMERE LAKE |

C

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The four bas-reliefs are from the poems of Sir Walter Scott. The first is from "Marimon". Clara recognizing Wilton on the field of battle. By Henry Timbrell.

She raised her eyes in mournful mood  
Wilton himself before her stood!

The second, from the "Lord of the Isles". By the same.

He raised the page, where on the plain,  
His fears had sunk him with the slain.

The third is from the "Lay of the Last Minstrel." Thomas of Deloraine, in obedience to the Lady of Branxholme, enters the tomb of Thomas the Rhymer, and carries off the magic book. By J. Bell.

Then Deloraine in terror took  
From the cold hand the mighty book.

The fourth is from the "Lady of the Lake". Roederick Dhu overcome by the Knight of Snowdon. By the same.

He falter'd thanks to heaven for life.  
Redeem'd, unhop'd, from desperate strife.

In the lunettes, over each bas-relief, is the verse or line which suggested the subject, in gilt letters, on a red ground, amid a rich arabesque of flowers. In the other eight lunettes are subjects from the novels, painted by five different artists. They may be taken in the following order, beginning with that on the left hand next to the entrance : -

I.- Scene from "St Valentin's Eve". - Catherine Glover, on the morning of St Valentine, approaches to kiss the lips of the Smith, who is sleeping in his chair. H.J. Townsend.

II. Scene from "The Monastery". -  
The death of Julian Avenel C. Stonhouse

III. Scene from "The Talisman". - Edith Plantagenet drops the rose-bud at the feet of the kneeling Knight. J. Severn

IV. Scene from "The Abbot". - Roland Graeme,  
when an infant is rescued by a deer-hound. C. Stonhouse.

V. Scene from "Ivanhoe". - Brian de Bois Guilbert and the Prior Aylmer, travelling through the forest,  
are met by Gurth, the swine herd, and Wamba. Richard Doyle.

VI.- Scene from "Kenilworth".- Queen Elizabeth, dragging Amy Robbart from her retreat, confronts  
her with the dismayed Leicester James Doyle.

VII.- Scene from "The Pirate".- Norna relating her dream to Minna and Brenda H. Townsend.

VIII.- Scene from "Quentin Durward". King Louis interposes between Quentin and the Provost  
Marshal Richard Doyle.

In the spandrels of the vault are eight heads, in white stucco, surrounded by arabesques in relief by Sc. Pistrucci, representing some of the heroines of Scott's novels in the following order:-

- |                       |                    |
|-----------------------|--------------------|
| 1. Alice Lee          | 5. Evelyn Berenger |
| 2. Alice Bridgenorth  | 6. Margaret Ramsey |
| 3. Anne of Geierstein | 7. Flora Mc Ivor   |
| 4. Rose Flammock      | 8. Isabel Vere     |



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The ceiling is coved, at the summit of which is a square opening representing sky. Small statues of children sustain the spandrils, and stand on brackets decorated with the thistle, which is also introduced in the border of the pavement.

In this country, till lately, Artists have rarely been employed in combination in the pictorial decoration of Architecture. We must admit that this experiment in the Pavilion has been eminently successful, and is, as a whole, a work of considerable promise. Even the least sanguine must feel that in what has been so auspiciously commenced, under the immediate direction of Her Majesty and His Royal Highness Prince Albert, a new and important field of study and employment has been opened to the English Artist.

Names of the Artists, Manufactures, and others, who have been Employed in the Decorative Painting, Stuccoes, Modelling, Carving, Pavements &c.&c. in Her Majesty's Pavilion.

- Aglio, Agostino, 2. Osnaburgh Street, Regent's Park:  
the encaustic painting in the Pompeian Room.
- Bernusconi and Riddell, Architectural Modellers, &c.,  
27A Francis Street, Tottenham Court Road:  
all the plaster-work of Sir Walter Scott's room, &c. &c.
- Coffee, H., Modeller  
6. Oxford Market, Oxford Street  
the composition mouldings in the Octagon.
- Copeland and Garrett,  
37 Lincoln's Inn Fields  
the pavement of glazed tiles in Sir Walter Scott's Room &c.
- Hasleden, W. and Co.  
61 Wardour Street  
the papier mâché mouldings in the Octagon
- Lovati, G.B.  
the carving of the doors in the Octagon Room
- London Marble and Stone Working Company,  
Esher Street Millbank :  
the marble pavement of the Octagon and the  
small passages leaving from it into the Pompeian and Scott-Room.
- Magnus, Geo., Pimlico Slateworks,  
Upper Belgrave Place:  
the slate skirtings in the three rooms.
- Morley, E., Flower Painter, &c.  
1, Brooking-Place, Portlandtown-  
the ceiling in the Octagon, and the flowers and arabesques in Sir W. Scott's Room.
- Moxon, CH., House Painter, &c., 33,  
High Street, Marylebone :  
all the flat painting, gilding, painted marbles, &c. &c.
- Nicoll, W.G., Sculptor,  
Grafton-Street East, Tottenham-court-road:  
all the stuccoes in the Octagon, and the children  
in Sir W. Scott's Room.
- Noakes and Pierce, Statuaries and Masons,  
1 and 2, South-Row, New-Road :  
the architectural work in marble of the chimney-piece, &c. &c.
- Rice S. of the School of Design, in Somerset-house :  
the painted arabesques in the panels of the Octagon Room.
- Singer, Alfred, And Co, Brown Stone and Delft Manufactures,  
Vauxhall:  
the tessellated pavement in the Pompeian Room.
- Wyatt, Edw.,  
360, Oxford Street :  
the architectural mouldings, &c., carved in wood.

The Polychrome Printing of part of the coloured Plates in the present publication has been executed at the Establishments of Aresti; Greek street, and Hanhard, Newman-Street.

List of Plates

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Vignette, Representing the Pavilion from the West

Plate 1. Plan of the Pavilion

- " 2. Sections on the Lines a-b and c-d of the Plan
- " 3. Perspective view of the Octagon or Milton Room.
- " 4. One of the sides of the Octagon, e-f of the Plan.
- " 5. One of the sides of the Octagon, f-g of the Plan.
- " 6. Portions of the ceilings showing two different Designs employed in it and the Stucco Medallions in the Panels.
- " 7. The Lunettes by Stanfield, RA, and Uwins, RA
- " 8. The Lunettes by C. Leslie RA and Sir William Ross RA
- " 9. The Lunettes by C.L. Eastlake RA and D. Maclise RA
- " 10. The Lunettes By E. Landseer RA and W. Dyce ARA
- " 11. Perspective View of the Pompeian Room.
- " 12. Perspective View of the Scott-Room.
- " 13. The Lunettes from the Novels.
- " 14. The Bas-Reliefs from the Poems.
- " 15. The Furniture of the Three Rooms.

## APPENDIX II

LUDWIG GRUNER

## Publications

1

1839

**I Mosaici della Cupola nella Cappella Chigiana di S. Maria del Popolo in Roma**

Inventati da Raffaele Sanzio d'Urbino, incisi ed editi da Lodovico Gruner,

Illustrati da Antonio Grifi, Roma, presso l'Editore. Dalla tipografia Salviucci. 1839

10 plates and 18 pages of text, Folio

(Ladenpreis 6 Reichsthaler)

Drawings by Nicola Consoni, burin-engravings by L. Gruner

The Mosaics in the Chigi Chapel, outline engraving of the ceiling

The Mosaics in the Chigi Chapel, chromolithograph

The Almighty wounded by Angels, engraving

Apollo, Mars, Jupiter, Saturn, Luna, Mercury, Angel with Globe, Venus, = 8 engravings

*Bayerische Staatsbibliothek München; Universitätsbibliothek Augsburg; London, National Art Library, 89.L.11.*

2

1844

**Fresco Decorations and Stuccos of Churches and Palaces in Italy during the 15th and 16th centuries**

by Lewis Gruner with an Essay on the Arabeques of the Ancients as compared with those of Raphael and his school, by J. J. Hittorff. London 1844, Folio

*(Windsor, Print Room; London, National Art Library, (108.F.32.33; another copy: 38. A. 19.)*

3

1846

**The Decorations of the Garden-Pavilion in the Grounds of Buckingham-Palace**

engraved under the superintendence of L. Grüner, Author of "Fresco Decorations in Italy during the 15th and 16th centuries, &amp;&amp;, Member of the Soc. Di Cor a Arch a of Rome, of The Atheneum of Brescia and Hon.y and Cor.g Member of the Royal Society of Architects of London. With an Introduction by Mrs Jameson.

London, Published By John Murray; Longman &amp; C.O.; P &amp; D. Colnaghi, F.G. Moon; and L. Grüner, 183, Regent Street. MDCCCXLVI

With 16 engravings, partly coloured, and Title-Vignette

*Dresden, Kupferstichkabinett (B 157, 3);**London, Westminster Archives, (copy dedicated to Sir William Ross (C 132-1 (1):with accompanying letter by L. Gruner to Sir William Ross: 183, Regent Street, Jan. 23, 1846); the plates are cut up; a 2nd completee copy has the print mark FF 759.85);**National Art Library, (52.E.137); British Library, (1267.k.7.); Windsor Royal Library (presentation copy))*

4

1847

**I Freschi nella Capella della Villa Magliana fuori di porta Portese di Roma**

Inventati da Raffaele Sanzio d'Urbino, incisi sui lucidi ed editi da Lodovico Gruner

Con descrizione della Villa di Ernesto Platner

Londra presso l'Editore, 183 Regent Street, and P. &amp; D. Colnaghi &amp; Co. MDCCCXVII

With Vignette and 5 engravings, (one in "mezza macchia, the other four line-engravings) Querfolio

*Dresden, Kupferstichkabinett (B 39,3); London, British Library, (648. a. 9.); London, National Art Library (100. G. 20.)*

5

1847

**The Good Shunamite**

II Kings, chap. IV, viii

This book was completed for E. Braun the last day of October at the studio of Lewis Gruner in the year of our Lord MDCCCXLVII

*London, British Library (C. 30. b. 2.); London, National Art Library (Drawer 69)*

6

1850

**Specimens of Ornamental Art**

Selected from the best models of the classical epochs, illustrated by Lewis Gruner with descriptive Text by Emil Braun, London, T. M'Lean, 1850, v. 88 pl. some col.

*Württembergische Landesbibliothek Stuttgart, Niedersächsische Staats- und Universitätsbibliothek Göttingen, London, British Library, (7806.e.26.), London, National Art Library, (58.G.4), London V&A Print Room, (92 D 69; 92 D 70)*

7

1850

**The mosaics of the Cupola in the "Capella Chigiana" of Santa Maria del Popolo in Rome**

Designed by Raffaello Sanzio, engraved and edited by Lewis Gruner, London, Colnaghi, 1850

11 plates

*London, British Library, (748.d.2.)*

8

1851

**The mosaics of the cupola in the "Capella Chigiana" of S. ta Maria del Popolo in Rome**

Designed by Raffaele Sanzio d'Urbino.

Engraved and edited by L.Gruner, 6pp. 10 engravings, 1 chromolithography, and diagram. Fol.

London 1851

*London, National Art Library, (52.D.92)*

9

1852

**The Caryatides from the "Stanza dell'Eliodoro" in the Vatican in Rome**

Designed by R. d'Urbino, engraved and edited by L. Gruner, etc.

London, 1852, Fol.

*London, British Library, (748.d.3.); London, National Art Library, (Box III. 64.K.; second copy 51.E.90)*

10 a

1854

**Fresco Decorations and Stuccos of Churches in Italy during the fifteenth and sixteenth centuries**

with descriptions by L. Gruner

new Edition, largely augmented by numerous plates, plain and coloured, 56 plates. Fol.

London, Published by Thomas Mc. Lean, 26 Haymarket. MDCCCLIV

*London, British Library, (743.f.12); London, National Art Library (63.H.55-57.)*

**10 b****1854****Fresco Decorations...**

Description of the plates of fresco decorations and stuccos and churches and palaces in Italy during the fifteenth and sixteenth centuries. With an essay by J.J. Hittorff, On the Arabesques of the Ancients, compared with those of Raphael and his school.

*London, British Library, (562.d.36); London, National Art Library (38.A.19; another edition with the same pressmark = 38. A.19.)*

**10 c****1854****Décorations de Palais et d'Eglises en Italie**

Peintes à fresque ou exécutées en stuc

Dans le cours du XVème et du XVIème siècle

Avec descriptions par **Louis Gruner**

Auteur de l'Art Ornamentale, du Pavillon Royal à Buckingham Palace, de la Chapelle Chigi, et d'autres ouvrages, avec un essai par Mons. **J.J. Hittendorff** sur les arabesques des anciens comparées à celles de Raphael et de son école.

Nouvelle édition, considérablement augmentée

Londres, Bernard Quaritch, 15 Picadilly, MDCCCLIV

*Heidelberg, Universitätsbibliothek, (GF 414)*

**11****1858****Die Basreliefs an der Vorderseite des Domes zu Orvieto**

Marmor Bildwerke der Schule der Pisaner

Mit erläuterndem Text von Emil Braun

Herausgegeben von Ludwig Gruner

Ritter des Albrechtordens, Director des Königl. Kupferstichkabinetts in Dresden, Verfasser der Planeten der Capella Chigi, Cariatiden und Volta della Stanza dell'Eliodoro, Fresken der Villa Magliana, Her Majesty's Pavilion in Buckingham Gardens, etc. etc.

I Bassorelievi al Duomo d'Orvieto

Incisi sui disegni di Vincenzo Pontani da D. Ascani, B. Bartoccini e L. Gruner

Les Basreliefs de la Cathédrale d'Orvieto

gravés sur les dessins de Vincenzo Pontani par D. Ascani, B. Bartoccini, e L. Gruner

Leipzig, F.A. Brockhaus, MDCCCLVIII

Seiner Majestät dem Allerdurchlauchtigsten Großmächtigsten Fürsten und Herrn Friedrich Wilhelm IV König von Preußen etc. etc. Als dem erhabenen Beschützer und Förderer Christlicher Kunst in tiefster Ehrfurcht gewidmet von Ludwig Gruner

83 plates; plate 2 : Chromolithography of plate 1: "Duomo" by Storch u. Kremer, Berlin 1857

*Heidelberg, Universitätsbibliothek, (C 6785 200; Schrank); London, British Library, (1731.a.10.); London, National Art Library, (F.7(24).)*

**12****1859/60****"Lo Scafale" or Presses in the Sacristy of the Church of Santa Maria delle Grazie at Milan**

Illustrations of the painted decoration of Bernardino Luini

Executed in chromo-lithography under the direction of L. Gruner

With a preface by J. C. Robinson

London 1859/60, fol. *Niedersächsische Staats- und Universitätsbibliothek Göttingen; London, British Library (1730.b.9.); London, National Art Library, (52.E.108; 2nd copy 52 E.108A)*

**13 a**

**1862**

**Das Grüne Gewölbe zu Dresden**

Eine Folge ausgewählter Kunstwerke dieser Sammlung nach den Zeichnungen von K. Seidemann und E. Mohn mit erklärendem Text des Major Baron von Landsberg.

Herausgegeben von L. Gruner

*London, British Library, (1702.c.3)*

**13 b**

**1862**

**The Green Vaults Dresden**

Illustrations of the choicest works in that Museum of Art. Executed in lithocromy by Storch and Kramer from drawings by Seidemann and Mohn. With descriptions by Major Baron von Landsberg and Alexander Allen Esq.

Edited by Lewis Gruner, author of illustrations of "Fresco decorations" "Specimens of Ornamental Art" "Sculptures of Orvieto Cathedral" etc., and of "Capella Chigiana" "H.M. Pavilion in the Gardens of Buckingham Palace" and other similar works

Dresden C.C. Meinhold and Sons. 1862.

*Heidelberg, UB, (89 G 25 ML); (1876 edition London, British Library, 1811.a.25)*

**13 c**

**1862**

**A selection of the art treasures preserved in the Green Vaults at Dresden**

executed in chromolithography. 4to. Dresden 1862.

*London, National Art Library, (92.H.18.)*

**14**

**1862**

**Verzeichnis der im Königl. Museum zu Dresden aufgestellten Originalzeichnungen alter und neuer Meister**

Dresden 1862

*London, British Library, (7856.ee.34.(7))*

**15**

**1866**

**Scripture Prints**

From the Frescoes of Raphael in the Vatican

From drawings by M. N. Consoni pt. 1-5; (J.R. H. pt.6,7)

With an introductory preface by C. H. H. Wright.

Edited by Lewis Gruner, Professor of Engraving at the Academy of Fine Arts and Director of the Department of Engravings, Royal Museum, Dresden

London 1866 (1844-66), obl. Fol.

*London, British Library, (1754.d.21.Destroyed)*

16

1867

**The Terracotta Architecture of North Italy (XII - XV centuries)**

Portrayed as examples for imitation in other countries from careful drawings and restorations by Federigo Lose

Fortyeight illustrations engraved and printed in colours, with woodcut sections, mouldings, etc. and descriptive text by V. Ottolini and F. Lose

Edited by Lewis Gruner, John Murray, Albermarle Street, 1867

To Her Royal Highness Victoria, Adelaide, Mary, Louisa, Crown Princess of Prussia, Princess Royal of Great Britain and Ireland, & &

This work exhibiting specimens of terracotta buildings in Upper Italy is by Her Royal Highness's special permission dedicated by Her Royal Highness's obliged and humble servant Lewis Gruner, Dresden, April 1867

*Heidelberg, University Library, (T 2323); Niedersächsische Staats- und Universitätsbibliothek Göttingen; London, British Library, (Destroyed; 7815.e.38.); London, National Art Library, (62.C.4.)*

17 a

1875

**Raffaele Sanzios Deckengemälde der Stanza dell'Eliodoro im Vatican**

Nach den Zeichnungen N. Consoni's, gestochen von L. Gruner, etc.

1875 Obl. Fol.

*London, British Library, (1765.b.4.)*

17 b

1876

**Frescoes by Raphael on the ceiling of the Stanza dell'Eliodoro in the Vatican**

Engraved by L. Gruner, etc.

1876 Fol.

*London, British Library (N. TAB. 2021/5.)*

18

1876

**Vorbilder ornamentaler Kunst der italienischen Schulen des 15. bis Anfang des 17. Jahrhundert**

Zum ersten Mal veröffentlicht durch L.Gruner, Part I. Die Intarsiaturen im Sanctuario di San Martino zu Alzano Maggiore, (also in English), seven plates, Imp. Fol. Leipzig 1876

*Technische Universität / Bibliothek, München; London, National Art Library; (110. A. 33; 2nd copy: 110. A. 34), London, British Library: (D.1751.d.2.)*

19

1876

**The Green Vaults, Dresden**

Illustrations of the choiciest Works in that Museum of Art, executed in chromolithography... .

The preface and descriptions by A. Allen, and a history of the Green Vaults by Prof. Gruner,

Edited by Prof. Gruner

London 1876, fol.

*London, British Library, (1811.a.25.)*

20

1881

**Life of Pope Pius as Illustrated by Pinturicchio's Frescoes in the Piccolomini Library in Siena**

With ten engravings from the frescoes by Professor Grüner.

pp. v. 72, 1881, 4° Fol.

London, British Library (1755.c.13)

21

1882

**Die Decorative Kunst**

Beiträge zur Ornamentik für Architektur und Kunstgewerbe aus den Schätzen der Königl. Sammlung für Handzeichnungen und Kupferstiche.

Auf Veranlassung des Königl. Ministeriums des Innern und der General-Direction der Königl. Sammlungen für Kunst und Wissenschaft

Herausgegeben von L. Gruner

Professor an der Königl. Akademie der Bildenden Künste für Kupferstiche und Handzeichnungen (1879-82) Fol.

Verlag von G. Gilbers, Königl. Hofbuchhändler in Dresden. Gesetzlich Deponiert.

Lichtdruck von Rommler & Jonas in Dresden

Dresden 1882

London, British Library, (1810.b.5) , London, National Art Library, 1879 (52.B.116.)



## APPENDIX III

List of engravings and lithographs by Ludwig Gruner from the "Raphael Collection, Windsor Castle, Index of Engravers names, 1881", Print Room of the Royal Library, Windsor Castle.

1. Portrait of Raphael, at the age of twenty-three.  
Passavant's Atlas, plate V.; after F. Calendi; Engraving
2. Figure of Raphael, (supposed to be) about nine years old; from fresco in the San Domenico at Cagli. After Giovanni Sanzio; Engraving
3. Portrait of young Raphael, supposed to be ( Santi's Altar piece of the Buffi Family) after a drawing by Ramboux. Passavant's Atlas, pl. 2; Engraving
4. Portrait of Raphael, (supposed ) as Youth from the fresco "Pope Pius at Ancona", Engraving
5. Christ on the Mount of Olives; Engraving after a drawing by F. Schubert.
6. Christ on the Cross and four Saints; Engraving
7. "Pax Vobis", from the Tosi Gallery, Brescia; Engraving  
Altarpiece painted for Nunnery of S. Antonio at Perugia. The Predella - Christ on the Mount of Olives; Engraving
8. The Madonna of the Ansidei Family; from Blenheim-Palace; engraving
9. Virgin and Child, with St. Peter and St. Sebastian. (outline)engraving; published in Longhena's Life.
10. The "Vision of the Knight". National Gallery; engraving
11. Giuliano di Medici. Uffizi Florence, engraving
12. The Cardinal da Bibiena; (Madrid); engraving
13. Head and Bust of a Lady. "La Donna Velata", Raphael's Mistress (?), engraving
14. "Stanza della Segnatura". Chromolithograph of the Ceiling
15. "Stanza dell' Eliodoro". The Ceiling. chromolithograph.
16. " Jacob's Dream. Engraving
17. Moses before the Burning Bush. Engraving
18. Socle Paintings and Allegorical Caryatides, under the frescoes.  
Engravings
19. The Loggie. Chromolithographic View.
20. The Loggie The Creation of Light. Lithograph.
21. The Loggie The Creation of Land and Water. Lithograph
22. The Loggie The Creation of the Sun and Moon. Lithograph.
23. The Loggie The Creation of Animals. Lithograph.
24. The Loggie The Creation of Eve. Lithograph.

25. The Loggie\_ The Fall. Lithograph.
26. The Loggie\_ Adam and Eve driven out of Paradise. Lithograph.
27. The Loggie\_ Adam and Eve with Cain and Abel. Lithograph.
28. The Loggie\_ The Building of the Ark. Lithograph.
29. The Loggie\_ The Deluge. Lithograph.
30. The Loggie\_ Noah leaving the Ark. Lithograph.
31. The Loggie\_ Noah's Sacrifice. Lithograph.
32. The Loggie\_ Abraham and Melchisedek. Lithograph.
33. The Loggie\_ God's Promise to Abraham. Lithograph.
34. The Loggie\_ The Angels appearing to Abraham. Lithograph.
35. The Loggie\_ Lot leaving Sodom. Lithograph.
36. The Loggie\_ God appearing to Isaac. Lithograph.
37. The Loggie\_ Abimelech watching Isaac and Rebecca. Lithograph.
38. The Loggie\_ Isaac blessing Jacob. Lithograph.
39. The Loggie\_ Esau claiming Isaac's blessing. Lithograph.
40. The Loggie\_ Jacob's Dream. Lithograph.
41. The Loggie\_ Jacob meeting Rachael at the Well. Lithograph.
42. The Loggie\_ Jacob wooing Rachael. Lithograph.
43. The Loggie\_ Jacob returning into Canaan. Lithograph.
44. The Loggie\_ Joseph telling his dreams. Lithograph.
45. The Loggie\_ Joseph sold by his Brethren. Lithograph.
46. The Loggie\_ Joseph and Potiphar's Wife. Lithograph.
47. The Loggie\_ Joseph before Pharoah. Lithograph.
48. The Loggie\_ The Finding of Moses. Lithograph.
49. The Loggie\_ The Passage of the Red Sea. Lithograph.
50. The Loggie\_ Moses striking the Rock. Lithograph.
51. The Loggie\_ Moses receiving the Tables of the Law. Lithograph.
52. The Loggie\_ The Worship of the Golden Calf. Lithograph.
53. The Loggie\_ Moses Kneeling before the cloud. Lithograph.
54. The Loggie\_ Moses proclaiming the Law. Lithograph.
55. The Loggie\_ The Passage of the Jordan. Lithograph.
56. The Loggie\_ The Fall of Jericho. Lithograph.
57. The Loggie\_ Joshua commanding the Sun and Moon to stand still. Lithograph.
58. The Loggie\_ The Division of the Land by Lot. Lithograph.
59. The Loggie\_ Samuel anointing David. Lithograph.
60. The Loggie\_ David vanquishing Goliath. Lithograph.
61. The Loggie\_ David triumphing over the Syrians. Lithograph.
62. The Loggie\_ David seeing Bathseba. Lithograph.
63. The Loggie\_ The High Priest anointing Solomon. Lithograph.

64. The Loggie\_ The judgement of Solomon. Lithograph.
65. The Loggie\_ The Queen of Sheba visiting Solomon. Lithograph.
66. The Loggie\_ Solomon building the Temple. Lithograph.
67. The Loggie\_ The Adoration of the Shepherds. Lithograph.
68. The Loggie\_ The Adoration of the Magi. Lithograph.
69. The Loggie\_ The Baptism of Our Saviour. Lithograph.
70. The Loggie\_ The Last Supper. Lithograph.
  
71. The Tapestries of the Sistine Chapel. The Stoning of St. Stephen. Engraving of the Tapestry.
72. The Tapestries of the Sistine Chapel. The Conversion of Saul. Engraving of the Tapestry.
73. The Tapestries of the Sistine Chapel. St. Paul in Prison. Engraving of the Tapestry.
74. Frescoes in the Libreria of the Duomo at Siena; executed with the assistance of Raphael. Details of the decoration; published in Gruner's "Fresco Decorations".
75. The Mosaics in the Chigi Chapel. Outline engraving of the ceiling.
76. The Mosaics in the Chigi Chapel. Chromolithograph by L. Gruner
77. The Mosaics in the Chigi Chapel. The Almighty surrounded by Angels. Engraving.
78. The Mosaics in the Chigi Chapel. Apollo. Engraving.
79. The Mosaics in the Chigi Chapel. Mars. Engraving.
80. The Mosaics in the Chigi Chapel. Jupiter. Engraving.
81. The Mosaics in the Chigi Chapel. Saturn. Engraving.
82. The Mosaics in the Chigi Chapel. Luna. Engraving.
83. The Mosaics in the Chigi Chapel. Mercury. Engraving.  
All these engravings are published in Gruner's "Mosaici della Cupola nella Capella Chigiana.
84. Cardinal Bibiena's Bath Room in the Vatican. Two Chromolithographs by L. Gruner
85. representing the entire ornamentation of the walls.
86. Fresco of the Martyrdom of St Cecilia. La Magliana. Plan and sections of the Chapel. Chromolithograph. by L. Gruner
87. Fresco of the Martyrdom of St Cecilia. La Magliana. Outline engraving.
88. Fresco of the Martyrdom of St Cecilia. La Magliana. The Almighty in a mandorla of cherubin.
89. Fresco of the Martyrdom of St Cecilia. La Magliana. The Annunciation. Outline engraving of fresco probably by Lo Spagno.
90. Fresco of Martyrdom of St Cecilia. The Visitation. Outline engraving of fresco probably by Lo Spagno.
  
91. Fresco of the Story of Cupid and Psyche in Farnesina.  
Coloured view and plan of the Loggie in Gruner's "Fresco Decorations".

92. Fresco of the Story of Cupid and Psyche. Outline engraving. *ibid.*
93. The Decorations of two Ceilings in the Villa Lante at Rome; Chromolithographs of the two entire ceilings.
94. La Villa Madama, frescoes in Chromolithograph of a longitudinal section of the hall of the Villa.
95. La Villa Madama, frescoes in Chromolithograph of a cross\_vault.
96. La Villa Madama, frescoes in Chromolithograph of the middle vault.
97. La Villa Madama, frescoes in Chromolithograph of the third vault of the Villa.
98. Mythological Groups, from a ceiling in the Farnesina. Outline engraving of the ceiling.

## Appendix IV

Landesbibliothek Dresden, Mscr. Dresd. App. 184,63

### Letter by Ludwig Gruner with list of his engravings

(in a different handwriting) "An Dr. A. Andresen; Selbstbiographie für mein Handbuch"

Dresden, den 3. Juni 1870

Geehrter Herr und Freund,

hierbei sende ich Ihnen wessen ich mich eben erinnere, manches ist mir seit langer Zeit nicht mehr unter die Augen gekommen. Vieles bitte ich im "elenco" auszulassen. Was Nagler sagte ist meist falsch und Heller hat das Schweißtuch nach Guercino erwähnt welches ich nur auf Kieslings Platte vollendete. Die Platte wurde für die erste Chalera (...) in Rom ausgeführt und ist verfallen. Ich glaube aus den verschiedenen Angaben der Orte wo die Kupfer gestochen worden sind geht es so ziemlich deutlich hervor wo ich gelebt habe; geboren bin ich 1801 in Dresden, wollte mich der Decorationsmalerei widmen, machte dafür meine Studien bis mich ein Schlag auf die Brust von einem russischen Soldaten nach 1 Jahr langer lebensgefährlicher Krankheit dazu untüchtig machte.

Ich erwählte das andere Extrem und begann meine Studien des Kupferstichs unter Professor Gottl. Ephraim Krüger, brachte dann ein Jahr in Prag u. mehrere Jahre in Leipzig zu, mit Buchhändler Arbeiten bis mich die großmüthige Unterstützung des fl. Finanzrates Campe befähigte nach Italien zu gehen; auf dem Weg dahin hielt ich mich in Prag, Nürnberg u. Wien auf, wo ich überall arbeitete.

In der Lombardei brachte ich zwischen Mailand und Brescia, unter Longhi's und Anderloni's Leitung zwölf Jahre zu, in welche Zeit eine Reise nach Spanien und meine erste Reise nach Florenz fallen.

In Rom lebte ich ziemlich 5 Jahre und zog dann 1841 nach England, wo mich nach einiger Zeit eine Augenkrankheit zu der decorativen Kunst zurückgehen ließ bis ich wieder genesen war.

Von den Arbeiten, die während dieser Zeit ausgeführt wurden, von den Decorationen die ich für die Königin dirigierte so wie von Publicationen in gleichem Charakter (...) ich hier keine Erwähnung, obgleich sie nicht unbedeutend sind.

1856 wurde ich nach Dresden als Direktor des Kupferstichkabinetts berufen und trat 1858 in die Akademie als Lehrer der Kupferstecherkunst ein. Hier (...) ich, wie oben erwähnt.

Gerne will ich Ihnen Auskunft geben, wenn Ihnen jetzt einiges nicht ganz klar oder nicht ausführlich genug ist da ich manches etwas kurz fassen mußte um Sie nicht länger warten zu lassen.

Ich bitte machen Sie überhaupt meinen Artikel so kurz als möglich, für ein so langes Leben habe ich doch wenig gethan und das Wenige ist ja von Anderen hundertfach übertroffen.

Es grüßt freundschaftlich

Ihr ergebener

L. Gruner

Landesbibliothek Dresden, Mscr.Dresd. App. 184,66, p. 2

(in a different handwriting:) *Verzeichnis der von Gruner angefertigten Kupferstiche 1817ff*

### Von 1817 an

**Dresden**, Studien, dabei der römische Silen nach *Preissler*  
 Bildnis des Prof.rs der Kochkunst als Titel für sein Lehrbuch nach *Pochmann*  
 Bildnis des Cantu, Sängers nach *Grünler*  
 Miniatur, in kunstvoller Manier  
 Einige Köpfe nach *Kraft dem Holsteiner*

### Prag

Liebesscenen nach *Führich*.  
 Römische Geschichtsbilder nach *Friese*.

### Leipzig

Buchhändlerarbeiten.

### Nürnberg

Herrmann und Dorothea nach *Führich*  
 Der Sturm, Umriss, nach *Retsch*.

### Wien

Vignetten nach *Retsch*, (...) und *Westall*.

### Mailand und Brescia 1826 bis 1837

Der spanische Hirt nach *Velasquez*  
 vor der Schrift.

mit r im Worte Dankbarkeit für Dankbarkeit. kl. fol°  
 2. mit der Schrift

Bildnis Dr. Mengs nach der Dresdner Gallerie  
 vor der Schrift, mit dem Wappen, mit der Schrift. kl. fol.

Acht Platten zu Passavant's *Raphael da Urbino und sein Vater*, 4° fol.

Pax Vobis nach dem Gemälde *Raphaels* beim Grafen Tosi in Brescia, (...) 8°

Pax Vobis. Erste Platte ganz überarbeitet und vollendet. Vor Schrift, mit Schrift, kl.8

Pax Vobis leicht radiert für Longhena's Übersetzung von

Quatremère de Quincy's Leben Raphaels. kl. 8

Bildnis des Giulio de' Medici nach *Raphael*, in Madrid gezeichnet. kl. fol°

1. vor aller Schrift

2. mit dem Wappen des Grafen Vitzthum von Eckstaedt

3. mit Dedication an denselben.

4. mit meiner Schrift, ohne Wappen, Giulio de' Medici nella Galleria del Museo Reale di Madrid.

Anbetung der Hirten nach der Freske des *Vogel von Vogelstein* in Pillnitz. kl. fol°

### Rom 1837

Nach Overbeck, Moses am Brunnen mit den Töchtern Jethros, fol°

1. vor der Schrift

2. mit Dedication an *Overbeck* fol.°

*Overbeck. Hagar in der Wüste* kl. 4°

D(erselbe). Der gute Hirt, 8°

D(erselbe). Die Pietas für Dr. Wiseman's 4 Sermons. 8°

### **Rom, Fortsetzung bis 1841**

Ecce Homo, nach *Mantegna* (?) im Besitz des Lord mit Einfassung

Magdalena nach *Perugino*, Halbfig., Gallerie des Bardi. 8°

Fornarina nach *Raphael* Halbfig. Gallerie des Bardi. kl 4°

St. Hieronymus nach *Guercino* für die Gallerie des Azeglio. 4°

Madonna und Kind nach *Pinturicchio* in der Mauer von San Giovanni zu Rom. kl. 8°

Mehrere kl. Portraits.

Statue des Acteon nach der Skulptur des amerikanisch. Bildhauers *Crawford*. fol°

Moses als Kind nach *Murillo* (VanDyck ...) in der Gallerie des Herzogs von Devonshire.

Die Capella Chigi in St.a. M.a del Popolo zu Rom. Erschaffung der Planeten

1. Große Ausgabe mit coloriertem Hauptblatt. (...) fol°

2. Kleine Ausgabe, Hauptblatt in Umrissen gr. 4°

Diese 2 Ausgaben sind mit (...)

3. Englische Ausgabe mit Hauptblatt in Farbendruck. fol. 4°

### **London 1841 bis 1856**

Die Fresken der Villa Magliana mit (...) von E. Platner.

Das Hauptblatt, Gott Vater segnend, in der Altarnische, von mir gestochen.

Die Cariatiden der Stanza dell'Eliodoro im Vatican zu welchen (...) Ant. Krüger 5 Platten gestochen hat die mit seiner Marke bezeichnet sind.

Mehrere Plättchen für Dr. *Pugin's* Schriften

Einiges zu *Maclise's* "Norman conquest" (Art Union Publication)

### **London Fortsetzung bis 1856**

Einiges für die "Bassorilievi della Facciata del Duomo di Orvieto".

Das Diplom für den großen Preis der Londoner Ausstellung von 1851. W. Dice gezeichnet.

Das erste Blatt der Arundel-Society: St. Lorenz Almosen austheilend aus der Capella des *Fiesole* (secolo V) im Vatican.

St. Bonaventura, ganze Figur aus gleicher Capelle.

Die Madonna de' Ansidei aus *Blenheim*. *Raphael*

1. Liniestich mit eingerissenem Rahmen

2. Liniestich u. (...) mit "from the original picture etc. etc."

3. Mit der Dedication an den König von Sachsen (...) Schrift

4. Mit Linie in den Buchstaben "La Madonna de' Ansidei" Liniestich (...)

### **Dresden 1856 ff**

Die Bekehrung des Saulus nach *Raphael's* Tapete im Vatican

Die Steinigung des S. Stephan nach *Raphael's* Tapete



1 Ludwig Gruner (c. 1860) photograph





2 The House of Lords with frescoes by Dyce and Cope, photograph

by Ludwig (August) 1853 photograph



2 The 3 "Raphael Santi", engraving by L. Gruner after Raphael



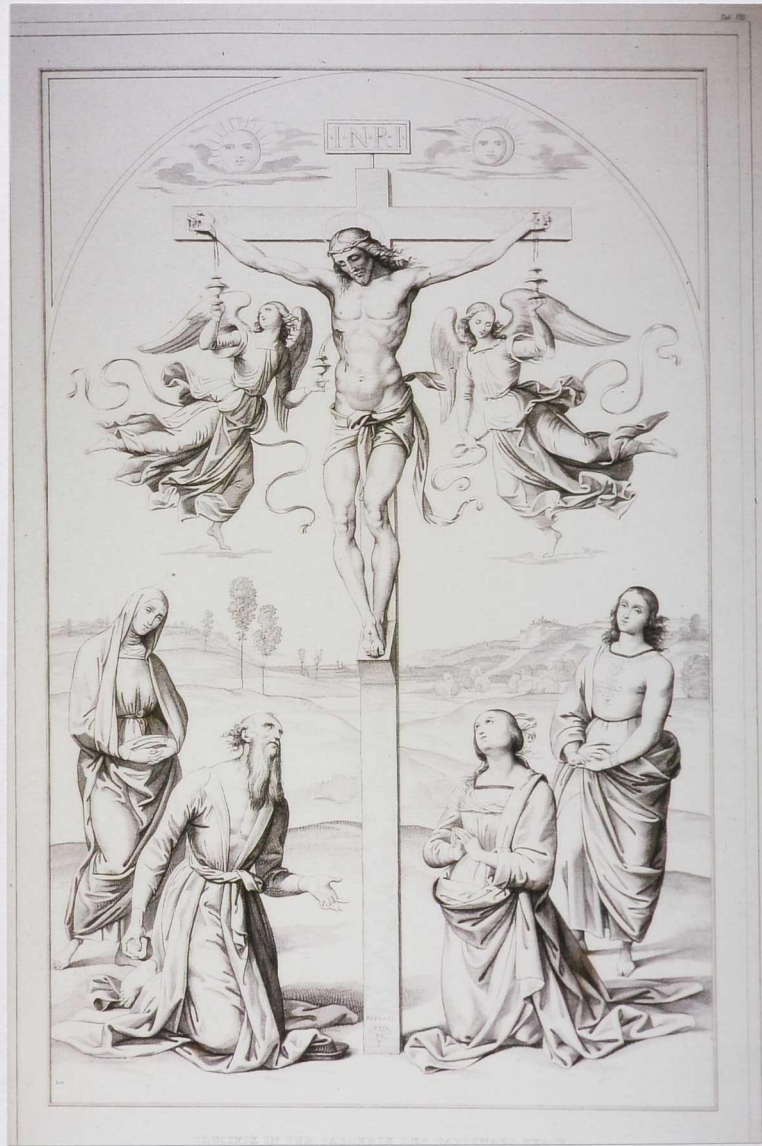
4 "Altarpiece of the Buffi-Family", engraving by L. Gruner after Raphael



5 "Raphael's Mistress" or "La Donna Velata"  
engraving by L. Gruner after Raphael



6 „Giuliano de Medici“, engraving by L. Gruner  
after Raphael



7 "Christ on the Cross and four Saints", engraving by L. Gruner after Raphael



8 "The Vision of the Knight", engraving by L. Gruner after Raphael

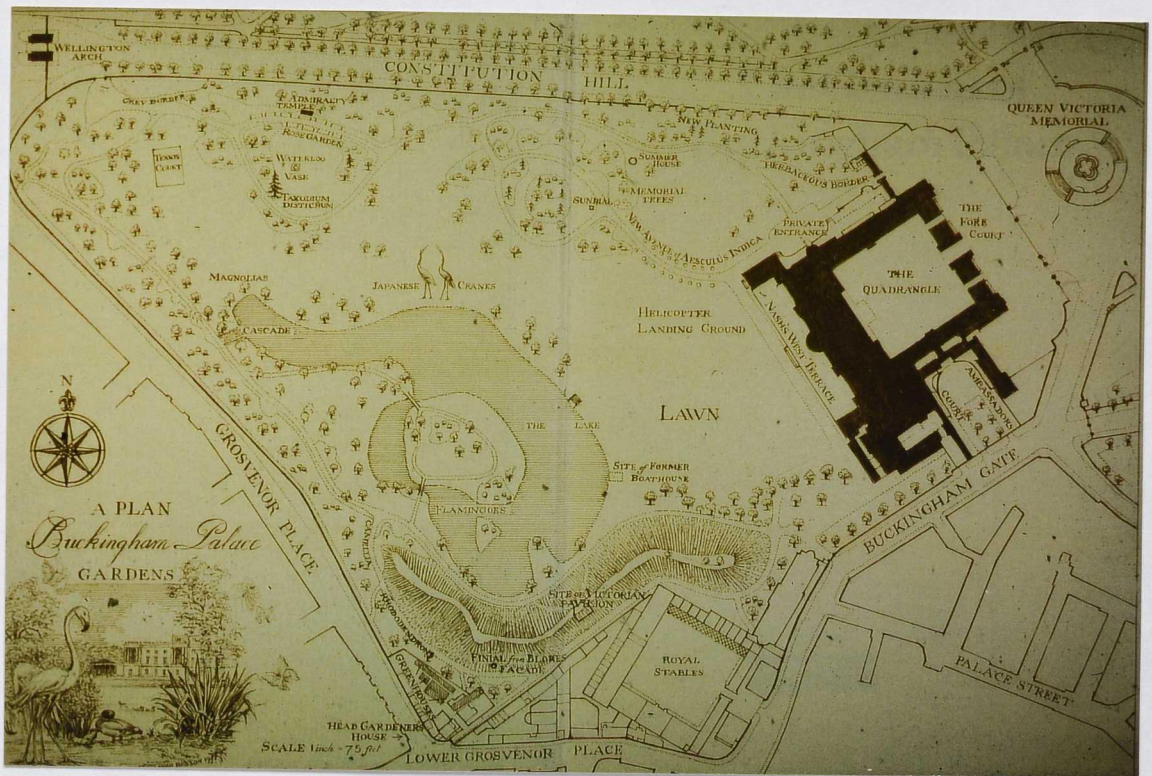


9 "Christ on the Mount of Olives", engraving by L. Gruner after Raphael





10 "The Madonna of the Ansidei Family", engraving by L. Gruner after Raphael



11 Plan of Buckingham Palace Gardens with 'Site of Victorian Pavilion'

# THE GARDEN-PAVILION

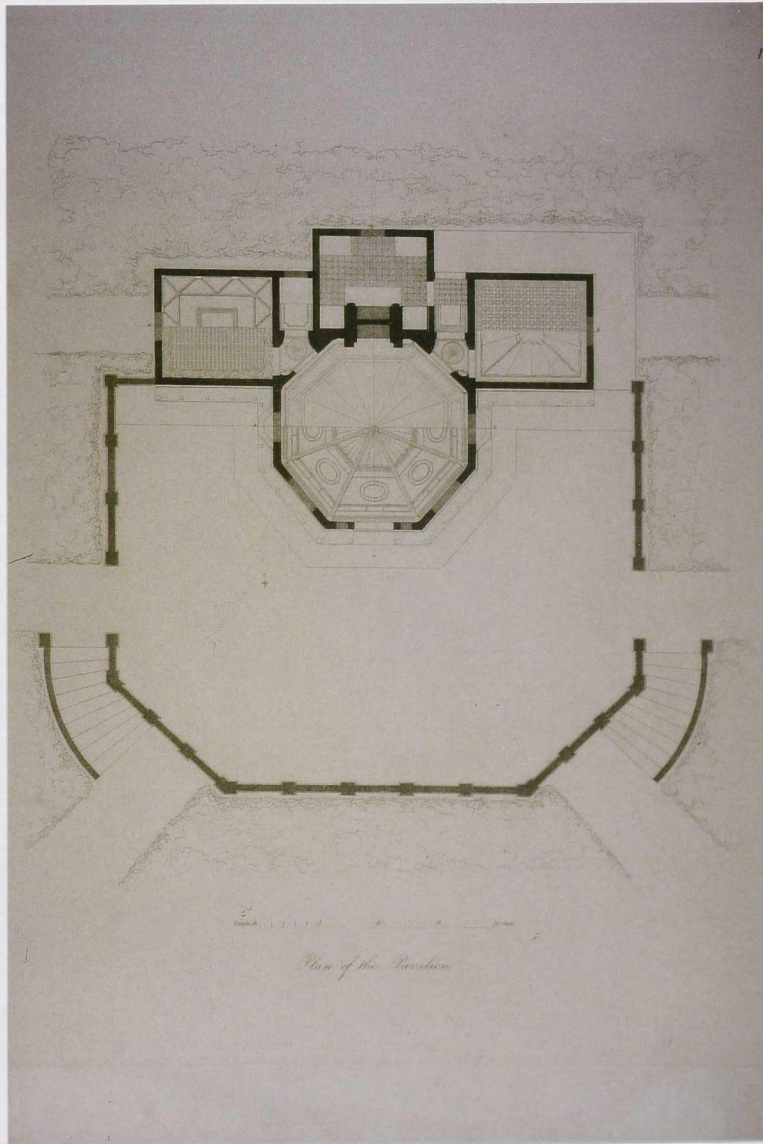
IN THE GROUNDS OF

Buckingham Palace.

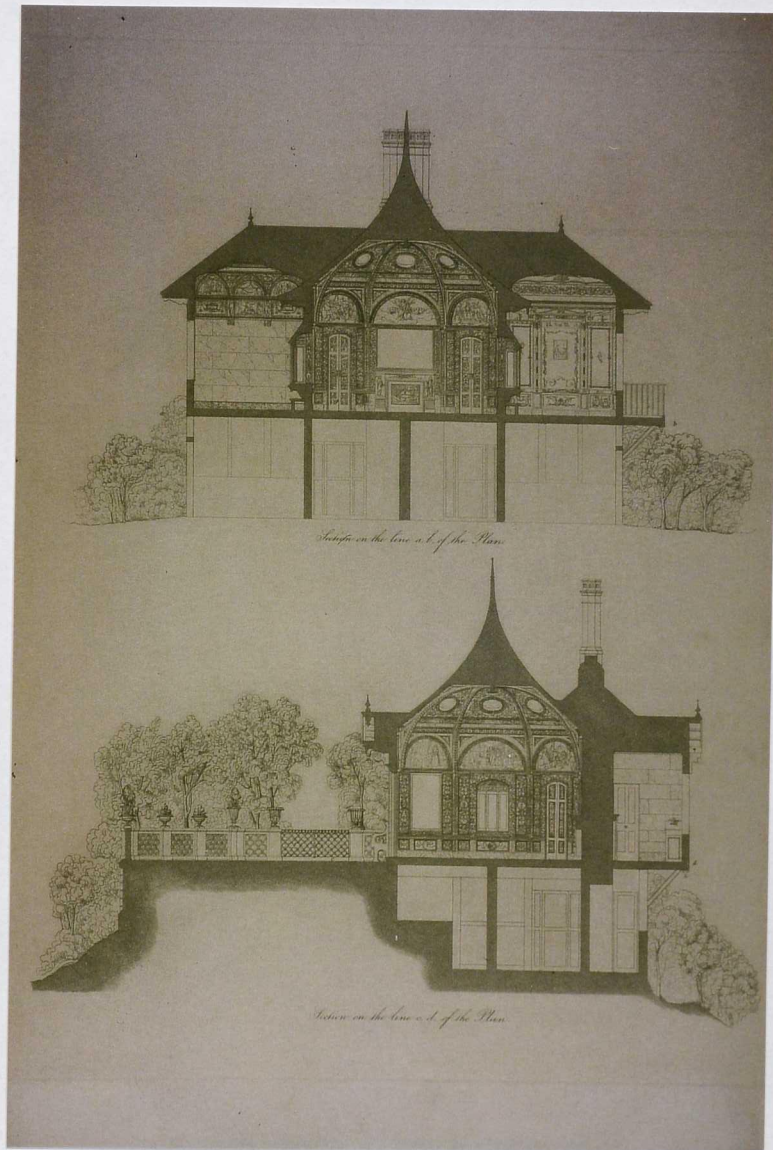


Published by Command of Her Majesty.

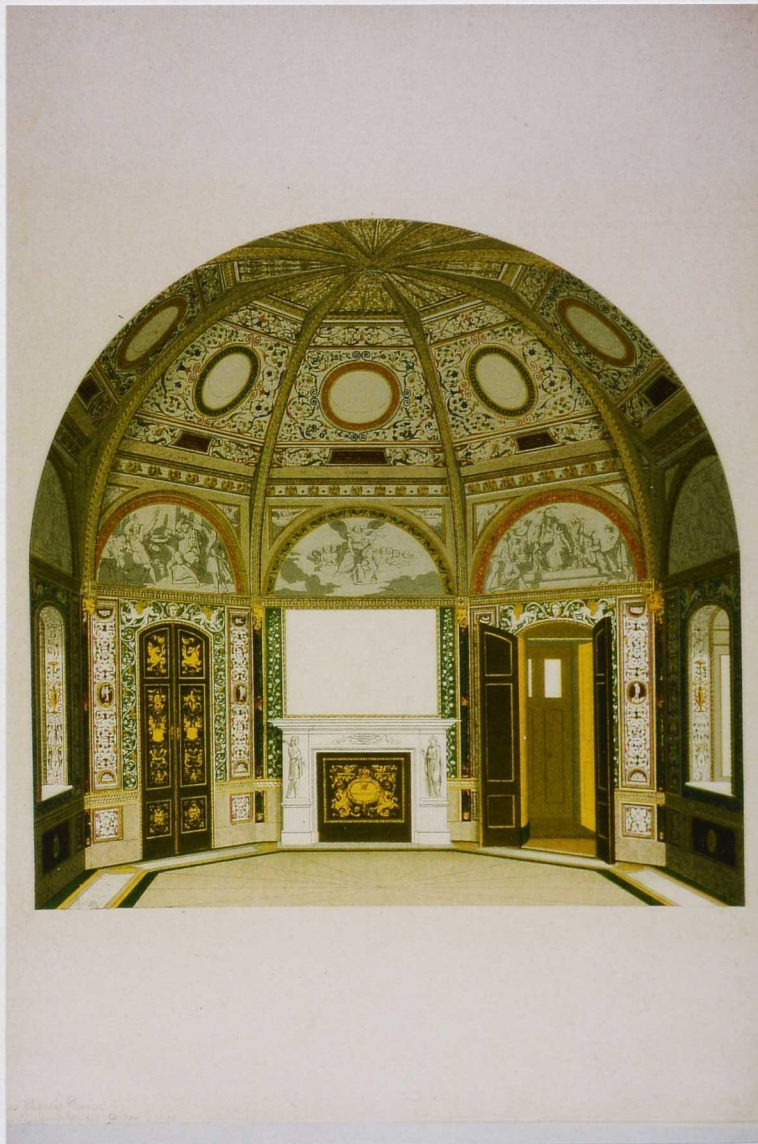
12 "The Decorations of the Garden Pavilion in the Grounds of Buckingham Palace", title vignette



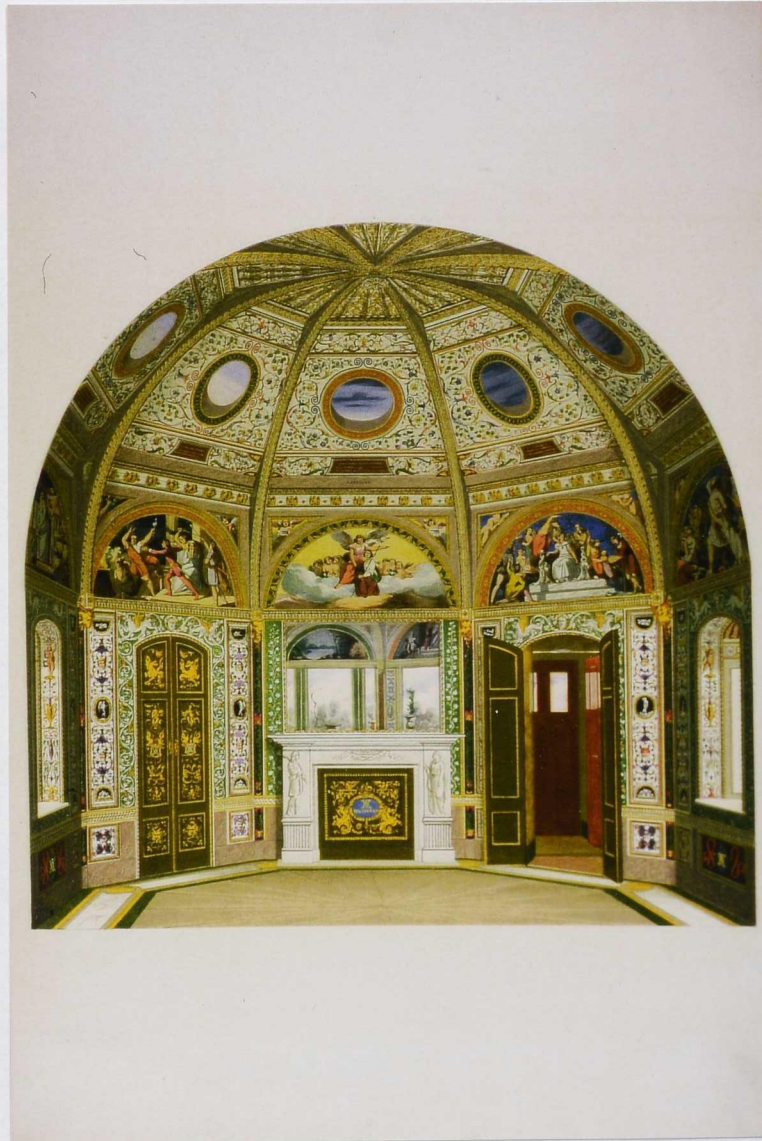
13 Plan of the Pavilion



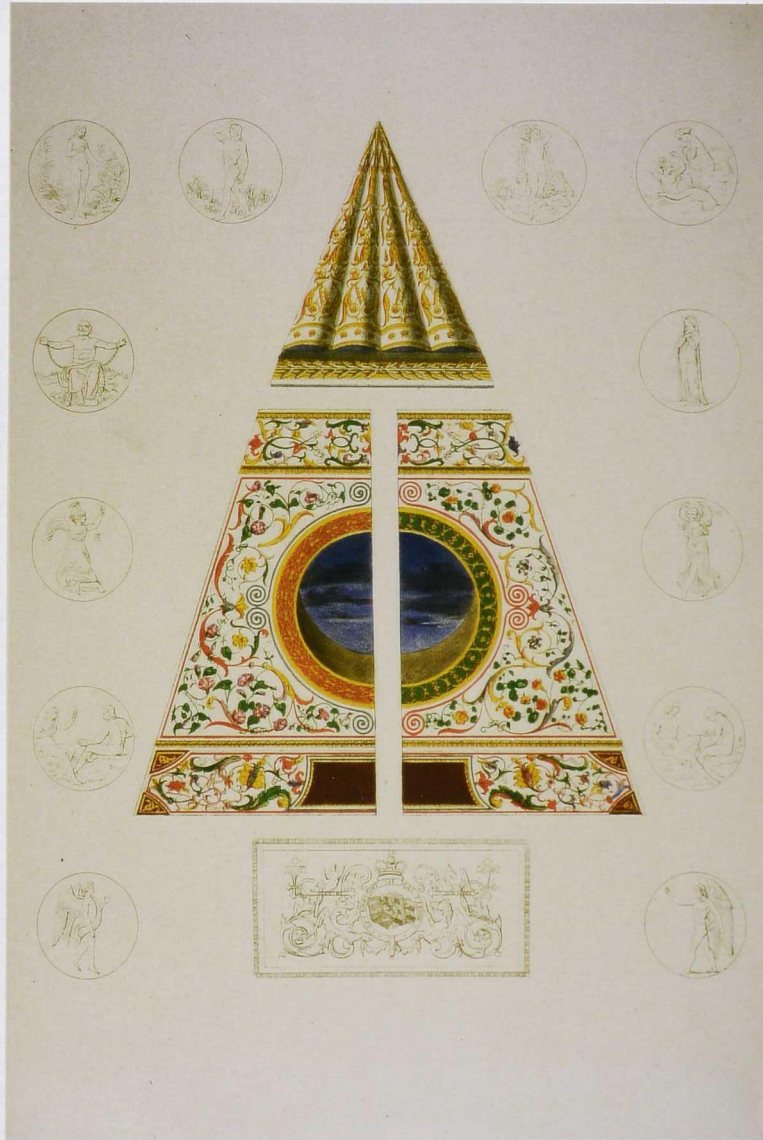
14 Section on the lines a-b and c-d of the plan



15a Perspective view of Octagon



15b Perspective view of Octagon, handcoloured



16 Portions of the ceiling and stucco medallions in the panels





17 Door panels, surrounding arabesques and grotesques, and fresco lunette (Maclise)



*Comma. 1. 12. 17.*

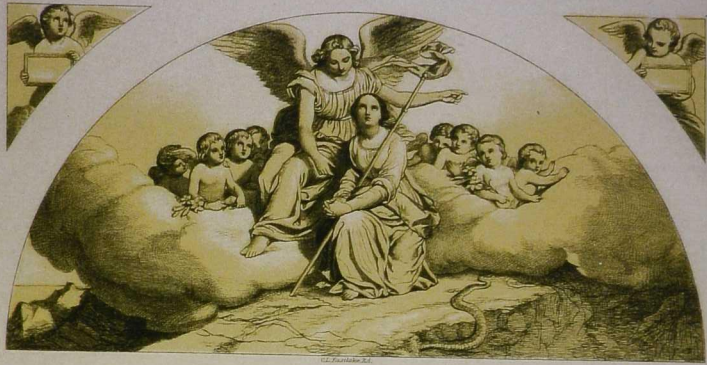


*Comma. 1. 10. 19.*

18 The lunettes by Stanfield and Uwins



19 The lunettes by Leslie and Ross



*Comus. 1822*

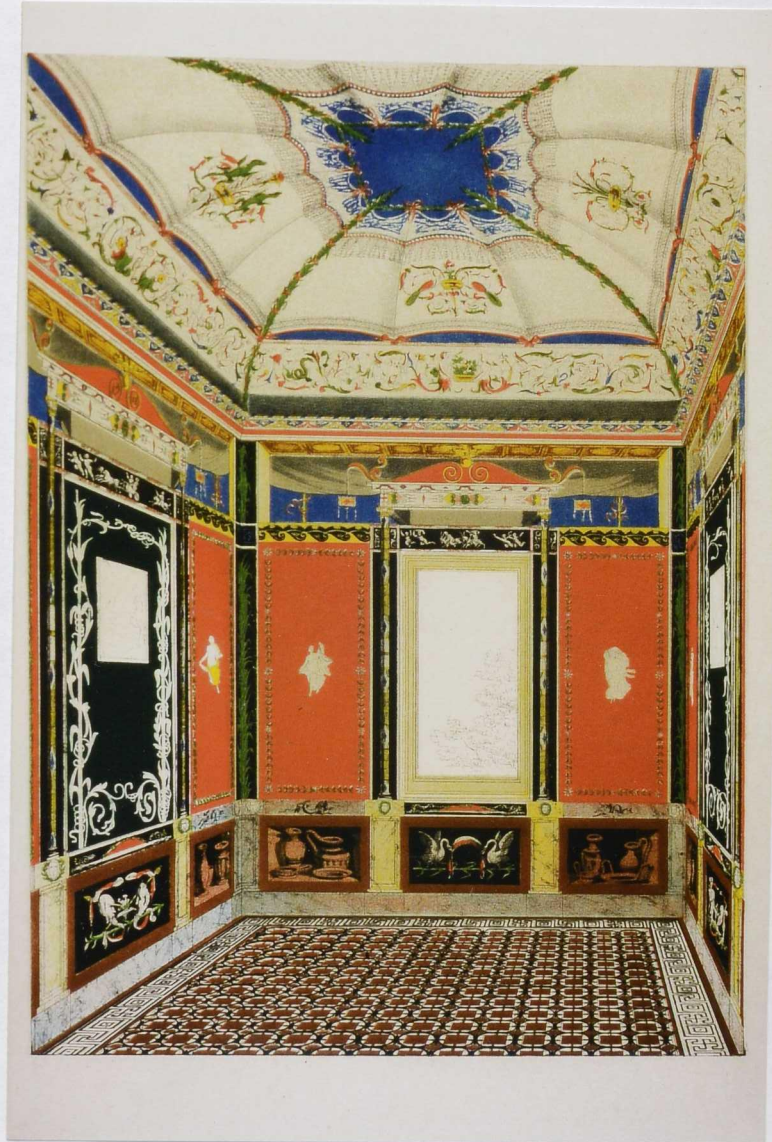


*Comus. 1819*

20 The Lunettes by Eastlake and Maclise



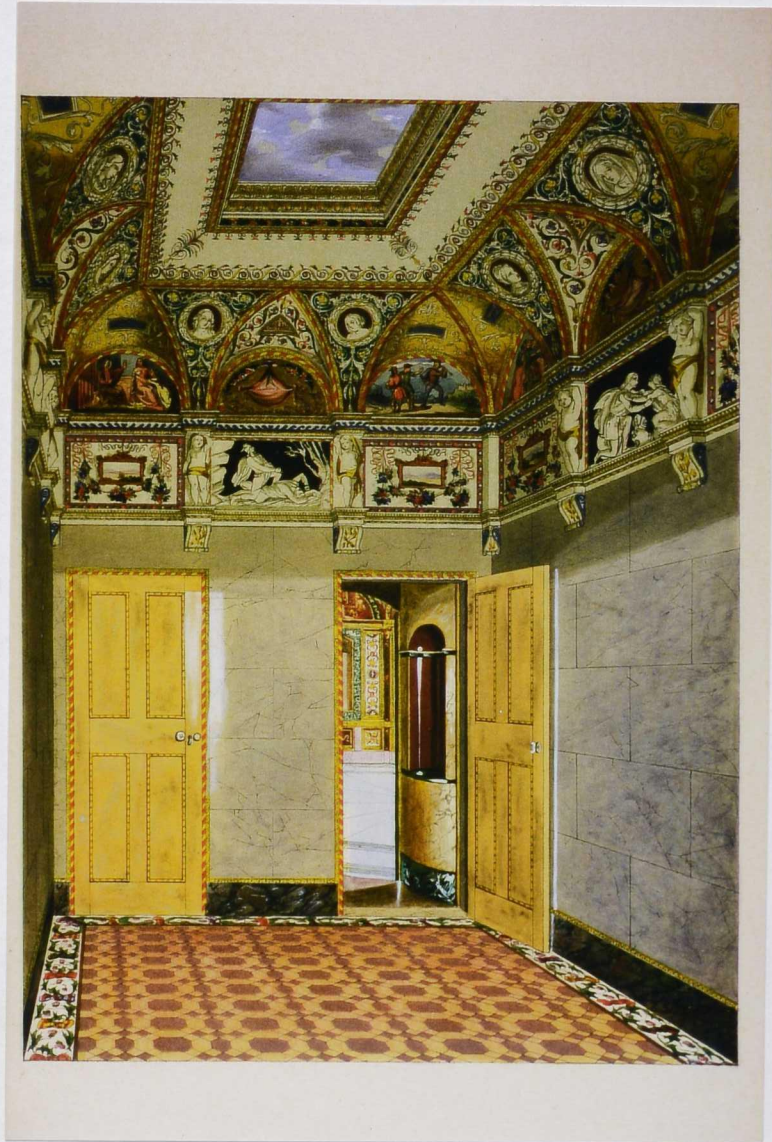
21 The lunettes by Landseer and Dyce



22a Perspective view of the Pompeian room



22b Perspective view of the Pompeian room, handcoloured



23 Perspective view of the Scott room

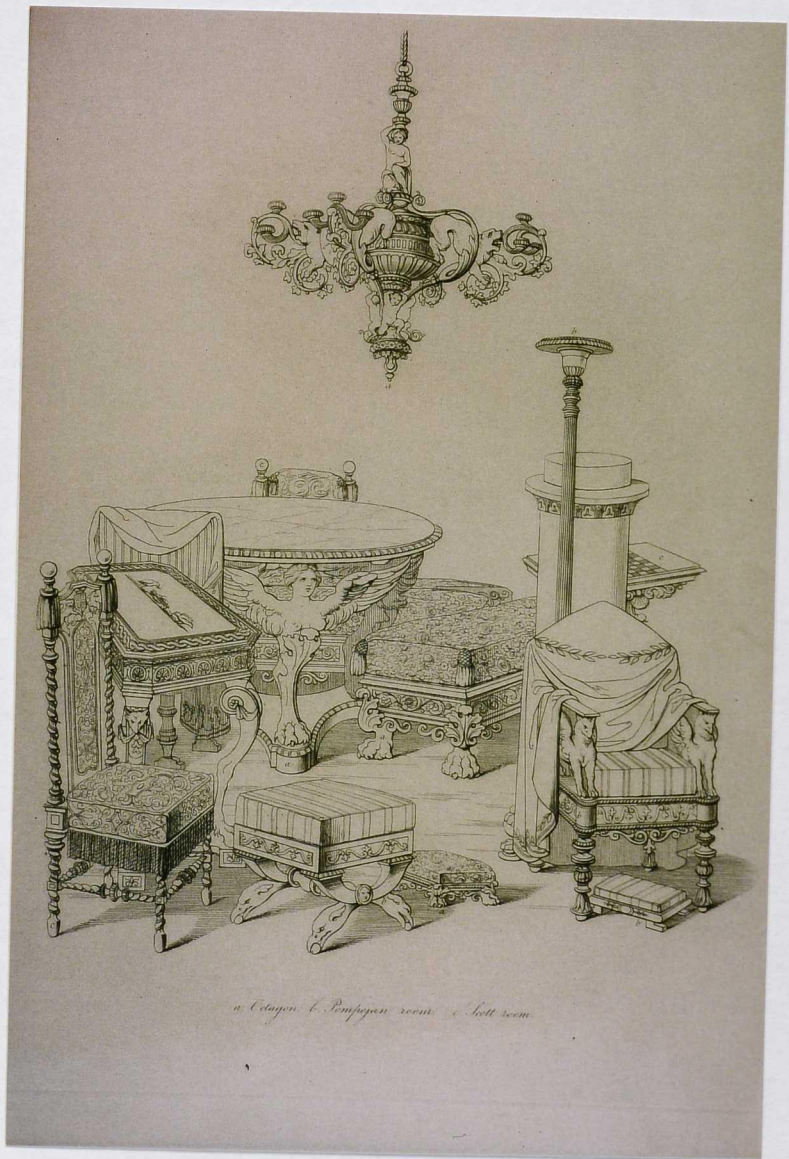




24 The Lunettes from the Novels



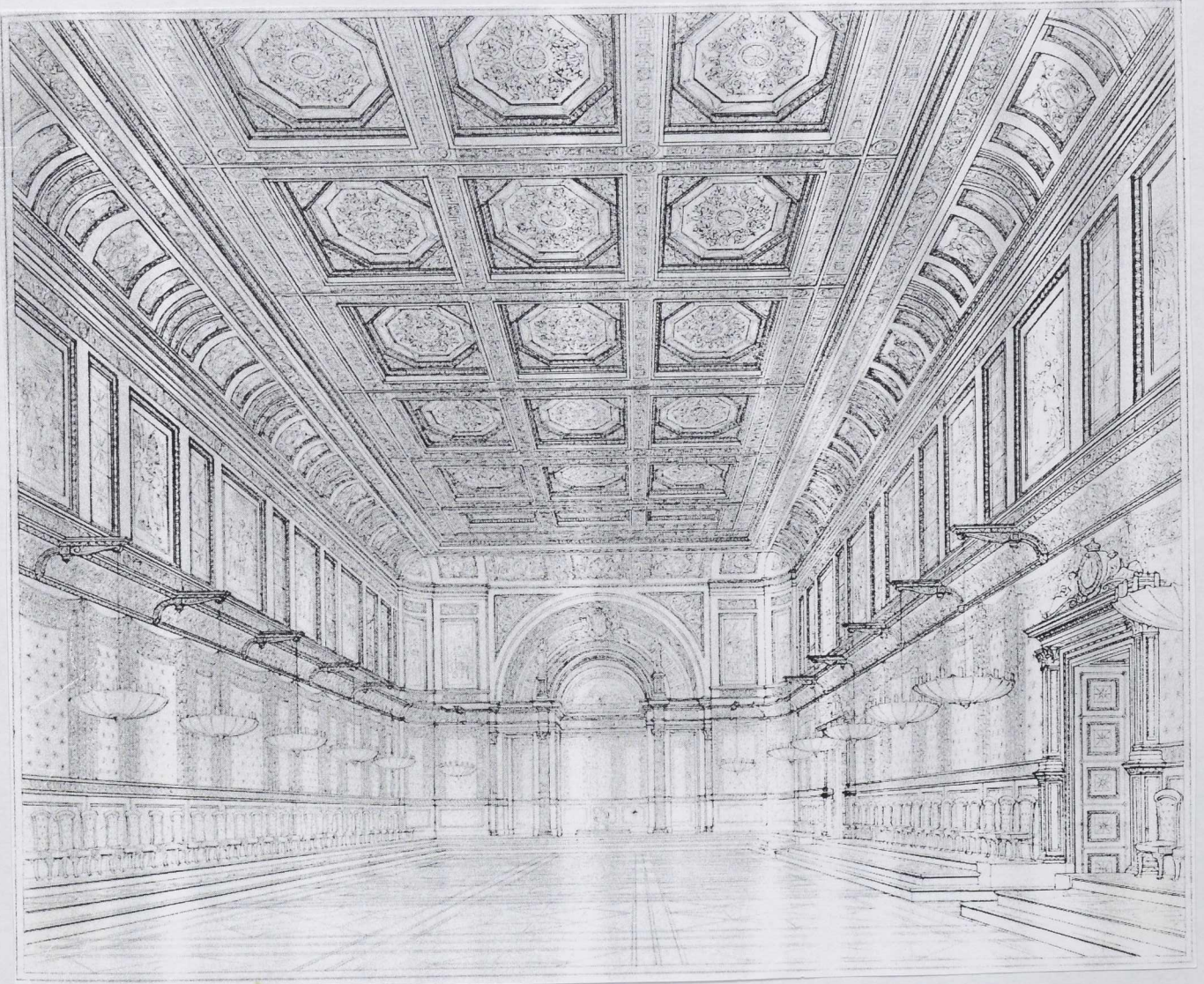
25 The Bas-reliefs from the Poems



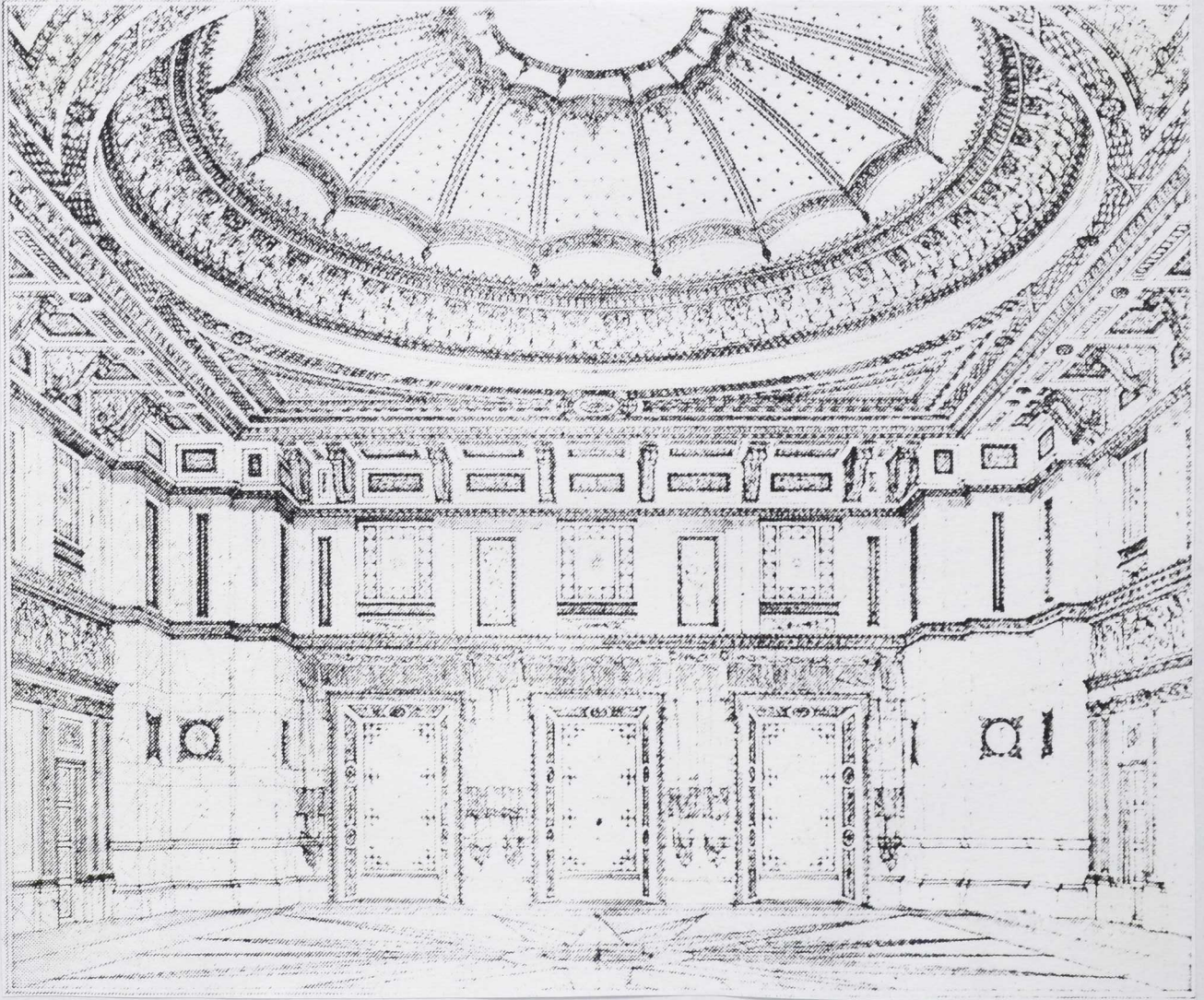
26 The furniture



27 "Grand Staircase at Buckingham Palace",  
watercolour by Eugène Lami, 1848



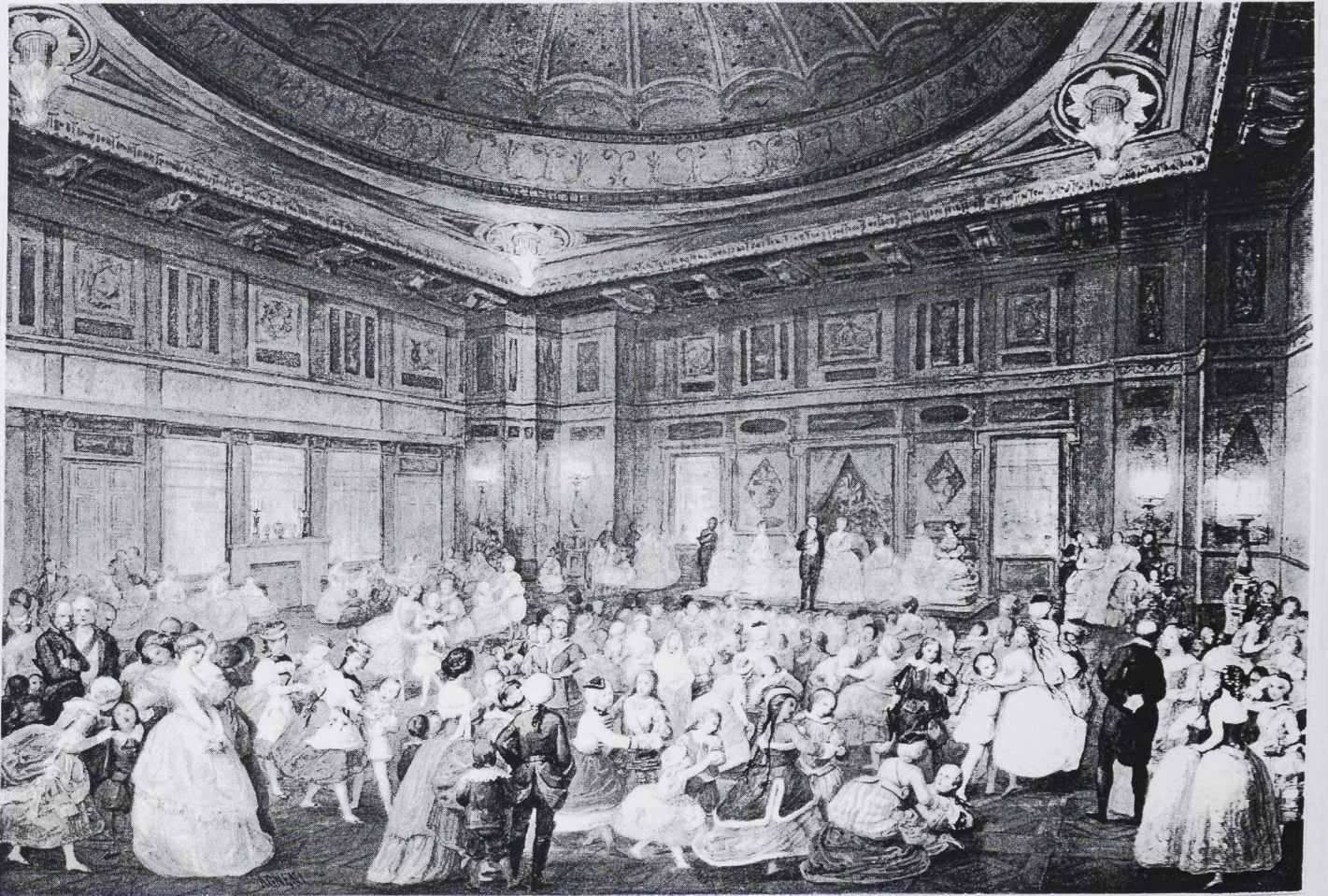
28 Pennethorne's first design for the Ballroom of Buckingham Palace, 1852



29 Pennethorne's design for the Supperroom of Buckingham Palace, 1852



30 Ballroom at Buckingham Palace, watercolour by Louis Haghe, 1856

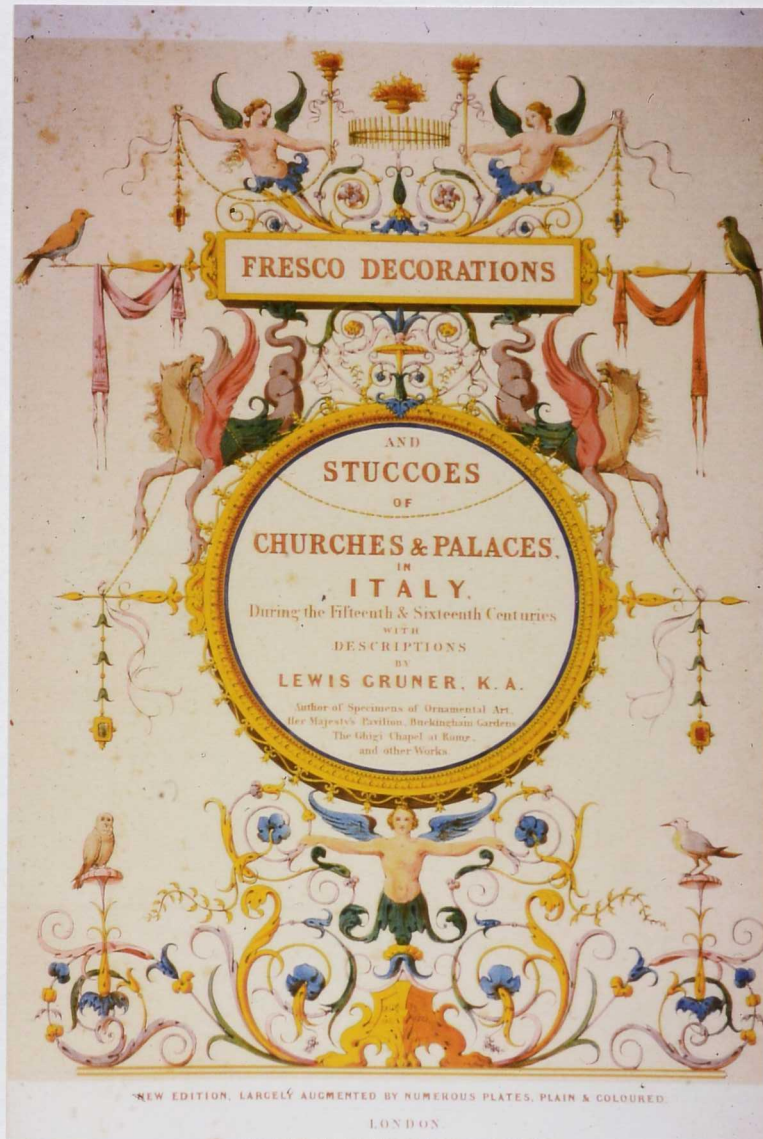


31 Supperroom at Buckingham Palace, watercolour by Eugenio Agneni, 1859





32 Promenade Gallery at Buckingham Palace, photograph 1873



33 Lewis Gruner:  
"Fresco Decorations and Stuccoes of Churches  
and Palaces in Italy During the Fifteenth and  
Sixteenth Centuries", 1854, title page



34 a Lewis Gruner

"Fresco Decorations and Stuccoes of Churches  
and Palaces in Italy During the Fifteenth and Sixteenth  
Centuries", 1854, "Key for Colouring the Plates 1-31,  
Palaces and Villas



34b Lewis Gruner

"Fresco Decorations and Stuccoes of Churches and Palaces in Italy During the Fifteenth and Sixteenth Centuries", 1854, Detail of Key, Palaces and Villas



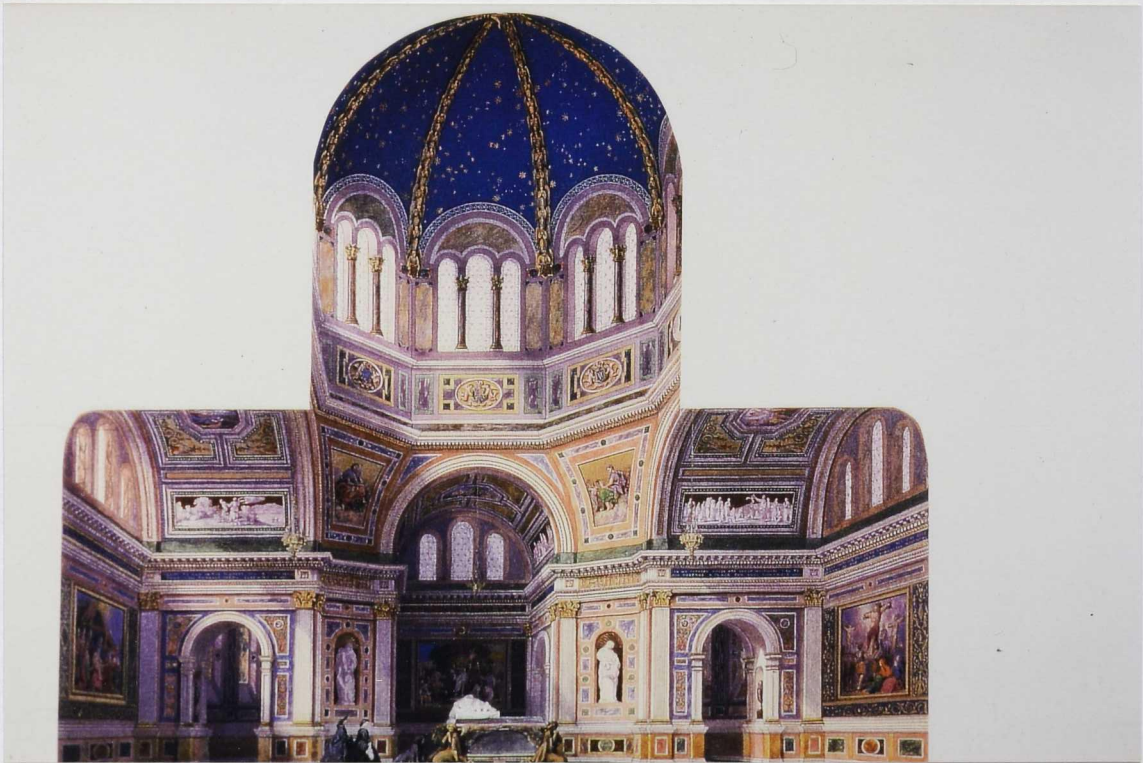
35a Lewis Gruner

"Fresco Decorations and Stuccoes of Churches and Palaces  
in Italy During the Fifteenth and Sixteenth Centuries", 1854,  
Key for colouring the plates I - XVIII,  
Ecclesiastical Buildings

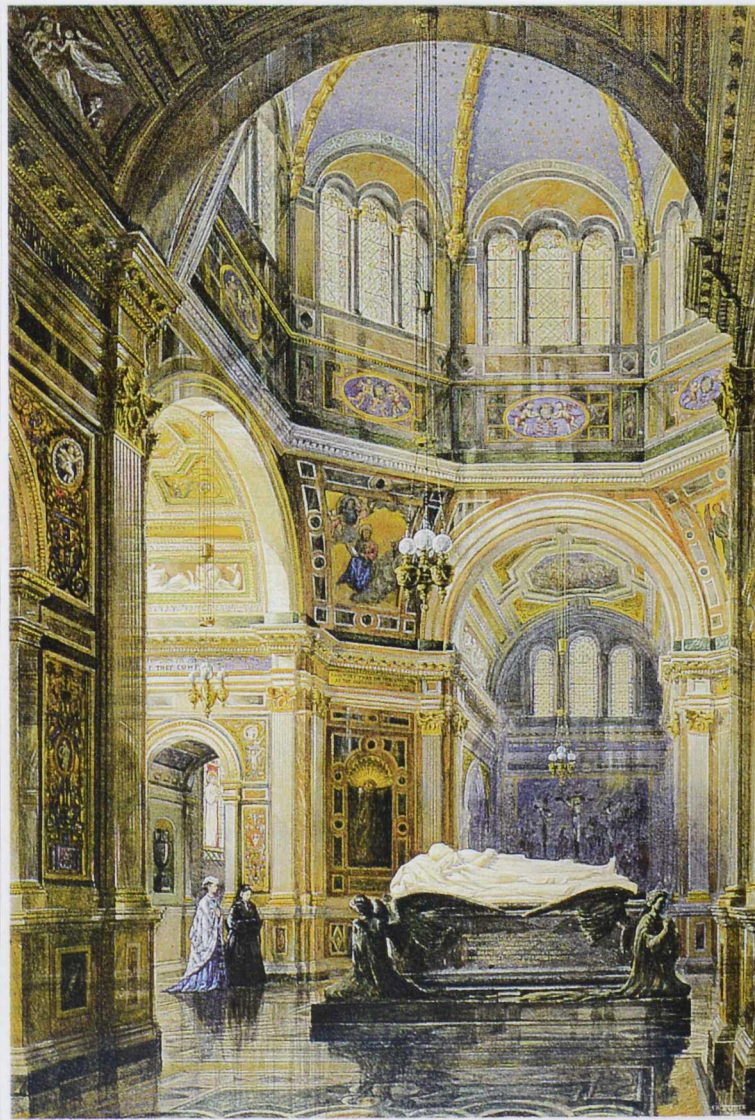


35b Lewis Gruner

"Fresco Decorations and Stuccoes of Churches and Palaces  
in Italy During the Fifteenth and Sixteenth Centuries, 1854,  
Detail of Key ,Ecclesiastical Buildings



36 Gruner's design for the interior of the Royal Mausoleum  
watercolour by A. Croft, 1863, "L. Gruner inv. 1862"



37 Interior of the Royal Mausoleum, watercolour by  
H.W. Brewer, 1869