

‘Those Wilder Sorts of Painting’: Revisiting Murals in Britain 1600-1750
The Long Room, Murray Edwards College, Cambridge, Friday 16 September 2016

Abstracts and biographies (alphabetical)

Stijn Bussels

The Sublime as a Seventeenth-Century Notion to Understand the Impact of Art: The Monumental Paintings in Banqueting House and the Oranjezaal

In my presentation I will focus on the question in how far we can connect the concept of the sublime to discuss the impact of monumental paintings, by concentrating on Rubens’ ceiling paintings of Banqueting House and Jordaens’ mural for the Oranjezaal in Huis ten Bosch. The idea still prevails that the sublime only becomes a relevant concept for art history starting from eighteenth-century theoreticians as Edmund Burke and Immanuel Kant. Nevertheless, it is Franciscus Junius who introduces the ancient concept of the sublime in art theory in his *De pictura veterum* (Latin original 1637, English translation 1638, Dutch 1641). Junius relates on the treatise *Peri hupsous* or *On the Sublime* of pseudo-Longinus to define the ideal impact of visual art as sublime, hereby using parameters as vividness, magnificence and ecstasy. Since Junius was closely connected to Rubens, the hypothesis I would like to explore is that art theory and practice were both involved in the reappraisal of the earliest use of the sublime as a means to come to a better understanding of the overwhelming impact of art.

Stijn Bussels is assistant professor of art and theatre history at the Leiden University Centre for the Arts in Society. He has published on the impact of the visual arts in terms of theatricality and performativity in journals as Art History, Journal of Historians of Netherlandish Art, Comparative Drama and the Journal of the History of European Ideas. He has written two monographs: ‘Rhetoric, Performance and Power: The Antwerp Entry of Prince Philip in 1549’ (Amsterdam – New York, 2012) and ‘The Animated Image: Roman Theory on Naturalism, Vividness and Divine Power’ (Berlin, 2012). Most recently, the concept of the sublime plays a crucial role in his work as director of the ERC starting grant program ‘Elevated Minds. The Sublime in the Public Arts in Seventeenth-Century Paris and Amsterdam’ (2013-2018).

Brett Dolman

Brett Dolman is Curator of Collections for Historic Royal Palaces, working mainly at Hampton Court, but also at Kensington Palace, the Tower of London and the Banqueting House in Whitehall. He is a Tudor and Stuart historian and art historian, specialising in court history, and in particular the portraiture and material culture of the 16th, 17th and early 18th centuries. He has curated exhibitions and published on Tudor and Baroque art, including an article on the work of Antonio Verrio at Hampton Court (British Art Journal, Vol. X, no.3, 2009/10). He is the co-leader (with Lydia Hamlett and Richard Johns) of the British Art Network Sub Group, ‘British Mural Painting 1600-1750’ and co-convenor of this current seminar.

Ute Engel

Mural Painting in Germany: a New Corpus of Baroque Ceiling Painting and the Example of the New Palace in Bamberg

This paper will present a new Corpus of Baroque Ceiling Painting in Germany (*Corpus der barocken Deckenmalerei in Deutschland*, CbDD), which has started as a long-term research project in the Academies' Programme of the German Academies of Sciences and the Humanities in 2015. It is based at the Institute of History of Art at Munich's LMU University and at the *Deutsches Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg* at Marburg University. The paper will introduce into the general research scheme of this project and into its reflections on the digital representation of mural painting, including 3D. First results of the project about the ceiling paintings and the interior decoration in the new palace of Bamberg will serve as an example: When Lothar Franz von Schönborn became Prince Bishop of Bamberg in 1693 and Archbishop of Mainz in 1695 he achieved a leading position in the Holy Roman Empire, being the most prominent of the Electors and the imperial Archchancellor. He immediately started with an ambitious decoration programme in his new palace in Bamberg, in which mural painting took up an important role.

Ute Engel is lecturer of history of art and senior research fellow at the Ludwig Maximilians-University at Munich. She coordinates the long-term research project Corpus of Baroque ceiling painting in Germany (CbDD, Academies' programme) and is head of the research unit of this programme at Munich. She wrote her PhD on Worcester Cathedral, published in English as 'Worcester Cathedral. An Architectural History' in 2007. Her Habilitationsschrift dealt with the historiography of the Baroque in Germany, to be published soon as 'Stil und Nation. Barockforschung und deutsche Kunstgeschichte ca. 1830 bis 1933'.

Julie Farguson

'For the Conveniency of Seeing my Lord Exeter's House by Stamford': William III, Elite Family Networks and the Power of Cultural Mediation

The murals on the King's Staircase at Hampton Court Palace have attracted a great deal of scholarly attention, focused mainly on Antonio Verrio's composition and his 'intellectually demanding' scheme. But few scholars have noticed the similarities between Verrio's work on the staircase at Hampton Court and the Heaven Room at Burghley House. Through a brief examination of the royal progress of 1695, this paper explores William III's love of decorative painting and architecture and suggests that some of what the King saw on this journey would determine his patronage at the end of the 1690s. In part this royal progress was a cultural tour, and William's hosts and travelling companions acted as vital agents in a process of cultural mediation.

Dr Julie Farguson is a Lecturer in Early Modern History at the University of Oxford. Her research is centred on the social, cultural and political histories of Britain, and their interactions with the rest of Europe, with a particular interest in the visual and material cultures of politics

and visuality. This term relates to the social and cultural aspects of human visual experiences, as opposed to merely the physical processes that enable vision. At the moment her primary interest is the visual culture of the British monarchy in the seventeenth and early eighteenth centuries. Her doctoral thesis looked afresh at the ways in which art and ceremony was used by monarchs, consorts and their advisors in the wake of the Glorious Revolution (1689-1714), and the response of contemporary audiences. Her new research is concerned with the use of royal progress in the post-Restoration era, although she is also developing a project on portraiture with Royal Museums Greenwich.

Lydia Hamlett

Revisiting Louis Laguerre's Murals: Female Patronage and French Influences

This talk, through a discussion of murals commissioned by Louis Laguerre during the 1710s, and with a particular focus on his murals at Petworth House, West Sussex, will aim to highlight areas ripe for new approaches to the study of murals. One of these areas is patronage: mural painting as a genre is so often explored in relation to the projection of the image and rhetoric of patrons such as Louis XIV and Charles II, that it is tacitly accepted that male patrons would have been responsible for commissioning murals to fashion their own images in city and country houses. This paper proposes the possibility of greater female agency as reflected in the Petworth murals, touching on a contemporary parallel also by Laguerre in his murals at Marlborough House. Central to this is a call to revisit the visual sources and preparatory works for mural programmes. Laguerre's murals from around this time, at Petworth, Marlborough House and Blenheim Palace, adapted Continental visual tropes, in particular those connected to the French courtly visual culture in which he was well versed. Laguerre drew inspiration from artistic sources in various media; but how were these were repackaged in order to suit and project the ideas of their British patrons? With reference to individual case studies, I thus hope to open up broader questions pertaining to mural painting as a whole for consideration with colleagues on the day.

Lydia is a Leverhulme Early Career Fellow in History of Art, Cambridge, and is writing a book provisionally entitled 'Murals in Britain 1630-1730: Experiencing History Painting' (forthcoming, Routledge). She has recently published on Laguerre's murals at Marlborough House, as well as on notions of spectatorship and the sublime in Britain in the seventeenth to eighteenth centuries.

Stacey Hickling

Hoe Place, Surrey and a Case for a Verrio Workshop

Hoe Place, now known as Hoe Bridge School, is a former country estate in Woking, Surrey. Dating from the last years of the 1600s or early 1700s, the house seems to have been built for James Zouch, but there has been very little research into the history of the house or its interiors. These include two substantial but much damaged, decorative mural schemes that have, since the 19th century, often been attributed to Antonio Verrio. As part

of a project to support the current school's ambitions to survey, understand and conserve the murals, these paintings have been subjected to scrutiny and research for the first time. This paper will consider the first fruits of this research, suggesting ideas for their history, composition, authorship and iconography, while demonstrating that, in part at least, they are clearly derived from earlier Verrio schemes at Windsor Castle. Many questions remain unresolved at Hoe, but this paper will debate whether the murals are further evidence for an active group of artists working with, or connected to Verrio, in the last years of his career.

Stacey Hickling is currently coming to the end of a 2-year curatorial internship at Historic Royal Palaces, which she has been undertaking in conjunction with the MA Museum Studies programme at University College, London. As part of her internship, Stacey has been tasked with reviewing our current understanding of the work of Antonio Verrio and Louis Laguerre at Hampton Court Palace, supervised by Brett Dolman, Curator of Collections for Historic Royal Palaces. Together, they have also led the initial research into the history of the little-known 'style of Verrio' murals at Hoe Bridge School in Woking, the subject of this seminar's paper.

Richard Johns

The Thin (Red) Line between Architecture and Painting

This paper explores the complex relationship between decorative painting and architecture in the seventeenth and early eighteenth centuries. It begins by focusing on the physical interface between painted surface and 'main fabric', before considering the conceptual overlap between the two, and the historiographical traditions that have pulled them apart. The aim of the paper is to draw attention to the site-specific, multi-dimensional interaction of painting and architecture as a definitive attribute of decorative history painting.

Richard Johns is Lecturer in History of Art and member of the Centre for Eighteenth Century Studies at the University of York. His publications include several essays on decorative history painting.

Anya Matthews

Tact and Topical Reference: Realism and Allegory in Sir James Thornhill's Painted Hall at Greenwich

A pair of sketches in the British Museum by Sir James Thornhill for a grisaille wall painting in the Painted Hall at Greenwich (1707-26) offers an intriguing insight into how the artist was forced to navigate the fraught party politics of the early eighteenth century. The sketches depict alternative treatments for the landing of George I at Greenwich in 1714. In his first attempt, Thornhill shows the scene more or less as it took place, but copious annotations in the drawing's margins reveal his concerns that a realistic depiction will prove a political hostage to fortune. In the second sketch, close to the scheme as

executed, Thornhill decides to eliminate almost all direct references to the real event and to adopt an allegorical approach. Thornhill's anxiety about having 'to[o] much Party in Picture' and his preference for an allegorical treatment are consistent with the general reluctance of mural painters in this period to engage with contemporary politics, or indeed with any form of realism. As Lydia Hamlett has shown, Louis Laguerre's realistic depiction of battles in paintings for the Duke and Duchess of Marlborough at Marlborough House (1712) were the exception that proved this rule.

Anya Matthews is an art and architectural historian and works as Research Curator for the Painted Hall at the Old Royal Naval College, Greenwich where a major conservation project is underway. Her PhD at the Courtauld Institute of Art, completed in 2015, examined the architecture and political uses of London's livery halls in the seventeenth century. She is a contributor to the recently-published book 'Court, Country, City: British Art and Architecture 1660-1735' (Yale University Press).

David McNeil

Play, Self-Representation and Irony in the English Mural

I begin with a question: can a mural be ironic—that is to say can a mural depict one thing and mean something else? The first purpose of decorative art is, of course, ideological; murals usually depict a classical scene or a historical event with a one-to-one allegorical message. Here is the wise ruler, the military conqueror, the beneficent patron. Nobody disagrees with this, and if the artist wanted to get paid he delivered what was expected. However, a consideration of certain works by Antonio Verrio, Louis Laguerre and William Kent suggests that mural painters were not above exercising artistic play in how they represented themselves or spectators and how they executed certain details. Our experience of the mural is enhanced if we are cognizant of this playfulness, which is an integral part of the *trompe d'oeil*. I will consider three examples of apparent self-representation and spectatorship in murals: Verrio's work at Hampton Court (already analyzed by Edgar Wind and Brett Dolman), Laguerre's staircase at Marlborough House and saloon at Blenheim, and finally William Kent's staircase at Kensington Palace.

*David McNeil is an Associate Professor in the English Department at Dalhousie University. His first book, 'Grotesque Depictions of War and the Military', considered some pictorial and decorative artwork. He has done research on representations of William III and the Duke of Marlborough. He has published articles on a wide range of eighteenth-century subjects (e.g., the medley print and the South Sea Bubble in *Image & Text*, the 1739 Melksham riot in *Media History*). He is currently working a collection of essays on spectatorship.*

Francois Marandet

Eight Rediscovered Paintings by Louis Chéron

The French painter Louis Chéron played a decisive role in the artistic life in Britain after his settlement in London in 1693. In addition to his role as a teacher in a newly created academy where William Hogarth was a pupil, Louis Chéron decorated country houses as important as Boughton House and Chatsworth, and was the author of a huge number of print designs for prominent editors like Jacob Tonson. With the destruction of Chéron's ceilings in Ditton, Burghley House and Montagu House in London, and the small number of his easel paintings in public collections (only five), the painted work of this artist appears to be very poor. Thanks to the rediscovery of eight paintings by Louis Chéron kept under various attributions, it is possible to reconstruct key aspects of his career, including commissions for mural decorations.

François Marandet, whose dissertation focused on picture dealers and collectors in France during the early 18th century, is also a specialist of 17th and 18th history painting in France. He has recently curated the exhibitions on Daniel Sarrabat (1666-1748) (Brou Museum, Bourg-en-Bresse, 2011), Bon Boullogne (1649-1717) and his workshop (Magnin Museum, Dijon, 2014). He is now preparing an exhibition on Louis Chéron (1660-1725) as a decorator, designer and engraver.

Nick Nace

Andrew Marvell and Country House Poetry

Walter Crane, the great nineteenth-century artist and illustrator, was perhaps not arguing for a literal equivalency when he said, "The mural painter is not only a painter, but a poet, historian, dramatist, and philosopher." This at first seems an odd assortment. In fact, the skills of a poet are not immediately evident among those reflected in a finished mural. But this paper will argue for a revealing connection between these endeavors in the work of the seventeenth-century poet Andrew Marvell. Specifically, the analogy between poetry and mural painting offers a way of understanding the combination of architectural and less often noted painterly references in "Upon Appleton House," Marvell's longest and most enigmatic non-satirical poem. In this poem, Marvell imagines the conjunction of architecture and image both locally in specific metaphors and at the scale of the poem itself, which owing to its genre and initial framing device is understood almost exclusively in architectural terms. Like the murals Marvell would have known, poetry thus serves a joining role in the poem, drawing together image and support, scenery and structure in a way allows the eye itself to determine progress while admitting the absorptive yet mimetic quality of that which is beheld.

Nicholas Nace teaches in the departments of English and Rhetoric at Hampden-Sydney College in the US. He is the editor of a volume of essays on close reading for the Arden Shakespeare series, and several other volumes of essays on subjects as oddly sorted as satire, the eighteenth-century novel, and contemporary experimental poetry. His work on art historical subjects has

been published in *The Shandean* and *The Burlington Magazine*. He is currently finishing several projects including an edition of Walter Scott's *Lay of the Last Minstrel* for Broadview Press and a cultural history of the infamous novel *Fanny Hill*.

Laurel Peterson

Presentation Effects: Pellegrini on the Grand Staircase at Kimbolton Castle

In 1713, the Venetian artist Giovanni Antonio Pellegrini completed his ambitious mural, a *Triumph of Caesar*, painted for Charles Montagu, the fourth Earl of Manchester. This mural, which wraps around the Grand Staircase at Manchester's seat of Kimbolton Castle, is a striking interpretation of Andrea Mantegna's famed *Triumphs of Caesar* (ca. 1485-1506, Royal Collection). For Manchester, a former ambassador to Venice and Versailles, as well as a powerful patron of the arts, such a painting both conjured the pomp of the continental courts with which he was familiar and expressed his own cultural taste. Pellegrini's reworking of a Renaissance masterpiece transformed the subject into one that spoke to the political and social ambitions of its patron. This paper focuses on the modes and methods of artistic production within this scheme. I take my cue from the ambitious deployment of an Old Master model and the implications for this choice, not only for the Earl of Manchester but also for Pellegrini. Such a painting makes grand claims for Pellegrini's own work as an artist as well as for the possibilities for mural painting. In addition, this paper examines the importance of fantasy and illusionism, focusing on the unconventional representations of sculpture that frame the principal mural. This discussion will help to shed light on the viewing experience, and on the ways in which these murals call attention to the production of art itself. Such an exploration enhances our understanding of the dynamic intermedial qualities at play in contemporary mural paintings—an intermediality that ultimately shaped the making of art in early eighteenth-century Britain.

Laurel Peterson is a doctoral candidate in the History of Art at Yale University, from which she also holds her BA. She received her MA from the Courtauld Institute of Art in 2009, and has worked at the British Museum and at the Yale Center for British Art. Her doctoral thesis, 'The Decorated Interior: Artistic Production in the British Country House, 1688–1745', explores the role of mural painting and limewood carving within Whig country houses. Her research has been supported by the Paul Mellon Centre, the Sir John Soane's Museum Foundation, and the World Monuments Fund.

Andrew Pinnock

Opera and Murals

Together, Antonio Verrio's Windsor Castle ceiling paintings comprised the largest public art-work commissioned by Charles II. Historians of English opera have only recently realized the extent to which Verrio's work influenced libretto writers, scene designers and composers also working to Charles II's command. Carolean opera animated Verrio

essentially. This paper tells art historians nothing they do not already know about Verrio, but it will open new windows on a world of music-making substantially defined by Verrio. Ironically, the music survives even though few of Verrio's ceilings do.

Andrew Pinnock is a professor in the University of Southampton's Music Department, a much-published Purcellian, a Purcell Society editor and administrator (Honorary Secretary from 2008 to 2014); and – strange but true – a prize-winning cultural economist. He worked in the Arts Council's Music Department for 13 years, making public policy before taking an academic job and starting to research it.

Christina Strunck

Throne and Altar: Antonio Verrio's Decoration of the Chapel Royal at Windsor Castle

Between 1680 and 1682 Antonio Verrio painted the Chapel Royal at Windsor Castle with murals depicting Christ as Healer, the Last Supper and the Resurrection. His work was an absolute innovation: never before had an Anglican church or chapel been decorated like this. Verrio, an Italian Catholic, introduced a new style of decoration that looked entirely Catholic. As the Church of England explicitly condemned all images of the Saviour, how could king Charles II, the Supreme Governor of this church, commission such an exuberant pictorial scheme? And why did he do so? What was the message he meant to convey? These are the questions I will address in my talk.

Prof. Dr. Christina Strunck read history of art at the universities of Mainz, Cambridge and Berlin. Her doctoral thesis 'Bernini's unknown masterpiece' (Munich 2007) was awarded the Otto Hahn medal of the Max Planck Society. Her second monograph (currently in print) deals with art patronage at the Medici court in the decades around 1600. In addition she has published six edited books and numerous articles, mainly on cultural exchange between Italy and France in the Early Modern Period. After having held teaching and research positions at Rome, York, Paris, Florence, and Marburg, since 2015 she is Head of the Art History Department at the Friedrich-Alexander-Universität Erlangen-Nürnberg.