

THE SCULPTOR SIR GEORGE FRAMPTON

VOLUME ONE: TEXT

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THE CANDIDATE CONFIRMS THAT THE WORK SUBMITTED IS HIS OWN AND
THAT APPROPRIATE CREDIT HAS BEEN GIVEN WHERE REFERENCE HAS
BEEN MADE TO THE WORK OF OTHERS

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Abstract

George Frampton (1860-1928) was arguably one of the most important sculptors of the movement that became known as 'The New Sculpture' in Britain from the 1880s to around 1920. Frampton's generation became known for its employment of detailed surface modelling, attention to anatomical detail and a predominance of bronze as a medium through which to express these matters. Frampton finished his schooling at the Royal Academy, after winning the Gold Medal and Travelling Studentship (which took him to Paris), in 1889. He went on to regularly exhibit at the RA and was elected an Associate in 1894 and full RA in 1902. His range of work was widespread in the fields of architectural decoration (internal and external), jewellery and silversmithery, commemorative medals, portraiture, all types of commemorative monumental sculpture, and ideal work. By 1908 when he received his knighthood, Frampton was a respected, efficient and dextrous maker of commissioned work and numerous prestigious schemes were afforded him. This range of work will be examined in depth and my research has uncovered many new works in these genres. It is the purpose of this thesis to resurrect Frampton's name from the neglect it has suffered in art historical writings since the sculptor's death some 68 years ago.

Preface

The beginnings of my work on Sir George Frampton came in 1993 whilst I was a student on the MA Sculpture Studies course at the University of Leeds. I was asked to prepare a seminar on Frampton for about five students and my tutor Benedict Read. When I later asked Ben what he thought I should write my dissertation on, he suggested Frampton. The same year, when I asked him what subject I might write a PhD on, he replied with the same suggestion. It is for this start and for his help over the past three years that I must firstly thank my supervisor, Ben Read. What first attracted me to Frampton was the remarkable range of work that he produced, from jewellery and medals, to carvings on architecture. At first I had little idea of the style of his enamelled jewellery but later when I was able to find the owners of the pieces and see the works first hand, I was fascinated. Similarly, I was aware of some of Frampton's more well known architectural schemes but on finding more obscure examples and discovering that many of the buildings still stand, I was thrilled. This may sound all very excitable on my part, but I can say that Frampton's work still interests and excites me in the same way that it did when I first examined him for that seminar in 1993.

The need for a reassessment of Frampton seemed obvious. Here was one of the leading lights of the New Sculpture movement and one of the most well known sculptors in Britain at the time of his death in 1928 who had yet to have a single volume text afforded him. Of his contemporaries, Hamo Thornycroft and Alfred Gilbert had both had books published on them in the 1980s. It was also at this time that Read's *Victorian Sculpture* and Dr Susan Beattie's *The New Sculpture* were published, and there is an obvious debt in my work to these two tomes. My work has been largely the product of a close and drawn out examination of the major journals of the period, from *The Builder* to *The Studio*. I waded through page by page (in the absence of precise-enough indices) the small print of these dusty ledgers and it was a most rewarding task. Apart from archival material relating to specific commissions, the main archive for Frampton is held at the V&A's Archive of Art and Design, Blythe Road, and this too was rewarding. A major archive of original studio photographs is now housed at the Henry Moore Centre for the Study of Sculpture in Leeds, giving clues to both previously known and unknown works.

Having said all this, I am fully aware of the fact that this dissertation would not have been possible, or indeed as enjoyable, without the help of all the people who I have been in contact with in matters relating to Frampton. Before I list these, however, I must point out that without the legacy of Henry Moore none of my work on Frampton would have happened. I thank: Capt Lawrence Armstrong-Davis, Philip Attwood, Joanna Barnes, John Beattie, Andrew Clay, Lucy Cullen,

Jo Darke, Christopher Date, Benjamin Dhaliwal, Jill Dickens, John Empson, Joy Fleischmann, Dr Tom Flynn, Dr Terry Friedman, Albert Galishan, Jane Mitchell, Simon Mitchell, Dr Philip Ward-Jackson, Alex Kader, Dr John Physick CBE, Denise Raine, Adeline Van Roon, Peter Rose, Peyton Skipwith, John Graves-Smith, Timothy Stevens, Hugh Stevenson, Stan Whatmore. I thank also those people and institutions too numerous to list. Further to this, I would like to thank the following people for their support and love: Bob and Christine Jezzard, Sarah Jezzard, Ivana Russo.

For her constant support I would like to dedicate all my work to my wife, Ivana.

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The key to the source/acknowledgment of the photos is as followed:

Auth.	: Author
B	: <i>The Builder</i>
Bea.	: Susan Beattie, <i>The New Sculpture</i>
BN	: <i>The Building News</i>
CL	: Conway Library, Courtauld Institute of Art
HMI	: Henry Moore Institute, Leeds, Frampton archive
MA	: <i>Magazine of Art</i>
Rea.	: Benedict Read, <i>Victorian Sculpture</i>
RA Ills	: <i>Royal Academy Illustrated</i>
St	: <i>The Studio</i>

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- 7/2: Medal to commemorate the 500th Anniversary of Winchester College. 1893. (a) obverse, (b) reverse. (*The Medal*) [cat 47]
- 7/3: Alfred Gilbert. Medal to commemorate the Golden Jubilee of Queen Victoria, published by the Art Union. 1887. (a) obverse, (b) reverse.
- 7/4: University of Glasgow David Logan medal. 1895. (a) obverse, (b) reverse. (*Artistic Circles*) [cat 61]
- 7/5: Alphonse Legros. Portrait medal of Tennyson. 1881.
- 7/6: Liverpool University George Holt medal for Physiology. 1897. Reverse. (*Artistic Circles*) [cat 80]
- 7/7: Seal for the Queen Victoria Clergy Fund. 1897. (St) [cat 94]
- 7/8: Medal to commemorate the City Imperial Volunteers return from the Boar War. 1900. (a) obverse, (b) reverse, (c) plaster medal in progress. (CL) [cat 120]
- 7/9: Case of medals exhibited at the Royal Academy in 1901. (RA Ills)
- 7/10: Art Worker's Guild Presidential Badge. 1900. (RA Ills) [cat 118]
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- 7/12: RIBA medal awarded for the essay and measured drawing. 1907. (RA Ills) [cat 200]
- 7/13: Royal Society of British Artists, Presidential Badge. c.1908. (HMI) [cat 201]
- 7/14: Albert Toft. Medal to commemorate the coronation of Edward VII and Alexandra. 1902. (a) obverse, (b) reverse.
- 7/15: William Goscombe John. Medal to commemorate the Investiture of the Prince of Wales. 1911. (a) obverse, (b) reverse.
- 7/16: University of Glasgow Lindsay Burnet medal. c.1908. Obverse. (RA Ills) [cat 206]
- 7/17: Antonio Pisanello. Portrait medal of Sigismondo Malatesta. c.1445.
- 7/18: Frank Bowcher. Medal for the Cope and Nicol School of Painting. 1895. Obverse.

- 7/19: Jules Chaplain. Medal for the French Society for cheap homes. 1891. Obverse.
- 7/20: Antonin Mercié. Amphritite. c.1889.
- 7/21: Alfred Gilbert. Mayoral Chain for the Corporation of Preston. 1887.
- 7/22: Jewellery piece inscribed, 'April 1896, Christabel, GF.' 1896. (*Art Journal*) [cat 99]
- 7/23: Jewellery piece, female figure with halo. c.1896. (*Art Journal*) [cat 99]
- 7/24: Jewellery pieces, various examples. c.1896. (*Art Journal*) [cat 99]
- 7/25: Jewellery piece, enamelled silver jewel, inscribed 'Christabel.' 1897. (*Art Journal*) [cat 99]
- 7/26: Jewellery piece, experiments in enamelling. c.1896. (*Art Journal*) [cat 99]
- 7/27: Harry Bates. Pandora. 1890.
- 7/28: Screen for Alice Radcliffe. 1895. (HMI) [cat 67]
- 7/29: Electric light bracket (one of a pair). 1898. (HMI) [cat 97]
- 7/30: Frederick Morris Fry silver salver. 1895. (HMI) [cat 59]
- 7/31: John Ewart silver salver. 1899. (HMI) [cat 106]
- 7/32: Skinner's Company silver casket. 1897. (a) top of casket, (b) side view. (MA) [cat 92]
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Chapter 1: Introduction and Background

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Out of the number of texts that I have closely observed and constantly referred to in the writing of this dissertation, perhaps Richard Dorment's biography of Alfred Gilbert and Mark Stocker's PhD on Joseph Edgar Boehm have filled me with the most jealousy. These accounts have successfully married the biographical with scholarly historicism in a way that is impossible in writing on George Frampton. Perhaps it was that Gilbert and Boehm were more successful self-publicists than Frampton. Or perhaps their characters were such that personal revelations and professional creativity were inseparable, something that was not a part of Frampton's persona. For whatever reasons, a personal biography of Frampton consists of a scattering of small fragments of information: there are no personal diaries that survive, no letters concerned with anything except matters relating to art, and certainly no publication to this effect. However, it is with this information that I must open this account.

George James Frampton {Plate 1/1 [cat 50] , 1/2 & 1/3} was born at 91 Brook Street (which no longer exists) in Lambeth, South London, on 18th June 1860 to a journeyman stonemason James Frampton and Teresa Frampton, née Llanfield. The name Glanfield (derived from his mother's maiden-name) was used by George in the 1880s, for instance in an article in *The Illustrated London News*. George went to Paris in 1878 to carve stone decoration on the exterior of the Hôtel de Ville, it therefore appears that he was taught (or even apprenticed) by his father. In 1880-81 he studied at the South London Technical Art School, Lambeth, with F.W. Pomeroy, William Goscombe John and others, under the leadership of W.S. Frith. Many of this highly successful group of modellers attended the Royal Academy Schools in the early 1880s, Frampton in 1881. Furthermore, many of them won the biannual Gold Medal and Travelling Studentship, Frampton in 1887, taking him to Paris to work for Antonin Mercié.

Frampton first showed at the Royal Academy in 1884, was elected an Associate in 1894 and a full RA in 1902. His diploma work lodged at the RA is a marble bust of *The Marchioness of Granby*. He joined the Art Workers' Guild in 1887 (nominated by Charles Harrison Townsend) and was Master of the Guild in 1902. Frampton was knighted in 1908. In 1893 he had married the painter Christabel Cockerell (1863-1951), whom he had met whilst at the RA Schools and in 1894 his only child, George Vernon Meredith, known as Meredith, (1894-1986) was born. Frampton died of 'apoplexy and arteritis'¹ on 21st May 1928 in the large Edwardian home he had built for himself.²

The changes that had come about in English Sculpture after around 1875 and the subsequent successes of the New Sculpture movement meant that Frampton was in an ideal position to, so to speak, 'ride the wave' of sculptural popularity in the 1880s and beyond. His critical acclaim was no better seen than in *The Studio* which had been founded in 1893 by Gleeson White. Other journals, such as *The Art Journal* and *The Builder*, also generally praised Frampton's Royal Academy submissions. The impact of *The Studio*, however, was an important vehicle through which Frampton's works and theories could be spread through Britain and Continental Europe.³ Conversely, Frampton was able to see illustrations of many of the important Symbolist sculptures that were being exhibited by artists such as Charles Van der Stappen, Fernand Khnopff, *et al*: that was unless he had seen them first hand. The case of Frampton and *The Studio* is an interesting one that has not as yet been fully developed. Through Arts and Crafts circles Frampton met Gleeson White. White had written on design matters since the mid-1880s and was to both edit and contribute to *The Studio* in the '90s until his

¹ As detailed on Frampton's death certificate, a copy of which was given to me by Jill Dickens, the niece of Meredith Frampton, the Sculptor's son.

² This house is examined in chapter 2 (Architectural Sculpture) in this dissertation. Prior to living in this house the Frampton family lived in Queen's Road, St John's Wood; this house was not designed by George.

³ See 'Fernand Khnopff and Alexandre- Some Notes on Belgian Art and The Studio,' pp.23-27, by Bill North in 'High Art and Low Life: The Studio and the Fin de Siècle,' Victoria & Albert Museum, London, 1993.

death in 1898.⁴ There is no doubt that the journal 'caused a sensation when it appeared in April 1893,'⁵ and that it had a wide readership, especially in Europe.

At the same time as *The Studio*, White was editing a journal called *The Pageant*, which included writings by Swinburne and Verlaine, and illustrations of work by Gustave Moreau. White's links with Symbolism can thus be traced through these interests and associations. His links with the Arts and Crafts movement were similarly strong, he had been elected to the Art Workers' Guild in 1895 and commissioned many artists to write for *The Studio*. Following his early death in 1898, a Gleeson White Memorial Fund was set up.⁶ Amongst the members of the committee were listed Frampton and Anning Bell, both of whom had contributed articles and had articles written about them in *The Studio* from its inception.⁷ In 1893 Frampton wrote 'On Colouring Sculpture,'⁸ followed three years later by an article entitled 'The Art of Woodcarving.'⁹ As his reputation increased after around 1892, the journal published an interview with Frampton (in 1896) which stressed the links between the fine and decorative arts and artist and craftsman.¹⁰

Undoubtedly as a result of his early associations with the Arts and Crafts, Frampton was chosen to set up the Central School of Arts and Crafts in London in 1893-94 with WR Lethaby. Lethaby had co-formed the Art Workers' Guild in 1883, hence his appointment.¹¹ The choice of the first teachers at the School

⁴ For an assesment of White's career see 'Gleeson White- Aesthete and Editor,' by Clive Ashwin; *Apollo* vol.108, 1978, pp.256-261. For a history of *The Studio* see the various essays in 'op. cit. 'High Art and Low Life.'

⁵ *Ibid.* p.258.

⁶ *Ibid.* p.261. The list of the committee members for the Memorial Fund was published in *The Studio* vol.15, 1898-99, p.189.

⁷ *Ibid.* See p.261. In the first issue of *The Studio* in 1893, for instance, was an article on Anning Bell's plaster reliefs (p.53) and an illustration of a plaster panel in a music gallery by Frampton (p.222).

⁸ *The Studio* 1894, vol.3, pp.78-80; 'On Colouring Sculpture,' by George Frampton.

⁹ *The Studio* 1897. vol.12, pp.43-47 & 155-162; 'The Art of Woodcarving', by George Frampton.

¹⁰ *The Studio* 1896, vol.6, pp.205-213; 'Afternoons in Studios: A chat with Mr George Frampton, ARA,' by EBS (EB Spielmann). This article will be referred to throughout this dissertation, as will the aforementioned articles published in *The Studio* written by Frampton.

¹¹ See *The Journal of the Royal Institute of British Architects* 1950, vol.57, pp.168-170; 'The work of Lethaby, Webb and Morris,' by Noel Rooke. On p.169 Rooke confirms

were made up of friends of Frampton's. The sculpture instructor was Edward Roscoe Mullins, the instructor of enamels was Alexander Fisher and for painting was William Margetson.¹² Whilst Lethaby went on to serve as Principal of the School, Frampton's associations with it appear to have abruptly ceased after its opening.¹³ Indeed, his teaching career seems to have been both limited and largely unrecorded. He taught at the Slade School of Art from 1893 (around the time of his Central School work) to 1899 when his workload was such that he could no longer devote time to teaching.¹⁴ During the Great War he taught modelling at the Glasgow School of Art but college minutes emphasise that his time there was 'unofficial' and visits were 'not recognised by the school.'¹⁵

As for the rest of Frampton's life and the historical context that surrounds it, one has to follow his career path as an artist. And it is this account which now follows. This thesis has been arranged in chapters concerned with each genre of Frampton's work and chronologically within those chapters. A conclusion follows each chapter with a more general summary and conclusion at the end.

that Frampton never taught at the School and was merely an administrator involved in its setting up.

¹² These were listed in *The Studio* 1896, vol.9, p.139. Fisher probably taught Frampton enamelling around 1896 (more on him in the chapter on Jewellery and Medals in this dissertation) and a relief of Mary by Frampton was inscribed to Margetson (a fellow student) around 1888.

¹³ See 'WR Lethaby- Architecture, Design and Education,' by Backmeyer and Gronberg, 1984, p.16.

¹⁴ This information comes to me via Stephen Chaplin, Slade Archivist, who is writing a book on the School and to whom I am most grateful. The information is from unpublished material held at the Slade School of Fine Art. It seems that Frampton taught the basic rudiments of sculpture and was not involved in administration whilst at the Slade; his title was 'teacher of sculpture.'

¹⁵ Minutes held in the Mackintosh Library, Glasgow School of Art. These quotes come from minutes of 21st January 1914. I am grateful to George Rawson, Archivist, for bringing this matter to my attention.

Chapter 2: Ideal Work

Chapter 2: Ideal work

Introduction

Whilst the most reliable way in which a nineteenth century sculptor could support himself was through commissioned work, his ideal work was the way in which he could truly express himself.¹ Ideal sculpture (subjects taken from history or literature and not restricted by committee or commissioning body) was the vehicle through which Frampton rose to critical success during the 1890s. Work in this field mixes his own innovative style with a certain reference to the Italian Renaissance (especially Donatello) and Pre-Raphaelitism (especially Rossetti and Burne-Jones) whilst acknowledging contemporary French sculpture and the development of European Symbolism. Always true to the ideologies of the Arts and Crafts movement and the synthesis of the New Sculpture, examples of Frampton's ideal work were frequent in the late nineteenth century. Success of exhibited work at the RA ultimately led to the creation of a certain level of status and renown that would in turn attract clients for commemorative commissioning. Frampton's success came earlier than his student contemporaries² and led to a plethora of commissions in the 1890s and particularly after 1901, when less time was afforded to ideal creations. A knighthood in 1908 only added to the demand for major public and private schemes. However, by incorporating many of the themes and motifs used in his ideal work within commemorative and decorative work, Frampton was able to reduce the dichotomy between the high art of the

¹ See *Victorian Sculpture* by Benedict Read, who says that ideal work represented for a Victorian sculptor 'the higher reaches of his art.' (See p.199)

² Frampton was elected an Associate of the Royal Academy in 1894. Of his contemporaries, Goscombe John became ARA in 1899, Drury in 1900 and Pomeroy in 1906. See the biographical sections in the back of 'The New Sculpture' by Susan Beattie for these details.

ideal and what could become the mundane commission. As will become apparent through the course of this chapter, Frampton's ideal work always remained true to certain principles and influences and these matters developed from his early student exercises in the mid 1880s to his final works after 1910.

Early student works

It is of marked significance that Jean-Baptiste Carpeaux's *Ugolin et ses fils* {Plate 2/1} was illustrated in the architectural press in 1886.³ In the same year, in a rival journal, was illustrated the first sculpture by Frampton to show the influence of the great Frenchman on the young artist whilst he was studying at the Royal Academy schools.⁴ *Cain the Outcast* (1885) {Plate 2/2}[cat 8] was Frampton's first attempt at the Gold Medal competition, he was runner-up to F.W. Pomeroy but won the next time the event was staged in 1887 with a work showing similar influence. Carpeaux's group had been devised before Frampton had been born (it dates from 1857-61)⁵, its importance to both French and British nineteenth century sculpture and Carpeaux's overall influence is enormous. This fact was recorded by Edmund Gosse in his seminal essays on 'The New Sculpture' in 1894, who said: 'Of these Frenchmen the one whose work was most copiously and favourably seen in London was Carpeaux, whose influence over the youngest generation must unquestionably have been great.'⁶ To bring matters up to date and to extend the influence of Carpeaux to his contemporaries and ex-students one may observe Susan Beattie's statement that the origins of 'modern English sculpture' in the late nineteenth century 'were identified...in the contemporary romantic-realist sculpture of France,'⁷ and which Benedict Read

³ *Ugolino et ses fils* was illustrated in *The Building News*, vol.50, 1886, p.496.

⁴ Frampton's work *Cain the Outcast* appeared in *The Builder*, vol.51, 1886. It was illustrated with F.W. Pomeroy's work (of the same title) as representing first and second place in the previous year's RA Gold Medal competition. Frampton was runner-up to Pomeroy.

⁵ For Carpeaux see *Jean-Baptiste Carpeaux* by Anne Middleton Wagner.

⁶ See Edmund Gosse 'The New Sculpture' in *The Art Journal*, 1894, pt.1, pp.138-143. This quote comes from p.140.

⁷ Op. cit. Beattie *The New Sculpture*, p.3; and op. cit. Read *Victorian Sculpture*, p.298.

acknowledges as 'one of the major features of later Victorian sculpture.' Read goes on to clarify the fact that much of this sculpture was to be seen in London from the 1870s, Carpeaux (for instance) from 1871 at the Royal Academy.⁸ The expressive imagery and detailed attention to surface bronze handling and figure movement were common features of French sculpture in the second half of the nineteenth century and all these matters were in turn adopted by the New Sculptors. As will be discussed in reference to the artist's early architectural sculpture, Frampton's initial first hand knowledge of French art and design came from his being in Paris as a stonemason in 1878. Prior to his embarking on study in London, around 1881-82 at the South London Technical Art School, Frampton had enrolled for evening classes at the Ecole Nationale des Arts Decoratifs in Paris⁹, presumably for a maximum period of one year, probably less. It is not known what Frampton would have learnt whilst at this school, however as I will argue in terms of his jewellery work,¹⁰ Frampton must have learnt some decorative arts techniques whilst in France.

Frampton's knowledge of contemporary developments in France was thus sufficiently advanced prior to his embarking on the Travelling Studentship in 1887 for him to be producing such 'Salon-inspired early work'¹¹ as his *Cain the Outcast* as student exercises. As a result of the much commented-on matter of Jules Dalou's teaching modelling in London in the 1870s and the early work of Alfred Gilbert (inspired by visits to France, notably to study at the Ecole des Beaux-Arts in 1876) a 'house style' was developed by students coming from the Lambeth school of Art into the RA schools at the time.¹² In Pomeroy's already

⁸ Op. cit. Read *Victorian Sculpture*, pp.299-301. Read also includes Carrier-Belleuse, Rodin and Paul Dubois as showing in England in the 1870s and '80s.

⁹ An enrolment card for Frampton at the Ecole National des Arts Decoratifs survives in the Frampton Archive at the V&A, (AAD 13). I have found no other references to this matter in my research.

¹⁰ See Chapter 7, Jewellery and Medals, in this dissertation.

¹¹ This is how Beattie refers to Frampton's early work as influenced by French sculpture. See op. cit. Beattie, *The New Sculpture*, p.3.

¹² Dalou's teaching and other facts concerning a sculptor's training in the late nineteenth century are comprehensively covered in op. cit. Beattie *The New Sculpture* in her chapter 'The Liberation of the Clay-Modelling Class,' pp.9-36.

mentioned Gold Medal work, *Cain the Outcast*, a strong sense of Dalou-esque modelling and Carpeaux-esque composition is in evidence. Further examples take the form of William Goscombe John's *Parting*¹³ {Plate 2/3} (which won the 1889 Travelling Studentship) as well as the handful of '80s freestanding sculptures by Frampton which will be examined in the first part of this chapter. Frampton's earliest recorded ideal work was in the form of a relief sculpture (*Socrates Teaching the People in the Agora*, shown at the RA in 1884), a genre that he went on to develop to great critical success in the 1890s. It is unfortunate, however, that one is unable to comment on the imagery employed as no illustration of the work survives and its whereabouts remains unknown.¹⁴ *Cain the Outcast* provides us with an insight into the kind of themes and imagery that Frampton was keen to ally himself with in the 1880s.¹⁵ In commenting on the piece as compared to Pomeroy's work submitted for the 1885 Gold Medal competition, *The Builder* said: 'The figure of Cain in Mr Frampton's group is more powerful in itself, but those of the mother and child seem too much thrust apart in the composition, which has not the unity of the other group.' For this reason Pomeroy's work must have been favoured over Frampton's as more fully representing the dominant themes of French sculpture, so latently evident in student work in the mid to late 1880s. The figure groups of Carpeaux, Dalou and others were very much centred around the unity of the individual elements of the composition. And so this brings us back to Carpeaux's *Ugolin* with its complete and overpowering sense of figure unity and compositional harmony. Not only this, but if a sculptor were to choose to represent a sensitive subject such as

¹³ Goscombe John's work was illustrated in *The Magazine of Art*, 1889-90, p.363.

¹⁴ Some of these early works were illustrated at the time in journals such as *The Builder* and *The Building News* but usually only when they won a particular prize in Academy student competitions. That often a work would remain in plaster if it did not find a buyer to have it transferred into a lasting material, means that these early sculptures are now untraceable, feared destroyed. The only mention of *Socrates Teaching the People in the Agora* is in Graves' list of Royal Academy Exhibitors.

¹⁵ Again, the whereabouts of this work are unknown. An undated photograph (in the Frampton archive at the V&A Archives, Blyth Road, AAD 13/1988) of it being installed in an outdoor location in a private garden proves that it could have been bought: the sculpture must be in bronze. *Cain the Outcast* is over-life size.

maternal groups (as Dalou does with his *Charity* of 1877 in the Tate Gallery) the unity and composition was of utmost importance for a successful work. Frampton's next effort in the style of Carpeaux came with *The Brazen Serpent*, {Plate 2/4} [cat 17] executed around 1886-87, and which again won second prize in the RA student's annual competition (for 1886), although this time the Gold Medal and Travelling Studentship was not at stake.¹⁶ Here, the pyramidal composition of *Ugolin et ses fils* has been achieved by Frampton and there is a more unified relationship between the three figures. The central figure is afforded a more expressive gesture and facial features than the other figures, therefore leading the viewer's attention to it and thus to the narrative.

Frampton's second chance and success at the Gold Medal and Studentship came in 1887 with his group *An Act of Mercy*, {Plate 2/5} [cat 21] a more convincing and sensitive effort than his previous entry of 1885. A tethered male figure is resuscitated by a girl offering a bowl of water, the gesture is portrayed in a studied and poignant manner as his one free hand lightly grips the arm of the child. With this figure group (again so reminiscent of comparative French sculpture) Frampton travelled to Paris to work as an assistant to the leading establishment figure Antonin Mercié and the painters P.A.J. Dagnan-Bouveret and Gustave Courtois.¹⁷ This was something that must have been relished by the student, it was certainly something that was to see his work mature and develop into its own distinctive style on his return to London for the start of 1890. Frampton was to be content with the reviews of *An Act of Mercy*, firstly from *The Builder* on seeing it having won the Gold Medal:

'The prize for the sculpture competition, the subject being 'An Act of Mercy,' has been rightly awarded to Mr Frampton for a very well modelled and expressive group of a young girl giving water to a prisoner who is bound. The contrast between the youthful figure of the girl and the wrinkled and haggard expression of the captive is finely felt, and the whole is a well-modelled and well-composed group.'¹⁸

¹⁶ The Gold Medal and travelling studentship was awarded every other year.

¹⁷ See Frampton's DNB entry by Tancred Borenius for these details.

¹⁸ *The Builder*, vol.53, 1887, p.835.

The importance of the unity of the figures in the group is again spelled out here by the writer. Frampton could have been even more pleased with the review of the work printed in *The Saturday Review*, for it highlighted some of the features in his work that any aspiring modern sculptor (to be collectively categorised 'New Sculptor' by Gosse in 1894) at the time could have been proud of. The attention to detail and surface, and the close study of nature were noticed and form the crucial focal point of how Frampton's work would develop in the 1890s. *The Saturday Review* started with; 'it is hard to believe [that this] is the work of one who is technically a student,' going on to say:

'It seems to us that modelling can hardly be more true and delicate than this, or sculpture be wrought out with a greater conscientiousness. The surface is almost Pre-Raphaelite in its minute fidelity to nature. The beautiful way in which the girl's head is worked up in shadow is worthy of a great painter.'¹⁹

A number of awards came Frampton's way during his time as a student, most of which carried some kind of financial remuneration, an important factor to enable a sculptor to support himself in his labour and material intensive pursuit. In 1882 he won a silver medal in the National Student Competition for a 'modelled figure of the nude from life,' a first prize and £50 award for a set of three models from life the following year; in 1885 he won the prestigious Landseer scholarship (worth £40 per annum for two years) and in 1886 second prize and £10 for a modelled piece.²⁰ This was in addition to the £200 that he received for winning the RA Gold Medal in 1887.²¹

¹⁹ *The Saturday Review*, vol.65, 1888, p.656. 'Sculpture in 1888.'

²⁰ These details were regularly announced in the architectural press, however, I found a summary of these in Susan Beattie's unpublished notes most useful. I am obliged to John Beattie for allowing me access to this material.

²¹ *The Building News*, vol.53, 1887, p.890.

The Ideal Relief, the Ideal Bust, and the development of polychromy up to 1900

The success (albeit limited) of *An Act of Mercy* was to mark the beginning of the critical acclaim for Frampton that was to become commonplace in the important years for him and his sculpture in the 1890s. Prior to his setting sail for Paris, however, there are two works which need to be looked at in the light of future developments in the artist's *oeuvre* that so markedly defined his style. The first is a full-length ideal bust, the second a coloured plaster bas-relief. *The Songster* (also known as *Girl Singing* or even *Boy Singing*) {Plate 2/6} [cat 24] was Frampton's second ideal work exhibited at the Royal Academy (the first being *Socrates Teaching the People in the Agora* in 1884); it was shown in 1887. Frampton himself called the work *The Singing Girl* and said of the bust ten years later that 'it was one of my favourites, I sold it to a rich American.'²² The sculpture, a full length ideal bust, marked a turning point for two major reasons. Firstly, it was the first show of the sculptor's fascination with Italian Renaissance art that was to remain a preoccupation for the rest of the century (the full length bust and singing figures were prominent features of Quattrocento Florentine sculpture) and secondly, it shows Frampton's decision to be content with deeming a work 'finished' despite its being in a material other than bronze or marble.²³ The bust was executed in terracotta and was sold in this medium.²⁴ The notion of leaving a work and exhibiting it in either terracotta or plaster was to remain, again, for the rest of the century and became a dominant theme in Frampton's work, as will be examined throughout the course of this chapter. That he left *The Songster* in terracotta in 1887 coincides with his being elected into the Art Workers' Guild the same year and this practice upholds the Arts and Crafts notion of affordable-for-all art and design. Modelling this material also suggests

²² *The Idler*, October 1897, p.408. 'A chat with Mr George Frampton' by Roy Compton, pp.403-410.

²³ It is my thought that works prior to this would have been cast in bronze if a buyer had been found, *The Songster* however was executed in terracotta as a final medium.

²⁴ The fact that the work was left in terracotta comes from an index card relating to *The Songster* in Susan Beattie's unpublished material.

a certain artisanal approach, again central to Arts and Crafts beliefs. Terracotta is of further significance in that many French sculptors used the material and exhibited it thus.²⁵ The medium was popular in Britain during the 1880s for use by sculptors having been widely used by Dalou in London from the 1870s (thus it was passed on to his students). It was both suitable for certain themes (such as figure groups) and suggested freshness and immediacy of execution and was in essence 'a French procedure,'²⁶ which again would have appealed to the formative ideas of Frampton. The freedom of execution achievable through the use of terracotta for figurative sculpture is of notice in *The Songster*, the rough surface and loose treatment of the drapery is mixed with a sensitive rendition of the girl singing. Her hands hold and mark the page of the songbook, her facial expression is one caught in mid-verse. Such attention to the facial features to express actions or feelings were mastered by Frampton as his work matured, it became his trademark, so to speak. For reviewers' commentary on the work at the 1887 RA show, none is better in proclaiming the technical and inventive skills of Frampton than those that praise the work for its 'truly fine modelling and elegance of design.'²⁷

The second work that I have referred to as marking an important turning point in Frampton's *oeuvre* is a coloured plaster relief entitled *Mary* and dated 1888²⁸, {Plate 2/7} [cat 26] later to be illustrated in the entirely suitable pages of *The Studio*. This work marked the beginning of the artist's long investigations into the formal and decorative possibilities of low-relief, polychrome plaster sculptures. As we shall see, this popular genre was advocated by *The Studio* as representing Arts and Crafts economical notions and as reducing the dichotomy

²⁵ Beattie states that Carpeaux and Carrier-Belleuse exhibited finished sculptures in terracotta at the RA in the early 1870s: see *op. cit.* Beattie, *The New Sculpture*, p.137. Read notes Dalou's mainly showing terracottas at the RA from 1872-79: see *op. cit.* Read's *Victorian Sculpture*, p.302.

²⁶ This is how John Hunisak refers to the notion of terracotta modelling entering British sculpture in the 1880s. See *The Sculptor Jules Dalou* by John Hunisak, and a discussion of terracotta between pp.94-97.

²⁷ So said the reviewer in *The Building News*, vol.52, 1887, p.667.

²⁸ The present location of this work is unknown; it is illustrated in *op. cit.* Beattie *The New Sculpture*, p.87

between the fine and decorative (or 'minor') arts. As Beattie points out, the halo of Mary extends out of the picture-plane and over the frame in a similar way to Donatello's *Virgin and Child* of the mid-1400s (in the Louvre) and that such relief work begins with Frampton's association with Robert Anning Bell (the two shared a studio in 1887).²⁹ Here once more we see evidence of the ensuing influence of Renaissance sculpture recently brought into Britain by Alfred Stevens (with his discipleship of Michaelangelo) and Alfred Gilbert (with his *Perseus Arming* of 1882, so profoundly inspired by Cellini's *Perseus and Medusa* seen in Florence in 1879).³⁰ Frampton's obsession with the Quattrocento and Donatello in particular became strongly evident as his work developed. Aside from seeing many Renaissance reliefs, full length busts and statuary in London and Parisian public collections, we know that Frampton owned casts of Donatello's work.³¹ Inscribed in the bottom left corner of *Mary* are the words 'to my friend and fellow student William Margetson 1888' and Frampton here first uses a version of the lettering that he originated and developed in subsequent work, with the raising and reducing of the letter 'O', as in this case in 'Margetson.' The female figure is depicted (as is *The Songster*) wearing the loose, dress reform clothing much seen in Pre-Raphaelite paintings and used again and again by Frampton in ideal, decorative and commemorative sculpture throughout his career. The use of this type of dress in painting and sculpture must ultimately, of course, derive from imagery of the Italian Renaissance. For Frampton it was thus crucial to his marrying of the Renaissance with Pre-Raphaelitism and the theories of the Arts and Crafts Movement. Frampton would have seen the extensive collection of Renaissance sculpture in the Victoria and Albert (then the South Kensington) Museum and at an exhibition at the New

²⁹ Op. cit. Beattie *The New Sculpture*, p.87. The relationship between Frampton and Anning Bell will be discussed within the context of interior architectural sculpture in Chapter 3 of this dissertation.

³⁰ For Stevens see *Alfred Stevens* by Susan Beattie. For Gilbert see *Alfred Gilbert* by Richard Dormant and *Alfred Gilbert, Sculptor and Goldsmith* by Dormant et al.

³¹ See *The Art Journal*, 1897, pp.321-324, 'George Frampton ARA, Art Worker,' by Fred Miller. Miller says (on p.324); 'that Mr Frampton reverences the work of others is shown in the casts of some of Donatello's work which find a place in his atelier.'

Gallery in 1888, which must be seen as in some way explaining the popularity of this sculpture amongst artists in London at the time. This fact is manifested in a review of (what must be) *Mary* when it was shown at The New Gallery in 1888:

'There is considerable evidence at the New Gallery of the effect which the Tuscan sculpture seen in London last winter has had on our sculptors. Mr GG Frampton has been most happily inspired by it in his austere female head in very low relief.'³²

The ambiguity of *Mary* may be seen to anticipate the kind of more Symbolist work that Frampton conceived throughout the 1890s. Arguably one of the first works to be made by a New Sculptor that can be hailed as Symbolist was Gilbert's *The Enchanted Chair*. When shown at the RA in 1886 it 'produced a great sensation among artists,'³³ and was reviewed as having 'lightness and mystery to the conception.'³⁴ Benedict Read confirms its Symbolism in saying of *The Enchanted Chair* that 'the meaning of this is not self-evident,'³⁵ and as can be seen with Frampton's *Mary* (and as will be seen with much of the rest of his work) similar ambiguities of subject, depiction and composition arise. And for this reason the iconographies employed in Frampton's ideal work of the 1880s and 1890s leave matters 'vague and it is this allusiveness which relates his art most clearly with European Symbolism.'³⁶ It must be added to this that Frampton would have known the work of The Pre-Raphaelites and Watts prior to the advent of Symbolism, artists who dealt with similar mysterious in their paintings before the 1880s.

Before contact with Paris in 1887 in the *atelier* of Mercié, the newly defined Symbolist movement had been unknown to Frampton. Its roots lay in the work of the Pre-Raphaelites, GF Watts and others in Britain, and Puvis de Chevannes and Gustave Moreau in Paris. It was formally defined in manifesto form by the poet

³² *The Saturday Review*, vol.65, 1888, p.722.

³³ *The Saturday Review*, vol.61, 1886, p.883.

³⁴ *Ibid.*

³⁵ See Benedict Read in his essay 'Sailing to Byzantium?' in *The Last Romantics*, p.55.

³⁶ This is to quote John Graves-Smith writing in the essay 'Frampton's Mysteries' in *Reverie, Myth, Sensuality*, p.15.

Jean Moréas writing in *Le Figaro* in 1886, coinciding with the arrival of Frampton in Paris around these years.³⁷ One of Frampton's efforts at his own sculpture as both conceived and executed on French soil was entitled *The Angel of Death*, {Plate 2/8} [cat 27] one of comparatively few freestanding ideal works by him. Its links with Symbolism lie in its obscure subject and that it merely 'suggests' as opposed to 'defines' its narrative. Arguably the image of *The Angel of Death* (illustrated in published form in Britain in 1890, the year of its debut at the RA) stands as one of the first examples of Symbolist sculpture in Europe. Added to this one must place the work firmly in the realms of the changes that were taking place in British sculpture (The New Sculpture) in the late 1880s, its modelled attention to anatomical detail and expression of stance relate it to contemporary French figure sculpture and the early bronzes of Gilbert.³⁸ The work was cast in bronze and on being shown at the Paris Salon in 1889 won an Honourable Mention for Frampton,³⁹ an important achievement for a young artist and of interest in the light of the development of Symbolism. Shown at the Academy the following year on Frampton's return to London, 'the strange spectral figure'⁴⁰ of *The Angel of Death* was generally admired and both heralded his return and marked the beginning of future success. In recording Frampton's recent appointment (before any of his fellow student contemporaries) as an Associate of the Royal Academy (ARA) in 1894, the *Illustrated London News* reflected on the success of the work at the time and said how 'it at once indicated

³⁷ There is much literature on the Symbolist movement. See particularly *Symbolism* by Robert Goldwater and *Symbolism* by Edward Lucie-Smith for good general assessments of the movement.

³⁸ A reviewer in 1890 saw the work as being reminiscent of the work of Alfred Gilbert in saying that 'in some of its best points the work reminds us of Mr Alfred Gilbert's greater efforts, though the originality of the statue is unquestioned.' This comes from *The Building News*, vol.58, 1890, p.618.

³⁹ See op. cit. Frampton's DNB, amongst other sources.

⁴⁰ As one reviewer termed the work. See *The Saturday Review*, vol.69, 1890, p.794, review of the RA exhibition. Such terminology became common for writers to use in the 1890s in describing European Symbolist paintings and sculptures, this matter will be addressed further into this chapter.

Mr Frampton as one of the rising sculptors of the day.’⁴¹ *The Angel of Death* was the work which marked the major turning point in Frampton’s style and imagery, thereafter all works show similarities to its ambiguity of narrative and its well contemplated appearance. For *The Angel of Death* was Frampton’s equivalent of Gilbert’s *Perseus Arming*, and Thornycroft’s *Warrior Bearing a Wounded Youth from Battle*.

The arrival of Symbolism as clothed in the guise of the full length ideal bust came in 1889 with Frampton’s *Christabel*, {Plate 2/9} [cat 28] made in Paris and shown at that year’s Salon.⁴² Although the title is the same as Frampton’s future wife’s name, the work is derived from a poem of the same title by Coleridge.⁴³ Shown also at the RA in 1889 as ‘In Silence Prayeth She’ (a title more helpful in explaining the uncertainty of the narrative in the imagery than its more common title taken from the poem, which reveals nothing as to links with *femme fatales* common in art at the time) *Christabel* was executed in green coloured plaster⁴⁴ and, as far as is known, was never cast into bronze.⁴⁵ It is the dream-like, distant gaze of the female figure that must place this work into the uncharted and difficult to define realms of Symbolist sculpture. The work anticipates Frampton’s *Mysteriarch* of some three years hence and in a way its disclarity in rendering the specifics of Coleridge’s poem make it a more difficult work than the later bust. It owes its precedent to both Renaissance sculpture and to contemporary Continental sculpture. It resembles a full length bust such as Andrea del Verocchio’s *A Lady of the Vespucci Family* (c.1475-80), {Plate 2/10}

⁴¹ See *The Illustrated London News* 10th February 1894, p.177; ‘New Associates of the RA.’

⁴² A photograph of the bust in the Frampton archives at the V&A shows that the work was inscribed ‘Geo Frampton, Paris, 1889.’ See op. cit. V&A Archives AAD 13.

⁴³ Beattie notes that ‘though the title of the *Christabel* bust strongly suggests that it was inspired by Frampton’s future wife,’ the sculptor’s son denied that it was a portrait of her. See op. cit. Beattie *The New Sculpture*, p.258/n.30. The inspiration for the choice of such a title must come from his future wife’s name however.

⁴⁴ That it was in green comes from a review of the bust in *The Saturday Review*, vol.67, 1889.

⁴⁵ Beattie says that it is unknown whether *Christabel* was cast into bronze and that the whereabouts of this work and of *The Angel of Death* are unknown. I have no new evidence that alters this. See op. cit. ‘The New Sculpture.’

and furthermore, with the continued popularity of such forms of busts amongst French and Belgian sculptors (notably with Moreau Vauthier's *Gallia* shown at the 1889 Paris International Exhibition),⁴⁶ it fits into the realms of Symbolist sculpture busts representative of female reverie.

The final work that dates from this remarkable 1880s period (when Frampton, it must be remembered, was still studying) is a low relief entitled *St Christina* (1889). {Plate 2/11} [cat 29] This relief became an important vehicle for Frampton's beliefs in Arts and Crafts matters; it was issued in editions for collectors in plaster or in bronze, each plaster version tinted by hand by Frampton, thus retaining something of the artist's personal touch as opposed to the 'mass-production' often common of bronze works.⁴⁷ Further to this, the sculptor made individual wooden frames for each relief thus upholding the notion of the unique object. On matters of plaster relief polychromy Frampton made his feelings abundantly clear and stuck to them throughout the 1890s, he felt that 'colour is the only final treatment,'⁴⁸ and furthermore, 'the treatment of the modelling should be as low as possible; if any great depth is required it can best be brought out by the colour.'⁴⁹ Such ideas as these towards the depth of relief gradation were expressed in Frampton's work in both ideal and commemorative plaque genres. In order to enhance the applied colour Frampton insisted on first applying a white ground,⁵⁰ this was both a revival of Renaissance painting techniques and a continuation of how the Pre-Raphaelites prepared their canvasses to aim for the same effect. In the 1890s in a bid to set up, or revive, a market for statuettes and sculpture aimed at the private collector, Frampton's

⁴⁶ This work is illustrated in op. cit. Beattie writing in *The New Sculpture*, who says of its being shown in Paris in 1889. It is more related to *Lamia* (1900) by Frampton and for this reason will be dealt with more fully later on in the present chapter.

⁴⁷ I know of three versions of *St Christina*, one in bronze in the Walker Art Gallery, Liverpool; one at the Fine Art Society in tinted white plaster; and one, again in white plaster but without colour, in a private collection. It seems that even today the plaster versions often pass through the hands of dealers and collectors. A collector I have spoken to says he has seen a number of them.

⁴⁸ See *The Studio*, vol.3, 1894, pp.78-80; 'On colouring sculpture-1' by George Frampton. Frampton says this on p.78.

⁴⁹ Ibid. p.79.

⁵⁰ Ibid. p.78.

relief became worthy of inclusion in this area of ideal production. In an article in *The Magazine of Art* in 1895 Gosse advocated the purchase of small scale editions of sculpture for domestic purchase, more commonly in the field of the bronze statuette; a reduction of a previously successful ideal or monumental scheme.⁵¹ In referring to Frampton's efforts in this area, Gosse spoke of such reliefs as being 'best employed as pictures in frames, hung on the walls like pictures, or, rather like very fine etchings.'⁵² Indeed it was through the bas-relief that Frampton was able to bridge the gap between painting and sculpture. Gosse went on to say: 'Here is a field for the adornment of our private houses which has been almost entirely neglected.'⁵³ Gosse mentions the editions sold through the Bond Street offices of Arthur Leslie Collie, who bought up the copyrights to edition work by Gilbert, Pomeroy, Thornycroft and others in the early 1890s. It is significant in terms of the late nineteenth century sculpture for the home issue (more fully explored by Susan Beattie than is necessary here)⁵⁴ that the rights to edition Frampton's *St Christina* were acquired by Collie in 1893,⁵⁵ a factor that once again complied with the ideologies of the Arts and Crafts movement. A factor that was to later place the polychrome plaster relief into the realms of European artistic developments at the *fin de siècle* was Frampton's choosing to be represented by *St Christina* at the important La Libre Ésthetique in Brussels in 1894 (with fellow artists including all the major Symbolists of the day), presumably with the added intention of selling some of Collie's editions. *St Christina* was shown at the RA in plaster in 1890 and in bronze in 1891, whilst at the New Gallery in 1892 it was shown alongside two drawings by Fernand

⁵¹ *The Magazine of Art*, 1895, pp.368-372; 'The place of sculpture in daily life- II, sculpture in the home.' By Edmund Gosse.

⁵² *ibid.* p.370.

⁵³ *ibid.* p.371.

⁵⁴ *op. cit.* Beattie *The New Sculpture*. See chapter 7, 'Sculpture for the Home- The Cult of the Statuette,' pp.181-200.

⁵⁵ On the back of the relief that is currently in the possession of The Fine Art Society is a white disc that is inscribed 'Published by Arthur Leslie Collie, Old Bond St, Jan 2 1893.' I am most grateful to Peyton Skipwith at the Fine Art Society for bringing this to my attention and for discussing the matter of Collie (and Frampton in a wider sense) with me

Khnopff.⁵⁶ St Christina was a 3rd century saint who distributed stolen family riches to the poor and was consequently martyred.⁵⁷ The usual inclusion of a reference to an arrow or a millstone (used for her execution) are omitted from Frampton's relief, something similar to G.F. Watts' canvas of c.1885 entitled *Hope*, which is also difficult to interpret in its lack of specific symbolism. {Plate 2/12} Watts was an influential father figure to the New Sculpture (not least because he was also known as a sculptor) and many of his works have Symbolist overtones to them. This was all part of Watts' striving to 'paint ideas, not things.'⁵⁸ His 1886 painting *Dweller in the Innermost* exemplifies this argument, furthermore the female figure holds the kind of trumpet seen in many of Frampton's ideal and decorative works. More formal sources for *St Christina* come from Italian Renaissance precedent and a Sienese bas-relief of the late 15th Century in particular. The latter relief (inscribed 'Laura') {Plate 2/13} is housed at the Victoria and Albert Museum,⁵⁹ adding to the likelihood that Frampton actually saw the sculpture before basing his work on it. The relief gradation, simplicity of imagery and facial expression link *Laura* with *St Christina* in a way closer than Frampton had ever come to such copyism.

As the 1890s progressed, Frampton continued to develop some of the themes that we have seen as originating in the late '80s such as references to Symbolist art, polychromy and the relief. As I have suggested before in this chapter, comparatively few freestanding (to be viewed in the round) ideal sculptures were made by Frampton. It was, however, through the impact of the freestanding figure that the New Sculpture was formed from the mid-1870s with such radical examples as Frederic Leighton's *Athlete Wrestling with a Python* (which caused a sensation at the Academy of 1877), Thornycroft's *Warrior bearing a Wounded Youth from Battle* (which won the student Gold Medal in 1875) and Gilbert's

⁵⁶ See *The Magazine of Art*, 1892-93, p.430, review of the New Gallery exhibition.

⁵⁷ See Montford's 'The dictionary of Christian Lore and Legend,' p.67.

⁵⁸ These are Watts' words, quoted from *The Artist*, vols.19&20, 1897, p.150.

⁵⁹ See Pope-Hennessy's catalogue of *Italian Sculpture in the Victoria and Albert Museum*, p.179 (no. 287) for a depiction of this.

Perseus Arming (of 1882 in full Italianate guise). The contemporary French and Quattrocento precedent that so determined the movement, in the main (it is fair to say) owed more to freestanding ideal work and statuary than two dimensional reliefs: if Cellini and Carpeaux were afforded more than a passing glance by the mainframe New Sculptors, Donatello and Saint-Gaudens (American but resident in France in the 1880s)⁶⁰ were the guiding lights of Frampton's stylistic premises. Before addressing the reliefs of Frampton it is necessary to look at the two three-dimensional ideal pieces that he produced in the 1890s. Beattie puts Frampton's mature style as 1895, however, reading reviews of 1892 for the freestanding *The Children of the Wolf* {Plate 2/14} [cat 39] and the signing of *Mysteriarch* the same year, one can provide a convincing enough case for moving Beattie's date back three years. *The Angel of Death* and the sculptor's architectural work before 1892 had made his name familiar to readers of the art and architecture press and viewers of Academy exhibitions, a sufficient enough prestige to attract the numerous commemorative plaque commissions that began to come his way at the same time.

Both *The Children of the Wolf* and *A Caprice* {Plate 2/15} [cat 35] (the two freestanding sculptures that will now be examined) date from the period at which Frampton's mature style was being formulated, the former from 1892 and the latter 1891. *A Caprice* was shown at the RA in 1891, later to be seen at the Chicago International Exhibition (1893) and at The New Gallery (1894) and it (or a cast) was bought by the collector C.W. Mitchell.⁶¹ Mitchell was later to commission Frampton to sculpt a memorial for his brother, Charles Mitchell, for St George's Church (paid for by the Mitchells and built by T.R. Spence) in Newcastle; C.W. Mitchell was similarly commemorated in the same church.⁶² For the main, however, *A Caprice* was not received with any favour in the review

⁶⁰ A fuller examination of Augustus Saint-Gaudens' influence on Frampton's relief sculpture is to be found in Chapter 4, 'The Memorial Plaque', in this dissertation.

⁶¹ The fact of Mitchell owning the work comes from letters and papers held in the Isadore Spielmann archive held in the National Art Library, Box 86 GG Box 3.

⁶² Again, see Chapter 4, 'The Memorial Plaque.'

sections of the art press on its appearance at the Academy. The work was variously seen as 'not artistically valuable or otherwise desirable, but very much the reverse of that,'⁶³ 'somewhat sensational without having any definite point or meaning,'⁶⁴ along with being 'curious,'⁶⁵ 'odd and even ugly in parts,'⁶⁶ and 'not realised with any very searching skill.'⁶⁷ There is little doubt that the work was very much inspired in response to French sculpture of the time, M.H. Spielmann pointing out its being 'French in feeling,'⁶⁸ a notion that led Beattie to refer to it as a 'salon-inspired experiment.'⁶⁹ It must therefore remain, as an 'experiment' in Frampton's exploration of the kind of sculpture that was dominating the Paris Salons at the time of his year long stay there, newly refreshed as he was at the time by this style of work. The freestanding nude figure (both male and female) became something through which New Sculptors could display both their regard for French and Florentine sculpture at the same time as showing their concern for anatomical precision and detailed surface finish. The nude was the ideal vehicle through which the New Sculpture could profess and herald itself.⁷⁰ Marion H. Spielmann's seminal hard-bound assessment of their work (published at a time when the movement was adapting itself to a more commemorative genre) is abundantly illustrated with nude statuary from now well known artists such as Gilbert (see his *Perseus*) and Onslow Ford (see *Folly*, 1885-86) to the lesser known figures of John M Swan and George Simonds.⁷¹ Frampton's *A Caprice* and Ford's *Folly* are similar in form and execution. Whether the two knew each other is unknown,⁷² however,

⁶³ *The Athanæum* 6 June 1891, p.738.

⁶⁴ *The Builder*, vol.60, 1891, p.444.

⁶⁵ *The Magazine of Art* 1891, p.403.

⁶⁶ *The Saturday Review*, vol.71, 1891, p.778.

⁶⁷ *The Art Journal* 1891, p.262.

⁶⁸ MH Spielmann *British Sculpture and Sculptors of Today*, p.90.

⁶⁹ op. cit. Beattie *The New Sculpture*, p.177.

⁷⁰ This matter is stated by Read in op. cit. *Victorian Sculpture* (on p.324) thus: 'The frequent use of the nude is not surprising, considering the movement's preoccupation with surface effect.'

⁷¹ op. cit. MH Spielmann. The book was published in 1901.

⁷² At the time of writing there has been no in- depth study on the work of Edward Onslow Ford.

they were both in the Art Workers' Guild at the same time.⁷³ In *British Sculpture and Sculptors of Today* Spielmann talks of the 'Form' and 'Movement' that was so exploited by the New Sculpture.⁷⁴ Frampton's *A Caprice* shows form and movement, along with attention to detail in both the surface modelling and in the figure's composed stance. There is nothing more profound in its narrative than the kind of Victorian idealism seen to often quite mundane effect in painting of the 1850s, a caprice being a whimsical change of mind.

In *The Children of the Wolf* there is a work more clearly narrative induced in its recounting of a literary theme but the vague and suggestive subject matter of Symbolism was absent in this and the afore-discussed freestanding work. *The Children of the Wolf* narrates the legend of Faustulus carrying Romulus and Remus and the creation of Rome, manifested in the form of a life-size bronze statue. The work in this form allowed Frampton to depict the musculature and striding stance of the nude male alongside the more sensitive matter of the carrying of the delicate babies. This notion of the combination of strength and sensitivity was central to *Les Premières Funérailles* by the French sculptor Louis-Ernest Barrias (1841-1905) of 1883, {Plate 2/16} a work that was certainly known to British sculptors in the 1890s having been so counterfeited by A.G. Walker in his '*And They were Afraid.*' {Plate 2/17} The stance of Faustulus in the Frampton group resembles that in the Barrias work, other similarities lie in the representation of anatomy and lifelikeness. In direct opposition to the critical response to *A Caprice*, this 'admirable'⁷⁵ work was hailed as his 'masterpiece,'⁷⁶ 'the best thing we have had from Mr G. Frampton,'⁷⁷ having been shown at the Royal Academy in plaster in 1892 and in bronze the following year. Casts were

⁷³ Frampton from 1877 and Ford from 1884. (See Op. Cit. Beattie *The New Sculpture*, p.243 & 244.)

⁷⁴ op. cit. MH Spielmann. This from pp.2-3 'Drapery and the Nude.' The author refers to 'Form' and 'Movement' on p.3.

⁷⁵ This is to quote the words of the reviewer in *The Saturday Review*, vol.73, 1892, p.103.

⁷⁶ *The Athenæum* 17 June 1893, p.771.

⁷⁷ *The Athenæum* 11 June 1892, pl.768. This was in response to seeing the plaster version, the previous footnote refers to the reviewer having seen the bronze.

made and the work must have sold as a result of the favourable reviews and its striking, well designed and modelled imagery: a version was bought for the State Gallery of H.H. the Maharaja Gaekwar of Baroda in Calcutta,⁷⁸ as was one by C.W. Mitchell⁷⁹ and by a Mr Sanderson in Edinburgh.⁸⁰ Success through *The Children of the Wolf* continued until 1900 when it won a first class honour at the Paris International Exhibition at the Grand Palais des Beaux Arts.

Perhaps freestanding sculpture was not the area in which Frampton could fully represent the strange and mysterious Symbolist subject matter as his full-length busts and bas-reliefs could, for the straightforward *Children of the Wolf* and *Caprice* gave way to such themes and ideals for the remainder of the century. The typically Symbolist works *Mysteriarch* (an ideal bust) {Plate 2/18} and *The Vision* [cat 40] (a coloured plaster relief) {Plate 2/19} [cat 44] were shown at the same Academy exhibition as *The Children of the Wolf* in 1893. The two former works were conceived and intended to remain in their plaster form, whereas (as we have seen) the latter work was intended for transference into a more lasting material and thus for widespread sale. *The Vision* (as *St Christina* before it) was also intended for sale, albeit to be reproduced in different versions, and these will be examined shortly. The area of sculptural portraiture has been one more usually associated with work in the round, however around 1889 Frampton took the unusual step of producing a relief portrait. Exhibited at the RA in 1890 as 'Mary and Agnes, daughters of L. Karlake,' {Plate 2/20} this work was executed in low-relief, white plaster.⁸¹ The two girls have been depicted reading, a simple background with doric columns brings the figures forward in the composition and

⁷⁸ See *The Connoisseur*, vol.56, 1920, p.212, for an illustration of this. I am grateful to Timothy Wilcox for providing me with this reference. This version still exists in Calcutta in the public Art Gallery.

⁷⁹ Details of this come from op. cit. Isidore Spielmann Archive held in the National Art Library.

⁸⁰ In an article in *The Art Journal* 1897, pp.5-9, 'A Northern Home,' a bronze version of *The Children of the Wolf* is illustrated as standing in the hallway of the house.

⁸¹ This is in Standen in Sussex and belongs to the National Trust. In Frampton's appointments diary for 1896 (V&A Frampton Archive) on 15th April, both he and Christabel went to the Karlake's daughter's wedding, suggesting the commission was a personal contact. The National Trust holds no archival material relating to this work, according to Jane Grundy at Standen.

the style of it puts it into the context of Frampton's ideal reliefs (such as *St Christina*). It is mounted in an elaborate Italian Renaissance style frame that Frampton must have acquired and designed his relief to fit into.⁸² *Mary and Agnes* further shows the sculptor's interest in marrying sculpture with painting, a notion that is common to all his two dimensional work.

Mysteriarch (standing at 91.4 cms high and signed and dated 1892) was also conceived and finished in plaster. Frampton has coloured only the swirling halo-motif on the backboard in gold pigment, something that makes the head of the female figure stand out from the composition and so deepen 'the idea of one who presides over mystery.'⁸³ A similar backboard to that used in *Myseriarch* was used again in the portrait group *Mother and Child* (1895), again as a device to give the head a mysterious image.⁸⁴ Such a backboard was used to similar effect in an ideal bust by Fernand Khnopff in the early to mid-1890s. {Plate 2/21} Furthermore *Mysteriarch* features the kind of relief pilasters that Frampton was using as decorative borders in his memorial plaques. As was the case with the *Christabel* bust, this work follows the Renaissance practice of elongating the bust to reveal the shoulders and below. A brooch on the central part of the dress shows an array of iconographic motifs, including the bat (as symbol of Night)⁸⁵; the headdress complements this idea in its being like feathers, the bird signifying Day. The haunting image of this work collates all the themes of the *fin de siècle* that more recent writers have examined on matters of uncertainty, the so called 'New Woman', and the more general themes of the dawning of the new age.⁸⁶ The analysis of the idea of the *femme fatale* in the 1890s by these writers is also something that can be applied to *Mysteriarch*⁸⁷ as can matters taken up by many of the Symbolists in France and Belgium. Perhaps though, the gaze of this

⁸² I have found no reference or archival material that mentions this frame.

⁸³ This is how one reviewer defined a 'Mysteriarch.' See *The Builder*, vol. 65, 1893, p.7. Also, the bust was illustrated at this time.

⁸⁴ This work is dealt with in Chapter 6 of this thesis on 'The Portrait Bust.'

⁸⁵ This allusion is referred to in op. cit. Beattie *The New Sculpture*, p.89.

⁸⁶ See, for instance, Elaine Showalter; Shearer West and Bram Dijkstra's studies of the *fin de siècle*.

⁸⁷ As Shearer West has mentioned. (See op. cit. Shearer West.)

strange and *avant garde* woman derives ultimately from Pre-Raphaelite sources, sources that in turn were of crucial inspiration for the Symbolists, and a point that has been spelled out by John Christian in saying that:

‘Symbolism in England never had the clear-cut programme it did in France. It was the creation of individuals working in response to the prevailing spirit of the times, and the legacy of Pre-Raphaelitism.’⁸⁸

This is certainly true in the case of Frampton’s relationship with the Symbolist movement. It must be taken that due to the numerous exhibitions in Continental Europe (in Brussels, Paris, Vienna and Venice at which Frampton often showed) and the widespread interest in all things English (largely proliferated by *The Studio*)⁸⁹ the question of ‘who influenced who’ is redundant. If anything the matter derives from Pre-Raphaelite sources. The enduring gaze of *Mysteriarch* shares some of the mysteries and uncertainties that Rossetti’s influential mid-century *Ecce Ancilla Domini! The Annunciation* (and his later *femme fatale* paintings) {Plate 2/22} do. Here, the white face of the Virgin stares intensely towards the lily held by the Angel in a way more wrought with inner emotion and (even) fear than is the case in its Quattrocento precedent. Add to this the more usual PRB fascination with the *femme fatale*, and the bewildered female gaze, and one is led to Frampton’s *Mysteriarch*. The *femme fatale* was used as a vehicle to portray underlying narratives elsewhere in British Sculpture. See Drury and Mackennal’s figures of the classical enchantress Circe of 1893-94 and 1893 respectively, and the mysteries of femininity held in *Pandora’s Box* by Bates of 1890. Apart from having the knowledge of Pre-Raphaelite imagery, Frampton certainly had knowledge of Symbolist art, both first hand and through the illustrations published in journals such as *The Art Journal*, *The Magazine of Art*, and *The Studio* which had news sections from the major European cities: Frampton’s flirtation with Symbolism extended to other genres of his work (as I

⁸⁸ See op. cit. John Christian, introduction.

⁸⁹ In Chapter 1 of this dissertation, I have discussed the importance of *The Studio* to Symbolism.

have argued elsewhere) as it was in evidence in his ideal sculpture; he was never part of any group or school proclaiming the movement though. For instance, members of the Austrian Ver Sacrum group included Khnopff, Klinger, Burne-Jones and Clausen, but not Frampton.⁹⁰

In 1891, writing in *The Magazine of Art*, Walter Shaw Sparrow wrote in his characteristically prosaic style:

'What is this face? An enigma - a mystery - sphinx riddle - the heart of Womankind? - fascinating us away off like a distant horizon; repelling us on drawing closer in thought; tempting us, half cruelly, half spiritually. The complexity of expressions haunt us, and fascinate us, with an almost hypnotic power.'⁹¹

Although at first sight these words could equally apply to *Mysteriarch*, the writer was actually referring to a study for a painting entitled *The Sphinx* by the Belgian artist Fernand Khnopff. The work of this artist (often featuring mysterious reveries and *femmes fatales* capturing the Symbolist ethos of suggestion as opposed to clarity of narrative) was known in Britain through journal articles such as the aforementioned and through the artist's exhibition presence in London since the early 1890s. In 1891, Khnopff exhibited over twenty paintings and drawings at the Hannover Gallery,⁹² his links with this country intensified as the 1890s progressed and he was Belgian correspondent for *The Studio* from its inception in 1893. The year of his work first being seen in London coincides with his first venture into sculpture, a polychrome plaster mask of a young English woman.⁹³ He had seen works by the Pre-Raphaelites at the 1878 Paris International Exhibition (having settled there since 1877) and he knew Burne-

⁹⁰ A list of the members of Ver Sacrum is given in *The Artist*, vol.22, 1898, p.51.

⁹¹ *The Magazine of Art* 1891, p.43. 'Fernand Khnopff' by Walter Shaw Sparrow, pp.36-43. Interestingly, in terms of the English precedent for Symbolist painting, the writer goes on to say that 'much may yet be written by drawing a parallel between Burne-Jones, Rossetti, and Khnopff.' p.43.

⁹² See a review of this exhibition in *The Magazine of Art* 1891, p.430/xxii. Khnopff also showed work at The New Gallery in 1892 and at other locations during the 1890s, see *The Magazine of Art* 1891-92, p.289.

⁹³ *Impressionism to Symbolism- The Belgian avant-garde 1880-1900*. See p.277, chronology in the back of this publication.

Jones.⁹⁴ The complexities of narrative clarity and the mystic gaze of Frampton's bust collectively grouped reviewers of it following its Royal Academy debut in 1893 in a way more in keeping with the kind of reviews that Symbolist painting was receiving at the time. It is worth looking at such reviews in the light of this and in respect of the previously quoted words of Shaw Sparrow:

'The beauty of mysticism is that which is aimed at in this solemn and strange conception, surrounded as it is by cabalistic signs and enigmatical symbols.'⁹⁵
(*The Saturday Review*)

'It is an attempt to express in the head and in the accessories the idea of one who presides over mystery, a kind of priestess..... The face is dreamy and self-contained in expression, the wings and the drooping hair in which the head is framed serving to increase the effect of mystery, the expression of something weird and inexplicable.'⁹⁶ (*The Builder*)

.....it is a disquieting, androgynous figure.....'⁹⁷ (*The Building News*)

'.....the symbolical rendering of the high priestess of the hidden mysteries of Eleusis or some equally jealous goddess.....'⁹⁸ (*The Illustrated London News*)

The links with this work and European Symbolism were consummated on its being shown at the first exhibition of *La Libre Esthétique* in Brussels (alongside other work by Frampton) in 1894. This exhibition was and has since been seen as one of the most important for the Symbolist movement, for included in its ranks were Khnopff, Puvis de Chavannes, Odilon Redon, Charles Van der Stappen, Paul Gauguin and Maurice Denis, along with C.R. Ashbee, Aubrey Beardsley, and G.F. Watts from England.⁹⁹ Frampton was the only, and so the first, British sculptor to exhibit: Onslow Ford and Reynolds Stephens exhibited in 1895 at the second exhibition, and Frampton did so again only at the third *La Libre*

⁹⁴ See *The Pre-Raphaelite Era 1848-1914* by Elzen, p.185. Khnopff wrote Burne-Jones' obituary in *The Magazine of Art* 1897-98, p.513.

⁹⁵ *The Saturday Review*, vol.76, 1893, p.13.

⁹⁶ See op. cit. *The Builder*, vol.65, p.7.

⁹⁷ *The Building News*, vol.65, 1893, p.7.

⁹⁸ *The Illustrated London News*, February 10 1894, p.177.

⁹⁹ For a complete list of exhibitors at these exhibitions see *Trente Années de Lutte pour L'Art- Les XX et La Libre Esthétique 1884-1914*, by Madeleine Octave Maus. p.174 mentions Frampton's involvement in the first exhibition.

Esthétique in 1896.¹⁰⁰ *Mysteriarch* helped win a Medaille d'Honneur at the Paris Exposition in 1900 for its author, it was not sold until 1902, bought by the Walker Art Gallery in Liverpool.¹⁰¹ Frampton participated in a number of the major European exhibitions of the late 1890s. He showed work at La Libre Esthétique in 1894, '95 and '96, the 1897 Venice Biennale and the first Vienna Secession in 1898. He won a Gold Medal at the Internationale Künstaussstellung in Dresden in 1897, second class honours at the 1897 Brussels International Exhibition and a Gold Medal at the 1900 Paris Exposition.¹⁰² Many of the leading Symbolists also showed at these and Frampton's work would thus have been seen by them as well as probably *vice versa*. La Libre Esthétique (a continuation of the Sar Paladin's Les XX group, 1884-93) placed a strong emphasis on the importance of the decorative arts alongside the more fine arts of painting and sculpture. At the 1894 exhibition was to be seen many examples of the British Arts and Crafts, including twenty-eight items by C.R. Ashbee and his Guild of Handicraft, plus work by Morris, Heywood Sumner and Selwyn Image.¹⁰³

In his review of the English art at the first La Libre Esthétique, the Belgian correspondent for *The Studio*, Fernand Khnopff, said of Frampton's exhibits:

'All of these are full of curious research, cleverly presented, and, above all, modelled in a scholarly and delicate fashion. I would cite only as an example, the eye in the bas-relief *Vision*, and the little angel-musicians which are placed on each side of this bas-relief.'¹⁰⁴

¹⁰⁰ Ibid. Mention of the exhibitors of the second exhibition is on p.187, of the third on p.203.

¹⁰¹ This comes from an index card for the work in Susan Beattie's unpublished material. Later a number of Frampton's sculptures were given or bequeathed to the Walker by Meredith Frampton, George's son.

¹⁰² Miscellaneous press cuttings in the Frampton archive at the V&A detail these exhibitions. They were regularly mentioned in the art periodicals at the time. *The Years Art* tells us of his involvement in the 1897 Brussels International Exhibition.

¹⁰³ See Jane Block in *Les XX and La Libre Esthétique*, in op. cit. *Impressionism to Symbolism*, p.50.

¹⁰⁴ *The Studio*, vol. 31, 1894, , p.32, 'Some English Art works at the Libre Esthétique at Brussels' by Fernand Khnopff.

The mentioning of Frampton's work by a leading Symbolist artist in this fashion is of interest to how British sculpture was being viewed in mainland Europe, the matter even being taken up by reviewers:

'Mr Frampton's mysticism, and his kinship with such painters as M Fernand Khnopff, are seen in his beautiful figurative entablature, named 'The Vision,' a woman with long fingers playing on a cithern, with her dreams portrayed around her.'¹⁰⁵

These being the thoughts of *The Saturday Review's* columnist. Coincidentally the same issue of *The Studio* that published Khnopff's previously cited words ran the article 'On Colouring Sculpture' by George Frampton, an essay concerned with the more technical nuances of applying colour-pigment to a plaster surface.¹⁰⁶ Versions of *The Vision* were executed in both coloured plaster and in bronze, one version of which was shown at the 1893 RA, (and, as *Mysteriarch*) the first La Libre Esthétique and the 1900 Paris Exhibition.¹⁰⁷ The version shown in Brussels was in polychrome plaster¹⁰⁸ in a wood frame; that shown in Paris was in silvered bronze.¹⁰⁹ Each bronze version was given a similar wooden frame (without the incorporation of the flanking angels) with pilasters and details similar to those employed in other ideal and commemorative work by Frampton. One may note the architectural dentil cornice designs at the top of the wooden frame of the bronze version of this work. These motifs were used by Frampton in his commemorative relief plaques, such as the memorial to Archdeacon Norris (1892-93, Bristol Cathedral)¹¹⁰ which includes similar dentil decorative motifs to

¹⁰⁵ *The Saturday Review*, vol.76, 1893, p.13.

¹⁰⁶ *Ibid.* p.78.

¹⁰⁷ It is unclear from Graves' list of Academy exhibitors whether the work was shown at the RA in plaster or bronze. A plaster version belongs in a private collection, bronze versions in a number of locations both private and public, including Birmingham City Art Gallery. A version belongs to the National Trust and is housed at Standen in Sussex. This has a gold patination to the bronze (or is possibly gilded), a different appearance to the one in Birmingham. This follows Frampton's belief in attempting to 'individualise,' as it were, each cast of the same work. I am grateful to Jonathan Ingram at Standen for permission to view this work. Correspondence with both Birmingham and The National Trust has shed no further light on these works.

¹⁰⁸ Khnopff talks of 'the little angel-musicians' which adorn the side of only the plaster version.

¹⁰⁹ This is according to *The Artist*, vol. 23, 1898.

¹¹⁰ This work is addressed in more detail in Chapter 4 of this dissertation, 'The Memorial

those employed in *The Vision*. In *The Vision* a halo surrounds the head of the female figure as she is disturbed in the act of playing music. The iconography leads one to suspect that the picture is representative of an Annunciation, as the Virgin is informed of her future role. One may add to this the uncertain narrative of a more secular Vision, linked again to notions of *femme fatales* and other pseudo-mystic events common in artistic imagery of the 1890s. In the background a second scene takes place that may be regarded as both a window out of the space of the main figure and as a panel to further narrate the story. This and the two flanking cherubs link *The Vision* to devices used in Renaissance altar painting and were further used by Frampton in the reredos he made for the church of St Clare in Liverpool.¹¹¹ A host of winged, music playing females proclaim the event being witnessed in the mainframe of the picture, modelled in a lower relief gradation to enhance the separation. Similar motifs are to be seen in Donatello's relief panels of Herod and St John (1423- '27, Siena Baptistery), note especially the perspective and architectural emblems in the columns.

A number of highly original iconographic images represented through the medium of bas-relief followed by the newly elected ARA.¹¹² Frampton's previous preoccupation with the bas-relief did, however, come to a rapid halt after 1896 and the successes of the Astor House panels. Before an examination of these though, it is necessary to look at the highly original sculptural treatment afforded to *My Thoughts are my Children* (1894).¹¹³ {Plate 2/23} [cat 54] Its European exhibition debut was at La Libre Esthétique in 1894. In 1897 it appeared at the newly created and highly important Venice Biennale exhibition, the Biennale having been started in 1895 to bring together artists from across

Plaque.'

¹¹¹ Discussed in a separate part of this dissertation in Chapter 3 'Architectual Sculpture'.

¹¹² *The Saturday Review* (vol.77, 1894, p.126) referred to Frampton on his election as Associate of the Royal Academy (ARA) as 'our leading practioner in low relief.'

¹¹³ This is in The Walker Art Gallery, Liverpool, and was bequeathed by the artist's son in the 1980s. It was never sold and, as far as can be ascertained, no copies exist. It was exhibited at the RA in 1894, the same year it was shown at La Libre Esthétique. It was also to be seen at the 1900 Paris Exposition.

Europe, as it still does today.¹¹⁴ The second Biennale (1897) included all the major European Symbolists alongside Walter Crane, Frank Brangwyn and Frampton (from Britain). The *Mother and Child* bust, *My Thoughts are my Children*, and the 1889 relief *St Christina* would have produced a striking scene of mystic Symbolism for viewers seeing the work of Khnopff, Redon and Van der Stappen alongside Frampton's works. This is not least because of the huge size of *My Thoughts are my Children*, a bas-relief with a height of 320 cms. It must have been here that Frampton would have seen Van der Stappen's gesso bust shown as *La Sfinge Misteriosa (The Mysterious Sphinx)* that so inspired him to make his *Lamia* some two to three years later. Frampton was the first British sculptor to show at the Venice Biennale, he was the only one at the 1897 exhibition. That *My Thoughts are my Children* ('with its strange, pseudo-mystical title and subject')¹¹⁵ was exhibited at the two major Symbolist shows of the late 1890s was a show of the sculptor's intentions and interests in displaying such ambiguous narrative amongst other artists attempting to manifest a suggestion of the idea in their art. For in this sculpture 'the subject is not explained, still less illustrated by the design, nor does any element explain itself,' to cite the confusions witnessed by one viewer¹¹⁶ and for this reason and others one must regard this work as a major and rare example of Symbolist sculpture. This view is opposed to that expressed by Beattie, who saw the relief as more akin to Quattrocento interests that Frampton also had at the time and which he managed to successfully marry with his Symbolist ideas.¹¹⁷ Frampton's Symbolism is revealed through the Rossetti-esque gaze and imagery of the expectant mother-to-be in the main portion of the composition, the Burne-Jones style of the vertical picture plane (both Rossetti and Burne-Jones being the 'first Symbolists,' so to speak) and the use of the rays (here the bronze is given a more

¹¹⁴ Information concerning the Venice Biennale exhibitions comes from reprints of the catalogues: *Catalog of the Venice Biennale*, (Arno Press, New York, 1971).

¹¹⁵ Quoted from op. cit. MH Spielmann, p.90, in a description of the work.

¹¹⁶ This is how the reviewer in *The Athenæum* saw *My Thoughts are my Children*. See *The Athenæum* 7 July 1894, p.39.

¹¹⁷ See op. cit. Beattie in *The New Sculpture*, p.160.

silver finish than the rest) as derivative of Gustave Moreau's *The Apparition*. I have mentioned this work by Moreau before in this chapter in discussions of Frampton's memorial plaques and the rays being a Symbolist device, Frampton was keen to extend the visual vocabulary of his ideal work to other genres of sculpture.¹¹⁸ Moreau's work could be seen in London from the late 1880s, an exhibition of his watercolours was held in New Bond Street in 1886.¹¹⁹ In *My Thoughts are my Children* the young woman contemplates her future role as a mother, she hovers in a dream-like swirl holding the lily of purity, whilst above her is illustrated the dream itself. It has been argued that the lily is a common motif in Symbolist art, it represents virginity (as employed during the Renaissance) and is a flower associated with mysticism.¹²⁰ Depicted within the same area is the same woman, older and holding her children. The date of the work coincides with Frampton's marriage to Christabel Cockerell (they met at the RA Schools), the links with the iconography in the sculpture being made obvious in the light of this knowledge.

If, by now, proof were needed of Frampton's devout following of notions of Pre-Raphaelite imagery and subject matter in his art, the *Morte d' Arthur* relief panels that he conceived in 1895 are confirmation of this fact. These reliefs (each 30.5 cms high) were shown at the RA and at La Libre Esthétique (Brussels) in 1896, in bronze and (probably) in the wooden frames that the sculptor designed for them to confirm their status as individual ideal works collectable as single reliefs. The reliefs were a commission from the architect J.L. Pearson for his Astor House building on the Embankment in London, designed as the home and business premises of William Waldorf Astor, the wealthy American magnate whose 'no

¹¹⁸ See op. cit. Susan Beattie, p.137, who notes that Moreau's *The Apparition* was shown at the Grosvenor Gallery in London in 1877.

¹¹⁹ *The Builder*, vol.51, 1886, p.726. This exhibition, at the New Bond Street Gallery, was reviewed as 'an eccentric form of art,' the work being seen as 'poetical in conception.'

¹²⁰ This point is made by Philippe Jullian in 'Dreamers of Decadence,' p.173. Jullian also points out that *femme fatales* press lilies to their bosoms in Swinburne's poetry. Swinburne's writings are often tinged with Symbolist metaphors, he was arguably the exemplification of a 19th century decadent.

expense spared' approach to the furnishing of the building produced such a splendid example of late Victorian design utilising many of the leading craftsmen of the day.¹²¹ Frampton's brief was to design and produce decorative panels for a door in the Great Hall, he would certainly have been afforded *carte blanche* in the choice of subject and materials. The decorative quality of the work as a whole fits into Frampton's other work at the time, commissioned or otherwise. He had worked with the architect Harrison Townsend to make a mantelpiece for a house in Germany (1895-96) and had been commissioned to make a screen for Alice Radcliffe (1895)¹²²; similar decorative schemes to the one for Pearson and all falling at the same time. The period surrounding 1895 was one of immense importance to Frampton for his realising of Arts and Crafts themes and practice; that a decorative scheme could be taken down from its intended site and editioned in bronze was of central importance (and much practised) by him. In this way, the *Morte d' Arthur* panels are both decorative architectural pieces and ideal reliefs. Frampton chose to represent Malory's tale (re-interpreted by Tennyson in the nineteenth century) for its past links with the Pre-Raphaelites and Arts and Crafts movements. In 1857 William Morris, Dante Gabriel Rossetti, Edward Burne-Jones and others began to work on painting ten scenes from the *Morte d' Arthur* for the Oxford Union debating hall. The subject, their incorporation into an architectural context and much of the visual imagery employed, was to be followed by Frampton in his work at Astor House a generation later. Frampton depicts his female figures in the same medieval-esque loose fitting clothing seen at Oxford, trees within his compositions (for instance in the *Alis La Beale Pilgrim* relief) {Plate 2/24} had been used as design elements by Morris since the 1860s.¹²³ Further to the aforementioned usage of Arthurian

¹²¹ For mention of the Astor House scheme, see op. cit. Beattie *The New Sculpture*, p.89. Astor House (2 Temple Place, Westminster) is now the London offices of Smith and Nephew and I am grateful to them for permission to view and photograph Frampton's work in the boardroom (what was the Great Hall).

¹²² Both these works are examined in more detail elsewhere. The former in Chapter 3 'Architectural Sculpture', and the latter in Chapter 7 'Jewellery and Medals'.

¹²³ For a fuller examination of Morris and his contemporaries see Linda Parry's *William Morris*, exhibition catalogue for the 1996 retrospective at the V&A.

narrative in nineteenth century British art is its use by Aubrey Beardsley (one of few artists from this country regarded as representing more decadent notions in the 1890s), whose illustrations for the story were illustrated in the opening pages of *The Studio* in 1893.¹²⁴ By comparison, Jan Toorop's proto-Art Nouveau painting *The Three Brides* was depicted in the same volume, both artists' imagery much in keeping with the popular depictions of the *femme fatale* that so haunted Symbolism. The popularity of Arthurian narrative was a trend that covered virtually the whole of the Victorian period, represented by artists, writers and poets alike.¹²⁵ Its links with Medievalism and its recalling of a golden age was favoured as a vehicle for the Pre-Raphaelites in their paintings, similarly with Morris and the Arts and Crafts movement. Sandys painted *La Belle Ysolde*, Beardsley illustrated the *Morte d' Arthur* in 1893 and Keats' poetry suggested more than a hint of Arthurianism.¹²⁶ Such precedent as this was sufficient reason for Frampton to choose the narrative for his panels at Astor House. His love of Rossetti and Burne-Jones' paintings, his interest in Keats' imagery for inspiration and his own involvements with the Arts and Crafts were reasons enough indeed. Frampton represented nine scenes from the *Morte d' Arthur* (seven of which were used as bronze relief/ideal works) and these are as follows: *Alis La Beale Pilgrim, Lyonors, Lady of the Lake, Guinevere, Lady of the Isle of Avelyon, La Beale Isolde, Enid, Eleanor and Elaine*.

The same year as the Astor House panels was a commission to make decorative silver cupboard door panels for James Mann. Two panels depicting *Music* and *Dancing* {Plate 2/25} received similar treatment to the *Morte d' Arthur* reliefs in that they started life as decorative pieces and were then reproduced in edition form, thus fitting into the ideal category of work. Both *Music* and *Dancing* were made in plaster and coloured by Frampton and were shown at the Arts and Crafts

¹²⁴ *The Studio*, vol.1, 1893, p.14.

¹²⁵ See *The Arthurian Revival in Victorian Art* by Mancoff for an examination of this.

¹²⁶ *Ibid.* p.60: Mancoff says that Keats's *La Belle Dame sans Merci* 'was set in an ambience that clearly suggested the court of Camelot,' (p.60). The same poet's *Lamia* is also strongly Arthurian in sentiment.

Exhibition Society in 1896, their silver originals having appeared the year before.¹²⁷ The imagery in Frampton's relief of *Music* links it with the architectural spandrels that he was to carve for Glasgow Art Gallery from 1897 and the commemorative medal that he was to strike for the City Imperial Volunteers on their return from the Boer War in 1900.¹²⁸ The trumpeting female figures appear in every strand of Frampton's *oeuvre* from the ideal to the decorative and commemorative; it is, of course, most fitting that they should have been employed in these polychromed reliefs. The *Music* and *Dancing* plaster panels collate Frampton's Arts and Crafts beliefs with his Quattrocento obsession with colour and low relief, they mark, however (in 1896), the end of the employment of relief-polychromy by the sculptor. These works and the panelled reliefs for the *Morte d' Arthur* represent the end of an extended period of ideal relief sculpture for Frampton, an area that he was not to return to for the rest of his career, preferring instead the statuette or bust.

The statuette market in this country in the late nineteenth century was much promoted by certain quarters of the art world but was of little success commercially.¹²⁹ It was a market that was particularly entered-into by New Sculptors and supported by the movements apologists, notable amongst the latter camp was Edmund Gosse and M.H. Spielmann.¹³⁰ The beginnings of the market for the New Sculpture can be traced back to Thornycroft's reduction of *A Warrior bearing a Wounded Youth from Battle* by the Art Union in 1876,¹³¹ the

¹²⁷ *The Studio*, vol.9, 1896, p.118. The panels were here reviewed and illustrated.

¹²⁸ The imagery of this medal is discussed in a later section of this dissertation, see Chapter 7, 'Jewellery and Medals'.

¹²⁹ For the statuette market at this time see op. cit. Susan Beattie *The New Sculpture*, Chapter 7, 'Sculpture for the home- The Cult of the Statuette,' pp.181-199. Beattie's conclusion is that the market was relatively unsuccessful. This is the opinion of Peyton Skipwith of the Fine Art Society too, with whom I have discussed this matter.

¹³⁰ As we have seen, Gosse wrote on 'The Place of Sculpture in Daily Life,' in op. cit. *The Magazine of Art* 1895. Spielmann wrote the introduction to the Fine Art Society catalogue of the 'First Exhibition of statuettes by the Sculptors of Today; British and French,' in 1902. (This catalogue, with original notations as to prices, is housed in the Courtauld Institute of Art.)

¹³¹ This is the point at which the statuette's significance to the New Sculpture has been put in op. cit. Beattie *The New Sculpture*.

experimental casting techniques by Gilbert and the suitability of his early bronzes as reductions led to most sculptors in the 1890s participating in the market. Both commemorative monumental works (see Thornycroft's *General Gordon*) and larger ideal works (see the same artist's *The Mower*) were reduced, Frampton's one and only statuette of the pre-1900 period was a work designed only for small form and was not a reduction of a larger theme. It was not until after 1912 that Frampton agreed to reduce an existent work and that was with the hugely successful *Peter Pan*, {Plate 2/26} [cat 254] a commemorative statue (to 48 cms) with only its top figure turned into statuette form. If Frampton had wanted his work to be 'affordable for all' under Morris/Arts and Crafts lines, then the statuette market was the opposite of this notion.¹³² In Britain (things were different in France and Italy) the statuettes themselves were expensive and fewer than was hoped for were bought. Frampton's only statuette for this market (a figure of *St George*) {Plate 2/27} [cat 110] was even more expensive than his counterparts' work. In the 1902 Fine Art Society exhibition of statuettes his was the most expensive at 300 guineas, against work by Gilbert at 20 and Pomeroy at 30 guineas.¹³³ The reason for the high price of *St George* was its highly decorative quality, including a marble globe (on which the figure stood), the application of surface enamelling and gilt.¹³⁴

Frampton's *St George* statuette was shown at the RA in 1899. It was based, almost certainly, on *Le Courage* by Chapu shown at the Paris Salon in 1887 and illustrated in *The Builder* that year. {Plate 2/28} The image of a St George figure (or sometimes St Michael) was common in French sculpture in the nineteenth century and would have been familiar to Frampton from the 1880s if not before. Another precedent for Frampton's piece may be seen to come from Renaissance sources (in particular the shape of the shield, which was used by Donatello for

¹³² See *ibid.* Beattie, p.185, who upholds this view.

¹³³ 'First Exhibition of Statuettes by Sculptors of today.' Beattie quotes from this catalogue and the prices noted, see *op. cit.* Susan Beattie, p.199.

¹³⁴ This work and its relation to Frampton's jewellery practice is discussed in Chapter 7 'Medals and Jewellery' in this thesis.

example in his *St George* of 1416, now in the Museum of the Bargello in Florence)¹³⁵ and from Gilbert (in the globe which was used by Gilbert as a stand for the Victory figure on the Winchester Victoria monument on the orb in the Queen's left hand, reduced to statuette form with some versions having the globe in).¹³⁶ The materials afforded to the *St George* statuette anticipate the artist's *Lamia*, conceived the same year, however this kind of interplay between sculpture and jewellery-applied artefacts was seen as little more than 'a kind of large ornament,'¹³⁷ or even as combining 'about half a dozen pretty materials and a poor design,' for the proto-modernist D.S. Maccoll.¹³⁸ The matter was settled by a reviewer on seeing the work at the Fine Art Society's statuettes exhibition. By the time of this (in 1902) however the form of British sculpture was in need of a move away from the lavish Arts and Crafts materials afforded to silverware by an artist such as C.R. Ashbee and critics wanted a return to more pure versions of sculpture without added colour or jewellery. To quote *The Builder*, who saw Frampton's statuette as:

'....a decorative treatment of statuette sculpture which is getting rather a fashion, and is capable of very pretty effect, but is a less intellectual form of art than the pure marble or bronze figure depending only on modelling and conception for its effect.'¹³⁹

As I have suggested previously in this chapter, it was in the field of the ideal relief and its issue in editioned form by both artist and Arthur Collie that Frampton really wanted to compete in the statuette market, and being cheaper and as akin to paintings as sculptures they would certainly have been more successful.

In the pages of *The Magazine of Art* for 1897-98 was illustrated a full length ideal bust entitled *Silence* by the Belgian sculptor Charles Van der Stappen.¹⁴⁰

¹³⁵ And this point is noted by Spielmann in op. cit. *British Sculpture and Sculptors of Today*, p.90-93, who refers to 'a Donatellesque shield.'

¹³⁶ For a depiction of Gilbert's statuette *Victory* on an onyx globe see op. cit. *Alfred Gilbert, Sculptor and Goldsmith*, p.129. The work dates from 1887, an unknown number were cast into the 1910s, not all of them featured a globe.

¹³⁷ To quote *The Builder*, vol.76, 1899, p.611. Review of the RA exhibition.

¹³⁸ Maccoll was writing in *The Saturday Review*, vol.85, 1899, p.557.

¹³⁹ *The Builder*, vol.82, 1902, p.256.

¹⁴⁰ *The Magazine of Art* 1897-98, p.299.

{Plate 2/29} This work and a number of similar full length busts made at the time led to Frampton's study of *Lamia* in 1899-1900, {Plate 2/30 & 2/31} [cats 125 and 126] placing both the artist and the sculpture at the forefront of European Symbolist art. The measurements of Frampton's full length bust are 61×55 cms. Jean Damp's *Réflexion* (dated 1897 and illustrated in a British journal in 1898)¹⁴¹ {Plate 2/32} utilises mother of pearl and applied colours more akin in technique to the jeweller's art, the intense yet distant gaze of the woman, the costume and plinth are all notable similarities to *Lamia*. Lucien Falize's *Gallia* {Plate 2/33} was also illustrated in a British journal¹⁴² before Frampton conceived his *Lamia*. This chryselephantine bust (Falize was better known as a jeweller) features a similar depiction of a medusa or bat - like motif on the breastplate to Frampton's work, the ivory is also used to depict the skin parts. It was not only works dating before Frampton's that may be seen as comparative under these terms. Paul Dubois' *La Liberté* dates from after 1900,¹⁴³ {Plate 2/34} these artists all must have been aware of what each other was doing for the similarities in narrative, form and approach to materials is so close. In a comparison between *Lamia* and these similar works from mainland Europe one must also look elsewhere for precedent, for despite all its allusions to Symbolism, the form and appearance of *Lamia* is ultimately derivative of Italian Renaissance full-length busts. Once again we must refer back to Donatello here, for example his full length gold gilded bust of St Rossore of c.1420 (National Museum of San Matteo, Pisa). In these colour was often applied, the female versions of which often carry a similar 'Madonna' like gaze of serenity seen in Frampton's work. And if it was derived from Renaissance sources, being Frampton, it was also derived from the work of Alfred Gilbert (see Gilbert's *A Bishop Saint* in bronze and ivory of 1899 and his portrait of John Hunter, 1893-1900). Having said this, there is no doubt that the bust of *Lamia* was arguably Frampton's moment of

¹⁴¹ This bust was first illustrated in *The Studio* 1897, p.144, and then in *The Magazine of Art* 1898-99, p.308.

¹⁴² op. cit. *The Magazine of Art* 1897-98, p.414.

¹⁴³ It must date from its illustration in *The Studio*, vol.22, 1901.

glory for its use of symbols to represent a given narrative, in this case the narrative was Keats' poem of the same name. Keats' poetry was a popular source for the Pre-Raphaelite painters, notably in evidence in Millais' *Isabella* (1849) and Holman Hunt's *The Eve of St Agnes* (c.1848) and this must be a reason for Frampton's use of this poem for his sculpture.¹⁴⁴ The particular choice of the poem *Lamia* is no coincidence either, as it is one of few poems by Keats which addresses the notion of the *femme fatale*, so popularly depicted by artists in the 1890s throughout Europe. If one reads Keats' poem one is struck by just how closely the narrative was followed by Frampton in his portrayal of the subject matter: 'She was a gordian shape of dazzling hue...',¹⁴⁵ could refer to the tones that have been given to the bronze and the colour effect shown through the employment of opals and coloured glasses. Frampton's bust narrates the exact moment in the poem when the serpent changes from reptile to woman, or *vice versa*. In the poem she changes back to a serpent thus: 'Left to herself, the serpent now began to change; her elfin blood in madness ran...' The *femme fatale*, having courted the man, then changes back into a snake and it is at this point that the sculpture and the narrative are closest. To again quote Keats: 'The deep-recessed vision:- all was blight; Lamia, no longer fair, there sat a deadly white.' The scales of the snake have been depicted on the headdress of the bust, the use of ivory ('the deadly white') represents the flesh areas. The strange brooch motif on the breastplate shows Frampton's dexterity as a jeweller (a branch of the arts that he had mastered for his own purposes since around 1897) and recalls the kind of goldsmithery that Gilbert so painstakingly strove to perfect throughout his career. Frampton includes a figure of a boy amidst the spread wings and claws of a large bird, signifying the peril of the male figure at the hands of the animal/reptile. A clear glass orb is held in the claws of the bird,

¹⁴⁴ This notion is suggested in op. cit. Benedict Read's essay 'Sailing to Byzantium?' This essay examines the link between British sculpture in the 1890s and Symbolist sculpture, along with Keats' imagery in art etc.

¹⁴⁵ This and the following quotes are taken from Keats' poem *Lamia*, reproduced in 'Keats- Poetical works,' edited by H.W. Garrod, London, 1956.

perhaps a kind of oracle to foresee the fate of Lycius in the poem. Comparative works by British sculptors use similar motifs and subject matter as *Lamia*. Drury's full length ideal bust *The Prophetess of Fate* (1899-1900) {Plate 2/35} holds a glass oracular orb (Beattie argues that with work like this 'he became increasingly susceptible to the influence of Gilbert and Frampton'),¹⁴⁶ whilst Reynolds-Stephens' *Happy in Beauty, Life and Love and Everything* (1895-96) is taken from a line in Keats' *Lamia*.

Frampton's reputation as a sculptor using a mix of colour and materials was assured before the appearance of *Lamia* at the Academy. He had worked as a jeweller and had incorporated materials from the art of goldsmithery prior to 1900.¹⁴⁷ *Lamia's* warm reception at the RA led to its being purchased by William Vivian,¹⁴⁸ a keen collector of New Sculpture with an interest in the arts. Vivian had purchased Gilbert's "irregular" polychrome metal and ivory statuette figures from the Clarence Tomb prior to the completion of the commission.¹⁴⁹ He lived in a flat in London designed by Norman Shaw from 1892 which contained a bonboniere (in bronze with applied abalone shell) by Reynolds Stephens.¹⁵⁰ He therefore seems to have had a strong taste for mixed material sculpture, particularly that incorporating ivory and metal (as is the case with the Gilbert

¹⁴⁶ Op. cit. Beattie *The New Sculpture*, pp. 173-174.

¹⁴⁷ The relationship between *Lamia* and Frampton's jewellery work is discussed in Chapter 7, 'Medals and Jewellery,' in this thesis. Frampton was conceiving, designing and making a number of pieces of work in jewellery materials around this time. He conceived his monument to Queen Victoria in Calcutta to incorporate enamelling and coloured glass, he designed a mayoral chain for Southwark and included enamelling in commemorative sculpture.

¹⁴⁸ This fact comes from op. cit. Beattie *The New Sculpture*, p.258, n39. Beattie correctly says also that *Lamia* was bought back after George Frampton's death by Meredith and Lady Frampton and was presented to the Royal Academy of Arts. John Graves-Smith is, however, wrong in stating that *Lamia* was unsold and 'remained with the sculptor until his death,' in his essay (op. cit.) 'Frampton's Mysteries.' See p.11.

¹⁴⁹ See op. cit. *Alfred Gilbert* by Richard Dorment, p.199, 200, etc. Vivian bought the works through the dealer Robert Dunthorne.

¹⁵⁰ The fact of Vivian living in a Norman Shaw apartment comes from *The Survey of London*, vol. 38 (1975), p.338. The house was at 185 Queen's Gate, Kensington. A contemporary photograph of the morning-room (on p.111) shows Reynolds-Stephens' bon-bon dish on a table. A version of this now belongs in a private collection, I am grateful to have seen it and its polychromy through the fusion of bronze and shell. As to the rest of Vivian's collection, I have found no further details.

figures and *Lamia*), and contemporary art and design. Vivian was a wealthy stockbroker and to live in a Norman Shaw apartment was both a show of his wealth and taste in Arts and Crafts design. The drawing room was furnished 'in an Arts-and-Crafts style by W. Reynolds-Stephens.'¹⁵¹ In his studio, Frampton had a piece of ivory that he had used for the screen he had made for Alice Radcliffe several years before *Lamia*.¹⁵² Where it was acquired will probably remain a mystery; however ivory as a material for art was being promoted by the Belgian government after 1894 and the opening up of the market from the Belgian Congo.¹⁵³ For this reason a number of Belgian sculptors were using the material at the time, notably in the case of the already quoted works by Van der Stappen and Dubois.¹⁵⁴ Ivory was popular amongst European artists prior to this however. The sculptor Moreau Vauthier had shown work in this medium to the Paris Exposition Universelle in 1889¹⁵⁵ (where Frampton would have seen it having exhibited there himself) and Mercié employed it in his work shown at the same place entitled *Amphitrite*.¹⁵⁶

Ivory could better symbolise the flesh parts than other materials. This effect has been achieved (albeit in white marble as opposed to ivory) to these ends in Frampton's commemorative statue to Dame Alice Owen (of 1896-97) which further bridges the gap between ideas inherent in his ideal work and other genres.¹⁵⁷ This work similarly vies between the real world and the distant, mythical one to which *Lamia* belongs. These notions may best be summarised by Read thus: 'His Dame Alice Owen again can be taken as a traditional portrait

¹⁵¹ Ibid. p.340.

¹⁵² See *The Ladies Field* 1902, p.226: 'A portion of a huge elephant's tusk recalls the bust of *Lamia*, the beautiful mask of which was carved from the larger half of the same piece of ivory.'

¹⁵³ See *The Renaissance of Sculpture in Belgium* by O.G. Destree. As Read notes with regards this publication (in op. cit. 'Sailing to Byzantium?' p.61, n.15), Destree says that ivory was available after 1894. This would coincide with Frampton's first use of the material around 1895 for the Radcliffe screen.

¹⁵⁴ See *Sculpture of today, vol.I*, by Kineton Parkes, p.38, who has a section entitled 'Ivory,' in relation to Belgian sculpture in the 1890s.

¹⁵⁵ See *Masterpieces of ivory from the Walters Art Gallery*, by Randall, p.284.

¹⁵⁶ For Mercié's exhibit see op. cit. Beattie in *The New Sculpture*, p.157.

¹⁵⁷ This work is described in more depth in 'Chapter 5: 'Monuments' in this dissertation.

statue, but there is rather more to it than that.'¹⁵⁸ The widespread use of ivory in Europe and in England may well be put down to the sensation caused by Jean-Leon Gérôme's *Bellona* on being exhibited in Paris in 1892 and in London in 1893. Its appearance at the RA pre-dated the fusing of colours to represent flesh and costume adopted by certain New Sculptors, including Frampton (*Lamia* 1899-1900), Bates (*Mors Janua Vitae*, 1899) and Reynolds-Stephens (*Guinevere's Redeeming*, 1907). Of *Bellona*, *The Builder* said:

'That this is a most notable production of modern sculpture cannot be denied. In its combination of different materials- ivory for the exposed portions of the figure with bronze for the costume, the latter heightened by gilding and silvering, it is an audacious experiment.'¹⁵⁹

The same journal reviewed Bates' *Mors Janua Vitae* at the Academy by saying that 'this use of different materials for different figures, or for the body and the raiment of a figure, is in doubtful taste from a sculpturesque point of view.'¹⁶⁰

The main argument that such writers had against this kind of polychromy in the 1890s seems to have been for 'the decorative effect to override the sculptural expression,'¹⁶¹ and they would rather have seen 'the purely sculpturesque research better assured before the forms are decked out with jewels.'¹⁶²

A second example of the *Lamia* bust exists, a coloured plaster version that was shown at the Venice Biennale in 1907 {Plate 2/31} [cat 126] (along with paintings by Frank Brangwyn) and is inscribed 'to my old friend Walter Bell,' (brother of Robert Anning Bell).¹⁶³ It was this coloured plaster bust and its chryselephantine counterpart that anticipate ideal busts that Frampton was to

¹⁵⁸ See *British Sculpture in the twentieth century* for 'Classical and Decorative Sculpture' by Ben Read. p.45.

¹⁵⁹ *The Builder*, vol.64, 1893, p.479. Review of the RA. It was illustrated in *The Magazine of Art* 1892-93, p.256.

¹⁶⁰ *The Builder*, vol.76, 1899, p.611.

¹⁶¹ *Ibid.* The reviewer cites work by Frampton, Bates and Reynolds-Stephens as being like this and ultimately it derives from Gilbert.

¹⁶² *The Saturday Review*, vol.89, 1900, p.680. Review of the RA by D.S. Maccoll referring to such polychromy by Frampton and Drury.

¹⁶³ This bust belongs to Birmingham City Art Gallery, a bequest from the Handley Read collection.

execute after 1900, keeping to the same themes explored during the 1890s, and it is to this post-turn of the century period that we must now turn.

Themes from the 1890s: Ideal work after 1900

In the collections of the V&A and the Walker Art Gallery (Liverpool) are two ideal busts in wax that date from 1902.¹⁶⁴ Neither was exhibited and neither was sold. The busts mark a transition from which *Lamia* sets off and to which the numerous later ideal works by Frampton begin: they feature the polychromy of the 1890s and the form of what was to come in subsequent bronze busts. Could these represent, perhaps, Frampton's ideas to make ideal busts in wax for sale? It would seem highly likely in that the market for bronze statuettes was being promoted at the time, raising the profile of sculpture for the home, and in the light of Frampton's editioning plaster reliefs as a cheaper substitute for bronzes. With his reputation as an artist ever increasing after 1900, however, it would seem that he shelved plans for the production of coloured wax busts and replaced it with the editioning of bronze ideal busts. In 1902, the same year that he signed and dated a wax bust of *St Elizabeth*, {Plate 2/36} [cat 144] Frampton produced three bronze ideal busts. Ideal busts were submitted to the RA by others at the time also: Lanteri exhibited his *Reverie* and Lucchesi his *A Sunflower* in 1902, whilst William Mclean showed *A Country Girl* the following year.¹⁶⁵ After this date there was a definite fall in the number of ideal works made by Frampton, busy as he was with commissioned monumental and portrait pieces to the upper echelons of Edwardian society.

Susan Beattie argues that the period after around 1901 for New Sculpture ideal work is very much one of stagnation, with tried and tested themes emerging and re-emerging in the Academy submissions of the leading sculptors. She cites

¹⁶⁴ These were both given to the respective galleries by the executors of the estate of Meredith Frampton. The version in the V&A is signed and dated 1902 and is called *St Elizabeth*, the version in Liverpool is entitled simply a *Bust of a Woman*. Correspondence with curatorial staff at both these galleries gives no information than is stated here.

¹⁶⁵ See illustrations for these in *Royal Academy Illustrated*.

Frampton and Hamo Thornycroft as repeating 'well-trying earlier themes' and that they had 'little time for developing new ideas,'¹⁶⁶ tied up as they were with official commissions. That this belief be proven one need only look at the three busts that Frampton made in 1902, *Lyonors*, {Plate 2/37} [cat 149] *The Lady of the Isle of Avelyon* {Plate 2/38} [cat 147] and *La Beale Isolde*, {Plate 2/39} all subjects from the *Morte d' Arthur* already much used as ideal reliefs in the 1890s. The more overtly Symbolist gaze and captivating appearance of work such as *Mysteriarch* and *Lamia* had been replaced with well modelled and detailed castings of female figures often with no more reference to their narrative source than the inscription on the plinth. However, this is not to demote their worth or contribution to British sculpture in the years around 1900. 1900 was a significant year for the New Sculpture. It marked a turning point between the innovations and diversities of the 1880s and '90s and what was to come in the twentieth century. The death of Queen Victoria in 1901 was to forever change the role and status of these artists and placed many of them in the highest circles of their professions, something that would increase their workload for commissioned schemes.¹⁶⁷ The achievements made by the New Sculptors were crowned at this point at the 1900 Paris Exposition, for here Medailles d'Honneur were awarded to Frampton, Thornycroft and Thomas Brock, Medailles d'or to C.J. Allen, Drury, Goscombe John and Lucchesi.¹⁶⁸ The New Sculpture was changing, due largely to the elevation of its major protagonists to high Academy and establishment standings caused by the demand for public statuary to the recently deceased Queen. Their role was moved more into the public domain and so leaving the private world of ideal sculpture. The market for collectors to own a work by one of these major sculptors though was sufficient for artists to produce work that would sell. Frampton was well known for his Arthurian reliefs, so why not respond to the market and re-interpret these themes? And with a well modelled,

¹⁶⁶ Op. cit. Beattie *The New Sculpture* p.232.

¹⁶⁷ This notion is developed in Chapter 5 ('Monuments') and Chapter 6 ('The Portrait Bust') in this dissertation.

¹⁶⁸ As noted in *The Year's Art*, 1901, p.1.

finely cast bust with focus on lifelike and animated facial expressiveness (notions that in themselves represented the specifics of the original ideals of the New Sculpture) a new market of wealthy Edwardians could be tapped. *Lyonors*¹⁶⁹ exemplifies these aforementioned concepts of Frampton's re-interpreted past themes as applied to the new levels of patronage that could be attracted by such a work. Here, Frampton inscribes the title of the piece on the plinth (taken from the *Morte d' Arthur*) in his characteristic typeface (with the raised 'O's and linear, elongated letters). The dexterity of the modelling (note the detail in the representation of the hair) and the downward gaze of the eyes show Frampton's proficiency at composition and his interests in re-interpreting themes and imagery from his past work. The gaze of *Lyonors* suggests a state of reverie and the narrative is less clearly stated than it was in the original reliefs of 1895, and this alone places the work in the realms of Symbolist art. The size of this (and other) ideal busts of the post 1902 period is about 48 centimetres, making it suitable for domestic display, and so, very collectable. The bust (to add to its desirability) was shown at the RA in 1902, alongside *The Lady of the Isle of Avelyon*, its companion piece. In the catalogue of The Fine Art Society's 'The Cult of the Statuette' exhibition in 1902, the latter busts were for sale in red wax at £100,¹⁷⁰ further testament to my belief that this was an area that Frampton was keen to explore in order to sell his ideal work.

The concerns of Symbolist aesthetic had changed after the turn of the century. A move away from the *fin de siècle* anxieties of the end of the century represented in the art of Toorop, Rops, Khnopff *et al*, and even the *femme fatale* imagery of Frampton's *Mysteriarch* and *Lamia*, were replaced with a more refined and often decorative art running parallel with Art Nouveau. One need only look at the paintings by Gustave Klimt of around 1908-10 for proof of this, but continental sculpture too had changed and it is of note to compare such

¹⁶⁹ A version of this belongs to Stoke on Trent City Museum and Art Gallery.

¹⁷⁰ I am grateful to have seen this catalogue at the Fine Art Society. My thanks are due to Peyton Skipwith.

notions to the post 1902 work of Frampton. The Belgian sculptor (and producer of Symbolist-esque imagery) Paul De Vigne produced an ideal bust entitled *Jeune Hollandaise*¹⁷¹ (the Young Dutch Girl) around 1901-02 {Plate 2/40} to which Frampton's busts of this time are to some extent analogous. The work stands at around 60 centimetres (comparable to the scale of Frampton's similar work) and the imagery of the hair and facial expressiveness is treated in a similar manner to the style of such bronzes by Frampton as *Lyonnors*, already mentioned. Frampton's ideal bust *Enid the Fair*¹⁷² (1907) {Plate 2/41} [cat 195] further follows the form and detail of this kind of Belgian work. The downward, solemn gaze, the attention to modelling detail and the manner in which the shoulders are cut off, are all factors that link *Enid the Fair* with *Jeune Hollandaise*. It therefore seems likely that Frampton saw this, or work very similar to it: it was shown at the Ghent Salon in 1902;¹⁷³ whether he visited such exhibitions is unknown. Certainly the proliferation of such imagery in European sculpture in the years surrounding 1910 was widespread, *Enid the Fair* was shown at the Venice Biennale in 1909, the year after its Royal Academy debut. An ideal bust such as *Enid the Fair* (again taken from the *Morte d' Arthur*, although its precise motifs to symbolise this narrative is as unclear and suggestive as any Symbolist artwork) represents an important period for Frampton and his continued following of European artistic developments. It is true that much of his time would have been devoted to commissioned work, leaving little time for his own imaginative sculpture. However the ideal busts (for the majority of his post 1900 ideal work was in this form) that he did produce were of an exceptionally high standard and it would have been out of keeping with the spirit of the age to think that he should have continued to sculpt *Lamias* and *Mysteriarchs* after 1900.

¹⁷¹ This work is illustrated in the *Catalogue de La Sculpture*, from the Musées Royaux des Beaux-Arts de Belgique, by Jacques Van Lunep. P.143

¹⁷² Versions exist at Aberdeen Art Gallery and at Joanna Barnes Fine Art amongst other locations. A version belonging to Hamo Thornycroft was bequeathed to Alton Art Gallery in Hampshire by Elfrida Manning, Hamo's daughter

¹⁷³ Op. cit. Jacques Van Lunep, p.143.

It is also wrong to suggest that Frampton's ideas and approach to his ideal work post *Lamia* (perhaps his masterpiece) were necessarily insipid and unoriginal. The artist was at the height of his career as an establishment sculptor and his development was to progress based on his existent concepts and stylistic premises. Change and breaking the same kind of barriers that *Mysteriarch* had a decade before were no longer suitable. Change and *avant garde* progressiveness was left to the younger generation and (in sculpture) artists such as Charles Sargeant Jagger and Jacob Epstein who developed a more geometric, less smoothly modelled (if modelled at all) form and line in their figures. Notable examples are the earlier carvings of Doves by Epstein of 1909 and Jagger's Royal Artillery Monument of 1925, along with a host of other such instances by less well known sculptors.¹⁷⁴ As both the twentieth century and the rise of these sculptors progressed, the concerns with figure anatomy (truth to nature) through bronze surface realism and the Symbolist and decorative notions inherent in much of the work of the old guard New Sculptors was being superceded. Critics such as D.S. Macoll (who we have already come across in relation to Frampton) and Frank Rutter were actively promoting artists such as Charles Wheeler towards their definition of Modernism in the 1920s, the late New Sculptor's style was simply not moving at a sufficient rate for the art of sculpture to evolve and this had been the case since the years leading up to the Great War.¹⁷⁵ Frampton's response to this modernism was the monumental scheme he devised to Nurse Edith Cavell in 1920 (to be examined further into this dissertation), other than that, his ideal work retained the same themes of the 1890s. Francis Derwent Wood's effort to keep the New Sculpture going was (critically) something of a disaster in 1920 when his memorial to the Machine Gun Corps was unveiled in Hyde Park.¹⁷⁶ This nude male figure would have been a success if shown a

¹⁷⁴ These are well documented in The Fine Art Society publication *Sculpture between the Wars*, with entries by Peyton Skipwith and Benedict Read.

¹⁷⁵ The end of the New Sculpture is better dealt with by Benedict Read in his essay 'Whatever Happened to the New Sculpture?' in op. cit. *Reverie, Myth, Sensuality*, pp.21-25. The mention of Rutter, Wheeler and others comes from this essay.

¹⁷⁶ Ibid. See p.22.

generation earlier, admirable for its quality of casting, anatomy of figuration and recalling of Donatello-esque statuary.

Other work that is similar to Frampton's ideal busts of *Lyonors* and *Enid the Fair* is *Madonna of the Peach Tree* of 1910 {Plate 2/42} [cat 218] (56 cms in height) and a small bust entitled *Madonna* of 27 cms high {Plate 2/43} [cat 241] of 1915. The *Madonna of the Peach Tree* is an almost counterfeit version of *Lyonors*. The subject is taken from a short story of the same title by Maurice Hewlett concerning the appearance of the Madonna and Child¹⁷⁷ (similar apparitions having been dealt with by Frampton in other ideal work and a common interest of Symbolist painters) and Frampton's Madonna is depicted wearing the peach blossoms as a headdress. Frampton's most stalwart supporter, *The Studio*, still managed to say that '...very high praise is certainly due to such real successes as the *Madonna of the Peach Tree* by Sir George Frampton,' on seeing it at the RA in 1910.¹⁷⁸ Themes of the Madonna as linked with other matters (such as the notion of the *femme fatale*) had been central to Frampton's work in the 1880s and '90s and was as used in ideal sculpture of the 1900s. The aforementioned bust narrated a vision of the Madonna, the bronze statue (107 cms in height) of *La Belle Dame Sans Merci*¹⁷⁹ (1909) {Plate 2/44} [cat 212] narrates the appearance of a female vision on the hillside from Keats' minor short ballad of the same name. Frampton has once again chosen to depict a scene from a Keats poem about a *femme fatale*, in this case who sweeps down and casts her evil spell on the narrator. The notion of the *femme fatale* is recounted in verse four of the poem:

'I met a lady in the meads,
Full beautiful- a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.'¹⁸⁰

¹⁷⁷ See op. cit. 'Whatever happened to the New Sculpture?', p.42.

¹⁷⁸ *The Studio*, vol.50, 1910, p.16.

¹⁷⁹ This work exists in the Museum of Modern Art in Venice where it was bought from the Venice Biennale of 1909. It was shown at the RA the same year.

¹⁸⁰ See op. cit. 'Keats- Poetical works,' for quotes here taken from *La Belle Dame sans Merci*. See pp. 350-351.

The protagonist in the poem is left 'alone and palely loitering' 'on the cold hill's side' having been 'lulled' to sleep by the mysterious woman, the imagery of Frampton's freestanding bronze sculpture narrates the moment when she leaves, her cloak wrapped around her face. For Frampton, therefore, Symbolist imagery and representation of narrative was still to be found in his sculpture in the early twentieth century and for the remainder of his art producing years (that is, up to around 1920). Symbolism (and even bronze polychromy) re-appear as themes in another ideal bust of this period. *Madonna* dates from 1915 and is in bronze with gilded sections representing the figure's jewellery on the headwear and brooch.¹⁸¹ The title is again the main clue to the subject, the downwards gaze gives the work added uncertainty of narrative. That the work 'insisted on concrete expression through symbols'¹⁸² is clear in its links with Symbolism: the notion of the Madonna and her apparition is symbolised through the gaze (seen in Rossetti's work based on similar subjects) and the tilt of the head. Its small size would have made it ideal for domestic display and due to this it was not considered sufficiently suitable for Royal Academy exhibition. And again, as we have seen with the similarities between *Enid the Fair* and the Belgian sculptor De Vigne's ideal bust, Frampton and late Symbolist imagery collide: in the case of Frampton's *Madonna* one can see the resemblance to George Verbanck's *Fillette Affligée* of 1917.¹⁸³ {Plate 2/45} Moreover, Verbanck's ideal bust is coloured in the same way that Frampton's busts and reliefs were in the 1890s. The similarities hardly need spelling out, however the tilt of the head, the representation of the hair, the facial expression and the plinth are all common factors between the two busts.

¹⁸¹ A version of this belongs to the Laing Art Gallery, Newcastle-Upon-Tyne. It is 27 centimetres in height and signed (with Frampton's monogram) and dated 1915. I know of a version in a private collection also and they still come up at auction from time to time, for example at Sotheby's London in May 1994.

¹⁸² This is to quote one definition of Symbolism, given by Mary Anne Stevens in her essay 'Towards a definition of Symbolism' to be found in op. cit. *The Last Romantics*, p.37.

¹⁸³ Illustrated in op. cit. Jacques Van Lannep on p.378.

Final works and conclusion

Frampton's final ideal exercises number only two after 1915. A statuette of *Peter Pan* was editioned in 1920, it is a reduction to 48 centimetres of the top section of the artist's immensely popular monument to J.M. Barrie (more commonly known as the Peter Pan statue).¹⁸⁴ His final ideal piece stands more as an epitaph to his work in this field than a work of any other great significance to twentieth century sculpture. *La Belle Dame sans Merci* is the head and shoulders of the 1909 statuette of the same name, standing at 63 cms high, and was shown at the RA in both 1926 and '27. {Plate 2/46} [cat 263] Its symbolism as an epitaph to the ideal work of its creator is in the *femme fatale*-esque subject and that it is in the form of a full length bust, both notions that characterised Frampton's most well known themes in the period leading up to 1900 and the appearance of *Lamia* at that year's Academy. Compared to the angular realism of Sargeant Jagger *et al* and the kind of form found in Dobson and post-Vorticist Epstein, *La Belle Dame sans Merci* received little or no place in discussions of contemporary art. It is a little known work¹⁸⁵ and it is not known when it was conceived in the form of a bust; Frampton died in 1928 and his last works date from 1920, or thereabouts. Perhaps even he devised it as a somewhat fitting and ironic epitaph to his own contribution to the New Sculpture?

Commercialism and a full order book for portraiture and monumental schemes kept Frampton fully occupied during his latter years. Demand for him to undertake this work was a result of the successes he had had from the critical reception of his ideal work from the 1890s. His innovations and contribution to British sculpture through the genre of the ideal was enormous, but as I have argued, perhaps more remarkable prior to 1901.

¹⁸⁴ The Barrie monument will be looked at in relation to Frampton's monumental sculpture in Chapter 5, 'Monuments', in this thesis.

¹⁸⁵ It was not illustrated in any of the major journals of the time. The only depiction of it that I have come across is in Royal Academy Illustrated for 1927. Its present whereabouts are similarly obscure.

Chapter 3: Architectural Sculpture

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Introduction

When George Frampton ‘mounted the scaffolding on the Hotel de Ville in Paris, then under construction’ in 1878¹, he began a career in architectural sculpture that was to remain a passion for the rest of his working life. As an influential academician and establishment figure, Frampton was made an honorary member of the Royal Institute of British Architects in 1906 and contributed to the design of his St. John’s Wood home, completed in 1910. It is the purpose of this chapter to examine Frampton’s work associated with architecture and architects from 1878 onwards.

Details of Frampton’s early career are largely undocumented and formal commission contracts do not survive; the assumption that the artist was an apprentice for the architectural stone carving firm Farmer & Brindley remains unsubstantiated.² Frampton worked for a ‘little time in an architect’s office’³, his father was a journeyman stone - mason and perhaps enough of the profession was passed on to the eighteen year old for him to receive employment on the Paris town hall, his first visit to France. Around 1881-82, Frampton was admitted to the South London Technical Art School at Lambeth from where he began his studies at the Royal Academy schools. Sometime during the early 1880s

¹ *Glasgow Herald* 22nd May 1928, obituary to Frampton.

² Susan Beattie *The New Sculpture*, 1983, p.243. The biography section at the back of Beattie’s book states that Frampton was ‘apprenticed to a firm of architectural stone carvers (possibly Farmer & Brindley)’. For more in-depth studies of Farmer & Brindley see Emma Hardy’s unpublished undergraduate thesis on the firm at The University of Leeds and ‘Farmer and Brindley, Craftsman Sculptors 1850-1930’, reproduced in the *Victorian Society Annual* 1993, pp.4-18, by the same author.

³ *Studio*, January 1896, vol. 6, pp.205-213; *Afternoons in Studios: A chat with Mr George Frampton, ARA* by Anon. P205.

Frampton met Robert Anning-Bell⁴, according to the latter at the 'old Architectural Museum, Tufton Street,' where the two attended evening classes.⁵ Around this time Frampton executed carved stalls and a pulpit in a church at Bethnal Green⁶ prior to his enrolment at the RA schools at the end of 1881, his early career was thus notably inclined towards architectural sculpture.

Exterior decoration up to 1910

Among Frampton's first works for architectural projects were a number of carvings made on the façades of London buildings. Whereas many later commissions came through the architects Basil Champneys (1842-1935) and Thomas Graham Jackson (1835-1924), these early works follow no such commissioning pattern and are, so to speak, 'one offs' for the architects concerned. The first works here discussed were carried out during Frampton's schooling at the RA, i.e. from December 1881 and his departure for Paris on the travelling studentship at the end of 1887. The earliest schemes date from the early 1880s; Frampton first cites 'some sgraffitto work for a house at Birchington at the time Rossetti died there' (in 1882) {Plate 3/1} [cat 2] and a group above the doorway to the Conservative Club in Chelsea, [cat 9] in a list of early external architectural works.⁷ The former work still exists in Kent and consists of large cherubs in white over a pale blue border, at top storey level below the roof.⁸ Sgraffitto is the process whereby imagery is etched into a layer of coloured plaster covered in white plaster and dates from Sixteenth Century Italian

⁴ As Beattie observes (*op. cit. The New Sculpture*, P86), it is not known when the two actually met, but certainly before 1884.

⁵ V&A Archive (AAD 13); Transcript of Robert Anning-Bell obituary for Frampton read before the Art Workers Guild.

⁶ See *op. cit. Studio*, 1896, Vol. 6, p.205.

⁷ *Ibid.* P206.

⁸ I am grateful to John Beattie for being allowed to consult Susan Beattie's unpublished notes for this, where a photograph of the house exists.

decorative work. The latter was a carving of a 'group of boys'⁹ and dates from around 1887.¹⁰

For the architects Hooker & Hemings Frampton executed the carved decoration of the front of 'the King's and Key' building in Fleet Street, {Plate 3/2} [cat 15] which consisted of a panel about half way up and a floral decorated spandrel above an upper storey window.¹¹ At this early stage in his career it is difficult for one to ascertain the freedom of execution Frampton would have been afforded but it was foliage motifs such as these which marked his individual style of the 1890s. In his 1896 interview with *The Studio* in reference to the notion of the placing of decoration in positions both harmonious with the details of the architecture and with regards to their vista, it might have been 'the King's and Key' commission that led the sculptor to say, 'I remember, myself, carving fifty pounds' worth of ornament high up on a City warehouse where it can never properly be seen'¹² While 'the King's and Key' building was not designed as a warehouse, the principals referred to by the sculptor with regards the architectural carving apply here.

A similar scheme was carried out at 31 Fenchurch Street in 1886, for the offices and sale rooms of H.C. Moffat (demolished), the architects were Collier and Merrin.¹³ {Plate 3/3} [cat 20] Carved in red Corsehill stone, Frampton's work is more in touch with the overall architectural layout, it being less ornate than the aforementioned Strand façade. Again the decoration is floral, the two panels given different treatment by the carver. More so than any of his contemporaries at the Royal Academy schools Frampton was undertaking architectural sculpture

⁹ Op. cit. *The Studio*, Vol. 6, p.205.

¹⁰ In Chelsea Library, Local History Archives, there is a book of cuttings relating to buildings in the King's Road. Unfortunately the only illustration of the Conservative Club is in 1897 during the Queen's Jubilee celebrations and the frontage is heavily decorated to obscure the sculpture. *The Echo*, May 19th 1887, announced that the Conservative Club was to be built (Chelsea scraps, 1-270/1). The building was demolished around 1906.

¹¹ Announced in *The Building News* 1885, Vol. 50, The building still stands at 185 Fleet Street, the offices of Thomson Leng publications.

¹² Op. Cit. *Studio* 1896, vol. 6, p.205.

¹³ See *The Building News* 1886, vol. 51.

in addition to the modelling and drawing practised according to the schools' curriculum, the more mature designs for building exteriors executed in the mid-1890s mark an individuality in this field of work beyond the concerns of his contemporaries. Certainly Frampton was in a minority at the purist RA schools in terms of his links with architecture, as he acknowledged; 'I worked at regular commissions for architectural carving even while I was a student at the Royal Academy schools - some of the students thought it *infra dig*'¹⁴ [undignified].

Frampton's first important work on architecture came in 1886 through the architect Robert W. Edis. The opening of the Constitutional Club in Northumberland Avenue {Plate 3/4} [cat 10] (now destroyed) was covered by all the major architecture journals of the time, including an illustration of a measured drawing of the principal front by R. Phene Spiers published in the *Building News*.¹⁵ {Plate 3/5} The monochrome images that survive omit to show the polychrome 'buff and reddish-brown'¹⁶ of the terracotta façade, the importance of the colour and of Frampton's work was detailed by *The Builder*:

'[The Constitutional Club] presents both in colour and design externally, an important and striking variation from the Portland and Bath stone frontages of the other large buildings in this new thoroughfare.'¹⁷

This critical acclaim for the building and Frampton's sculpture was undoubtedly highly important for the artist's future work as an architectural sculptor following his return from the travelling studentship in Paris in late 1889, and if this kind of work was 'undignified' for a student of the RA, it marked an ideological departure for Frampton. These ideas remained with him throughout his future architectural commissions; the notion of 'truth to materials' and simple application of ornament fitted into the Arts and Crafts ideology of the late Nineteenth Century. That Frampton worked in terracotta in this instance is of importance in terms of the Arts and Crafts Movement and architectural trends at

¹⁴ Op. cit. *Studio* 1896, vol. 6, p.205.

¹⁵ *The Building News* 1886, vol. 51, p.344.

¹⁶ *The Builder* 1886, vol 51, p.535.

¹⁷ *Ibid.*

the time. As Michael Stratton states in his recent book *The Terracotta Revival*; 'the revival of terracotta as an architectural material reached a climax in 1886.'¹⁸ Buildings of around 1886 of note include Benjamin Creswick's Cutler's Hall in London (1886-87) and Aston Webb and Ingress Bell's Victoria Law Courts, Birmingham (1887-91). The use of terracotta in architecture (with its Italian Renaissance precedent)¹⁹ was used by a number of sculptors at the insistence of their architects in the second half of the century. Major public buildings such as The Royal Albert Hall (H. Scott, 1867-71) and The Natural History Museum (Alfred Waterhouse, 1873-81) {Plate 3/6} and their show of terracotta decoration fuelled the popularity of the medium. Frampton worked in the medium at the Constitutional Club and on other façades in the '80s and if he was led to it it was undoubtedly because of, firstly, the proximity of the Lambeth School (where he had studied) to the Doulton works, and secondly, due to the use of terracotta for modelling by Jules Dalou in London.²⁰ However, it must be taken that it was the architect's choice to use terracotta and not necessarily the sculptor's. Edis, for example, was using the material for a number of his buildings at the time; apart from the Constitutional Club, terracotta was employed on the front of his Rifle Volunteer Corps Building (Duke Street, London) in 1888.²¹ The largest manufacturer of terracotta for architectural purposes in Britain was the J.C. Edwards works in Pen-Y-Bont, Clwyd where Frampton visited in order to select material for the Constitutional Club.²²

¹⁸ *The Terracotta Revival*, by Michael Stratton, London, 1993. See p.13.

¹⁹ This point is made by Stratton. see, *ibid.* p.11.

²⁰ *Ibid.*, p.92. Stratton makes this point with regards the New Sculpture's links with terracotta.

²¹ This building is mentioned in *op. cit.* Stratton, p.97.

²² Stratton states that the J.C. Edwards works was the largest in the Country on *op. cit.* p.27. That he visited Edwards' clay works was mentioned by Frampton in an interview in 1902 when he said 'I went down to Wales in connection with some terra-cotta work on the Constitutional Club;' Frampton modelled a bust of Miss Edwards, the proprietors daughter. See *The Sketch* 7th February 1894, p.72, 'Mr Frampton and his latest work.' (This is dealt with additionally in Chapter 6, 'The Portrait Bust', in this dissertation.)

The sculptor told his interviewer in *The Studio* of 1896 that he had 'modelled outright' 'much of the terra-cotta work on the Constitutional Club'²³ and the over-door foliage motifs and columns were 'worked in the clay itself'²⁴ and not cast from pre-prepared models. This kind of direct approach was advocated by many at the time as being a mark of 'honesty' and a furthering of the unity between architecture and sculpture. The application of detailed sculptural features against bold unadorned architectural sections of the façade creates what must have been a striking image for the Constitutional Club. The harmony between decoration and plain bands marks the first employment of the artist's ideas of façade decoration, the essence of which was 'to leave plenty of broad, plain surfaces, to give effect to certain portions, which may then be treated as elaborately as you like' in order to 'balance the masses.'²⁵ Frampton goes on to advocate the importance of individual motifs on a façade and not repetition of design elements from top to bottom, again, these principles expressed in 1896 were found ten years earlier on the Constitutional Club. On Frampton's election as Associate of the Royal Academy in 1894, *The Magazine of Art* cited the 'terracotta frieze' on the Constitutional Club as 'one of his principal works' and referred to him as a 'decorative sculptor of a very high order'.²⁶

It must be assumed (without conclusive documentation) that by 1886 with his major works being exterior architectural decoration, Frampton would have been given a free rein in the design process thus his status as sculptor as opposed to stonemason would have been assured. Such status was not new to architectural carving in the nineteenth century, H.H. Armstead and J. Birnie Philip had shown their mastery of both the conception and execution of this area of sculpture in the previous generation to Frampton. The notion of employing a sculptor in preference to a mason was much debated in architectural circles in the closing decades of the nineteenth century, and documented in the building press. The

²³ *Op. cit. Studio* 1896, vol. 6, p.206.

²⁴ *Ibid.*

²⁵ *Ibid.* p.205.

²⁶ *Magazine of Art* 1894, p.180.

choice of a sculptor (a designer and executor of the work as compared to a workman) additionally furthers the other much debated topic of architect-sculptor collaboration, for an architect concerned with such unity would play a part in commissioning an artist directly, whereas numerous architects would leave matters of decoration to a clerk of works.²⁷ Basil Champneys and T.G. Jackson often argued strongly for direct involvement with the artists and craftsmen (and women in isolated cases) involved in their schemes. An Architectural Association meeting in the mid 1890s, with Stirling Lee and Pomeroy contributing on the part of sculpture, concluded of architectural decoration; 'it should be sculptor's sculpture and not stonemason's sculpture'²⁸, which pretty well sums up feeling at the time in the professional circles of the Architectural Association and RIBA.

Champneys and Jackson employed Frampton on a number of occasions from the latter 1880s, both subscribed to the view of 'architecture as art', as opposed to a profession,²⁹ along Arts and Crafts ideologies. Frampton joined the Art Workers Guild early in his career (1887) and became greatly involved in its meetings, constitution and practices. That he worked for Champneys and Jackson prior to his membership of the AWG suggests his proximity to protagonists of architectural design whilst a student and in the early 1880s.

The exterior architectural schemes that Frampton worked on during the 1890s, however, afforded a more severe approach to decorative elements than those of the previous decade, due in part to changes in architecture style. By the time of his involvement with Edis in Northumberland Avenue, Frampton had embarked

²⁷ This subject was discussed for example, under the heading 'The Architect and Art Craftsman' in the *Building News* 1888, vol. 55, p.229, and provides a common theme in 'Art and Life, and the Building and Decoration of Cities: A series of lectures by members of the Arts and Crafts Exhibition Society, delivered at the fifth exhibition of the society in 1896, 1897. The Institute of Chartered Accountants building was a prime mover in uniting architect and sculptor and thus negating the past practice of sculpture's subservience to architecture. See T.Friedman, D.Linstrum, B.Read, et al, *The Alliance of Sculpture and Architecture*, 1993.

²⁸ *The Builder* 1895, vol. 68, pp. 182-184, and *The Building News* 1895, vol. 68, p.330.

²⁹ Champneys' entry in the DNB states this and Jackson co-edited a publication with Norman Shaw entitled *Architecture; a profession or an art?* (1892).

on his first collaborations with Jackson and Champneys (the Women's Fawcett memorial, Embankment Gardens, and a music frieze at 2 Kensington Court, respectively),³⁰ although the 'one offs' with other architects continued until 1887 and his departure for Paris. Prior to this, two terracotta statuettes were dispatched to New Zealand for F. Hurst Seagar's Chamber of Commerce in Christchurch, works which still exist. {Plate 3/7} [cat 4] These works mark Frampton's first venture into figures in the round (or semi-round, at least) as applied to the front of a building, culminating in the innovative Lloyd's Register of shipping in the latter 1890s. The allegorical figures of 'Concorde' and 'Industry' are depicted in contemporary working costume and, apart from simply applied brick or tile work, form the only external decoration of the building. The figures are set in separate niches to the side of an upper storey window on the South front and reflect the function of the Municipal building, a factor that was painstakingly developed by the sculptor in subsequent architectural employment, not least at the Lloyds Registry.

What must have been Frampton's last involvement with architectural exterior decoration prior to a divergence into interior work, ideal sculpture and prestigious commissions following his graduation from the RA schools at the end of the 1880s, was for the architect Alfred Drewe in the Strand. {Plate 3/8} [cat 22] Here, a similar pattern of decorative foliage detail alongside bold 'plain surfaces' is in evidence, as it was at the Constitutional Club but with added depictions of reclining figures and female heads.³¹ The building (W. Campbell's Jeweller) shows decoration above all the four storeys, each executed in a different manner and carved into the stone and brick façade; the lower Corinthian capitals were modelled. This contribution to the architecture synthesises all Frampton's theories and aims expressed several years later in interviews afforded him as a

³⁰ Both works are dealt with in subsequent chapters of this dissertation.

³¹ For the only reference I have found for 86/87 The Strand, London, see *The Building News* 1887, vol. 53, p.394. The building no longer stands.

major British sculptor, such as the varied design motifs, simplicity of the bolder, unadorned elements alongside his details, and sculptor-architect unity.

On his return from Paris, Frampton explored the numerous possibilities of ideal work that were developed during the 1890s and, apart from a small number of schemes, no exterior sculpture was executed by the artist until the large commissions for architecture in the late 1890s that sealed his career in the field, beginning with the Kelvingrove Art Gallery scheme at Glasgow from 1897. The already discussed works undertaken in the 1880s stand as testament to Frampton's dexterity as modeller, carver and designer so pronounced in bas-reliefs, jewellery, monument design and freestanding sculpture. The examples of façade decoration which pre-date the sculptor's work at Kelvingrove are some minimally decorated panels beneath windows for Falmouth Cottage Hospital and dispensary in 1893-94 (built by H.C. Rogers under the terms of a gift from the philanthropist Passmore Edwards),³² an exterior shield for a house at Copsale, near Horsham in Sussex (1891)³³ and designs for JJ Burnet's Savings Bank on the corner of Glassford and Ingram Street in Glasgow in 1896.

Frampton's work at Copsale upholds the common view that only minimal exterior decoration should be applied to a domestic house, the shields are probably armorial or in other ways family crests. The architect of the house was F.M. Simpson, a somewhat unknown figure based in Westminster. The Glasgow Savings Bank {Plate 3/9} [cat 71] marks Frampton's first involvement with J.J. Burnet, who later employed the artist on the prestigious extension of the British Museum immediately prior to the Great War. John James Burnet (1857-1938) was a Glasgow based architect; son of John Burnet (1814-1901) who had designed the original Savings Bank between 1876 and 1879 which the younger Burnet extended from 1895-1900. Frampton combines relief with figures in the

³² See *The Building News* 1894, vol. 66, p.497. Frampton's work was not illustrated and I have been unable to find whether the building still stands.

³³ Announced in *The Builder* 1891, vol. 61, p.106. Due to a lack of precise detail of the whereabouts of this domestic building, it is unknown whether or not the house still stands today.

round, capitals with decorative motifs and foliage adornment with symbolic pictorial devices on the Bank, contrasting with the architect's stark Greek Classicism. Unfortunately it is a union that fails to work visually, clumsy canopies and the portico niche supporting the central figure of St Mungo appear at odds with the overall design. It is difficult to evaluate Frampton's 'hands on' role on the scheme; it is doubtful whether the sculptor made a visit to Glasgow and a local stone mason (William Shireffs) undertook the carving from Frampton's models.³⁴ The work does, however, stand as an important prelude to the complex iconographies employed at Kelvingrove and Lloyds.

The central St Mungo figure [cat 83] pre-dates Frampton's main work of the same Saint at Kelvingrove. Representing Glasgow the statue holds an identical crozier (adorned with bell and salmon) to that in the left hand of St Mungo as patron of the arts in bronze at the Art Gallery. Beneath this figure is a segmental pediment, flanked by plain consoles, with a fussy mass of lettering, decoration and symbolism; a plaque carrying the tree and dove of Glasgow, floral designs, and a knight's helmet stand above the Ingram Street entrance to the building. The Glassford Street side features putti and two quasi-Medieval figures supporting the upper storey ledge. Despite this, the relief depictions either side of the St Mungo niche of female allegorical figures introduce this important aspect of the artist's oeuvre for the first time, blending in from bas to alto relief.

None of the lack of harmony evident on the Glasgow Savings Bank exists at Glasgow Art Gallery. By 1897 Frampton was emerging as a major contributor to the RA of ideal works and memorials, the 'architectural sculptor'³⁵ had been elected ARA three years earlier. J.W. Simpson was to design the building having won the competition in 1892 and Frampton's name appears in the Glasgow Corporation Minutes from July 1897.³⁶ At the July meeting Simpson proposed to

³⁴ *The Building News* 1896, vol. 70, p.167.

³⁵ *The Building News* referred to Frampton in this way on his election to ARA early in 1894. Vol. 66, 1894, p.102.

³⁶ Glasgow Corporation Minutes C1 3/25, P.643, held at the Mitchell Library in Glasgow. The entire scheme is discussed in much depth by Susan Beattie in *The New*

the committee that they should 'adopt the plan which was followed at the Hotel de Ville, employing the very best artist we can find for the purpose to model the design of the various portions, and be responsible for their proper execution.'³⁷ Frampton had not collaborated with Simpson prior to the Glasgow Art Gallery scheme, perhaps the sculptor's knowledge of having himself worked on the exterior sculpture of the Hôtel de Ville in Paris stood him in good stead for Simpson's choice of head sculptor. Simpson had considered employing a French sculptor to undertake the work, favouring contemporary sculpture on architecture in Paris, before the choice of Frampton for his experience in such matters.³⁸ The aforementioned paragraph from the minutes says much about the need for a 'Master Sculptor' to control the harmony of the whole and ensure a single vision within the project. Further to this, for such an important commission, the importance of artist input as opposed to a mason following the inexperience of architect in the specifics of architectural sculpture was proposed being:

'impossible to leave it in the hands of the ordinary architectural carver. To do so would be to invite a repetition of the numerous failures which are in evidence all through our Country.'³⁹

In discussing 'the sculpture for the Glasgow Art Galleries', *The British Architect* warned of the unacceptable notion of disproportionate and poorly executed work on buildings and favoured the unity between architect and sculptor that was shown in the early part of the commission.⁴⁰ The journal also warned of the dangers of an unsympathetic committee in choosing artisans to execute the decorative sculpture at the expense of the more satisfactory results producible by an artist. Fortunately, a great unity was established between Simpson and Frampton and the only problems that did occur were to do with the final lack of

Sculpture, op. cit. I am grateful to Hugh Stevenson at Kelvingrove for allowing me to consult the Art Gallery's summary of the minutes.

³⁷ Glasgow Corporation Minutes; meeting 23rd July 1897.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ *The British Architect* 24th December 1897, pp.471-473; *The Sculpture for the Glasgow Art Galleries*.

money to enable the sculptor to play a more 'hands on' role. The £10,000 afforded for the sculptural designs had been whittled down from £15,000 by the commissioners.⁴¹

By October the architect and sculptor had produced their report concerning the architectural sculpture to the committee and Alfred Waterhouse (the advisor) and all parties were present at the meeting.⁴² The full report was published in the *British Architect* at the end of December⁴³ and detailed the particulars of Frampton's contribution and the choice of the other sculptors, including William Shireffs of Glasgow Savings Bank fame. Frampton's choice of the other sculptors to execute specific groups included Edward Roscoe Mullins, Francis Derwent Wood and A. Fabbrucci amongst the London artists. Due to a higher price for work commanded by the Master Sculptor, the aforementioned were employed to cut cost, Frampton executed only the north porch spandrels and bronze St Mungo figure.

An 1892 sketch of Simpson's intentions with regards to the sculpture on his building show a single female figure in the central porch of the north front: Frampton replaced this figure with his own bronze figure of St Mungo as Patron of the Arts. {Plate 3/10} His position in his profession and experience of architectural matters probably led to an unhindered choice in the design of the sculpture, and the scale of the St Mungo figure {Plate 3/11} fits perfectly into the archway resting on a stone plinth showing complete harmony with the architecture. This work shows Frampton's expertise in the architectonic planning of sculpture, the patination of the bronze producing an interesting complement to the terracotta coloured stonework. The detailed modelling and treatment of drapery on both the flanking allegorical figures and the Glaswegian Saint provide a unity between sculpture and architecture. Walter Shaw Sparrow's opinion

⁴¹ Op. cit. Corporation Minutes, p.29, meeting of 10th November 1897.

⁴² Ibid. Meeting of 22nd October 1897.

⁴³ Op. cit. *The British Architect* 24th December 1897.

produces a more striking contemporary view providing one with a complex range of iconographic study:

'Mr Frampton has here achieved that fine harmony of masculine and feminine qualities which ought always to be present in the work done by an artist of genius, for the reason that genius itself is neither masculine nor feminine, but each and both and is, indeed, a single creative agent with a double sex.'⁴⁴

This 'strange' (to use a common phrase in the 1890s for ambiguous narrative in art) statement is more in keeping with a review of a Khnopff or Moreau painting of the period and is testament to Frampton's widening of Symbolist iconographies to the medium of architectural sculpture. The trumpeting female spandrel figures {Plate 2/12} such as those above St Mungo, resemble in facial expression and drapery, those depicted in *The Golden Stair* (1880) by Edward Burne Jones in the Tate Gallery. {Plate 3/13} [cat 84] Frampton's Pre-Raphaelesque female figures, clothed in loose fitting Arts and Crafts/ Dress Reform costume are both ideal works and carriers of the iconography of the building; the salmon motifs on one of the figure's clothing being symbolic of Glasgow. Even the dreamlike quality of the facial expression refers to what had been seen in a work such as *Mysteriarch* of 1893 and what would be seen in 1900 in *Lamia*, to mention two of Frampton's more Symbolist exercises in ideal sculpture. The Kelvingrove spandrels further exemplify the artist's dexterity in blending the different gradations of relief sculpture, referred to by Beattie as 'that shadowy area in which the principles of sculpture overlap those of painting and two-dimensional design',⁴⁵ as Frampton's iconography is carried through alto-relief to bas-relief and stages therein.

Having already been involved in a number of schemes for the interiors of T.G. Jackson's buildings and restorations, it was not until 1897 that Frampton contributed to exterior work.⁴⁶ The important commission of restoring the

⁴⁴ *Studio* 1901, vol. 22, p.14. *Mr George Frampton and his work for the Glasgow Art Gallery*, by WSS. [Walter Shaw Sparrow].

⁴⁵ Op. cit. S. Beattie, *The New Sculpture*. p.85.

⁴⁶ A full description of interior designs in collaboration with T.G. Jackson will be discussed later on in this chapter.

Church of St Mary the Virgin in Oxford was begun in 1893 and work completed four years later coinciding with the publication of a book on the church written by Jackson.⁴⁷ T.G. Jackson's career had begun in the offices of George Gilbert Scott in 1858 when Scott was at the height of his career and undertaking much ecclesiastical renovation and it was Scott who had worked at St Mary's in 1856 and 1862 on restoration work. Jackson was no stranger to Oxford (and Cambridge) architectural schemes, his first University commission having been in 1876 for the new Examination schools. Having been elected ARA in 1892, towards the end of the St Mary's commission the architect became an Academician and Master of the Art Worker's Guild in 1896.⁴⁸ No doubt Jackson's standing in his profession and the earlier association with Gilbert Scott led to the committee's choice of architect to restore the Church. Of Gilbert Scott's second venture in restoring the Church, Jackson said in his first report on the building that it 'was repaired and restored to such an extent that externally it became almost a new building'.⁴⁹ It is clear from his book that Jackson intended to both restore according to the original and introduce 'modern' motifs in place of those parts too badly damaged by time, according to the contemporary Arts and Crafts belief of producing modern work with, so to speak, one foot in the past. Frampton was both an upholder of such beliefs and had been associated with Jackson for some eight years, and the St Mary's carvings were to be designed 'as good artistically as Modern art can make them, not copying the mannerism of the old work, though preserving its general feeling'.⁵⁰

The architect first reported on the condition of the twelve statues on the base of the spire in mid-November 1893,⁵¹ they were in poor repair and some crumbled when removed from years of erosion. Furthermore they had been hollowed out in

⁴⁷ T.G. Jackson, *The Church of St Mary the Virgin, Oxford*, 1897.

⁴⁸ See the DNB entry for Jackson by H.S. Goodhart-Rendel. DNB 1922-1930, p.450-451.

⁴⁹ Op. cit. *The Church of St Mary the Virgin, Oxford*, p.148. It must be added that Jackson's opinions of Scott's restoration beliefs were often severe and not in common with other contemporary commentary.

⁵⁰ Ibid. p.161.

⁵¹ Ibid. p.152, in reference to the committee meeting of 13th November 1893.

order to lighten the load on the spire itself. By the end of November the committee had authorised the new statues to be made and agreed the employment of Frampton, suggested by Jackson.⁵² From Jackson's book on St Mary's and from his (edited) autobiography, one can observe the involvement of architect and sculptor to a degree resulting in unity of expertise.⁵³ Prior to St Mary's, Jackson had used Farmer and Brindley, the architectural stone carving firm, but with the emphasis on close involvement; for instance a Mr Maples (the firm's head carver) had worked closely with Jackson on the latter's buildings over a twenty year period.⁵⁴ This need for trusting a particular artisan was highly valued by the architect, hence his involvement over the years with George Frampton.

It seems that the committee did not allow architect and sculptor quite the freedom they argued for. The University based committee insisted on exact copies of the original Medieval statues where possible and only three new works were designed by Frampton;⁵⁵ the originals were placed in the Congregation House. If these three Medieval works were in good enough condition no doubt Frampton's role would have been merely to carve their copies. Jackson's unrealised proposal to execute completely new works was supported by *The Builder* at the time, this far from *avant-garde* journal would have preferred modern works to have been designed against copies.⁵⁶ *The Builder* made its position clear and favoured Jackson and Frampton's collaborative efforts concerning the statues:

'Mr Jackson and Mr Frampton, the sculptor, were of the opinion that he (Mr Frampton) should produce the best modern sculptures of the same subjects that he could, only assimilating their lines, in a decorative sense, to those of the architecture. The authorities decided that he should make accurate copies of the old statues. There is a good deal to be urged in favour of both courses, but on the

⁵² Ibid. p.152, meeting of 28th November 1893.

⁵³ Basil H. Jackson (ed.), *Recollections of Thomas Graham Jackson, Bart., 1835-1928*, 1950.

⁵⁴ Ibid. p.142.

⁵⁵ Op. cit. *The Church of St Mary the Virgin, Oxford*. On p.153 Jackson says; 'In the three southern figures for which there was no ancient authority, he [Frampton] has used his own imagination, and produced very fine work; the rest are, by the desire of the University, reproductions of the old.'

⁵⁶ *The Builder* 1897, vol. 73, pp.195-197; *St Mary's, Oxford*.

whole we are inclined to the view of the architect and sculptor, that the ancient work should not have been copied. Sculpture is quite a different thing from such architectural details as mouldings and arcades.’⁵⁷

In argument against the employment of masons to execute the sculpture, Jackson believed the various Medieval carvings ‘were the work of the same artist.’ He goes on to say:

‘We know that this would have been in accordance with the practice of art in those happy days before professionalism had taken the architect from the building- shed and the scaffolding and set him on a stool in an office, driving painting and sculpture from the walls of buildings to the studio and the gallery.’⁵⁸

Jackson did acknowledge the restraint exercised in the design of the decorative sculpture though, making the Medieval sculpture subservient to ‘the architecture they adorn,’⁵⁹ but his statement quoted above tells us of his belief in direct involvement and architect- sculptor harmony. .

Nine statues were pointed by Frampton from the original figures, some of which had been repaired in Gilbert Scott’s restorations of 1850-52, the latter work proving quite unsatisfactory, according to Jackson. Frampton’s new figures were of ‘St John the Baptist’, {Plate 3/14} ‘St John the Evangelist’ and ‘A Bishop.’ {Plate 3/15} The original figure of ‘St John the Baptist’ had been repaired in 1850-52 but was in an eroded state and a new figure was thus able to be made, Frampton could thus work ‘unfettered by [the] necessity of copying’.⁶⁰ ‘St John the Evangelist’ was in too poor a state also and Frampton was able to design another new figure. The statue of ‘A Bishop’ was again in poor repair and both a new carving and a new Bishop to be represented had to be prepared. The choice of Bishop was Walter de Merton, being that the niche faced Merton College which had been founded at the same time as the Church. This statue is clearly nineteenth century in its overall form, more defined and with harsher edges than

⁵⁷ Ibid. p.197.

⁵⁸ Op. cit. *The Church of St Mary the Virgin, Oxford*. p.156.

⁵⁹ Ibid.

⁶⁰ Ibid. p.166.

Medieval figure depiction. The pastoral staff and raised right hand signify the Bishop and the clarity of form was sculpted for the architectonic purpose of viewership from below. The nine works carved by Frampton following the Medieval originals are of 'St Mary the Virgin', 'An Archbishop', 'King Edward II', 'St Hugh of Lincoln', 'A Bishop' (thought to be 'St William of York'), 'An unknown Archbishop', 'St Cuthbert' (Bishop of Durham), 'A Bishop' (perhaps Richard of Wych, Bishop of Chichester) and another unidentified Archbishop.

It is clear from Jackson's book on the Church that he and Frampton worked closely on the restoration of the spire statues. The book provides a scholarly account of the history of the Medieval Church and the author's research concerning the statues enabled the successful reinterpretation of a number of the original characters. At the time of the St Mary the Virgin commission, Frampton executed an exterior statue of Archdeacon Johnson, above the main doorway at Victoria School Uppingham (1897)⁶¹ and again in 1900 for Jackson's restorations at Bath Abbey. At Bath Abbey (according to Pevsner) Frampton carved a statue of Henry VII above the main doorway, and a figure of Christ seated surrounded by angels in relief above the main window.⁶² He also carved replacements for the worn Medieval figures on Jacob's ladder, and this commission will be examined shortly.

Frampton had been asked to contribute to the external sculpture for the Lloyd's Register of Shipping, Fenchurch Street, in 1898, completed in 1901. {Plate 3/16} [cats 102 & 103] All the figure work on the façade was designed and executed by Frampton, miscellaneous carved adornment by J.E. Taylerson.⁶³ At Lloyds similarly clad female figures to those at Kelvingrove provide the visual language, each carrying the narrative of the function of Lloyds. Figures hold ships (both old schooners and modern steam ships) as they move in and out of the various grades

⁶¹ *Building News* 1898, vol. 73, p.853.

⁶² Nikolaus Pevsner, *The Building's of England: North Somerset and Bristol*, 1958, p.102.

⁶³ This commission is dealt with in depth in S. Beattie, *The New Sculpture; Lloyds Registry* section of Chapter 4, pp.99- 106. A sketch of the building was printed in *The Builder* 1901, vol 81, p.194.

of relief afforded them by the sculptor, so creating perspective effects. The main figure groups are situated at first storey level and are thus easily viewable for the passer-by; the sculpture is incorporated within T.E. Colcutt's Venetian Palazzo stonework that forms the Neo-Renaissance stylistic premises. At his own instigation, Frampton introduced bronze statuettes {Plate 3/17} thus strengthening the bond between building and decoration through the use of a material more traditionally used in architectural sculpture.⁶⁴ Lloyd's further upholds the notion of the collaborative ideal, notably with regards Frampton's external decoration blending with Colcutt's bold Portland stone areas, an ideal repeated with the employment of other artists (such as Frank Lynn Jenkins with his internal friezes) to undertake other parts of the whole. Fortunately Colcutt was allowed sufficient funds to offer suitable remuneration to such important artist-craftsmen⁶⁵ who represented 'Commerce by Might, Commerce by Treaty, Peace, Free Trade, Safety, Universality, Shipping, Justice in Registration, and similar subjects'⁶⁶ throughout the building, inside and out. In 1917 a three-foot high bronze statuette, 'A Wreath of Roses', was exhibited at the RA by Frampton, a figure from the Lloyd's Register of Shipping, so bringing down an architectural element to form an ideal piece of sculpture in its own right.

What must have been a prestigious commission for a rising sculptor to undertake for a major ecclesiastic commission came in 1900 for Frampton in his involvement with T.G. Jackson at Bath Abbey.⁶⁷ This was to be a commission along similar lines to that carried out at St Mary's, Oxford, hence Jackson's choice of Frampton. The restoration of the West front of Bath Abbey and the choice of Jackson was announced in the building press in 1899,⁶⁸ the scheme was

⁶⁴ Op.Cit. S. Beattie, *The New Sculpture; Lloyds Registry* section of Chapter, p.103. As Beattie says, only stone carving was accounted for in Colcutt's final budget, therefore it appears that Frampton himself decided on making works in bronze.

⁶⁵ This point is mentioned by the writer in *The Magazine of Art* 1903; '*Lloyd's Registry: A Modern Palace of Art.*' pp.19- 24 and pp.60- 67, see p.22.

⁶⁶ Ibid. p.62.

⁶⁷ Aside from announcements in the building press at the time, Frampton's work at Bath is mentioned in Pevsner for North Somerset & Bath, p.103. There are no archival details relating to Bath Abbey that I have found with correspondence.

⁶⁸ *Building News* 1899, vol.77, p.433.

completed by 1901.⁶⁹ {Plate 3/18} [cat 122] As at Oxford, Frampton was responsible for a mix of replacement figures and modern ones; six of the total ten ladder climbing angels are by Frampton as are a number of the apostles⁷⁰ and the figure of Christ at the top of the façade; these are all copies of worn medieval sculpture, the only figure to come from the artist's creativity, as it were, is a statue above the door of Henry VII. Watercolours painted by J.M.W. Turner around 1796 and F.E. Milman of 1824 in the Victoria Art Gallery in Bath, show an empty niche where Frampton's Henry VII now stands, a figure of Christ appears at the top, so charting the extent of the restorations and additions to the West front.

The figure of Henry VII is stylistically attributable to the hand of Frampton, the sharp facial features resemble those figures carved by the artist in Winchester Cathedral some three years previously, for instance.⁷¹ The abbey was built during the reign of Henry VII, hence the choice of subject for the empty niche.⁷² The drapery is carved in large planes and the head of the figure tilts downwards, an attempt to maximise vision from ground level. If this may be seen as a success, viewing the top figure of Christ is more problematic. As with the St Mary's spire statues, similar notions of respect for the original sculpture decoration fused with an up to date rendition of things is in evidence, thus furthering Jackson's beliefs in this area.

The Institute of Chartered Accountants building (Moorgate Place, City of London) {Plate 3/19} has been hailed as a landmark in late Nineteenth Century sculpture and architecture unity between a 'New Sculptor' and an architect

⁶⁹ The work was dedicated by the Bishop of Bath and Wells in June 1901. *Building News* 1901, vol.80, p.794.

⁷⁰ Ibid. The Building News here states that Frampton carved six new angels in place of the worn originals. The apostles St Peter and St Paul were untouched by the restorations, thus the others are replacements.

⁷¹ The screen in the Wykeham Chantry Chapel at Winchester dates from 1896-97. See the subsequent section of this thesis for an account of these sculptures.

⁷² I have been unable to find which figure, if any, was in the niche prior to the end of the eighteenth century when Turner's watercolour of the abbey was painted.

sympathetic with such ideals.⁷³ John Belcher's designs were first published in 1889 and the building was completed by 1893, a period when Frampton was formulating his ideas and visions concerning his art. During the period of the publication of designs and completion of the Chartered Accountant's building Frampton had exhibited such works as 'St Christina' (a bronze relief, 1890), 'The Vision' (1893), and 'Mysteriarch' (1893), works concerned with the same contemplative facial expressiveness that I have argued appeared in much of his architectural figurative work. Works such as these were tied up with the stylistic trends being formulated amongst European Symbolist painters, sculptors and architects in Paris, Brussels and Vienna, to name the main centres. Hamo Thornycroft's frieze at Moorgate Place (and subsidiary work by Harry Bates) is largely based around the notion of work and the allied trades represented by Chartered Accountant's and such realism is at odds with Frampton's more overtly Symbolist narrative elements. Much of Frampton's iconography (in sculpture, architectural sculpture and medal design) contained such symbolism as seen at the Glasgow Art Galleries in the later 1890s and whatever realism involved was fused with more symbolist motifs, the ship carrying female figures on the facade at Lloyd's is one example.

John Belcher was to later employ Frampton to carve decoration on the front of his Electra House building in Moorgate, completed in 1902 for the Eastern and Associated Telegraph Companies. {Plate 3/20} [cat 130] Belcher also involved Alfred Drury, F.W. Pomeroy and William Goscombe John on the scheme, artists who were at the height of their professions by the turn of the century; however (as Beattie argues) such over-collaboration was to prove unsuccessful visually.⁷⁴ As previously mentioned here, Frampton's figures fuse realism with the wider concerns of Symbolism; familiar faced females join winged girls and vie with telegraph poles and conductors to complete the narrative of the occupants

⁷³ The influence of the ICA is documented in op. cit. S. Beattie *The New Sculpture*. See also op. cit. *The Alliance of Sculpture and Architecture*, 1993.

⁷⁴ Op. cit. S Beattie *The New Sculpture*. p.126- 127. I have found no archival papers relating to the Electra House commission.

profession. {Plate 3/21} The language of the other sculpture decoration differs from Frampton's, however, seeming at odds with the classical garlands, shield holding children and lions heads spanning the façade. Certainly none of the harmony seen at the Institute of Chartered Accountants between both architecture and sculpture and sculptor and sculptor can be observed by 1901- 02.

Similarly, Aston Webb's employment of Frampton, Drury *et al* for the main Cromwell Road entrance to the Victoria and Albert Museum {Plate 3/22} [cat 178] resulted in architectonic disunity and exaggerated sculpture adornment. Undoubtedly the prestige of this major project would have served as reason enough for the sculptors to agree to participate, established and recognised as they were by completion in 1907; Frampton was knighted the following year, the others were Associate Academicians at the time, involved in Country and Empire- wide memorials to Queen Victoria. Frampton's role in the Victoria and Albert scheme was to carve a spandrel above the main entrance 'Truth' and 'Beauty' were the resultant works. They fail, however, to include any of the complex symbolist concerns of the turn of the century and rely on more obvious devices; the female figure in 'Beauty' holds a model of the Museum but carries no further narrative vehicles. A sketch design for the spandrels shows all figures nude, {Plate 3/23} the artist chose to drape the main female figure of 'Truth' and male 'Beauty' in the final work. Supporting figures are nude though, a departure in such work for Frampton, however restrained the final version was compared to the sculptor's initial ideas. A further departure for Frampton exists in his choice to label the two sides 'Truth' and 'Beauty', etching the words into the stone. With his previous ability to convey narrative through signs and symbols, by 1905 such ingenuity had been dispensed with in favour of more obvious iconographies. Frampton's spandrels fit curiously into place, above and below some rather overdone brickwork, rejecting the bold plain surfaces of the late 1880s period. Obviously the danger of employing an artist to sculpt a single section without planning the overall façade, as was the case here, would lead to an overall disharmony of elements. If 'his remarkable architectural sense of proportion and

relation of parts, which is quite as evident in his ideal work as in his architectural sculpture'⁷⁵ had been a common theme in the 1890s and before, it was sadly omitted at Electra House and South Kensington.

Aston Webb had won the competition to build the new Cromwell Road entrance to the Museum in 1891 but for economic reasons the scheme was shelved until 1899, when Queen Victoria laid the foundation stone.⁷⁶ It was not until 1905, then, that Aston Webb raised the question of the sculptural decoration and his wishes were fully realised on their being presented to the Office of Works. The sculptors employed by the architect were to be a mix of established ('sculptors of eminence') and unknown artists (or 'promising young sculptors').⁷⁷ WS Frith was to carve all the subsidiary detail and the less prominent work was to be undertaken by such men as Gilbert Bayes, Albert Hodge, Ernest Gillick and others. The major carving was to be executed by Frampton, Goscombe John and Drury. Frampton was chosen by Webb for his being 'specially endowed with an architectural feeling.'⁷⁸ One may add to this the choice of him due to his efficiency at completing work to deadlines, for sculptors had to produce a model and complete the carving (which according to the contract had to be done *in situ*) within three months. One must bare in mind the volume of work that filled Frampton's order book at the time, for he was involved in Monuments to Queen Victoria (and others) and portraiture.⁷⁹ The prestige of the Cromwell Road scheme was enough for him to agree to do the carving though, and for his spandrel of 'Truth' and 'Beauty' Frampton recieved £1000.

It is worth discussing at this stage, as an aside, the sculptural decoration on the façade of the Gaiety restaurant in The Strand, opposite Somerset House in

⁷⁵ *Studio* 1911-12, vol 54, pp.35- 43. *Some recent Monumental Sculpture by Sir George Frampton RA*, by W.K. West. p.42.

⁷⁶ The scheme is best discussed in the essay '*Victoria and Albert Museum Decorative Sculpture*,' by John Physick, (V&A pamphlet, 1978). John Physick has told me that no other archival material is to be found other than has been cited in his article.

⁷⁷ *Ibid.*: these were Aston Webb's words.

⁷⁸ *Ibid.* Quoted by Physick.

⁷⁹ This notion is further expanded on in the relevant chapters for Monuments and Portrait Busts in this thesis.

London, attributed as being the work of Frampton.⁸⁰ The restaurant (designed by Norman Shaw), built as an accompaniment to the Gaiety Theatre (now destroyed), was opened in 1905; an illustration of a part of the sculpture appeared in the *Art Journal* of 1903 and was credited to Hibbert Binney.⁸¹ The scheme fits in between Frampton's work at Electra House (1901- 02) and the Victoria and Albert Museum (1905- 07) façade, however I am not convinced that any of the work is by Frampton and must be re- attributed to Binney.⁸² The style of the figures is similar to Frampton's oeuvre, notably in the costume and the trumpeting female figures, and the work must ultimately relate to Frampton's influence, which by 1903 was strongly in evidence in British sculpture.

The year after the completed spandrel over the Victoria and Albert Museum; Frampton was approached for an equally prestigious commission to execute sculpture for the new extension to the British Museum. {Plate 3/24}[cat 213] The architect chosen from a list drawn up by the RIBA was to be John James Burnet.⁸³ Burnet had trained at the Ecole des Beaux Arts in Paris and much of his pre-British Museum architecture had been carried out in Scotland. The British Museum contract led the architect to open a London office and further commissions in the Capital came from the success of this building. He favoured a stripped down Greco Classicism, for which he was the style's leading exponent by 1909, in contrast to the ornamentally-laden English Baroque revival rooted in the late Nineteenth Century exemplified by such design as Belcher's Colchester Town Hall of 1897- 1902. Burnet was undoubtedly chosen for the commissioners faith in him to render a complementary extension to Sir Robert Smirke's Greek revival building of 1823-1844, and indeed, Burnet's use of the Ionic order for the extension reflects Smirke's original. Burnet was not new to the notion of architect-sculptor unity, he had employed the Scottish sculptor J.G. Mossman in

⁸⁰ At the Conway Library, Courtauld Institute of Art, University of London.

⁸¹ *Art Journal* 1903, p.94. Review of the Arts and Craft's Exhibition.

⁸² I have discussed this matter with Dr Ward-Jackson at the Courtauld Institute, who agreed with me.

⁸³ For Burnet see Alastair Service (ed.) *Edwardian Architecture*, 1975, pp.200-203, and A Stuart Gray *Edwardian Architecture, a biographical Dictionary*, 1985.

the 1880s, Birnie Rhind in the 1890s and Reid Dick after 1900, all up and coming artists at the time.⁸⁴ Frampton and Burnet had worked together on the latter's Savings Bank in Glassford Street, Glasgow, with its laden sculptural decoration integrated into the Classical vocabulary.

Plans for the Edward VII entrance were begun in 1903, the work was completed (and curtailed) by the outbreak of the Great War. Land had been acquired after 1895 and Burnet's design of 1905 shows the grand scheme to create British Museum Avenue with its Triumphal arch. The outbreak of war and exhausted funds ended this idea and what was to be a grand vista exists today as a road with only sufficient room for a pavement between it and the balustrades supporting Frampton's sculpture. Sir Charles Holden's University Senate House, built in the 1920s, stands as a monument to Modernism; a simple linear design with no exterior sculptural decoration on the site intended for Burnet's scheme.

Much consultation occurred between architect and sculptor throughout the commission, affected by committee meetings and financial restraint on the part of the Government Office of Works and the British Museum Trustees.⁸⁵ In July of 1909 the Committee agreed to go ahead for the lions to surmount the entrance balustrade,⁸⁶ {Plate 3/25} Burnet's response was to seek assurance that designs for the lions would be carried out by contractors and that he would maintain contact with the sculptor.⁸⁷ In this letter Burnet states that 'the work is important, and the extreme simplicity of the whole design renders it exceedingly sensitive, and anything short of excellence in the sculpture work would mar the whole effect.'⁸⁸ Then begins a series of correspondence and meetings between architect and committee, and between architect and sculptor, with regards to the price of

⁸⁴ See op. cit. A Service, *Edwardian Architecture*. p.200-203.

⁸⁵ The overall scheme is briefly touched on by J. Mordaunt Crook in his *The British Museum*, 1972. I am grateful to Mr Christopher Date of the British Museum Archive for making letters and committee meeting minutes available to me with regards Frampton's part in the sculptural decoration. (BM Archive relating to the Edward VII entrance commissions).

⁸⁶ British Museum archive: letter from HM Office of Works to British Museum, 9th July 1909.

⁸⁷ BM archive: letter from Burnet to BM 7th September 1909.

⁸⁸ Ibid.

the commission. Frampton's estimate of September 1909 had been £2000, however the commissioners persistently refused to offer above £1200, suggesting the artist 'reduce his terms' or else the architect approach 'a sculptor of equal eminence with Sir G. Frampton', such as Brock, Goscombe-John or Thornycroft.⁸⁹ This said, Frampton agreed to undertake the commission at the reduced rate, keen as he was for the prestige of working on the British Museum and with Burnet, a 'brother artist' with whom he had worked previously.⁹⁰ Frampton received the £1200 fee for his plaster model, the two lions were carved by Holmes and Jackson who had been contracted by the committee. The original unrealised scheme for the vista extended to Frampton's plans; a photograph of a plaster sketch model (and a drawing by Burnet) exists in the British Museum for the plans for the balustrade entrance for the Edward VII galleries. It shows the two lions nearest the door (as they now stand) and sketches for two additional sculptures representing Art and Science. These are reclining figures with decorative carving on the pedestal; as Mordaunt-Crook notes in his book on the building of the British Museum, they were not carried out, as Westmacott's plans for the original South front statuary were also not carried out. Mordaunt-Crook remarks, 'if sculpture is the voice of architecture, then the British Museum has whispered all its life.'⁹¹

Frampton's mastery of architectonic planning is in evidence with the Edward VII gallery façade layout, his final career exercise in a major architectural scheme. The lions form part of the stone balustrade; neatly incorporated, they provide a fitting conclusion to the architectural detail. Their scale complies with the setting of the base of the columns at door top level, as opposed to at ground level, and space is created in front of the entrance by the setting back of the sculpture. The design of the lions shows Frampton at his innovative best, still willing to experiment with form and style unbound by precedent. If Alfred

⁸⁹ BM archive: letter from BM to Burnet, 6th November 1909.

⁹⁰ BM archive: A letter from Frampton to Burnet of 10th November 1909 states the sculptors wish to undertake the commission, he also requests as much time as possible.

⁹¹ Op. cit. J Mordaunt Crook, p.215.

Stevens' lions (that once decorated the principal front gates) display the naturalism so admired by subsequent 'New Sculptors', Frampton's figures anticipate the more linear approach to form employed by Modernism, whilst at the same time inspiring Lorado Taft to refer to them in 1921 as 'those strange archaic lions.'⁹² They consist of simple planes and are somewhat geometric, stark and in keeping with Burnet's stripped-down Classicism. Burnet himself went on to design buildings in an 'International Style' Modernism, such as Kodak House in London with its steel structure and 'form follows function' façade. A Sudanese stone lion displayed inside the Museum, dating from 1440 BC and acquired in the early 1800s, {Plate 3/26} displays a curious likeness to Frampton's figures. Its front paws are crossed, its hind legs are similarly poised and it is simple and uncomplicated in form. Frampton would no doubt have seen this; could it be his attempt at bringing an added iconography to the function of the building by taking reference to art out of the gallery?

Frampton's concern for harmony within architecture extended to his own homes, firstly at 32 Queen's Road and then extensively at Carlton Hill. The former residence featured coloured plaster friezes {Plate 3/27} and an adjacent studio, the sculptor's only additions to an already existent property.⁹³ St John's Wood had been a magnet for artists since the early Nineteenth Century and in 1910 Frampton's status and success was marked by the completion of his home at 94 Carlton Hill, full of the characteristics of taste and sobriety of the Edwardian era. So illustrative of current taste was it, that *The Studio* (Frampton's stalwart mouthpiece since the 1890's) ran an article on the house in its 'Recent designs in Domestic Architecture' pages.⁹⁴

At Carlton Hill, Frampton played a considerable role in the design, embodying 'his own ideas of construction and decoration' incorporating 'the combination of

⁹² Lorado Taft, *Modern Tendencies in Sculpture*. 1921. p.79.

⁹³ Illustrations and a general account of 32 Queen's Road appear in *The Ladies Field*, 18th October 1902- *A Sculptor at home; Mr GJ Frampton RA*. The house still stands, with a blue plaque on the wall to denote Frampton's tenure, instigated by Susan Beattie.

⁹⁴ *Studio* 1910, vol 49, pp.213-218; *Recent Designs in Domestic Architecture*.

simplicity and practical usefulness'⁹⁵ that featured in his works and writings of the generation before. Of the illustrations featured in *The Studio* one can observe the hallmarks of contemporary taste alongside objects of the Frampton's own collection; bronze lions designed by Stevens for the British Museum, statuettes by Gilbert, a large collection of Oriental porcelain (some placed in niches within the wall), antique furniture and paintings by friends and associates (such as W.L. Wyllie, P.W. Steer and Alfred East). Marble mantelpieces designed by Frampton for the drawing and dining rooms are mentioned in the article. The decoration is less cluttered than that seen in a Victorian home and the façade displays the popular simplicity of the age.⁹⁶ Interior friezes (in the distinctive foliage manner) adorn the wall tops and spaciousness is emphasised with a number of archways dividing halls, rooms and lobbies, both designed by Frampton. The adjacent studio is functional and unadorned by applied decoration, with large doors leading outside, its large roof windows and east facing position allow for the maximum natural light.

Interior Decoration: The Plaster Ceiling and Decorative Frieze

From its inception *The Studio* was a keen supporter of the work of Frampton and similar craftsmen who were at the time bridging the gap between decorative design and painting and sculpture.⁹⁷ *The Studio* was based firmly on the ideologies and practices of the Art Workers' Guild and in its first issue the journal ran an article on coloured plaster bas-reliefs, an area of art practised by Frampton and his friend and collaborator Robert Anning Bell.⁹⁸ Within the parameters of coloured reliefs Frampton was able to explore his own visual vocabulary in ideal work alongside more decorative functions. In its section on

⁹⁵ Ibid. p.213.

⁹⁶ A detailed investigation of Edwardian interior design and taste might be found elsewhere, notably in Alastair Service's *Edwardian Interiors- inside the homes of the poor, the average and the wealthy*, 1982. Mention of 94 Carlton House is found on p.106.

⁹⁷ The first volume of *The Studio* appeared in 1893, edited by Gleeson White, a designer and member of the AWG. It appears that White and Frampton were good friends.

⁹⁸ *Studio* 1893, vol.1, pp.53-55.

'Artistic Houses', *The Studio* reported on Frampton's frieze in the music gallery of Mr Athelston- Riley's home in Kensington Court, {Plate 3/28} [cat 16] built and decorated by T.G. Jackson in 1885.⁹⁹ Jackson designed the entire music gallery (including a piano) and Frampton's prominent coloured plaster frieze was mentioned at length in *The Studio*:

'..... that of Mr Frampton appears to reach him by way of the Cinque Cento. Frankly pagan as his singing urchins are, they would, I think, never have found forth their silent song with such engaging divinity of childhood had it not been for the men of the Italian Renaissance [sic]. The song indeed may owe its being to a Greek composer, but they sing it in the neo- Latin tongue. If these two examples of the work of two clever men finally teach us anything at all, it is that their attractive quality resides in their ingenuous simplicity.'¹⁰⁰

The almost poetic writing style common to *The Studio* is of interest on a number of levels. The Italian Renaissance influence in Frampton's 'Music' frieze is obvious, not least because of its low relief and composition; the harmony of collaboration between sculptor and architect and the 'ingenuous simplicity' marks a departure from the overuse of figure and decorative elements common in late Victorian design. Pictorially Frampton has introduced a great sense of figure movement in his work, with some of the cherubs dancing, some playing instruments and others representing the theatre. Composed with side figures converging towards those in the centre, the frieze marks an early beginning for Frampton's role as an interior decorator.

The second volume of *The Studio* published an illustration of an ideal sculpture in low relief by Frampton, *The Vision*, and a design for the chancel ceiling for St Clement's Church in Bradford¹⁰¹ {Plate 3/29} [cat 49] and cited Frampton, Anning Bell, F.W. Pomeroy, H. Wilson and C.F.A. Voysey as working towards modern styles based on 'past tradition.'¹⁰² Despite being attributed to Frampton,

⁹⁹ Ibid. p.222. For the dating of the work see Op. Cit. Beattie, *The New Sculpture*. p.85.

¹⁰⁰ Op. cit. *Studio* 1893, vol 1, p.222.

¹⁰¹ *Studio* 1894, vol. 2, p.3. This ceiling is wrongly attributed to 'Morris & Co., ie. Burne Jones,' in Pevsner for West Yorkshire, p.127. The ceiling still exists in its original form in the church in Barkerend Road, Bradford.

¹⁰² Ibid. p.10.

Anning Bell's collaboration is clear at this stage with the heavily laden colour application.¹⁰³ In their collaborations, Frampton was responsible for the modelling and Anning Bell the colour,¹⁰⁴ the latter artist based his career on the production of colour reliefs for decorative and ideal purposes. These reliefs were exhibited at Arts and Crafts exhibitions and would be a more affordable means of collecting than a painting or sculpture, thus upholding Morris' belief in art for all. The ceiling panel for Bradford was shown at the 1893 Arts and Crafts Society Exhibition and installed in the Church the following year, a commission from the architect E Prioleau Warren of London. The design for the chancel ceiling shows two angels flanking a large tree, small trees adorn the bottom of the composition and such motifs were a part of Frampton's visual language in interior and exterior architectural design, jewellery, medals and memorials. It has been coloured in the richest reds, blues and golds. Further to the chancel panel are a series of reliefs incorporated within spandrel spaces in arches along the main aisle. These are similar in form and colour but all are different. There are female figures playing harps, drums, violins, tambourines and pipes, all of whom are surrounded by angels. This unity of design with the architecture is certainly of a very high order. The angels, use of female figures and foliage motifs seen here was used by Frampton in his ideal work also, and this is a further show of his keenness to unite all areas of his output.

The decorative ceiling became an important vehicle through which artists extended their repertoire into craft areas during the early 1890s, so closing the gap between art and craft and furthering the role of the artist in design and architecture. The technique that Frampton would have followed would begin with the preparation of a sketch model which would be cast in fibrous plaster and then coloured, if so desired. The panel would then be secured to the ceiling; it was considered preferable to model the design *in situ*, in order to achieve the

¹⁰³ *The Building News* 1897, vol. 72, pp.120-122; *Decorative Plaster work* by E Prioleau Warren. P122 of the article notes Anning Bell's involvement.

¹⁰⁴ *Ibid.*

correct qualities of light and shade, however the reality appears to have been one based on studio modelling. Attention would be paid to the effects of light and viewer response though,¹⁰⁵ and much the same argument persisted in both interior and exterior architectural decoration with regards this. Even the practical concerns of dust and dirt accumulation were important to artists, and this would govern the depth of relief employed.¹⁰⁶ Journals such as *The Studio* and *The Building News* and papers read before the RIBA¹⁰⁷ discussed the renaissance of ceiling decoration during the 1890s and one of two articles written by Frampton for *The Studio* concerned the subject.

'On colouring sculpture', part 1, by George Frampton appeared in *The Studio* in 1894 and a number of ideas about coloured plaster relief were put forward.¹⁰⁸ Larger blocks of colour were preferable to detailed work and colour should carry the pictorial effects as opposed to gradients of relief. Relief should be no higher than half an inch from the base level and an illustration of a Sixteenth Century Italian coloured tomb from the Victoria and Albert (then South Kensington) Museum was shown to illustrate the relief. Similar concerns were expressed by Frampton with regards to the combination of decorative elements with 'good wide plain surfaces'¹⁰⁹ in exterior architectural work. The essay favours simplicity over extravagant decoration and, when designing ceiling adornment, no decorative frieze should be applied beneath it. It is worth examining Frampton's wall decorations for the Owen School of Dance in Islington at this stage, which formed part of a scheme to integrate a memorial statue (to Dame Alice Owen, founder of the school¹¹⁰) with the surrounding architecture. {Plate

¹⁰⁵ Ibid. The author provides a technical treatise on plaster modelling.

¹⁰⁶ This point was raised by FW Pomeroy in a paper on plasterwork published in *The Building News* 1895, vol. 68, pp.330-331.

¹⁰⁷ Details of paper's written for the RIBA on *The application of colour to interior ornament in relief* by H. Vaughan Lanchester and F. Lynn Jenkins were published in the *Journal of the RIBA* 1899, vol.6, pp.329-339.

¹⁰⁸ *The Studio* 1894, vol. 3, pp.78-82. *On colouring sculpture - 1.* by George Frampton *ARA*, -2. by Matthew Webb.

¹⁰⁹ Ibid. p.79.

¹¹⁰ The Owen School is today located at Potter's Bar in Hertfordshire, where the statue now stands. Photographs of the Islington scheme exist in the Henry Moore Centre for the Study of Sculpture, Leeds, and come from the artist's papers.

3/30} Frampton's work here is contemporary to the statue (exhibited at the RA in 1897) that once stood in the entrance hall;

'On the wall behind are two conventional trees, from the boughs of which hang, the arms of Lady Owen and the Brewer's Co. (the trustees of the school) executed in gesso by Mr Frampton.'¹¹¹

The trees with hanging motifs to carry the symbolism (a Frampton trademark) are above the wood panelling at about waist level with the statue. A central niche contained the effigy of Dame Alice Owen. Here we see the unusual step of an artist designing a back to a free standing sculpture, integrated within the architecture. Thus the iconographies contained within the wall decoration form an important carrier of the narrative of the portrait statue. Certainly by the latter 1890s Frampton was in a position to clarify his ideas on decoration and speak for a movement of artists of which he was at the forefront. His influence has been omitted from recent accounts of the Arts and Crafts Movement,¹¹² and yet he was a regular exhibitor at their exhibitions and formulator of their ideologies in the movement's later stages. His stance concerning the application of decoration to an interior was expounded in 1897 but had been central to his work (as I have argued in terms of his first works on the façades of buildings) for a decade. 'If I am asked to decorate it', Frampton said with regards a plaster frieze, 'why should not I try to give a fresh treatment, or at any rate step outside the familiar lines.'¹¹³ In this way the artist was able to proclaim his or her own individuality (referred to as 'ego' by Miller in his interview with Frampton from which the previous statement was quoted)¹¹⁴ and thus, in terms of collaborative schemes, free the artist from a role subservient to the architect or designer. Frampton clearly established a distinctive style, not least through the employment of the foliage motif in his work. Fred Miller, Frampton's 1897 interviewer and a regular writer

¹¹¹ *Magazine of Art* 1897- 98, p.117.

¹¹² For example, see Isabelle Anscombe's book on *The Arts and Crafts Movement*.

¹¹³ Frampton quoted in Fred Miller's interview with the artist; *Art Journal* 1897, pp.321-324.

¹¹⁴ *Ibid.* p.322.

on Arts and Crafts matters, quotes Ibsen as a prelude to his article; 'The strongest man upon earth is he who stands most alone',¹¹⁵ and so recognises the need for an individual expression through art. Frampton sculpted decorative colour friezes for his Queen's Road home (c.1894- 97) in coloured plaster and depicting tree motifs,¹¹⁶ the remainder of his work in this field concerned the decoration of ceilings.

A plaster ceiling in the dining room at Newnham College, Oxford, for Champneys dates from c.1889,¹¹⁷ and one in the dining room of Sir George Lewis' 88 Portland Place home from 1897.¹¹⁸ Frampton's most mentioned ceiling decoration came as a result of a commission from Basil Champneys, who had advocated the re- introduction of plaster work as decoration since 1890,¹¹⁹ for the architect's John Rylands Library in Manchester.¹²⁰ This work dates some ten years after the sculptor's application of monochrome ceiling decoration at Newnham College and the more realist floral designs have much in common.¹²¹ In both schemes Frampton employed decorative floral motifs, as opposed to stylised foliage, to symbolise notions of the specifics of the building. At the Rylands library (1899) there is the central white rose of Lancashire surrounded by a number of plants, notably the cotton plant from which Rylands built his empire. {Plate 3/31} [cat 117] John Rylands died in 1888 and a year before his death he had subscribed to the building of Mansfield College, Oxford, to be built by

¹¹⁵ Ibid. p.321. From Ibsen's 'An Enemy of Society.'

¹¹⁶ An example of these can be found illustrated in *The Ladies Field*, 18th October 1902, pp.226- 227- *A Sculptor at home, Mr GJ Frampton RA*.

¹¹⁷ *Studio* 1896, vol. 6, p.206. Mentioned by the sculptor in an interview *Afternoons in studios: a chat with Mr George Frampton, ARA*. Champneys exhibited designs of Newnham College Oxford at the RA in 1889.

¹¹⁸ *Manchester Guardian*, 25th May 1897. This reference was found in Susan Beattie's unpublished notes.

¹¹⁹ *The Building News* 1890, vol 59, p.850: In discussion of Heywood Sumner's paper on *Decorative Plaster work*.

¹²⁰ A detailed account of this building appears in John Maddison's essay *Basil Champneys and the John Rylands Library* in *Art and Architecture in Victorian Manchester*, edited by John H.G. Archer, 1985. I have spoken to the senior librarian who informs me that there is no archival material that survives relating to this work.

¹²¹ The dining room at Newnham College is illustrated in *The Builder* 1912, vol 102, pp.751-758 in *Contemporary artists and their work: Mr Basil Champneys*.

Champneys. This factor led Mrs Rylands to choose the architect to prepare plans for a building to commemorate her late husband; Champneys chose Frampton due to previous collaborations. The architect was not afforded complete freedom in his choice of craftsmen however, as Mrs Rylands herself 'interfered' with the interior decoration.¹²² John Cassidy and Joseph Bridgeman carved statues for the library, Charles Kempe designed the stained glass, and Frampton prepared 'moulds for the plaster ceilings.'¹²³ There is much ceiling decoration by Frampton throughout the library and repetition is kept to a minimum.¹²⁴ In fact, it is difficult to find two panels the same in close proximity, a point that upholds the notion of individuality as against the 'mass-produced.' The almost Seventeenth Century style of Frampton's design fits in with Champneys' choice of Gothic for the exterior, the more relaxed approach to eclecticism in later Gothic revivalism allowed the sculptor more freedom for the choice of design. Frampton here manages to successfully marry two styles, that of the architect's adopted Gothic and his own Seventeenth Century foliage motifs. The building stands in Deansgate as a very late example of Gothic revival but with a less ornate façade than such building of fifty years previously.

Other interior decoration

One of Frampton's most well known and widely commented on examples of interior decoration was the so called 'Düsseldorf fireplace' (1895-96) {Plate 3/32} [cat 57] that the sculptor worked on with the architect Charles Harrison Townsend (1852-1928). This isolated collaboration was undoubtedly formed through Art Worker's Guild circles, Harrison Townsend having joined the year

¹²² This point is argued by Maddison in his essay, *op. cit. Art and Architecture in Victorian Manchester.*

¹²³ *Ibid.* p.238.

¹²⁴ I am grateful to Dr Peter McNiven and staff for allowing me to photograph the ceilings at the Rylands Library, University of Manchester. The lack of archival material relating to Frampton would suggest an informal commission through Champneys.

after Frampton in 1888.¹²⁵ Susan Beattie quotes from *The Studio* in saying 'it is a work that owes little to precedent and is yet infused with the best traditions of the past,'¹²⁶ an upholding of the ideas found in much of George Frampton's mature work of the mid-1890s in the wide field of architectural sculpture. Harrison Townsend had designed the Linden House in Düsseldorf and the fireplace (in American walnut) is part of the collaborative contribution to a work undertaken by both architect and sculptor, making it difficult to decipher who carved or designed what part of the work. However, the two supporting columns and capitals were undoubtedly designed and carved by Frampton, leaving the overall plan to the architect; identical columns can be seen in an illustration of Frampton's Queen's Road home of 1902.¹²⁷ {Plate 3/33} By 1895 Frampton was more than capable of designing along harmonious architectonic lines, collaboration with an architect was still an important factor for the sculptor to be 'the independent ally of the architect' though.¹²⁸ Frampton had executed a fireplace for the architect Ernest George's house for Charles Sandford (at Carlton House, London SW1, in 1890) in marble with a pictorial frieze of boys and garlands.¹²⁹ The Düsseldorf fireplace, however, contains none of this figure decoration and instead relies on a simple design stripped of excess. In this way it differs from an earlier, yet equally vanguard, chimneypiece by Alfred Stevens for the Coalbrookdale Iron Company of around 1856 in its plain style. The plain, undecorated planes of wood in the Düsseldorf fireplace retain the notion of truth to materials in exposing fully the character of the walnut. In writing about 'a maximum of plain surface with a minimum of carving' Frampton goes on to say that 'the genius of the material itself is not forgotten' by not overdecorating the wood.¹³⁰ Frampton and Harrison Townsend's design is more in keeping with

¹²⁵ Op. cit. S. Beattie, *The New Sculpture*. p.75.

¹²⁶ Ibid. Beattie quotes from *The Studio* 1896, vol 9, p.50.

¹²⁷ Illustrated in op. cit. *The Ladies Field*, p.227.

¹²⁸ *The Studio* October 1897, vol. 12, pp.43- 47, and pp.155- 162, *The Art of Wood-carving* by G. Frampton ARA. This quote represents Frampton's thoughts on the preferred relationship between wood carver and architect.

¹²⁹ Op. cit. Susan Beattie's unpublished notes.

¹³⁰ Op. cit. *The Studio*, vol. 12. *The Art of Wood-carving* by Frampton.

contemporary Arts and Crafts styles and was shown alongside a fireplace by C.F.A. Voysey {Plate 3/34} at the Arts and Crafts Exhibition of furniture at the New Gallery in 1896.¹³¹ The two are similar in many ways, Voysey's fireplace is without the foliage decoration of Frampton's though with a complete reliance on form to provide the aesthetic and anticipates early Twentieth Century Modernism in design and the notion of the form follows function rigidity of the Bauhaus. A similar comparison between the two fireplaces extends to comparisons between the two architects' building designs of the period; Voysey's unadorned domestic houses, such as that at Shackleford in Surrey of 1897, contrast with Harrison Townsend's sparingly decorated Whitechapel Art Gallery of 1897- 99.¹³² The foliage motif is used alongside more bold planes on the façade of the Whitechapel Art Gallery and inside and outside the Horniman Museum in London of 1900-02. {Plate 3/35} It was a motif much used by Harrison Townsend at the turn of the century and formed part of the Arts and Crafts repertoire; according to Beattie, it dates from Frampton and Harrison Townsend's collaboration as 'the joint creation of two of the most individualist designers of the period.'¹³³

It is worth examining some of the diverse critical responses to the Düsseldorf fireplace, as they are telling testaments of the distrust of the introduction of completely new styles. *The Builder's* main objection was with the foliage motifs incorporated into the capitals, a wholly novel idea developed by Frampton and deployed in much of his other work.¹³⁴ *The Saturday Review's* correspondent objected to the way the fireplace worked architectonically and saw the carvings

¹³¹ Sketches of both fireplaces were illustrated in *The Builder* 1896, vol 71, p.302, as part of its review of the Arts and Crafts Exhibition.

¹³² Illustrations of these buildings and their contribution to Modernism is covered in Nikolaus Pevsner's *Pioneers of Modern Design, from William Morris to Walter Gropius*. 1936/1975 reprint. p.161- 164.

¹³³ Op. Cit. S Beattie, *The New Sculpture*. P75.

¹³⁴ Op. cit. *The Builder* 1896, vol. 71, p.301. 'The realistic branches from which spring the bunches of conventionalised foliage which form the capitals strike one as a false note.'

as a 'piling up' of decoration.¹³⁵ *The Building News* followed *The Builder* in its dislike of the 'want of character in the corner pillars and their capitals.'¹³⁶ It was only *The Studio*, a constant supporter of Frampton, who fully appreciated the innovative style of the fireplace and commented on its breakthrough towards 'a new architectural style.'¹³⁷ Perhaps the foliage capitals being seen in *The Studio* with its wide European readership had some bearing on similar motifs employed in Brussels and Vienna, notably Olbrich's Secession building completed in 1899. {Plate 3/36} Certainly Thomas Howarth thought so writing in 1952; Howarth writes, 'The deeply recessed copper doorway [of the Secession building] was surrounded by a "Frampton tree" motive carved in low relief.'¹³⁸

In volumes of 1897, *The Studio* published an article in two parts on 'The Art of Wood- Carving' by Frampton.¹³⁹ In the essay Frampton refers to historic precedent, with illustrations of furniture carving from France and England ranging from the Fourteenth to Eighteenth Centuries, and the more recent mid-Century Gothic Revival which, whilst re- introducing principles of truth to materials, tethered the carver to the wishes of the architect, in Frampton's view. In 1894 a reredos in Manchester Cathedral {Plate 3/37} [cat 52] was completed to the designs of Basil Champneys and George Frampton; additional decorative carving was carried out by R. Bridgeman and T.R. Spence.¹⁴⁰ It continued a tradition of joint collaborations on the part of the two men in which the design and execution processes were to receive no distinction. Both architect and sculptor would have worked on the design process and the result must have given the viewer a distinct image of grandeur through its polychromy. Today, one is only able to construct such an image from a black and white photograph

¹³⁵ *The Saturday Review* 1896, vol. 82. Review of the Arts and Craft's Exhibition at the New Gallery. The fireplace was seen as 'another instance of how utterly ineffective even the best ornament may be, if it is not used with due knowledge and in relation to a fine architectural setting.'

¹³⁶ *The Building News* 1896, vol. 71, p.512. Review of the Arts and Craft's exhibition.

¹³⁷ *The Studio* 1896, vol 9, p.50.

¹³⁸ Thomas Howarth, *Charles Rennie Mackintosh and the Modern Movement*, 1952. p.275.

¹³⁹ Op.cit. *The Studio* October 1897, vol. 12, pp.43- 47 & pp.155- 162.

¹⁴⁰ Announced in *The Building News* 1894, vol 67, p.235.

reproduced in *The Builder* in 1912 and a description of the reredos in *The Building News* at the time, for the work was destroyed during the Second World War. The Manchester Cathedral reredos was 'constructed of cedar, decorated in gold and colour' and panels depicted 'scenes from the Saviour's life.'¹⁴¹ The huge screen was dominated by statuettes in wood by Frampton.

This was not the first reredos executed by Frampton to the wishes of a collaborative architect. In 1890 he had made one for Leonard Stokes' new Catholic church near Sefton Park in Liverpool. {Plate 3/38} [cat 32] The church of St Clare was designed and built between 1888 and '90 with Frampton and Robert Anning Bell's reredos forming an important part of the overall interior decoration. The two were working together on a number of similar coloured plaster ecclesiastic schemes at the time, one may recall the decorations at St Clement's Church in Bradford already discussed. The interior of Stoke's church is plain and unadorned and the lavish colour and materials of the reredos form an interesting visual image for the visitor. Perhaps this innovative decorative approach led to the fact that the church has since been seen as 'a great step forward in church architecture of the period.'¹⁴² The work features five exquisite paintings, the central portion showing the crucifixion, and a host of coloured plaster sections with angels and foliage decoration inset within them. The unusual and highly adventurous design was noted at the time, the reviewer having seen it at the Arts and Crafts Exhibition Society:

'Some of the least ordinary- looking pieces of work here are Messrs Bell and Frampton's curious coloured panels, in fibrous plaster, gilt and stained with blue and green, with figures in low relief, for an altarpiece.'¹⁴³

Equally as lavish as the St Clare's church reredos is a reredos in St Mary's church in Edith Weston, Leicestershire of the same year, 1890. {Plate 3/39} [cat 34] This reredos, a memorial to the Rector Carroll Halford Lucas, was executed

¹⁴¹ Ibid. Manchester Cathedral has no archival material or photographic records of the reredos.

¹⁴² See *Edwardian Architecture, a biographical dictionary*, by A Stuart Gray; p.338.

¹⁴³ *The Saturday Review* 1890, vol 70, p.323.

by Frampton in gilded bronze. Two Renaissance- esque Annunciation- like figures occupy panels to the sides of a central figure of Christ. The latter figure is backed by the rising sun with flanking loosely clad female figures (both common Frampton devices). A host of decorative elements, crests and pilasters adorn the whole. The final work that Frampton appears to have been involved with in the area of the church reredos was for Winchester Cathedral in 1896-97. {Plate 3/40} [cat 77] This commission came via Winchester College,¹⁴⁴ whom he had worked with around this time to produce their Quincentennial commemorative medal (1895), and in fact the work was an additional mark of this event.¹⁴⁵ The reredos was for the College's own chapel in the Cathedral (the William of Wykeham Chantry Chapel) and is a stone screen with large angels, making viewing problematic in the confines of the small chapel.

From the mid- 1890s Frampton began to submit works to Royal Academy exhibitions that linked the Academic 'fine art' genre of his output to the more decorative works combined within household or architectural settings. Panels representing 'Music and Dancing' for a cupboard door (shown at the RA in 1895) were followed at the 1896 RA exhibition by a series of reliefs as a 'Panel for a door.'¹⁴⁶ These reliefs would prove not only to be highly influential on contemporary artists¹⁴⁷ but marked Frampton's initial interest in exhibiting and selling ideal, fine art works from architectural settings. The 'Morte d'Arthur' panels (in silver- gilt) formed the decoration for the main door of the Great Hall of Astor House in Westminster {Plate 3/41} [cat 63] in addition to being editioned in bronze and set into wooden frames (made by Frampton) for collectors. Indeed the reliefs, by way of their representing a narrative as opposed

¹⁴⁴ See Winchester College's journal, *The Wykamist*, December 1896, No. 329. There exists no archival material at either Winchester College or the Cathedral.

¹⁴⁵ According to *The Building News* 1895, vol 68, p.426.

¹⁴⁶ Exhibited at the Royal Academy, as chronicled by Graves; 1896 RA Exh. 'Seven heroines out of Mort d' Arthur,' Panel for a door.

¹⁴⁷ Op. cit., S. Beattie, *The New Sculpture*. Susan Beattie refers to the subsequent influence of Frampton's 'Mort d'Arthur' panels on Alfred Drury's venture into applied art (p.109) and Reynolds Stephens' relief on a stand, 'Happy in Beauty, Life and love and every thing,' of 1895-96 (p.193).

to being purely decorative, provide individual 'pictures' for those purchasing them.¹⁴⁸ The Morte d'Arthur reliefs, ultimately taken from Arthurian legend but revived by Tennyson and in turn much influencing Pre-Raphaelite subject matter, began Frampton's use of such poetic narrative extending through the early Twentieth Century with bronze busts of *Lyonnors*, *Lady of the Isle of Avelyon* (both 1902) and *Enid the Fair* (1907), all representing the 'Morte d'Arthur.' Many of the now familiar elements of Frampton's style are incorporated within the seven panels of *Alis La Beale Pilgrim*, {Plate 3/42} [cat 64] 'Guinevere', 'Enid', 'Lyonnors', 'Lady of the Isle of Avelyon', 'Lady of the Lake' and 'La Beale Isolde'.¹⁴⁹ Frampton's choice of this subject must descend directly from Pre-Raphaelite precedent.¹⁵⁰ The Clothes Reform costume, sense of contemplation represented through facial expression (in *Lyonnors* for example) and distinctive Frampton lettering (with the raising and reducing in size of the letter 'O', which must have subsequently have been seen and re-interpreted by Charles Rennie Mackintosh) and overall Medieval pictorial settings, all show Frampton in his most innovative and creative period of work. The panels are incorporated within the oak door with borders, serving as frames, dividing each individual relief and form a striking image in the elaborate wood panelled room.

Astor House (now the London headquarters of the pharmaceutical group Smith and Nephew) was built in 1895 as the estate office of William Waldorf Astor, the wealthy American business magnate who had taken up residence in Britain in 1890.¹⁵¹ The 'no expense spared' approach that Astor appears to have employed at Astor House produced work by a number of the leading artist-designers of the time. By 1896 Frampton had already secured his place as a leading 'New

¹⁴⁸ It is not known how many of the seven relief panels formed individual works, I have come across three; 'Alis La Beale Pilgrim', 'Lady of the Lake' and 'Guinevere.' (All are in private collections.)

¹⁴⁹ All seven are illustrated in Royal Academy Pictures for 1896.

¹⁵⁰ These works have been dealt with in relation to Arthurian legend in Chapter 1, 'Ideal Work'.

¹⁵¹ *2 Temple Place* is a booklet produced by Smith and Nephew about Astor House and its history. I am grateful to Mr J.T. Jordan for allowing me to photograph Frampton's door and for giving me a copy of the booklet. I was informed that no archival work exists with regards Frampton's scheme.

Sculptor', soon to be proclaimed 'a *tete d'ecole*- a leader, an inventor in his architectonic work' by Marion Spielmann.¹⁵² John Loughborough Pearson (1817-1898), at the height of his career, was employed as architect, J. Starkie Gardner produced metal work, and W.S. Frith sculpted bronze lamp standards outside. Frampton's work remains *in situ* along with the other lavish detail created by these and other artists throughout the interior.

Early in 1901 Frampton had shown one of two statuettes for the Giggleswick School Chapel at the RA (the year of his election to full Academician), that of Edward VI (who had granted the school its charter) in bronze. {Plate 3/43} [cat 129] The chapel was erected in commemoration of Queen Victoria's Diamond Jubilee and a statuette of the Queen stands next to that of Edward VI. When in 1901 the Chapel at Giggleswick School in North Yorkshire was completed, a period of much employment for Frampton from its architect T.G. Jackson came to an end.¹⁵³ The increased public monument and private bust commissions that came Frampton's way meant little time for the smaller scale works that Jackson had always offered, and the death of Queen Victoria (and hence need for memorials) that year marked the beginning of more establishment careers for many 'New Sculptors'. Plans for the chapel had been discussed in 1897 and Jackson's designs were exhibited at the RA the following year during a period of much Oxbridge collegiate work for the architect; his designs at Giggleswick have been much praised as his best such work.¹⁵⁴ Jackson's eclectic design included a domed spire on the otherwise simple Gothic motified exterior, the interior is a lavish Byzantine extravaganza of mosaic, stained glass, carving (by Farmer and Brindley)¹⁵⁵ and stone polychromy. Frampton's interior statuettes, set in niches above the main door, subtly carry the narrative of the monarchs responsible for the school and chapel's erection and were again commissioned directly from

¹⁵² MH Spielmann, *British Sculpture and Sculptors of To-day*, 1901, p.95.

¹⁵³ For this scheme see *Giggleswick School- notes on the History of the School and an account of the New Chapel*, 1901.

¹⁵⁴ For example by H.S. Goodhart- Rendel writing his DNB entry.

¹⁵⁵ Op. cit. *Giggleswick School- notes on the History of the School and an account of the New Chapel*. p.44/45.

Jackson who 'had *carte blanche*' in designing the whole building without committee interference.¹⁵⁶ The scale of the statuettes in relation to the surrounding architecture and their correct siting was something Frampton calculated in designing the works; it is not known just how far architect and sculptor would have liaised on such matters, however. This planning, on Frampton's own part, was achieved to much success in his monument to the shipbuilder (and philanthropist responsible for funding the Church) Charles Mitchell of 1897 in St George's Church, Jesmond, Newcastle-Upon-Tyne. {Plate 3/44} Here, Frampton undoubtedly studied the niche made available for the memorial and produced a work that fits perfectly into the space and symmetrically mirrors the centre of the arch on the wall.¹⁵⁷

The advent of Modernism and Frampton's decline as an architectural sculptor

In discussing Frampton's demise as an architectural sculptor Susan Beattie states:

'If opportunities for architectural work arose after 1905 when he undertook to design the Victoria and Albert Museum spandrels he did not accept them, overwhelmed with portraits of dignitaries, monuments to Queen Victoria and her family and other public statuary.'¹⁵⁸

Whilst this is difficult to refute, one must also consider the changing attitudes to the employment of sculpture on buildings with the shift to a starker style and 'form follows function' Modernism. The kind of buildings that Mackintosh was designing in the first few years of the twentieth century exemplify such starkness in Britain, as do those of Charles Holden. Mackintosh's impact on European architectural stylistic changes was widespread, simplistic design was being produced by the Wiener Werkstätte, the Deutsche Werkstatte and elsewhere on the Continent leaving little or no place for the architectural stone carver. It was not only such Vanguard design that dispensed with elaborate adornment, a

¹⁵⁶ Basil H. Jackson (ed.) *Recollections of Thomas Graham Jackson Bart, 1835- 1928*, 1950. T.G. Jackson says this on p.253.

¹⁵⁷ This will be examined in more depth in Chapter 4, 'The Memorial Plaque',

¹⁵⁸ Susan Beattie, *The New Sculpture*, 1983. p.232.

general shift away from Victorian taste began to emerge in Edwardian architecture.

By 1907 Epstein was at the forefront of public attention for his sculpture on the façade of Holden's British Medical Association building on the Strand, his nude figures (on an otherwise stark and geometrically abstract front) were deemed obscene partly due to the unease felt with viewing undraped figures outside the gallery environ. It is possible that Frampton draped his figures on the Victoria and Albert Museum for fear of accusations of distaste, however, comparisons between the two buildings (both completed around 1907) exemplify the changes in architectural style towards simplicity. In his essay on Epstein's BMA statuettes Richard Cork cites F.W. Pomeroy as the 'only architectural sculptor of an older generation to support Epstein' over the subsequent uproar¹⁵⁹; However, Frampton's views were clarified in a statement to a newspaper at the time as follows:

'There is nothing objectionable in the nude. The indecency is in the minds of the people who are looking at the figures. Many nude figures, some of them in beautiful groups, appear on our public buildings. So long as there is no suggestiveness, why should they be termed indecent?'¹⁶⁰

Cork goes on to acknowledge that Epstein possibly studied Frampton's statuettes at the Lloyd's Register of shipping in order to calculate the setting of sculpture within niches, along with the 'solemnity' of the facial expressiveness that Epstein's work shares with Frampton's¹⁶¹. The BMA figures portray the function of the building ('Youth', 'Mentality', 'Academic research' etc.) in a way that Frampton's shipping figures do, a further link between the old and the new. If Frampton did not raise objections to Epstein's statuettes and deem them as obscene as many at the time did, he was not a supporter of 'Epsteinism'. Evelyn

¹⁵⁹ Richard Cork, *Art beyond the Gallery, in early 20th Century England*. London, 1985. See chapter 1, pp,9-60; *Epstein's statues in the Strand*. p.26.

¹⁶⁰ This statement was found in a newspaper cutting in the Frampton archive at the V&A (AAD 13/613) Unfortunately the cutting was torn and I have been unable to trace the newspaper. The artist admitted to not having seen Epstein's work before giving his opinion.

¹⁶¹ Op. cit. Richard Cork in '*Epstein's statues in the Strand*.' p.31.

Silber argues that Frampton opposed Epstein's employment for the W.H. Hudson memorial commission, it is not clear whether this is because of the choice of Epstein *per se* or whether Frampton favoured another artist to undertake the work.¹⁶²

By the turn of the century Frampton was as respected within architectural circles as he was in the Royal Academy as a sculptor. He was amongst a small number of sculptors who attended functions and meetings at the Royal Institute of British Architects, in 1908 he designed the medal for the annual award for the essay and measured drawing at the RIBA schools¹⁶³ (he had previously executed the Institute's Presidential badge), by which time he was an honorary associate. His career had followed a pattern of collaborations with architects and certainly those schemes he worked on from around 1890 to 1900, when he was arguably at his innovative best, were both highly acclaimed and influential to fellow architectural stonecarvers, particularly those associated with the Arts and Crafts movement. A dextrous sense of architectonic planning was shown by Frampton, not only within the context of sculpture in or on buildings but in his church monuments, monumental statuary and ideal work. This knowledge on Frampton's part came only from a training in architectural matters (something not common amongst many of his contemporaries)¹⁶⁴ and such architectonic planning was acknowledged by the artist to his interviewer in 1896 on the design of the 'Düsseldorf fireplace'.¹⁶⁵

The culmination of Frampton's architectural career came with the part he played in the layout of his Carlton Hill home in London's St John's Wood in 1908 {Plate 2/45} where the artist resided until his death in 1928, and must have been

¹⁶² See Evelyn Silber, *The sculpture of Epstein, with a complete catalogue*. Oxford, 1986. p.155.

¹⁶³ Announced in the Journal of the RIBA, vol.15, 1908, p.14. This article mentions Frampton's attendance at RIBA functions, it was thus probably through these that he was given the commission for the badge.

¹⁶⁴ For example, Harry Bates worked as a stone carver early in his career, but neither Thornycroft or Gilbert trained in architectural environments.

¹⁶⁵ Op. cit. *The Studio* 1896, vol.6. p.211. In talking about the conception of the Düsseldorf fireplace Frampton said; 'my architectural training is useful for a work of this sort.'

planned during his final public work of an architectural nature at the British Museum. 92-96 Carlton Hill was an 1873 house re-designed by Frampton and his friend the architect Edward Guy Dawber.¹⁶⁶ Dawber built the studio adjacent to the house which shows a particular appropriateness for the logistics of a sculptor, with its high roofs, ample light and wide doorway.¹⁶⁷ The importance of his early works of the 1880s on London building façades has yet to be fully appreciated in the context of an Academic sculptor's role in the then anonymous contribution to the decoration of architecture, as has his interior works on the progression of the stylistic premises of the Arts and Crafts movement.

¹⁶⁶ The information concerning Frampton's house was brought to my attention by Philip Ward-Jackson from research carried out by Edward Chaney of English Heritage in 1991.

¹⁶⁷ This building is now the home of Mrs Joy Fleischmann, whose husband Arthur used the studio for his own sculpture practice. I am most grateful to Mrs Flieschmann for allowing me to visit the studio on a number of occasions. What was Frampton's house was converted into flats in 1946.

Chapter 4: The Memorial Plaque

Chapter 4: The Memorial Plaque

Introduction

As a means of 'bread and butter' work, the memorial plaque became an important factor in establishing George Frampton as an efficient and dextrous commissioner of commemorative sculpture from the late nineteenth century. Following his return from study in Paris at the end of 1889, Frampton was largely concerned with the execution of ideal works in styles derived from contemporary developments in Europe, the introduction of polychromy into his style and the wider concerns of the Arts and Crafts Movement. Similar concerns, in fact, that he also managed to incorporate into his commissioned memorial plaques, the first of which was completed in 1891 and was thus begun soon after his return to London. These small memorial commissions came at a period when Frampton was keen to establish himself as a sculptor of both ideal works for sale to collectors and such like and of public works, the latter category of which would depend on an interested client attracted by a known artist. At this early stage in his career, commissions would have been an important means of remuneration and an essential way of self-promotion when larger monumental work would have been entrusted to a more established and known sculptor. Such commissions were to come after 1899 for Frampton.

A 'standard' style for memorial plaques was found by Frampton in 1896 in the Charles Keene memorial, a style that the artist retained until the turn of the century with generally little modification and most can be seen to be based on the principles established with this pioneering work. What unites these mature works are their simplicity of portraying narrative with minimum applied decoration, a central portrait, a standard size of around 75 cms in height, and their execution in

bronze as opposed to marble. These points can be said to be true of a large number of the memorial plaques carried out between 1896 and about 1900, except a few, such as that to Charles Mitchell which is a further important departure in style and for different reasons which will be discussed in more depth later. In developing the visual language of his memorial plaques and by introducing a range of materials and colour, Frampton was able to extend the creative diversity that he was forging ahead with in his ideal works and this keenness to experiment in all aspects of his work must have attracted patrons and commissioners alike. One such individual was the philanthropist John Passmore Edwards whose use of Frampton to sculpt memorial plaques was a central point in the artist's subsequent success and future recognition. From early commissions in new public libraries and small churches, to more public places after 1900 Frampton became the most successful and innovative proponent of the memorial plaque in the late nineteenth century and up to the First World War.

It is certainly the case with 'New Sculpture' commemorative art as it was with Ideal work, that Italian Renaissance precedent was a central focus for matters of style. The collection of Italian sculpture in the Victoria and Albert Museum would have provided a source of design inspiration for Frampton and his contemporaries in the execution of memorial plaques.¹ It was not only the more simple designs of Renaissance tablets featuring the central portrait flanked by classical pilasters, and topped with a pediment such as work by Luca Della Robbia of the *Virgin and Child* {Plate 4/1} (which became almost standard in its adoption by many nineteenth century sculptors) but the more decorative and iconographic tabernacles such as that by Andrea Ferrucci, {Plate 4/2} that can be seen to have been followed by Frampton *et al.* Similarly to a following of Renaissance precedent in late Victorian sculpture, contemporary developments in France are of note in establishing a background to style in the work of Frampton and others. It certainly appears that the work of one sculptor in particular was

¹ For a full examination of this, see the *Catalogue of Italian Sculpture in the Victoria and Albert Museum* by John Pope-Hennessy. (1964).

noticed by the young Frampton during his stay in Paris in the latter 1880s, that of Augustus Saint-Gaudens (1848-1907) who was prominent in France from around 1881 but who lived in America.² Saint-Gaudens' major output was in the area of commemorative sculpture, both freestanding statuary and relief tablets. He was on the Jury for the 1889 Exposition Universelle (which Frampton almost certainly would have visited) and by 1900 had won the Grand Prix at that year's Universelle Exposition.³ His first relief plaque dates from 1880 (to the painter Bastien-Lepage) and a succession of plaques were made in the '80s, that to Edwin Hubbell Chapin (who died in 1880) {Plate 4/3} comes closest to Frampton's work post 1890. The relief gradation, self-designed typography, even the drapery of the collar extending over the decorative portion, are all ideas inherent in Frampton's memorial tablets, as will be seen in the course of this chapter. Saint-Gaudens' influence in Britain is as yet unmeasured, his relief of Robert Louis Stevenson (1887) {Plate 4/4} bears more than a passing resemblance to William Goscombe John's Boer War memorial to Journalists (1903) {Plate 4/5} in the crypt of St Paul's Cathedral in terms of a domination of lettering, low relief figurative section and composition.⁴ Saint-Gaudens' influence and the more usual effect of Dalou and Mercié (with whom Frampton worked on the Travelling Studentship) on the 'New Sculpture' is thus a contributing factor to the development of Frampton's style in the genre of memorial plaques.

Alfred Gilbert's Fawcett Memorial in Westminster Abbey {Plate 4/6} shows an equal concern for portrait and allegorical figures, and was designed to fit within the architectural features of the wall; when it was unveiled in 1887 this memorial marked a departure from the wall memorials by the previous generation of sculptors such as Chantrey and Westmacott and was recognised as such by a

² For an examination of Augustus Saint-Gaudens work see *Modern Tendencies in Sculpture* by Lorado Taft, from p.97. See also *The work of Augustus Saint-Gaudens* by John Dryfhout, (1982) and *The Sculpture of Saint-Gaudens* by Kathryn Greenthal, both comprehensive examinations of the sculptor.

³ See the *Dictionary of Western Sculptors in bronze* by James Mackay, p.331.

⁴ See *Goscombe John at the National Museum of Wales* for an illustration of the Boer War memorial, p.70. The Stevenson relief is depicted in op. cit. *Modern Tendencies in Sculpture*, plate 344.

reviewer at the time who said that 'it is a new departure in public sculpture, and Mr Gilbert, ARA, deserves no small praise for so bold and so successful a revolt against monumental conventionality.'⁵ The work of Gilbert in this field must (once again) stand out as a starting point for all subsequent 'New Sculpture' wall memorials. The Fawcett memorial, the Randolph Caldicott memorial {Plate 4/7} and the William Graham memorial⁶ {Plate 4/8} date from the period immediately before Frampton, Pomeroy, Goscombe John and the like had completed their training at the Academy Schools, a time when Gilbert was arguably at the height of his influence on the younger sculptors. The Caldicott memorial (1887, in the crypt of St Paul's Cathedral) was executed in bronze and aluminium and (importantly) was coloured by Gilbert. The highly original adapting of the classical pilaster to incorporate cherubs and the innovative depiction of the commemorated in a medallion held by the allegorical figure of the child are factors that break with tradition and pave the way for the new generation. The Graham memorial (1886-91, Glasgow Cathedral) relies on a simple inscription to carry the details of the commemorated, the main decorative feature is a panel depicting birds in a bush in low relief; there are no classical pilasters, pediments or wreaths. As will be shown in a discussion of Frampton's work in the genre of memorial tablets, innovation, breaking with the past and, more specifically, the means of portraying narrative and the decorative experiments within the pilaster are all notions seen in the late 1880s in the work of Alfred Gilbert.

Memorial Plaques up to 1899

The first memorial plaque that seems to have been executed by Frampton was a collaboration with the architect Leonard Stokes for Oxford Cathedral. Stokes had employed Frampton and Anning Bell to make a reredos for the architect's Church

⁵ *Saturday Review* 1887, vol.63, pp.260-261. The review was extensive and given more space than was usual for a work of art in the pages of the *Saturday Review*.

⁶ These works are fully discussed in *Alfred Gilbert* by Richard Dorment and *Alfred Gilbert, Sculptor and Goldsmith* edited by Dorment. For an illustration of the Graham memorial see *Victorian Sculpture* by Benedict Read, p.330.

of St Clare in Liverpool in 1890, the year after Frampton's return from the Gold Medal Travelling Studentship in Paris. As was the case with most of Frampton's collaborative efforts, the architect or designer was to re-employ Frampton on several occasions as both trusted each others judgement and loyalty. The memorial plaque to Bishop Mackarness in Oxford Cathedral was erected in 1891⁷ {Plate 4/9} [cet 37] in silver bronze 'designed by Mr Frampton.'⁸ It is not clear in such instances whether designer and maker was ever as clear cut as this however, and I feel sure that both Stokes and Frampton were proficient enough artists to be able to share such a job under equal lines. (It is worth noting at this point that the plaque was referred to as a 'medallion' by *The Building News*,⁹ as often such works were at the time, a term that today suggests a smaller sized roundel, perhaps slightly larger than a medal. The term is misleading in that many of the works termed medallion were in fact larger wall plaques. This genre of sculpture was variously referred to at the time as memorial plaques, memorial tablets, wall tablets, commemorative medallions, medallion portraits and medallions.) The central rectangular framed portrait of Bishop Mackarness is in very low relief, his crosier is depicted in front of him and an assortment of shields and cherubs provide the more obvious narratives. The central bronze portrait section was cast in an edition and an unknown number now exists in private collections.¹⁰

After the memorial to Charles Keene, the trend for Frampton's plaques was to execute them in bronze, the favoured medium for 'New Sculptors'; Spielmann later proclaimed Frampton as being 'in open rebellion against white [marble] sculpture'¹¹ in the period after around 1893, preferring polychromy and/or

⁷ As announced in *The Building News*, Vol. 61, 1891, P672.

⁸ *ibid.*

⁹ *ibid.*

¹⁰ The portrait of Bishop Mackarness of Oxford was included in an auction held at Sotheby's Belgravia in 1979, described as a 'Portrait of a Cleric.' I know of a version now in a private collection in brown patinated bronze; this version probably came from the artists collection.

¹¹ MH Spielmann, *British Sculpture and Sculptors of To-day*. Cassell & Co., 1901. P.90.

bronze. Memorials to E.V. Neale and J.R. Lowell belong to the pre-bronze period in Frampton's production of plaques. The memorial to Edward Vansittart Neale (who died in 1892) {Plate 4/10} [cat 41] was erected in St Paul's Cathedral, Neale had been an important advocate of Co-operative societies in Britain and the memorial was subscribed to by those leading societies.¹² Frampton began work in 1893 and the plaque was unveiled the following year.¹³ The inscriptions 'Labour and Wait' and 'Union is Strength', in addition to referring to the ideologies of the Co-operative Society, also refer to beliefs shared by the Arts and Crafts Movement that Frampton was much involved in by 1893. The Neale memorial plaque was carved by Frampton in white marble and fused the realism of the portrait of Neale with the more symbolist aspects of his style that were being developed in the early to mid-1890s, notably the trumpet blowing angel within the picture plane of the portrait relief. This harmonising of real and ethereal was to be seen again and again in the artist's work from architectural carving (at Glasgow Art Gallery for instance) to commemorative medal making (in the CIV medal of 1900)¹⁴ and shows distinct similarities with paintings being executed by artists in France and Belgium during the same period. It is that the angel occupies the same space as the portrait of Neale, instead of filling a niche or other separate part of the sculpture, that produces this highly original treatment of monument making that establishes the work and its artist in the forefront of creativity during the early part of his career in the 1890s. The trumpeting angel (a Frampton leitmotif) disrupts the asymmetrical design of the whole, balanced only by the inscription on the right side, a further departure in this area of memorial making. If the angel symbolises the person commemorated being hailed majestically between the real world and heaven, the winged cherubs at the bottom of the tablet express more sorrowful concerns in the overall iconography. The

¹² The commission to Frampton for the Neale memorial was announced in *The Building News*, Vol. 65, 1893, P.104, and in the *Art Journal*, October 1893, P.278.

¹³ *The Building News*, Vol.66, 1894, p.344.

¹⁴ Frampton's work at Glasgow has been examined here in Chapter 2, the CIV medal will be discussed in Chapter 7, 'Jewellery and Medals'.

typeface used in the inscription is entirely Frampton's design, an area of his art that was constantly evolved during his early years as a sculptor. When, in an interview in *The Studio* in 1896 he was asked, 'You believe very strongly, I think, in the importance of the right placing of the lettering and the decorative effect of inscriptions, in clear, well-designed alphabets,' Frampton replied that he did and that, 'it is a matter of the highest importance.'¹⁵ The radical typeface (which had been used since the early 1890s, and pre-dates Mackintosh's use of similar designs) is further testament to the importance of the E.V. Neale memorial plaque in the light of late Victorian monumental sculpture, with its elongated letters and the raising and reducing in size of the letter "O".¹⁶

It is in Frampton's memorial plaques that a new and original visual language is found which goes beyond the restrained classical formula of his contemporaries. As I have already touched upon, the notion of the artist seeking to be as creative as he would be in an ideal work, free from the constraints of commission or committee, is exemplified. The standard formula for memorial plaques of the mid-1890s seems to have been for a central portrait with inscriptions detailing the name, profession and dates of the commemorated, surrounded by a host of classical motifs; Corinthian pilasters, laurels and acanthus designs, so celebrating the hero in a grand fashion. This is no better seen than in C.J. Allen's memorial to Professor Francis Gotch of 1895, {Plate 4/11} a common style for the design of memorial plaques at the time and which follows the Renaissance precedent seen in a work by Della Robbia previously mentioned. Frampton dispenses with the overt classicism in the Neale memorial, replacing it with his own floral patterns and cherubs (at the bottom) and his self-designed style of lettering. A trumpeting angel is depicted behind the portrait, in a way mixing symbolism with realism.

The James Russell Lowell memorial {Plate 4/12} [cat 44] was executed after that to Neale in 1893 for the Chapter House of Westminster Abbey and consists

¹⁵ *The Studio*, Vol.6, 1896, P209. 'Afternoons in studios: A chat with Mr George Frampton, ARA.' pp. 205-213.

¹⁶ The area of Frampton's designs for typography is evaluated elsewhere in this dissertation.

of a central marble portrait plaque set into a stone surround.¹⁷ When compared with the Neale memorial one can observe Frampton aiming towards a single visual style for this genre of work, a style that he found with the memorial to Charles Keene and repeated with often only slight changes until the turn of the century. The lettering used in the Lowell memorial is a toned-down version of that previously seen in the Neale plaque. The angels and foliage carved at the bottom of the Neale tablet are once again employed in the Lowell plaque, and to great success in harmonising the symmetry of the overall work. Two female figures, allegories of learning and knowledge (holding a book) and strength (holding a sword) flank the main portrait but their size and depth of relief invade the space of the portrait, carved in low-relief, in a way which fuses the symbolised with the real. The memorial stands beneath a stained-glass window, also in memory of Lowell, in the Chapter House. Lowell, an American poet, had died in 1891 and the memorial was unveiled on 28th November 1893. It was intended to have the work erected in Poet's corner and the memorial stands somewhat alone in its present position, slightly east of its original position. A writer commenting on the unveiling of the plaque wrote; 'When Washington Irving visited Poet's corner, he noted that the monuments were generally simple, remarking that the lives of literary men afford no striking themes for the sculptor. The Lowell tablet is no exception.'¹⁸ This simplicity is clear in Frampton's work, no superfluous decoration was applied by the artist. The only elements used were central to the allegorical imagery in commemorating the deceased poet, even the foliage carved at the bottom of the surround undoubtedly purveys an attribute of Lowell. As was explained by Fred Miller in his 1897 interview with Frampton when the artist 'gives a particular meaning to each "herb"' in sculpting foliage; a

¹⁷ No archival material relating to the commission exists for this memorial, however, I am obliged to Dr Richard Mortimer (Keeper of The Muniments at Westminster Abbey) for sending me press details of the unveiling. I am also grateful to English Heritage for permission to photograph the plaque.

¹⁸ Unknown press cutting sent to me by Dr Mortimer. (See Note 9.)

walnut leaf symbolised intellect, an elm, dignity and so on.¹⁹ 'Everything should have a meaning, a purpose' as Frampton was reported to have said to his interviewer,²⁰ and this conciseness of elements and motifs supports the general simplicity cited in the aforementioned review of the unveiling. The overall size of the plaque and the scale in which the individual motifs of allegorical figures, portrait, lettering and cherubs, works to great visual success, however as will be seen, Frampton dispenses with such over-decoration in his next commissions for memorial plaques.

The next two plaques that Frampton made seem to bridge the gap, as it were, between the concerns discussed in previous work and the important turning point with the Keene memorial. The first of these two (to Archdeacon Norris in Bristol Cathedral) [cat 42] dates from 1892/93 and the second (to Dr Caldicott for Bristol Grammar School) [cat 70] from 1896 but must have been conceived prior to the memorial to Keene dated the same year. Both plaques are similar in that Frampton chose to execute them in bronze, and the treatment of the iconography is similar in that inscriptions, crests and the commemorated person's profession is clear from their costume and it is in such iconographic renderings that the works differ from the concerns that the sculptor was to introduce in the Keene plaque. The memorial to Archdeacon John Norris {Plate 4/13} was unveiled in the western end of the north aisle of Bristol Cathedral in 1893.²¹ The bronze plaque (set in a stone frame designed by Frampton and typical of his approach to the style of frames for commemorative and ideal work) shows a portrait of Norris in profile in dress of the clergy, with inscriptions (in Latin) and crests. The artist's own typography is shown, particularly in the aforementioned raising of the letter "O", here for example in the word 'Scholis.' It is of note that the memorial has

¹⁹ *Art Journal*, 1897, pp.321-324; *George Frampton, ARA, Art Worker*. Fred Miller, p.322-323.

²⁰ *ibid.* p.323.

²¹ Its unveiling was announced in *The Building News* 1893, vol 64, p.83. This is the only reference I have found to the memorial in journals of the time; the work is not mentioned in Pevsner for Somerset and Bristol. Correspondence with the Cathedral has not revealed any archival material.

been executed in very low relief, a technique that Frampton had favoured since the late 1880s and beyond and in homage to Donatello: A similar relief gradation may be seen in the ideal work *The Vision* of 1893,²² the same year as the Norris plaque. The memorial to Dr Caldicott {Plate 4/14} stands in the large hall of Bristol Grammar School, signed and dated 1896 it was erected the following year.²³ A simple inscription detailing the fact that Caldicott was Headmaster of the school until 1883 and that his memorial was subscribed to by 'old pupils and friends' is set beneath the portrait (side profile and in high relief) of the commemorated in his school gown and holding an open book and the crests of the school and of Jesus College Oxford. The depth of relief vies between a high protrusion for the right arm to low relief for the left hand holding the book, and stages in-between; the drapery of the gown falls out of the picture frame above the inscription. Again the marble frame shows Frampton's hand with self-designed Doric pilasters surrounding the bronze plaque and complying with the space of its site on the wall. The school had set up a committee to approve a design for the memorial and a number of sculptors were approached, Frampton's being the favourite probably due to its accurate likeness of the deceased according to Caldicott's son.²⁴

And so to the memorial to Charles Keene, {Plate 4/15} [cat 75] which marked a turning point in the style of most of Frampton's future commemorative plaques. The plaque additionally marks the beginning of a number of commissions, or works associated with, the philanthropist John Passmore Edwards. Passmore Edwards appears to have been closely involved with Frampton from the mid-1890s and knew of contemporary architectural practice from around 1892, not least because of his purchase of *The Building News* as a business in 1862.²⁵

²² This work has been discussed in Chapter 1 of this dissertation.

²³ Its impending unveiling was noted in *The Building News* 1897, vol 72, p.237.

²⁴ I am grateful to Anne Bradley (school archivist) for sending me the details from *The Grammar School Chronicle* for 1897 which tells of the competition (but not of the other artists approached) and thus the only archival material relating to the commission. I am also grateful for the permission to visit the school and photograph Frampton's work which remains in its original location in the large hall.

²⁵ See Passmore Edwards's DNB for 1911.

Passmore Edwards was born in Cornwall in 1823, leaving for London in 1845 where he soon started a newspaper to no success. His success came in purchasing The Building News in 1862 which led on to the purchase of The Echo and a series of business ventures and dealings made him extremely wealthy. It was not until he was in his seventies that he began a number of philanthropic acts concerned with the erection of buildings in the poorer areas of London and in Cornwall. These buildings were mainly hospitals and public, or free, libraries. It is within the free libraries that Frampton was commissioned to execute memorial plaques; Passmore Edwards paid for libraries to be built in Edmonton, Walworth, Hammersmith, East Dulwich, Whitechapel and North Camberwell, amongst other places, from 1892.²⁶ By 1894 Passmore Edwards was involved in erecting a number of hospitals and libraries in London. As J.J. Macdonald observed in his book with reference to Passmore Edwards' free libraries; 'A public library offered a means of self-education and improvement to thousands of young men whose opportunities for education and improvement were prematurely cut short by the necessity of earning their livelihood.'²⁷ Hammersmith public library, Uxbridge Road, was opened in 1896 and was built to the designs of Maurice B Adams (1849-1933), who worked on a number of occasions for Passmore Edwards and became editor of The Building News in 1872.²⁸ The entrance lobby has bronze memorial tablets to Charles Keene and Leigh Hunt {Plate 4/16} [cat 81] by Frampton, the former is signed and dated 1896 and the latter 1897. {Plate 4/17} The Keene plaque was paid for by the caricaturist's friends through subscriptions and was unveiled at the end of 1896 by Passmore Edwards, the Hunt memorial was unveiled the following year and paid for by Passmore Edwards.

²⁶ A detailed publication on Passmore Edwards' buildings was written in 1900: *Passmore Edwards Institutions, founding and opening ceremonies*, JJ Macdonald, Strand Newspaper Co., London, 1900. His biography was written in 1902: *J Passmore Edwards, Philanthropist*, E Harcourt Berridge, SW Partridge & CO, London, 1902.

²⁷ Op cit., J.J. Macdonald, p48.

²⁸ See the biographical section on Adams in *Edwardian Architecture- A biographical dictionary*, by A Stuart Gray, Duckworth, 1985, pp85-86.

Both plaques are bronze and are 73 cms in height, with a central portrait and are simple in their portrayal of iconography, as I defined the characteristics of Frampton's work in this genre in my introduction²⁹: These characteristics form a standard ideal that is followed for the majority of future plaques. Simple floral motifs flank the inscriptions of Keene's dates at the bottom of the plaque, the inscriptions again being to the sculptor's own designs. The portrait, with Keene facing dexter, dominates the main picture frame with two pilasters blending in with the rough hue of the surface. Two statuettes (13 cms high) stand atop the pilasters, representing Art and Humour, both crouch with their hands covering their faces in sorrow for the deceased. Susan Beattie puts the common use of such flanking figures on commemorative sculpture at the time down to the influence of Gilbert's Queen Victoria at Winchester, which itself derived elements from Alfred Stevens, a wholly justified attribution in the light of Frampton's work.³⁰ Frampton was pleased enough with the breakthrough he had made with the memorial to Charles Keene that he had his portrait photographed in front of the work in his studio³¹ and chose to be represented by it (a cast of the Shepherds Bush Library version) at the Royal Academy of 1897. The memorial plaque to Leigh Hunt was designed to complement that to Keene next to which it stands *in situ*, Hunt being portrayed facing the other way to his counterpart. Its overall form and design is identical to the Keene plaque, it has two allegorical statuettes on top of pilasters and the lettering and foliage motifs are repeated. The brown patina of the bronze is given a green tinge, mirroring the Keene plaque and the scale of the works make them seem somewhat intimate in their surroundings. Where Keene is represented with male nude statuettes, Hunt has two female figures representing journalism and learning (Hunt was a journalist and literary critic). These two works mark the beginning of a pattern of patronage for the execution of memorial plaques for Frampton, Passmore

²⁹ See Chapter 1 'Introduction and Background'.

³⁰ *The New Sculpture*, Susan Beattie. This analogy is made on page 213.

³¹ Reproduced in *The Years Art*, 1897.

Edwards chose to put up two plaques in several of his recently opened public libraries in London. The commemorated would have been associated with the district in which the library was built (for example, Keene was born and died in Hammersmith and Hunt lived there) and they would be associated in some way with the literature and learning that the philanthropist was promoting through the opening of the libraries. The simplicity of these two plaques and the use of the more overtly symbolist statuette figures to carry the iconography is a remarkable departure from the more traditional reliance on text and costume used by Frampton in the previous memorials to Archdeacon Norris and Dr Caldicott in Bristol.

If the simplicity of the memorials to Keene and Hunt establishes Frampton as an artist of ever evolving style and means of original commemorative representation, the memorial plaque to the memory of the Newcastle shipbuilder Charles Mitchell (1897) {Plate 4/18} [cat 88] in St George's Church, Jesmond (built in 1888 by T.R. Spence³²), puts his dexterity of modelling, interest in the decorative possibilities of polychromy and iconographic portrayal in the widespread arena of the visual arts. The Mitchell memorial was the most commented on piece of memorial sculpture that the artist had so far executed by the time of its appearance at the RA exhibition of 1898. It is most likely that this work was commissioned by Mitchell's brother Charles William Mitchell, a collector who himself owned works by Frampton.³³ The memorial was a departure from the previous simplicity and its tree motifs, figures from Morte d'Arthur and ethereal female figures (again in the form of statuettes) put the work within the visual language of late Pre-Raphaelitism and the Arts and Crafts movement. The overall design of the plaque and the way in which it fits into its niche in the arches of the wall show a remarkable sense of architectonic proportion resulting

³² See Pevsner's *Buildings of England for Northumberland*, p.254.

³³ C.W. Mitchell owned Frampton's important early work, *A Caprice* of around 1891. I have found reference to this being the case in a letter from the artist to Isadore Spielmann (an exhibition curator); Frampton writes; 'I am glad to hear that Mitchell is willing to lend *Caprice*....'. This letter is in the V&A Isadore Spielmann manuscript letters, 86 PP 17, box 3. The letter is dated 5th March 1901.

in great harmony. Its originality must stand the Charles Mitchell memorial alongside that to Charles Keene as pioneering works for quite different stylistic reasons in terms of applied decoration. Frampton here introduces 'his own inventions of curved lines.....' and substitutes 'tree-forms for columns or pilasters, with roots for bases and branches with foliage for capitals,' as M.H. Spielmann aptly observed of the plaque.³⁴ The memorial to Charles Mitchell was to set the scene for all future works in this genre, the elaborate narrative devices and the use of decorative effects were to be employed on numerous occasions and in variations on the general themes and overall form of the Mitchell plaque, as M.H. Spielmann went on to say in 1901: [The Mitchell memorial]...feliculously displays some of the most notable features of Mr Frampton's design.'³⁵ The use of the two galleons (a narrative device used on a number of occasions by Frampton and undoubtedly first seen on the Queen Victoria Jubilee medal by Gilbert of a decade earlier, which in turn influenced Frampton's numismatic designs) symbolises Mitchell's profession as shipbuilder. Incorporated within the galleons are depictions of the church and the tower and hall of Aberdeen University that were paid for by Mitchell.³⁶ The rest of the composition features 'Frampton trees' as both decorative devices and carriers of iconography (the oak signifying strength, etc.), a single female figure with arms outstretched at the top and a series of seven figures in relief at the bottom. These latter figures correspond to the figures from *Morte d'Arthur* that the sculptor had used to decorate the door in the board room of Astor House in London the previous year, a further show of the merging of styles and ideas in different genres of work, in this case memorials and ideal/decorative sculpture. The importance of the Mitchell memorial was fully recognised at the time, not least by Fred Miller in his interview with Frampton in 1897. Miller notes the introduction of an original rendering of the capitals in the work (in progress in the artist's studio), thus

³⁴ op cit. M.H. Spielmann, 1901, p.93.

³⁵ Ibid, p.93.

³⁶ This is mentioned by Roy Compton in *A chat with Mr G Frampton, ARA. The Idler* October 1897, p.408.

upholding the notion of basing designs on precedent but adapting them to contemporary ideas and proclaiming the individuality of the artist's style. Such theory fits in with beliefs held by architects at the time (and so Frampton's contribution to architectural decoration), as I have discussed in that chapter in this dissertation. Miller's writings are worth quoting at length:

'But precedent is a sore hindrance, and the slavish following of old forms, so much insisted upon in some art schools, becomes harmful because of its stifling the utterance and paralyzing the movements of those just beginning to find themselves. As an instance of how shackling past methods become, Mr Frampton pointed to a monument to Mitchell, the shipbuilder, he is working at. The monument, in low relief, occupies a space between two half columns supporting a Gothic arch in one of the aisles of the church. But the sculptor has introduced none of these architectural details in his monument, though most men would have divided up the panels below by columns, for the very insignificant reason that columns have been so employed for some centuries, and therefore instead of thinking out a new way, something of one's own precedent is followed.'³⁷

Further to this, the use of the trees and foliage were examined in detail by Miller; the pear tree representing love and affection, the orange generosity, elm dignity, and so on, all symbolic of the commemorated.³⁸ The use of enamel on the Mitchell memorial plaque (on a badge at the bottom of the memorial) marks the first time that Frampton utilises this material on a major work. He was experimenting with the medium from around 1896, making jewellery for personal ends and employed it to a limited extent in commissioned and ideal works around this period.³⁹ If at first the complex use of iconographic motifs and the number of elements to be deciphered by the viewer appears overladen, the work does not strike one as visually fussy or cluttered. The symbolism is purely shown through the statuettes, reliefs and decorative motifs, the only inscription reads 'Charles Mitchell'. Details of his profession and life are executed by the artist through sculptural elements. It is perhaps the fusion of iconography with decoration in

³⁷ *Art Journal* 1897, pp.321-324; *George Frampton ARA, Art Worker*, by Fred Miller. This quote appears on p.322.

³⁸ *Ibid.* p.322-323.

³⁹ Frampton's employment of enamels and its implications on his work is a notion that will be discussed in greater depth elsewhere in this dissertation.

single elements that gives such a harmonious effect that one can appreciate the aesthetic qualities of the sculpture without decoding the symbols. In its niche in the church, the plaque was designed to fit within the pilastered arch on the wall, the sails of the galleons provide an interesting protrusion out of the niche and in a way proclaim the sculpture from any subservience it may have had if simply tucked into the wall-space. A reviewer writing in *The Builder* commented on this feature on seeing the work at the Royal Academy in 1896 in saying:

‘Mr Frampton’s memorial is intended to be placed against a wall, it contains a good deal of pretty detail; the decorative use of the two ships, with triangular sails, one at each side, is an effective feature.’⁴⁰

The reviewer for *The Art Journal* referred to the obvious decorative elements within the work and its uniting of these with the architecture, upholding Frampton’s belief in the unity of the fine and decorative arts along Arts and Crafts movement lines:

‘Mr George Frampton, who always shows evidence of striking out new paths for himself, sends a bronze memorial, which well illustrates the possibilities of sympathetic meaning and decorative expression open to the original-minded sculptor anxious to treat his art as an effective adjunct to architecture.’⁴¹

Frampton’s recently invented use of statuettes to carry narrative seen in the memorial plaques to Keene, Lamb and Charles Mitchell was greeted with unease by the *Athenaeum* who nonetheless admired the work:

‘Mr G.J. Frampton’s bronze memorial is graceful and ingenious rather than fine, but, if we except the statuettes, which are singularly weak and trivial, the composition is simple and artistic.’⁴²

The Mitchell memorial and the continued success of Frampton in other areas of his work marked a turning point for his receiving commissions and establishing himself as a maker of wall memorials.

⁴⁰ *The Builder* 1896, vol 74, p.609. Review of the Royal Academy exhibition.

⁴¹ *The Art Journal* 1898, p.184. Review of the RA exhibition.

⁴² *The Athenaeum* 2nd July 1898, P.42. Review of the RA exhibition.

Illustrations of plaster maquettes for wall memorials were published in 1897⁴³ and one of these commissions was for the competition for the memorial to Lord Leighton (who died in 1896). The plaster sketches for the Leighton memorial {Plate 4/19} [cats 85 & 86] that Frampton executed were for St Paul's Cathedral, the location of them is unknown and it seems that they were never realised, the monument being carried out by Thomas Brock. Frampton executed two plaster sketches for the Leighton memorial and both draw on similar themes to the Mitchell memorial, one has to presume that they would have been intended to be carried out in bronze perhaps in different patinations to enhance the shades and gradations of relief; enamelling may well have been applied too. Leighton had been the 'father figure' of the 'New sculpture' and had lent himself to establishing sculptors within the Royal Academy, regularly helping them to obtain commissions and exhibiting space at RA shows; Frampton's respect for Leighton would have led him to design a fitting memorial to the late President of the Academy. One memorial sketch [cat 85] features the tree motifs and figures in relief seen almost identically in the Mitchell plaque (there are five figures in the Leighton sketch as opposed to seven in the Mitchell). The maquette has more lettering than that to Mitchell and has a central portrait of Lord Leighton in relief (unlike the Mitchell which has no portrait of the commemorated), the spectator is drawn to it by two flanking allegorical female figures whilst nude male figures place laurels on the top of the composition. The other sketch [cat 86] appears more harmonious in its overall composition and it is this design that was followed in future memorial plaques as opposed to the more Mitchell-like other design.⁴⁴ The second design I have discussed here has seated female allegorical figures beside a framed portrait of Leighton, the whole is surrounded by pilasters, truncated columns and a series of trees for reasons of narration and decoration.

⁴³ They were illustrated in *The Art Journal* in 1897 and were shown at The Arts and Crafts Exhibition Society in 1899.

⁴⁴ For example, the second Leighton maquette is similar in form to plaques such as that to W.S. Gilbert, which will be examined subsequently.

Other memorial plaques executed by Frampton of 1897 are those to George Holt, in Liverpool University, {Plate 4/20} [cat 79] and to Reginald Stuart Poole, for the British Museum.⁴⁵ {Plate 4/21} [cat 90] Both feature a central portrait as the main constituent of the composition with simple allegorical motifs and lettering to convey the attributes of the person commemorated. In his essay on Frampton's work in Liverpool, Timothy Stevens argues that the memorial to George Holt was placed with Frampton as a result of Anning Bell's influence whilst teaching at Liverpool University.⁴⁶ Holt was a shipowner who had founded the Chairs of Physiology and Pathology at the University and in addition to the bronze plaque (mounted on a marble surround) Frampton executed a medal to be awarded to students on passing their Professional Examinations.⁴⁷ It seems that the inscription was stipulated by the committee, as was the portrait; two statuettes of ships in the Frampton-galleon style stand at the top of the plaque in a similar fashion to the figures atop the Keene memorial of the year before.⁴⁸ A simple inscription and portrait form the more straight-forward commemorative means in the RS Poole plaque, curious ancient Egyptian motifs adorn the top and bottom of the composition referring to the scholarly activity to which Poole was associated.⁴⁹ Two winged sphinx figures flank a seated Egyptian god at the top of the sculpture, whilst at the bottom (and in relief) are a pair of wings with two serpents in the middle. There are small medallions inset into the frame, again featuring Egyptian motifs. Reginald Stuart Poole was keeper of Coins and Medals at the British Museum, his memorial was commissioned and paid for by

⁴⁵ The Poole memorial was commissioned for the medal room of the British Museum. The plaque was damaged by enemy fire during the Second World War, its restoration should be complete by 1996/97. I owe this information to Christopher Date, archivist at the BM.

⁴⁶ See *George Frampton* by Timothy Stevens, p.77, in *Patronage and Practice: Sculpture on Merseyside*. (1989)

⁴⁷ This medal is discussed in Chapter 7 'Jewellery and Medals'.

⁴⁸ Details of the Committees stipulations and the likeness to the memorial to Charles Keene are discussed by Stevens. Ibid. *George Frampton* by Timothy Stevens, p.78.

⁴⁹ These details were sent to me by Mr Date at the British Museum. Any archival material relating to the commission was probably destroyed during the War, however a Report of Donations for 1st November 1897 details the memorial being handed over by the committee to the BM. I have been unable to find out anything else about Poole.

subscription through a committee and hence presented to the BM and placed in the Department of Coins, the work was conceived in 1896.⁵⁰ Little more than this is known about the Poole plaque, or indeed the subject himself. It seems to me, however, that Poole must have been a keen scholar and Egyptologist due to the imagery suggested by the plaque and the inscription, which reads: 'As to one who loved learning and served it. Those whom his example taught and sympathy encouraged have dedicated this memorial.'

In their simplicity and employment of allegory the Poole and Holt memorials share a likeness with the Charles Keene plaque. A number of commissions came Frampton's way after these works of 1897 to provide memorial tablets to adorn the vestibules of newly built Passmore Edwards institutions. These are all composed in an extremely decoratively unadorned style and for this reason refer back to the Keene plaque for Passmore Edwards' library in Shepherds Bush. The memorials to John Keats {Plate 4/22} [cat 100] and Charles Lamb {Plate 4/23} [cat 112] for Edmonton Library in London date from 1898, those to Sir Henry Austin Layard and Sir William Molesworth [cat 114] date from 1899 and were for the Borough Road Library, both sets of plaques having been paid for by Passmore Edwards and donated to mark the opening of the libraries.⁵¹ Keats and Lamb (both writers) had lived in the district of Edmonton during their lives, hence Passmore Edwards' choice of them to be commemorated in the library. Identical in their composition, the two bronze plaques show portraits of the men in profile and, designed to stand together, face one another. Inscriptions are simple, as is the decoration with Frampton's distinctive pillar caps (more often deployed on the design of frames) above the writers' dates. Allegorical figures

⁵⁰ Frampton's appointments diary for 29th January 1896 states that a visitor was to inspect the work on this date. The diary is held in a private collection.

⁵¹ Details of their unveiling and the opening of the libraries is detailed in Op. Cit. *Passmore Edwards Institutions* (1900). For the Edmonton Library see pp.37-41, and for the Borough Road Library, pp.51-53. All of the plaques are illustrated in this publication and the photograph of the Layard memorial provides an important visual record of the work, it was stolen in 1988 from the vestibule of the building. The Borough Road Library now belongs to South Bank University and is used as a nursery school. (The Edmonton plaques were illustrated in *The Building News* 1899, vol.76, p.233; the Southwark Library plaques in *The Building News* 1900, vol.79, p.572.)

were not employed by the sculptor for the memorials to Molesworth {Plate 4/24} and Layard {Plate 4/25} either and these are similarly simple in their composition; the viewer has no immediate knowledge of the professional or personal attributes (seen, for example, to great ends in the Mitchell memorial) of the two subjects. (Molesworth and Layard were Members of Parliament for the Borough of Southwark at different times in the 1800s.) In the case of the Molesworth memorial, we see a part of the drapery again extending from the picture plane and so invading the area of the inscription (as I mentioned in my introduction as being common in the work of Saint-Gaudens), this device here produces a harmony between portrait and border.

The memorial to Fanny Isobel Samuelson (1898) {Plate 4/26} is a late nineteenth century example of Arts and Crafts style applied to the genre of commemorative sculpture.⁵² In several grades of relief and with its decorative sections, enamelling and type-design, the work forms an unusual and effective portrayal of imagery and sensitive rendition of the commemoration of the deceased. A maternity group dominates the composition, the mother holds two young children. The artist has gone to great lengths to vary the depth of relief, the child on the mother's left side is represented from very low to high relief. Placed centrally and holding flowers, the child's eyes are fixed on the younger child, as if wondering what will become of the family: the deceased had died at the young age of thirty-eight. The memorial is in white marble and an enamelled badge is placed within the background decoration of pear trees, the only use of decoration in the work. It is mentioned in the inscription on the plaque that Samuelson's husband was 'of Breckenbrough Hall in this Parish', which would suggest to me that the family was of some standing and wealth. Furthermore, the use of marble and enamel and highly original design suggests that the cost of work could have been high. The Samuelson memorial plaque was the last work

⁵² See Pevsner's *The Buildings of England* for North Yorkshire, p.213. The plaque is in Kirby Wiske. It was illustrated in *The Building News* 1899, vol. 76, p.711, as 'Charity.' The Building News mentioned its 'coat of arms, slightly coloured.' I have been unable to find any archival, or other, material relating to the memorial.

that Frampton executed prior to 1900 and was to be representative of the more elaborate iconographies used during the early part of the twentieth century.

As a work that has more in common with the Art Nouveau style that was developing at the time, the Galpin memorial gravestone made for Roehampton cemetery around 1897-98 {Plate 4/49} is a further show of Frampton's entering into a wide range of artistic genres. The work was said to have been designed by the son of the deceased,⁵³ however, Frampton's role in the design process should not be overlooked. One element in the memorial to show this is the employment of the 'Donatello- esque' shield, used by Frampton on other instances, for example his statuette of St George of 1899.⁵⁴ What is probable with the design process however, is the choice of the visual motifs used in the memorial, as these were undoubtedly chosen by Mr Galpin. *The Magazine of Art* reproduced Galpin's description of the work at great length as follows:

'An interesting example of memorial sculpture is illustrated on p.340. It has been designed by Mr W.D. Galpin in memory of his mother, and was executed by Mr George Frampton ARA. Every part of it has a symbolical significance, which is explained by Mr Galpin in the following manner:- "The outside is made somewhat formal and severe in style, and the ornamentation within expanded and enriched to express the belief that life hereafter is more full and perfect than the earthly existence- an instance of this will be noticed in the Greek scroll, which suggests the outline of a swan, and is expanded into the perfect form within; so also with the flowers used in ornament, the sculptor has endeavoured to suggest fuller life within than the conventional forms without. The winged bee is the Egyptian symbol of resurrection after death, a simile they found in the rising of the sun after night is passed. The shape of the tablet is also symbolic, being taken from the early Christian's, who used it to represent a fish, as the Greek word 'ἰχθύς' contains the initial letter of each name by which our Lord is known." The monument is executed in bronze, and the swans and corner pieces are of tin, a combination of metals that is, we think, unique in memorial sculpture.'⁵⁵

Memorial Plaques after 1900

⁵³ The work was illustrated and described at length in *The Magazine of Art* 1897-98, p.340 & p.344.

⁵⁴ This work is dealt with in Chapter 2, 'Ideal Sculpture' in this thesis. The notion of the Donatello-esque shield has also been mentioned in Chapter 2.

⁵⁵ Op. cit. *The Magazine of Art* 1897-98, p.344.

After the turn of the century Frampton's designs became more composed and illustrative than had been seen in work deriving from the Keene style of memorial plaques. The practice of showing the visible working of the surface seen on a number of occasions, such as with the Caldicott and Molesworth plaques, to cite but two, was reversed to leave a finely modelled and smoothed out surface. One must bear in mind Frampton's demand as a monument maker in the light of Queen Victoria's death in 1901 and the number of large scale commissions that resulted for the sculptor which quickly led to his standing as an establishment and academic figure: his election to full RA came in 1902, a Knighthood was conferred in 1908. Much of Frampton's output after 1900 was for monuments and memorials (including the memorial plaque) and portrait busts of dignitaries, far fewer Ideal works were exhibited at Academy shows than had been seen before. Previous intentions of escaping 'white' (marble) sculpture were no longer an issue after 1900 and Frampton begins to execute memorial plaques in both stone and/or marble, depending on the intended location of the work being outdoors (bronze being a more suitable material) or indoors. An obvious example of this proposition is evident in the first memorial plaques that Frampton executed in the twentieth century, firstly to John Feeney and then to James Fleming.

The memorial to John Feeney {Plate 4/27} [cat 107] in a way links the ideas that Frampton was concerned with in the 1890s with those that were to be commonplace in the twentieth century. A maquette for the memorial {Plate 4/28} was shown at the Arts and Crafts Exhibition in 1899⁵⁶ at the same time as the Leighton memorial; the maquette was, with only slight modifications, to form the basis of the finished design completed (and signed and dated) in 1901 and erected in the church of St Peter and St Paul in Birmingham.⁵⁷ The completed

⁵⁶ The Feeney memorial was exhibited as a 'plaster sketch for a memorial tablet' and was illustrated in *The Studio* 1900, vol 18, p.52, and in *The Artist* 1899, vol 26, p.180. The maquette was probably destroyed after the completion of the commission.

⁵⁷ Aston Parish Church is in Witton Lane, Aston; the memorial is in the chancel. Correspondence with the church and with Aston Library has revealed that there is no archival material relating to the Feeney commission. The work is mentioned in

monument, in white marble with a green marble background and central plaque holding the name and dates (the lettering is in bronze) of the commemorated, was executed as a plaster sketch 'in several delicate greens and white.'⁵⁸ The polychromy in the plaster maquette provided the viewer and commissioner with some idea of the contrast in the two colours in the final version. The monument is an example of Frampton's interests and dexterity in designing allegorical commemorative sculpture and for reasons of its complex narrative and decorative motifs belongs to the tradition established in 1897 in the Charles Mitchell memorial. Indeed commentators at the time wrote about the work in a similar light to the Mitchell plaque, an anonymous writer in *The Studio* commented on the tree motifs and made references to the architectural motifs:

'It is interesting to note how the lines of the avenue of closely-planted trees in the earlier design [ie. the Feeney memorial] open out and develop later into a semi-architectural arcade, with emblematic figures seated in the intervals. This treatment of trees in ornament has long been a favourite one with Mr Frampton, who claims to have been the first to use it in a frieze...'⁵⁹

The Feeney memorial has no portrait of the commemorated, his name is set into the central section in a Frampton typeface (seen especially in the letters "E" in Feeney) and two allegorical figures dominate and balance the bottom section of the tablet, extending out from the whole. These female figures hold globes (on the left with Christ preaching flanked by mourning angels and on the right a Medieval-esque galleon, which are metal as opposed to the stone of the globe itself) and their haloes are painted gold; the figures are clothed in the similar Arts and Crafts loose-fitting costume seen in Frampton's *Ideal*, architectural and other work of the 1890s. Further gold colour is applied to the simplified sun motifs at the very top of the tablet; sun motifs were used on other occasions by the sculptor

Pevsner's *Buildings of England for Warwickshire* as a 'charming Arts and Crafts plaque in a classical surround, ornamented everywhere with little hearts hung on trees.' pp. 147-148.

⁵⁸ This is noted below the illustration of the maquette in op. cit. *The Artist* 1899.

⁵⁹ *The Studio* 1900, vol.18, p.50-52. Such commentary adopts a similar line to that taken by Fred Miller in his 1897 article. See op. cit. *The Art Journal* 1897, pp.321-324.

to signify the hope of the rising sun and the sorrow of the setting sun in commemorative work, and in Ideal work in the context of European symbolist movement use of the sun in paintings by Moreau and others. Christ surrounded by floral motifs adorn the top of the work, replacing but being in a similar overall form to a pediment, the plainer pilasters of the plaster maquette are replaced with the Frampton trademark foliage and tree motifs. Indeed the monument features a host of foliage designs as both decoration and allegory throughout, a 'family tree' in a bottom section denotes the names of the Feeney family ('Amy', 'Peregrine', etc.) set into heart shapes.

In its overall form and design the plaque to James Fleming {Plate 4/29} [cat 131] differs to work in the same genre of before; the plaque is in a non-ecclesiastical location and is commemorative as opposed to being a memorial, Fleming being honoured for his part in raising the funds necessary to build the Glasgow School of Art where the monument today stands. Thus, the decoration relies on less mournful means to carry the narrative of Fleming, simple tree motifs and the bell and salmon symbolic of Glasgow adorn a large part of the tablet with a portrait in the centre. The work was admired by *The Builder* on its being shown at the RA in 1902:

'Mr Frampton's low relief panel in memory or in honour of Mr James Fleming, to be executed for the Glasgow School of Art, is of considerable beauty and originality. It shows a low-relief portrait head in the centre (we wish the artist could have dispensed with the realistic coat-collar), and a decorative design on each side, consisting of conventionalised trees with bells hung between them- a symbolism, probably, to which we have not the clue; but the whole work is very graceful and in the most refined taste.'⁶⁰

Perhaps in objecting to the 'realistic coat-collar' the reviewer preferred the more symbolic rendering of the narrative in the plaque? The typography employed by Frampton is close to that being used by Mackintosh in his paintings and applied art at the turn of the century, and this and the steel frame provides a good example of *fin de siècle* design and art unity. Mackintosh himself designed the

⁶⁰ *The Builder* 1902, vol.82, p.525. Review of the 1902 RA exhibition.

frame for Frampton's plaque, {Plate 4/30} having designed the building and other furnishings and fixtures.⁶¹ Bronze versions of the plaque were cast by Frampton and intended for sale, 'without the ornament at the sides' at £100.⁶² The choice of Frampton to do the work was taken due to his friendship with Fleming and his being known to members of the committee set up to commission the plaque, the work was paid for by voluntary subscription.⁶³ Frampton was well known in Glasgow having worked on two architectural schemes during the 1890s, at Glasgow Savings Bank and at Glasgow Art Gallery.⁶⁴ The Fleming monument was intended for the wall on the first landing on the main staircase and so fits into its architectural setting, for this reason the vertical form and size (128×74 cms) of the work was dictated to its designer by the location.

The year 1902 saw the beginning of a series of three commissions for important public memorial plaques given to Frampton in London, all at different junctures on the Thames Embankment.⁶⁵ The first of these is to the novelist Sir Walter Besant (another version was commissioned for the crypt of St Paul's Cathedral⁶⁶) {Plate 4/31} [cat 136] which led on to the commissioners choice of Frampton to

⁶¹ There is no archival material to confirm the fact of Mackintosh designing the frame, however it is more in a Mackintosh vein than anything Frampton would have executed. W. Buchanan in *Mackintosh's masterwork: The Glasgow School of Art* (1989), states that the frame is by Mackintosh (p.98) and this is the view of George Rawson, archivist in the library at the School of Art with whom I have conversed on the matter.

⁶² There is a letter in The Burrell Collection in Glasgow from Frampton to Francis Newbery dated 10th April 1902 in which the sculptor says: 'A replica in bronze of Mr Flemings portrait without the ornament at the sides would be £100.' I found this letter in the Burrell Collection Archive whilst trying to find out more about the Fleming commission.

⁶³ A cutting in the archives of the Glasgow School of Art from the *Glasgow Herald* for 17th January 1903 states, '.....it was with great pleasure that the committee found their advisor and friend Mr George Frampton RA, sculptor of the portrait, at liberty to undertake the commission.'

⁶⁴ Both works have been dealt with in Chapter 3, 'Architectural Sculpture'.

⁶⁵ No archival material exists in relation to the three plaques according to the City of Westminster Archives Centre. The memorials were subscribed to by friends of the deceased, it seems unlikely that commissioning details such as contracts etc. were needed. I have only found archival reference to the W.S. Gilbert memorial, in the British Library Manuscripts (ADD-44085 FF 52): This is a letter from Frampton to H. Rowland Brown inviting him and his fellow committee members to visit the sculptor's studio to inspect the work in progress.

⁶⁶ It was announced that Frampton would do the work in 1901. See *The Building News* 1901, vol.81, p.549.

execute the wall memorials to W.S. Gilbert (1914) {Plate 4/32} [cat 232] and W.T. Stead (1915): {Plate 4/33} [cat 243] all three works are in bronze. As Benedict Read argues with regards the New Sculpture and its evolving role in commemorative Victorian sculpture, the Embankment provided a new and ample site for artists to erect their monuments and the area today holds work by Brock, Frampton, Goscombe John and Thornycroft.⁶⁷ Frampton's plaques take the form of the standard shape, size (about 125 cms high) and character established in the Keene memorial and the sculptor designed the two subsequent works to complement the first, these are however more decorative and so in keeping with post-1900 sculpture than a work such as the Keene. The memorial to Walter Besant shows Frampton dispensing with any allegorical figures and references to classicism (there are no laurels or pilasters) and creating a monument with simple tree motif decoration adorning a side profile portrait. Narrative in the form of text supplies some of the attributes of Besant's career. The memorial plaque to the playwright W.S. Gilbert (exhibited at the RA in 1915) displays exceptional skill and detail in its surface modelling, the smoothness and use of small figures within the main statuettes place the work in the same vein as the monument to JM Barrie in the form of Peter Pan (Kensington Gardens, further casts elsewhere) of 1911-12. The allegorical statuette of 'Comedy' has a string of figures (from *The Mikado*, written by Gilbert) dangling from her sleeve, she holds a figure of Punch in her right hand. The monument is otherwise plain with laurels (towards the top) and armorial emblems (at the bottom) forming the decoration surplus to the more usual portrait and lettering. The female figure of 'Tragedy' holds a flower, its petals extending over the portrait relief thus uniting allegory with the more obviously representational depiction of Gilbert. The intense and poignant portrayal of these two female figures shows remarkable study and the dreamlike quality of 'Comedy' resembles features seen in *Mysteriarch* before 1900 and

⁶⁷ See op. cit. Benedict Read, *Victorian Sculpture*, p.345. The author mentions that the Embankment area was opened in 1870 and provided new space for the commissioning of statuary in London.

busts such as *Madonna of the Peach Blossoms* (1910) that Frampton worked on into the 1900s. T.P. Bennett, writing of the work in 1919, talks of the balance created by the figures in the overall composition, achieved alongside the fact that each female is unique:

‘...they [the statuettes] are not, however, replicas. Each has distinctive merits of its own and falls naturally into the general composition. This tablet to Gilbert is one of the best works of its kind. The whole group is satisfactory in conception and detail.’⁶⁸

The W.T. Stead memorial⁶⁹ is similarly effective in its portrayal of the subject (much lettering, foliage designs and profile portrait) but has the addition of flanking allegorical figures: ‘Fortitude’ (in the form of a Frampton trademark ‘St George’ statuette) and ‘Sympathy’ (a female figure holding globe and wreath), have the words ‘Fortitude’ and ‘Sympathy’ inscribed on their bases in a way that would not have been included prior to 1900, the artist would have preferred to rely less on inscriptions and more on creating motifs and allegory to carry the attributes of the commemorated person. Stead was a journalist and writer who in 1885 had exposed a child prostitution ring in London and published his findings as ‘The Maiden Tribute of Modern Babylon.’ Elaine Showalter, in a discussion of the New Woman and her threat to the dominant patriarchal society says that the revelations ‘had left women traumatized by their discoveries of abusive male sexuality.’⁷⁰ Just how much present day irony in the form of graffiti plays to the fears of the *fin de siecle* is shown in the linking with a letter “O” to replace ‘men’ with ‘women’ in the inscription on the memorial of ‘By the service of his fellow men’.⁷¹

⁶⁸ *The Builder* 1919, ‘The work of contemporary sculptors -II- Sir George Frampton,’ by T.P. Bennett. pp.165-167. Bennett says this on p.165-6. The article features an illustration of the plaque to W.S. Gilbert.

⁶⁹ The memorial is signed and dated 1915 and was shown at the RA in 1917 with another plaque, to E.J. Reed.

⁷⁰ See the book *Sexual Anarchy, Gender and Culture at the Fin de Siecle* by Elaine Showalter. (1991). p.22.

⁷¹ This graffiti was noticed by me in the winter of 1994, the attached illustration shows this.

The memorial to Frederick Pattison Pullar {Plate 4/34} [cat 153] is an example of memorial sculpture in full Symbolist guise and its appearance at the RA in 1903 led one reviewer to remark that 'its meaning seems rather mystic and uncertain.'⁷² The work, more commonly referred to as *So he bringeth them unto their desired haven*⁷³, links Frampton's approach to both commemorative and ideal art and despite its date, 1902, belongs to the category of ideal work of the 1890s.⁷⁴ Pullar had drowned whilst saving the life of a girl who had fallen through the ice on a frozen lake, the memorial makes no reference to this, nor does it refer pictorially to Pullar himself, and instead the narrative is carried via a fusion of realist and symbolist motifs. A male figure (representing as opposed to being a likeness of Pullar) is carried to his 'desired haven' by a host of angels, cloaked by an overpowering and striking winged figure emulating Death and led in procession by mourning female figures. The winged figure of Death is used to similar ends to that employed by Harry Bates in his *Mors Janua Vitae* of 1899 (a work with Symbolist overtones), the figure being the courier to the next world. The female figures on the right of the composition (at the rear of the procession) are trumpeting in the same manner as seen before in work by Frampton, notably at Glasgow Art Gallery on the spandrels (1897-1900) and on the obverse of the commemorative medal struck to mark the return of the City Imperial Volunteers from the Boer War (1900), and these provide an original contribution to the wider concerns of the European Symbolist visual vocabulary. A further Symbolist motif in the artist's repertoire, seen elsewhere in his work (for instance again in the CIV medal)⁷⁵, is the rays of sun in the background symbolising in this case the hope of the ensuing life in the next world, such a depiction relates to the work of

⁷² See the review of the RA exhibition in *The Builder* 1903, vol.84, P.626.

⁷³ This title is drawn from a Biblical source.

⁷⁴ The work, as memorial, is at Blair Logie Cemetery in Scotland (according to Timothy Stevens writing in op. cit. *Patronage and Practice; Sculpture on Merseyside*). A cast belonged to the artist and was bequeathed to the Walker Art Gallery, Liverpool, by Meredith (son of Sir George) in 1986.

⁷⁵ The CIV Medal is examined in Chapter 7 of this dissertation.

a European painter such as Gustave Moreau,⁷⁶ for example Moreau's *The Apparition* of c. 1876. Varying degrees of relief make up the pictorial perspective in the work, the winged figure protrudes the most from the surface and the female figures are represented in varying degrees of relief gradation. It is not known whether casts of the work were sold, or indeed whether they were intended for sale, and Frampton had his cast in his studio until his death.⁷⁷ It was exhibited at the Venice Biennale in 1905, the territory for the European Symbolist avant-garde since the exhibition's inception in 1895.⁷⁸

It is the Pullar memorial and the memorial to Reverend L. Wilkins⁷⁹ {Plate 4/35} [cat 162] that show Frampton's interest in combining the memorial with the ideal side of his work after 1901, this is perhaps due to his increased demand as a maker of monuments leaving little time to pursue his own ideal inventions.⁸⁰ As with *So he bringeth them unto their desired haven* the Wilkins memorial (unveiled in 1903 in St James's church in the centre of Nottingham) contains a number of the concerns that Frampton showed in his ideal work and in the context of Symbolism, notably the rays of the sun as a focal point in the relief: it is the sun that here replaces a portrait or any such allegory as female figures in the form of statuettes, the means of commemoration are here dealt with in an unusual and original way. The plaque relies on text to detail the professional attributes of Wilkins and a Biblical quotation for more personal attributes, enamelling has been applied to form the crests of Oxford University and New College and this and the tree motifs form a late example of Arts and Crafts decorative style. The patination is a rich gold which stands out from the green marble back affixed to the wall; the plaque is rather high up on the wall making

⁷⁶ The relationship between Frampton's work and the Symbolist painters is dealt with in another section of this thesis. (See Chapter 2, 'Ideal Work'.)

⁷⁷ It was bequeathed to the Walker Art Gallery in Liverpool after the death of the Sculptor's son, Meredith.

⁷⁸ I have argued this matter in Chapter 2, 'Ideal Work'.

⁷⁹ The memorial to Revd. Wilkins was announced in *The Builder* 1903, vol.85, p.463. This is the only reference I have found to the work.

⁸⁰ As I have argued elsewhere with regards the change from matters of the nineteenth century after the death of Queen Victoria in 1901 and the increased need for memorial sculpture.

viewing problematic.⁸¹ Frampton's links with Nottingham date from 1900 with the start of the commission to erect a monument to William and Mary Howitt for Nottingham Castle Museum under the terms of the Holbrook bequest⁸², a matter that was led by George Harry Wallis (1880-1911) then curator of the Art Gallery. Wallis visited Frampton's studio to oversee the work and was a member of the congregation at St James's⁸³, it therefore dictates that the choice of the sculptor to execute the Wilkins memorial (via subscription by the congregation) came from Wallis, a keen and active buyer of 'New Sculpture' for his gallery.⁸⁴

Frampton's memorial to Charles William Mitchell {Plate 4/36} [cat 158] (possibly a relative of Charles Mitchell whose memorial the artist sculpted in 1897) dates from 1903-05 and the name and date surrounded by laurels with Doric pilasters is topped by three bronze statuettes. As I have mentioned before, Mitchell was a collector who owned work by Frampton and a male allegory on the monument represents painting (holding a brush and pallet), a female figure represents literature and learning. A standing female figure holding a child in each arm, covered by her cloak, looks back to the Dalou-esque imagery much used by the 'New Sculpture.' This memorial plaque further shows the artist's diversity of design within this genre of work, its overall form had not been used before and the statuettes are a modified version of such used before. This somewhat eclectic approach is seen to a great extent in plaques of the post-1905 period, with the mixing of bronze and stone, form and composition and iconography and allegory. Simplicity of composition and narrative is, to a large extent, dispensed with and replaced by elaborate and often over-decorated design motifs. As opposed to setting new ideals in memorial tablets that were a mark of

⁸¹ There is no archive or knowledge to suggest that the memorial was moved, one has to assume the present location to be the original. I am grateful to Peter Hoare (church archivist) for a discussion of this and for his help in the difficult job of photographing the work.

⁸² This work and its commission will be dealt with elsewhere in this thesis.

⁸³ I am indebted to Peter Hoare for this information taken from church records.

⁸⁴ Wallis bought W.R. Colton's *The Image Seeker* (1897) for instance, apart from other works that form an important selection of late nineteenth century sculpture in the gallery.

the pre-1900 period, work became much more in keeping with examples of other sculptors' efforts in this genre. Having said this, Frampton's standing and influence on the younger generation was clear by 1905-10, a memorial by Henry Pegram of Cecil Boyle {Plate 4/37} (who had died in 1900)⁸⁵ shows the same composition and use of iconography as Frampton's memorial to Lowell of the early 1890s.

Overdecoration is much in evidence in Frampton's monument to Sir William Lockhart {Plate 4/38} [cat 207] in St Giles' Cathedral in Edinburgh, a work which dates from 1908 (and is 160×119 cms in size) and was unveiled the following year.⁸⁶ Grandly portrayed in uniform adorned in medals and regalia (in marble) the memorial features a heavily garlanded top section, two allegorical statuette figures (illustrating Fortitude and Victory) and lettering to carry the military campaign-ology of Lockhart (all in bronze, the statuettes are patinated gold to complement the brown of the whole). But whilst this work was to contain some of the major visual themes of Frampton's memorial tablets for the remainder of his career, the memorials to William McLaren, {Plate 3/39} [cat 199] Georgiana Countess Howe {Plate 4/40} [cat 211] and Sir George Williams {Plate 4/41} [cat 182] of the same period must be seen to bridge the gap between the *fin de siecle* and the post-1905 "establishment" period. The notion of continuing with more symbolist concerns in work after 1905 was not confined to commemorative sculpture, Frampton was producing 'Mysteriarch-esque' ideal busts (*Lyonnors*, *Madonna of the Peach Blossoms*) well into the 1900s. One significant late example of Frampton's symbolism can be seen in *La Belle Dame Sans Merci* shown at the Venice Biennale in 1909⁸⁷, a work taken from Keats' poem of the same name which describes a *femme fatale's* reign over men, a

⁸⁵ This was illustrated in *The Studio* 1916, vol.66, p.190 in an article entitled *Wall tablets and memorials by British Sculptors*, pp.186-196. The Boyle monument is in the Ante chapel at University College, Oxford.

⁸⁶ A photograph of the work exists in the Conway Library, Courtauld Institute. According to *The Builder* (1909, vol.96, p.592) the memorial was unveiled in May 1909.

⁸⁷ This bronze statuette is in the Museum of Modern Art in Venice. The work has been discussed in more depth in Chapter 2, 'Ideal Work', of this dissertation.

subject more common to the visual arts of the 1880s and '90s. The memorial to Georgiana Countess Howe (who died in 1906, the memorial is dated 1909) consists of simple lettering, a St George statuette and flanking trumpeting angels:

⁸⁸ The memorial to Lieutenant William McLaren (1907, 94×183 cms) has similar trumpeting figures to those seen at Kelvingrove (and elsewhere as I have already mentioned), tree-motifs and Frampton typography.⁸⁹ The George Williams monument (1905) uses the symbolist motif of the rays of the sun to suggest both the hope of the rising sun and the sorrow of the setting sun.⁹⁰ For the employment of the female figures, lettering and simplicity they therefore relate more to Frampton's innovations in symbolism as opposed to the style of memorial plaques of the Lockhart ilk.

The monuments to Sir Edward James Reed (City Hall Cardiff, 152 cms in height)⁹¹ {Plate 4/42} [cat 208] and Richard John Seddon (in the Crypt of St Paul's Cathedral), {Plate 4/43} [cat 214] both dating from 1909, may be categorised under the broad concerns of the Lockhart memorial of 1908 in terms of all these works' over-decoration, mix of bronze and stone and overstated iconographic motifs. The latter notion is much in evidence in the Reed memorial with a host of emblems relating to seafaring (Reed was a Naval constructor amongst all else) including seahorses, cornucopia from sea and shore and a relief portrait of battleships amongst the various crests and badges, lettering and portrait. Such over-decoration did not dominate the sculptor's style during the twentieth century though, other memorial plaques are simple and direct in their portrayal of narrative. It could have been that Frampton's working for a more elite and wealthy clientele enabled him to work within a less rigid budget.

⁸⁸ This is in St Mary's Church, Congerstone, Leicestershire. See Pevsner's *The Buildings of England* for Leicestershire and Rutland, p.138. There is a photograph of it in the Frampton archive in the Henry Moore Centre for the Study of Sculpture. It is marble with bronze statuettes.

⁸⁹ This stands in St Cuthbert's Church in Edinburgh. The plaque is in white marble, the lettering is carved and gold colour has been applied.

⁹⁰ The memorial to Sir George Williams (white marble with gold lettering) is in the crypt of St Paul's Cathedral. Williams founded the YMCA.

⁹¹ *The Builder* 1908, vol.94, p.628 announced that a fund had been set up to erect the monument and that the commission had been given to Frampton.

Further to this notion it may be added that this clientelle may have wanted a more ostentatious memorial in order to display their status and wealth. This shows that Frampton was adept at adapting his style to both simple and decoratively ornate designs. A bronze plaque commissioned by the Royal Academy for the birthplace of Sir Lawrence Alma Tadema in the Netherlands {Plate 4/44} [cat 235] features lettering of words in English and Dutch with allegorical figures (albeit copies of previous figures) representing Fortitude and Sympathy, the relief is on the outside wall of the house.⁹² The war memorial to Phoenix Assurance staff killed in the Great War⁹³ {Plate 4/45} [cat 256] has the company emblem in the form of a phoenix rising from the flames of a fire, simple and direct lettering and two large allegorical figures, the work is original and varies in form from the sculptor's other work of the period in this genre.

The genre of wall memorials and its importance to British sculpture before the Great War was first recognised as such in 1916 when *The Studio* published an examination of this field of commemorative art, illustrating the work of the major protagonists.⁹⁴ This long article, entitled 'Wall tablets and memorials by British Sculptors,' provides one with a comparative assessment of the style of memorial plaques around the period of the Great War; Frampton's memorial to WS Gilbert was illustrated. The writer talks mainly of the younger generation of sculptors, and those who were not in the mainstream (the mainstream being Frampton, Drury, Reynolds Stephens *et al*) who really came to prominence with this genre

⁹²The unveiling was announced in *The Journal of the Royal Institute of British Architects* 1914, vol.21, p.530. It said: 'The tablet, which is of bronze, represents a Knight in armour with a lance, symbolising strength; and a female figure, representing sympathy, holding a wreath.' Alma Tadema died in 1912, the memorial is on the house where he was born in Dronryp. A small inscription at the bottom states that it was presented by the Royal Academy. There is a photograph of the memorial in its plaster form and in Frampton's studio in the Frampton archive, Henry Moore Centre for the Study of Sculpture.

⁹³ An unknown newspaper cutting in the Frampton archive at the V&A (AAD 13) states that the work was unveiled on 29th October 1921 at Phoenix House, King William Street, London, EC4. A photograph of it exists in the Frampton archive, Henry Moore Centre for the Study of Sculpture.

⁹⁴ *The Studio* 1916, vol.66, pp.186-196; *Wall tablets and memorials by British sculptors*, written by AL Baldry, who often wrote on matters concerning sculpture.

of work at the turn of the century when the more established artists were dominating the area of major public statuary. Amongst this young generation is mentioned Gilbert Bayes and S. Nicholson Babb, and sculptors who were not in the mainstream such as Frank Lynn Jenkins and Bruce Joy. The chief points of importance raised by the article are firstly the notion of raising the sculptor above the lowly level of the stonemason, a matter that was part of previous generations.

Baldry writes:

‘There is lingering now none of that half-veiled contempt for the monument as merely the concern of the stonemason which was, it must be admitted, professed by British sculptors a few generations ago; the spirit in which they are striving now is far removed from anything of that sort...’⁹⁵

Secondly, the article talks of the attention that artists were affording a wall tablet, a comparatively less important commission than a full sized piece of public sculpture as smaller in scale and the attention to detail and innovation. Finally, the essay stresses the importance of the relationship between the memorial and its surrounding architecture: ‘where the architectural details of the surroundings are severe, the monument must itself have an appropriate degree of severity, and its decorative quality must be sober and restrained.’⁹⁶ In looking at the plaques illustrated in the article one cannot escape from noticing the domination of classical motifs and an overall classical composition that the artists all seemed to employ. Bayes’ memorial to Constant Coquelin is an array of the common classical motifs, pediment, Doric pilasters and even a classically draped figure holding wreath and laurel. Other memorials retain the symmetrical formula of classicism but with added innovation and originality, such as seen in Colton’s Alexander memorial of after 1910. {Plate 4/46} Rarely, in fact, do sculptors break away from the classical and the symmetrical as Frampton did in the Neale and Keene memorials of the 1890s and when they do the debt to Frampton is obvious, as in Henry Pegram’s previously discussed Boyle memorial (c.1900) and

⁹⁵ Ibid. p.190.

⁹⁶ Ibid. p.192.

its closeness to Frampton's Lowell plaque (c.1893). It is therefore little surprise that Frampton is the first to be mentioned amongst fellow sculptors who were at the time rising 'monumentally above the level of the stonemason's craft.'⁹⁷

Late works and conclusion

The 1920s saw very little sculptural output from Frampton, largely due to ill health but not helped by the savage reviews of the Cavell monument that so damaged the sculptor's reputation and convinced critics that he was by then a figure of the previous generation that was being rapidly swept away by the young vanguard of Epstein, Gill and others. In the genre of memorial tablets there are three which date from this period, the Phoenix Assurance war memorial (of around 1921, as already discussed), a marble memorial to Sir Walter Roper Lawrence (exhibited at the RA in 1921)⁹⁸, and a First World War memorial in commemoration of fallen rail employees which is in Grand Returo station in Buenos Aires, Argentina (1925). The Buenos Aires memorial {Plate 4/47}[cat 262] is a large relief featuring rays of sun behind lettering and is bronze mounted on a marble base; it is visually successful and stands as the last known work carried out by the artist, who died in 1928.

In 1912 *The Studio* published a detailed article on Frampton's monumental sculpture, the genre that he was most involved in by this time.⁹⁹ The article dealt with both free-standing public pieces and smaller memorial plaques but stated that the sculptor gave equal validation to both large and small commissions.¹⁰⁰ It is this point along with the notion of an artist undertaking what were traditionally seen as minor works as opposed to the stonemason that was a factor in

⁹⁷ Ibid. p.194.

⁹⁸ The only reference I have seen to this work is in *Royal Academy Exhibitors 1905-1970* which states that it is a marble relief. Consequently its location is unknown and I have not seen an illustration of it; it is not depicted in *Royal Academy Pictures*.

⁹⁹ *The Studio* 1911-12, vol.54, pp.35-43: *Some recent monumental sculpture by Sir George Frampton, RA*, by W.K. West.

¹⁰⁰ Ibid. This point is raised for example on p.40 when West writes that 'the refinement of taste, the grasp of decorative principles, the cultivated sense of fitness which distinguish his smaller works are just as appropriately displayed in his larger undertakings.'

Frampton's *oeuvre* (and his contemporaries, Pomeroy, Drury and others) that established the memorial tablet as an important genre of sculpture in the latter years of the nineteenth and into the twentieth centuries. From his earliest memorial plaques of the early 1890s Frampton showed an original approach to form and decoration that would have been outside the realms of the masonry firms of the period, one such firm being Harry Hems's, based in the West Country. Their standard designs and 'pattern book' means of attracting prospective clients differed greatly to the original and innovative approach of an artist. In the aforementioned Studio essay the author says: 'Indeed, in the long series of works for which he [Frampton] has been responsible the one thing which is particularly characteristic is the absence of any set convention or of anything like mechanical repetition of stock ideas.'¹⁰¹ Having said this, Frampton did adopt standard designs and sizes (the memorials to Besant, Gilbert and Stead for example average 124 cms in height) for his memorials and often a set pattern is followed (as is the case with works such as the Keene memorial and a later memorial such as that to Molesworth, for example) but designs constantly evolved and no two separate commissions are alike. Recurrent themes, such as the widespread use of floral decoration and the tree motif, may be seen throughout Frampton's designs over the years and in all genres of his output, as I have argued is the case with architectural sculpture, medal work and small and large scale commemorative sculpture alike.

The constantly evolving means of decorating and narrating the memorials are of both separate and joint merit; in rejecting the need for a portrait in the case of the Charles Mitchell memorial and including decorative tree and plant motifs that were both formally effective and visually charged with narrative was an important step for commemorative sculpture. The use of allegorical figures further enabled Frampton to reduce the need to inscribe the plaque with words detailing the persons life and attributes. As Gilbert had rejected the classical in his memorials of the 1880s, Frampton followed suit, altering pediments, adapting

¹⁰¹ Ibid. p.38.

pilasters, omitting wreaths and employing bronze as opposed to marble. Frampton introduced colour and different materials (notably enamels) into his oeuvre in this genre of work in the way he was doing in his ideal work, indeed, the Pullar memorial/ *So He bringeth them unto their desired haven* is as much an ideal work as it is commemorative. A work such as the memorial to Charles Keene is as effective in its simplicity as the Mitchell memorial is in its lavish and multi-faceted means of narration, two works that I have argued established and set precedent for other monuments by Frampton and his contemporaries from the 1890s.

There is no doubt that Frampton found a niche in the market, as it were, for wall memorials and quickly rose to critical success for such work leading to numerous commissions in both secular and ecclesiastic settings. In terms of ecclesiastic commissions, the wall memorial provided the committee with a less expensive monument than a large scale work, and this alone was undoubtedly a crucial factor in the choice of this genre of sculpture. Added to this is the relatively small amount of space that a tablet on the wall of a church or cathedral takes up compared with a full size monument: Westminster Abbey was overcrowded with large floor-based statuary before Frampton and his generation were working, as Read says of 'The New Sculpture's' evolution, 'Church monuments continued to be put up, though in rather smaller numbers; perhaps space was running out....'¹⁰² Wall tablets in the crypt of St Paul's Cathedral were a thing of the 1880s and beyond (the larger monuments are to be seen in the main part of the building) and Frampton executed four works for this location from between 1892/93 and 1909. The prestige of having one's sculpture in a place such as Westminster Abbey or St Paul's Cathedral must have been an immense honour for a sculptor and been an important factor in establishing, and thus cementing, a monument-maker's career and reputation. For Frampton, with his innovative approach, the wall memorial was an ideal opportunity to show his dexterity at

¹⁰² *Victorian Sculpture*, Benedict Read, p.327.

working within, and in harmony with, an architectural setting. In this aspect of his work he was most successful.

Addendum to Chapter 4

A photograph exists in the Frampton archive at the Henry Moore Centre for the Study of Sculpture in Leeds of an unidentified memorial in progress. {Plate 4/48} [cat 177] I have found no reference to the work in either archival material or in contemporary literature, neither have I had any response from any information requests for material on Frampton that could identify the monument. In fact, one cannot be sure whether the work was ever completed as it is unusual to find a photograph of a work in progress (unless it is a portrait of Frampton) in any photographs of the artist's work that I have come across. I would suggest that the sculpture probably dates from the period 1905-10.

Chapter 5: Monuments

Chapter 5: Monuments

Introduction

Up until the death of Queen Victoria in 1901, only one solo outdoor monument by Frampton had been unveiled (the monument to William Rathbone in Liverpool, 1899). It is certain that he was able to produce monumental sculpture before this though, experienced as he was in this genre through his having worked with Antonin Mercié in Paris as a student; Mercié at the time was one of the leading monumental sculptors in France. Frampton's mature style can arguably be put at 1892 and by this time he was one of the leading sculptors in the country. The reason for this lack of early participation in the area of public sculpture is primarily due to his 'cornering the market' (as it were) in the genre of the memorial plaque.¹ It was not until after the death of Queen Victoria that a real need for monumental sculpture came about. It was after this and the moving into more establishment circles of the art world that New Sculptors began to devote more time to monumental schemes. This notion is exemplified in Frampton's career development, as numerous commissions came his way following his success at sculpting Victoria monuments after 1901. It was not only in the genre of monuments that Frampton earned much of his success in the early part of the twentieth century, but it was also to prove to be the genre that tarnished his reputation after 1920 with the unveiling of the Monument to Edith Cavell. These notions and the career work of Frampton as a monumental sculptor will be

¹ Of Frampton's contemporaries, F.W. Pomeroy for example executed monuments before 1901, notably that to Robert Burns in Paisley in 1894 and to Dean Hook in Leeds in 1903.

assessed in this chapter. Monuments to Queen Victoria will be dealt with in a subsequent section, as will the Cavell Monument.

Monumental sculpture 1886 to 1919

Frampton's long and devoted work for the decoration of Basil Champneys' buildings began with the sculptor being asked to provide the decorative sections for the latter's Women's Fawcett Memorial in Embankment Gardens in London {Plate 5/1} [cat 18] (1886).² This commission was given to the architect in 1883 who contracted out the sculptural work to Frampton and Mary Grant.³ Grant provided the portrait roundel, Frampton the decorative bronze sections and Champneys the overall framework of the monument, which in itself is predominantly an architectural scheme not least because it was a drinking fountain. Frampton's decoration is in the form of a Renaissance tabernacle with corinthian pilasters. It is heavily adorned with floral motifs, similar in style to those he was using on the façades of the buildings he was engaged in decorating at the time but not yet as mature as the kind of foliage designs that he was to introduce into Arts and Crafts repertoire in the 1890s. The whole is an entirely satisfactory composition, the architectural sections making it symmetrical and harmonious enough to depict Fawcett facing right as opposed to ahead. Additional decoration is provided in the architecture with the two empty niches on either side of the bronze, beneath bronze foliage by Frampton. A simple inscription appears in the bronze that reads 'Erected to the memory of Henry Fawcett by his grateful countrywomen.' The national memorial to the blind Postmaster General stands in Westminster Abbey and was placed there in 1887 by Alfred Gilbert.

² The commission was announced in *The British Architect* 1886, p.102, and in *The Builder*, Vol.51, 1886, p.768. It cost £600 and was cast by Thomas Elsby.

³ *The Building News*, Vol. 49, 1883, p.551, announced that Champney's was to do the Fawcett memorial and that it was to take the form of a drinking fountain. Frampton's relationship with the architect Champneys has been detailed in Chapter 3 'Architectural Sculpture'.

The widespread revolution in monument making was to come in 1888, however, and from then on this form of commemoration was to pay scant attention to the comparatively lifeless statuary of mid-century, based as it was on the Apollo Belvedere stance of Neo-Classicism. In 1888 William Hamo Thornycroft's monument to General Gordon was unveiled in the important location of Trafalgar Square (it was subsequently relocated to the Embankment) and Alfred Gilbert showed his model for the Jubilee monument to Queen Victoria (destined for Winchester) at the RA. The latter work will be examined in more detail in the context of monuments to Victoria later in this chapter. Its influence was to prove immense. The Gordon monument was new in its mixing of allegorical designs (more symbolic than realist) with decorative sections; its quality of bronze casting detail and its good likeness of the sitter with dignified and contemplative expressiveness. Of this expressiveness, M.H. Spielmann was later to praise the work as 'declaring the masterfulness, dignity, quiet self-confidence, and modesty of the sitter.'⁴ These two monuments by the founders of the New Sculpture movement in the early 1880s were to set the standards for all subsequent work in this area up until at least 1910. This fact was pointed out by Susan Beattie who saw that 'the evolution of the commemorative monument' was due to the 'radical reassessment of its formal and expressive possibilities that was undertaken by Hamo Thornycroft and Alfred Gilbert after 1885.'⁵

In 1897 Frampton was commissioned to produce a monument to Victoria's Jubilee for Calcutta, a scheme that he was to conceive in polychromy. This same year he exhibited a monument of Dame Alice Owen at the RA, {Plate 5/2} [cat 89] a polychrome freestanding statue in bronze and marble. This interest in colour for Frampton at the time was widespread in all areas of his work. In 1897 he was experimenting with the design of jewellery and had already carried out a number of decorative schemes, such as a screen for Alice Radcliffe in ivory,

⁴ M.H. Spielmann, *British Sculpture and Sculptors of today*, London, 1901, p.44.

⁵ Susan Beattie, *The New Sculpture*, London, 1983, p.203.

silver, gesso, etc.⁶ He began using colour and enamelling on his memorial plaques the same year (with the Mitchell memorial in St George's Church, Jesmond)⁷ and Frampton regularly tinted his ideal reliefs.⁸ That the Owen statue was carried out in colour once more shows Frampton's belief in uniting all the genres of his work, be they commemorative or imaginative. Indeed (as I have argued in the context of this work and ideal work) this monument is as much imaginative as it is commemorative, as noted by Benedict Read who says of the statue that it is 'a traditional portrait statue, but there is rather more to it than that.'⁹ The dreamlike gaze of Owen recalls *Mysteriarch* of some five years before and Susan Beattie compares it to Frampton's *Lamia* of 1900, saying; 'Remoteness is implicit too in the tilt of the head and steady, down-cast gaze.'¹⁰ The work's relationship to its surrounding architecture shows the sculptor's concerns in this field. For its original site at the Owen school in Islington (the school and the statue were subsequently moved to Potters Bar) Frampton designed a decorative scheme on the wall behind, featuring his trademark tree motifs in gesso. Such trees were much used by him in all the areas of his output, large or small in scale, from medals and jewellery to monuments and ideal work. For example, similar to the trees at Islington are tree motifs used to decorate a poster Frampton designed for the Strand Theatre {Plate 5/3} some time in the mid-1890s.¹¹ The background was both decorative and symbolic of the school and its foundress, as explained in *The Magazine of Art* at the time. It said:

'On the wall behind are two conventional trees, from the boughs of which hang the arms of Lady Owen and the Brewer's Company (the trustees of the schools), executed in gesso by Mr Frampton, and immediately over the head of the figure,

⁶ For a more in depth discussion of Frampton's jewellery work, see Chapter 6 of this thesis.

⁷ This work has been examined in the previous chapter, 'The Memorial Plaque.'

⁸ Examples of these have been given in detail in Chapter 2, 'Ideal Work'.

⁹ See Read writing in the catalogue *British Sculpture in the Twentieth Century*, London, 1984. The essay is entitled *Classical and Decorative Sculpture*, pp.39-47, and this quote is taken from p.45.

¹⁰ Ibid. This quote comes from p.212.

¹¹ This poster belongs in the Frampton photographic archive held in the Henry Moore Centre for the Study of Sculpture, Leeds. It is the only example of a poster design that Frampton is known to have carried out and I have found no further references to it.

in a niche bordered with coloured marble, are the remains of the effigies from the tomb of Lady Owen, removed from St Mary's Church, Islington.'¹²

The work was generally praised on its appearance at the Royal Academy in 1897, the aforementioned journal remarked with regards the combination of the colours that its 'success was beyond dispute.'¹³ The use of white marble to suggest the hands and head of Alice Owen is derived from similar usage by Gilbert in figures within and the effigy of the Duke of Clarence in his memorial (Windsor Castle) of 1892-99. Through the seventeenth century depiction of the costume Frampton was able to employ his floral designs to great variation, motifs used in architectural, commemorative and ideal work and for decorative and symbolic purposes. Part of the bronze on the top section of the dress is gilded and again the artist employed this technique in other areas of his work.¹⁴ The statue shows the kind of innovation that Frampton was constantly trying out in the 1890s with materials and the breaking down of the dichotomy between the genres of his art. For if Dame Alice Owen can be seen as much of an ideal work as it is a monument, the bronze figure of 'St Mungo as Patron of the Arts' (Glasgow Art Gallery, Kelvingrove) of around the same time is a monument as applied to architecture.¹⁵ The dexterity of the modelling and carving is obvious in an examination of the Owen statue. The facial expressiveness and the sensitive manner in which the right hand marks an open page of a book (rather like the Duke of Clarence holding his handkerchief in Gilbert's aforementioned recumbent figure) all show Frampton's imaginative innovation.

As I have suggested, Frampton's first major chance to prove himself as a sculptor of outdoor public statuary was not to come until 1899. Not only was the

¹² *The Magazine of Art* 1897-98, p.117.

¹³ *Ibid.* pp.66-67. Review of the work at the RA.

¹⁴ For instance, he gilded a portrait bust of his wife and son (*Mother and Child*) in 1895 and in an ideal relief entitled *The Vision* in 1893.

¹⁵ This work is examined in relation to Frampton's contribution to architectural sculpture in that chapter of this thesis. The form of the St Mungo is especially similar to a monument in its inclusion of flanking allegorical figures and that it is in bronze. For these reasons it appears most unlike architectural sculpture.

Rathbone monument {Plate 5/4} [cat 116] unveiled this year but the artist was invited to submit a model in a competition to commemorate Gladstone in St George's Square, Glasgow. Along with Frampton, Gilbert, Edward Onslow Ford and Hamo Thornycroft competed for the prestigious commission, won by Thornycroft.¹⁶ The whereabouts of Frampton's model is unknown, Thornycroft produced an expressive bronze freestanding statue of Gladstone with bronze crests and allegorical motifs on the pedestal. His experience as a monument maker and his established style by the later 1890s put him ahead of Frampton in the eyes of a committee. However, Frampton's standing as a leading sculptor at the end of the 1890s was to continue into the next century and it was of note that he was invited to participate in the Gladstone competition. He was a younger man than his co-competitors.¹⁷ In 1899 Frampton exhibited a plaster bust of William Rathbone at the Academy as a 'study for the statue to be erected in Liverpool,'¹⁸ and it is to this commission that we must now turn.

For the monument to Rathbone Frampton chose to depict an entirely realist representation of the sitter and not to include any of the adventurous allegory being employed before in other genres.¹⁹ He had already completed the Charles Mitchell memorial plaque, with its abundant decorative motifs, and was arguably at the height of his creativity in 1899 when devising the statue. However, whilst abundance of detail was a part of Frampton's style, so was the simplicity seen in the Keene memorial plaque of 1896 and it is this restraint that is employed with the Rathbone.²⁰ The completed monument shows Rathbone in a confident posture. He holds a book (representative of learning, for he founded the Universities of Liverpool and Wales) and wears scholastic gowns. For his

¹⁶ That the competition had gone ahead in 1899 was mentioned in *The Builder*, vol.82, 1902, p.61.

¹⁷ Gilbert was born in 1854, Onslow Ford in 1852 and Thornycroft in 1850. (Frampton was born in 1860.)

¹⁸ As listed in Graves' *List of Royal Academy Exhibitors*.

¹⁹ A fuller account of the Rathbone monument and its commission is to be found in Timothy Stevens' essay 'George Frampton,' in Curtis (ed) *Patronage and Practice; Sculpture on Merseyside*, (Liverpool, 1989), pp. 74-85.

²⁰ The Mitchell and Keene memorials and the notion of simplicity of allegorical motifs is more fully explored in Chapter 4, 'The Memorial Plaque' in this thesis.

associations with the Liverpool Training School for Nurses, Rathbone's monument has a relief panel inset on the stone pedestal of 'Nursing in the Home,' a simple, realist depiction of this profession. As Benedict Read has noted with regards relief panels on monuments, the New Sculptors were responsible for introducing more imaginative and ideal depictions (as seen on Thornycroft's Gordon) than the favoured realist style of mid-century,²¹ so it is perhaps that Frampton was less confident to introduce such symbolism into a major outdoor work at this early stage in his work in the genre. Certainly symbolist allegories were stylistically a large part of his *oeuvre* throughout the 1890s.²² There is no doubt that the modelling and execution of drapery is of a high standard and the pedestal has the artist's style stamped on it, with its dentil motifs and pilastered sections framing the reliefs. The monument is placed in front of the rear of St George's Hall and is framed by the protruding pilasters of the architecture (the pilasters on the pedestal mirror this also). Frampton's ability to incorporate his work with its surrounding architecture had been established since early in the decade and his interests in this area were known at the time. In his book on 'The relation of Sculpture to Architecture,' T.P. Bennett was to later write with regards such matters (summing up Frampton's achievements in the Rathbone monument and its site) the following:

'The exact nature of these surroundings will have a considerable influence upon the design of the pedestal or other architectural portions of the monument.'²³

Along with the commission (paid for by voluntary subscription) Frampton provided plans for the arrangement of St John's Gardens to incorporate what was to become a great city centre sculpture park for Liverpool. The working conditions and factory pollution for many in the Victorian era made city life uncomfortable and dirty and the gardens gave workers the chance to escape during their breaks. Indeed, the gardens are still used today by workers on their

²¹ Benedict Read, *Victorian Sculpture*, p.89.

²² These matters have been explored in Chapter 2, 'Ideal Work'.

²³ T.P. Bennett, *The relation of Sculpture to Architecture*, London, 1916, p.3.

lunchbreaks, perhaps Frampton's Arts and Crafts ideology of creating better surroundings for workers still stands a century on. The idea to erect a statue to Rathbone in Liverpool was announced in the architectural press at the beginning of 1898,²⁴ and it seems that Frampton was asked to prepare a sketch without the sitting of a competition committee.²⁵ His plans for the gardens came in 1900 and the statue was unveiled in July 1901.²⁶ This first outdoor commemorative, freestanding scheme was a success and again displayed the artist's dexterity in being able to incorporate a sculpture within an architectural framework and his ability to complete a commission on time and with no complication. One must bear in mind that the monument was completed before the huge demand for statuary created by the death of Queen Victoria the year the Rathbone was unveiled, and after this Frampton was inundated with work. His next commission was to come from the corporation at St Helens (again on Merseyside) for a Victoria commemorative sculpture.²⁷

Aside from monuments to Queen Victoria then, Frampton's next outdoor commemorative commission was to again come from the corporation of Merseyside. The monument to Sir Arthur Bower Forwood {Plate 5/5} [cat 156] was to stand in St John's Gardens in Liverpool, adding to the sculpture park which was later to be complete with work by Brock, Goscombe John and F.W. Pomeroy. Rathbone had been alive to see the completion of his statue whereas Forwood had died in 1898.²⁸ Soon after the unveiling of the monument to William Rathbone it was announced that Frampton would be preparing a statue to Forwood,²⁹ no doubt due to the success of the former work and to add to his self planned gardens. Begun in 1901 the statue was signed and dated 1903 and unveiled the following year. As had been the case with Rathbone's reason for

²⁴ *The Building News*, vol 74, 1898, p.451.

²⁵ See op. cit. T. Stevens, p.79.

²⁶ Op. cit. T. Stevens, p. 80. The monument was unveiled on 26th July 1901.

²⁷ As I stated in my introduction, this (and other Queen Victoria monuments) will be dealt with in a separate section of this chapter.

²⁸ Again, the details of this monument are given in op. cit. T. Stevens.

²⁹ Announced in *The Building News*, vol 81, 1901, p.195.

being commemorated in Liverpool, Forwood had done much work for the conditions of the population of the city; he had been an MP concerned with housing conditions for the poor. Forwood is depicted in his familiar Parliamentary oratory pose, the one leg striding and the outstretched arms signifying the kind of imagery of strength that Neo-Classical painters and sculptors achieved in adopting such a stance. It is this symbolism that carries the whole message and attributes of the commemorated, as (as Timothy Stevens has pointed out) Frampton here discards any ideas to represent Forwood in professional robes or other more obvious motifs. The plinth is identical to that carved for the Rathbone monument, for the reason that it stands along from that statue, and thus harmonises the whole. (It also mirrors the background architecture of St George's Hall.) And as the Rathbone, bronze reliefs illustrate the commemorated person's achievements.

To complete his outdoor work for St John's Gardens, Frampton sculpted a third freestanding monument (standing at 305 cms) and this was announced in 1905. Due to his establishment standing (he had been elected full RA in 1902) and success at completing other major monuments after 1901, Frampton was able to command the sum of £1500 for the completion of the monument to Canon Major Lester.³⁰ {Plate 5/6} [cat 198] The sketch model of the statue was shown at the Royal Academy in 1906 and was unveiled the following year, having been paid for by public subscription. Lester was known as a Liverpool clergyman who had eased the problems of orphan children in the city; he is represented carrying a child in the monument. This kind of symbolism is of interest as it is purely allegorical. It is doubtful whether Lester actually carried a child in this manner but the act signifies his caring nature, mixed with the realism of him wearing his academic outfit. The monument 'underlines Frampton's ability to design a statue with a clear, simple composition,'³¹ the narrative being clear even today when

³⁰ He had received £1700 for the monument to Queen Victoria, Southport. In 1898 the cost of a large detached house was £1000 (see *The Building News*, vol 74, 1898, p.451). For the sum given to Frampton for the Lester monument see op. cit. T Stevens, p.80.

³¹ Op. cit. T. Stevens, p.81.

Lester's name has been largely forgotten. This simplicity was to be spelt out by W.K. West writing in *The Studio* some years later with regards the contribution made by the New Sculptors to monumental sculpture, who said:

'It has passed far beyond the stage of toleration by the public into one which not only secures for it the approval of people who study the progress of art movements, but also brings it effectively within the range of popular understanding.'³²

The knowledge amongst prospective monument commissioners that Frampton was an efficient and successful sculptor was known through the work he had completed before 1904. He was invited to compete in a number of competitions for statuary, some of which he won and others not. For example, in 1904 he was to be invited to submit a model for a Boer War Memorial for Manchester, won by Thornycroft.³³ Commissions for monuments were to come with much regularity from this time. Frampton sculpted a monument to the founder of the Barnardo homes for orphaned children, {Plate 5/7} [cat 168] Dr Barnardo (he left a considerable sum of money in his will to the homes after his death in 1928) and a recumbent effigy of George Douglas, 8th Duke of Argyll (Iona Cathedral), both in 1905. The latter is a show of Frampton's ability to attract commissions to commemorate major figures in British life of the Victorian/ Edwardian era. The Dr Barnardo monument shows the imaginative and innovative approach that the artist gave to his commissions. Barnardo himself is represented in portrait by a relief on the central stone pedestal. The whole is an architectural unity with the bronzework. Frampton chooses to make prominent the allegorical as opposed to the realist portrait in the monument with a maternity group on the top of the composition. This group, entitled 'Protection,' recalls the kind of maternity groups designed by Jules Dalou and others working towards the end of the nineteenth century in France. It also resembles Gilbert's 'Mother teaching child'

³² *The Studio*, vol.54, 1911, p.35. This from WK West's article entitled 'Some recent monumental sculpture by Sir George Frampton, RA,' pp.35-43.

³³ This competition was announced in *The Builder*, vol.86, 1904, p.232. Along with Frampton and Thornycroft, H Pegram, Drury, Pomeroy and John Cassidy were considered. The work was given to Thornycroft without a competition though.

of 1881-83, another mother and child ensemble. The use of allegorical figures on monuments had been advocated by Edmund Gosse as early as 1895. That symbolism and allegory should prevail was summed up by the author as follows:

'It has sometimes struck me that we are too anxious to raise a monument *of* a man; should it not rather sometimes be a monument *to* a man? The memory of features soon passes away, but the memory of action is immortal.'³⁴

Frampton's work features two children aside the mother; the monument was unveiled on June 19th 1908 by the Duchess of Albany.³⁵

By 1905 the main exhibition location of sculpture, the Royal Academy, was largely a place for viewers to see models or parts of monuments. The devising and sculpting of ideal work was pursued on far less a scale than it had been in the closing two decades of the nineteenth century. Through monumental work, however, a sculptor was best able to make a living and establish himself as an artist. This notion is expanded upon by Read, who writes: 'It was however in the field of public monuments, above all, that the New Sculptors continued, as had their professional predecessors, to acquire prestige and livelihood.'³⁶ Furthermore, whereas sculpture in bronze as opposed to stone had been a major contributory factor to the revolution in British sculpture that came to be known as the New Sculpture, after around 1905 this was reversed.³⁷ This decline into commissioned work and lack of imagination proved something of a stagnancy for the art of sculpture in the opening years of this century and was fully stated by one writer in 1905, who said:

'Bronze, however, does far better than marble for a portrait figure of this kind; marble is far more idealised work, and we would much rather have seen Mr Frampton's figure of Sir Antony Macdonnell in bronze than in the marble as it

³⁴ *The Magazine of Art* 1895, 'The Place of Sculpture in Daily Life- 3, Monuments,' by Edmund Gosse, pp.407-410. This quote is to be found on p.408.

³⁵ See *The Builder*, vol.95, 1908, p.20.

³⁶ Op. cit. Read *Victorian Sculpture*, p.345.

³⁷ In *The Magazine of Art*, 1895 Edmund Gosse had advocated the use of bronze over stone for monuments in his seminal essays on 'The Place of Sculpture in Daily Life.' See part 1 of this series (which serves as the introduction), sub-titled 'Certain Fallacies,' pp.326-329, this on page 327.

stands in the lecture room [of the Royal Academy]. But all portrait figures of this class are beside the real genius of sculpture.’³⁸

On the other hand, by introducing more symbolist and innovative allegories into monumental sculpture and through the incorporation of Arts and Crafts style decorative motifs, Frampton and his fellow New Sculptors could both reject the restrictions of the previous era and set new standards for the new. The Macdonnell monument (213 cms high) {Plate 5/8} [cat 173] does show, however, the ability that Frampton had of producing a finely detailed and expressive statue in original and true New Sculpture fashion. The carving afforded on the regalia of Macdonnell’s attire shows Frampton’s skill and dexterity as a carver and major British sculptor by 1905. His modelling too was exemplary by this stage of his career and both this and his sense of design composition are to be seen in the Quentin Hogg memorial in Portland Place in London. {Plate 5/9} [cat 188] This was unveiled in 1906 and was paid for by Marylebone Borough Council.³⁹ Here, Hogg is depicted reading to two boys (one of whom holds a football) and the monument has been given a lifelike appearance by Frampton. Hogg (1845-1903) was a sugar merchant and philanthropist who founded the London Polytechnic for boys, a school that combined health with learning.⁴⁰ (The monument has an inscription that commemorates Polytechnic losses during World War One, which was added later and was carved by Eric Gill.)⁴¹ The pedestal of the Hogg monument shows Frampton at his best in such areas of design. It features foliage motifs and architectural dentil motifs (both much used emblems by Frampton) to form the decoration and to harmonise and balance the overall composition and to act as a frame for the inscriptions of the commemorated, his dates, and his achievements. In 1903 Frampton had included

³⁸ *The Builder*, vol.88, 1905, p.669.

³⁹ *The Builder*, vol.90, 1906, p.499. It was unveiled on 1st December 1906 (*The Builder*, vol. 91, 1906, p.639.)

⁴⁰ ‘The Outdoor Monuments of London’ by C.S. Cooper, London, 1928, p.52.

⁴¹ That the carving was by Gill is mentioned in *The Glasgow Herald*, 22nd May 1928 in Frampton’s obituary. This cutting is held in the file on Frampton in Glasgow Art Gallery. I am grateful to Hugh Stevenson for drawing my attention to this file.

foliage motifs (in the more commonly known Frampton tree motif design) as bronze panels on the stone base of his Boer War Memorial in Bury to fallen members of the Lancashire Fusiliers. {Plate 5/10} [cat 157] Here is the freestanding figure of a soldier raising his hat in triumphant victory in a symbolic yet realist manner. The 'Frampton tree' provides the decoration for the plinth and a background to the obvious symbolism offered by the wreaths.

In 1903 Frampton had modelled the portrait of Robert Arthur Talbot, 3rd Marquess of Salisbury, [cat 190] and had exhibited the bust at the RA in 1904.⁴² Following the death of the Marquess and the decision to erect a monument to him, it was decided that Frampton should carry out the work for Hatfield House. {Plate 5/11} Correspondence and paperwork relating to the commission and its subsequent need for alterations show Frampton's efficiency and concern for the best interests of his client. Frampton was left to suggest a site for the monument (which he did) but it was later moved, partly at the suggestion of King Edward VII.⁴³ The monument was unveiled in 1906 and plans for its movement to a slightly different site came after 1910. Frampton's concerns at being involved in the moving of the monument were spelled out in a letter to the then Marquess of Salisbury in March 1910. Frampton wrote:

'...of asking your Lordship whether the statue and pedestal have been removed from their original position to nearer the road as suggested by the King some time ago, if not, I should be glad to know when the removal will take place as I am most anxious about the pedestal as some of the stones, I much regret to say, are very bad and should not have been used by the mason I employed.'⁴⁴

This was followed up some time later with a letter from Frampton to change the pedestal, bearing the cost himself:

⁴² A marble version of the bust is located in the Oxford Union Debating Hall (see *The Builder*, vol.87, 1904, p.583) and a bronze version in the collection of the Atkinson Art Gallery, Southport. Both are signed and dated 1903.

⁴³ The archive relating to the commission is held in the Library and Archive of Hatfield House, Hertfordshire, ref. S (4) 411.

⁴⁴ *Ibid.* Letter from Frampton to the 4th Marquess of Salisbury dated 19th March 1910, S (4) 411/18.

'...as I am very dissatisfied with Portland stone.... I propose, with your Lordship's permission, to change it for grey granite.'⁴⁵

It seems that a new pedestal was made for the monument, which now stands at the entrance to Hatfield House. Frampton's professionalism and keenness to please his client after the completion of the monument some years before and his ability to deliver on time were great bonuses for a commissioner and reason enough for his regard and standing as a leading sculptor after around 1905. Foliage carving adorns the stone pedestal along with the family coat of arms. Frampton was lent a book to copy the coat of arms⁴⁶ and had received sittings from the Marquess.⁴⁷ The modelling again is of a high standard and the various symbolisms of the offices held by and achievements of the Marquess were included in the portrait and summed up in *The Builder* as follows:

'The statue of the late Marquess of Salisbury, KG, which has been erected to his memory by his Hertfordshire friends and neighbours at Hatfield, was recently unveiled. The statue is of bronze, and represents the late Marquess seated in an Elizabethan chair, holding a scroll in one hand, and wearing the robes of the Chancellor of the University of Oxford and the collar of the order of the Garter. The pedestal is of Portland stone, carved, and includes the Cecil family arms and an inscription.'⁴⁸

That Frampton chose to seat the commemorated on an 'Elizabethan chair' was undoubtedly a reference to the Elizabethan ancestral home of Hatfield House. Other sculptors had chosen to depict their subjects seated and often the results were successful and led to highly expressive images. Notable examples of such seated monumental figures are Gilbert's monument to Prescott Joule (1890-94, Manchester Town Hall), Onslow Ford's Professor Huxley (c.1900,) and Goscombe John's Duke of Devonshire (1901, Eastbourne). The Marquess had been an MP, was three times Prime Minister and was Secretary to India. To

⁴⁵ Hatfield House archives S (4) 411/20. Letter from Frampton of 13th July 1912.

⁴⁶ Its return is noted in the aforementioned archives.

⁴⁷ This fact comes from press reports of the unveiling in the archive. See *The Morning Post* 22nd October 1906.

⁴⁸ *The Builder*, vol.91, 1906, p.519: 'Memorial to the late Marquess of Salisbury, Hatfield.'

Frampton he was 'one of the greatest Englishmen of any time.'⁴⁹ In a letter to Frampton from Hamo Thornycroft, the latter spoke of his admiration for the Salisbury monument having seen it at the RA thus: 'When a man does a fine thing in art I like to tell him so. Your Salisbury looks admirable.'⁵⁰ No higher praise could have come from one of the eminent originators of New Sculpture monumental innovation.

Frampton's work had been known Empire wide from 1901 when the monument to Queen Victoria was unveiled in Calcutta. His next Indian commission came in the form of an equestrian figure that the artist signed in 1907 in commemoration of Sir John Woodburn. {Plate 5/12} [cat 204] Frampton had taken the unusual step of sculpting a commemorative statuette in bronze in 1906 which was an equestrian figure, that to Brigadier General Douglas Lilburn Macewen.⁵¹ {Plate 5/13} [cat 189] This stands at 65 centimetres and was not a reduction of a monumental work as far as is known. The Woodburn monument (the artist's only equestrian figure apart from the Macewen statuette) was shown as a sketch at the Academy in 1907 and it shows Frampton's ability to manage a variety of different aspects of sculpture. The horse is finely modelled with an attention to musculature and anatomy. Equestrian figures were by no means unusual for sculptors to make at the time but they may be considered a more specialised form of the art. Woodburn is given a level of superiority as he sits astride the horse and this is one reason for a commissioner or a sculptor to decide on the equestrian monument. As Alan Borg writes with regards the use of the equestrian figure in Roman times: 'The hero on horseback has an added authority and command, and is raised above the surrounding crowd with no increase in size.'⁵² Four years

⁴⁹ Frampton said this in a letter to the 4th Marquess on 31st May 1922 (Hatfield archives S (4) 411/24. In this letter Frampton gave the original plaster sketch model to the Marquess. It was this model that had been shown at the RA in 1907; it is signed and dated 1906 and is 71 cms high.

⁵⁰ Thornycroft's own file copy of the letter is held in the Centre for the Study of Sculpture, Leeds, in the Thornycroft papers. The letter is dated 22nd October 1906.

⁵¹ The only reference I have found to this work comes from a Sotheby's catalogue of 1996, when the work was sold at auction.

⁵² Alan Borg, *War Memorials from Antiquity to the Present*, London, 1991, p.38.

later, in 1911, Frampton produced a bronze statue of Sir Andrew Henderson Leith Fraser for Dalhousie Square in Calcutta (now Victoria Memorial Gardens). Fraser, who was Lieutenant Governor of Bengal from 1903, had died in 1908 and the statue is life size. Other lifesize freestanding statues in India are the two marble works carved of Queen Mary. The first stands in the Queen Victoria Memorial Hall in Calcutta and a model for it was shown at the RA in 1907; {Plate 5/14} [cat 222] the completed version is dated 1910 and was exhibited the following year. It was a gift of Sir Aga Sultan Muhammad Shah, the Aga Khan, and is a depiction of the Queen in Evening wear.⁵³ The second was a gift of the Maharaja of Bikanir and is a slight variation of the monument in Calcutta; {Plate 5/15} [cat 246] intended for Delhi, it was shown at the RA in 1916 and depicts the Queen in her Coronation robes and regalia. The first statue stands at 228 cms, the second 198 cms. Meanwhile back in Britain, Frampton was working on monuments to aristocrats and monarchs; his standing as a leading Academic monumental sculptor can be marked by these commissions and his knighthood in 1908. He was carving recumbent figures (as private commissions) of Lady Isobel Wilson (1907) {Plate 5/16} [cat 203] and the Duke of Argyll (1908). The former portrayal of the deceased was seen as 'exceptionally good' and described as 'a good head' when exhibited at the RA in 1907.⁵⁴

The following two monuments are of note as examples of the modelling and carving dexterity that Frampton afforded his work after 1910 when he was running what must have been an extremely efficient studio practice. The amount of commemorative and portrait work that he was undertaking was huge at this time and there is no record of a dissatisfied customer. His ability to complete work on time and to such high standards enabled him to attract clients on a regular basis. The monument to the Marquess of Lothian was unveiled in George

⁵³ See the *Catalogue of Busts and Statuary, Victoria Memorial Calcutta*, Calcutta, 1979, p.36. This is an illustrated list of all the sculpture held in this collection

⁵⁴ Review of the Monument to Lady Isobel Wilson at the Royal Academy Exhibition in *The Builder*, vol.92, 1907, p.745. The work exists in a private chapel in Warter Priory in East Yorkshire.

Street in Edinburgh⁵⁵ and now stands in the somewhat hidden Peel Gardens in Linlithgow, {Plate 5/17} [cat 221] a small town outside Edinburgh. The Marquess (John Adrian Louis Hope) died in 1908 and it seems that the decision to commemorate him was taken immediately. The over life-size bronze statue was shown at the RA in 1919 and the detail that Frampton has depicted in the regalia and through the drapery is remarkable. {Plate 5/18} The Marquess has a certain calmness of expression and this sensitivity is further enhanced through the way he is shown holding a book in his right hand and his hat under his other arm. The light green patina of the bronze has developed with age to provide a fine aesthetic appeal (locals affectionately refer to the monument as 'the Green Man'). Carving too was something through which the skill of the artist is exemplified in the post 1910 period as seen in the recumbent effigy of Bishop Wordsworth (1885-1911). {Plate 5/19} [cat 237] This monument stands in Salisbury Cathedral and dates from 1914 and was paid for by the nearby Bishop's School.⁵⁶ The effigy is mounted on black marble, infused with black veined white marble sections providing a harmony of colour. The carving of the drapery and the crest at the foot of the figure was, as with the aforementioned Marquess of Lothian monument, carefully and expertly carried out by Frampton and his workforce.

Further prestigious monumental schemes continued to come Frampton's way throughout the 1910-14 period. By this time commissions for monuments to Queen Victoria were at an end and the scale of commemoration for the recently deceased King Edward was far less by comparison. Until another demand for statuary occurred following the Great War, sculptors had to compete for monumental competitions to worthy individuals. Frampton's penultimate public sculpture for Liverpool was unveiled in 1913 and was to a worthy local entrepreneur and philanthropist who had died in 1909. Its scale is matched by the

⁵⁵ According, that is, to *The Builder*, vol.97, 1909, who stated that the work was intended for this location. A photograph in the Frampton archive in the Henry Moore Centre for the Study of Sculpture in Leeds shows the unveiling ceremony of the statue in a city centre location; certainly not the location it is in today.

⁵⁶ This information comes from the Cathedral archivist with whom I have corresponded.

stone Liver Building behind it which was completed in 1910.⁵⁷ The Alfred Jones memorial {Plate 5/20} [cat 229] stands on Liverpool Pier Head and was 'modelled as an allegorical work rather than a portrait sculpture,'⁵⁸ in the same way as I have noted in relation to the Dr Barnardo monument of 1905. The portrait of Jones (in bronze and not at all a dominant part of the whole) appears on the stone plinth in the form of a memorial plaque and allegorical figures both surround it and crown the monument. The figures of 'Research' and 'The Fruits of Industry' are in the recognisably Frampton form of loosely draped female figures holding symbolic attributes of their subjects, 'Research' {Plate 5/19a} clutches a microscope for instance. The choice of these allegories further signifies Jones' achievements in the areas of establishing the Liverpool School of Tropical Medicine (hence the figure of 'Research') and his shipping interests for which he made his fortune in the nineteenth century (thus 'The Fruits of Industry'). The figure on the top of the Jones monument (representative of Liverpool) is a wealth of allegory; its symbolism and compositional qualities act in the same way as the Maternity figure atop the Barnardo monument. The figure faces out towards the water of the River Mersey holding a globe surmounted by a ship in reference to the Victorian world-wide importance of shipping in the city. The distant gaze of the figure of Liverpool led Timothy Stevens to correctly associate the expression with that found in Frampton's ideal bust of *Mysteriarch* (1892),⁵⁹ a notion which again furthers the sculptor's belief in uniting the genres. Cherubs adorn the base of the figure and in a way carry the female figure (and Alfred Jones) into the next world, a symbolist device used by Frampton elsewhere.

Again sharing a similar format to the Barnardo monument is the monument to Edward VII in Northampton. {Plate 5/21} [cat 228] Frampton had sculpted a

⁵⁷ The completion of this building was announced in *The Builder*, vol.98, 1910, p.442.

⁵⁸ As described by Timothy Stevens. See *op. cit.* T Stevens, p.84. Details of the commission and standing of Alfred Jones in Liverpool have been here taken from Stevens' essay.

⁵⁹ *Ibid.* p.84.

bust of the King for Bolton Town Hall (incorporating at his own initiative a surround that made the work more of a monument than a simple portrait bust⁶⁰) and the Northampton memorial consists of a similar bust to this. It is the architectural scheme that follows closely that employed by Frampton on the Barnado, with its inscribed stone sections and enclosure. The Edward VII monument is incorporated into the perimeter wall of the King Edward Hospital in the city, just outside the centre; today it is surrounded by a busy main road and viewing from any distance is hampered by the accoutrements of traffic control. Nevertheless, it is a finely balanced composition and helps to keep at bay accusations that Frampton's ability at architectural sculpture harmony had ceased by 1910. The decoration of the stonework is kept simple, as are the inscriptions. The only applied decoration is a section of scrollwork carved to balance the stone surround with the bronzework as the section behind the bust rises as a stand for the allegorical figure of St George. The bronze and stone provide an interesting correlation of colour and texture, the former material having a fine green patina. The St George figure (with its obvious allegory to strength and courage, along with it being the patron saint of England) had been used before by the sculptor as both a single ideal statuette (in 1899) and as part of a memorial (at Radley College for their Boer War memorial) and, as we shall see, was to be used again. The figure triumphantly holds up his sword in victory at having defeated the dragon, with a 'Donatelloesque' shield in his left hand.⁶¹

In the eyes of many today, George Frampton's crowning achievement came in 1912 in the form of the monument to J.M. Barrie, better known as Peter Pan.⁶² {Plate 5/22} [cat 223] (The full size plaster of the work, standing at 323 cms,

⁶⁰ This work and the commission for it will be fully described in Chapter 6, 'The portrait Bust', in this dissertation.

⁶¹ I have talked about the notion of this shield in Chapter 2 of this dissertation in terms of ideal work.

⁶² In examining this monument here I must thank Mr John Empson for discussions on the Peter Pan and Barrie. At the time of writing Mr Empson is engaged in writing an informative text to be placed on a plaque in front of the sculpture in Kensington Gardens and has done much research on this and the other Peter Pan monuments. (Of these I have seen the versions in London, Liverpool and Brussels.) I have found no detailed archive on the Peter Pan, only passing references to Frampton and it.

was shown at the Royal Academy in 1911.) At this stage in his career Frampton was balancing his time between the design of outdoor monumental schemes and portraiture. Actual monumental commissions and recommendations to do commissions regularly came his way. Frampton was favoured to design the prestigious Curzon Monument for Calcutta in 1906 (it was Thornycroft who eventually did it)⁶³ and when talks to erect 'a life-sized bronze statue' of William Blake came about, Frampton was mentioned as the obvious choice of sculptor.⁶⁴ With the Peter Pan statue Frampton was able to incorporate matters of commemoration with the (at the time) much neglected area of imaginative sculpture. This point was furthered after 1920 when the artist produced a reduction of the figure of Peter Pan as a bronze statuette at 48 cms, a work that was (and still is) extremely collectable. The statue was in commemoration of the creator of Pan (and author of 'The Little White Bird' from which the character comes), Sir James Barrie, who is said to have commissioned the work himself anonymously.⁶⁵ The relationship between Barrie and Frampton and why the latter was entrusted with the commission is a mystery. It has been said in more recent accounts that George Llewelyn Davies was the boy from whom the Pan figure was modelled;⁶⁶ Davies was a close friend of Barrie's. However, Timothy Stevens has argued that the model was Nina Boucicault, the actress who first played the character on stage.⁶⁷ In fact the whole commission seems to be shrouded in secrecy and archival uncertainty. For instance, was it that Barrie did not want a standard portrait of himself and favoured the idea of a sculpture in some way symbolic of his literary reputation? Or was it Frampton's decision to

⁶³ Op. cit. Susan Beattie, p.227.

⁶⁴ This scheme was announced in *The Athenæum*, 1913, p.705, on 13th December. It is not known whether the monument was realised. I have come across no other references to it.

⁶⁵ See Jo Darke's *The Monument Guide*, London, 1991, p.61.

⁶⁶ Op. cit. Read 'Victorian Sculpture,' p.317.

⁶⁷ Op. cit. T. Stevens in his essay 'George Frampton,' p.84. The Peter Pan was to mark the end of Frampton's long, varied and successful monumental representation in Liverpool. Added to this was the distribution of a number of important ideal works given to the Walker Art Gallery in 1984 by the executors of the Meredith Frampton estate (Stevens, p.77).

symbolise Barrie in this imaginative fashion? What is certain is that there was no inscription to Barrie or any other written narrative anywhere on the monument, and it stands at the precise point in Kensington Gardens at which Peter Pan made his flights and landings to and from Neverneverland in the story.⁶⁸ Added to this is the fact that casts of the work were later sited in Brussels, Newfoundland, New Jersey and Liverpool, more as attractions for children and for other commemorative events than as a monument to J.M. Barrie. It seems that all the casts have some links with children, something that would have attracted Frampton to agree to make them. The version in Brussels stands in the Gardens of the Palais D'Egmont and was unveiled in 1924. It was a gift from the artist as a war memorial and is inscribed in Flemish '*Andschapsband Tusschen Kinderen Van Groot Brittanje de Kinderen Van Belge*' ('A bond of friendship between the children of Great Britain and the children of Belgium').⁶⁹ Canada's cast is situated in Bowring Park, St John's, Newfoundland, beside the Waterford River; its site is somewhat similar to the statue in Kensington Gardens. It was a gift of Sir Edgar Bowring as a commemoration of the centennial anniversary of the founding of his company, Bowring Brothers Ltd. It is inscribed as follows; 'Presented to the children of Newfoundland by Sir Edgar R. Bowring in memory of a dear little girl who loved the Park' and the name 'Betty Munn.' The girl was Bowring's god-child who had drowned at sea.⁷⁰ In 1926 the New Jersey cast of Peter Pan was unveiled in the City of Camden during a Peter Pan festival. It was the gift of Mr Eldridge R. Johnson, a local benefactor to the arts. Liverpool's version of the statue (in Sefton Park and now terribly damaged by vandalism) was bought by a benefactor of the Walker Art Gallery in 1927 and the casting was

⁶⁸ That the statue stands at the point at which Peter Pan flew is made by Read in op. cit. *Victorian Sculpture*, p.315.

⁶⁹ The monument still stands in its original location and is in good condition except that Peter's pipes are missing. It was unveiled on 29th June 1924 by Princess Marie Jose, who had lived in Britain for the duration of the war. (I am grateful to John Empson for discussing this and the other Peter Pan's with me.)

⁷⁰ Again, this research was carried out by John Empson. The statue (today with missing pipes) was unveiled on Childrens Day, 24th August 1925 by the Mayor.

overseen by the sculptor,⁷¹ who it seems was keen to keep a tight rein on the reproduction of the work.⁷²

Despite the popularity of the Peter Pan, at the time it was seen as a danger to public art. The proto-modernist Lorado Taft commenting in 1917 condemned Frampton as allowing 'himself to become whimsical and picturesque.'⁷³ What is clear, however, has perhaps been overlooked by Taft. The way in which narrative representation and pedestal have been made integral was wholly original and modernist, the work and its base being as one. The modelling detail of the rabbits, birds, squirrels and fairies is of an exceptionally high standard (perhaps here Frampton is at his career best) matched only by the fluid forms of Gilbert's bronzes. And the quality of casting must stand today as testament to the technical innovations in this area made by British foundries in the late nineteenth and early twentieth centuries.⁷⁴

Prior to an account of the monuments that Frampton made to Queen Victoria, it is now fitting to examine monuments to the other large event to produce memorials of the twentieth century, those to the memory of those who fell in the Great War, 1914-18. Frampton's first memorials were executed prior to the end of the war and were to men leaving for the front as opposed to those killed in war. The Knowlton monument {Plate 5/23} [cat 240] and the Wittersham monument {Plate 5/24} [cat 244] are both in villages in Kent, the former was erected under the somewhat curious banner of being Britain's bravest village. This was a competition held in the *Weekly Despatch* newspaper's pages to honour a village

⁷¹ Op. cit. T. Stevens, p.85.

⁷² A relative of Meredith Frampton told me how she had been told by Meredith that he was to destroy the original plaster models of the Peter Pan after 1927 in order for them to never be re-cast. Meredith agreed to do this but secretly kept the fragments which now exist in the Victoria and Albert Museum. These plasters could one day prove important in the re-casting of the missing parts of the Sefton Park Peter Pan, which it is hoped one day may attract sufficient funds for restoration.

⁷³ From Lorado Taft's 1917 Scammon lectures to the University of Chicago, reproduced in *Modern Tendencies in Sculpture*, Chicago, 1921. The quote comes from p.79.

⁷⁴ Messrs. Singer of Thames Ditton were leading innovators in the art of bronze casting in the late 19th/ early 20th centuries. Mr Stan Whatmore is presently making a full assessment of Singer's and other bronze casters in his Doctorate studies at the University of Leeds.

that sent the largest proportion of its inhabitants to fight, Knowlton (near Canterbury) won having had twelve men out of a total of thirty-nine sent.⁷⁵ The monument takes the form of a stone column with a portrait roundel of the King and Queen inset towards the bottom and statuettes at the top of figures representing the three services. The Wittersham memorial is similar but plainer than the Knowlton memorial. This 'rather weird'⁷⁶ monument is a column with an orb resting on a cushion at the top. Somewhat more formally convincing monuments in commemoration of the First World War were produced by Frampton for Maidstone in Kent {Plate 5/25} [cat 250] and for the Pearl Assurance corporation,⁷⁷ {Plate 5/26} [cat 252] both dating from around 1919. The Maidstone monument features a plain stone pedestal (with the simple addition of a carved wreath) with a St George defeating the dragon figure at the top. The St George (in bronze) holds a shield and flag in typical Frampton fashion, as I have noted in relation to the Northampton Edward VII monument. Similarly, the Pearl monument has a shield holding St George, although in this instance he holds a sword and wreath, thereby restricting the repetition of the three figures. The Pearl Assurance memorial (unveiled in 1919)⁷⁸ [cat 252] is more detailed than the Maidstone scheme. It has a bronze plaque, listing the deceased workers of the company, and reliefs showing warships and aeroplanes inset into the stone base. Frampton designed the scale of the monument to fit in with the background architecture; the top of the plinth is at door top level, whilst the St George figure accords with the arched window behind. Frampton had previously sculpted a number of portraits of Pearl directors and thus the choice of him to undertake the work for the company's war memorial was obvious.⁷⁹

⁷⁵ See op. cit. Alan Borg, p.92; and Derek Boorman's *At the Going Down of the Sun*, 1988, p.55. The competition was announced in *The Weekly Despatch* on 7th September 1919; see press cutting in the Frampton archive held at the V&A (AAD13- 1988).

⁷⁶ Op. cit. Alan Borg, p.111. The monument is illustrated; figure 84.

⁷⁷ The Pearl Assurance monument was originally at the company headquarters at 252 High Holborn in London. It and the company have since moved to Peterborough.

⁷⁸ See C.S. Cooper's *The Outdoor Monuments of London*, London, 1928, p.52.

⁷⁹ For details of these busts see Chapter 6, 'The Portrait Bust', in this dissertation.

To avoid any problems that may have been anticipated by a second twentieth century plethora for commemorative sculpture, a committee of senior Royal Academicians established a set of criteria to be used in the prospective commission of a war memorial. Signed by Poynter, Aston Webb, Thornycroft, Brock, Dicksee, Blomfield, Sims and Frampton the document appeared in the architectural press around 1918-19 at the end of the Great War.⁸⁰ Points made in the document include the importance of selecting an appropriate site in relation to the surrounding architecture, the preference for the use of local stone where possible, the employment of a 'competent artist,' and overall regard for 'simplicity, scale, and proportion.'⁸¹ These points, especially that concerning the surrounding buildings, were to prove a point of conflict with the case of Frampton's monument to Edith Cavell (a subject of the First World War), as will subsequently be seen.

The final monument that Frampton was to make before the Cavell came around 1919 to William Whiteley,⁸² and its dominant use of allegory over portrait continues this idea in the sculptor's career work as I have argued existed in the Dr Barnardo and Alfred Jones monuments. T.P. Bennett writing in *The Builder* pointed out with regards this approach in Frampton's monumental sculpture that in the Whiteley memorial he 'has avoided the use of the complete figure of the person commemorated, and has managed to give the dominating position in the group to an ideal subject.'⁸³ The figure of 'Industry' is a female figure holding a symbolic beehive and the wand of Mercury; she is similar in appearance to the 'Maternity' figure on the Barnardo monument and other such allegorical figures designed by Frampton throughout his career. Frampton's reputation as a monument maker was assured by 1911 when *The Studio* published its article

⁸⁰ 'Suggestions for the treatment of War Memorials' was published in *The Builder*, vol.114, 1918, p222, and *The Architectural Review*, vol.45, 1919, p.20.

⁸¹ Ibid. *The Builder*.

⁸² This monument stands in Whiteley Village, near Walton on Thames, Surrey. Whiteley was the founder of the village.

⁸³ *The Builder*, 1919, pp.165-167; 'The work of contemporary sculptors-2- Sir George Frampton' by T.P. Bennett. See p.166 for this quote.

entitled 'Some recent Monumental Sculpture by Sir George Frampton, RA.'⁸⁴ With regards his work to that date (and one may extend this to include his entire monumental output at his death in 1928) the article read, 'the one thing which is particularly characteristic is the absence of any set convention of anything like mechanical repetition of stock ideas.'⁸⁵ Indeed, if a Frampton monument style is discernible through looking at his output, he always managed to introduce new forms, iconographies and compositions into his work.

Monuments to Queen Victoria

Frampton executed a total of six monuments to Queen Victoria, designed between 1897 and 1906. Firstly it is worth listing these in chronological order with a few basic details relating to their appearance:

1. Queen Victoria Monument, Calcutta, India. (1897-1902) Bronze seated figure with a stone pedestal. [cat 93]
2. Queen Victoria Monument, Leeds. (1901-1905) Cast of bronze figure of Queen, Calcutta, but with different details and composition, with a stone pedestal. [cat 179]
3. Queen Victoria Monument, Southport. (1901-1904) Freestanding bronze statue with a stone base. [cat 154]
4. Queen Victoria Monument, Winnipeg, Canada. (1910-1904) Cast of bronze figure of Queen, Calcutta, but with a different stone pedestal. [cat 180]
5. Queen Victoria Monument, St Helens. (1905) Cast of bronze figure of Queen, Calcutta, but with different details and composition, with a stone pedestal. [cat 134]
6. Queen Victoria Monument, Newcastle-Upon-Tyne. (1906) Freestanding stone statue with a stone base. [cat 193]

⁸⁴ *The Studio*, vol.54, 1911, pp.35-43, 'Some recent Monumental Sculpture by Sir George Frampton, RA,' by W.K. West.

⁸⁵ *Ibid.* p.38.

(The figure of the seated Queen on the monuments at Leeds, Winnipeg and St Helens are therefore casts of the Calcutta figure.)

In 1897, the year of the Queen's diamond jubilee, Frampton was approached with a view to producing a monument in commemoration of this event for the capital city of the colony of India. {Plate 5/27} When his plans were described and his sketch model illustrated in *The Studio* the following year, the true impact on the younger generation of New Sculptors of Alfred Gilbert's Victoria monument at Winchester Castle {Plate 5/28} could be gauged. This lengthy description (despite having been partly quoted before in this dissertation in terms of Frampton's contribution to late nineteenth century jewellery design) is worth setting down here and then examining closely with regards the sculptor's beliefs and ambitions at the time:

'The singularly fine statue of the Queen, which Mr George Frampton, ARA, has designed for Calcutta, is to be placed under an enormous canopy, fifty feet high by about forty feet wide, built of Portland stone. The figure, which is some two and a half times larger than life, stands with its pedestal twenty-seven feet high. Certain details of the material employed and the significance of the accessories may be worth setting down. The figure itself is to be in light bronze, the sceptre of ivory with gold ornaments, the orb of blue lapis-lazuli, surmounted by a golden figure of St George: the crown and wreath will also be in gold, and the cushion behind the figure enamelled, probably in pale blue and white. The robes are those pertaining to the order of the star of India which Her Majesty wore when she assumed the title of Empress. The lion and tiger side by side on the back of the statue typify respectively the British Kingdom and the Indian Empire. Two figures at the top represent Art and Literature and Justice. The capitals which support them are carved to represent English oak leaves, and a typical Indian tree, which is a sacred symbol of the native religion. Roses ornament the throne behind the head of the Queen. The base, which will be of richly coloured marble, will bear the Royal arms in enamel, supported by bronze figures of two Indians. It is fortunate that a work of art, at once novel in treatment and remarkably stately in its conception, should represent the flourishing condition of English modern sculpture in our Indian empire, but it is impossible to avoid feeling a slightly jealous regret that so fine a work should leave the country, and a wish that a replica might be commissioned for some British site, if but to atone for the many bad statues, royal and civilian, which disfigure so many English towns.'⁸⁶

⁸⁶ *The Studio*, vol.14, 1898, pp.122-124.

Whether this description of intention was ever meant to be realised, or whether it is a manifesto of Frampton's beliefs in polychromy and the uniting of the fine and decorative arts, is open to debate. What is certain, however, is that the monument never took such an elaborate form as this and was carried out solely in bronze and stone. Frampton was championed by *The Studio* from its inception in 1893 and his work was often illustrated in its pages; he wrote for the journal during the 1890s (he shared the journal's Arts and Crafts beliefs) and was a friend of the founding editor, Gleeson White. Therefore, there is every reason to suggest that his own manifestations would have been greeted with keen support by the staff of *The Studio*. From a purely practical viewpoint one could argue that the use of materials such as lapis lazuli and ivory were not suitable for an outdoor location (not to mention their high cost); Gilbert's Winchester monument incorporated jewel-like coloured glasses and for some time was situated outside of Winchester Castle.⁸⁷ Had Frampton's intentions with regards the Calcutta monument been carried out⁸⁸ the result would have been both a triumph of his ideas at the time and a homage to the true success of Gilbert's influential and seminal monument to the monarch.⁸⁹ The monument, with its coloured stones and jewels and 'enormous canopy' would have been a New Sculpture Albert Memorial and so a homage to the end of the Movement that so revolutionised British Sculpture from the mid-1870s.⁹⁰ And in its uniting of the fine and decorative arts with architecture it would have taken its lead from Alfred Stevens' Wellington Monument in St Paul's.

⁸⁷ See Richard Dorment (ed.) *Alfred Gilbert, Sculptor-Goldsmith*, London, 1986, p.126. The Winchester monument to Queen Victoria by Gilbert was outdoors until 1910. A full account of the statue may be found in Dorment's publication, see pp.126-127. In *The Builder*, vol. 56, 1889, p.30, the monument is illustrated outdoors.

⁸⁸ There was a lack of funds available for such an ambitious undertaking. See Elizabeth Darby's unpublished PhD thesis on 'Statues of Queen Victoria and Albert,' University of London, 1983.

⁸⁹ The notion that Gilbert's monument to Victoria at Winchester was the most influential monument to the monarch is subscribed to by, amongst others, Susan Beattie (in op. cit. 'The New Sculpture' on p.207) and by Elizabeth Darby (op. cit., p.2).

⁹⁰ Benedict Read (in op. cit. *Victorian Sculpture*, p.289) refers to the importance of the Albert Memorial in saying 'brought one phase of Victorian Sculpture to a close.'

Around 1897 Frampton was making small, personal pieces of enamelled jewellery for his wife. Two years before he had exhibited a silver cabinet door with inlaid mother-of-pearl depicting 'Music' and 'Dancing' at the RA, the same year that he was working on a folding screen for Alice Radcliffe (in gesso, enamel, ivory and silver on wood).⁹¹ To include materials of the jeweller's art in a monumental scheme, that was based also around architectural composition and construction, would have been a complete unity of the fine and decorative arts. Thus the employment of 'blue lapis-lazuli,' 'gold ornaments,' and enamelling, and their technical incorporation into sculpture would have been known to Frampton by 1897 when he was devising the Calcutta monument. The choice of ivory is of additional interest in the context of contemporary Belgian sculpture (it was used by the Symbolists Paul Dubois and Charles Van der Stappen from the mid- 1890s) and was later used in ideal work by Frampton (notably *Lamia* in 1900). As it was, Frampton's wishes for the mixing of colour and the lavishness of materials was to remain (albeit an important one) merely a statement of intention. The closest that outdoor commemoration to Queen Victoria came to Gilbert's Winchester monument was to be Edward Onslow Ford's monument with blue mosaic decoration at Manchester (1901). Frampton's figure of the Queen was cast by the Singer foundry at Thames Ditton⁹² and the marble used was Irish Green; Frampton went to Ireland to choose the stone himself, having preferred this marble to the Italian that he originally thought fit. He felt that Irish Green would 'harmonise better with the bronze.'⁹³ His knowledge of, and belief

⁹¹ A more detailed look at Frampton's career as a jeweller is to be found in Chapter 7, 'Jewellery and Medals' in this dissertation.

⁹² In a diary for 1901, on 23rd February Frampton and Isodore Spielmann went to Thames Ditton to inspect the figure. This diary is held in the Frampton archive at the V&A.

⁹³ See *The Morning Post*, 23rd May 1901 (newspaper cutting held in the V&A Frampton archive). The full article reads: '[George Frampton] goes this week to Ireland to choose the marble for the base of his Calcutta statue of Queen Victoria. There was some idea at first of using Italian marble, but the artist has now decided that the beautiful marble known as Irish Green, from the Kilkenny quarries, will harmonise better with the bronze.'

in, the right combination of materials by 1900 is thus shown by this approach to the Calcutta monument.

As it stands, the Calcutta monument resembles the Winchester monument in so far as it is a seated figure with the addition of allegorical statuettes and decorative motifs. Frampton has placed two statuette figures at the top of the throne of the Queen (representative of 'Art' and 'Literature'), beneath which are similar tree decorations to those seen in his, so called, Düsseldorf fireplace of 1895-96. The statuettes combine the kind of realism and fantasy that is so present in Gilbert's monument with its symbolic crown above the Queen's head and Victory figure placed on the orb.⁹⁴ Where Gilbert places a bronze figure of Victory on the orb in the Queen's left hand (the first appearance of this statuette, later used as an ideal piece), Frampton incorporates a St George figure. He too later used this figure as both an ideal piece (in a bronze and multi-media statuette of 1899) and as an allegorical motif on other monuments, such as those already discussed to Edward VII in Northampton and on the Maidstone and Pearl Assurance War memorials for example. If the Victory was Gilbert's trademark allegorical statuette, then the St George (for its obvious symbolism of strength and its being the English Patron Saint) was Frampton's. Gilbert's Victory figure atop the orb was much copied by other New Sculptors. For instance, see Drury's freestanding bronze statue of the Queen at Portsmouth and Brock's national monument outside Buckingham Palace. The rear of the throne in Frampton's monument cleverly juxtaposes a lion with a tiger, and so England with India. Behind this is the setting/ rising sun (a Symbolist device)⁹⁵, flanked by simple doric pilasters and again much used by Frampton for compositional purposes. The base of the work shows similar pilasters dividing-up Frampton tree motifs. The bronze relief panels that are incorporated within the architectural sections surrounding the monument were

⁹⁴ This mixing of realistic and non-realistic motifs is mentioned by Dorment writing in *op. cit. Alfred Gilbert, Sculptor-Goldsmith*, p.126.

⁹⁵ I have argued elsewhere in other chapters about the use of the setting/ rising sun and its associations with Symbolist motifs in painting. Frampton used it in his memorial plaques and commemorative medal designs, for instance.

modelled by Goscombe John.⁹⁶ Frampton received £3000 for his work which was unveiled in India in 1902, having been shown in Glasgow in 1901.⁹⁷ Frampton was one of few sculptors to receive sittings from Queen Victoria, she sat for him twice. Only he and Onslow Ford of the New Sculptors were afforded sittings, Gilbert had to work from photographs and his own mother and Thomas Brock (who executed the National monument outside Buckingham Palace) worked from items of the Queen's clothing lent to him by Edward VII.⁹⁸

The writer in *The Studio* in 1898 lamented the regret that 'so fine a statue' should be destined for India and that no version was planned for Britain.⁹⁹ In 1901 the sculptor began making plans based around the cast of the seated figure of Victoria used in Calcutta for the city of Leeds. {Plate 5/29} For the Leeds scheme the artist took the step of making suggestions for the layout of Victoria Square (not realised) in order to enable the most advantageous vista for the passerby. The scale of his monument was to fit into its site in front of Cuthbert Broderick's 1852 Town Hall and was to be flanked by statues of Robert Peel (by Behnes) and the Duke of Wellington (by Marochetti). As it stands today this planning is redundant, Victoria Square now being a council car park and the statuary is now in a park outside the city centre.¹⁰⁰ On the unveiling of the monument *The Yorkshire Evening Post* was to say with regards the poor vista afforded the monument and the Town Hall by the surroundings the following:

'There is, however, one deterrent from the appreciation with which the artistic eye will incline to regard the situation; and that is the out-of-place character of some of the buildings on the Park Lane side of the square.'¹⁰¹

⁹⁶ They are mentioned as being by Goscombe John in the illustration of the monument *in situ* in *The Builder*, vol. 121, 1921, p.744.

⁹⁷ These details are taken from op. cit. E. Darby, p.310.

⁹⁸ Ibid. p.46.

⁹⁹ Op. cit. *The Studio*, vol. 14, p.124.

¹⁰⁰ The sculptures were moved some time in the 1930s according to Rosalind Barnett in her essay 'Frampton's Monument to Queen Victoria,' Leeds, 1977, pp.19-26, (p.26). All are in varying stages of deterioration due to frequent acts of vandalism. One of the large allegorical figures on the Queen Victoria ('Industry') was pulled down by vandals in 1996 and is now stored in a council depot.

¹⁰¹ *The Yorkshire Evening Post*, 23rd November 1905. This and other press cuttings are held in a file on the unveiling ceremony in the Local History Library at Leeds Central Library.

This view was obviously shared by Frampton who advocated changes in the planning. He was to say in an interview with the same newspaper at the unveiling in reference to Broderick's Town Hall:

'If some controlling hand had been at work when the Town Hall was built, they would certainly have ensured a space of 400 or 500 feet in front of it. What is the good of putting up one of the finest buildings in England, all jammed in with a lot of bad property.¹⁰²

At the same time as making this statement, Frampton praised the layout of City Square (itself since altered) and its sculptural scheme with works by Brock, Drury, Pomeroy and H.C. Fehr.¹⁰³

The Leeds monument (unveiled to a huge audience in 1905) shows Frampton's mastery of composition and attention to allegorical and decorative detail. The colonies of the Empire (Africa, Australia, Canada and India) are represented on their own bronze plaques incorporated into the Portland stone base with detailed scroll and foliage decoration surrounding the lettering. The base was designed by the architect Leonard Stokes,¹⁰⁴ who had employed Frampton to execute a reredos for his St Clare's church, Liverpool, in 1890. At the front of the monument (and carved into the stone) is the Royal crest and the simple inscription 'Victoria, 1837-1901.' The rear of the base similarly incorporates the crest of Leeds and the fact that the monument was 'raised by volunteer subscription of Citizens of Leeds in the year 1901.' A wealth of foliage and cornucopia adorns the memorial, but none of Frampton's simple tree motifs or pilasters. Instead the decoration is heavy and Victorian, a momentary departure from the restraints of the 1890s and something that heralds the shape of things to come in the 1900s.¹⁰⁵ Two allegorical figures flank the monument, colossal and over-life size, inset into side

¹⁰² *The Yorkshire Evening Post*, 27th November 1905. (Held in Leeds Local History Library.)

¹⁰³ *Ibid.*

¹⁰⁴ *Op. cit.* E. Darby, p.110.

¹⁰⁵ I have mentioned that decorative motifs in Frampton's work become more cluttered after the turn of the century in Chapter 4 on the memorial plaque.

niches. The female figure of 'Peace' (the lettering has the added detail of two Yorkshire rose motifs on either side) holds a globe and a peace palm, with an open book (a common Frampton icon for learning) resting on her lap. The non-realism of this figure is at odds with the entirely realist rendition of the opposing figure of 'Industry,' a strong male figure with a chiselled anatomical mass and facial features. He rests on a hammer and is surrounded by an anvil and a wheel, the usual accoutrements of his trade. 'Peace' symbolises the efforts towards this goal in the Victorian era and 'Industry' represents the city's commercial concerns. It seems that Frampton's original plans for these two was to be more imaginative and feature figures of more fantasy than the final work allows. The look of the sculptor's original sketch models was revealed in *The Studio* in 1911-12.¹⁰⁶ An owl sits to one side of the 'Peace' figure; {Plate 5/30} Frampton chose to incorporate owls (the symbol of Leeds) in bronze on each corner of the base of the monument instead of here. A wreath is placed at the back of the niche alcove behind the figure's head and a smaller female allegorical figure rests behind her in something of an otherworldly manner. A similar smaller figure sits in the same position behind the figure of 'Industry.' {Plate 5/31} That Frampton chose to discard these figures in his final design shows that he intended a far more realist rendition of his iconographies. Instead of a statuette of St George on the orb held by the Queen (as seen on the Calcutta figure), a cross has been placed there and there are statuettes on the throne. There are, however, the rays of the sun on the back of the throne the same as on the first cast.

For Southport Frampton produced a monument that was a simple portrait statue of Queen Victoria, bare of any kind of allegory. {Plate 5/32} A simple inscription of the Queen and the dates of her reign are carved on a simple stone blocked plinth. The statue is a bronze standing figure of Victoria holding orb and sceptre. The squat figure of the Queen has been transformed into a tall, slim

¹⁰⁶ Op. cit. *The Studio*, vol. 54. 'Peace' is illustrated in p.35 and 'Industry' the following page as part of WK West's article on Frampton's recent monumental sculpture.

figure by Frampton, a problem that is transformed in the seated position. However, a standing figure will always at once strike a more confident image and give a more commanding appearance than the seated commemorative figure. Frampton began his plans after the decision to erect a monument was proposed in 1901. In 1902 *The Building News* announced that Frampton would be engaged in preparing the model for submission to the committee, mentioning that 'alterations will be necessary in the proposed site, London Square.'¹⁰⁷ As it turned out, there was to be much discussion with regards the site of the statue.¹⁰⁸ The majority of the committee wanted London Square as it was considered the centre of the town. However another suggestion of the Promenade was also made. The latter site was considered distasteful due to its poor, tourist type buildings and the kind of 'cheap trippers'¹⁰⁹ that it attracted. The question of the site was never really satisfactorily resolved. The problem was deferred at committee meetings¹¹⁰ and following the return of questionnaires sent to inhabitants of the town, London Square was favoured.¹¹¹ Initially the sculptor himself preferred this site, according to what was read before the committee, who heard that; 'Mr Frampton strongly recommended the committee if possible to obtain the London Square site.'¹¹² By 1903 though, Frampton had seemingly changed his mind in favour of a site 'at the promenade end of Nevill Street' and the minutes of the meeting were recorded as follows with regards the reason for this site:

'Here it would be visible from the farther end of London Street. The question was raised whether the statue would suffer from exposure to the westerly gales and the drift-sand with which they are often charged. Mr Frampton said that this would do the statue no harm, but on the contrary would tend to keep the statue

¹⁰⁷ *The Building News*, vol. 82, 1902, p.327.

¹⁰⁸ The details of the Southport Queen Victoria commission are kept in the Atkinson Library, Southport, Local History section. I am grateful to the staff there for allowing me to consult these papers and books. (The decision to have a monument was taken at a council meeting in the Town Hall on 5th June 1901.)

¹⁰⁹ Quoted from *The Southport Visiter*, 2nd February 1904; letter to the editor. Found in *ibid.* Atkinson Library archive.

¹¹⁰ For example, at the meeting on 8th April 1902. *Op. cit.* Atkinson Library archive.

¹¹¹ This circular was sent out at the beginning of 1903 and the results in favour of London Square were read out to the committee on 3rd February 1903.

¹¹² As noted in the committee minutes of 3rd December 1901. Frampton himself was present at the meeting.

clean, and in the second place it would assist the formation of the green tint which is so much desired in bronze, and which is due to compounds of copper with oxygen and probably carbonic acid and chlorine. If placed in this position, Mr Frampton said the statue must undoubtedly face the sea.'¹¹³

The monument was finally unveiled in London Square on 15th July 1904. {Plate 5/33} However, this was disliked and it was moved to the Promenade (where it stands today) soon after in 1912.¹¹⁴

When plans to select a sculptor for the monument in Southport were made public, it was suggested that 'only an eminent sculptor such as Mr Thomeycroft [sic]' be employed.¹¹⁵ When the committee met soon after this, two selected members were sent to London to consider the plans and cost estimates of a number of sculptors.¹¹⁶ Thornycroft, Goscombe John and Frampton¹¹⁷ were then considered, for these must have been seen as the most 'eminent' and able monument makers at the time; Frampton was commissioned at the end of October 1901.¹¹⁸ Frampton was asked to produce a model for the committee to inspect and he should 'represent the Queen at an age not later than that of the Jubilee year (1887).'¹¹⁹ It was left to the artist to recommend a site for the memorial and to choose whether the Queen be seated or standing.¹²⁰ His model was approved in April 1902 and the full size plaster was ready for inspection by the end of the year,¹²¹ a show of Frampton's efficiency and ability to work to the wishes of his patrons. There is no doubt that Frampton was restricted by his patrons, however. His intentions were not fully carried out and he was left with

¹¹³ Recorded in the committee minutes for 12th February 1903.

¹¹⁴ Op. cit. E. Darby, p.237. (There are no records of Frampton's view of this move or whether he was involved in it.)

¹¹⁵ This was the view of *The Southport Guardian*, 25th May 1901.

¹¹⁶ General Committee minutes for meeting of 25th June 1901. A General and a Sub Committee were set up.

¹¹⁷ Sub-Committee minutes for meeting of 5th July 1901.

¹¹⁸ Sub-Committee minutes for meeting of 28th October 1901. Frampton was given the go ahead 'for a statue of Queen Victoria at a cost not exceeding £1500 exclusive of base.' Subscriptions at this date had reached £1284:11.

¹¹⁹ General Committee minutes of 28th October 1901.

¹²⁰ Sub-Committee meeting minutes 7th November 1901.

¹²¹ The model was recorded as approved at the Sub-Committee's meeting of 8th April 1902; that the full size model was ready was recorded in 16th December.

only a degree of freedom in his design. He chose to place a figure of St George (as he had on the Calcutta monument) on the orb of the model and his attention was called 'to the orb being mounted by a figure of St George instead of by a cross,' as the committee had wished, and so the cross was used.¹²² The statuette would have been the only flight into non-realism and allegorical gesture on the monument and instead it was to feature a depiction of the actual regal orb. Such matters often hampered sculptors in their carrying out of monumental schemes, often ideas would have to be altered or forgotten due to committee dislike, as M.H. Spielmann was later to reflect as 'the crippling of the artist with their irritating interference.'¹²³ Committees usually consisted of men who were not versed in artistic matters but only in their respected local professions as clerics or lawyers.¹²⁴

As Timothy Stevens points out with reference to the Southport Queen Victoria Monument, 'by contrast, the history of the statue of Queen Victoria for St Helens is straightforward.'¹²⁵ The St Helens figure is a cast of the Calcutta seated figure but with a different base and incorporated details to both this and the Leeds version. Furthermore, it was a different work to that monument that Frampton sent to Winnipeg in Canada for unveiling in 1904. The Winnipeg monument {Plate 4/34} shows the seated bronze figure of the Queen on a plain stone base with the dates of the reign and 'VRI' inscribed. The commission was given to Frampton in 1902 following the decision to erect a statue in 1901.¹²⁶ The St Helens monument (in Town Hall Street) {Plate 5/35} was the gift of the wealthy Colonel Pilkington (head of the successful glassmaking company) and was unveiled in 1905. On the rear of the throne of the monument is a shield and

¹²² Sub-Committee minutes from meeting held on 3rd February 1903.

¹²³ Op. cit. M.H. Spielmann, p.9. Spielmann devotes a section ('The Bane of Committees') to the problems of the committee in his book.

¹²⁴ This notion was discussed at length in *The Idler*, October 1897, pp. 403-410, in 'A chat with Mr G. Frampton ARA,' by Roy Compton. Compton says (on p.406) that members of committees 'are excellent in their own professions as merchants, soldiers, clergy, but the majority have no judgement in sculpture.'

¹²⁵ Op. cit. Timothy Stevens, p.82.

¹²⁶ See op. cit. E. Darby, p.408.

sword holding St George statuette, {Plate 5/36} similar to those motifs that were to be used again for commemorative purposes. The plinth is similar to that used for the Canada monument to Queen Victoria and tree motifs serve as decoration. Frampton's final monument to Victoria is dated 1906 and stands on the forecourt outside the Royal Victoria Infirmary, Newcastle-on-Tyne. {Plate 5/37} Here he chose to sculpt a young, standing queen in stone. This work exists (as a kind of epitaph to Frampton's monuments to Queen Victoria) in a city that already boasted a monument to the queen in its city centre by Gilbert, the sculptor who set the pace, so to speak, for all future memorials to her with his Winchester statue. The same year as Frampton's Newcastle monument was unveiled he submitted plans for a Victoria monument for Brisbane in Australia, won by Brock.

The Edith Cavell monument and conclusion

Four years after Frampton exhibited a plaster bust of Nurse Edith Cavell at the Royal Academy, his monument to Cavell was unveiled by Queen Alexandra in St Martin's Lane in the centre of London.¹²⁷ {Plate 5/38} [cat 253] This memorial of 1920 was to be the artist's final piece of monumental outdoor sculpture and it was (unfortunately) to be the one for which his subsequent reputation was judged. As will be shown in this section (and by way of a conclusion to his career work as a monumental sculptor) the Cavell monument was seen as a failure. Perhaps it is first worth examining the monument in relation to its surroundings which was the cause of the main objections. Even before the completion of the statue being put up there were fears (expressed through the art and architecture press) about its

¹²⁷ The monument to Edith Cavell was unveiled on 17th March 1920; see *The Times*, 18th March 1920, p.13. Present at the ceremony were to be the Queen, Lord Burnham (chairman of the committee), the Belgian Ambassador, the Bishop of London, and others. To my knowledge there exists no archive on the Cavell commission.

imposing scale and its domination of the site. For instance, *The Builder* (who led the campaign against the monument) thought as early as August 1919 that it was 'questionable whether this figure will be properly intelligible from street level, as it must be largely affected by perspective.'¹²⁸ The journal's true scorn was to be unleashed the following year when images of how the monument was to appear were becoming more apparent. To quote *The Builder* at length:

'Without any desire to pre-judge the character of the monument now in course of erection to Nurse Cavell, we confess to having experienced considerable apprehension in noting the height of the scaffolding erected. And if the interview with Sir George Frampton, which appeared recently in a daily paper, is correctly reported and the total height given by the sculptor is about 40 ft, then our apprehensions are justified. In regarding the site, a very important one, we can hardly believe that such a scale was decided on in consultation with any responsible architect. It would appear to be another instance of that unrestricted individualism which serves public interests so badly. A "one man" show is not what we want for our public memorials, but statuary, properly co-ordinated to its surroundings. To erect such a monument, of such a scale, on such a site, is not completely to express it, but to dominate it with a towering obstruction injurious to the effect of all the surrounding buildings, which it will dwarf and obscure.'¹²⁹

The journal was to later devote a whole page to 'Monuments and their environment,' disguised as a critique of the Cavell monument, saying that it 'is badly out of scale, and composed abominably with its surroundings.'¹³⁰ In its obituary to Frampton *The Builder* spoke mainly of the monument and that it 'will overshadow a great deal of his other fine work.'¹³¹ Matters concerning town planning and the correct siting of sculpture were debated even before the issue of the Cavell was raised,¹³² notably for a New Sculptor in the case of 'Eros' in Piccadilly Circus. Gilbert's monument to the Earl of Shaftesbury (known as

¹²⁸ Op. cit. *The Builder*, 15th August 1919, p.166.

¹²⁹ *The Builder*, vol. 118, 1920, p.3: 'The Nurse Cavell Monument.'

¹³⁰ Op. cit. *The Builder*, vol. 118, p.357: 'Monuments and their environment.'

¹³¹ *The Builder*, vol. 134, 1928, p.890: Obituary to Sir George Frampton.

¹³² For instance, town planning was discussed in 1911 in *The Builder*, vol. 101, 1911, p15; and in *The Journal of the Royal Society of British Architects*, vol.12, 1905, p.265 in 'The Planning of Cities and public places.' It was particularly talked about in relation to the National Monument to Queen Victoria.

Eros) was considered out of place against its surroundings;¹³³ Frampton himself was quoted as saying that the surroundings were not suited to the site of the work.¹³⁴

The social issues surrounding Cavell herself were shrouded in controversy. Cavell had been charged by the Germans with assisting British and French soldiers to escape from the hospital she was working in in Belgium and hence was executed in 1915. This had made her something of a national heroine. Frampton's monument reflects this and an underlying sense of nationalism prevails on the monument, perhaps overstating matters. The simple yet poignant Cenotaph by Lutyens is at odds with the symbols and inscriptions of the Cavell monument, and this kind of simplicity in the form of stripped-of-decoration modernism was the style of the day. One may additionally cite such examples of this style in the work of Charles Sargeant Jagger (for instance his often mentioned Artillery Monument at Hyde Park Corner in London of 1921-25) and others working after the Great War. Epstein's architectural decoration for the British Medical Association's offices on the Strand (close to the Cavell) had caused an uproar following their appearance in 1907; their simple, geometric style had certain similarities to the overall style of Frampton's monument. The columnar form of the Cenotaph represents the move away from Victorianism and the decorative excesses of the period up to the Edwardian era. Lutyens' first plans for the Cenotaph (the national memorial to those fallen in the Great War) were made on 19th July 1919 and the completed monument was unveiled on 11th November the following year.¹³⁵ It seems that Frampton's plans for his monument were being made around the same time; the first illustrations of it

¹³³ Kington Parkes saw that the statue was ruined by its surroundings, for instance. See Parkes' *Sculpture of Today*, vol. 1, London, 1921, p.16.

¹³⁴ This is recorded by Ellen Terry in her autobiography *The story of my life*, London, 1908, p.343. Terry says that Frampton had said that 'that's the fault of the surroundings. In a more enlightened age than this, Piccadilly Circus will be destroyed and rebuilt merely as a setting for Gilbert's jewel.' Frampton here blames the architecture and not the scale afforded by Gilbert to the statue.

¹³⁵ See *The life of Sir Edwin Lutyens* by C. Hussey, London, 1950, p.384. (In 1916 Frampton had proposed Lutyens for membership of the Garrick Club. See p.361.)

were published on 15th August 1919.¹³⁶ {Plate 5/39} Frampton was not the only sculptor of his generation to produce a monument of such overt modernism, for Goscombe John's memorial to the Engine Room Heroes in Liverpool (1916) {Plate 5/40} is similarly linear in style. The linear style that developed around 1905 (or so) particularly in the work of Epstein, was to continue into the 1920s. In commemorative statuary it was also to be seen in the work of younger sculptors such as Gilbert Ledward, Charles Sergeant Jagger, Eric Kennington, and others. For example, Kennington's monument to the 24th Division in Battersea Park in London (unveiled in 1924) adopts this geometric form in the depiction of the soldiers and their overall framework.¹³⁷ With regards this stylistic change away from the New Sculpture, Alan Borg has more recently written that 'most First World War memorials were produced in the 1920s, at a time when the main artistic current was flowing increasingly towards abstract and constructivist forms,'¹³⁸ and certainly such stylistic ideas are present in the Cavell monument.

There is no doubt as to the sources of Frampton's design for the Cavell monument, however.¹³⁹ These were revealed to him through the pages of *The Studio* in 1911 in the form of an illustration of a monument in Budapest.¹⁴⁰ 'The monument to the painter Munkácsy in the Kerepes Cemetery, Budapest,' by Eduard Telcs {Plate 5/41} shows striking similarities to Frampton's design for the Cavell monument and it is likely that Frampton saw the illustration. The crowning figure of 'Humanity Protecting the Small States' on the Cavell resembles the top form of the cross on Telcs' monument. The female allegorical figure is close to the form and arrangement of the statue figure of Edith Cavell,

¹³⁶ An illustration of the sketch model of the Cavell monument appeared in *The Builder*, 15th August 1919, p.165.

¹³⁷ This is mentioned and illustrated in *War Memorials*, by Richard Francis on page 67, an essay taken from op. cit. *British Sculpture in the Twentieth Century*.

¹³⁸ Op. cit. Alan Borg, p.69.

¹³⁹ It must be added at this point that there is no evidence to suggest that Frampton worked with an architect on the Cavell scheme. Therefore one must assume that the designs were his own.

¹⁴⁰ Illustrated in *The Studio*, vol. 53, 1911, p.320. It is doubtful whether Frampton would have seen the monument in Budapest in the flesh, so to speak. However he must have been a reader of *The Studio*.

and the overall column form takes the same form as the Munkácsy memorial. The wreath that the female allegorical figure holds has been used by Frampton as decorative and symbolic motifs on the top section of his monument. Frampton's monument features the inscriptions 'Humanity,' 'Sacrifice,' 'Fortitude' and 'Devotion' around the top section of the body of the monument. The mother and child composition (as I have said) represents 'Humanity protecting the small states.' At the rear of the memorial is the relief carving of the lion, symbol of England and of strength, with the inscription 'Fortitude' above. The sketch model shows a set of scales beside the carving of the lion and the inscription 'Justice' instead; however this idea was not carried out on the final work.

The other main problem that surrounded the Cavell monument was to do with matters surrounding the commission itself. It was felt that because Frampton undertook to do the commission for free it excluded a younger sculptor from making his name from such an important and centrally located scheme.¹⁴¹ Frampton was associated with old guard Academicism and Victorian sculpture in particular and for him to undertake a major public monument as late as 1920 would not have been viewed with any great enthusiasm. Frampton had tried to marry the restraints of modernism with New Sculpture figuration; the modernist architectural whole does not seem to fit in with the softly draped forms of the portrait figure of Cavell.

In conclusion it may be seen as unfortunate that his last work in the field of monumental sculpture was to be 'one of Frampton's most conspicuous failures,'¹⁴² as it was a career that produced a wealth of innovation and success. One must bare in mind, however, that it was only The Builder who objected to the Cavell monument, which raises the question as to whether it actually was as

¹⁴¹ See *The London Evening Standard* 26th October 1915 for the fact that Frampton was to do the Cavell monument free. It was to cost £2000, obviously the sculptor was keen to commemorate such an important figure in such an important location. (This newspaper cutting is to be found in the Frampton archive at the V&A, AAD 13/1988.)

¹⁴² This was how Tancred Borenius described the Cavell monument when writing Frampton's DNB in 1928.

loathed as we might presume it was today. His entry into the genre was comparatively late, busy as he was as the leading producer of commemorative relief plaques. From his first solo monumental scheme in 1899 he soon emerged as a leader in the field (as I have argued) and after 1901 he was being considered for major commissions. His contribution to commemorative work to Queen Victoria was the factor which largely led to subsequent success at attracting commissions and accolade. His designs were always innovative, combining elements from other areas of his production in order to emphasise the unity of the fine and decorative arts. Some of these elements were employed on a number of monuments (such as the loosely draped female figure, the tree motif and the St George figure) but Frampton's combination of them never led to repetition. Therefore, along with the memorial plaque and the portrait bust, Frampton must be seen as one of the leading British sculptors in the period between 1885 and 1915 in this particular area of 'bread and butter' work. His influence and standing at the time benefitted the careers of other leading sculptors at the time as well. For instance, Frampton recommended Charles Sargeant Jagger for his Hoylake and West Kirby War Memorial (Merseyside) and Albert Toft for his Royal Fusiliers Memorial (Holborn).¹⁴³

¹⁴³ Catherine Moriarty *Narrative and the Absent Body. Mechanisms of Meaning in First World War Memorials*, p.126.

Chapter 6: The Portrait Bust

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Introduction

In his doctoral thesis on the sculptor Boehm, Mark Stocker points out with regards the imagination that a sculptor afforded a portrait bust, that 'historians of the New Sculpture have ignored this, and portraiture has been neglected accordingly. Yet it went through a transformation as important as that of imaginative and architectural sculpture.'¹ It is the purpose of this chapter to assess George Frampton's work in the area of portraiture in the light of this statement and to contextualise the importance of the genre in relation to the sculptor's other fields of work. As is in keeping with other genres of Frampton's work, a change came over sculptural output and the type of work being undertaken following the death of Queen Victoria in 1901. Having sealed his reputation as an efficient commissionee with his monumental schemes to the late Queen, the demand for Frampton as a portraitist increased after around 1904: obviously a client would prefer his portrait (busts were largely of male subjects) to be by a reputable artist as it signified his status, and *vice versa* the sculptor's name was enhanced by the status of his client. This notion is evident in looking at the social standing of the patrons portrayed after the turn of the century compared to those before. One must bear in mind that as Frampton's status increased so his subjects did, full Royal Academy membership in 1902 and a knighthood in 1908 led to a number of important commissions. One example of the attracting of patronage based on the aforementioned notion is that a number of sitters belonged to the same club as Frampton, the Athenæum Club; this kind

¹ See Mark Stocker, *Royalist and Realist- the life and work of Sir Joseph Edgar Boehm*, pp77-78.

of socialising was a common part of Victorian and Edwardian upper-middle class life. In addition to commissioned busts, a number of ideal busts were sculpted by Frampton from the early 1890s and these will be examined in relation to the portraits.

Early portrait busts and the ideal bust

The more reliable and traditional forms of 'bread and butter' for Frampton were in architectural sculpture and memorial plaques and not so much in the field of portrait busts. Indeed these two genres provided the sculptor with a regular and frequent source of income. M.H. Spielmann writing in 1901 was correct at the time in saying that 'we do not commonly associate Mr Frampton with portrait sculpture,'² as the practice of portraiture did not fully develop in his *oeuvre* until after 1900. He was certainly not known as a portraitist during his early (pre 1900) years.

There was a certain critical apathy towards portraiture in the late 1890s, perhaps due to the large amount of ideal work being exhibited at the major galleries, the Academy, the New Gallery, etc. In sculpture of the earlier Victorian period the market for ideal work was limited, commissioned pieces being the major consumer of a sculptor's output. Benedict Read refers to ideal work as forming for the sculptor the 'higher reaches of his art,'³ and it is true that critics writing post 1880 had more to say about ideal work. This notion was perhaps best summed up in *The Studio*:

'Portraiture is to most sculptors what steam is to machines, for it sets them in motion and it keeps them going. They would soon be idle for want of it. But even if the great majority of them can turn out attractive portrait busts, it does not necessarily follow that art gains much thereby.'⁴

It was not only the more forward thinking journal *The Studio* that was apathetic to the appearance of portraiture at exhibitions. In reviewing Onslow Ford's bust of

² M.H. Spielmann, *British Sculpture and Sculptors of Today*, p.95.

³ See *Victorian Sculpture*, by Benedict Read, p199.

⁴ *The Studio* 1901-02, vol.24, p131.

Gladstone, *The Magazine of Art* saw that 'in such a work as this the formula is fixed beforehand, and success under the conditions imposed becomes difficult, if not impossible.'⁵ The portrait work of the same artist was criticised by *The Athenæum* who said that, whilst being accomplished, 'we confess finding in them nothing more than uninspired proficiency in the practice of counterfeiting more or less accurately the sitter's features.'⁶ This all comes down to the fact that critics were tired of the past appearance of row upon row of marble portrait busts lining the galleries of the Academy, The New Sculpture must have seemed a breath of fresh air for this reason alone. When busts did appear it was hoped that a new way of dealing with them would characterise the new movement in sculpture, Edmund Gosse advocated the employment of bronze over marble,⁷ something that became an important break from the classicism of Chantrey *et al.*

A number of busts were made by Frampton prior to his embarking for Paris on the Royal Academy Travelling Studentship (1887-89), all of which were either low-key commissioned pieces or portrait study exercises. In 1884 Frampton made a bronze bust of F. Simpson⁸ [cat 5] and in 1885 exhibited three busts at the RA, two in terracotta [cats 13 & 14] and one in bronze.⁹ [cat 12] In 1887 he showed portraits of G.R. Bell, FGS, [cat 3] (the bust dates from c.1884)¹⁰ and Miss Beatrice M. Latham at the RA. It is unfortunate that there are no reproductions of these works available to my knowledge as they would prove an important key to the sculptor's early style and, perhaps, influences prior to a first hand knowledge of French portraiture. By means of comparison, one may get

⁵ *The Magazine of Art* 1895, p68, 'Sculpture of the Year.'

⁶ *The Athenæum* Jan-June 1902, p664.

⁷ *The Magazine of Art* 1895, pp368-372, 'The place of sculpture in daily life-II; sculpture in the house,' by Edmund Gosse. p370. Gosse says, 'But why should all our busts be made of marble? Why not of bronze...'

⁸ This was shown at the Art Worker's Guild Centenary Exhibition in 1984. It is now in a private collection having been sold through the Fine Art Society in 1985.

⁹ These are listed in Graves as 'studies of heads.' It may be noted that Drury showed two terracotta busts at the RA in 1886 (again, see Graves), it may have been a popular practice at the time for sculptors coming to the end of their Academic training to exhibit such work.

¹⁰ The bust had been exhibited at the Royal Society of British Artists in 1884. Its present location is unknown.

some idea as to the possible style of these early unknown Frampton busts by looking at Goscombe John's *Head of a Girl* of 1885 {Plate 6/1} in painted plaster,¹¹ or Alfred Drury's bust of James Isham in terracotta of 1886,¹² both works being of head and shoulders without costume. Both Goscombe John and Drury followed the same pattern of training and influences as Frampton in the latter 1880s. As is the case with busts that will be discussed throughout the course of this chapter, the whereabouts of many of the works is unknown. The reason for this has been noted by Benedict Read, in the case of both busts and ideal works, that they 'have largely disappeared from view, busts in particular having been a massive preoccupation of private patronage.'¹³ Of this period is a bust of Miss Edwards (c.1885) {Plate 6/2} [cat 11] in terracotta which is a telling instance of the use of this material in the 1880s as linked with its use in contemporary sculpture in France by Carpeaux and Dalou. Dalou used terracotta whilst in London between 1871 and 1880, he first exhibited in London at the RA in 1872.¹⁴ In his thesis on Dalou, John M. Hunisak argues that Dalou introduced terracotta modelling as finished pieces into Britain and sees the use of the medium as 'a French procedure,' as opposed to being in any way rooted in this country.¹⁵ Furthermore, for reasons of cost effectiveness (being cheaper than to cast in bronze) and for its immediacy of handling (important in the artist's sketching of the sitter) terracotta was used by Frampton on occasions in the '80s. The looseness of handling through terracotta further contributes to the freer style with which the New Sculptors were replacing the rigours of marble-neo-classicism. The somewhat anecdotal story behind the bust of Miss Edwards is worth recounting, as told by Frampton: 'I went down to Wales in connection with some terra-cotta work on the Constitutional Club. The proprietor of the clay-works had a little daughter with a charming head. I made a model of it and had it

¹¹ See Fiona Pearson *Goscombe John at the National Museum of Wales*, p.26, no.22, for an illustration of this.

¹² This work is illustrated in *The Magazine of Art* 1900, p.213; 'Our rising artists: Alfred Drury, Sculptor,' by A.L. Baldry, pp.211-217

¹³ See op. cit. *Victorian Sculpture*, p45.

¹⁴ See *The sculptor Jules Dalou-studies in his style and imagery*, by John M. Hunisak.

fired.’¹⁶ Frampton goes on to say that some time after Queen Victoria saw it and bought the bust.

As assistant to Mercié and Boehm, the young Frampton would have undoubtedly been involved in the pointing and allied work involved in the production of portraiture, in addition to other work. The making of a bust and the business acumen needed to deal with commissioned work would have been crucial for Frampton to pick up in such environments. Frampton worked for Boehm some time around 1889-1890 when the latter was at the height of his career as an establishment portrait sculptor.¹⁷ Boehm’s importance and success in this field at the time must be seen as highly important in the light of Frampton’s ability to complete commissions in a professional manner. As Richard Dorment notes in his catalogue introduction to Alfred Gilbert’s early portraiture, Gilbert’s early work ‘tends to cling to the formulae learned in Sir Joseph Edgar Boehm’s studio’¹⁸ and this lead was in turn so important to the young Frampton. It was not until 1899 that the sculptor received any other commissions for busts from patrons other than friends or associates. In 1894 Frampton made a bust of his close friend and sometimes collaborator Robert Anning Bell¹⁹, {Plate 6/3} [cat 48] the year he dated a bust of his newly born son, Meredith.²⁰ [cat 53] Commissioned busts up to 1899 are of Olive, daughter of the art critic Cosmo Monkhouse (c.1896), [cat 62] and of John Passmore Edwards (1898) [cat 95] and

¹⁵ *ibid*, p97.

¹⁶ *The Sketch* February 7th 1894, p72; ‘Mr Frampton and his latest work.’ The Constitutional Club was completed in 1885, the dating of the bust thus relates to around this time.

¹⁷ This point is mentioned in an interview with Frampton in *The Ladies Field* 18th October 1902; ‘A Sculptor at home- Mr G.J. Frampton RA,’ pp.226-227. See p.226. The interview states that Frampton worked for Boehm ‘after winning the gold medal and travelling studentship.’ Frampton returned from France at the end of 1889.

¹⁸ See *op. cit.* *Alfred Gilbert, Sculptor and Goldsmith*, p.119.

¹⁹ This bust came to light recently having been sold through auction in America. See the *Antique Trade Gazette*, 4th September 1993, p.59. The work is signed and dated 1894, its whereabouts now are unknown to me.

²⁰ This head is in bronze and belongs to a private collection. It was made for purely personal reasons and was neither exhibited nor sold. It is inscribed ‘*Notre Fils*,’ and shows Meredith Frampton at the age of 7 months. An accompanying bust by Christabel Frampton of the same time also exists in the same collection.

these too were commissioned through personal acquaintances. The Olive Monkhouse bust was exhibited at the New Gallery in 1896²¹ and the bust of Passmore Edwards {Plate 6/4} dates from 1898 when it was shown at the RA.²² Passmore Edwards had commissioned the sculptor on numerous occasions to make memorial plaques and busts for the libraries financed by him.²³ In 1895 when Frampton's ideal work was both mature and well known in journals and exhibitions, he produced what may be seen as two 'ideal portrait busts.'²⁴ These must be seen to differ from an ideal bust such as *Mysteriarch* (1893) as they feature non-illusionary subjects: the *Mother and Child*²⁵ (1895) {Plate 6/5} [cat 65] may be thus categorised because it was exhibited at a number of exhibitions containing mainly ideal work and because of the copper and ivory backboard that originally accompanied it, making it more akin to *Mysteriarch* than a simple portrait bust. The backboard (now lost) gave the work a certain Symbolist appearance, producing the effect of a halo it seems most 'other-worldly.' This notion is commented on by Claude Phillips writing of the *Mother and Child* group in *The Magazine of Art*, who wrote: 'One of Mr Frampton's pseudo-mystic figures, such as, for instance, the so-called *Mysteriarch*, would perhaps have lent itself much better to such curious decorative treatment as this group receives.'²⁶ The similarity of the work to certain Symbolist sculptures in France and Belgium is also a notion that places it in the area of ideal, as opposed to simply portrait sculpture; it is similar to Jules Lag e's *Mother and Child* {Plate 5/6} of the following year. Frampton's bust (with backboard) was exhibited at the important

²¹ See *The Birmingham Post* 5th May 1896 and *The Guardian* 13th May 1896 for reference to this bust. I found these references in the papers of Susan Beattie that I am grateful to John Beattie for allowing me to consult.

²² A bronze version of the Passmore Edwards bust belongs to the South London Art Gallery who were presented with it as a mark of the philanthropist's funding of the gallery. According to the sitter's DNB a marble version exists at Hoxton Public Library in Devon, another building paid for by him.

²³ The importance of this patron has been examined in Chapter 4, The Memorial Plaque.

²⁴ Ideal busts will be dealt with in greater depth in the chapter on Ideal Work in this dissertation.

²⁵ This work was bequeathed to the V&A by the trustees of the estate of Meredith Frampton, having always belonged to the Frampton family.

²⁶ *Magazine of Art* 1895, p442. 'Sculpture of the Year' by Claude Phillips.

1897 Venice Biennale, a show that featured a number of the important Symbolist painters and sculptors of the time. As an extension of Frampton's interest in polychromy in the 1890s the bust was originally silver-gilded, another idea that fits into Symbolist sculptural developments.²⁷ The bust ultimately derives from Renaissance precedent, such as Andrea Verrochio's *Madonna and Child*, as does Frampton's so called *Head of a Girl*, {Plate 6/7} [cat 60] also of 1895. This work is in polychrome plaster and a number of versions were cast for the intended sale to collectors,²⁸ it was referred to in *The Studio* as being 'in the style of the Italian sculptors and dispensing with the ugly turned socle.'²⁹

Frampton was gaining a reputation as a sculptor adept at fulfilling the wishes of commissions in the mid to late 1890s and as a result requests for portrait busts began to come in in the late part of that decade. It was certainly the case that a sculptor would have to build up something of a reputation in order to establish himself as a portraitist; in the 1880s and '90s it was Edward Onslow Ford who was arguably the most sought-after and successful New Sculptor in the genre of portraiture. Ford was eight years older than Frampton and was associated with Gilbert and Hamo Thornycroft at the beginning of the movement. After study abroad around 1874 he intended to work solely as a portrait sculptor,³⁰ his commissions of importance include a bust of Queen Victoria of 1898 for which the queen sat.³¹ One of Frampton's first commissions was as a result of the artist's monumental scheme at Liverpool for a monument to William Rathbone, a bust of whom was shown at the RA in 1899: {Plate 6/8} the bust was almost certainly a study for the statue of Rathbone and it is not known whether it was

²⁷ Reviews of the time (such as the aforementioned in *The Magazine of Art*) noted its silver-gilding. Due to the work being placed outdoors for many years in Meredith Frampton's garden in Wiltshire, the silver is now largely worn off. A close examination of it does show traces of the original gilding though.

²⁸ I am grateful to Peyton Skipwith (of the Fine Art Society) for discussing this sculpture with me. He says that a number of versions have passed through the Fine Art Society and it is his belief that the sitter is anonymous making the work more desirable for the collector, a view I support.

²⁹ *The Studio* 1896, vol.8, pp165-166.

³⁰ This point is made by Susan Beattie in *The New Sculpture*, pp.242-243.

³¹ See op. cit. *British Sculpture and Sculptors of Today*, p.54.

cast or carved in marble.³² Exhibited the same year as the bust of Rathbone was the portrait of Dr Sir William Garnett,³³ {Plate 6/9} [cat 109] a stern yet somehow serene depiction of the sitter. This work marks the beginning of a series of illustrious clients for Frampton to portray and marks the start of his emergence as a portraitist adept at capturing the expressive nature of his subjects. A piece of late nineteenth century portrait bust sculpture such as this, with its dextrous detail in the carving (giving the drapery of the academic robes a naturalistic feel), must be seen to exemplify what Edward Roscoe Mullins said was crucial to portrait sculpture. In his practical treatise on sculpture, Roscoe Mullins (himself a sculptor of some merit) writing in 1890 stressed the need for artists to strive to develop their own styles in sculptural portraiture: 'In portraiture, as in other branches of the art, the individuality of the artist must and will assert itself in the treatment of the work, and in the interpretation of what is before him.'³⁴ For the New Sculpture to cohere as a movement it was in portraiture and in ideal work that a break from the past must come about in order for sculpture to progress. New sculptural premises had to be established so that a new style could characterise the movement. In terms of the patronage of the bust, Frampton worked with Garnett in the formation of the Central School of Arts and Crafts in 1893 and so contact was made at this time.³⁵ Further to this, Frampton could have been recommended for the job by Passmore Edwards with whom Garnett was associated.³⁶

³² The bust of Rathbone was illustrated in Royal Academy Pictures in 1899, this reproduction furnishes Timothy Stevens' essay *George Frampton in Patronage and Practice; sculpture on Merseyside*.

³³ The bust (in marble) of William Garnett belongs to the University of Newcastle and is in Leazes Terrace student house. (Garnett was associated with the University.)

³⁴ Edward Roscoe Mullins, *A Primer of Sculpture*, p44.

³⁵ *The Artist* 1898, vol.22, p120, says with regards the Central School of Arts that 'Mr William Garnett and Mr George Frampton ARA were chiefly instrumental in the formation of this school.'

³⁶ Passmore Edwards' association with William Garnett is noted in *J Passmore Edwards-philanthropist* by E. Harcourt-Burrage.

Portraiture post 1900

Frampton produced relatively few ideal works and examples of architectural sculpture after the turn of the century, it was largely the continuation of memorial plaques, the increased demand for large scale monumental sculpture and portraiture that was to dominate the post 1900 part of his career. It was in these genres that a sculptor's reputation, wealth and standing in the profession could be sealed. In the case of portraiture it followed that the more renowned the client, the more prestigious it was for the artist, especially if one could secure a commission for a monarch or prime minister. Frampton's busts of Edward VII (RA 1912) and George V (1914) {Plate 6/10} [cat 231] were undoubtedly a result of previous successes at monumental schemes to Queen Victoria of the 1905 period. Around 1900 busts exhibited responded to Gosse's call for the use of bronze³⁷ (a general preferred material for Frampton and other New Sculptors), however it was only a short time before marble began to dominate the sculptor's range of work in this genre. For marble had always retained that certain grandeur that was seen by many as unobtainable in metal, and as material it had tradition in its favour over bronze.

The majority of Frampton's portraiture signed and dated 1900 utilises bronze, it seems more to be the artist's choice as opposed to determined by commissioner. This notion may be reinforced in that firstly the bust of Sir William Molem (bronze, 1900) [cat 127] was a commission from Passmore Edwards, a promoter of Frampton and no doubt alive to the freedom of the artist, and secondly the bust of George Cockerell (bronze, shown at the RA in 1900) {Plate 6/11} [cat 121] was a personal undertaking from Frampton's father-in-law³⁸. Frampton's bust of Sir John Martin Harvey, an actor represented as playing Sidney Carton in 'The Only Way,' {Plate 6/12} [cat 124] is also in bronze. Exhibited at the Glasgow

³⁷ See *op. cit.* *The Magazine of Art* 1895, p370.

³⁸ This fact is noted in Susan Beattie's personal, unpublished notes on Frampton.

International exhibition in 1900³⁹ and the following year at the RA, this bust captures the concentrated expression of the sitter (achieved through the depiction of a furrowed brow) in a pose more in keeping with acting than the usual naturalism of expression found in the standard portrait. It displays Frampton's dexterity in modelling a portrait bust paying attention to detail in its execution and considered study of subject and context. It seems likely that the bust was a commission from the sitter, it was bequeathed to the Royal Shakespeare Gallery, Stratford-on-Avon, by Lady Martin Harvey.⁴⁰

As has been seen with some of the busts so far discussed (and in the chapter in this dissertation on The Memorial Plaque), the name of John Passmore Edwards as an early commissioner and supporter of Frampton was to prove crucial to the growing reputation he was enjoying. Commissions from Passmore Edwards seem to have dwindled after 1902, or thereabouts, but early involvements certainly would have kept Frampton in a secure financial state, and as I have mentioned (and as Read states) 'patronage was the pivot of the sculptor's profession.'⁴¹ Busts of Samuel Richardson [cat 133] and William Hogarth {Plate 6/13} [cat 132] were presented to their respective institutions in 1901. The portrait of Richardson, a novelist and printer, was presented to the St Bride Foundation in Fleet Street⁴², the Hogarth bust was presented to Chiswick Town Hall, the building having been erected in 1900⁴³. The former work stands on a green marble plinth with a niche backed with the same marble. Similarly, the latter work is in white marble and stands on a green marble plinth, the plinth being in the same coloured marble as the fireplace on which it was designed to stand; the scale of the bust fits into the niche. With the Hogarth bust Frampton has achieved

³⁹ This is mentioned in *The Journal of the Royal Institute of British Architects* 1901, p52.

⁴⁰ I am obliged to Dr Philip Ward Jackson of the Conway Library, Courtauld Institute of Art, for informing me of the whereabouts of this work.

⁴¹ *op. cit. Victorian Sculpture*, p79.

⁴² Its announcement was recorded in *The Building News* 1901, vol.81, p691. The bust is still in its original position in the St Bride Foundation in London.

⁴³ *Ibid.* p573. The bust was unveiled on 28th November 1901 by Sir William Richmond RA and was to mark Hogarth's residency in Chiswick. The bust is still *in situ*.

such a high degree of carving detail that the work appears both life-like and expressive, a certain stern intensesness is represented. The sculpting of the drapery of the neck-tie is particularly dextrous and with the facial structure the artist has attained a quality of detail that is more easily achieved in modelling than in carving. By 1902 Frampton was sufficiently 'on his feet,' so to speak, to be able to attract commissions from a range of other sources and the need for support from Passmore Edwards is seen to lessen. Following his knighthood that year and success in attracting monumental commissions in commemoration of Queen Victoria, the sculptor may have afforded to put up his prices. This may have excluded him from certain commissions but included him in the upper echelons of patronage for sculptural portraiture, thus attracting a new class of client. Of busts produced in 1902 two were paid for by Passmore Edwards, these were busts of John Milton {Plate 6/14} [cat 152] and Daniel Defoe {Plate 6/15} [cat 140] for Passmore Edwards' Cripplegate Institute, then recently built.⁴⁴

Up until 1902 Frampton's portrait busts had been head and shoulder length and mounted on a plinth. In a number of busts after this the sculptor experimented with different lengths and pedestals, a show of his increased confidence in the genre and an attempt to add more interest to what was considered a mundane area of the sculptor's art. During this time a range of treatments towards portraiture were tried: a bust of the painter Alfred East {Plate 6/16} [cat 141] (who Frampton must have known through the Royal Academy) shows a head of the sitter from neck and above, thus negating the symbolism that can be achieved through the depiction of professional costume.⁴⁵ The expressive facial features are dealt with in a loosely modelled style, this freedom would have been inconceivable thirty years before. Frampton was pleased enough with the change in his approach to the portrait to exhibit it at the Venice Biennale in 1903, having shown it at the

⁴⁴ See *The Building News* 1901, vol.80, p760. All these subjects were associated with the Cripplegate area, as was the policy of Passmore Edwards' commissions.

⁴⁵ A photograph of the bronze version of the bust of East exists in the Frampton archive in The Henry Moore Centre for the Study of Sculpture, Leeds. It was illustrated in *The Studio* in 1902, vol.26, and in *Royal Academy Pictures* the same year. A marble version belongs to the Alfred East Art Gallery in Kettering.

RA in 1902. The same year as this work is the bust of Geoffrey Chaucer,⁴⁶ {Plate 6/17} [cat 138] in contrast to that of East it is a full length bust (from just above the waist). It shows Chaucer looking down reading from a book, in period costume, and attracted much comment in the art press, unusually for a piece of sculptural portraiture.⁴⁷ To quote *The Builder*:

‘...Mr Frampton’s bust of Chaucer, to be placed in the Guildhall, is a fine powerful work, but as a conception of Chaucer seems rather too grave and serious; to be sure, it appears intended to represent the poet in middle life, and Chaucer can be serious and even tragic enough at times, but there is no expression of the naïveté and light-hearted interest in life which is, after all, the central impression derived from Chaucer’s character that has come down to us.’⁴⁸

The question of expressiveness is something that has been central to debate on the interest to the viewer of sculptural portraiture, the notion of whether a bust shows the character of the sitter or relies on more symbolic gestures such as the inclusion of a section of costume. The fundamental question in portraiture is what is being aimed at by the artist. This matter is addressed by Read in his chapter on ‘Busts’ in ‘Victorian Sculpture’ as ‘was it Art or was it Reality?’⁴⁹

The best representations were those that paid attention to character as well as form; strong physical features would lead to a strong image of character, as Albert Toft put it:

‘Almost the greatest gift a portrait painter or sculptor can wish to possess is that of being able to catch the portrait or actual likeness of the sitter.’

Toft went on to say:

‘In portraiture it is absolutely necessary to study the type and character of one’s sitter in all its idiosyncrasies, to write, as it were indelibly in clay or stone, the man’s history as it is written on his physiognomy.’⁵⁰

⁴⁶ A plaster version was shown at the RA in 1902, the marble version the following year. It was to commemorate the quincentenary of the poet’s death.

⁴⁷ See *The Magazine of Art* 1901-02, and *The Builder* 1903, vol.84.

⁴⁸ Ibid. *The Builder*, p.626, review of the RA exhibition.

⁴⁹ Op. cit. *Victorian Sculpture*, p173.

⁵⁰ Albert Toft, *Modelling and Sculpture*. p.46.

In exaggerating a subject's strong features a sculptor could thus produce a bust that was both realist and representative of character. Read quotes Palgrave who terms this 'effectism,'⁵¹ and if a sense of verisimilitude and a sense of character with expressiveness was achieved the bust must be deemed a success. The problem that the reviewer in the aforementioned quote from *The Builder* had was that Frampton failed to depict successfully the expressiveness (and thus the character) of Chaucer, a poet associated with a less 'grave' appearance than the sculptor chose to give him. It certainly followed that for a portrait bust to be a success the sculptor would need to capture both the physical side and the character of the sitter. This point is made clear from Marion Spielmann's contemporary interpretation of how a portrait bust should be in order to be a success in his description of two of Alfred Gilbert's busts. Spielmann writes:

'The busts of Mr J.S. Clayton and of Mr G.F. Watts RA, executed in 1889, are not merely likenesses in the round; they are little biographies, full of character, with the spiritual, as well as the physical side of the men displayed with manly sympathy.'⁵²

Another work of 1902 that shows an unusual style for portraiture is Frampton's Diploma work for admission to full RA that year, the bust of The Marchioness of Granby (Violet, Duchess of Rutland). {Plate 6/18} [cat 150] How Frampton came to know (and to sculpt a portrait of) Violet Rutland is unclear. She was a member of the fashionable upper class group of aesthetes known as 'The Souls' and moved in artistic circles in the 1880s and '90s.⁵³ She knew Burne-Jones, Leighton, Gilbert, Watts (the latter painted a portrait of her around 1879) and others and was herself an artist. Violet Rutland was a portrait painter and sculptor and exhibited at the Grosvenor Gallery (her cousin, Sir Coutts Lindsay, had opened it in 1877) and at the RA after 1881.⁵⁴ It therefore figures that Frampton must have known her through these circles and because of her interests in art and especially

⁵¹ Ibid. p174.

⁵² Op. cit. *British Sculpture and Sculptors of Today*. p.79.

⁵³ For an assesment of this group see *The Souls- An Elite in English Society, 1885-1930*, by Jane Abdy and Charlotte Gere.' Chapter 3 is devoted to Violet Rutland.

⁵⁴ Ibid. p.49.

portraiture. In the context of the 1890s and his busts of *Mysteriarch* and *Lamia*, however, it seems that Frampton must have been keen to sculpt the Marchioness of Granby for her generally being regarded, as personifying in physique, a *femme fatale*. 'The faintly sinister strangeness of her eyes so deeply set in shadowy caverns'⁵⁵ comes through in Frampton's portrait. The sculpture is both a likeness of the sitter and a symbolic rendition of the notion of the *femme fatale* shown through expression and facial features.

The bust has a similar pedestal to those already seen in *Mysteriarch* and *Lamia*, indeed it shares with them the appearance of being an ideal bust as opposed to merely a portrait. The sitter is depicted with the same enchanted gaze of *Lamia* as she stares at the viewer in an intense yet placid expression. Carved in white marble, colour was added by Frampton to the clasps that hold the figure's overgarment and similar etched detail to that seen in *Lamia* adorns the headdress. By 1902 the use of polychromy by Frampton was not favoured as it had been to such a large extent during the 1890s, however his original intentions with regards the bust of The Marchioness of Granby were to bring it even closer to the style of *Lamia*. *The Morning Post* reported that 'should ivory be impossible, he will use marble instead, but in any case the headdress and draperies will be of silver and gold.'⁵⁶ The writer was right in noting that the bust carried out in this way 'promises to be of unusual interest,'⁵⁷ as it is we have to be content with *Lamia* as Frampton's only chryselephantine bust. Continuing his innovative approach to the representation of the portrait is the memorial to William and Mary Howitt. It is this work that we must now focus on as an instance of Frampton's need to constantly re-invent his style and add to the visual resources on offer to an artist in the usually restrictive field of sculptural portraiture.

⁵⁵ This was how Lady Cynthia Asquith described Violet Rutland. See *ibid.* p.46.

⁵⁶ *The Morning Post* 23rd May 1901. I found this reference in Susan Beattie's unpublished notes on Frampton.

⁵⁷ *Ibid.*

The William and Mary Howitt bust. A case study in memorial sculptural portraiture

The commission to produce a series of commemorative busts for a poets' corner at Nottingham Castle began in June 1900; the Holbrook bequest was a sum of money left in a will for the creation of the scheme.⁵⁸ The sculptors Albert Toft, George Frampton, Alfred Drury and Oliver Sheppard took part in the scheme which owes its success largely to the then curator of the Nottingham Castle Museum and Art Gallery, Henry Wallis. Wallis, it may be remembered, was to select Frampton later to execute a memorial plaque to Rev. Wilkins in St James' Church in Nottingham and he had purchased modern British sculpture for the Gallery from the latter 1890s.⁵⁹ Wallis' interest in sculpture continued, in 1904 he bought Toft's highly important symbolist work *The Spirit of Contemplation*, thus allowing the work to be cast into bronze.⁶⁰ Wallis was closely involved with Messrs. Thimberley & Sons, the solicitors responsible for the execution of the Holbrook will and bequest for the sculpture. By November of 1900 Wallis had visited the sculptors in their London studios and had obtained signed contracts with regards the commission: Toft was to execute a bust of Philip James Bailey, Frampton a bust of William and Mary Howitt, {Plate 6/19} [cat 146] Drury to Lord Byron and Sheppard to Henry Kirk-White.⁶¹ The price for each artist was to be £300 (a sum stipulated in the will as being the maximum to be paid to an individual sculptor), paid in three instalments as the work progressed; the first instalment to be paid immediately, the second when the work was ready for the bronze foundry and the final payment following the completion of the

⁵⁸ Archival material relating to the Holbrook bequest for busts for Nottingham Castle exists in the Nottinghamshire Archive, ref. DD 890.

⁵⁹ I have mentioned this in relation to the Wilkins memorial in Chapter 4, The Memorial Plaque, in this thesis.

⁶⁰ This is the subject of a letter of 11th January 1904 from Wallis to Thimberleys asking for money to purchase the work with funds left over from the Holbrook will. Notts Archives DD 890 13/13.

⁶¹ Notts Archive DD 890 13/11: Letter from Wallis to Thimberley & Sons, 26th November 1900.

commission.⁶² By the middle of 1901 all the sculptors had received their second instalments, Wallis had visited them in order to inspect the works prior to their dispatch to the foundries. It was hoped that the commissions would be completed by the end of the year.⁶³ However, it turned out that it was towards the end of the following year that they were put in place. The delay in completing the commission in an efficient time was due to the large volume of work that sculptors at the time were involved in following the death of Queen Victoria, delays were also caused to the associated trades such as the foundries. In a letter to the solicitors of March 1902, Wallis writes:

'The Bailey and William and Mary Howitt busts are done and now waiting for the pedestals. Mr Toft and Mr Frampton have had their work done long ago and the delay has been caused by the bronze casters who did not fulfil their promise to the sculptors.'

The letter goes on to acknowledge the reason as being,

'Through the death of the late queen they have been very busy with memorial works and it has been simply impossible to get things done in time.'⁶⁴

Frampton's bust for Nottingham Castle's Poets' Corner takes on a different form to the other works in the scheme and so produces a visually interesting centrepiece, thus uniting the sculptures as a whole. In this way the other busts flank Frampton's central work, the Howitt memorial being both in keeping with the artist's memorial plaque work and with the portrait bust. The form of the Howitt bust is that of a relief (or a three dimensional relief, if you like), the idea for such a form comes from a suggestion from Wallis, who said: 'My own opinion is that a bas relief memorial to the Howitts is particularly appropriate to them.'⁶⁵ For Frampton this was the ideal opportunity to explore the relationship between commemorative, ideal and portrait sculpture. The arts and crafts tree motifs operate as a symbolically harmonious device to the deceased

⁶² Ibid.

⁶³ Notts Archive DD 890 13/11: Letter from Wallis to Thimberleys, 5th October 1901.

⁶⁴ Notts Archive, letter of 19th March 1902

⁶⁵ Notts Archive, DD 890 13/13; Letter from Wallis to Thimberleys 2nd August 1900.

Nottinghamshire poets, the observed study of them creates an intimate and sensitive scene of commemoration with the simple inscription (in a Frampton type-face) 'William and Mary Howitt.' Overall the work solves the problem of the dual portrait most successfully. In British sculpture of the period it is perhaps only Gilbert's *Mors Janua Vitae* (1907; Royal College of Surgeons, London, and Walker Art Gallery, Liverpool in plaster) {Plate 6/20} that equates to Frampton's work in its dealing of this form adequately. The work was assessed in much depth and at length in *The Studio* in 1903:

'The beautiful bas-relief in bronze which constitutes the memorial to William, and Mary Howitt, poets and writers, has been executed by Mr George Frampton, RA, and appropriately, forms the centre-piece in the arrangement of the memorials, under the colonade [sic] at the entrance to the museum. The literary reputation of the Howitts is world-wide, and their long and useful lives are worthily perpetuated. Their unison of thought and literary companionship, which formed so prominent a feature in their lives, is portrayed with that depth of feeling which is characteristic of Mr Frampton's work. Their love of literature is illustrated by the open book which they hold, and on which their attention is concentrated. It is a singularly happy composition, and the decorative background of laurels, with its dignity and simplicity, is in keeping with the subject of the memorial. The whole treatment of bas-relief is original, spontaneous, and decorative, and it is the happy facility which Mr Frampton has of producing resemblances full of life and intelligence, combined with artistic qualities, which has secured for him a well-merited reputation.'⁶⁶

Frampton as Establishment sculptor: Portraiture after 1903

It was from 1903 that a remarkable change in the patronage of Frampton's portraiture came about. From this period onwards the sculptor's sitters were to be distinguished figures of law, Parliament, corporations etc.; in short individuals or organisations able to afford the services of one of the most distinguished and reputable sculptors in Britain. As a result of the important commission to undertake a monument in commemoration of the recently deceased 3rd Marquess of Salisbury at the main entrance of Hatfield House (Hertfordshire)⁶⁷, Frampton

⁶⁶ *The Studio* 1903, vol.29, pp.210-211.

⁶⁷ See Chapter 3, Architecture Sculpture.

cast versions of the portrait in bust form (probably a study for the monument) in 1903.⁶⁸ {Plate 6/21} [cat 160] As with the monument, the Marquess is depicted in his gown of Chancellor of Oxford University. Marble busts of William Ewart MP⁶⁹ and the Right Honourable Sir Samuel Thomas Evans {Plate 6/22} [cat 163] further this move by Frampton into the upper echelons of clientele. Evans was a member of the Athenæum Club (as was Frampton) and it is possible that the commission to execute his bust came through this source; the portrait was made during the sitter's lifetime.⁷⁰ Evans was a Barrister and was President of Probate, Divorce and Admiralty until his death in 1918,⁷¹ Frampton represents him in the dress of the legal profession. At this time Frampton also executed less 'official' (as it were) busts to friends of his, both were bronze and both were shown at the Academy; a bust of William Strang (RA 1903) {Plate 6/23} [cat 161] and one of Seymour Lucas (RA 1904).⁷² [cat 165] The bust of Strang is a bronze portrait head with a base incorporated into the whole. Strang was a friend of Frampton (a painted portrait of Frampton by him belongs to the Art Workers' Guild, who own a cast of the bust) and the base is inscribed "William Strang from Geo. Frampton 1903."⁷³ With this increased demand for portrait busts, Frampton must have relied more and more on studio assistants to cut the stone, point it from his sketch models and undertake all the other jobs that sculptural practice necessitated. If his ideal work was neglected it was because of the huge amount of time spent on portraiture and from 1903 to his last dated bust in 1924 the artist produced around forty pieces. Portraiture was certainly a laborious undertaking; from a diary entry

⁶⁸ A version of the bust belongs to Hatfield House, another to the Atkinson Art Gallery, Southport, and a third exists in the Oxford Union debating hall. (The latter is marble.)

⁶⁹ The Ewart bust was announced in *The Builder* 1904, vol.87, p701. It was destined for Westminster Public Library.

⁷⁰ See *Who was Who, 1916-28*, p336, for details of Evans' life and achievements.

⁷¹ *Ibid.*

⁷² The bust of Strang belongs to the Art Workers' Guild and was reviewed on being shown at the RA in *The Builder* 1903, vol.84, p626, and in *The Saturday Review* 1903, vol.95, p586. The only reference to the bust of Lucas that I have found is in Graves' list of Royal Academy exhibitors. The location of it is unknown and I have not seen an illustration of it.

⁷³ A cast of the bust of Strang was presented to the Royal Academy by David Strang (the sitter's son) in 1954.

of 1926 comes the entry 'work on Fry, 17 sittings.'⁷⁴ I have found no reference to this bust, it may have been left unfinished at the sculptor's death in 1928; however, certainly this number of sittings may be used as a guide to the amount of time put into portraiture. One can also believe Stocker's view that portraiture was not always something that a sculptor much enjoyed doing, the demand for Boehm in this field during the 1880s led him to find ways of discouraging prospective commissioners.⁷⁵

Commissions began to come from (what are now, in the absence of adequate archival material) less determinable sources. The precise reasons for patrons such as Rugby School and the Palace of Westminster engaging Frampton to make busts for their associates is less clear than patronage coming from Passmore Edwards or members of the Athenæum for instance. In 1904 Frampton exhibited a bronze bust of Archbishop Frederick Temple at the RA, {Plate 6/24} [cat 167] it was destined for Rugby School, and the following year he signed a bust of George Douglas (8th Duke of Argyll) [cat 169] for the Peers' Library in the Palace of Westminster. It must be assumed that due to his status as a leading establishment figure in the early part of the 1900s that it was his name and those of Thornycroft, Goscombe John, Pomeroy, Drury *et al* would have been seen as sufficiently proficient and distinguished to appeal to a client of this calibre. As a leader in the field of portraiture, Thornycroft was able to command £1000 (a huge sum) of a client for a bust, as he did with that to James Timmins Chance in 1897.⁷⁶ A commission for a bust of Robert Herbert for the Colonial Office [cat 196] (marble, completed in 1908) came through the exhibition organiser Isadore Spielmann, it was paid for by public subscription.⁷⁷ The latter must have been a

⁷⁴ This diary (for 1926) is held in the Frampton archive at the Victoria and Albert Museum (AAD 13/1988).

⁷⁵ Op. cit. *Joseph Edgar Boehm-Royalist and Realist*, p66. Stocker says here that Boehm raised his prices in order to put prospective sitters off commissioning him.

⁷⁶ *The Building News* 1897, vol.73, p.418. For a comparison of this price for a bust, one may see *The Building News* 1898, vol.74, p.451, which gives the price of a large detached house as £1000.

⁷⁷ See *The Builder* 1908, vol.95, p.79, which states that the bust (unveiled by Lord St Aldwyn) was paid for by public subscription.

friend of Herbert as Frampton sought his opinion on the likeness of the portrait.

Frampton says in a letter to Spielmann dated the last day of 1906:

[I am grateful for] 'receiving the commission to execute the bust of the late Robert Herbert, as you no doubt knew him very well. I shall be glad to have your criticism on the portrait when it is far enough advanced for you to see.'⁷⁸

This was another way that an artist may be sure of an adequate likeness of a deceased subject, he would have had to base his design on photographs or painted portraits..

It would follow that securing a commission to do a bust would lead on to subsequent work, for example a bust of Mrs Mosenthal {Plate 6/25} [cat 166] led to a bust of her husband George {Plate 6/26} [cat 176] (both of the same height and in marble), the former being shown at the Academy in 1904, the latter the following year. And if facial features and expressions tell us anything of the sitter's character, we may observe Mr Mosenthal as being of a placid, gentle disposition and his wife as being vivacious and strong: after all, it must be this manner of interpretation that the sculptor has to account for in sculptural portraiture. The important first commission for work from Pearl Assurance came before 1905 (it was exhibited at the RA in that year) in the form of a bust of Patrick James Foley, {Plate 6/27} [cat 171] founding director of the company in 1864.⁷⁹ The sitter was still alive for Frampton to be able to have sittings from his model. A writer in the *Post Magazine* spoke of Frampton's use of Carrara marble for the sculpture and referred to Foley's portrait thus:

'I looked at the bust. A superb head and shoulders, a crisp wealth of moustache, a suspicion of a smile, the softening features of military sternness and Greek regularity. Not a line of exaggeration. It was the counterfeit presentment of Mr Patrick James Foley, managing director of the Pearl Life Office, and is to be exhibited at the Royal Academy in May next.'⁸⁰

⁷⁸ Isadore Spielmann papers (Box 86, GG Box 3) held in the National Art Library at the V&A. This is a letter from Frampton to Spielmann of 31st December 1906.

⁷⁹ See *Pearl Assurance- an illustrated history, 1864-1989*, p187 for details of Foley and Frampton's employment as sculptor of the bust.

⁸⁰ *The Post Magazine* 1905, as quoted from op. cit. *Pearl Assurance- an illustrated history, 1864-1989*, p187.

This quote provides us with an insight into the way in which Frampton represented his sitters, with a concentration on naturalism ('a suspicion of a smile') and realism ('the counterfeit' likeness) whilst maintaining the air of grandeur (the 'Greek regularity') in order to symbolise the subject's status. The commission to portray Foley led to the commission to produce a war memorial to the company's employees who had fallen in the Great War of 1914-18, and to further busts of company directors. Busts of F.D. Bowles {Plate 6/28} [cat 239] and George Shrubsole {Plate 6/29} [cat 242] date from 1915 and to George Tilley in 1917. [cat 247] All four busts are in Carrara marble. Bowles was a director from 1888, becoming joint managing director in 1908 (and chairman in 1916: he died in 1926). Shrubsole was joint managing director with Bowles in 1908 and managing director in 1916 (he was president in 1927 and died in 1935). Tilley's bust was exhibited at the RA in 1928, after Frampton's death; his bust was presented as a result of his promotion to director in 1916, he later became company chairman (in 1926) and president and chairman (1937: he died in 1948). This kind of corporate commissioning to undertake to have busts produced of recently appointed directors was of obvious importance for the continued workbook of a sculptor. A sculptor who could be trusted to complete the work in minimal time and with efficient and pleasing result would have been highly sought after by the commissioning body. For these reasons and the added prestige for the company to have the busts exhibited at the Royal Academy, Frampton was re-employed by Pearl.⁸¹

Other ways in which the creation of work for a sculptor to produce a bust would come about was through the client to ask for a work as a result of a monument having been commissioned. We have already seen a bust of Rathbone, the result of a monumental scheme in Liverpool during the 1890s. Others came post-1903 in the form of busts to Sir George Williams in 1908, {Plate 6/30} [cat 183] for the Headquarters of the YMCA in New York (memorial in St Paul's Cathedral),

⁸¹ Foley's bust was shown at the RA in 1905, those to Bowles and Shrubsole in 1915, and Tilley's in 1928.

Queen Mary in 1912 {Plate 6/31} [cat 225] (statue in Calcutta) and of Edith Cavell {Plate 6/32} [cat 245] (based on the statue on the Cavell monument in London) of around 1916. Remuneration would obviously be paid to the sculptor for the bust despite a portrait being needed for the larger commemorative scheme. Further 'extra remuneration,' as it were, could come through the client (or another party) requiring more than one copy of the portrait, as was the case with the busts of Sir James Marwick (1905) {Plate 6/33} [cat 174] and Sir John Bland Sutton (c.1922) {Plate 6/34} [cat 257] where bronze and marble versions were produced. In the case of Marwick the bronze bust was owned by the family whilst the marble was paid for by subscription, Marwick having been Town Clerk of Glasgow until his death in 1903: both versions ended up being bequeathed to the Glasgow Art Gallery.⁸²

Certainly by 1905 Frampton's name as a portraitist would have been known to a wide variety of prospective clients, outside the more obvious paths of commissions coming from contacts or other closely related sources. In 1905 Passmore Edwards presented a bust of the painter G.F. Watts {Plate 6/35} [cat 181] to the South London Art Gallery in Peckham, a building partly financed by the philanthropist. It is certain that Frampton would have met Watts, otherwise the likeness for the portrait would have come from paintings, photographs and the bronze bust in the Tate Gallery by Alfred Gilbert. {Plate 6/36} This 'fine bust of G.F. Watts'⁸³ in marble was exhibited at the RA in 1906, it still stands in the entrance foyer of the South London Art Gallery. Gilbert's portrait dates from 1888 and shows a younger man than does Frampton, whose bust must surely depict the painter at the end of his life (Watts died in 1904). Watts was a great inspiration to the young New Sculptors for his interest in the links between the decorative and fine arts, as well as for the employment of symbolist iconography

⁸² I am grateful to Hugh Stevenson at Glasgow Art Gallery for letting me consult the curatorial files for these busts and for both permission to see them and photographs of them.

⁸³ This is to quote the review of the bust at the RA printed in *The Builder* 1906, vol.91, p35.

in his paintings. Frampton for these reasons would have been somewhat honoured to portray Watts, he depicts him in his trademark Titian-esque skull cap. At the same RA exhibition was Frampton's bust of The Duke of Argyll, {Plate 6/37} [cat 185] again in marble, a commission that anticipates portrait-clientele of the aristocracy and Royal Family to come. Successive monarchs' placed commissions for busts in the hands of Frampton, his knighthood in 1908 put his name in the highest circles of society in Britain. Frampton carved busts of Edward VII {Plate 6/38} [cat 224] and Queen Mary (both 1912) [cat 225] and George V [cat 231] and Queen Alexandra (1914 and c.1915). [cat 238] The Guildhall in London owns the busts of Queen Mary and King George. The former was paid for by Sir Charles Wakefield and the latter by Alderman E Cooper; they were both presented directly to the Guildhall due to the donators' official links with the Corporation of London.⁸⁴ The bust of Edward VII was a commission from the Bolton Corporation, and it is the case of this work that will now be dealt with in depth.

'Notable work by Sir G. Frampton:' The bust of King Edward VII at Bolton

When Edward VII died in 1910, many British sculptors were either in the process of completing or had just completed monumental work to Queen Victoria.⁸⁵ A huge demand for Queen Victoria monuments had kept sculptors busy with commissions coming from most cities in England and others Empire-wide, a 'statue mania' had developed and put many of those artists completing their Royal Academy training around 1890 into the role of monument makers with less time for their own ideal work creations. Whereas memorials to the recently deceased King were on a far less of a scale, commissions, busts and statuary set a number of sculptors up in an area of work from which there was no turning back and thus established them as Academic figures in the manufacture of

⁸⁴ I am grateful to Vivian Knight, curator of the Guildhall Art Gallery, for this information.

⁸⁵ Thomas Brock's monument outside Buckingham Palace was still in progress in 1910 and was unveiled in 1911, for example.

commissioned pieces. All Frampton's contemporaries who had made their names during the 1890s were involved in commemorating Edward VII and between them they entered competitions or submitted maquettes for work, their status as Academicians meant a plethora of memorial sculpture to the King being exhibited at the annual RA shows from 1911 to '14. Alfred Drury exhibited his first bust of the King, for the Mercers' Company, at the RA in 1911, followed by monuments for Birmingham University, Aberdeen and Sheffield. Thomas Brock's last exhibited work to be shown at the RA before his bust of Edward VII was part of the National Monument to Queen Victoria in 1909, and Goscombe John, Hamo Thornycroft and Albert Bruce-Joy all showed such works around this time.⁸⁶

On 15th March 1911, a standard letter was sent out to Albert Bruce-Joy, Alfred Drury, George Frampton, William Goscombe John, Sydney March and Walter Merritt from the Town Clerk at Bolton Town Hall inviting them to draw up proposals and terms to undertake a marble bust of the late King.⁸⁷ The commissioner's wishes left the prospective commissionee with very little room for manoeuvre, the bust was to be in marble, over life size and for a specific place in an already chosen room of the Town Hall.⁸⁸ Frampton's response was quick (his letter was dated the following day) and he agreed to undertake the commission for £500⁸⁹ and following a subsequent visit to his studio by the members of the committee, he was contracted to do the work.⁹⁰ A further estimate was required from the committee as Frampton had proposed to undertake additional work for the recess where the bust was to be housed, and

⁸⁶ See individual entries for these artists works in Graves.

⁸⁷ Archival material relating to the commission exists in the Bolton Archives, files ABZ/59/12; ABZ/59/22 and ABZ 59/24. It is from the details in these files that this section of the chapter will be based.

⁸⁸ ABZ/59/22: Letter from the Town Clerk (Samuel Parker) to Frampton, 15th March 1911.

⁸⁹ ABZ/59/22: Letter from Frampton to the Town Clerk, 16th March 1911.

⁹⁰ ABZ/59/22: The committee variously visited Frampton in London between 20th March and 10th April 1911.

following his visit to the Town Hall to inspect and measure the site in late April 1911, Frampton costed the whole work at £650.⁹¹

The sub-committee for the memorial bust to Edward VII agreed on Frampton's revised plans and fee of £650, a model of the bust was to be approved by them and it was stipulated that the bust be shown at the Royal Academy the following year.⁹² The clay model was ready for the sub-committee's inspection by the beginning of January and they visited the artist on the 6th. The case of the Bolton commission shows Frampton as a highly efficient sculptor with a great sense of business acumen: the first maquette was ready in eight months, Frampton's estimate for the work was clear and quickly drawn up and his correspondence with his employers was regular and agreeable. Despite his suggestions for the bust and its framed background and his offer of additional viewings for the sub-committee, the latter were clear in their requirements and left little space for creativity on the part of the sculptor. The sub-committee suggested 'one or two slight amendments' to the bust, following their visit to Frampton in London in mid January 1912.⁹³ The first instalment of payment (£250) was then sent to Frampton, with a reiteration that the bust must be exhibited at the RA. After this point Frampton invited the sub-committee to see the bust prior to its casting in plaster, an invitation outside the terms of the commission which further shows the sculptor's keenness to please, as he states in his letter: 'I am most anxious that my work be as perfect as possible, and give every satisfaction to all concerned. I hope the committee will not find it too inconvenient to pay me another visit.'⁹⁴

Following the committee's consent as to the final appearance of the bust, Frampton began his plans for the background to be placed in the niche behind, which thus makes the work more monumental in character than simply a bust on a plinth. In August 1912 Frampton wrote to the sub-committee via the Town

⁹¹ ABZ/59/22: Letter from Frampton to the Town Clerk, 10th May 1911.

⁹² ABZ/59/22: Letter from Town Clerk to Frampton, 1st June 1911.

⁹³ ABZ/59/22/: The sub-committee visited Frampton on 16th January 1912. Their letter to Frampton with reference to the visit dates from 28th February.

⁹⁴ ABZ/59/22: Letter from Frampton to the Town Clerk, 2nd March 1912.

Clerk 'sending you two drawings showing the different ways of treating the lettering' for them to choose from.⁹⁵ The commissioners ruled out Frampton's idea of painting in the inscriptions in red, deciding instead for only the motto on the crest reading 'Supera Moras' to be treated in this way. Following this and the sub-committee's selection of Frampton's self-designed lettering, the commission reached a rapid conclusion. The work was put in place in October 1912 and the unveiling ceremony took place on 16th December.

The bust was unveiled by the Mayor of Bolton, Dr Young, with the artist in attendance, in the Albert Hall of the Town Hall. Edward VII had opened the Town Hall in 1873, prior to his accession as Monarch.⁹⁶ The subscriptions raised by the public paid for the bust, a nurse's home dedicated to Edward VII at the Infirmary and the remainder was given to Bolton Infirmary. The total fund raised was over £26,000 of which £685 was paid for the bust and its installation.⁹⁷ The work is best described by the local newspaper covering the event:

'The bust, which occupies a prominent position at the north end of the Albert Hall, is a striking object of the sculptor's art, and will be a lasting memorial to a great monarch. It is the work of Sir George Frampton, RA, LLD, FSA, one of England's greatest artists in stone. The bust and architectural setting are composed of statuary and Irish green marbles, the bust itself being of the finest serravezza marble. His late Majesty is represented as wearing the Coronation robes and among other orders the collar of the Most Noble Order of the Garter. On the centre column on which the bust rests are the words: "Edward VII. 1901-1910. Erected by Public subscription, 1912," which on one side of the column are the words "A great King ever anxious for his people's good and peace among the nations," and on the other, "As Prince of Wales he opened this Town Hall on Thursday 5th June 1873." The white marble bust is shown in splendid relief on darker background of green marble and as a fitting civic embellishment it is surmounted with the Bolton Arms with the motto "Supera Moras."⁹⁸

Following the unveiling, the bust (without the background architectural setting) was sent down to London to Frampton's studio to be shown at the RA. A letter of

⁹⁵ ABZ/59/22: Letter from Frampton to the Town Clerk, 14th August 1912.

⁹⁶ ABZ/59/24: Unveiling programme.

⁹⁷ *Bolton Journal*, date unknown (after 16th December 1912), 'Memorial to King Edward. Unveiling of Bust in Albert Hall. Notable work by Sir G. Frampton.'

⁹⁸ *Ibid.*

February 1913 from Frampton requests the bust to be sent down as early as possible as King George and Queen Mary were to visit his studio to inspect a portrait of the latter that the sculptor was in the process of making and Frampton would like them to see it.⁹⁹ The bust arrived at the sculptor's studio in August and was exhibited at the Academy in 1913.¹⁰⁰

Frampton's highly efficient business practice and what must have been a well organised and skilled workshop earned him both respect in his profession and a reputation amongst prospective commissioning bodies or individuals. Whether executing large scale statuary or the numerous marble busts he was inundated with around the period of the Bolton Edward VII commission, the patron could be assured of on-time delivery, a well crafted result and as much creative input as the nature of commissions allowed. The carving involved on the bust of Edward VII is highly detailed and expressive; the badges and chain that adorn the cloak are exceptionally well carved and the grandeur of subject is captured in the portrait. It is unfortunate that the architectural setting within the niche behind the bust is heavy and cumbersome, whether this was the sub-committee's choice or Frampton's own doing is not entirely clear from the correspondence and archival material. That the sculptor made the decision to incorporate the background setting at all (making a commemorative bust into a more monumental scheme) was both a show of the importance of the commission and of the sense of design creativity and ever evolving ideas that characterised his career work.

Final works and conclusion

The small number of portraits that were carried out by Frampton after 1912 compared to the larger number executed between 1903 and 1911 was due to a combination of possible factors. Firstly, as a result of the prestigious Bolton commission, Frampton's prices for busts would have prohibited many from selecting an artist of his standing; many busts of individuals would have been

⁹⁹ ABZ/59/22: Letter from Frampton to Town Clerk, 27th February 1913.

¹⁰⁰ See Graves, *Royal Academy Exhibitors, 1905-1970*.

commissioned directly from the sculptor as opposed to the setting up of a competition by a corporation or other such body, as was the case at Bolton. For a competition the commissioner would select a price and sculptors would apply according to it, as opposed to the manner with individuals who would be subject to the sculptor's own price list. Secondly, perhaps Frampton was becoming fed up with the repetitive nature and lack of creativity that was the essence of portraiture (as we have seen to be the case with Boehm) and either raised his prices (as Boehm did) or semi-retired from the market. Frampton's last main sculptural ventures date from around 1919-20, or thereabouts,¹⁰¹ and he had created several ideal works from 1910 to then. (*Madonna of the Peach Blossoms*, the statuette of Peter Pan and *La Belle Dame Sans Merci* are examples of this return to the ideal.) Five busts date from after the Bolton Edward VII scheme and all were in marble, the favoured medium then for some time. Those busts are of John Westlake (1912), {Plate 6/39} [cat 226] Edward Kraftmeir (1913), {Plate 6/40} [cat 230] Sir Nathaniel Dunlop (1913), {Plate 6/41} [cat 227] Sir Arthur Liberty (1914) {Plate 6/42} [cat 234] and one of the artist's final works, a bust of Lady Robert Brudenell-Bruce (c.1924). {Plate 6/43} [cat 260] Of these, Westlake was a lawyer and his bust was presented to the Squire Law Library, University of Cambridge, and Dunlop was a Glasgow shipping magnate who did much for the sanitation of the city.¹⁰² The standard height (including plinth) of these busts appears to be around 66 cms. The busts to Westlake and Kraftmeir stand at 66 cms, and that to Dunlop is 68 cms high. Of the great Victorian portrait sculptors working in the early 1900s to great success, the artist Goscombe John achieved a reputation similar to that achieved by Frampton. Goscombe John died in 1952 (at the age of ninety two) leaving a huge number of portraits behind him, of subjects of the same status as those sculpted by Frampton. For example, Goscombe John's sitters included Sir Frank Dicksee (President of the RA, 1907), Lord

¹⁰¹ A small number of commissions date from after this, a bust of Lady Brudenell-Bruce dates from around 1924.

¹⁰² The bust of Westlake is in the Squire Law Library and the bust of Dunlop belongs to Glasgow Art Gallery.

Tredegar (1909) and Lord Leverhulme (1926). These Academicians finished their careers with portraiture, a genre that was both highly lucrative and able to secure their reputations amongst the higher echelons of society and the art establishment. Sculptors who had some twenty years previously rejected marble and all things of the immediate past, in the early part of this century created numerous busts in marble¹⁰³, which whilst not being as adventurous or of the same interest as ideal works, were efficiently carried out and skilfully carved and must be seen as forming an important link between the portraiture of Chantrey and Epstein. For instance, a bust such as Frampton's portrait of Passmore Edwards (RA 1898), whilst showing a loose Rodin-esque style of modelling in its expressive surface detail, anticipates the kind of 'pictorial and spontaneous'¹⁰⁴ appearance of Epstein's portraiture of the 1920s. This is not to say, however, that such a progression was as clear cut as this. The portraiture of such artists as Matthew Noble, Henry Weekes and Thomas Woolner showed a level of expressiveness that extended Chantry's Neo-Classicism towards the kind of stylistic premises established by Frampton *et al* from the 1880s. In a number of his portrait busts and commemorative busts, Frampton showed a great sense of innovation and experiment, that has been examined in this chapter. In often fusing concerns more akin to the field of ideal sculpture in portraiture, the artist hoped to make this traditionally dull genre somewhat more interesting and appealing to the viewer and reviewer.

¹⁰³ Beattie argues the case that marble began to come back into favour after 1901. See *op. cit. The New Sculpture*, p.233.

¹⁰⁴ To quote Evelyn Silber's phrase describing some of Epstein's portrait busts. See Evelyn Silber, Terry Friedman *et al*, *Jacob Epstein- Sculpture and Drawings*, p.119. This is in Silber's essay *1908-10, Early Portraits*.

Chapter 7: Jewellery and Medals

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Introduction

Frampton's first forays in the area of medal design came at a ripe time for artist-made numismatics. The practice of relying on specialist die-engravers employed by the official mints to undertake coin and medal design was giving way to mints and commissioning bodies entrusting work to sculptors. The Society of Medallists was founded in 1885 and included amongst its ranks of medallists and art historians, artists such as Leighton, Boehm and Hamo Thornycroft.¹ The Society strove to encourage medal making as an artistic process as opposed to a purely commercial manufacture, ideas that further contemporary Arts and Crafts thought. The notion of artist as official medallist achieved one of its first successes in 1893 when Britain's new coinage (half crown, crown and florin) was designed by Thomas Brock and E.J. Poynter, both better known for their sculpture and paintings than in the field of numismatics.² W.G. De Saules, engraver at the Royal Mint, was a leading protagonist of contemporary French style³ in British coins in the 1890s. This further distanced numismatic design from the rigours of neo-classicism common in the early part of the century and exemplified in the work of the influential Chief Royal Mint engraver William Wyon up to 1851.⁴

¹ See *Artistic Circles- The medal in Britain, 1880-1918*, by Philip Attwood, p.39. I am grateful to Philip Attwood (curator in the Department of coins and medals at the British Museum) for discussing late 19th century medal making with me.

² News of the new coinage was covered in the art press, for example see *The Art Journal* 1893, p.71.

³ This opinion is stressed by M.H. Spielmann writing in *The Magazine of Art* 1900, p.156.

⁴ See op. cit. *Artistic Circles*, p.4.

Frampton's first experiments in making enamelled jewellery came during the same period as his first mature designs for medals. Despite the personal reasons for making pieces of jewellery, a number of them were exhibited and illustrated in journals: importantly enamelling and jewellery became a part of the wider decorative concerns of ideal and commemorative sculpture up to the turn of the century. Frampton's own jewellery always retained a certain hand-made appearance. In this way it differed from the work of the great Arts and Crafts jeweller C.R. Ashbee, whose designs were produced in larger numbers. Without succumbing to the factory system, there is no getting away from the fact that Ashbee's jewellery was produced for widespread sale to those who could afford it and this is a major distinction that should be drawn between the style and appearance in a comparison of Frampton's work and that of his contemporaries. Apart from a small number of random commissions, Frampton made smaller works in enamel without the intention of selling them and for this reason the pieces of jewellery that survive still belong to a descendant of the family.

Medals

In 1896, George Frampton said 'I am particularly interested in medalling - it seems to me a branch of art we have neglected in recent years.'⁵ The medals that the artist had produced up to this date became a standard visual language for subsequent work in this field.⁶ Frampton had designed a medal as early as 1887, produced by Bellman and Ivey for the Golden Jubilee of Queen Victoria: the whereabouts of the medal and how many were produced is unknown, a photograph of the obverse depicts a portrait of the Queen. {Plate 7/1} [cat 25] The medal was designed whilst the sculptor was completing his training at the Royal Academy Schools, immediately prior to his winning the Gold Medal and

⁵ *The Studio* 1896, vol. 6, p.209. 'Afternoons in studios: A chat with Mr George Frampton, ARA,' by EB Spielmann, pp.205-213.

⁶ For Frampton's medal designs see *The Medal* Spring 1994, No.24, pp.53-58, for 'George Frampton. Art Worker/Medallist' by Andrew Jezzard. See also *The Medal* Autumn 1996, No.29, pp.48-53, for 'Plaster Casts from the studio of George Frampton,' by Lucy Cullen.

Travelling Studentship. It was not unknown for an artist to receive a commission during his academic training, however neither was it a common occurrence; Frampton had been employed in a number of instances to carve architectural decoration before the completion of his training. It was unusual for Frampton to be producing small scale work in an area considered outside the realms of the sculptor's art at this time and it coincides with his joining the Art Workers' Guild.

To include medal designing as a 'branch of art' was central to Arts and Crafts theories, the unity of the arts and the equality of fine and decorative art was a notion inherent in Frampton's thinking from the late 1880s. Frampton was producing memorials, ideal work, architectural sculpture and medals from the early 1890s and the innovative iconographic concerns that he was developing are employed to great detail whether the work was large or small scale. The commission to design a medal for the 500th anniversary of Winchester College (1893) {Plate 7/2} [cat 47] led Frampton to produce a work in keeping with the kind of simplicity of symbolism that was common to his memorial plaques of the period. (As if to show the importance of smaller work, the artist showed the medal, in silver, at the RA in 1894 along with larger scale sculptures.) Similar simplicity of composition, decoration and lettering is characteristic of plaques such as that to Caldicott (1896) and Norris (1892-93) in Bristol Grammar School and Bristol Cathedral respectively.⁷ The lettering in the Winchester medal is Frampton's own, the raising of the letter "O" (in 'commemorated' for instance) being a common feature in commemorative and ideal work from the early 1890s. Decorative motifs were omitted from the medal, as they largely were in the aforementioned memorials to Caldicott and Norris, and such matters were to come later to the artist's *oeuvre*. It seems that simplicity of design was as important for Frampton as multiplicity of decoration in both genres of his work. The reverse of the medal shows a portrait of the college chapel as seen from the meadows at the back of the school, a crest and motto complete the iconography

⁷ Both works have been discussed in Chapter 4, The Memorial Plaque.

of Winchester College.⁸ The obverse depiction of William of Wykeham (the founder) teaching provides the more innovative and less 'restricted-by-commission,' as it were, side of the work. The William of Wykeham figure, with a great show of detail on the pattern on the drapery, was to be used as St Mungo as Patron of the Arts for the Kelvingrove Art Gallery architectural scheme three years later. The Winchester medal was advertised in the College journal and could be bought through the British Museum for £2/15s in bronze, a silver version was also available.⁹ The simplicity of the Winchester College medal recalls Renaissance medal design, exemplified in the work of Antonio Pisanello working in Italy in the Quattrocento. Such medal design could be seen in the collection at the British Museum which showed Renaissance medals from its collection from the 1880s.¹⁰

As with ideal work produced by New Sculptors from the 1890s onwards,¹¹ it was Alfred Gilbert and contemporary developments in France (along with Renaissance precedent) that must be seen to provide the basis of a development of style in the work of Frampton and his contemporaries completing their RA schooling around 1890. As Gilbert's monument to Queen Victoria for Winchester Castle (1887) was to prove so influential to sculptors, so his medal for Victoria's Golden Jubilee of 1887 (shown at the RA in 1889) {Plate 7/3} provides a starting-point in the genre of medal design. This point is argued by Philip Attwood in the catalogue for the recent 'Artistic Circles' exhibition: 'Just

⁸ The motto, in Latin, '*stet fortuna domus*' means 'may the good luck of the house continue.'

⁹ I saw this in an 1893 issue of *The Wykehamist* (volume and number unknown) at Winchester College. I am grateful to the Headmaster for permission to see the medals, the College owns both a bronze and silver version.

¹⁰ Attwood states that Alphonse Legros would have seen Italian Renaissance medals at the BM prior to his beginning making medals in 1881. (op. cit. *Artistic Circles* p.11.) Alan Crawford reinforces this point in saying that the BM 'put a selection of its Italian medals on permanent exhibition in about 1879.' (Crawford, *CR Ashbee-Architect, Designer and Romantic Socialist*, 1985, p.352.) The Victoria and Albert Museum also has a collection of Renaissance medals.

¹¹ What Edmund Gosse would have seen as the second wave of the New Sculpture, ie: that following Gilbert and Thornycroft and including Frampton, Goscombe John, Pomeroy *et al.*

as his [Gilbert's] sculptures had from the early 1880s inspired the larger works of the New Sculptors, so this medal [the Golden Jubilee medal], commissioned by the Art-Union of London, had a profound influence on their medals.¹² The use of the galleon and female figures and the inscription 'Art saileth though life faileth' relate to Gilbert's ideal sculpture concerns and to the wider personal matters of his life as an artist.¹³ It is this unifying of developments in ideal work with commemorative sculpture that extends through Gilbert to the medal work of Frampton, as I have argued to be the case in other aspects of his art. Attwood acknowledges Frampton's debt to Gilbert in both sculpture and medal making.¹⁴

Trees are illustrated on the reverse of the Winchester medal but they provide the visual surround of the college chapel, as opposed to motifs symbolising the tree of knowledge as they do in the University of Glasgow David Logan medal of 1895. {Plate 7/4} [cat 61] If the Winchester College medal relates to Frampton's concern for visual simplicity, the David Logan medal pertains to the more decorative side of his work that so formed a part of late Arts and Crafts style. Floral and tree motifs, to suggest both symbolic aspects (such as the oak branch signifying strength) of a subject in addition to the more decorative concerns, were a part of artists such as Ashbee's and Voysey's work in the numerous areas of the decorative arts. Frampton's use of the tree-motif forms part of a wider context of his work in architectural, ideal and commemorative sculpture. The reverse of the Logan medal is dominated by the tree of knowledge, flanked by winged female figures, one of whom holds a book as a further reference to the scholastic function of the University. The Frampton lettering (again with the raised "O") is used on both reverse and obverse. The obverse depicts a hand-held book (signifying learning), a salmon (a motif associated with Glasgow), and a bird in a bush provides the decorative surround to the composition whilst recalling Gilbert's Graham Memorial (1886-91) in Glasgow Cathedral. The detail that

¹² *Op. cit. Artistic Circles*, p.39.

¹³ These matters are more fully detailed in *Alfred Gilbert* by Richard Dorment.

¹⁴ *Op. cit. Artistic Circles*, p.39.

Frampton has compacted into such a small area (the medal is 36mm in diameter; the Winchester medal for instance is 76mm) makes the design of especial interest in terms of the harmony of composition; there is more detail here than was common at the time in medal design. The revival of artist-made medal design in the late nineteenth century was revived largely due to the cast medallic art of Alphonse Legros (1837-1911), who had left France for London in 1863.¹⁵ Legros' uniface medals are characteristically simple with portrait in profile and minimal lettering and provide a stark contrast with the Logan medal by Frampton.

The simplicity inherent in Legros' medals is exemplified in Frampton's George Holt medal of 1897.¹⁶ The appearance of this medal is close to a typical medal by Legros such as his Tennyson medal of 1881, {Plate 7/5} with portrait, simple inscription and artist's monograph providing the only visual design. All Frampton's medals were struck, as being commissions a larger number would have needed to be produced than is possible for cast medals: Legros cast his medals, the casting process did not allow for as much detail as striking medals. The latter technique requires the creation of a die which is 'stamped' onto the metal between a press, numerous editions can then be produced.¹⁷ For the demands of a commission cast medals were wholly unsuitable, hence the fact that struck medals were more commonly made by sculptors such as Frampton. Hamo Thornycroft made cast medals but for more personal concerns, he made for example a medal depicting his son Oliver in 1888. The Holt medal for Physiology at Liverpool University (1897) {Plate 7/6} [cat 80] came with a commission to execute a bronze memorial plaque.¹⁸ The commission was to be placed 'in the hands of such a man as Mr Frampton ARA or M. Legros' both

¹⁵ For a discussion of Legros' contribution to medal design and its impact on late 19th century British numismatics, see *op. cit. Artistic Circles*, pp.4-10 and 11-22.

¹⁶ The original plaster version of this belongs to the V&A. It is illustrated in *op. cit. Cullen*, p.50. On the medal are pencil marks denoting the changes Frampton made to the final version.

¹⁷ In *Victorian Sculpture*, Benedict Read writes of the medal process and the reducing machine's importance to late century numismatics. See pp.310-311.

¹⁸ Commission details for the George Holt medal and memorial plaque are discussed in *George Frampton* by Timothy Stevens, in *Patronage and Practice; Sculpture on Merseyside*. pp,77-78.

artists were known as medallists by this time.¹⁹ The memorial to Holt is similar in its simplicity to the medal (awarded to graduates of the School of Physiology), the only symbolism to Holt is the galleon serving as the emblem of his ship owning concerns. Holt, who died in 1896, was a benefactor of the University who financed the chair of Physiology.²⁰

Typical of its championing of the 'lesser arts,' *The Studio* devoted a long paragraph to Frampton's design for the Queen Victoria Clergy Fund seal (1897) {Plate 7/7} [cat 94] in its London Studio Talk section.²¹ The 'essential' sections of the seal, so to speak, (as opposed to those reliant on artistic creativity and innovation) were commented on by the writer and referred to as the 'mundane points.' The article read:

'The only mundane points in the design, the royal arms and cipher, denoting the Queen's connection with the fund, and the arms of the two Archbishops, are strictly germane in the connection. How well Mr Frampton has done his part the illustration shows clearly. It supplies another instance of his power to make small things great by reason of their treatment.'²²

In its allegiance to the Arts and Crafts movement, *The Studio* can here be seen to exemplify the notion of the equal validity of art and design be it small or large scale, a matter central to Frampton's pursuits. As Fred Miller observed of Frampton's working methods in an interview at the time of the Clergy Fund Seal, 'there is no "highest order art", for the smallest effort in art is the work of the imagination, and can alone be so judged.'²³

Perhaps Frampton's most important medal design is that in commemoration of The City Imperial Volunteers' return from the Boer War, or the CIV medal. {Plate 7/8} [cat 120] Struck in 1900, this medal adopts the visual language of the

¹⁹ *ibid.* p.78. Stevens says that Legros was 'well known for his etchings and paintings rather than his sculpture,' (p.78) however, Legros would have been capable of responding to such a commission if offered to him.

²⁰ For an additional discussion of the Holt medal see *op. cit.* *Artistic Circles*, p.40.

²¹ *The Studio* 1898-99, vol. 15, p.44.

²² *ibid.*

²³ *Art Journal* 1897, pp.321-324. 'George Frampton, ARA, Art Worker,' by Fred Miller. p.323.

Arts and Crafts and symbolist movements of the turn of the century. The medal was exhibited at the RA in 1901 (in a case with other medals designed by Frampton) {Plate 7/9} and was detailed in journals at the time when the medal was issued to members of the battalion.²⁴ Here, realism is fused with more symbolist, ethereal motifs as well as the details of the battalion in Frampton typography. The lettering is more refined than before on, say, the Winchester College medal; only the motto *Pro Patria Regina et Urbe* (for Country, Queen and City) is inscribed on the obverse, more detail is given on the reverse of the medal. Frampton dispensed with his original ideas for the medal replacing them with a more symbolist approach to the work. The obverse was to have the soldiers 'with the dome of St Paul's showing in the distance,' and the reverse to have 'the names of the ships in which the men embarked for the front.'²⁵ The dome of St Paul's was omitted in the final design and the ships were replaced with a flag pole on top of a tree-surrounded mound, the rays of sun in the background being used as a motif to suggest hope in other works by the sculptor, such as the memorial to Frederck Pattison Pullar, or, *So He Bringeth Them unto Their desired Haven* of 1902.²⁶ The rays of the sun, as I have argued elsewhere in this thesis, were used by symbolist painters (such as Moreau in his painting *The Apparition*). The obverse of the CIV medal fuses the realism of the soldiers with more symbolist aspects shown through the female trumpeting figures. As is the case with the rising/setting sun, these female figures were used elsewhere by Frampton, notably in the architectural decoration at Glasgow Art Gallery in 1896. The loose fitting clothing of the female figures has its origins in Renaissance costume seen in Italian paintings of the fifteenth century and furthermore relates to the Pre-Raphaelite/ Arts and Crafts ideas of dress reform and the emancipation of women. The oak branches on the surround of the composition form both

²⁴ The CIV medal was described in *The Citizen* August 11th 1900; *The Studio* 1900-01, vol. 21, p.260, and *The Journal of the Royal Institute of British Architects* 1902, vol. 9, p.15. It is also detailed in op. cit. *Artistic Circles* on p.40.

²⁵ op. cit. *The Citizen* 1900.

²⁶ This work is discussed in Chapter 4, The Memorial Plaque in this dissertation.

decoration and 'a symbol of strength and endurance.'²⁷ The meeting of the trumpets provide the asymmetry of the picture-plane, offset by the disruption of symmetry by the soldier and the Queen. The relief gradations give a sense of perspective between the soldier in the foreground and the marching soldiers in the background, a similar treatment to relief-perspective common in the artist's work in other genres.

When Frampton designed the Presidential badge for the Art Workers' Guild in 1900 {Plate 7/10} [ct 118] he could not resist incorporating the tree motif as decoration, a motif that he had done so much to introduce into the Arts and Crafts repertoire. Furthermore, the female figure is clothed in the loose-fitting arts and crafts clothing of the sculptor's style. The Guild's motto 'Art Unity' is featured towards the lower section of the badge, an ideology central to Frampton's own working practice. A number of medals were produced by Frampton after 1901, a time when he was involved in large scale commissions for monuments and portraiture, especially to Queen Victoria following her death that year. The medal to commemorate the Coronation of Edward VII and Alexandra, dating from 1902,²⁸ [cat 143] shows emblems of the United Kingdom (the harp symbolising Ireland, for example), the crown, tree motif and the background of the rising sun as Edward prepares to take the throne. The arrangement of the various elements is asymmetrical. A version of the obverse of the medal showing portrait profiles of the King and Queen was enlarged (from 52mm to 24cms) and framed as a medallion plaque, a version was presented by the sculptor to his friend James Fleming, director of the Glasgow School of Art where the work now exists.²⁹ {Plate 7/11} [cat 194]

²⁷ This is the description given in op. cit. *The Studio* 1900-01, vol. 21, p.260.

²⁸ This work was a commission from the Birmingham Mint. See *The Studio* 1902, vol. 26, p.293.

²⁹ The medallion is in the Mackintosh Library at the Glasgow School of Art. Frampton wrote 'with best love and wishes for 1908 and always to Sir James Fleming from his devoted friend, the sculptor, George Frampton, Dec. 1907.' I am grateful to George Rawson (librarian at the School of Art) for bringing this work to my attention and allowing me to photograph it.

Two commissions to produce work in this field came from the Royal Institute of British Architects. In 1906 Frampton designed the RIBA President's badge (worn on official occasions with a ribbon on the President's attire) and the following year the medal awarded to the best student for the essay and measured drawing. {Plate 7/12} [cat 200] Both works feature a seated female figure working on architectural drafts, the medal for the measured drawing shows a Doric column in the background symbolising the profession.³⁰ The President's Badge is similar in composition to the AWG Presidential Badge, a central female figure is surrounded by decorative elements (foliage, trees, etc.) and the more obvious iconographies relating to the function of the organisations are depicted.³¹ The two RIBA commissions came directly from the Institute, Frampton being an Honorary Member regularly attending functions. The Presidential Badge and the Presentation medal were shown (in a case with other medals by Frampton) at the RA in 1908. At the same time as these works, Frampton designed a badge for the Royal Society of British Artists. {Plate 7/13} [cat 201] The badge was to be used for ceremonial occasions and worn by the President; it was worn with a band of dark blue silk.³² Not only were the aforementioned commissions prestigious but they show Frampton's continued involvement into the twentieth century with smaller, low-key as it were, strands of sculpture. A lack of ideal work replaced by the demand for commemorative statuary and portraiture was the predominant theme in Frampton's *oeuvre* after around 1901 and it is of note that he continued with these smaller endeavours. His final venture in the field of numismatics came shortly after these commissions. In 1909 a medal was struck (having been designed by Frampton) to commemorate the opening of Birmingham University, the style looks back to the 1890s with its tree motifs and self-designed lettering.

³⁰ A bronze version of the RIBA President's Badge exists at the RIBA and I know of a version in a private collection. The original plaster belongs to the V&A.

³¹ It was announced that Frampton would design and 'superintend the striking of the dies' in *The Builder* 1907, vol.92, p563.

³² *The Studio* 1907, vol. 41, p.140.

Despite Beattie's argument that Frampton's innovations in ideal work had run out of steam after 1901³³, the field of numismatics shows his designs constantly evolving and responding to contemporary work in Britain and France alongside a firm grounding in Italian Renaissance precedent; in short, those factors that so defined *The New Sculpture* at its height. Later New Sculpture medal design had changed little since the early 1890s; harmony of lettering and decoration, and an innovative approach to iconography were as much a part of early, as later works. Albert Toft's Edward VII Coronation medal (1902) {Plate 7/14} shows a reverse design based on Gilbert's Art Union medal, trumpeting female figures (recalling Frampton's prior work) proclaim a medieval galleon, both motifs seen prior to 1900. Goscombe John's medal struck for the investiture of the Prince of Wales {Plate 7/15} shows a unity of typography, portrait, crests and symbolisms as late as 1911. In this way, Frampton's medal to commemorate Lindsay Burnet's involvement with the Department of Engineering at the University of Glasgow (c.1908) {Plate 7/16} [cat 206] fused the simplicity of portrait and Burnet's dates (on the obverse) with the more symbolic concerns of a female figure representing engineering (on the reverse). This obverse portrait resembles the simplicity of Legros' cast medals of the 1880s and seen in 1908 at the RA it extends the visual language of New Sculpture numismatics into the 1900s. Furthermore, the portrait incorporates New Sculpture interest in Renaissance precedent, notably Pisanello's portrait medal of Sigismondo Malatesta of around 1445. {Plate 7/17}

If such artists as Dalou and Mercié played a part in the formation of a New Sculpture style, Oscar Roty, Jules Chaplain and Alexandre Charpentier influenced late nineteenth century medal design in Britain. The work of these medallists was seen in London from the 1890s, not least in its being illustrated in *The Studio* and *Magazine of Art*. In 1897 *The Magazine of Art* illustrated the new French coinage by Roty,³⁴ *The Studio* published 'Oscar Roty and the art of the

³³ See op. cit. Beattie, p.232.

³⁴ *The Magazine of Art* 1897, p.52.

medallist' in 1896³⁵ and 'A decorative modeller' on the work of Charpentier in 1897.³⁶ In 1896 the Luxembourg Galleries in London held an exhibition of contemporary French medals, amongst the exhibitors were Alphonse Dubois and Roty,³⁷ the latter's work was also to be seen in the South Kensington Museum.³⁸ Writers at the time recognised the advances of medal making in France and its importance as an art, they also realised that advances in the field in Britain were slower in comparison. Coinage and medals struck by the mints were certainly inferior to those in France and E.B. Spielmann made this point abundantly clear in the mid 1890s in an article on Oscar Roty:

'The best of recent coins, the sovereign, or of medals for various public institutions is little more than passable, while the average is despicable. More recently a few names occur as authors of efforts to achieve better results, Miss Halle, Mr George Frampton, Mr Walter Crane, and others, have designed various medallions which are distinctly outside any sweeping condemnation set down here.'³⁹

Two years after the Luxembourg gallery exhibition, the Society of Medallists staged their first show, held at the Dutch Gallery in London. Legros, a founder member of the Society, exhibited amongst others. In France the Société des Amis de la Médaille was established around 1898, its members had exhibited from 1890.⁴⁰

The medals of Roty and Chaplain were more detailed and decorative than those by Legros. Legros' medals were cast and produced in a limited number, rarely commissioned, unlike those by the aforementioned medallists. Artists such as Roty and Chaplain undertook only medal design, they were not involved in a

³⁵ *The Studio* 1896, vol. 7, pp. 158-162.

³⁶ *The Studio* 1897, vol. 10, p. 157.

³⁷ The exhibition was reviewed in *The Studio* 1896, vol. 7, pp. 158-162. Subsequent exhibitions were held at the Dutch Gallery, see for example *The Sculptor* April 1898 (No.2, vol. 2, p.28) which reviewed the Societies show of that year, and *The Saturday Review* 1899 (vol. 87, p.557) which reviewed the 1899 exhibition.

³⁸ op. cit. *The Studio*, vol. 7, p.162.

³⁹ op. cit. *The Studio*, vol. 7, p.158.

⁴⁰ The Société des Amis de la Médaille was mentioned in *The Magazine of Art* (1898-99, p.374) and in *The Studio* (1898-99, vol. 15, pp.14-22) in 'The Renaissance of the medal in France' by Roger Marx.

range of other sculpture genres as Frampton, Gilbert, Goscombe John and others were. In fact, the only artist working purely as a medallist to any success in Britain at the time was Frank Bowcher who elected to work only in this genre. Bowcher had been a pupil of Edward Onslow Ford⁴¹ as well as Legros and Lanteri⁴² and his work follows closely that of Roty and others in its composition and animated representation of figure groups. Bowcher's most widely known medal is that undertaken for the Cope and Nicol School of painting (of around 1895), {Plate 7/18} its closely observed anatomy and overall attention to detail (a sculptor's tools can be seen and the male figure paints a plaque) shows a high level of proficiency in composition and execution in such a small scale object. Its relief perspective and overall style is in keeping with Chaplain's medal for the 'French Society for cheap homes' (1891). {Plate 7/19} Bowcher's work was subject of a comprehensive evaluation by Marion Spielmann in 1900 in *The Magazine of Art*, the medallist was also mentioned in the same author's book *British Sculpture and Sculptors of To-day* which charted the numerous strands of the New Sculpture up to 1901.⁴³

Jewellery and Enamelling

In his introduction to his translation of Benvenuto Cellini's *Treatises on Goldsmithing and Sculpture*, C.R. Ashbee paid homage to the artists of the day who were engaged in reviving the art.⁴⁴ The protagonists of this revival were 'Frampton, Alfred Gilbert, Simmons, Fisher, [and] Nelson Dawson.'⁴⁵ Ashbee's book was published towards the end of 1898, the time when Frampton was engaged in making jewellery in enamel for largely personal reasons. His reasons

⁴¹ This point is mentioned in *British Sculpture and Sculptors of Today* by M.H. Spielmann on p. 168/169.

⁴² See *The Art of the Medal* by Mark Jones, p.141.

⁴³ *The Magazine of Art* 1900, pp.154-158, 'Our rising artists: Frank Bowcher, medallist, with some comment on the medallic art,' by M.H. Spielmann. See also op. cit. *British Sculpture and Sculptors of To-day* pp.168-169.

⁴⁴ *The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture*, translated from the Italian by C.R. Ashbee (London, 1898).

⁴⁵ *ibid.* p.x.

for making jewellery were said at the time to be due to his 'despair of providing Mrs Frampton with really and artistically effective ornaments'- 'Mr Frampton was struck with the idea of himself producing these entirely in enamel.'⁴⁶ This statement can indeed be seen to be true, however one must put into context the fact that being surrounded by jewellers in the Art Workers' Guild and his other sources of inspiration (more on which later) were major reasons for his decision to work in this field. Although his producing of individual items of enamelled jewellery was short lived, the use of the technique came to be used in other, less private, schemes for the remainder of the century.

Frampton began making jewellery for his wife around 1896 and abruptly ceased around 1898 and certainly at this time such work would have been 'one of his chief amusements after his day's work is completed.'⁴⁷ The culmination of his work on individual pieces of jewellery came with the aforementioned recognition by Ashbee and *The Studio's* publication of an article devoted entirely to Frampton's 'Jewellery and other enamel work' in 1899⁴⁸. And it was no coincidence that this journal opened the essay with mention of the important commission for a monument for Queen Victoria's Golden Jubilee, awarded in 1897, for Calcutta for the sculptor's intentions were for the incorporation of enamel and semi-precious stones on the statue (more on this subsequently). As the writer in *The Studio* pointed out, Frampton used only enamel on many of his jewellery pieces as opposed to incorporating a stone or gem within the piece and in using the Champlevé process the enamel formed the only material on the metal base.⁴⁹ It is almost certainly the case that Frampton was taught the technical nuances (it is a highly skilled practice) of enamelling from the leading artist in the field, Alexander Fisher. The two would have met at Art Workers' Guild

⁴⁶ *The Studio* 1899, vol. 16, p.249. 'Jewellery and other enamel work by George Frampton, ARA.' pp.249-252. One of Frampton's pieces of jewellery is inscribed 'Christabel, June 1897, GF,' the date of the artist's third wedding anniversary.

⁴⁷ *The Idler* October 1897, p.409. 'A Chat with Mr G Frampton, ARA,' by Roy Compton, pp.407-410.

⁴⁸ op. cit. *The Studio*, vol. 16.

⁴⁹ This technique is opposed to the Cloissoné process where the enamel fills an area surrounded by a metal framed area.

meetings⁵⁰ where often demonstrations of the various arts and craft techniques were displayed, they were soon to become friends. Fisher exhibited a portrait in enamel of Frampton in 1903 and the latter was no doubt instrumental in Fisher's appointment as Instructor of enamelling at The Central School of Arts and Crafts in 1896.⁵¹ Furthermore, Frampton himself owned a copy of Cellini's Treatises (undoubtedly the Ashbee translation)⁵² which goes into great depth on the techniques of enamelling in the first chapter concerning Goldsmithing. It was probably in 1896⁵³ that Frampton acquired a muffle (a kiln needed for the baking of the painted enamel design on metal) for his studio, a further show of his taking the practice seriously. This is not to say, however, that Frampton's first experience of the jeweller's art was gained in the mid 1890s through Fisher. Antonin Mercie's chryselephantine *Amphitrite*⁵⁴ {Plate 7/20} was shown at the Paris International Exhibition in 1889 and Frampton (as an assistant of Mercie from 1887-1889) may have had a hand in its making. This work must also be seen as important in the context of the link between the fields of ideal sculptural pieces and the decorative arts, its use of gold, silver and ivory producing a rich blending of polychrome possibilities.

Alexander Fisher was responsible for the widespread revival of the art of enamelling in Britain in the 1890s, its importance was recognised by all the leading journals of the day which regularly featured and illustrated Fisher's

⁵⁰ In an interview in 1896 Fred Miller mentions that Fisher 'read a short paper on enamelling before the Art Worker's Guild.' (*The Studio* 1896, vol.8, p.149; 'An enameller and his work' on Fisher, pp.149-156.) It does not say when this was but it was obviously prior to 1896 when Frampton took up enamelling.

⁵¹ A list of the newly appointed instructors for the Central School was published in *The Studio* 1896, vol.9, p.139; Fisher was instructor of enamels. William Margetson, a friend of Frampton's from his days at the RA Schools was appointed instructor in painting and design.

⁵² An inventory of Frampton's house for 1922 records this amongst other books. V&A Archive of Art and Design, AAD 13/1988.

⁵³ In op. cit. *The Art Journal* 1897, Fred Miller reports that Frampton had 'a little muffle in his studio,' p.324.

⁵⁴ It is illustrated in Susan Beattie, *The New Sculpture*, on p.157.

work.⁵⁵ It was for his technical knowledge that Fisher must be best remembered though, aside from advice and demonstrations that he must have given Frampton, he published numerous articles on the various techniques of enamelling from the mid-1890s up to around 1909.⁵⁶ Fisher made a number of pieces of jewellery, silver caskets, items of church decoration and memorial plaques in enamel that showed a mastery of technical dexterity. Fisher (largely forgotten today) introduced his decorative style into the repertoire of the late Arts and Crafts movement to such success and recognition that, unusually for a jeweller, his work was regularly to be seen at annual Royal Academy exhibitions. The purity of the translucent colours of the reds and blues further added to the late nineteenth century obsession with the Quattrocento. Fisher's cherubs and music-playing female figures in Renaissance dress were part of the same visual language that so interested Frampton, Anning Bell *et al* throughout the 1880s and '90s, as they refused to acknowledge the traditional dichotomy between the fine and decorative arts. Edith and Nelson Dawson also received much coverage in the art press.⁵⁷ They undertook similar work to Fisher and in a similar Arts and Crafts style, using peacocks, cherubs and foliage motifs to decorate their designs: the Dawsons had trained under Fisher.⁵⁸ They also exhibited at the RA. However, if Fisher kept the practice of enamelling going and lent his expertise to technical developments, the ever-present figure of Alfred Gilbert inaugurated the revival.⁵⁹ In 1887 Gilbert began to make work in the field of jewellery and the result of this

⁵⁵ See for instance, *The Art Journal* 1898, p.262-267, 'The art of the enameller-Alexander Fisher,' by Fred Miller and *op. cit.* *The Studio* vol.8, 'An enameller and his work.'

⁵⁶ See *The Studio* 1901, vol.23, pp.88-96, 'The art of true enamelling upon metal' and *The Studio* 1902, vol. 25, p.108, 'Enamelling on metals', to cite but two articles by Fisher. Such articles as these culminated in Fisher's publication 'The Art of enamelling upon metal- with a short appendix concerning miniature painting on enamel' (*The Studio*, 1906).

⁵⁷ The first articles on the Dawsons appeared around 1896. See *The Studio* 1896, vol.6, p.173-178, 'A chat with Mr and Mrs Nelson Dawson on enamelling,' by E.B.S. (E.B. Spielmann).

⁵⁸ See *op. cit.* *British Sculpture and Sculptors of Today*, p.170.

⁵⁹ See *The Artist* May-August 1898, vol.22, p.154: 'A few years ago Mr Alfred Gilbert inaugurated a revival of enamel work, and placed the true calling of the goldsmith once more before the public eye.' p.154.

first exercise was to come some seven years later in the form of the Mayoral Chain for the Corporation of Preston.⁶⁰ {Plate 7/21} The Preston Chain was begun at a time when he was devising his monument to Queen Victoria for Winchester and was extending his disciple-hood of Cellini via the field of jewellery; it incorporates materials more commonly associated with the craft of the goldsmith-jeweller. The work of C.R. Ashbee and his Guild of Handicraft has been seen to exemplify Arts and Crafts goldsmithry in the latter 1890s and through the early part of this century.⁶¹ Ashbee made his first piece of jewellery in 1890 but it was not until after the middle of the decade that it became in any way a serious pursuit- Ashbee registered his hallmark in 1896.⁶² The use of enamelling on jewellery by Ashbee was not adopted until the late '90s and not to any great technical virtuosity until after 1900 with specialist enamellists joining the Guild at this date. Compared to Frampton's self-made jewellery Ashbee's work appears worlds apart. Guild of Handicraft pieces were made for the sole purpose of sale (unlike Frampton's) and the specialists adept at making goldsmithry with semi-precious stones, chains and in forms of delicate and intricate swirls were both outside the ability and intentions of Frampton. Frampton's 'painted' designs rarely included the incorporation of stones such as opals and the like seen in the Ashbee designed works. The use of semi-precious stones, or of only enamel, is of central importance to Arts and Crafts notions of anti-ostentation and "affordable to all" design pieces. As Alan Crawford (Ashbee scholar) notes; 'late Victorian fashion.....favoured pure white pearls of perfect roundness, no veins of colour, no craggy accidents of shape,'⁶³ and in this statement one can see just how different Frampton's hand-made examples of jewellery were.

⁶⁰ A comprehensive account of Gilbert's work as a jeweller appears in Charlotte Gere's essay 'Alfred Gilbert as a Jeweller and Goldsmith,' pp.27-32, in *Alfred Gilbert, Sculptor and Goldsmith*, Dorment (ed.) (1986).

⁶¹ The life and work of Ashbee is comprehensively assessed by Alan Crawford in op. cit. *C.R. Ashbee- Architect, Designer and Romantic Socialist*. See also Crawford, Maccarthy and Greenstead in *CR Ashbee and the Guild of Handicraft* (1981).

⁶² op. cit. Crawford (1985) p.325.

⁶³ *ibid.* p.357.

The mid-1890s was a period of much importance for the art of enamelling and Frampton's emerging success as a sculptor was taking off through successful reviews of Royal Academy shows and his attracting a number of public commissions. In 1898 he exhibited a case of jewellery pieces at the RA, an unusual step for a sculptor prior to Alfred Gilbert's doing so in the 1880s and part of 'the latter-day [the late 1890s] renaissance of the applied arts.'⁶⁴ One of the pieces exhibited is inscribed 'April 1896, Christabel, GF,' {Plate 7/22} [cat 99] and features a woman (a portrait of Christabel Frampton) in a floral patterned dress, behind her is a garden of floral motifs and Frampton trademark trees. The work has been executed in Champlevé enamel giving a translucent hue to the blue, green and copper colours that Frampton has employed.⁶⁵ The visual components that Frampton uses in his jewellery all follow Renaissance precedent. ('He had before him, of course, as a precedent, the enamel jewellery of the Cinque Cento')⁶⁶ and incorporate Arts and Crafts motifs of tree and foliage decoration. A Madonna-like figure emerges from the woods, framed by trees, with hands clasped in prayer and halo of gold in another piece of Frampton jewellery. {Plate 7/23} Most of the pieces depict simple plant or tree forms as opposed to being more figurative: numerous colours and designs were produced, the majority are initialled 'GF' and dated 1898. {Plates 7/24} An 'enamelled silver jewel' in the form of a necklace (illustrated in *The Art Journal*), {Plate 7/25} also inscribed with his wife's name, was seen to be 'interesting as showing that jewellery does not depend for its worth upon its cost'⁶⁷ and so it did not need to rely on the more commercially demanded need for a precious stone or elaborate and ostentatious motifs. More experimental works relate to the 1896/97 period and are, so to speak, abstract in their arrangement of colours. {Plate 7/26}

⁶⁴ This is how Spielmann referred to late 1890s applied art in relation to Frampton's jewellery work. *op. cit. The Studio* vol. 16, p.249. Fisher had exhibited at the RA from 1894.

⁶⁵ The piece is now in private hands, I am most grateful for being able to view it. It has been framed and is as effective as a small relief as it must have been as a brooch.

⁶⁶ *op. cit. The Studio* vol. 16, p.249.

⁶⁷ *op. cit. The Art Journal* 1897, p.324.

These must be seen as exercises in colour contrasts and instances of trial and error involved in the technically difficult process of enamelling. In the private collection in which these experimental works belong are additional examples of Frampton's trials and errors in the application of enamelling to surfaces: on a lead test pressing of the medal to George Holt is the crest of Liverpool University which has been coloured by the sculptor in blue enamel. It is in this employment of enamel to non-jewellery work that we will now look.

In his article on Alexander Fisher in 1898, Fred Miller wrote that Frampton 'uses enamels to introduce spots of colour in his bronzes, and there is no doubt much might be done, and will be done, in this direction.'⁶⁸ The year 1898 was the turning point in Frampton's deciding to use enamelling (and other materials more suited to the art of the jeweller and goldsmith) on ideal and commemorative sculpture having ceased making small brooches and necklaces the same year. In the same way that Gilbert had employed coloured glass and semi-precious stones in his highly regarded and influential Queen Victoria Jubilee monument at Winchester some ten years earlier, Frampton followed suit and made plans to do likewise on his own Jubilee statue. Frampton's intentions as to the Victoria monument destined for Calcutta and its reference to the jewellers art were described in *The Studio*.⁶⁹

That Frampton intended (the monument was not realised in the materials intended due to the cost, it was cast in bronze)⁷⁰ his first major monument commission of his career and such a prestigious opportunity to incorporate such highly decorative motifs is testament to his committed involvement with applied

⁶⁸ *The Art Journal* 1898, p.266. 'The art of the enameller,' by Fred Miller. pp.262-267. Miller (himself an artist and member of the AWG) was familiar with Frampton and his work having written an article 'George Frampton, ARA, Art Worker' in the same journal in 1897.

⁶⁹ Frampton's ambitious intentions with regards the monument were set out in *The Studio* 1898, vol.14, p.122, in the 'Studio Talk' section. These have been quoted at length in Chapter 5, Monuments, in this dissertation.

⁷⁰ For a complete assessment of Frampton's Queen Victoria Calcutta see Elisabeth Darby's unpublished PhD thesis at the Courtauld Institute of Art. The context and production of Frampton's monumental sculpture will be dealt with elsewhere in this dissertation.

art. Furthermore it shows his confidence in being able to conceive, design and execute such an array of polychromy within a monumental scheme. Frampton's plans were certainly a statement of his beliefs in the unity of sculpture and jewellery, even if they were not possible to be carried out. If it had been carried out as the sculptor had wished it would have been a challenging work for artists to follow with the plethora of monuments to the Queen that were erected following her death in 1901, instead of being yet another bronze on stone pedestal metropolitan statue. The intended canopy referred to in *The Studio* was omitted from the final scheme too, replaced by stone steps with reliefs by Goscombe-John. If this and the applied enamelling, ivory and lapis-lazuli had been realised the monument would have taken a look that would have married Gilbert's Winchester monument with Gilbert Scott's Albert Memorial in a way that would have been both visually and iconographically magnificent.

Frampton managed to incorporate enamelling into a crest towards the bottom of the memorial plaque to Charles Mitchell in St George's Church, near Newcastle (1897), at the time when he was experimenting with the technique. In 1901 two crests on the bronze commemorative plaque to Revd. Wilkins (Nottingham) were depicted in enamel and to a high degree of quality. Both monuments thus display the sculptor's interests in the wider area of sculptural polychromy that he had been obsessed with since the latter 1880s in his ideal work, reliefs and freestanding sculpture. Indeed materials and techniques usually reserved for the goldsmith and jeweller were used by Frampton in a number of ideal works from the late 1890s, culminating in the *Lamia* ideal bust that the artist had conceived in 1899 and featuring ivory, opals and other semi-precious stones. *Lamia* was to incorporate 'mother of pearl and coloured enamels,' but these were not used in the end.⁷¹ The artist's original intentions and *The Studio's* response to this important work are of much interest in the context of notions of the jewellers art as incorporated within the realms of ideal art:

⁷¹ See *The Studio* 1900, vol.18, p.50.

'The art of Mr George Frampton, ARA, may perhaps best be described as composite sculpture; that is to say, that he seldom confines himself in any given work to one single medium, but draws upon many materials- eg. bronze and various kinds of marbles; stones, such as lapis lazuli; mother-of-pearl and other shells; amber and ivory, to obtain the effect desired. Yet even these do not suffice for some of his finer pieces, which are further enriched with enamelling, gold and silver. To the latter class belongs a bust of Keats's 'Lamia,' now in course of being modelled in clay. The flesh parts are to be carried out in ivory, to meet the resources and limitations of which the artist has to exercise particular ingenuity, contriving to veil the joints of the material with an ornamental network of gold about the throat and forehead. The sleeves and drapery are to be of silver, embellished with mother-of-pearl and coloured enamels. The features are beautiful and full of dignity, and yet the expression is snake-like withal, as befits the character represented.'⁷²

Attempts at polychromy in ideal work with lavish materials had been made by Frampton in 1894-95 with the *Mother and Child* group. Here, the bronze was silver-gilded and a backboard in copper with an ivory disc to form a halo formed what must have been an impressive addition to the standard-issue bronze work.⁷³ The publishing and marketing of statuettes by leading British sculptors saw bronzes by Leighton, Gilbert, Pomeroy etc. exhibited at the Fine Art Society and elsewhere with the intended (although as it turned out unsuccessful) sale of works. Frampton's only editioned bronze freestanding sculpture (he editioned reliefs) of before 1900 was a figure of St George. This statuette was a figure mounted on an onyx globe with enamelled detailing on St George's shield, another instance of Frampton's interests in polychromy: in bronze the solution of adding colour was therefore made possible by enamelling onto the metal. Of course it was not only Frampton who incorporated colour and lavish materials within ideal sculptures. Bates' *Pandora* (1890) {Plate 7/27} fused ivory with marble and bronze and Reynolds-Stephens' *Guinevere's Redeeming* (c.1900) uses metals, ivory and gems in its iconographic and decorative effects, to name but

⁷² *ibid.*

⁷³ This group was bequeathed to the V&A following the death of Meredith Frampton where it is today on permanent display. It was placed outdoors by him and hence the silver finish has worn off, traces of it can still be detected however. The backboard is now lost. Details of the materials used on the backboard were outlined in *op. cit. British Sculpture and Sculptors of Today*, p.90.

two of innumerable works of the late nineteenth century. Artists also created work more in the applied art tradition alongside more 'fine art' pieces, Reynolds-Stephens made a bronze bon-bon dish with applied abalone shell in 1896-97 and Thornycroft, Onslow Ford, Pomeroy and Gilbert all contributed to this genre of art.

A host of materials dominate the folding screen that Frampton was commissioned to make for Alice Radcliffe in 1895.⁷⁴ The Alice Radcliffe screen {Plate 7/28} [cat 67] shows Frampton's use of ivory, mother of pearl, fabric, aluminium, silver and gesso on the wood frame in addition to his first use of enamel. The enamel sections are small square decorative pieces in either blue or green on the framed sections of the more illustrative sections of the screen. In an interview Frampton was asked about the materials he chose to use for the screen and was asked whether mother of pearl was difficult to acquire, answering:

' "If you do not require picked pieces there is no difficulty: but for the screen, where as you see every piece is of fine colour and free from blemish, it was not easy. Costly? Yes. Solid silver would have been much cheaper, because each shell weighing, perhaps, two or three pounds- you buy it by weight- only yielded one such piece, about three inches by one." ⁷⁵

Fortunately for Frampton, Radcliffe was a wealthy patron and the artist was given *carte blanche* over the design and so an ideal opportunity was provided to work in whatever materials were desired, hence the choice of mother of pearl and ivory.⁷⁶ On seeing the frame in Frampton's studio, E.B. Spielmann observed that

⁷⁴ This important work was illustrated and described in op. cit. *The Studio*, vol.6, pp.210-212. 'Afternoons in studios: A chat with Mr George Frampton, ARA,' by E.B. Spielmann, pp.205-213. I have managed to trace the screen to the Victoria Art Gallery, Bath, and am grateful to Susan Slowman (Keeper of Art) for permission to photograph the work and discuss it with me. That this work belongs to the Victoria Art Gallery is recorded in Beattie's unpublished research on Frampton. It is in need of restoration as part of the wood at the top is broken and a number of the applied decorative pieces have been dislodged. It was bequeathed to the present collection from a relative of Alice Radcliffe in 1954.

⁷⁵ *ibid.* *The Studio*, vol.6, p.212.

⁷⁶ Alice Radcliffe was a collector involved in Arts and Crafts circles in the 1880s and '90s. She was a friend of Gleeson White's (founding editor of *The Studio* and member of the AWG) and (as Frampton did) contributed to his memorial fund following his death in 1898. See *The Building News* 1898, vol.75, P.749 for details of the Gleeson White memorial fund and its subscribers. Paperwork in the Victoria Art Gallery, Bath,

‘it is hard in words to do justice to this triumphant example of fine materials, gorgeously used, with such artistic restraint that the whole tells with a certain simplicity despite all its ornate detail,’⁷⁷ a view shared by the *Magazine of Art*’s reviewer on seeing it at its only place of exhibition prior to being handed over to its patron, the Arts and Crafts Exhibition Society show of 1896. To quote *The Magazine of Art*:

‘...the beautiful screen of Mr George Frampton, ARA, “precious” in the best sense, and with its decoration of ivory, mother-of-pearl, gold and enamels, with its dainty figures of St Elizabeth and St Dorothea, and with the still more exquisite panels of rose and apple-trees, as original and as graceful a work of its kind as we have ever seen. It is interesting to observe with how much success the cove which surmounts it suggests, but not insists upon, an architectural character.’⁷⁸

The screen shows Frampton’s dexterity as a painter in a rare example of painting by him. The two female figures are painted with great skill, the expressions and representations of the facial features are well observed. Beneath the figure of St Elizabeth is inscribed; ‘And in her lap there lay the red and white roses of paradise,’ and beneath St Dorothea is; ‘In his garden grow celestial fruits and roses that never fade.’ The choice of these two Saints for the screen remains obscure. Following the death of her husband, St Elizabeth of Hungary (1207-1231) devoted herself to the relief of poverty and was canonised in 1235.⁷⁹ St Dorothea (d.c.313) was a martyr who prayed for a basket of apples and roses to be given by an angel to one who jeered her. She is usually depicted with fruit and flowers as Frampton has done in the panel.⁸⁰ The panels on the outside have depictions of Frampton tree motifs and are in gesso, the ivory, mother of pearl and other materials that form part of the decoration are incorporated at various stages of the whole. This was not to be the only commission to come from Alice

shows that Radcliffe also owned a rug, firescreen and two china cabinets by William Morris. Radcliffe lived at 91 Berkeley Square in London.

⁷⁷ op. cit. *The Studio*, vol.6, p.211.

⁷⁸ *The Magazine of Art* 1896-97, p.38. Review of the Arts and Crafts exhibition.

⁷⁹ See *The Oxford Dictionary of Saints* by David Farmer, Oxford, 1992, pp.155-156.

⁸⁰ *Ibid.* pp.136-137.

Radcliffe. According to Susan Beattie a pair of enamelled electric light brackets {Plate 7/29} [cat 97] were made for her London home, another example of artistic functionalism in Frampton's decorative work of the late nineteenth century.⁸¹ The works (signed and dated 1898) utilise the kind of enamel decoration seen in the jewellery pieces made for the artist's wife with floral motifs, along with mother-of-pearl to form small shades for the light, crystal spheres, the whole mounted on copper.⁸²

A number of commissions in the broad field of jewellery and gold/silver-smithery came Frampton's way, most of them forced the artist to seek assistance from professional firms or specialist artists in the fields. In the 1890s Frampton designed two silver salvers for outgoing Masters of the Art Workers Guild, in 1895 to Frederick Morris Fry {Plate 7/30} [cat 59] and in 1899 to John Ewart. {Plate 7/31} [cat 106] These were commissions that came directly from the AWG, Frampton was much involved in Guild activities by this stage; he had been elected a member in 1887 and himself became Master in 1902. In 1897 he designed a silver casket for the Skinner's Company (to be presented to the speaker of the House of Commons, William Court Gully MP)⁸³ {Plate 7/32} [cat 92] and had the silversmith Gilbert Marks carry out the production of the work.⁸⁴ There is every reason to suspect that Marks would have executed the two aforementioned salvers also, he was an expert in repoussé silverwork and was sympathetic to the Arts and Crafts movement. Marks was born in 1861 and worked for a firm of silversmiths, he exhibited work in 1895 and from then on regularly at the Fine Art Society and with the Arts and Crafts Exhibition Society. He was given his own hallmark, and so officially registered as a silversmith, at

⁸¹ op. cit. Susan Beattie, p.256, footnote no.34 to chapter 4. The electric light brackets were exhibited at The Fine Art Society's *The Arts and Crafts Movement* in 1973 and now belong in a private collection. A single one was illustrated in op. cit. *The Studio* vol.16, p.252. *The Studio* records the fact that the light brackets were destined for a house in Berkeley Square (Radcliffe's address), see p.252.

⁸² A description of the materials may be seen in op. cit. *The Studio* vol.16, pp.250-252.

⁸³ *The Magazine of Art* 1897, p.160. This gives the details of the commission etc.

⁸⁴ This is now in the possession of the V&A.

the beginning of 1896.⁸⁵ The Skinner's Company casket has an enamelled lid (made by Frampton) depicting a medieval-type galleon flanked by two trees, the rest of the work (executed by Marks) is in repoussé, a technique that would have appealed to an Art Worker as it depends on hammering out the image by hand as opposed to relying on a machine. Around 1902 Frampton designed his second casket in silver, this time replacing enamel with ivory. The casket was presented to Lord Roberts by the Merchant Taylors' Company, who commissioned the work. {Plate 7/33} [cat 151] Again Frampton would have entrusted the execution of the work to a more specialised hand, although in this case it is unclear who. Always supportive in their championing of Frampton, *The Studio* saw the Merchant Taylor's Company casket as being 'admirable in proportion and beautiful in workmanship, it is among the best pieces of metalwork he [Frampton] has yet produced.'⁸⁶ It was also to be the last piece of metalwork that he was to produce, turning (or through demand being forced to turn) instead to the increased volume of work that came after the death of Queen Victoria in 1901 and then his popularity as a portraitist and memorial maker.

Perhaps Frampton's most interesting and highly crafted piece of jewellery-based work was the Camberwell Mayoral Chain, 1900-01.⁸⁷ {Plate 7/34} [cat 119] The chain's completion was announced in *The Morning Post* where it is perhaps best described and detailed:

'The new chain and badge of office for the Mayor of Camberwell, which Mr Frampton has now almost completed, is a fine example of the modern development of the work of the sculptor-goldsmith and it speaks for the taste of the South London Corporation and of the donor of the chain that they should have placed the commission in the hands of an artist instead of relying on the ordinary jewellery of commerce. The Camberwell chain, which is of gold, is adorned with plaques of enamel, on two of which-one on each shoulder-are representations of

⁸⁵ These details with regards to Marks come from Mr Simon Mitchell (of Phillips Fine Art Auctioneers, Leeds), who I am grateful to for this reference. Marks also received coverage in the art journals of the day, see for instance *The Artist* 1898, vol.22, pp.133-137. 'The craft of the silversmith,' an article devoted to the work of Gilbert Marks. See also *The Magazine of Art* 1897, pp.158-159, 'Gilbert Marks- an artist in silver.'

⁸⁶ *The Studio* 1902, vol. 26, p.294.

⁸⁷ This belongs to Southwark Town Hall and I am obliged to Diane Morrison (personal assistant to the mayor) for allowing me to see and photograph the chain.

St Giles, the patron Saint of the borough. The plaques are bordered with maple leaves in allusion to the fact that the chain was presented by Sir John Blundell Maple MP.⁸⁸

The Camberwell Chain marks the step between the hand made craftwork of the mid-1890s and the more highly finished work demanded of commissions. Perhaps it was only Alfred Gilbert who had the confidence to respond to a commission in goldsmithry by making the work entirely alone and unaided by firms, as is the case with his Preston Mayoral Chain of 1894. As Charlotte Gere points out though, it was not usual for an artist to execute as technically demanding a work as an item of jewellery alone as Gilbert was wont to do; Charles Ricketts had his jewellery made by the firm of Carlo and Arthur Giuliano for example.⁸⁹ Frampton's Mayoral Chain was executed by the respected goldsmiths Carrington and Company and designed by the sculptor: being such an important commission, even the enamelling was left to the firm to undertake.

Conclusion

In Thieme- Becker, Frampton is referred to as a '*bildhauer, medailleur, goldschmied u. kunstgewerbler*'⁹⁰ ['sculptor, medallist, goldsmith and craftsman'] and both his DNB and Who's Who entries mention his contribution to medal and jewellery making. His reputation as a professional medallist was assured by the turn of the century and his use of enamelling and incorporation of semi-precious stones and opals within ideal schemes was recognised in the context of late nineteenth century polychromy. The notion of incorporating the jeweller's art within ideal and commemorative sculpture, was something that Frampton practised to great success. This must be seen as deriving ultimately from work in this area by Alfred Gilbert. For this reason one must place the Gilbert's Art Union Medal for Queen Victoria's Diamond Jubilee, the Winchester Castle

⁸⁸ *The Morning Post* 23rd May 1901. This reference was found in the Frampton archive at the V&A Archive of Art and Design, AAD 13/1988 in a file of press cuttings.

⁸⁹ See op. cit. Charlotte Gere (1986), p.31.

⁹⁰ See Thieme- Becker for Frampton, pp.281-283.

Victoria monument and the Preston Mayoral Chain at the pinnacle of late nineteenth century precedent in the genre of jewellery and medals. As has been shown, these three seminal examples of late nineteenth century sculpture/goldsmithery provide a starting point in an examination of Frampton's work in this genre. Frampton's close links with arts and crafts practice and theory are fully exemplified in his jewellery and medal making, the artist did much to reduce the dichotomy between sculpture and the decorative arts in affording as much sense of design and innovation of iconography in a medal or piece of jewellery as in a monument. The demand for Frampton to produce medal work for commissions was much sought after from the latter 1890s, his ability to produce a successful work on time led to his renown as a medallist.

Summary and Conclusion

Summary and Conclusion

Frampton's first introduction into the medium of sculpture was through architecture. Through his father's profession as a stonemason and his work in Paris on the Hôtel de Ville, George Frampton provided decoration for the façades of a handful of buildings in London in the 1880s. In the main these buildings were not major examples of architecture (the notable exception being the Constitutional Club), however some fit into the context of the fashionable terracotta revival that was a part of the 1880s. This use of terracotta provided suitable decorative effects for many buildings linked with the Arts and Crafts movement at the time and was popular in the, so called, 'Queen Anne' style from the 1870s. Furthermore, terracotta was an ideal vehicle through which architectural sculptors could decorate using tree motifs and other forms of foliage decoration. This notion has been summed up by Susan Beattie, who wrote: 'Carved or modelled foliage ornament applied to facades became a kind of signature for the Arts and Crafts movement in architecture, especially on houses and small commercial buildings where figure sculpture was inappropriate or simply too costly for the client.'¹ It was such buildings as these that Frampton was working on before his graduation from the Academy Schools in 1889, for example 'the King's and Key' in Fleet Street of c.1885, with its terracotta foliage decoration. Beattie puts the emergence of this foliage decoration down to 'the joint creation of'² Harrison Townsend and Frampton, which given that it had been used on Norman Shaw buildings in the 1870s (for example in Kensington on Lowther Lodge in 1874) seems too ambitious a statement to make. However, there is no doubt that foliage decoration and the tree motif were largely

¹ Susan Beattie *The New Sculpture*, p.75.

² *Ibid*, p.75.

introduced into the language of The New Sculpture by Frampton. He used these motifs to decorate architecture, medals and jewellery, ideal work and commemorative sculpture in the 1890s and throughout his career.

Frampton's own important contributions to architectural sculpture came in the 1890s when he was given free rein to produce work to his own designs. Before this it must be taken that it was the architect whose influence governed final decorative decisions. The beginnings of Frampton's own innovations may be seen to come around 1895 with two schemes in Glasgow, the Glasgow Savings Bank and the Glasgow Art Gallery. The use of certain figures and motifs appear in the range of the sculptor's output at the time. The trumpeting female figure, clad in loosely fitting dress reform clothing appears at the Glasgow Art Gallery and in decorative and numismatic work, for instance. It was in 1899, however, that Frampton's most innovative contribution to architectural sculpture came in the form of bronze figures on the frontage of the Lloyd's Register of Shipping building. These (by then) typically Frampton female figures in bronze united the fine arts with the decorative arts and so summed up the artist's views on such matters held since 1890 and so bound by the Arts and Crafts Movement. Subsequent exterior decoration never achieved such radical treatment as this; the carving at Electra House and on the Victoria and Albert Museum (both of after 1900) were mere echoes of what had gone before. The use of foliage (and colour) for interior schemes was similarly adventurous on Frampton's part, but this too dried up and no schemes were undertaken after around 1897. Certainly ones name could be made more lasting by being associated with a major outdoor architectural or monumental work than anything indoors, as was shown by Frampton towards the end of his career in his keenness to undertake work at the British Museum and for the Cavell monument at highly reduced fees or even *gratis*.

It was perhaps for such reasons that fewer memorial plaques were produced after around 1905 than had been in the 1890s. The prestige of a bust or monument after his knighthood in 1908 would have secured his name for

evermore. Or perhaps it was that these genres of work were the only avenues open to such a leading Academic figure as Frampton; his fees must have excluded the budget-bound architect and church committee. The memorial plaque was, to my mind, the most important vehicle through which Frampton contributed to British Sculpture in the immediate decade surrounding 1895. Through the Keene plaque (1896) Frampton fused simplicity of form and multiplicity of iconography and through the Charles Mitchell monument (1897) he incorporated all his ideas of the Arts and Crafts. The latter work is a mix of ideal work (in the form of the *Morte d'Arthur* like reliefs), foliage decoration and applied polychromy more akin to the jewellers' art. It was these two plaques that defined the two sides of his style in this genre for the remainder of his career, so influencing the next generation of sculptors. The few memorials produced after 1910 show the precedents established with the Keene and Mitchell memorials.

I have argued that Frampton's career as a sculptor of public monuments began comparatively late due to his involvement with memorial plaques. His first major scheme came in 1899 but was to then lead on to a huge output in this field. No less than six monuments to Queen Victoria were erected under Frampton's name in a period of some eight years. It was the demand for monuments to Queen Victoria that led most of the New Sculptors of Frampton's generation to turn their careers into ones concerned primarily with the making of commissioned monuments and portraits. Through his published intentions to adorn the Calcutta monument with jewellery and enamels, Frampton showed decorative possibilities in sculpture that were such a part of the New Sculpture according to Alfred Gilbert. Through his ever evolving innovations in iconographic representations, Frampton was able to excel in monumental sculpture. A monument such as that to Alfred Jones (1913) combines numerous iconographical motifs with portraiture, decoration and architectonic harmony. Whereas a monument such as that to the Marquess of Lothian (Linlithgow, 1908) shows a dexterity of expression, stance and detail in a freestanding figure without incorporating figures around a base. It was unfortunate that the monument to Edith Cavell was

to result in such a damning of Frampton's reputation after 1920 and after his death eight years later. His exploration of linear modernism in this work would perhaps have been better left to the new generation of sculptors, such as Epstein and later Moore *et al.*

Similarly with monuments, commissions for portrait busts came mainly after the turn of the century and from then on came in droves. The portrait bust was the perfect area for the establishment sculptor to excel in and Frampton did so through the carving of a wealth of busts to dignitaries and monarchs after around 1902. His workshop turned out busts by the dozen after this time and always a high level of carving was guaranteed. It is unfortunate that details of this workshop do not survive, neither do names of assistants. It is known that the sculptor John Angel (who himself went on to sculpt three War Memorials in the 1920s) worked for Frampton for four years from around 1913,³ a period in which the workshop must have been at its busiest producing monumental and portrait sculpture for its plentiful clientele. Frampton always aimed to introduce innovative ideas into this restrictive area of the sculptor's art; he backed busts with the same green marble as the base, for instance with his bust of William Hogarth for Chiswick Town Hall (1901). His portrait bust of the Marchioness of Granby (1902) resembled images of *femme fatales*, as seen in ideal busts such as *Mysteriarch* and *Lamia*, and his monument to Edward VII for Bolton was essentially a commission for a bust. That Frampton had worked in Boehm's studio early in his career must be seen as important in the light of his ability to adequately depict his subject and to deliver on time in the genre of the portrait bust. The expressiveness of facial features extended what sculptors such as Foley and Weekes were trying to do before 1875 and the beginnings of the New Sculpture. The visible working and expressionate character of Epstein's portraits after around 1920 were simply an extension of the work in this genre by artists such as Frampton, Goscombe John, and others of around 1910.

³ Op. Cit. *Narrative and the Absent Body. Mechanisms of Meaning in First World War Memorials*, p.241.

Frampton's contribution to numismatics was one that helped to reinstate the genre to that of an art as opposed to merely being in the domain of the Royal Mint. Artist produced medals became popular largely due to Gilbert's Victoria medal in the 1890s and Frampton produced a number of examples. The first of note was the Winchester College medal (1893) and Frampton ceased producing medal designs around 1908 when the demand for large scale commissions was too great. As was the case with the memorial plaque, Frampton successfully combined simplicity (the medal to George Holt, 1897) with elaborate iconography and decoration (the CIV medal, 1900) in his medals. The sculptor's first attempts at enamelled jewellery came around 1895-96, when he was making small brooches and necklaces for his wife. Frampton was probably taught the highly specialised technique of enamelling by Alexander Fisher and the sculptor owned his own muffle kiln for the baking of enamels. He went on to incorporate enamelling on a silver casket (for the Skinners Company in 1897) and other pieces of applied art in the '90s. As was the case with medal designing, the use of enamels ceased early in the twentieth century due to the demand for larger scale, more prestigious forms of sculpture. Certainly at his death though, Frampton was recognised as a jeweller and medallist of considerable talent and influence. It was through these neglected, 'lesser' arts that Frampton could demonstrate his beliefs in the unity of the fine and applied arts. He could and did afford as much sense of design innovation to a medal or piece of jewellery as he did to a memorial plaque or ideal work.

Ideal works made way for monuments and portraits after 1910. As I have pointed out, only two ideal pieces were produced after 1915 and this field of sculpture was the product of the 1890s for Frampton and other New Sculptors. From early beginnings taken from contemporary French sculpture influence, Frampton's work progressed to show Italian Renaissance and Belgian Symbolist influence. In terms of the latter movement, Frampton was both influenced by and in turn influenced the stylistic premises of Symbolist sculpture. Several works in the 1890s show such concerns, notably *Lamia* and *Mysteriarch*, however

Frampton never lost sight of Renaissance sculptural examples. Donatello's reliefs inspired him in his own relief work as did the full length portrait busts of the *Quattrocento*. The Pre-Raphaelites influenced other motifs in his work, such as the trumpet playing female figures in much of his sculpture so borrowed from Burne-Jones and the gaze of the same figures taken from Rossetti.

Frampton's influence on the next generation of sculptors must be seen as an influence bound by the New Sculpture movement as a whole. Artists such as William Reid Dick, Richard Garbe, and others benefited greatly from the status given to sculpture since the emergence of the New Sculptors. The New Sculptors were elevated to positions such as RA membership and knighthoods in a way that was largely unthinkable before 1875. Beattie sees that Frampton's influence on Alfred Drury can be seen in the latter's architectural and decorative work⁴ but perhaps such matters must be seen to fit into the general 'melting pot' of influences within the New Sculpture. It is true, however, that the gaze of the female figures on Drury's War Office (1904-05) do have a passing resemblance to Frampton's similar, familiar figures used from the 1890s. Having said that, a number of motifs and areas of Frampton's style originate in the work of Alfred Gilbert, and these have been examined throughout this thesis. It was Gilbert who more than any other sculptor working in the late nineteenth century inspired and led the development of the New Sculpture and it is to his work that one must look prior to a full examination of Frampton.

⁴ Ibid. p.242.

Appendix A: Checklist of Works

George Frampton- Checklist of Works

Introduction

This checklist of works is as comprehensive a list as could be made in the absence of any artist written, contemporary or modern catalogue. In its preparation, I have referred to the following list of sources (to be found also in the Bibliography of this dissertation) for announcements of works, competitions or other facts of the existence of a particular piece. In addition to this, I wrote over 120 speculative letters to art galleries and collectors in the hope of a lead or piece of information. However, that of the most value to my research in tracing Frampton's sculptural output was a thorough examination of the journals of the time. Of those here listed, I leafed through every page of, from around 1885 to 1925; a highly time consuming but eventually rewarding task.

Publications

Attwood, Philip. *Artistic Circles*. British Museum Press, London, 1992
Beattie, Susan. *The New Sculpture*. Yale, New Haven and London, 1983
Borg, Alan. *War Memorials*. Cooper, London, 1991
Read, Benedict. *Victorian Sculpture*. Yale, New Haven and London, 1982

Journals

Art Journal
The Artist
The Builder
The Building News
The Journal of the Royal Institute of British Architects
The Magazine of Art
Royal Academy Pictures
The Saturday Review
The Sculptor
The Studio

Checklist of works

The following works have been here set out to record (a) the catalogue number (as cross-referenced to the text) and the title of the work, (b) the date of the work, (c) its material and genre description, (d) its location/whereabouts, if known, (e) any inscriptions on the work (where known and not including the fact that the work was signed and dated) (f) notes summarizing the main points of importance of the work, its commission, etc., and (g) its illustration number ("Ill Ref" as cross-referenced to the text, table of plates and plates in Volume 2).

1. Carving on the façade of the Hôtel de Ville, Paris

1878

Stone, external architectural decoration

Location: Hôtel de Ville, Paris

Notes: Although not directly the design of Frampton, this contribution to a major Parisian architectural scheme marks the stonecarver's first recorded effort in the field of sculpture. It shows Frampton following in his father's footsteps as a journeyman stonecarver at the age of eighteen.

2. Sgraffito decoration on the façade of Birchington Bungalow

c.1882

Plaster, external architectural decoration

Location: Rossetti's house, Birchington, Kent

Notes: Early architectural decoration, using the old technique of sgraffito; the etching of a design into wet plaster. Frampton here depicts cherubs at play, a theme he employed again in architectural decoration. The bungalow was the place where Dante Gabriel Rossetti died, the commission came through the architect J.P. Seddon.

Ill Ref: 3/1**3. Bust of G.R. Bell**

c.1884

Portrait bust

Location: UnknownExh: RA 1887; Royal Society of British Artists 1884

Notes: Little is known about this work or its sitter; it was shown at the Royal Academy as a 'bust of G.R. Bell, FGS,' and is one of the sculptor's earliest known portraits.

4. Statuettes of Concord and Industry for the façade of the Chamber of Commerce, Christchurch, New Zealand

1884

Terracotta, external architectural decoration

Location: Chamber of Commerce, Christchurch, New Zealand

Notes: In 1900 *The Journal of the Royal Society of British Architects* said that 'though severely criticised by worthy councillors when placed in position in 1884, [they] can, now that their author has risen to so eminent a position, be seen to possess a considerable amount of beauty.' The statuettes (placed in niches on the south front) were a commission through the somewhat unknown architect Samuel.

Ill Ref: 3/7

5. Bust of F. Simpson

1884

Bronze, portrait bust

Location: Private collectionNotes: This bust was acquired through the Fine Art Society in 1985.**6. Socrates teaching the People in the Agora**

c.1884

Plaster, ideal relief

Location: UnknownExh: RA 1884Notes: This early RA School's exercise is thought to be a bas-relief, it is Frampton's first exhibited ideal work. It is not known whether this work was purchased and so transferred into a more lasting material.**7. Carving on exterior of St Andrew's Church, Battersea, London**

1885

Stone, external architectural decoration

Location: St Andrew's Church, Battersea, LondonNotes: For the architect Henry Stone, an early architectural decoration carved when Frampton was still a student at the RA Schools. He later said that undertaking work of this sort was seen as *infra dig* by his fellow students.**8. Cain the Outcast**

1885

Plaster, ideal freestanding

Location: UnknownNotes: *The Builder* illustrated this work in 1886 and stated that it was the property of an H.D. Olivier. Frampton entered it for the 1885 RA Gold Medal and Travelling Studentship, where it was runner-up to F.W. Pomeroy's work of the same name.Ill Ref: 2/2**9. Carving of a group of boys on the central doorway of Chelsea Conservative Club, London**

c.1885

Stone, external architectural decoration

Location: DestroyedNotes: No images of this work have been found, the building having been demolished. Its dating is based on the fact that Frampton was doing such minor schemes at the time, it was mentioned by him in an interview with *The Studio* in 1896.

**10. Architectural decoration on the façade of the Constitutional Club,
Northumberland Avenue, London**

1885-86

Terracotta, external architectural decoration

Location: Destroyed

Notes: Frampton's first architectural work of importance and critical acclaim, using the popular material for such work at the time, terracotta. In terms of decorative work, M.H. Spielmann said of this work in his *British Sculpture and Sculptors of Today* that it was 'his first essay of note.' It was for the architect Robert W. Edis.

Ill Ref: 3/4

11. Bust of Miss Edwards

c.1885

Terracotta, portrait bust

Location: Royal Collection

Notes: Executed in terracotta, a popular material used for free expression and rapidity of modelling, used especially in France at the time and by Dalou when in London. The work was made when the sculptor was visiting a clay works to select material for the aforementioned Constitutional Club, the portrait is of the young daughter of the proprietor and was later acquired by Queen Victoria on a visit to the works.

Ill Ref: 6/2

12. Study of a head

1885

Bronze, ideal bust

Location: Unknown

Exh: RA 1885

Notes: No details are known of this work and two others of the same date similarly titled (from Academy exhibition).

13. Study of a head

1885

Terracotta, ideal bust

Location: Unknown

Exh: RA 1885

14. Study of a head

1885

Terracotta, ideal bust

Location: Unknown

Exh: RA 1885

15. Architectural decoration on the façade of The Kings and Key, Fleet Street, London

1885

Terracotta, external architectural decoration

Location: 185 Fleet Street, London (now the offices of Thomson Leng Publications)

Notes: For the architects Hooker & Hemings, work undertaken during Frampton's student days at the RA. This terracotta decoration takes the form of floral motif carving and was much the same as a lot of comparable work of the 1880s.

Ill Ref: 3/2

16. Frieze decoration for a music gallery, 2 Kensington Court, London

c.1885

Plaster, internal architectural decoration

Location: 2 Kensington Court, if not destroyed

Notes: This was Frampton's first of many commissions for the architect T.G. Jackson for the music gallery of this property designed by him in Kensington Court for Mr Athelstan Riley. It uses Renaissance-esque cherubs playing musical instruments to signify the function of the room. *The Studio* later commented on the 'ingenious simplicity' of the imagery.

Ill Ref: 3/28

17. The Brazen Serpent

1886-87

Clay, ideal freestanding

Location: Unknown

Notes: *The Brazen Serpent* won second prize in the annual student competition at the RA Schools in 1886 and is similar to other student work in the 1880s, following contemporary French examples.

Ill Ref: 2/4

18. Women's Fawcett Memorial

1886

Bronze and Stone, commemorative monument

Location: Embankment Gardens, London

Inscribed: Erected to the memory of Henry Fawcett by his grateful countrywomen.

Notes: This was a commission to Basil Champneys, an architect with whom Frampton did many collaborations. It was the joint work of Champneys (the overall architectural design), Frampton (the decorative bronze work) and Miss Grant (the medallion portrait). The cost of the work was £600.

Ill Ref: 5/1

19. Reredos, Hertford College Oxford

c.1886

Marble, interior architectural decoration

Location: Hertford College Chapel, Hertford College OxfordNotes: The dating of this work is difficult but one reference found suggests it was executed some time between 1880 and 1886. It is my guess that it is more likely to be towards the latter date. That this is by Frampton is mentioned by Pevsner in 'The Buildings of England' for Oxfordshire.**20. Architectural decoration on the façade of H.C. Moffat, 31 Fenchurch Street, London**

1886

Red Corsehill Stone, exterior architectural decoration

Location: DestroyedNotes: Frampton was commissioned by the architects Collier & Merrin for this work whilst still a student at the RA. His name was not sufficiently known for any critical response to his work, the building was of no major importance; it was offices and salerooms for the firm of H.C. Moffat. The building has been demolished.Ill Ref: 3/3**21. An Act of Mercy**

1887

Plaster; Bronze, ideal freestanding

Location: UnknownExh: RA 1888Notes: This work won the RA Gold Medal and Travelling Studentship (and £200) for its author, Frampton choosing to study in Paris. Its New Sculpture attention to detail and display of adept modelling led *The Saturday Review* to comment that 'the surface is almost Pre-Raphaelite in its minute fidelity to nature.'Ill Ref: 2/5**22. Architectural decoration on the façade of W. Campbell's, 86-87 The Strand, London**

1887

Stone, external architectural decoration

Location: DestroyedNotes: For the architect Alfred Drewe, this building was for the jewellers W. Campbell's. The building has been demolished.Ill Ref: 3/8**23. Bust of Miss Beatrice M. Latham**

1887

Portrait bust

Location: Unknown

Exh: RA 1887

Notes: As is the case with much portraiture, the whereabouts of this work is unknown and presumed to be in a private collection.

24. The Songster

1887

Plaster, ideal bust

Location: Unknown

Exh: RA 1887

Notes: According to Frampton, the work was sold to 'a rich American.' It is a highly animated portrayal of a boy singing and anticipates the kind of full length ideal busts that Frampton was to become known for in the next decade.

Ill Ref: 2/6

25. Portrait Medallion of Queen Victoria

1887

Silver, commemorative medal

Location: Unknown

Notes: This marks Frampton's first design for a medal and was published by Bellman and Ivey of Piccadilly in 1887.

Ill Ref: 7/1

26. Mary

1888

Plaster, ideal relief

Location: Unknown

Exh: New Gallery 1888

Inscribed: Mary/ to my friend and fellow student William Margetson 1888/ Geo Frampton.

Notes: Frampton's first coloured plaster ideal relief, the beginnings of a genre he was to develop to much success throughout the 1890s. *Mary* is inscribed 'to my old friend and fellow student William Margetson 1888.' It features the sculptor's own lettering design, something that he was to develop for the rest of his career.

Ill Ref: 2/7

27. The Angel of Death

1889

Bronze, ideal freestanding

Location: Unknown

Exh: Paris Salon 1889; RA 1890

Notes: The iconography of this work is in response to European Symbolist art, a movement that Frampton would have known of from his stay in Paris up to 1889. This sculpture was conceived and made in Paris and received Honourable Mention when exhibited at the Salon. Although the artist said that it belonged in the Museum at Peckham, I have been unable to trace its whereabouts.

Ill Ref: 2/8

28. Christabel

1889

Polychrome plaster, ideal bust

Location: Unknown

Exh: RA 1889; Paris Salon 1889

Notes: The first of a number of busts in such a form, taking Renaissance and Symbolist inspiration. The title of this work is derived from a poem by Coleridge and is not a portrait of the artist's wife Christabel. The work is inscribed 'Geo. Frampton, Paris, 1889.'

Ill Ref: 2/9

29. St Christina- 1

1889

Polychrome plaster, ideal relief

Location: The Fine Art Society; private collections

Exh: RA 1890; New English Art Club 1891; La Libre Esthetique, Brussels, 1894

Notes: Frampton 'individualised' versions of these by placing them in different frames or by giving the plaster different colours or hues. These reliefs were produced by Arthur Leslie Collie of Old Bond Street from 1893, coinciding with the British statuette market's expansion.

Ill Ref: 2/11

30. St Christina- 2

1889

Bronze, ideal relief

Location: Walker Art Gallery, Liverpool

Exh: RA 1891; Venice Biennale 1897

Notes: This is a bronze version of the aforementioned plaster relief, it has an elaborate gilded frame with corinthian pilaster designs (Liverpool version). St Christina was a relatively obscure third century saint, Frampton does not depict her usual attributes of a rock and an anchor though. This bronze version was shown at the important second Venice Biennale alongside a number of Symbolist paintings and sculptures.

31. Marble chimneypiece and frieze for Carlton House Terrace, London

1890

Marble, interior architectural decoration

Location: Carlton House, London, SW1 (Royal Society of Architects)

Notes: This chimneypiece was for the residence of Charles Sandford, built by Ernest George, the frieze features boys with garlands.

32. Reredos, Church of St Clare, Liverpool

1890

Polychrome plaster, wood, etc., interior architectural decoration

Location: Church of St Clare, Sefton Park, LiverpoolExh: Arts and Crafts Exhibition Society 1890

Notes: Frampton's first collaboration with the architect Leonard Stokes, this reredos is contemporary with the building of the church. Frampton and Robert Anning Bell carried out the work, a fusion of relief sculpture (eight coloured panels), painting (five paintings) and applied art. The church interior is markedly plain and undecorated, providing an interesting contrast to the elaborate reredos.

Ill Ref: 3/38**33. Mary and Agnes, Daughters of L. Karlake**

1890

White plaster, portrait relief

Location: Standen, East Sussex (National Trust)Exh: RA 1890

Notes: This work shows Frampton's continued interests in breaking the boundaries of artistic categorisation, it being a portrait in relief. It is similar to the ideal reliefs he was producing during the 1890s for its relief gradation, colour and its background of Renaissance imagery (classical pilasters in a garden). The commission was probably from a friend of the Framptons; George and Christabel later went to Mary Karlake's wedding. Of interest in this sculpture is its Italian Renaissance-esque frame (probably purchased through the Medici Society) within which the artist incorporated his design.

Ill Ref: 2/20**34. Reredos, St Mary's church, Edith Weston, Leicestershire**

1890

Gilded bronze, interior architectural decoration

Location: St Mary's church, Edith Weston, Leicestershire

Inscribed: Ave pleni rati/ pasci ovis medis/ ecce domini anc/ in piam memoriam/
Carol Halford Lucas/ Rectoris de Edith Weston/ ithuj cancel punda.

Notes: A further example of Frampton's interests in colour and rich materials in ecclesiastic design.

35. A Caprice

1891

Ideal freestanding

Location: UnknownExh: RA 1891; Chicago International Exhibition 1893; New Gallery 1894

Notes: This work (or a cast of it) was bought by CW Mitchell of Newcastle who commissioned Frampton to make a memorial to his brother in 1897 and whose own memorial was later designed by Frampton. It received mixed reviews when shown at the RA in 1891, including comments that it was 'eccentric' and

'bizarre.' That it is a finely modelled nude figure follows contemporary French taste.

Ill Ref: 2/15

36. Shield on the exterior of a house at Copsale, Sussex

1891

Stone, external architectural decoration

Location: Unknown

Notes: A commission from the architect F.M. Simpson, a sketch drawing of the house was illustrated in *The Builder* in 1891. The work comprises a small stone crest above the main doorway. This restrained use of decoration on a domestic property follows the belief in the nineteenth century that carving and applied decoration should be the preserve of public architecture.

37. Memorial to Bishop Mackarness

1891

Bronze with marble frame, memorial plaque

Location: Oxford Cathedral; south wall, south aisle

Notes: The frame of this memorial was the work of Leonard Stokes, who probably received the commission and entrusted the modelling to Frampton. It is the first of Frampton's important and successful work in the area of commemorative relief sculpture. The marble frame features the incorporation of small bronze cherubs' heads, motifs much used by Frampton. A bronze cast of the central portrait of the above memorial belongs in a private collection. For a bronze cast of the central portrait see catalogue no. 38.

Ill Ref: 4/9

38. Memorial to Bishop Mackarness (Portrait of a Cleric)

1891

Bronze

Location: Private collection

Notes: This is a bronze cast of Cat. 37, above, and belongs to a private collection and was there passed directly from Frampton. A version was sold through Sotheby's Belgravia as 'a portrait of a cleric' in 1979.

39. Children of the Wolf

1892

Bronze, ideal freestanding

Location: Calcutta Art Gallery

Exh: RA 1892 (in plaster); RA 1983 (in bronze); Paris International Exposition 1900

Notes: One of surprisingly few freestanding ideal works by Frampton, a version of this is thought to have belonged to C.W. Mitchell of Newcastle. The sculpture narrates the story of the creation of Rome as Romulus and Remus are carried by the shepherd Faustulus. It was generally praised by reviewers when first shown at

the RA in 1892: *The Building News*, for instance, saw it as 'a telling and forcible statue.' That Frampton afforded this statue such detailed anatomical correctness and attention to casting quality would have been inconceivable without Leighton's *Athlete Wrestling with a Python* of 1877.

Ill Ref: 2/14

40. *Mysteriarch*

1892

Polychrome plaster, ideal bust

Location: Walker Art Gallery, Liverpool

Exh: RA 1893; La Libre Esthetique, Brussels, 1894; Paris International Exposition 1900

Notes: *The Saturday Review* referred to *Mysteriarch* as follows on its being shown at the Academy: 'The beauty of mysticism is that which is aimed at in this solemn and strange conception, surrounded as it is by cabalistic signs and enigmatical symbols.' Symbols of night (the bat) and day (birds) adorn the brooch of the bust, the figure is given a dream-like appearance as if she is in a trance or other mezzmeric state. *Mysteriarch* is literally 'one who presides over mysteries,' the sculpture encapsulates all the *fin de siècle* fears of the 'New Woman' that were prevalent when the work was made in the 1890s. The backboard, with added colour, makes the bust stand out and emphasises its being in between the real and the 'other' world. As is the case with Frampton's ideal reliefs, this bust was executed in plaster as a final material and not intended for transference into bronze or marble.

Ill Ref: 2/18

41. Memorial to Edward Vansittart Neale

1892-93

Marble, memorial plaque

Location: St Paul's Cathedral, crypt

Inscribed: Labour and wait/ Edward Vansittart Neale/ Born April 2 1810/ died sept 16 1892/ He neither power nor riches sought/ for others not himself he fought/ union is strength.

Notes: Similar to his memorial to Lowell in Westminster Abbey, this work was being made at the same time as that to Lowell. Neale was a leading light in the co-operative movement and it was they who raised the subscription to commission the work. The lettering on the plaque shows Frampton's self-designed typeography and was in gold, only traces of this now remain. (The plaque was unveiled in 1894.)

Ill Ref: 4/10

42. Memorial to Archdeacon Norris

1892-93

Bronze, stone frame, memorial plaque

Location: Bristol Cathedral, western end of north aisle

Inscribed: Viri vere venerabilis Joganis Pilkington Norris sti nate x die ivni ao sm DCCCXXIII/ coll ss et indiv trin apvd cant per decennium socii et per Xvanno salvtis M DCCCLXV istius ecclesiae cononici nec non per supremum svae aetatis decennium archiaconi Bristol docti docibilis desisderati effigiem cernis obdormvit in Christo as MDCCCXCL die vero Decembris XXIX in coemeterio IVXT HVNC locum in pace svnt conditae delliquia.

Notes: The unveiling of this memorial was announced in *The Building News* in 1893. Executed in low relief, it is another instance of the sculptor's experiments in lettering design, particularly with the reducing and raising of the letter 'O' in 'Scholis,' which pre-dates similar ideas in the work of Charles Rennie Mackintosh.

Ill Ref: 4/13

43. Architectural decoration, Falmouth Cottage Hospital and Dispensary 1893-94

Stone, external architectural decoration

Location: Destroyed

Notes: Carved for the architect H.C. Rogers, Frampton's involvement probably came through the philanthropist John Passmore Edwards (who paid for the building to be erected) who later commissioned the sculptor directly on numerous occasions. Frampton produced decorative panels over the window on the principal front.

44. Memorial to James Russell Lowell c.1893

Stone and marble, memorial plaque

Location: Westminster Abbey, Chapter House

Inscribed: Born 22 Feb 1819/ died 12 Aug 1891/ this tablet and the windows above/ were placed here in memory / of James Russell Lowell/ United States minister at the court of St James/ from 1880 to 1885/ by his English friends/ veritas.

Notes: This work is full of the simplistic imagery of the Sculptor's early memorial plaques. It was placed in the Chapter House due to the lack of available space for commemorative sculpture in the Abbey itself, according to a journalist at the time. The angels and foliage decoration provide an interesting and harmonic composition. The work was unveiled on 28th November 1893, having been subscribed for by his 'English friends'; Lowell died in 1891. It is signed but not dated.

Ill Ref: 4/12

45. The Vision- 1

1893

Polychrome plaster, ideal relief

Location: Private collectionExh: RA 1893; La Libre Esthétique 1894

Notes: As *St Christina* before it, this ideal relief was issued in a number of different versions. A version that was more often illustrated at the time had two flanking statuettes of angel-musicians in the frame. The gaze of the female figure puts the imagery into the realms of Symbolist art, whilst the overall scene is one found in Italian Renaissance paintings of Annunciation's. *The Saturday Review* aptly said of this work thus: 'Mr Frampton's mysticism, and his kinship with such painters as M Fernand Khnopff, are seen in his beautiful figurative entablature, named 'The Vision,' a woman with long fingers playing on a cithern, with her dreams portrayed around her.'

Ill Ref: 2/19**46. The Vision- 2**

1893

Bronze, ideal relief

Location: Birmingham City Art Gallery; Standen; Private collectionsExh: Paris International Exposition 1900

Notes: As in *The Vision- 1*, versions of this work were placed in different frames. Different patinas were given to the bronze of which I have seen two examples, one with a brown patina and the other gilded. The frame of one of these has similar decorative dentil motifs that can be seen in commemorative sculpture by Frampton.

47. Medal to commemorate the 500th anniversary of Winchester College

1893

Bronze; silver, commemorative medal

Location: British Museum (bronze); Winchester College (bronze and silver); V&A (original plaster); private collectionsExh: RA 1894; RA 1908

Notes: This was a commission from the college and copies could be bought through the British Museum (£2.15s in bronze).

Ill Ref: 7/2**48. Bust of Robert Anning Bell**

1894

Plaster, portrait bust

Location: Private collection

Notes: This bust came up at auction in the United States in 1993 and depicts Frampton's close friend and collaborator Anning Bell. The two are known to have shared a studio in the 1880s.

Ill Ref: 6/3

49. Ceiling decoration, St Clement's church, Bradford

1894

Polychrome plaster, interior architectural decoration

Location: St Clement's Church, Barkerend Road, BradfordExh: Arts and Crafts Exhibition Society 1893

Notes: A commission from the architect of the church EP Warren, given to Frampton and Anning Bell. The church had the advantage of being paid for by a wealthy patron (Sarah Whittuck) and the use of elaborate colour and the plenitude of the plaster covering the chancel and parts of the rest of the church show this. Cherub figures play a host of musical instruments, harps, drums, violins, tamborines and pipes within the spandrel areas above the arches along the central aisle.

Ill Ref: 3/29**50. Self portrait drawing of George Frampton**

1894

Pencil on paper

Location: National Portrait Gallery

Notes: This drawing serves as an almost 'rough sketch' of the artist and is signed and dated.

Ill Ref: 1/1**51. Silver cupboard door with panels of Music and Dancing**

1894

Silver, domestic decorative design

Location: Dresden Art GalleryExh: RA 1895

Notes: This was a commission for the home of the patron James Mann and here Frampton unites the fine arts with domestic interior design along Arts and Crafts lines. As the *Art Journal* noted: 'Mr George Frampton ARA believes that it is the duty of the sculptor to assist the architect, and to this end he has designed an exquisite pair of panels, in low silver relief, to decorate a teak and mother-of-pearl cabinet.'

52. Reredos, Manchester Cathedral

1894

Cedar wood decorated in gold and colour, interior architectural decoration

Location: Demolished

Notes: This elaborate reredos (for the architect Champneys) was destroyed by enemy fire in the second world war, a photograph of it survives though, as published in *The Building News* in 1894 (vol.67). Panels within the composition narrated scenes from Christ's life.

Ill Ref: 3/37

53. Bust of Meredith Frampton

1894

Bronze, portrait bust

Location: Private collection

Notes: A portrait of the sculptor's infant son, inscribed 'Notre Fils,' and standing at around 12". According to a family source, both George and Christabel Frampton modelled busts of their seven month old son. This work is very much a sketch portrait and was not intended for exhibition or sale.

54. My Thoughts are my Children

1894

Bronze, partly gilded, ideal relief

Location: Walker Art Gallery, LiverpoolExh: RA 1894; La Libre Esthetique, Brussels, 1897; Venice Biennale 1897

Notes: The vertical form of this work shows Frampton at his closest to the work of Edward Burne-Jones. It was made during a period of much emotional stability, Frampton had been married the year before and his son was born the year of this relief, thus symbolising his wife's expectancy of birth. The setting sun at the top of the composition (a Symbolist device) is gilded in gold, the young woman holds the lily of purity, she is then shown in older age with her two children. The work was unsold at the artist's death and was given to the present owners through the Meredith Frampton bequest. M.H. Spielmann was to refer to 'its strange, pseudo-mystical title and subject' in 1901.

Ill Ref: 2/23**55. Colour plaster frieze, 32 Queen's Road, London (the artist's residence)**

c.1894-97

Polychrome plaster, interior architectural decoration

Location: Destroyed

Notes: This frieze was illustrated in *The Art Journal* in 1897 and was in Frampton's drawing room. It is similar to other work he was undertaking for interior architectural commissions at the time.

56. Models for relief panels for a fireplace in the Commonwealth Institute, London

c.1895

Plaster maquette, interior architectural decoration

Location: V&A

Notes: There are two panels for this fireplace, one represents 'Agriculture,' the other 'Literature.' Frampton seems to have been involved in making a number of fireplaces around this time, his contemporaries too were making such work, for example W Lethaby and FW Pomeroy had their fireplaces illustrated in journals (such as *The Studio*).

57. The Düsseldorf fireplace

1895-96

Wood, interior architectural decoration

Location: Linden Haus, DüsseldorfExh: Arts and Crafts Exhibition Society 1896

Notes: This fireplace (in American walnut) includes an example of the 'tree motif' that Frampton did so much to proliferate and add to the Arts and Crafts repertoire for domestic and architectural design in the 1890s. It was a commission for the architect Charles Harrison Townsend's building in Germany. The two had known each other since the mid-1880s. Harrison Townsend proposed Frampton for membership of the Art Workers' Guild. It was exhibited at the Arts and Crafts Exhibition as a joint venture. The architect too employed tree and other floral decoration on and in his buildings, for example The Bishopsgate Institute in London. For its foliage decoration *The Studio* even went as far to say that 'it supplies suggestions for a new architectural style.'

Ill Ref: 3/32**58. Fireplaces for the Imperial Institute, London**

c.1895

Stone, interior architectural decoration

Location: Unknown

Notes: This work was mentioned by Frampton as being his work in an 1896 interview in *The Studio*. It probably dates from around 1895 as he was involved in similar schemes at the time.

59. Silver salver for Frederick Morris Fry to commemorate his election to Master of the Art Workers' Guild

1895-96

Silver, jewellery and silversmithery

Location: Unknown

Notes: This commission came via the AWG, a group that Frampton was actively involved with at the time (he himself became Master in 1902). It marked the beginning of a short but illustrious period of jewellery work during a period of much diversity of output according to Arts and Crafts ideologies.

Ill Ref: 7/30**60. Head of a Girl**

1895

Polychrome plaster, ideal bust

Location: Private collections

Notes: Because this full length bust was editioned (I know of at least two copies) it is likely that it was a depiction of a girl to be purchased by collectors as opposed to being a commissioned portrait.

Ill Ref: 6/7

61. University of Glasgow, David Logan medal

1895

Bronze, commemorative medal

Location: University of Glasgow; British Museum; private collectionsExh: RA 1895; RA 1908

Notes: The David Logan medal represents many of the motifs associated with the Arts and Crafts Movement that Frampton was practising in the mid-1890s. Included in this small medal is much detail, including lettering in his own typeface, the tree design, winged angels and a host of other iconographic references such as the book (to symbolise learning) and the salmon (a symbol of Glasgow). Its elaborate design was a departure from the Legros-like simplicity of the Winchester College commemorative medal.

Ill Ref: 7/4**62. Bust of Olive, daughter of Cosmo Monkhouse**

1895-96

Portrait bust

Location: UnknownExh: New Gallery 1896

Notes: Little is known of this portrait. Due to the character of such commissions, works such as this often remain in the domain of private collections being that they are more usually only produced in single editions. Cosmo Monkhouse was an art critic who wrote for (amongst other publications) *The Magazine of Art*.

63. Panelled door for Astor House, Thames Embankment, depicting scenes from The Mort d'Arthur

1895-96

Silver, interior architectural decoration

Location: Astor House, Thames Embankment, London (now the offices of Smith & Nephew)

Notes: Representing the nine heroines from Malory's *Mort d'Arthur*; Alis la Beale Pilgrim, Elaine, Elenor, Enid, Guenevere, La Beale Isolde, Lady of the Isle of Avelyon and Lady of the Lake. Astor House was built by JL Pearson for the wealthy American Waldorf Astor who gave the architect an unlimited budget to furnish his building. Numerous other craftsmen and artists were employed. Frampton decided to illustrate scenes from Arthurian legend, popularised by Tennyson's rendition of Malory's tale and much used in art by Morris, the Pre-Raphaelites and others in the late nineteenth century.

Ill Ref: 2/24**64. Seven individual reliefs depicting scenes from The Mort d'Arthur**

1895-96

Bronze, ideal reliefs

Location: Private collections

Exh: RA 1896; La Libre Esthetique, Brussels, 1896; Turin Exhibition of Decorative Arts 1902

Notes: That the Astor door panels were issued as bronze ideal reliefs is a further show of Frampton's intentions to break the dichotomy between the fine and applied arts. These reliefs were often framed in a wood surround designed by the the artist.

65. Mother and Child (Son)

1895

Bronze (originally gilded), portrait bust

Location: V&A

Exh: RA 1895; Venice Biennale 1897; Glasgow International Exhibition 1901

Notes: Due to its being kept outdoors by Meredith Frampton, the gilding on the bronze on this bust has now worn off. Also, it originally had a backboard (as depicted in the catalogue to the Venice Biennale and similar to that on *Mysteriarch*) in copper with a central ivory disc that is now lost. The *Mother and Child* was shown at the important second Venice Biennale. This and its polychromy and backboard place it in the realms of ideal work as well as a mere portrait and it resembles an ideal bust entitled *Sybille* by Fernand Khnopff. The bust remained unsold at Frampton's death in 1928, it was bequeathed to the V&A by the trustees of the Meredith Frampton estate.

Ill Ref: 6/5

66. Music relief panel

1895

Polychrome plaster, ideal relief

Location: Unknown

Exh: Arts and Crafts Exhibition Society 1896

Notes: This relief is a coloured plaster version of one of the silver cabinet door panels Frampton made for James Mann, again reducing the dichotomy between the fine and decorative arts. Female figures in loose fitting Arts and Crafts/Pre-Raphaelite dress reform costume play trumpets and organ. One can only guess at its colour but *The Studio* described it as 'coloured somewhat vividly.'

67. Folding screen for Alice Radcliffe

1895

Mixed media including wood, fabric, enamel and ivory, domestic decorative design

Location: Victoria Art Gallery, Bath

Exh: Arts and Crafts Exhibition Society 1896

Inscribed: St Elizabeth: and in her lap there lay the red and whited roses of paradise. St Dorothea: in his garden grow celestial fruits and roses that never fade. Designed and worked out by Geo. Frampton for Alice Radcliffe.

Notes: Alice Radcliffe was involved in Arts and Crafts circles in the 1880s and '90s and commissioned Frampton directly to execute this dress screen. She

owned carpets and furniture by Morris and was wealthy enough to reside in Berkeley Square in London. It shows two exquisite paintings by Frampton of St Elizabeth of Hungary and St Dorothea and is embellished in a number of lavish materials, including ivory and green and blue enamels.

Ill Ref: 7/28

68. Strand Theatre poster design

c.1895

Paper

Location: Frampton Archive, Henry Moore Institute Leeds

Notes: This poster must date from around the mid-1890s due to the inclusion of the typical Frampton tree motifs and typography. The lettering in the centre in red is flanked by the trees in green. It exists as the only example of design by Frampton in the area of graphic design.

69. Statue of the Virgin and Child, New College Oxford

c.1895

Stone, exterior architectural decoration

Location: New College, Oxford, courtyard

Notes: This statue is a replacement of the Medieval one and probably remains close to the original. Usually such commissions came through TG Jackson (or Champneys) but it is not known whether this is the case here. The statue remains *in situ* in a niche inside the main entrance to the college (viewed from the quadrangle) and is in exceptional condition.

70. Memorial to Dr Caldicott

1896

Bronze, marble frame, memorial plaque

Location: Bristol Grammar School, Large Hall

Inscribed: John William Caldicott DD/ Jesus College Oxford/ Headmaster of this school 1860-1883/ from old pupils and friends 1897.

Notes: Caldicott was Headmaster of the school from 1860-83 and his memorial was paid for by old pupils and friends. Represented in shallow relief, it shows a mastery of relief perspective.

Ill Ref: 4/14

71. Glasgow Savings Bank architectural decoration

1896

Stone, exterior architectural decoration

Location: Glasgow Savings Bank (now TSB), Ingram Street, Glasgow

Notes: Designed by Frampton and carved by William Shireffs of Glasgow, this work was commissioned by the architect JJ Burnet for his extension to his father's original building. The façade is over-decorated, a figure similar to that later used on Glasgow Art Gallery of St Mungo stands above the principal entrance.

Ill Ref: 3/11

**72. Architectural overmantel with panels, Hill Close House, Swanage, Dorset
1896**

Stone, interior architectural decoration

Location: Hill Close House, Studland Bay, Swanage, Dorset

Notes: This small commission came either from the influential and respected Arts and Crafts architect and designer C.F.A. Voysey (who Frampton would have known) who built the house, or from its occupier Alfred Sutro (whose portrait Frampton later sculpted). Its existence was noted in *The Building News*, who said 'the study is to have an overmantel with panels by Mr George Frampton ARA.'

73. Honesty, design for a frieze decoration

c.1896

Polychrome plaster, design for interior architectural decoration

Location: Unknown

Exh: Arts and Crafts Exhibition Society 1896

Notes: This design, featuring the word 'Honesty' amongst tree motifs, was illustrated in *The Studio* in 1896. It is not known for where the finished work was intended.

74. Architectural panel of St John the Baptist Preaching

1896

Stone, interior architectural decoration

Location: St John the Baptist church, Little Hutton

Notes: *The Building News* announced this carving in 1896. It said: 'A sculptural panel, occupying the spandrel between the arches north of the nave. The subject is St John the Baptist preaching. This sculpture is provided by the daughters of the foundress as a memorial to their father and mother.'

75. Memorial to Charles Keene

1896

Bronze, memorial plaque

Location: Shepherds Bush Library, London; Tate Gallery

Exh: RA 1897

Inscribed: Charles S. Keene/ born Aug. 10 1823/ died Jan 4 1891.

Notes: This relief memorial marked a turning point in Frampton's commemorative plaque work for its simplicity of imagery and iconography. It led to a number of works in a similar vein with a central portrait and flanking allegorical statuettes. The Shepherd's Bush Free Library was paid for by Passmore Edwards, the plaque was paid for by friends of Keene, a well known Punch cartoonist. Both a bronze and a plaster cast belong to the Tate Gallery, the only Frampton sculpture in that collection.

Ill Ref: 4/15

76. Newnham College Cambridge, plaster ceiling

1896

Plaster, interior architectural decoration

Location: Newnham College Cambridge, dining roomNotes: One of a number of plaster ceilings made to adorn new buildings by Basil Champneys and mentioned by Frampton in an interview in *The Studio* in 1896.**77. Reredos, Wykeham chantry chapel, Winchester Cathedral**

1896-97

Stone, interior architectural decoration

Location: Wykeham chantry chapel, Winchester CathedralNotes: The cost of this scheme was met by Winchester College as a restoration of original statues in the college chapel in Winchester Cathedral. The screen features angels and the Virgin and Child.**78. Memorial headstone to Mrs Galpin**

c.1897-98

Mixed media, including stone, copper and other metals

Location: Roehampton cemeteryNotes: The only reference to this proto-art nouveau gravestone is to be found in *The Magazine of Art* in 1897-98 who said that the work was designed by the son of the deceased and executed by Frampton. Numerous symbols adorn the design, including a winged bee as the Egyptian symbol of resurrection.Ill Ref: 4/49**79. Memorial to George Holt**

1897

Bronze, memorial plaque

Location: Liverpool UniversityNotes: This memorial follows the simplicity of the Keene plaque and features a central portrait with statuettes of ships to signify Holt's shipbuilding concerns. A medal was struck, designed by Frampton as part of the commission, to commemorate Holt who had founded the school of Physiology at the University.Ill Ref: 4/20**80. George Holt medal for Physiology, Liverpool University**

1897

Bronze, commemorative medal

Location: Liverpool University; British Museum, private collectionsNotes: This medal depicts a medieval style galleon, a motif used by Gilbert in his highly influential Golden Jubilee medal to Queen Victoria.Ill Ref: 7/6

81. Memorial to James Leigh Hunt

1897

Bronze, memorial plaque

Location: Shepherd's Bush Library, LondonNotes: A companion piece to the Keene memorial, originally in the entrance vestibule of the library. The Leigh Hunt memorial follows a similar form to its companion, with allegorical statuettes of 'Prose' and 'Poetry' and a central portrait in relief.Ill Ref: 4/16**82. Architectural statue of Archdeacon Johnson for Victoria School, Uppingham**

1897-98

Stone, exterior architectural decoration

Location: Victoria School Uppingham, entrance façadeNotes: This stone statue (placed in a niche above the entrance) is of the founder of the school, Archdeacon Johnson. The building was designed by T.G. Jackson, Frampton was his favoured architectural sculptor at the time; he also regularly employed Farmer & Brindley to carve decoration.**83. Glasgow Art Gallery architectural decoration, St Mungo as Patron of the Arts**

1897

Bronze, exterior architectural decoration

Location: Glasgow Art Gallery, KelvingroveNotes: Frampton was chief sculptor for J.W. Simpson's new art gallery in Glasgow, responsible for supervising the exterior carvings. This work is unusual in the context of architectural sculpture in that it is a bronze monumental work that has been incorporated within the arches of the façade. St Mungo was a saint associated with Glasgow; he holds a crosier with salmon and bell motifs, other symbolisms of the city. Two allegorical female figures (representative of art and literature) flank the main figure of St Mungo. Original plaster fragments of this work survive and remain in the collection of the Art Gallery.Ill Ref: 3/11**84. Glasgow Art Gallery architectural decoration, Spandrel carvings**

1897

Stone, exterior architectural decoration

Location: Glasgow Art Gallery, KelvingroveNotes: Part of the aforementioned scheme, Frampton carved these spandrels to again represent the arts, music and literary themes. The familiar Arts and Crafts clad female figures (some trumpet playing) provide the iconography of 'Love Teaching Harmony to the Arts', 'The Industries of Glasgow at the Court of Mercury' and 'The Empire Salutes Glasgow.'Ill Ref: 3/12

85. Maquette for memorial to Frederick Lord Leighton- 1

c.1897

Plaster, maquette for memorial plaque

Location: DestroyedExh: Arts and Crafts Exhibition Society 1899

Notes: This (and a second sketch) were submitted for the competition for a memorial in St Paul's Cathedral to the late Lord Leighton, an important and desirable scheme due to the RA President's influence on Victorian sculpture. The competition (supervised by the painter George Richmond) was won by Thomas Brock. We must presume that Frampton's maquettes were destroyed being unsuccessful entries.

Ill Ref: 4/19**86. Maquette for a memorial to Frederick Lord Leighton- 2**

c.1897

Plaster, maquette for memorial plaque

Location: DestroyedExh: Arts and Crafts Exhibition Society 1899

Notes: This version (the second) of the Leighton memorial follows the standard form of Frampton's memorial plaques established in the mid-1890s.

Ill Ref: 4/19**87. Spire statues, spire of St Mary the Virgin, Oxford**

1897

Stone, exterior architectural decoration

Location: Church of St Mary the Virgin Oxford, spire

Notes: These statues (some copies of the worn Medieval ones and some new designs by Frampton) were commissioned from T.G. Jackson who was restoring the church at the time. A book was produced by Jackson giving a history of the church and the restorations.

Ill Ref: 3/14**88. Memorial to Charles Mitchell**

1897

Bronze on a marble base, memorial plaque

Location: St George's Church, Jesmond, Newcastle upon TyneExh: RA 1898

Notes: Undoubtedly a commission from the artist and collector C.W. Mitchell (who owned works by Frampton) to commemorate his deceased brother. St George's Church was paid for by the Mitchell's and built by T.R. Spence. Charles Mitchell was a shipbuilder, hence the references in the sculpture to ships depicted through the medieval-esque galleon. In an interview at the time Frampton deciphered all the other iconographic motifs such as the number of herbs and plant forms symbolic of different character attributes. Mitchell also

funded buildings at Aberdeen University and the church and Hall tower are included in Frampton's memorial to him. As Spielmann observed of the Memorial to Charles Mitchell, it 'felicitously displays some of the most notable features of Mr Frampton's designs.' It marked an important stage in Frampton's commemorative sculpture and a notable contribution to Arts and Crafts repertoire.

Ill Ref: 4/18

89. Monument to Dame Alice Owen

1897

Polychrome bronze and marble, commemorative monument (indoors)

Location: Owen school of dance, Potters Bar, Hertfordshire (originally Islington, London)

Exh: RA 1897

Notes: Originally this memorial to the seventeenth century foundress of the dance school was in Islington and had a decorative background of gesso tree motifs on the wall. It is a continuation of Frampton's polychromy interests, more commonly found in ideal work but in this case used for a monumental scheme. The employment of colour and the appearance of the work in general were admired by reviewers on its being shown at the Academy in 1897.

Ill Ref: 5/2

90. Memorial to Reginald Stuart Poole

1897

Bronze, memorial plaque

Location: British Museum (originally Medals room)

Exh: New Gallery 1897

Inscribed: Reginald Stuart Poole/ as to one who loved learning/ and ensued it/ those whom his example taught/ and sympathy encouraged/ have dedicated this memorial.

Notes: This memorial was damaged by fire during World War Two and is being restored (January 1996). It follows the simplicity of form and narrative established by Frampton in the Keene plaque, alongside which it was exhibited at the New Gallery. Poole was a curator in the Department of Coins and Medals at the British Museum.

Ill Ref: 4/21

91. Plaster ceiling, 88 Portland Place, London

1897

Plaster, interior architectural decoration

Location: Destroyed

Notes: For 88 Portland Place, the home of Sir George Lewis and situated in the drawing room. The same room was covered with cartoons by Burne-Jones.

92. Silver casket for the Skinners Company

c.1897

Silver, gold, enamelling, ivory, jewellery and silversmithery

Location: V&A

Notes: The specialised silversmithery was executed by the Arts and Crafts artist Gilbert Marks, the enamelling and application of ivory etc. was probably the work of Frampton; he was experimenting with coloured enamelling in 1897. This casket was presented to the Speaker of the House of Commons (The Rt Hon William Court Gully) by the Skinners Company, it was subsequently given to the V&A. The metal was beaten using the repoussé technique, popular amongst Arts and Crafts designers and much used by Marks.

Ill Ref: 7/32**93. Monument to Queen Victoria, Calcutta**

1897-1901

Bronze and Stone, commemorative monument

Location: Maiden, Calcutta, IndiaExh: Glasgow International Exhibition 1901

Notes: This was not only one of the most important monumental commissions of Frampton's career but it was his first major outdoor commemorative work. His ambitious original intentions to adorn the monument with enamelling and coloured glasses (rather like Gilbert's Victoria memorial in Winchester) and a huge canopy (similar to the Albert Memorial) were not realised. Instead bronze reliefs by William Goscombe John were placed on the stone base. Frampton was one of very few sculptors to receive sittings from the Queen for his portrait, this monument was to mark her Diamond jubilee. *The Studio* regretted 'that so fine a work should leave the country' and wished 'that a replica might be commissioned for some British site,' which it later was when the figure of the Queen was cast for schemes in Leeds and St Helens.

Ill Ref: 5/27**94. Seal for the Queen Victoria Clergy Fund**

1897

Die for wax seal

Location: UnknownExh: RA 1901

Inscribed: Queen Victoria Clergy Fund/ the seal of the Corporation/ Dominiu iis qui evangelium annuntiant de evangelio vivere 1897.

Notes: This comparatively small scale work contained a remarkable amount of symbolic references, such as the wreath of olive (as peace) and the rays of the sun (as hope) alongside the necessities of the various coats of arms. Typical of its support for minor schemes, the seal was admired by *The Studio*.

Ill Ref: 7/7

95. Bust of John Passmore Edwards- 1

1898

Bronze, portrait bust

Location: South London Art GalleryExh: RA 1898Inscribed: This bust of Passmore Edwards was modelled by G. Frampton ARA, and presented by him to Camberwell Vestry 12th September 1898.Notes: A portrait commissioned by the sitter himself to be displayed in the entrance foyer of the South London Art Gallery, a building funded by him as a memorial to Leighton. Passmore Edwards was a great patron of Frampton in the 1890s for memorial plaques and busts for Passmore Edwards' Free Libraries in London.Ill Ref: 6/4**96. Bust of John Passmore Edwards- 2**

1898

Marble, portrait bust

Location: Hoxton Public Library, CornwallNotes: This version of the bust was carved for Hoxton Library in Cornwall, the sitter's home town, probably in 1899.**97. Enamelled Electric Light Bracket**

1898

Metal with enamelling, jewellery and silversmithery

Location: Private collectionNotes: As was the case with the decorative folding screen of 1895, this light bracket was executed for Alice Radcliffe, a keen collector of Arts and Crafts artefacts. Included in the materials is applied enamelling and mother of pearl.Ill Ref: 7/29**98. Maquette for memorial plaque, 'It is sown in weakness, it is raised in power'**

1898

Plaster, maquette for memorial plaque

Location: UnknownExh: Arts and Crafts Exhibition Society 1899Notes: *The Artist* stated that this was 'a fragment of [a] memorial in stone and bronze.' It was illustrated here and in *The Studio* in 1899 and was signed and dated 1898; it is not known whether it was realised.**99. A number of pieces of enamelled Jewellery**

c.1898

Enamelling on metal, jewellery and silversmithery

Location: Private collectionsExh: RA 1898

Notes: Numerous pieces of enamelled jewellery were made by Frampton in 1898 and although they were shown at the RA, they were intended as presents for his wife and not for sale. Some of the pieces are experimental and some have painted tree or floral motifs on. Others are inscribed with Christabel's name and dated, some to mark wedding or other anniversaries. Frampton made jewellery for his wife because he could not find anything 'artistically effective' in the shops. It seems as if this type of work was fairly short lived, culminating in an article on his jewellery in *The Studio*.

Ill Ref: 7/22- 7/25

100. Memorial to John Keats

1898

Bronze, memorial plaque

Location: Edmonton Library, London

Notes: This plaque was paid for by Passmore Edwards to fit into his Edmonton Free Library, built (as was the Shepherd's Bush Library with two Frampton plaques) by Maurice B. Adams, a lesser known Arts and Crafts architect. As was the nature of such commissions, this too came with a matching pair, in this case to Charles Lamb. Keats lived in the district of the library.

Ill Ref: 4/22

101. Memorial to Charles Lamb

1898

Bronze, memorial plaque

Location: Edmonton Library, London

Notes: As with the aforementioned memorial to Keats, this work follows the same pattern of patronage. Its simple relief portrait was, again, similar imagery seen in the Keene plaque.

Ill Ref: 4/23

102. Architectural statuettes, The Lloyd's Register of Shipping

1898-1901

Bronze, exterior architectural decoration

Location: Lloyd's Register of Shipping, Fenchurch Street, City of London

Exh: Arts and Crafts Exhibition Society 1903

Notes: Frampton's innovative approach to architectural sculpture led him to here include bronze statuettes on the façade of a major building. Built by TE Colcutt, this building includes the work of Frank Lynn Jenkins and others on the lavish interior. Frampton later exhibited a cast of one of the ship-holding female figures at the Arts and Crafts Exhibition, the year that *The Magazine of Art* carried an in-depth article on the building. Its influence and importance to New Sculpture architectural sculpture is arguably only surpassed by the Institute of Chartered Accountants building by John Belcher, sculpture by Hamo Thornycroft and Harry Bates of 1888-93.

Ill Ref: 3/16

**103. Architectural façade carving, The Lloyd's Register of Shipping
1898-1901**

Stone, exterior architectural decoration

Location: Lloyd's Register of Shipping, Fenchurch Street, City of London

Notes: This stone carving follows similar depictions to the above mentioned bronze statuettes of female figures holding ships, symbolic of profession of the occupants of the building. Of interest is the relief perspective that Frampton has depicted the figures in and the attention to detail (note particularly the decoration on the dresses of the female figures).

Ill Ref: 3/16

104. Memorial to Fanny Isabel Samuelson ('Charity')

1898

Marble, memorial plaque

Location: Kirby Wiske church, North Yorkshire

Notes: This plaque was illustrated in *The Studio* as 'Charity,' and features a maternity scene. It is decorated with tree motifs and an enamelled crest.

Ill Ref: 4/26

105. Statues of The Virgin and St George, Winchester College Chapel

c.1898

Stone, interior architectural decoration

Location: Fromand Chantry Chapel, Winchester College, on either side of the altar

Notes: Winchester College has always had a tradition to employ contemporary artists and Frampton's links with it have been seen on two occasions, for a medal and for a screen in the College's Chantry Chapel in the Cathedral. The figure of The Virgin holds a lily whilst St George is depicted slaying the dragon. Pevsner is incorrect in saying that the figures are of Gabriel and Michael.

106. Silver salver to John Ewart, Master of the Art Workers' Guild

c.1899

Silver, jewellery and silversmithery

Location: Unknown

Notes: A commission through the AWG and amongst a number of similar schemes for such silver salvers. The work was probably carried out by a specialist silversmith (as was the already listed casket executed by Gilbert Marks) to Frampton's specifications.

Ill Ref: 7/31

107. Maquette for memorial to John Feeney

c.1899

Polychrome plaster, maquette for memorial plaque

Location: Unknown, probably destroyed

Exh: Arts and Crafts Exhibition Society 1899

Notes: This model was shown alongside the memorial sketches to Lord Leighton and was in green coloured plaster. It was a maquette for a memorial for the Church of St Peter and St Paul in Birmingham.

Ill Ref: 4/28

108. Memorial to John Feeney

1899-1901

Marble, memorial plaque

Location: Church of St Peter and St Paul, Witton Lane, Aston, Birmingham

Inscribed: In memoriam/ John Frederick Feeney/ 1897-1869/ in loving memory of John Frederick Feeney whose body rests in a vault beneath here/ the chancel and chapel of this church were built in 1883/ by one of his sons.

Notes: The elaborate decoration on this memorial is based on similar motifs in the Mitchell plaque of 1897. It features angels, bells, hearts, trees and the names of Feeney's family, with a figure of Christ at the top of a stylised sun.

Ill Ref: 4/27

109. Bust of Dr Sir William Garnett

1899

Marble, portrait bust

Location: Leazes Terrace Student Houses, University of Newcastle

Exh: RA 1899

Notes: Garnett is here depicted in the gowns of Newcastle University, he was also Secretary to the Technical Education Board and worked with Frampton in setting up the Central School of Arts and Crafts in 1898. It is also known that Garnett was associated with Passmore Edwards, thus the choice of Frampton to sculpt the portrait seems clear.

Ill Ref: 6/9

110. Statuette of St George

1899

Bronze, ideal statuette

Location: Unknown

Exh: RA 1899, Fine Art Society Statuettes Exh 1902, RA 1904

Notes: Frampton's only effort (before 1910) in the statuettes market set up in the late 1890s. This work incorporates a marble globe, mother of pearl and applied enamelling. *The Athenaeum* went as far as to say of *St George* that 'it is altogether a beautiful and suitable revival of the fine Italian methods of the Sixteenth Century and in its finish and completeness excels most of them.'

Ill Ref: 2/27

111. Maquette for monument to Gladstone, Glasgow

1899

Plaster, maquette for monument

Location: DestroyedNotes: The appearance of this work will remain unknown, the competition was won by Hamo Thornycroft and Frampton competed along with Gilbert and Onslow Ford.**112. Memorial to Sir Henry Austin Layard**

1899

Bronze, memorial plaque

Location: Southwark Library, Borough Road, London, (now South Bank University) now lostNotes: This commission was another from Passmore Edwards, this time for the vestibule of his Southwark Free Library. It was a companion piece to a memorial to Sir W. Molesworth. Layard was the MP for the area from 1860-69, the work consists of a simple portrait relief, again along the same lines as the Charles Keene plaque. The Layard memorial plaque was stolen in 1988.Ill Ref: 4/25**113. Memorial to Henry Lillyett**

1899

Memorial plaque

Location: Folkestone MuseumNotes: This memorial is to the founder of the Folkestone Museum, Henry Lillyett, and was unveiled towards the end of 1899.**114. Memorial to Sir W. Molesworth**

1899

Bronze, memorial plaque

Location: Southwark Library, Borough Road, London, (now South Bank University), entrance foyerNotes: The Molesworth memorial is similar in form to that to Layard and provides a companion piece to that work. Molesworth was MP for Southwark from 1845 until his death in 1855.Ill Ref: 4/24**115. Bust of William Rathbone**

c.1899

Plaster, portrait bust

Location: Queens Nursing Institute, LondonExh: RA 1899Notes: This bust served as a preparatory study for the portrait of Rathbone that Frampton executed for St John's Gardens in Liverpool in 1899.Ill Ref: 6/8

116. Monument to William Rathbone

1899

Bronze, stone pedestal, commemorative monument

Location: St John's Gardens, Liverpool

Notes: This was to be the first of a number of monuments in St John's Gardens in the centre of Liverpool. Frampton is said to have undertaken the landscape gardening of the area and incorporated the statuary (by himself, Pomeroy, Brock and others) within the scheme. The gardens were (and still are) used by workers to rest during breaks, perhaps an Arts and Crafts idea to provide an area of greenery outside the confines of the polluted city and factory.

Ill Ref: 5/4**117. Ceiling decoration, John Rylands Library, University of Manchester**

1899

Plaster, interior architectural decoration

Location: John Rylands Library, University of Manchester, Deansgate

Notes: The John Rylands Library was built by Basil Champneys, whose first choice of sculptor during the 1890s was Frampton. The decoration here is of a floral design with references to cotton plants, Rylands being a textile magnate. The ceilings still survive in their original form, the style of Champneys' building is late century Gothic revival.

Ill Ref: 3/31**118. Presidential Badge for the Master of the Art Workers' Guild**

1900

Bronze, medal

Location: V&AExh: RA 1908

Notes: This bronze badge was to be worn on ceremonial occasions by the Master of the AWG, the choice of Frampton to design it was obvious given his standing in the Guild. It is inscribed with the date of the Guild's formation and its motto, 'Art Unity, The Art Workers' Guild, 1884,' and features the tree motif and female allegorical figure that Frampton introduced into Arts and Crafts style. It was shown in a case of other medallic art at the Academy in 1908.

Ill Ref: 7/10**119. The Camberwell Mayoral Chain**

1900-01

Gold, enamels, semi precious stones, jewellery and silversmithery

Location: Southwark Town Hall, Southwark, London

Notes: This rare mayoral chain was executed by the leading jewellers Carrington & Co. to Frampton's design. Although Frampton himself was adept at enamelling, it seems that for an important commission such as this he entrusted the work to a professional firm. This is where Frampton's Mayoral chain differs

from the approach to the Preston chain by Gilbert, who did all the work himself. By 1901 when this chain was completed, Frampton was one of the leading sculptors in Britain and it marks the turning point from the small scale work of the nineteenth century to the major public commemorative sculpture schemes he undertook after the turn of the century. The Camberwell chain was presented by Sir John Blundell Maple MP and shows, amongst other iconographies, the figure of St Giles, patron saint of the Borough.

Ill Ref: 7/34

120. Medal to commemorate the City Imperial Volunteers' return from the Boer War

1900

Bronze, commemorative medal

Location: British Museum; V&A; private collections

Exh: RA 1901

Notes: Not only was this medal an important commission for Frampton but its design shows a host of Symbolist and Arts and Crafts imagery. It features foliage motifs as both decoration and iconography, the rays of the sun and Arts and Crafts/Pre-Raphaelite clad trumpeting female figures. The relief perspective helps to keep the overdecoration clear. The iconographic emblems include a seated female as representing the City of London, the trumpeting females herald the battalion's return and the oak branches signify strength. Frampton's unrealised original ideas were to have the dome of St Paul's Cathedral with a depiction of the soldiers marching and the inscription of the names of the ships on which they departed.

Ill Ref: 7/8

121. Bust of George Cockerall

1900

Bronze, portrait bust

Location: Unknown

Exh: RA 1900

Notes: The sitter was the artist's father-in-law, George Russell Cockerall. Numerous busts were produced by Frampton after 1900, and this genre provided the staple of his income.

Ill Ref: 6/1

122. Carvings on the façade of Bath Abbey

1900-01

Stone, exterior architectural decoration

Location: Bath Abbey, Bath

Notes: This was a commission for the architect T.G. Jackson and was another restoration programme for a medieval English ecclesiastic building. Some of the original medieval angels climbing Jacob's ladder on the façade were left and six others were carved by Frampton. Frampton also carved a figure of Christ and a

figure of Henry VII for the niche towards the top, the space had been previously empty (as shown in a painting by Turner of c.1796 in Victoria Art Gallery, Bath). Frampton received £2000 for his work.

Ill Ref: 3/18

123. Bust of E.M.P. Fisher

1900

Marble, portrait bust

Location: Unknown

Exh: RA 1900

Notes: This bust adopts what was to become the standard for this genre of work by Frampton after 1900, a marble bust with attention to expressiveness and surface detail.

124. Bust of Sir John Martin-Harvey as Sidney Carton in 'The Only Way.'

1900

Bronze, portrait bust

Location: Royal Shakespeare Gallery, Stratford-on-Avon

Exh: RA 1901

Notes: This animated bronze bust shows the actor in the role of the protagonist in the play 'The Only Way.' It was bequeathed to the present owners by Lady Martin-Harvey in 1949.

Ill Ref: 6/12

125. Lamia- 1

1900

Bronze, ivory, semi precious stones, ideal bust

Location: Royal Academy of Arts, London

Exh: RA 1900

Notes: This highly Symbolist ideal work was surprisingly never shown in mainland Europe but its influence and contribution to this movement are immeasurable. It owes in itself a great debt to particular examples of contemporary Belgian and French sculpture, notably Charles Van der Stappen's *Silence* of around 1897. Frampton's interests in polychromy, jewellery and enamelling are exemplified in *Lamia*. The subject is taken from Keats' poem of the same name (Keats being a popular source for the Pre-Raphaelites) and narrates the moment at which a *femme fatale* turns back from snake to woman having courted a man. This was a popular theme at the *fin de siècle* based around fears of the end of the century and the so called 'new woman.' *The Athenæum* said of the work as follows: '...it is full of mystical charm and extremely beautiful. The harsh contrast of the ivory and the bronze...is unfavourable, but the fineness of the expression, snake-like and suggestive, and the exquisite surface of the flesh are merits of a high kind.'

Ill Ref: 2/30

126. Lamia- 2

1900

coloured plaster, ideal bust

Location: Birmingham City Art GalleryExh: Venice Biennale 1907Inscribed: To my old friend Walter Bell.

Notes: This is not the original plaster but a cast of the aforementioned bronze and ivory version of *Lamia*. It was cast for Frampton's friend Walter Bell (brother of Robert Anning Bell) and is inscribed thus. It belonged to the Handley-Read collection and was bequeathed to the present owners by the executors of that estate.

Ill Ref: 2/31**127. Bust of Sir William Molem**

1900

Bronze, portrait bust

Location: Southwark Public LibraryNotes: This bust was a gift from Passmore Edwards to the Southwark Library.**128. Figure of Christ, All Soul's Oxford**

c.1901

Stone, exterior architectural decoration

Location: All Soul's Oxford, gateway

Notes: This carving was announced in *The Sketch* in 1901 as being the work of Frampton.

129. Statues of Edward VI and Queen Victoria, Giggleswick School Chapel

1901

Bronze, interior architectural decoration

Location: Giggleswick School Chapel, North YorkshireExh: RA 1901

Notes: The magnificent Byzantine chapel at Giggleswick was completed by T.G. Jackson in 1901, Frampton having been asked to sculpt the statues for niches above the main entrance inside. Edward VI was the reigning monarch when the school was founded. The chapel was dedicated to Queen Victoria as a commemoration of her Diamond Jubilee. The former statue was exhibited at the RA in 1901.

Ill Ref: 3/43**130. Façade decoration Electra House, Moorgate**

1901-02

Stone, exterior architectural decoration

Location: Electra House, Moorgate, City of London

Notes: This scheme was to decorate John Belcher's Electra House building. Belcher had designed the Institute of Chartered Accountant's building, a seminal

example of the unity between architect and sculptor. Alfred Drury and William Goscombe John were also involved at Electra House.

Ill Ref: 3/20

131. Commemorative Plaque of James Fleming

1901

Marble, metal frame, memorial plaque (plus bronze casts)

Location: Glasgow School of Art, Glasgow, staircase

Exh: RA 1902

Notes: Fleming was the Chairman of Governors at the Glasgow School of Art. Frampton's plaque to him for the enormously influential building by Charles Rennie Mackintosh was not a memorial but a tribute. Frampton knew Fleming, the portrait relief is adorned with tree motifs of oak trees and acorns. The steel frame was designed by Mackintosh.

Ill Ref: 4/29

132. Bust of William Hogarth

1901

Marble, portrait bust

Location: Chiswick Town Hall, Chiswick, London

Notes: This bust marks another occasion of a Passmore Edwards' commission and is contemporary to the building of the Town Hall. The white marble bust is mounted on a green marble plinth, the latter matches the fireplace on which it still stands. The painter Hogarth lived and worked in Chiswick, hence the reason for the portrait, it was unveiled at the end of 1901 by Sir William Richmond RA.

Ill Ref: 6/13

133. Bust of Samuel Richardson

1901

Marble, portrait bust

Location: St Bride's Foundation Institute, Bride Lane, Fleet Street, London

Notes: Richardson was a novelist and printer and the bust was commissioned for the St Bride's Printing Foundation and paid for by Passmore Edwards, himself involved in the printing and publishing business. The bust is mounted on a green marble pedestal that matches the green marble backing on the wall. It is located above an entrance door in a niche.

134. Monument to Queen Victoria, St Helens

1901-05

Bronze, stone pedestal, commemorative monument

Location: Victoria Square, St Helens, Lancashire

Notes: This monument was a cast of the Calcutta bronze figure of the Queen but with a different pedestal. The throne features small allegorical statuette figures as used on Frampton's memorial plaques and ultimately derived from Alfred

Stevens and Gilbert. This monument was the first of a number by the sculptor to commemorate the reign of Queen Victoria.

Ill Ref: 5/35

135. Memorial to Sir Walter Besant- 1

1902

Bronze, memorial plaque

Location: St Paul's Cathedral, crypt, London

Exh: RA 1903

Notes: To the novelist and historian of London, this memorial was paid for by subscription from Besant's colleagues. Besant died in 1901 and the plaque is signed and dated 1902.

Ill Ref: 4/31

136. Memorial to Sir Walter Besant- 2

1902

Bronze, memorial plaque

Location: Victoria Embankment, London

Inscribed: Sir Walter Besant/ novelist, historian of London/ secretary of the Palestine Exploration fund/ originator of the People's Palace and founder of the Society of Authors/ this monument erected by his grateful brethren in literature/ born 14th August 1836/ died 9th June 1901.

Notes: The site of this work was first being used for public sculpture around this time and was the first of three such memorials by Frampton along the Embankment. This is an identical version of the aforementioned memorial in St Paul's.

Ill Ref: 4/31

137. Bust of a Woman

c.1902

Polychrome wax, ideal bust

Location: Walker Art Gallery, Liverpool

Notes: This coloured bust follows the lead of *Lamia* and anticipates such ideal busts as *Lyonnors*, *Madonna* and others made after 1901. This bust was not exhibited but was cast in an edition, a similar version being entitled *St Elizabeth*.

138. Bust of Geoffrey Chaucer- 1

1902

Marble, portrait bust

Location: Guildhall Library, London

Exh: RA 1902 (in plaster); RA 1903

Notes: This bust of the poet was announced in *The Builder* thus; 'a white marble bust of Geoffrey Chaucer was unveiled in the Guildhall Library recently by the Lord Mayor. The bust was executed by Mr G.J. Frampton RA.'

Ill Ref: 6/17

139. Bust of Geoffrey Chaucer- 2

1902

Bronze, portrait bust

Location: UnknownNotes: This bust was to commemorate the quincentenary of Chaucer's death and was paid for by Sir Reginald Hanson.**140. Bust of Daniel Defoe**

1902

Marble, portrait bust

Location: Cripplegate InstituteNotes: This bust of the writer Daniel Defoe was paid for by Passmore Edwards and was a companion piece to a bust of John Milton by Frampton. Defoe was born in the Parish of the Cripplegate Institute.Ill Ref: 6/15**141. Bust of Alfred East -1**

1902

Bronze, portrait bust

Location: UnknownExh: RA 1902; Venice Biennale 1903Notes: The style of this bust is of note in that its surface shows a loosely modelled, rough surface texture. East was a painter and Academician.Ill Ref: 6/16**142. Bust of Alfred East -2**

1902

Marble, portrait bust

Location: Alfred East Art Gallery, KetteringNotes: This work is owned by the Alfred East Art Gallery and is mounted on a large stone base in order to appear almost monumental.**143. Medal to commemorate the Coronation of Edward VII and Alexandra**

1902

Bronze, commemorative medal

Location: British Museum; V&A; private collectionExh: RA 1908Notes: Numerous versions of this commemorative medal were struck for widespread purchase.Ill Ref: 7/11**144. Bust of a Woman/ St Elizabeth**

1902

Polychrome wax, ideal bust

Location: V&A

Notes: This bust remained in Frampton's collection and was bequeathed to the V&A by Meredith Frampton. It is similar to a bust of a Woman in the Walker Art Gallery, Liverpool.

Ill Ref: 2/36

145. Roundel in the Department of Engineering, Glasgow University

1902

Bronze, memorial roundel

Location: Department of Engineering, Glasgow University

Notes: This plaque has a female allegorical figure holding scientific apparatus, books, etc. to symbolise the function of the University department.

146. Memorial to William and Mary Howitt

1902

Bronze, stone pedestal, memorial plaque

Location: Nottingham Castle Art Gallery, Poets' Corner

Notes: As part of the Holbrook bequest to provide busts for a poets' corner at Nottingham Castle. Other busts were by Alfred Drury and others who shared the £1800 provided. Frampton chose to give his bust the form of a memorial and decorated the plinth with tree motifs. His work was the centrepiece of the scheme.

Ill Ref: 6/19

147. La Beale Isolde

1902

Bronze, ideal bust

Location: Unknown

Notes: *La Beale Isolde* continues Frampton's fascination with Arthurian subject matter, begun with the Astor House doors some six years before this. It is one of a number of very similar ideal busts made in the twentieth century by him.

Ill Ref: 2/39

148. The Lady of the Isle of Avelyon

1902

Bronze, ideal bust

Location: Unknown

Exh: RA 1902; 'The Cult of the statuette,' Fine Art Society 1902; Venice Biennale 1905

Notes: A number of these were cast in the hope of selling them. This is opposed to the practice of making limited numbers in materials such as plaster during the 1880s and '90s that was such a part of his ideal work. Frampton was more pre-occupied with producing portrait busts and monuments to order than ideal work at this time. Again, the narrative is Arthurian.

Ill Ref: 2/38

149. Lyonnors

1902

Bronze, ideal bust

Location: Stoke-on-Trent City Museum and Art GalleryExh: RA 1902; 'The Cult of the Statuette,' Fine Art Society 1902Notes: Casts were produced of this bust, at Sotheby's in 1994 a version was auctioned. The subject is taken from *The Mort d'Arthur*.Ill Ref: 2/37**150. Bust of The Marchioness of Granby**

1902

Marble, portrait bust

Location: Royal Academy of Arts, LondonExh: RA 1902Notes: This portrait bust takes up similar themes in Frampton's ideal busts, such as *Mysteriarch* and *Lamia*. The sitter (Violet, Duchess of Rutland) is given the kind of distant, dream like expression that is central to these two works. Frampton's original intentions (not carried out) make its links with *Lamia* even clearer: in 1901 it was said that, '...should ivory be impossible, he will use marble instead, but in any case the headdress and draperies will be of silver and gold...' The bust was Frampton's diploma work, deposited at the Royal Academy in 1902 on his election to full RA.Ill Ref: 6/18**151. Silver casket for the Merchant Taylor's Company**

c.1902

Silver, ivory, etc, jewellery and silversmithery

Location: UnknownNotes: This casket was presented to Field Marshall Earl Roberts by the Merchant Taylor's Company. It would have been executed by a specialist silversmith to Frampton's specifications.Ill Ref: 7/33**152. Bust of John Milton**

1902

Marble, portrait bust

Location: Cripplegate Institute, LondonNotes: This was presented to the Cripplegate Institute by Passmore Edwards along with a bust of Dr Foe and two busts by H.C. Fehr. Milton was buried in the church of St Giles, Cripplegate.Ill Ref: 6/14

153. Memorial to Frederick Pattison Pullar/ 'So He Bringeth them unto their desired Haven'

1902

Bronze, memorial plaque

Location: Leith Bridge, Stirlingshire (now lost); Walker Art Gallery, LiverpoolExh: RA 1903; Venice Biennale 1905Notes: The form of this alto relief is more akin to an ideal work than a memorial. Pullar drowned whilst saving a child from the frozen water, the memorial features trumpeting female figures carrying the deceased to the 'desired Haven.' The cast now in the Walker Art Gallery belonged to Frampton and was shown at the Venice Biennale in 1905.Ill Ref: 4/34**154. Monument to Queen Victoria, Southport**

1902-04

Bronze, stone pedestal, commemorative monument

Location: Southport Promenade (originally in London Square)Notes: This is a freestanding statue of Queen Victoria in which Frampton took great care over the patination of the bronze in order for it to colour with the salt of the sea atmosphere.Ill Ref: 5/32**155. Model for pulpit at Bristol Cathedral**

1903

Wood, interior architectural decoration

Location: Unknown, probably destroyedExh: Arts and Crafts Exhibition Society 1903Notes: This model was not realised in Bristol Cathedral. It was designed by Charles Harrison Townsend with a panel by Frampton, the two had worked in wood together in the 1890s for a chimneypiece. The pulpit could have followed a similar form.**156. Monument to Sir Arthur Bower Forward**

1903

Bronze, stone pedestal, commemorative monument

Location: St John's Gardens, LiverpoolNotes: The Forward monument was commissioned by the City of Liverpool and stands in St John's Gardens with other late Victorian/ Edwardian public statuary. Work was begun shortly after the unveiling of Frampton's Rathbone monument at the same location.Ill Ref: 5/5**157. Lancashire Fusiliers Boer War memorial**

1903

Bronze, stone pedestal, commemorative monument

Location: Chapel Street, Salford, Lancashire

Notes: The monument consists of a statue of a soldier welcoming his homecoming from the War by raising his hat. It is one of few monuments to the Boer War which ended in 1901.

Ill Ref: 5/10

158. Memorial to Charles William Mitchell

1903-05

Bronze and stone, memorial plaque

Location: St George's Church, Jesmond, Newcastle-on-Tyne

Inscribed: The souls of the righteous are in the hand of God/ Charles William Mitchell/ born 1855/ died 1903.

Notes: Inscribed 'The souls of the Righteous are in the hand of God,' this memorial was to the artist and collector C.W. Mitchell who died in 1903. Mitchell had commissioned Frampton to make a memorial to his brother Charles Mitchell and owned a number of the sculptor's ideal pieces. Three small allegorical statuettes decorate the monument.

Ill Ref: 4/36

159. Radley College Boer War memorial

1903

Bronze, stone background, memorial plaque

Location: Radley College chapel, Oxford

Exh: RA 1904

Notes: This memorial consists of a St George figure slaying the dragon at the top, and only this part of the monument was exhibited. It fits into T.G. Jackson's niche on the wall, Jackson built the chapel in 1893-95.

160. Bust of the Marquis of Salisbury

1903

Bronze, portrait bust

Location: Atkinson Art Gallery, Southport; Oxford Union Debating Hall

Exh: RA 1904

Notes: Frampton also made a monument of the Marquis of Salisbury for Hatfield House in Hertfordshire, the family home. This bust is mounted on a green marble plinth which matches the patination of the bronze. It is comparatively small in scale for a Frampton portrait, standing at 15" in height. The Marquis is represented wearing his gown as Chancellor of Oxford University.

Ill Ref: 6/21

161. Bust of William Strang

1903

Bronze, portrait bust

Location: Royal Academy of Arts, London; Art Workers' Guild, London

Exh: RA 1903

Inscribed: William Strang from Geo. Frampton 1903.

Notes: The bust now in the collection of the Royal Academy was given by David Strang, the sitter's son, in 1954. A version belongs to the AWG. The small base is part of the neck of the figure, sculpted in a loose modelled fashion with a rough texture.

Ill Ref: 6/23

162. Memorial to Rev L. Wilkins

1903

Bronze with enamelling, marble background, memorial plaque

Location: St James' church, Nottingham

Inscribed: To the Glory of God and in loving memory of his faithful servant Lawrence Wilkins MA/ New College Oxford/ Seventh vicar of this church of St James Standard Hill/ 1893-1902/ born Richmond Yorks 1861/ died Nottingham Feb. 13 1902/ yet remember all he spoke among you and the man who spoke who never told the truth to serve the hour/ nor falters with eternal God for power/ erected by those in whose hearts he still lives.

Notes: The source of this commission was through the curator of Nottingham Art Gallery George Henry Wallis, a member of the congregation at St James'. Principal decorative features of the plaque are the tree motifs, the rays of sun and applied enamelling for the crests of New College and Oxford University. It was paid for by subscription from the parishioners.

Ill Ref: 4/35

163. Bust of Sir Samuel Thomas Evans

c.1904

Marble, portrait bust

Location: Law Courts, London

Notes: Evans (1859-1904) was President of Probate, Divorce and Admiralty in Whitehall. This important commission shows Frampton's entry into establishment, Academic sculpture.

Ill Ref: 6/22

164. Bust of William Ewart MP

1904

Marble, portrait bust

Location: Westminster Public Library

Notes: The unveiling of this bust was announced in *The Builder* in 1904 and shows the kind of work that Frampton was preoccupied with at the time.

165. Bust of Seymour Lucas RA

1904

Bronze, portrait bust

Location: Unknown

Exh: RA 1904; New Gallery 1906

Notes: Frampton was to shortly become the leading exponent of the portrait bust in the Edwardian era, the sitter for this portrait was the painter and Academician Seymour Lucas.

166. Bust of Mrs George Mosenthal

c.1904

Marble, portrait bust

Location: Unknown

Exh: RA 1904

Notes: Frampton has here depicted a brooch on the breastplate on the costume of the figure, a rare bust of a female. This links the work to ideal busts such as *Mysteriarch* and *Lamia* with similar brooches on the clothing.

Ill Ref: 6/25

167. Bust of Archbishop Frederick Temple

1904

Bronze, portrait bust

Location: Rugby school, Temple Speech room

Exh: RA 1904

Notes: Frampton has here depicted the grand character of the sitter, he has a strong expression of dignity associated with his position.

Ill Ref: 6/24

168. Monument to Dr Barnado

1905

Bronze, stone pedestal, commemorative monument

Location: Barnado's, Barkingside, Essex

Exh: RA 1912

Notes: Only part of this colossal monument was shown at the RA, it being the crowning allegorical figure of 'Protection,' a maternity figure in bronze. This figure holds two children, representative of the home that cared for children in the Victorian era. Frampton was a supporter of Dr Barnado's and he left money to them in his will.

Ill Ref: 5/7

169. Bust of George Douglas, 8th Duke of Argyll

1905

Marble, portrait bust

Location: Peers Library, Palace of Westminster

Notes: The Duke of Argyll is here depicted wearing his full regalia of officialdom. The bust shows the standard form of a Frampton marble bust, with wide shoulders and socle.

170. Recumbent effigy of George Douglas, 8th Duke of Argyll

1905

Marble, recumbent effigy

Location: Iona Cathedral, Iona, ScotlandExh: RA 1908Notes: This is one of few recumbent figures by Frampton, who also carved a bust of the Duke.**171. Bust of Patrick James Foley**

1905

Marble, portrait bust

Location: Pearl Assurance, PeterboroughExh: RA 1905Notes: Foley was the Managing (and, from 1864, founding) Director of Pearl, becoming President in 1908. He died in 1914 and so sat for this portrait. This bust marks the beginning of a series of corporate commissions of Pearl Assurance directors for Frampton. Frampton said that the Carrara marble used on this bust was 'one of the finest I have ever worked upon.'Ill Ref: 6/27**172. Death mask of Henry Irving**

1905

Plaster, death mask

Location: Royal Shakespeare Gallery, Stratford-on-Avon; V&ANotes: This death mask of the well known actor was presented by the actor Sir John Martin-Harvey to the Royal Shakespeare Gallery. The mask was taken on 20th October 1905.**173. Monument to Sir Antony Macdonell**

1905

Marble, commemorative monument

Location: UnknownExh: RA 1905Notes: By 1905 monuments and portraiture were becoming the norm for Frampton Academy exhibition submissions, something that led *The Builder* to remark that 'all portrait figures of this class are beside the real genius of sculpture.'Ill Ref: 5/8**174. Bust of Sir James Marwick- 1**

1905

Marble, portrait bust

Location: Glasgow Art Gallery, KelvingroveNotes: This bust was paid for by subscribers for a fund to commemorate Marwick, the town clerk of Glasgow from 1873 to 1903.

Ill Ref: 6/33

175. Bust of Sir James Marwick- 2

1905

Bronze, portrait bust

Location: Glasgow Art Gallery, Kelvingrove

Exh: RA 1906

Notes: This version of the portrait bust of Marwick belonged to the family and was bequeathed to the present owner by Miss Marwick in 1961. It is in bronze whereas the original is in marble.

176. Bust of George Mosenthal

c.1905

Marble, portrait bust

Location: Unknown

Exh: RA 1905

Notes: Frampton had already carved a bust of Mosenthal's wife the year before. The whereabouts of both these is unknown and, due to the nature of portraiture, probably remains in a private family collection.

Ill Ref: 6/26

177. Unidentified memorial plaque in progress

c.1905-10

Stone

Location: Whereabouts unknown

Notes: A photograph of this work exists in the Archive at the Henry Moore Institute in Leeds. The work is in an unfinished state and its dating for the purposes of this list of works has been estimated at between 1905 and 1910.

Ill Ref: 4/48

178. Spandrel for the entrance façade of the Victoria and Albert Museum

1905-07

Stone, exterior architectural decoration

Location: Victoria & Albert Museum, Cromwell Road entrance, South Kensington, London

Notes: This major architectural scheme was the work of Aston Webb, who employed a number of both known and unknown, student carvers on the Cromwell Street entrance façade of the V&A. By this stage in his career Frampton was able to command huge fees for work, for this he received £2000. It marks the last piece of architectural sculpture for the façade of a building that he was to complete.

Ill Ref: 3/22

179. Monument to Queen Victoria, Leeds

1905

Bronze, stone pedestal, commemorative monument

Location: Was outside Town Hall, now Woodhouse Moor, Leeds

Notes: The top figure of the Queen atop this monument is a cast of the version sent to Calcutta. The Leeds version is visually more successful, particularly with the strong allegorical figures of the male 'Industry' and the female 'Peace.' The site of the monument in relation to the surrounding architecture was a concern of Frampton's in placing and scaling the work. It was banished to Woodhouse Moor on the outskirts of the city in the 1930s and the 'Industry' figure was badly vandalised and hence removed early in 1996.

Ill Ref: 5/29**180. Monument to Queen Victoria, Winnipeg**

c.1905

Bronze, stone pedestal, commemorative monument

Location: Winnipeg

Notes: This, as the Leeds monument to Queen Victoria, was a cast of the Calcutta memorial. Frampton's success as a sculptor in the years around 1905 can be gauged by the number of commissions he received to undertake Victoria monuments. That the queen sat for the portrait must have added to the commissioner's choice of him as sculptor.

Ill Ref: 5/34**181. Bust of G.F. Watts**

1905

Marble, portrait bust

Location: South London Art GalleryExh: RA 1906Inscribed: G.F. Watts OM RA/ presented by J. Passmore Edwards.

Notes: This bust was commissioned by Passmore Edwards for the entrance of his South London Art Gallery, a memorial building to Lord Leighton. Frampton's dexterity as a carver is seen here, the detail in the marble and the realistic expression of the facial features is shown. Watts was something of a 'father figure' to the New Sculptors being that he was a painter-sculptor.

Ill Ref: 6/35**182. Memorial to Sir George Williams**

1905

Marble, memorial plaque/monument

Location: St Paul's Cathedral, London, crypt

Inscribed: Sir George Williams/ 1821-1905/ my last legacy/ and it is a precious one/ is the young mens christian association/ I leave it to you/ be loved/ young men of many countries/ to carry on and to extend.

Notes: Williams (who died in 1905) was the founder of the YMCA, this monument features a bust of him at the top, flanking female allegorical figures, the rays of the sun and inscriptions. The sensitivity of the carving of the female figures (one has her thumb marking an open book) is of note here.

Ill Ref: 4/41

183. Bust of Sir George Williams

1905

Marble, portrait bust

Location: Headquarters of the YMCA, New York, USA

Exh: RA 1909

Notes: This bust is a second version of the bust that adorns the top of Williams' memorial in St Paul's. This bust was probably carved around 1907-08, later than the original commission, and was shown at the RA in 1908.

Ill Ref: 6/30

184. Tomb chest to Sir George Williams

1905

Bronze, tomb chest

Location: St Paul's Cathedral, London, crypt

Notes: This tomb chest is on the floor near the aforementioned memorial to Williams. It is decorated with flowers and other foliage.

185. Bust of the Duke of Argyll

1906

Marble

Location: Whereabouts unknown

Notes: Little reference has been found to this work. However, it shows the kind of circles Frampton was moving in at the time that he received a commission as prestigious as this.

Ill Ref: 6/37

186. Medal to commemorate the opening of Birmingham University

c.1906

Bronze, commemorative medal

Location: Private collection

Notes: This medal was struck to mark the opening of Birmingham University in 1906. As symbolism, it features a degree scroll and an open book, representative of university learning.

187. Memorial to Georgiana Countess Howe

1906

Bronze and stone, memorial plaque

Location: Whereabouts unknown

Notes: Little is known about this work except a photograph that exists in the Archive at the Henry Moore Institute in Leeds.

Ill Ref: 4/40

188. Monument to Quentin Hogg

1906

Bronze, stone pedestal, commemorative monument

Location: Portland Place, London

Notes: Quentin Hogg founded the London Polytechnic for the education and recreation of boys. Frampton has depicted Hogg reading to two boys, one of whom holds a football, thus symbolising both education and recreation. The bronze quality and detail show Frampton at his best as a late New Sculptor.

Ill Ref: 5/9

189. Equestrian statuette of Brigadier General Douglas Lilburn Macewen

1906

Bronze, commemorative statuette

Location: Private collection

Notes: Little is known of this work. However, it appears that it was made as a commemorative statuette and was not a reduction or a study for a larger work (it stands at 65 cms). It was auctioned at Sotheby's in London in 1996.

Ill Ref: 5/13

190. Monument to the Marquess of Salisbury

1906

Bronze, stone pedestal, commemorative monument

Location: Hatfield House, Hatfield, Hertfordshire, outside main gates

Exh: RA 1907

Inscribed: Robert Arthur Talbot/ Marquess of Salisbury, KG, GCVO/ three times Prime Minister of Great Britain and Ireland 1820-1903/ erected to his memory by his Hertfordshire friends and neighbours in recognition of a great life devoted to the welfare of his country.

Notes: This monument marks the illustrious career (he was Prime Minister three times) of Robert Arthur Talbot, Third Marquess of Salisbury. It was paid for by voluntary subscription from friends and the locals of Hatfield. The sitter is represented in the robes of Chancellor of Oxford University (as in his bust by Frampton of 1903) and wearing the collar of the Order of the Garter.

Ill Ref: 5/11

191. Maquette of the Monument to the Marquess of Salisbury

1906

Painted plaster (to resemble bronze), maquette for commemorative monument

Location: Hatfield House, Hatfield, Hertfordshire

Notes: This is a model for the aforementioned monument to the Marquess of Salisbury and was presented by the sculptor to the Fourth Marquess in 1922.

192. Tomb of Bernard Samuelson

1906

Copper, tomb chest

Location: Hatchford Mausoleum, Wisley Common, Cobham, Surrey (Stolen in 1961)Notes: According to Pevsner for Surrey, this was a table tomb in copper and was stolen in the 1960s. No illustration or other details survive.**193. Monument to Queen Victoria, Newcastle-on-Tyne**

1906

Stone, commemorative monument

Location: Royal Infirmary forecourt, Newcastle-on-TyneNotes: This monument takes the form of a freestanding stone figure as opposed to Frampton's more usual seated figures of the Queen. It has no allegorical figures, only a simple inscription.Ill Ref: 5/37**194. Edward VII medallion plaque**

1907

Bronze, medallion

Location: Glasgow School of Art, Glasgow, Mackintosh LibraryNotes: On the back of this plaque Frampton has written 'with best love and good wishes for 1908 and always, to Sir James Fleming from his devoted friend, the sculptor, George Frampton, Dec. 1907.' Frampton's relief portrait of Fleming is in the main corridor of the Glasgow School of Art.**195. Enid the Fair**

1907

Bronze, ideal bust

Location: Aberdeen Art Gallery; Alton Art Gallery; Joanna Barnes Fine ArtsExh: RA 1908; Venice Biennale 1909Notes: This ideal bust was shown at the RA at a time when the sculptor was more commonly associated with exhibiting portraits and monuments. It once again takes up the themes of the *Mort d'Arthur*. It is well cast and finely modelled, this and Frampton's reputation as a major British sculptor would have no doubt helped this work to sell.Ill Ref: 2/41**196. Bust of Robert Herbert**

1907-08

Marble, portrait bust

Location: Unknown (was Colonial Office, London)Notes: This bust was paid for by public subscription, the commission was given to Frampton through the exhibition's organiser Isadore Spielmann. Spielmann

was consulted by the sculptor to advise on the likeness of the portrait, being that he knew Herbert. Work began on the bust in 1907 and it was unveiled the following year.

197. Bust of Frederick Andrew Inderwick KC

1907

Marble, portrait bust

Location: Bar Library, Royal Courts of Justice, London

Exh: RA 1907

Notes: Inderwick was the Lord Chief Justice. That Frampton undertook this commission is a show of the kind of prestigious patronage he was receiving at the time.

198. Monument to Canon Major Lester

1907

Bronze, stone pedestal, commemorative monument

Location: St John's Gardens, Liverpool

Exh: RA 1906; RA 1907 (sketch model)

Notes: This 12' tall monument was completed at a cost of £2500 and is located in St John's Gardens in Liverpool, the site of other late Victorian/Edwardian public statuary. Canon Major Lester did a lot of work to relieve poverty in the city.

Ill Ref: 5/6

199. Memorial to Lieutenant William McLaren

1907

Marble, memorial plaque

Location: St Cuthbert's Church, Edinburgh

Inscribed: In life loving much he was much loved/ William Victor St Clair McLaren/ 2nd Liut. Argyle and Sunderland Highlanders/ born at Heidelberg Transvalls 24th May 1877/ died in the African campaign near Balmoral Transvall 26th July 1900/ for Queen and Country and in death greatly mourned.

Notes: The style of this memorial is more akin to the kind of work Frampton was designing in the 1890s up to around 1903. It features trumpeting female figures and foliage motifs more common during the artist's early career. McLaren was killed during the Boer War in 1900.

Ill Ref: 4/39

200. Royal Institute of British Architects' medal for the student essay and measured drawing

1907

Bronze; silver, medal

Location: RIBA; V&A

Exh: RA 1908

Notes: Again, this commission came via the RIBA due to Frampton's involvements with them. It was awarded to students of architecture at the Institute Schools.

Ill Ref: 7/12

201. Royal Institute of British Artists, President's badge

1907

Silver/bronze, medal

Location: RIBA, V&A, private collection

Exh: RA 1908

Notes: This badge was for use on ceremonial occasions by the RIBA and was supported by a blue silk ribbon. It was shown in a case of other medals by Frampton at the RA in 1908. This commission came to Frampton because of his early links with the architectural profession and his Honorary Membership of the RIBA. The original plaster version of this medal belongs to the V&A.

Ill Ref: 7/13

202. Memorial to William Whiteley

c.1907

Stone, memorial plaque

Location: Unknown

Notes: The only reference to this work appears as a photograph in the archive at the Henry Moore Centre for the Study of Sculpture in Leeds.

203. Recumbent efigy of Lady Isobel Wilson

1907

Stone, recumbent efigy

Location: Private Chapel, Warter Priory, St James' Numbunholme, East Yorkshire

Exh: RA 1907

Notes: *The Builder* thought that this sculpture was 'exceptionally good' when exhibited at the RA. It takes the form of a recumbent efigy portrait.

Ill Ref: 5/16

204. Equestrian monument to Sir John Woodburn

1907

Bronze, stone pedestal, commemorative monument

Location: Calcutta, India

Exh: RA 1907 (sketch for monument)

Notes: This is the only equestrian life-size monument that Frampton executed and was an important colonial commission.

Ill Ref: 5/12

205. Recumbent efigy of the Duke of Argyll

1908

Stone, recumbent efigy

Location: Unknown

Exh: RA 1908

206. University of Glasgow, Lindsay Burnet medal

1908

Bronze, commemorative medal

Location: Glasgow University

Exh: RA 1908

Notes: This commission shows Frampton's keenness to continue with somewhat smaller scale work than he was used to by 1908.

Ill Ref: 7/4

207. Memorial to Sir William Lockhart

1908

Bronze and marble, memorial plaque

Location: St Giles Cathedral, Edinburgh

Inscribed: General Sir William Stephen Alexander Lockhart GCB KCSI/ of the Indian army/ died when Commander in Chief of her Majesty's forces in India/ served his Country for forty two years in Great Britain, India and Africa/ and taken part in eleven campaigns in five of which he held Chief in Command/ b.1841 d. 1900.

Notes: A central marble relief portrait is surrounded by bronze decorative sections in this memorial. Statuette figures of 'Fortitude' and 'Victory' stand on the top of the composition. Lockhart (1841-1900) was a high ranking army officer who served as Commander in Chief of the forces in India, this memorial to him was unveiled in 1909.

Ill Ref: 4/38

208. Memorial to Sir Edward James Reed

1908-09

Bronze, memorial plaque

Location: City Hall, Cardiff

Exh: RA 1917

Notes: Reed's memorial was paid for by voluntary public subscription, Reed being a Naval engineer and MP for Cardiff. Iconography shows this by allegories of ships, crests, foliage decoration, seahorses, etc.

Ill Ref: 4/42

209. Bust of Alfred Sutro

1908

Bronze, portrait bust

Location: Unknown

Exh: RA 1908

210. Coat of Arms for Warter Priory, East Yorkshire

c.1908

Stone, interior architectural decoration

Location: Warter Priory, St James Nunbunholme Mausoleum, Warter , East YorkshireNotes: Frampton had carved a recumbent figure of Lady Isobel Wilson for this mausoleum and this commission was for a carved family coat of arms for the same location.**211. Memorial to Georgiana Countess Howe**

1909

Bronze and marble, memorial plaque

Location: St Mary's church, Congerstone, LeicestershireNotes: This simple memorial plaque features flanking allegorical angels and is surmounted by a small figure of St George. It is inscribed with the deceased's name and dates and the words 'she hath done what she could.'Ill Ref: 4/40**212. La Belle Dame sans Merci**

1909

Bronze, ideal freestanding

Location: Museum of Modern Art, VeniceExh: RA 1909; Venice Biennale 1909Notes: This is one of few ideal works by Frampton to be shown at the RA after 1905, yet it shows his mastery of imaginative sculpture and dexterity of modelling. It recalls themes of the 1890s in its narrative taken from a short and minor Keats poem (of the same name) about a *femme fatale* who courts a shepherd. A version was bought by the Museum of Modern Art in Venice from the 1909 Biennale, the location of other casts is unknown.Ill Ref: 2/44**213. Lions for the Edward VII entrance to the British Museum**

1909-14

Stone, exterior architectural decoration

Location: Edward VII entrance to the British Museum, LondonNotes: Frampton was keen to be associated with this prestigious scheme and he undertook the work at a cut price in order to put his name to it. The architect JJ Burnet commissioned him, the two had worked together on the former's Glasgow Savings Bank in the 1890s. Burnet's plans had been to build a grand entrance to the Museum, however the scheme was not realised. Frampton based the form of his lions on a Sudanese stone lion in the BM that had been acquired in the 1830s.Ill Ref: 3/24

214. Memorial to the Rt Hon R.J. Seddon

1909

Bronze and marble, memorial plaque

Location: St Paul's Cathedral, London, cryptInscribed: To the memory of / Richard John Seddon/ Prime Minister of New Zealand/ 1893-1905/ Imperialist Statesman/ Reformer/ Born June 22nd 1843 at St Helens Lancashire/ died at sea June 10th 1906/ buried at Observatory Hill Wellington New Zealand.Notes: Seddon was the Prime Minister of New Zealand until 1905, he died in 1906. On the memorial are bronze allegorical figures of 'Administration' and 'Justice' in high relief, the portrait is in marble. This kind of mixing of bronze and stone in commemorative sculpture was seen in the Lockhart memorial of 1908 and originates in Frampton's work of the 1890s, see for example his Dame Alice Owen statue in bronze and marble.Ill Ref: 4/43**215. Bust of Ralph Wald Emerson**

c.1910

Portrait bust

Location: UnknownNotes: This is a bust of the actor Ralph Wald Emerson. What material that it was made in remains unknown, it was never exhibited and its location is unknown. This lack of details is not uncommon in the genre of portraiture.**216. Bust of Sir Francis Galton FRS**

1910

Bronze, portrait bust

Location: London UniversityExh: RA 1910Notes: This bust was commissioned through the will of Francis Galton, the founder of the Galton Professorship of Eugenics at London University. It was unveiled in 1911.**217. Bust of Maurice Hewlett**

c.1910

Bronze, portrait bust

Location: UnknownExh: RA 1909Notes: Frampton's demand for portraiture was immense by 1910 and formed the main output of his work. Hewlett (1861-1923) was a writer and the same year as this bust Frampton sculpted an ideal work based on a story by him entitled 'Madonna of the Peach Tree.'

218. Madonna of the Peach Tree

1910

Bronze, ideal bust

Location: Cartwright Hall, Bradford; National Gallery of Wales, CardiffExh: RA 1910, Venice Biennale 1910

Notes: The form of this bust is similar to previous works such as *Enid the Fair* and *Lynnors* and takes up a similar manner of narrative representation. 'The Madonna of the Peach Tree' was a short story by Maurice Hewlett in which the Madonna appears as a vision. The bust shows the peach blossoms as the figure's headdress, the only reference to the subject of the story. *The Studio* afforded 'very high praise' to the work on seeing it at the Academy in 1910. The version belonging to the National Gallery of Wales was a gift from Frampton to the sculptor William Goscombe John.

Ill Ref: 2/42**219. Memorial to J. Macallan Swan**

c.1910

Bronze, memorial plaque

Location: Church of St Paul, St Paul's Road, Brentford Essex

Notes: The only reference to this memorial is in Pevsner's 'Buildings of England' for London. However, correspondence with the church has only been returned to sender.

220. Monument to Sir Andrew Henderson Leith Fraser

1911

Bronze, commemorative monument

Location: Victoria Memorial Gardens, Calcutta, India

Notes: The commission to execute this monument was no doubt placed in Frampton's hands due to the success and efficiency at executing the monument to Queen Victoria in Calcutta. Fraser was Lieutenant Governor of Bengal from 1903-08, this monument takes the form of a freestanding figure.

221. Monument to the Marquess of Lothian

1911

Bronze, commemorative monument

Location: Peel Gardens, Linlithgow, near EdinburghExh: RA 1919

Inscribed: In remembrance of the Right Honorable John Adrian Louis Hope/ Seventh Earl of Hopetown and first Marquess of Linlithgow/ first Governor General of the Australian Commonwealth/ B. 1860/ D. 1908/ A man greatly beloved.

Notes: Locally this sculpture is affectionately known as 'the green man' because of the patination of the bronze. It is to commemorate The Right Honourable John Adrian Louis Hope, the First Marquess of Linlithgow. The detail that Frampton

has afforded the regalia and costume of the statue is remarkable and shows the dexterity and efficiency of his workshop by this date.

Ill Ref: 5/17

222. Monument to Queen Mary

c.1911

Marble, commemorative monument

Location: Victoria Memorial Gardens, Calcutta

Exh: RA 1907, 1911

Notes: This monument stands in Victoria Memorial Gardens (previously Dalhousie Square) in Calcutta along with Frampton's monument to Sir Andrew Henderson Leith Fraser of the same date.

Ill Ref: 5/14

223. Monument to J.M. Barrie ('Peter Pan')

1911-12

Bronze, commemorative monument

Location: Kensington Gardens, London; Sefton Park, Liverpool; Newfoundland; Brussels

Exh: RA 1911

Notes: This statue was created as memorial to the author of 'The Little Bird' (from which the character of Peter Pan came), J.M. Barrie. Versions were later cast for Liverpool, Brussels and Newfoundland. Original plaster fragments exist in the V&A; Frampton instructed his son to destroy these but Meredith could not bring himself to do so.

Ill Ref: 5/22

224. Memorial to Edward VII, Bolton

c.1912

Marble, commemorative bust/monument

Location: Town Hall, Bolton, Lancashire

Exh: RA 1913

Inscribed: A great King/ ever anxious for his Peoples good/ and peace among the Nations/ Edward VII 1901-1910/ erected by public subscription 1912/ as Prince of Wales he opened this Town Hall on Thursday the 5th June 1873/ Supera Moras.

Notes: Originally this commission was to provide a bust of Edward VII (who had opened the building as Prince of Wales in 1873) for the Town Hall. However, Frampton designed a surround that turned the bust into a monumental work. The commission was paid for by public subscription, Frampton won the competition for the work.

Ill Ref: 6/38

225. Bust of Queen Mary

1912

Marble, portrait bust (also in bronze)

Location: Royal Collection, Buckingham Palace; Guildhall, LondonExh: RA 1915Notes: Frampton's reputation and renown as a leading sculptor was assured through such commissions as this. Bronze versions of this bust were cast, presumably for private collectors.Ill Ref: 6/31**226. Bust of John Westlake**

1912

Marble, portrait bust

Location: Squire Law Library, University of CambridgeExh: RA 1913Notes: This bust was commissioned and presented to the Squire Law Library by Mrs Westlake, wife of John Westlake.Ill Ref: 6/39**227. Bust of Sir Nathaniel Dunlop**

1913

Marble, portrait bust

Location: Glasgow Art Gallery, KelvingroveExh: RA 1914Notes: Dunlop, who died in 1919, was Glasgow shipping magnate who did a lot to improve health in the city by co-founding the Glasgow Sanitary Department. The bust was paid for by public subscription.Ill Ref: 6/41**228. Monument to Edward VII, Northampton**

1913

Stone, commemorative monument

Location: King Edward's Hospital, NorthamptonNotes: As with the Edward VII bust in Bolton, this monument takes the form of a portrait bust with surrounding monumental sections. A stone allegorical figure of St George stands on the top of the monument.Ill Ref: 5/21**229. Monument to Alfred Jones**

1913

Bronze and stone, commemorative monument

Location: Liverpool Pier headNotes: The monument to Jones continues the series of commissions in Liverpool. Liverpool is today something of a centre for Frampton sculptures, the Walker Art Gallery owns a number of works that were bequeathed by the Meredith Frampton

estate as well as his *Mysteriarch* bought at exhibition in the nineteenth century. Figures representing 'Research' and the 'Fruits of Industry' flank the figure. At the top is a female figure holding a ship, a portrait relief of Jones is set into the stone base. Liverpool was an important shipping centre in the nineteenth century and Jones was associated with this profession.

Ill Ref: 5/20

230. Bust of Edward Kraftmeir

1913

Marble, portrait bust

Location: Unknown

Exh: RA 1913

Notes: This bust continues the artist's practice post-1905 of producing detailed and finely carved portrait busts to wealthy clients.

Ill Ref: 6/40

231. Bust of George V

1914

Marble, portrait bust

Location: Guildhall, London

Exh: RA 1914

Notes: Royal patronage continued for Frampton through three successive monarchies, sittings were granted him from all his Royal clients.

232. Memorial to W.S. Gilbert

1914

Bronze, memorial plaque

Location: Victoria Embankment, London

Exh: RA 1915

Notes: The detail of the small statuettes of 'Comedy' and 'Tragedy' are similar to that seen on Frampton's Peter Pan. The 'Tragedy' figure has a series of small figures hanging from the cloak of the figure that are taken from Gilbert and Sullivan's opera 'The Mikado.' The plaque is inscribed 'his foe was folly and his weapon wit.'

Ill Ref: 4/32

233. Relief portrait of W.S. Gilbert

1914

Marble, relief portrait

Location: Grims Dyke, Old Redding, Harrow Weald

Notes: This relief is a version of the central portrait section of the above memorial to the playwright in London.

234. Bust of Sir Arthur Liberty

1914

Marble, portrait bust

Location: UnknownExh: RA 1914Ill Ref: 6/42**235. Memorial to Lawrence Alma Tadema**

1914

Bronze, memorial plaque

Location: Alma Tadema's birthplace, Dronryp, HollandNotes: The memorial to the Academy painter Alma Tadema was announced in *The Journal of the Royal Institute of British Architects* as follows: 'The tablet, which is of bronze, represents a knight in armour with a lance, symbolising Strength; and a female figure, representing Sympathy, holding a wreath.' The plaque has been placed high up above the entrance to the house of Alma Tadema's birthplace.Ill Ref: 4/44**236. Memorial to T.C. Smith Wooley**

c.1914

Memorial plaque

Location: Brough Church, NottinghamshireNotes: The only reference to this work is to be found in Pevsner for Nottinghamshire. Correspondence with the church has met with no success.**237. Recumbent figure of Bishop Wordsworth**

1914

Marble, recumbent efigy

Location: Salisbury Cathedral, Salisbury, WiltshireInscribed: Bonus dispensator multiformis gratiae dei Johannes Wordsworth serhpiscopus.Notes: Wordsworth was founder of Bishop's school, Salisbury, and the figure was paid for by the school. The finely carved marble shows Frampton's attention to detail in the depiction of the drapery and regalia, the efigy is mounted on a base of black veined marble.Ill Ref: 5/19**238. Bust of Queen Alexandra**

c.1915

Marble, portrait bust

Location: Guildhall, LondonExh: RA 1915Notes: This bust exists as a companion piece to that in the Guildhall to King George V.

239. Bust of F.D. Bowles

1915

Marble, portrait bust

Location: Pearl Assurance, PeterboroughExh: RA 1915

Notes: That Frampton did this commission was a continuation of his being commissioned by this large corporate patron. Bowles was a director of Pearl from 1888, was made joint managing director in 1908 and chairman in 1916. He sat for this portrait.

Ill Ref: 6/28**240. War memorial, Knowlton, Kent**

1915

Stone, commemorative monument

Location: Knowlton, near Canterbury, Kent

Inscribed: This cross was erected in honour of those twelve men of Knowlton/ out of a total population of thirty nine/ who enlisted prior to March 1915 and by their patriotic action won the Weekly Despatch bravest village competition/ one crowded hour of glorious life is worth an age without a name.

Notes: This commission to Frampton was from a proposed monument to the bravest village in England competition ran by *The Weekly Despatch* newspaper. Knowlton lost twelve of its population from a total of thirty nine during the Great War. Figures representing the armed services stand on the top of the column.

Ill Ref: 5/23**241. Madonna**

1915

Bronze, ideal bust

Location: Laing Art Gallery, Newcastle-on-Tyne

Notes: Again, this post 1901 ideal bust is similar in form and subject to a bust such as *Lynnors*. This is a small statuette piece.

Ill Ref: 2/43**242. Bust of George Shrubsole**

1915

Marble, portrait bust

Location: Pearl Assurance, PeterboroughExh: RA 1915

Notes: This is the third of Frampton's Pearl Assurance commissions, a portrait to mark the promotion to managing director of Shrubsole. He had first been made a director in 1892.

Ill Ref: 6/29

243. Memorial to W.T. Stead

1915

Bronze, memorial plaque

Location: Victoria Embankment, LondonExh: RA 1917

Inscribed: 1849 W.T. Stead/ 1912/ this memorial to a journalist of wide renown was erected near the spot where he worked for more than thirty years by journalists of many lands in recognition of his brilliant gifts/ fervent spirit untiring devotion by the service of his fellow men.

Notes: This work forms a series of three along the Embankment of the Thames to be sculpted by Frampton. It takes a similar form to the other Embankment works. Stead was a journalist and this memorial was paid for by his colleagues.

Ill Ref: 4/33**244. War memorial, Wittersham, Kent**

c.1915

Stone, commemorative monument

Location: Wittersham, Kent

Notes: The form of this memorial is similar to the Knowlton war memorial in Kent. Here, a crowned orb on a cushion sits on top of a column.

Ill Ref: 5/24**245. Bust of Edith Cavell**

1916

Plaster, portrait bust

Location: UnknownExh: RA 1916

Notes: This bust formed a portrait of what was later to become a monument to Nurse Cavell. This bust was presented to the London Hospital, although its present location is unknown.

Ill Ref: 6/32**246. Monument to Queen Mary**

c.1916

Marble, commemorative monument

Location: Delhi, IndiaExh: RA 1916

Notes: This statue was paid for by the Maharaja of Bikanir and Frampton has represented the Queen in her Coronation robes.

Ill Ref: 5/15**247. Bust of George Tilley**

1917

Marble, portrait bust

Location: Pearl Assurance, Peterborough

Exh: RA 1928

Notes: This bust, commissioned by Pearl Assurance, was placed in the board room of the company to mark Tilley's appointment as director in 1916. It was shown at the RA after Frampton's death.

248. Part of a memorial, A Wreath of Roses

1917

Bronze, part of a monument

Location: Unknown

Exh: RA 1917

Notes: This statue (3' high) was exhibited as a part of a memorial, however, it is not known for which memorial. It is a duplicate of the figures that Frampton executed for the Lloyd's Register of Shipping, except here the figure holds a wreath as opposed to a steamship.

249. Memorial to Francis Mond

c.1918

Commemorative monument

Location: Unknown

Notes: The only reference to this monument is to be found in Alan Borg's book 'War Memorials,' which says: 'Particular individuals were also sometimes commemorated in private memorials commissioned by the family. Francis Mond, who was killed when his aircraft was shot down in May, 1918, was memorialized in a fine statuette of St George by Frampton.'

250. War memorial, Maidstone, Kent

c.1919

Bronze, stone pedestal, commemorative monument

Location: Maidstone, Kent

Notes: The bronze top figure of this monument consists of Frampton's trademark St George figure slaying the dragon, in this case as an allegory for defeat in the Great War.

Ill Ref: 5/25

252. War memorial, Pearl Assurance

c.1919

Bronze, stone pedestal

Location: Pearl Assurance, Peterborough (was Holborn, London)

Inscribed: Of the staff of the Pearl Assurance Company/ these gave their lives for the freedom of the world/ in the years of our Lord 1914-1918.

Notes: This memorial was to commemorate those members of Pearl's staff who were killed during the Great War. Pearl's choice of Frampton as sculptor was based on their knowledge of his work from the portraiture he had sculpted for them. The monument is similar to that in Maidstone in that it consists of a stone base with a St George figure in bronze at the top.

Ill Ref: 5/26

253. Monument to Edith Cavell

1920

Stone, commemorative monument

Location: St Martin's Lane, London

Ill Ref: 5/38

254. Statuette of Peter Pan

1920

Bronze, ideal statuette

Location: Harris Museum, Preston; private collections

Notes: This 1920 statuette is a reduction (at 45 cms) of the figure of Peter Pan from the top of the Barrie monument of 1911-12. The work was a huge success and there was a huge demand for this statuette. After Frampton's death strict instructions were left that no posthumous casts should be made, much to the disappointment of prospective purchasers of the statuette. The work often comes up at auction today and commands a high reserve price.

Ill Ref: 2/26

255. Memorial to Sir Walter Roper Lawrence

1921

Marble, memorial plaque

Location: Unknown

Exh: RA 1921

Notes: The only reference found to this work is listed in Graves' Royal Academy exhibitors. It was shown at the RA in 1921.

256. War memorial, Phoenix Assurance

c.1921

Bronze, memorial plaque

Location: Phoenix House, King William Street, London, EC4

Inscription: To commemorate the services of those of the Phoenix staff still happily with us who fought and worked in the cause of justice 1914-1919- to the memory of those members of Phoenix staff who in the Great War gave their lives in response to duty's call.

Notes: This bronze plaque has decorative portions, allegorical motifs and lettering. The decoration includes a crown of roses (as representative of the British Empire), a set of scales represents the law and standards by which the assurance business is based. This war memorial is dedicated to those members of staff who fell in the Great War.

Ill Ref: 4/45

257. Bust of Sir John Bland-Sutton- 1

c.1922

Marble, portrait bust

Location: UnknownExh: RA 1922Notes: Little is known of the sitter or the whereabouts of this bust.Ill Ref: 6/34**258. Bust of Sir John Bland-Sutton- 2**

c.1923

Bronze, portrait bust

Location: UnknownExh: RA 1923Notes: This bronze version of the above marble bust was shown at the RA the following year, in 1923.**259. Statuette of Queen Victoria for Queen Mary's dolls house**

c.1922

Lead, ideal work

Location: Queen Mary's dolls house; private collectionNotes: Queen Mary's dolls house was designed by Edwin Lutyens and included the work of a number of well known artists. Frampton produced a figure of Queen Victoria as a reduction of a statue of the Queen.**260. Bust of Lady Robert Brudenell-Bruce**

1924

Marble, portrait bust

Location: UnknownExh: RA 1924Notes: This posthumous portrait was shown at the Academy in 1924.Ill Ref: 6/43**261. Monument to William Whiteley**

c.1919

Bronze, stone pedestal

Location: Whiteley Village, near Walton-on-Thames, SurreyNotes: Included on this monument is a seated female figure of 'Industry' holding the wand of Mercury and a beehive symbolising work and industry.**262. War memorial, Buenos Aires**

1925

Bronze and marble, memorial plaque

Location: Grand Hall, Returo Station, Buenos Aires, ArgentinaNotes: This memorial to fallen railworkers shows the rays of the sun and an inscription to the deceased.

Ill Ref: 4/47

263. Bust of La Belle Dame sans Merci

c.1926

Bronze, ideal bust

Location: Unknown

Exh: RA 1926, 1927

Notes: This bust is Frampton's last recorded work and is the head and shoulders of the statuette he made in 1909 of the same name.

Ill Ref: 2/46

Appendix B: Biographical Details of Associated Artists and Architects

Biographical Details of Associated Artists and Architects

This is a list of those artists, architects and designers who were associated with Frampton either through joint ventures or through commissions. The majority of them are architects, however, designers with whom the sculptor collaborated are also listed. Brief bibliographies have been included at the end of each entry, but these are by no means exhaustive.

John Belcher (1841-1913)

In the field of architecture and sculpture unity, Belcher was perhaps the most influential architect of the late nineteenth century. Belcher was elected ARA in 1900 and was President of the RIBA, winning the Gold Medal in 1907.

Belcher's important Institute of Chartered Accountants Building in London united architecture with its exterior decoration and set standards that were to be followed for the next decades. Here he employed William Hamo Thornycroft and Harry Bates; he later used F.W. Pomeroy, William Goscombe John and Frampton to carve the façade of Electra House (Moorgate, London), this in 1902-03. His designs were often heavy and laden with detail and mixed classical with Renaissance Palazzo motifs. At his most baroque he designed Colchester Town Hall (1898-1902) in the Edwardian revival of this style.

For John Belcher, see:

Journal of the Royal Institute of British Architects, vol.14, 1907, pp.560-574; 'The Royal Gold Medal Presentation to Mr John Belcher ARA,' by Thomas E Collcutt.

A Stuart Gray, 'Edwardian Architecture, a biographical dictionary,' (London, 1985) pp.103-106.

Robert Anning Bell (1863-1933)

Robert Anning Bell began his career in the architecture practice, followed by Westminster School of Art and the Royal Academy Schools.

During the years of the 1880s he shared a studio with Frampton and the two undertook a number of joint commissions for coloured relief decoration in churches (for example at St Clement's Church in Bradford and St Clare's in Liverpool). Bell made a career out of the production of the coloured plaster relief, he also was an illustrator and teacher. He taught at Liverpool School of Art, Glasgow School of Art and the Royal College in London. His work was regularly illustrated in *The Studio* and he published a number of treatises on coloured relief technique both here and elsewhere. His work on architecture includes a mosaic for the façade of Harrison Townsend's Horniman Museum (1902) in London, and for the north front of Aston Webb and Ingress Bell's Birmingham University.

For Robert Anning Bell, see:

Various issues of *The Studio* from the journal's inception in 1893.

A Stuart Gray, 'Edwardian Architecture- A biographical dictionary,' pp.106-107.

The Journal of the Decorative Arts Society, No.14; Peter Rose, 'The Coloured Relief Decoration of Robert Anning Bell,' pp.16-23.

Sir John James Burnet (1857-1938)

Burnet was the son of the leading Glaswegian architect Sir John Burnet. J.J. Burnet studied at the Ecole des Beaux Arts in Paris, returning to his fathers practice in 1878. He was knighted in 1914 and awarded the RIBA Gold Medal in 1923.

Burnet became one of the leading architect's of the Edwardian period and having been given the commission to build the prestigious Edward VII Galleries at the British Museum (1904-14), Burnet opened an office in the capital. For this commission, Frampton carved two stone lions. The sculptor worked for Burnet

on one other occasion, to design façade decoration for the Glasgow Savings Bank in Glasgow in 1895-96.

For J.J. Burnet, see:

'The Macmillan Encyclopedia of Architecture,' (London, 1982), pp.351-352.

A Stuart Gray, 'Edwardian Architecture- A biographical dictionary,' pp.128-132.

Basil Champneys (1842-1935)

Champneys began his architectural career as an articled clerk to John Prichard of Llandaff and started up on his own in 1867. Despite not being a member of the RIBA, or any other professional institution, the RIBA awarded him the Gold Medal in 1912.

Champneys completed a number of commissions for collegiate architecture in both Oxford (for example at Somerville) and Cambridge (for example at Newnam College). He restored part of Manchester Cathedral, employing Frampton to co-sculpt a reredos (destroyed in the Second World War), and built the John Rylands Library in that city. Here, Frampton was employed by Champneys to design the plaster ceilings. (Another plaster ceiling was executed by Frampton for the dining hall of Champneys' Newnam College, Cambridge.) The Rylands Library (in Deansgate) is in a late Gothic style, unadorned of exterior decoration. Champneys' attention to all details in his approach here is very Arts and Crafts, although he never belonged to any groups associated with the Movement. His style, however, was always eclectic, taking references from classicism, Gothic, Renaissance and 'Queen Anne' styles.

For Basil Champneys, see:

Journal of the Royal Society of British Architects, vol.19, 1911-12, pp.585-592;

'The Royal Gold Medal, 1912, Presentation to Mr Basil Champneys,' by Mr Leonard Stokes.

The Builder, vol.102, 1912, pp.751-763; 'Contemporary Architects and their work- Mr Basil Champneys.

The Builder, vol.148, 1955, p.682; Obituary.

DNB entry by Martin Briggs.

'Who was Who,' 1929-1940.

John H.G. Archer (ed.), 'Art and Architecture in Victorian Manchester.' For 'Basil Champneys and the John Rylands Library,' by John Maddison, pp.230-278.

A Stuart Gray, 'Edwardian Architecture- A Biographical Dictionary,' pp.139-141.

Thomas E. Collcutt (1840-1924)

Collcutt began his career in the offices of G.E. Street at the same time as Richard Norman Shaw.

Collcutt's first building of merit was Wakefield Town Hall (1877-80) in the mainly London based 'Queen Anne' style, that Shaw did so much to disseminate. The building has unpretentious exterior sculptural decoration and an interior frieze depicting 'The Battle of Wakefield' by H.C. Fehr. The architect often employed artists and craftsmen to adorn his buildings (Collcutt himself designed furniture) and this is exemplified in his Lloyd's Register of Shipping building in Fenchurch Street, London of 1899-1901. Frampton sculpted the exterior decoration and Frank Lynn Jenkins, Gerald Moira and others did extensive plaster and metalwork inside. Prior to this, Collcutt had established himself with the Imperial Institute (demolished) in 1893, with marble fireplaces carved by Frampton.

For T.E. Collcutt, see:

Journal of the Royal Institute of British Architects, November 1924; Obituary.

The Builder, 17th October 1924, pp.582, 587 & 594; Obituary notes.

Mark Girouard, 'Sweetness and Light- The Queen Anne Movement 1860-1900,' pp.76-82.

A. Stuart Gray, 'Edwardian Architecture- A Biographical Dictionary,' pp.144-147.

Alexander Fisher

Alexander Fisher was the leading enamelist in the 1890s in Britain. After training in Paris, where he learnt the numerous techniques of enamelling on jewellery, he became responsible for passing on his knowledge to many fellow artists. Frampton was undoubtedly taught by Fisher (around 1896), the two would have met at meetings of the Art Workers' Guild. Fisher exhibited an enamelled portrait of Frampton at the RA in 1903 and the latter was responsible for the enamellist's employment at the Central School of Arts and Crafts, where Fisher was Instructor of enamelling. Fisher produced jewellery, church monuments and fixtures and portrait plaquettes.

For Fisher, see:

The Art Journal 1898, 'The art of the enameller- Alexander Fisher,' by Fred Miller, pp.262-267.

Numerous articles and illustrations in *The Studio* throughout the 1890s and early 1900s.

Thomas Graham Jackson (1835-1924)

Jackson was an architect, designer and writer who began his career in the offices of Sir George Gilbert Scott in 1858. It was undoubtedly through this that Jackson's *oeuvre* later became inclined more towards the Arts and Crafts notion of the unity of the fine and decorative arts. Jackson, for instance, made designs for such things as pianos in addition to architecture and his work blended decoration with the practicalities of architecture. Jackson was a member of the Art Workers' Guild (becoming Master in 1896). His training came through the Royal Academy Schools, as opposed to the RIBA Schools, and he was elected ARA in 1892 and a full Academician in 1896.

Following in Scott's footsteps Jackson restored a number of churches and cathedrals and was a respected advisor on these matters, having set up in business in 1862. His own style of architectural design became known as 'Anglo-Jackson' for its drawing on Gothic and Classical styles. He was involved in several

collegiate schemes in Oxford. He restored St Mary's church, Oxford, in 1897 and built the Chapel at Giggleswick school, Yorkshire, in a Byzantine style. Frampton was involved in making the sculptural decoration in both of these schemes. Jackson trusted his workers and so Frampton was regularly employed. (Jackson used Farmer and Brindley on many occasions to carve decoration, trusting only an artisan called Mr Maples.) Frampton was first employed by the architect early on in his career to model a frieze for a music gallery in a house at Kensington Court in London (1885), this coincides with the sculptor's first joining the AWG where the two would have met. Other work involving Frampton was a stone statue of Archdeacon Johnson for a niche above the main door on the façade of Victoria school, Uppingham, carved in 1897-98.

Although Jackson continued to exhibit his designs at the RA until his death, Frampton and Jackson rarely worked after the turn of the century. A memorial service to Jackson, held in 1924, was attended by Frampton.

For Thomas Graham Jackson, see:

The Architectural Review, vol.1, 1897, pp.136-159; 'The complete works of T.G. Jackson RA with many special sketches and unpublished drawings and plans selected by Mr Jackson.'

'St Mary the Virgin, Oxford,' by TG Jackson. (University of Oxford, 1897).

'Giggleswick School- notes on the history of the school and an account of the new chapel,' (Oxford, 1901).

The Builder, vol.127, 1924, p.748; 'The Late Sir T.G. Jackson RA.'

The Builder, vol.127, p.758; 'Sir T.G. Jackson, Bart, RA,' by Professor Beresford Pite.

Journal of the Royal Society of British Architects, vol.52, 1924-25, pp.49-50; for 'The Late Sir Thomas G. Jackson, Bart, RA' Royal Gold Medallist RIBA,' by Sir Reginald Blomfield.

A Stuart Gray, 'Edwardian Architecture- A Biographical Dictionary,' pp.219-222. Basil H. Jackson (ed.). 'Recollections of Thomas Graham Jackson, Bart, RA, 1835-1928.' (Oxford University Press, London, 1950).

DNB by HS Goodhart- Rendel.

'*Church Monuments*' Journal, vol.6, 1991, pp.54-66, for 'Gothic Enriched: Thomas Jackson's Mural Tablets in Brighton College Chapel,' by Martin D.W. Jones.

William Richard Lethaby (1857-1931)

In 1883 Lethaby founded the Art Workers' Guild with Prior, Ernest Newton, Mervyn Macartney and Horsley. For this factor he was asked to set up the Central School of Arts and Crafts (with Frampton) along Arts and Crafts lines in 1893. In 1891 Lethaby published 'Architecture, Mysticism and Myth,' which was to hugely influence Charles Rennie Mackintosh.

For W.R. Lethaby, see:

Journal of the Royal Institute of British Architects, vol.57, 1950, pp.168-169; 'The work of Lethaby, Webb and Morris,' by Noel Rooke.

Sylvia Backmeyer and Theresa Gronberg (eds.), 'W.R. Lethaby (1857-1931)- Architecture, Design and Education,' (London, 1984).

A Stuart Gray, 'Edwardian Architecture- A Biographical Dictionary,' pp.234-235.

Gilbert Marks (1861-1932)

Marks began his career as an apprentice to a firm of silversmiths. He began exhibiting his own designs in 1895 and thereafter at the Fine Art Society and the Arts and Crafts Exhibition Society. He was soon registered as a silversmith and given his own hallmark.

His work is very Arts and Crafts like in style, with the employment of fishes, ships and floral designs. Marks was first associated with Frampton around 1895 when he executed the first of a number of silver salvers for Masters of the Art Workers' Guild to Framptons' designs. Theses works, for instance the silver salver to John Ewart (1899), were carried out in repoussé, a technique that Marks excelled in. Marks also executed two silver caskets (with applied enamelling) to Frampton's specifications, the first in 1897 the second in 1902.

For Marks, see:

The Artist 1898, vol.22, 'The craft of the silversmith,' pp.133-137.

The Magazine of Art 1897, 'Gilbert Marks- An artist in silver,' pp.158-159.

John Loughborough Pearson (1817-1897)

As opposed to the architects T.G. Jackson and Basil Champneys (who Frampton worked with) who advocated the unity of the arts, J.L. Pearson was of an older generation in which applied decoration was made subservient to the architecture. At Astor House a true unity of fine and decorative arts with architecture was carried out, however this was the clients wish as opposed to Pearson's usual practice of employing masons as opposed to artists. For Astor House, Frampton produced a door with silver relief panels depicting the *Mort d'Arthur*.

For J.L. Pearson, see:

Anthony Quiney, 'John Loughborough Pearson,' (Yale, 1979).

Sir John William Simpson (1858-1933)

Simpson graduated from the RA Schools in 1879. He was a member of the AWG and was President of the RIBA between 1919 and '21.

In 1897 and in partnership with Milner and Allen, he won the competition to build the new art galleries at Glasgow, the most important commission of his career. The Glasgow Art Galleries at Kelvingrove is a mass of baroque detail, perhaps the most restrained of which are Frampton's spandrel reliefs at the rear of the building. For this, Frampton also designed a bronze figure group of 'St Mungo as Patron of the Arts.'

For J.W. Simpson, see:

A Stuart Gray, 'Edwardian Architecture, a biographical dictionary,' p.331.

Leonard Stokes (1858-1925)

Stokes worked in a number of architects' offices during his formative years, including G.E. Street, T.E. Collcutt, G.F. Bodley and Thomas Garner. He studied at the RA Schools from 1878, was a member of the Art Workers' Guild, President of the Architectural Association (1889) and later President of the RIBA (from 1910-11). Stokes won the prestigious RIBA Gold Medal in 1919.

His first ventures into the design of buildings was largely for Catholic churches. Amongst these was the church of St Clare, Sefton Park, Liverpool (1888-89), a simple, undecorated work with a lavish Byzantine/ Renaissance reredos by Frampton and Robert Anning Bell in a host of sumptuous reds, blues and golds. Gothic was Stokes' adopted career style, although true to late Gothic revival he did not follow the restricted rules set out by Pugin earlier in the century. Polychromy often was a part of the exteriors of his designs, such as at St Clare's and on the numerous telephone exchanges he built between 1898 and 1908. His buildings retain a simplicity of architectural motifs and rarely is their any sculpture applied to exteriors. Apart from the aforementioned church, Stokes worked with Frampton early on to co-design a memorial plaque to Bishop Mackarness (Oxford Cathedral, 1890) and later to design the pedestal for the sculptor's monument to Queen Victoria in Leeds, unveiled in 1905.

Stokes' memorial mass was attended by Sir George and Lady Frampton.

For Leonard Stokes, see:

The Journal of the Royal Institute of British Architects, vol.33, 1925-26, pp.148-149; 'Leonard Aloysius Scott Stokes, President RIBA, 1910-19- Two personal reminiscences by Walter J.N. Millard and George Drysdale.'

The Builder, 1st January 1926, p.7; Obituary to Leonard Stokes.

The Journal of the Royal Institute of British Architects, vol.34, 1927, pp.163-174; 'The Work of Leonard Stokes,' by George Drysdale.

'Who was Who,' 1916-1928.

A Stuart Gray, 'Edwardian Architecture, a biographical dictionary,' pp.337-342.

Charles Harrison Townsend (1851-1928)

The architect and designer Charles Harrison Townsend began his career in the offices of Thomas Lewis Banks in 1883, becoming a partner. He opened his own practice in London and by 1888 was a fellow of the RIBA.

Townsend's major commissions for buildings were in London and during the 1890s were discernably Arts and Crafts in style, such as the Bishopsgate Institute (1892-94) and the Whitechapel Art Gallery (1895). Often in such buildings carved foliage decoration and tree motifs were to be seen that both he and Frampton may be said to have originated. This was seen in the, so called, Düsseldorf fireplace that the two co- designed and executed for the architect's Linden Haüs in 1895. Townsend was a great employer of his fellow artists. Robert Anning Bell designed a mosaic for the façade of the Horniman Museum and William Reynolds Stephens extensively furnished St Mary the Virgin's church at Great Warley, Essex.

Townsend was closely involved in Arts and Crafts circles and he proposed Frampton for membership of the AWG in 1884, himself becoming Master in 1903.

For Charles Harrison Townsend, see:

A Stuart Gray, 'Edwardian Architecture- A Biographical Dictionary,' pp.351-354. Alastair Service (ed.), 'Edwardian Architecture and its origins.' (The Architectural Press, 1975), for 'Charles Harrison Townsend' by Service, pp.162-182.

Sir Aston Webb (1849-1930)

Aston Webb's first major commission came in 1885 (in partnership with Edward Ingress Bell) to build the Victoria Law Courts in Birmingham. Webb went on to be one of the leading architects of the late Victorian/ Edwardian eras and carried out a number of schemes to build for government offices. His reputation was great and accolades numerous; Aston Webb was President of the RIBA from 1902-04, President of the Royal Academy from 1919-24 and was knighted in 1904.

Webb regularly employed artists and sculptors to decorate his buildings, such as Anning Bell and Henry Pegram for buildings for the University of Birmingham from 1906-09 and Brock for Admiralty Arch in London in 1910. Frampton was employed along with Drury, Goscombe John and others to carve figures for the frontage of Webb's Cromwell Road entrance to the Victoria and Albert Museum around 1909.

For Aston Webb, see:

A Stuart Gray, 'Edwardian Architecture- A Biographical Dictionary,' pp.374-379.

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