

ACKNOWLEDGEMENTS	vii
INTRODUCTION	I
I AESTHETICS, PHILOSOPHY AND PHYSIOLOGY: THE ROAD TO PHENOMENALISM	9
<i>London: The Body and Society</i>	12
<i>Scotland: The Culture of Sensibility</i>	18
<i>The Development of a Critique of Efficient Causality</i>	20
<i>The Rise of Phenomenalism</i>	22
<i>The Picturesque Controversy</i>	26
II THE TEMPLE OF FLORA	37
<i>Robert John Thornton</i>	38
<i>Thornton and Erasmus Darwin</i>	39
<i>'All the Most Eminent English Artists'</i>	41
<i>The Plants and their Backgrounds</i>	49
<i>Ordered Continuity: The Arrangement of the Pictures</i>	60
<i>The Failure of A New Illustration</i>	64
III FROM PICTURESQUE TRAVEL TO SCIENTIFIC OBSERVATION	67
<i>The Wonders of Nature</i>	68

<i>The Picturesque Tour in Scotland</i>	70
<i>Naturalist Travellers in Scotland and the Geological Controversy</i>	74
<i>The Western Isles</i>	80
<i>The East Coast: Tantallon Castle and the Bass Rock</i>	95
<i>Artists and Geologists</i>	99
IV SKETCHING FROM NATURE: JOHN AND CORNELIUS VARLEY AND THEIR CIRCLE	
<i>The New Role of Sketching</i>	105
<i>Cornelius Varley</i>	113
<i>The Scientific Outlook</i>	126
<i>The Proto-Photographic Gaze</i>	130
<i>Phenomenalism and the Retreat from Social Conflict</i>	135
<i>The End of Phenomenalism</i>	145
CONCLUSION	149
NOTES	154
BIBLIOGRAPHY	182
INDEX	193