

Contents

<i>List of plates</i>	x
<i>Preface</i>	xi
1. Introduction	i
2. The picturesque and the past	
Varying aspects of sensibility	30
2.1 Man, the sublime and the beautiful: the editor of the <i>Edinburgh Review</i> addresses himself to a much-debated subject, 1813	30
2.2 Horses' teeth and pigs' trotters in a hermitage: Humphry Repton experiences the picturesque, 1700	32
2.3 The perfection of landscape gardening: a definition by Repton, 1806	35
2.4 A curse on insipid scenes: Payne Knight's poem about gardens	35
2.5 Laying out grounds: London lays down rules for garden design, 1836	36
2.6 Siting country houses: Payne Knight on where to build your house, 1806	37
2.7 The aesthetic problems of chimneys: Uvedale Price on a picturesque problem, 1794	41
2.8 Problems of the picturesque roof: the same on the same, 1794	44
2.9 Ornamental cottages: practical aspects of the picturesque faced by Peter Frederick Robinson in 1823	45
2.10 Appropriate styles for a theatre?: Joseph Farington records a discussion in 1809	48
2.11 Art's dull precepts scorning: a poetic attack on Soane, 1824	49
2.12 Chaste Gothic: the Dean of Winchester on how to evaluate Gothic, 1815	51
2.13 Talking Gothic: Henry Crabb Robinson records some views in 1828	52
2.14 Comment on Nash: an attack on plaster, 1826	54
2.15 Drawbacks to the Egyptian style: Thomas Hope warns against the exotic in his <i>Household Furniture and Interior Decoration</i> of 1807	54
2.16 Allurements to the public: HM Commissioners of Woods, Forests and Land Revenues explain the problems of urban development, 1812	54
2.17 A gloomy view of architectural education: in his <i>Contrasts</i> of 1836 Pugin attacks the system	56
2.18 Orthodoxy, bricks and mortar: an anonymous contributor to the <i>Builder</i> attacks Pugin, 1824	58
2.19 Nothing for mere effect: Pugin outlines ideas of functionalism to Lord Shrewsbury	59
2.20 The impact of the Railway: in <i>Dombey and Son</i> Dickens deals with the urban picturesque	60
3. Improving public taste	
An awareness of the economic implications of design impelled efforts to improve taste, and art criticism became a flourishing activity	62

3.1 Art and the people: in the *Penny Magazine* Douglas Jerrold speaks about the democratization of culture in 1847 62 **3.2 A conversazione at Lambeth:** an account of a meeting of the Lambeth Literary and Scientific Institution in 1836 64 **3.3 Art uncontrolled by laissez-faire:** the ideals of popular education in art defined in *Chamber's Papers for the People*, c. 1835 65 **3.4 Pictures in the parlour:** a working-class interior in Lancashire in 1843 67 **3.5 Love of the lower orders for pictures:** Lady Eastlake enthuses about the popular reception of an exhibition of designs for cartoons in Westminster Hall in 1843 68 **3.6 Other views of the same exhibition:** in the *Art Union* and the *New Monthly Magazine* two reviewers take differing attitudes to the same exhibition 69 **3.7 Fools rush in:** Hazlitt in the *Champion* had expressed a more jaundiced view in 1814 73 **3.8 A consensus:** Sir Charles Morgan on a more general aspect of taste in *The Athenaeum* on 2 November 1834 76 **3.9 Bigotry and snobbery in art appreciation:** *Punch* takes issue with certain aspects of the British attitudes to art 78 **3.10 A passion for engravings, and picture books:** Thackeray on lithography and English taste 80 **3.11 An art publisher:** the *Somerset House Gazette* lauds the activities of Ackermann on 17 July 1824 82 **3.12 Truth or insult?:** on 3 June 1831 the *Guardian* ruminates on the dangers of art criticism 85 **3.13 Articles and art:** *Punch* criticizes the critics 86 **3.14 To catch the living manners:** on 15 January 1823 *The Times* decides to do regular art criticism 89 **3.15 Art and the universities:** the *Westminster Review* deplores the lack of art education at the universities 89 **3.16 Irish views of Venice and elsewhere:** Thomas Moore typifies British reactions to Italian art and culture 90 **3.17 Rome in vile taste:** Pugin typifies a less favourable view in 1847 95 **3.18 Women underprivileged:** a young lady addresses Sir Thomas Lawrence on female disadvantages in art in 1824 96 **3.19 Art education for young women:** Mrs Jameson advocates fine art as a field for female education 98 **3.20 An obligation to improve:** in 1842 Sir Thomas Dick Lauder's *On the Origin of Taste* emphasizes the ethical implications of improved taste 101 **3.21 A sanguine hope for perfection:** from the pages of *The Builder* in 1845 a plea for truth to nature and religion 102 **3.22 Unstained by sensuality:** In the Pre-Raphaelite journal the *Germ* Frederic George Stephens praises purity of heart as essential to art, 1850 104 **3.23 Like larks into a trap:** Ruskin denounces the aesthetic blandishments of Romanism in *Stones of Venice*, 1851 105

4. The World of the Artist

Aspects of the lives of painters and sculptors

108

4.1 Rude students: Farington records Academic concern about student misbehaviour in 1795 108 **4.2 A drawing master:** the same diarist describes an art teacher 108 **4.3 An art school c. 1836:** in his maturer years the painter of *Derby Day* recalls his youth at one of the century's most famous art schools 109 **4.4 A month in an artist's life:** Benjamin Robert Haydon records his activities in November 1808 112 **4.5 The life of the artist:** Thackeray describes the denizens of Soho in

1846 114 **4.6 Problems of painting in England:** in his lectures at the Royal Academy in 1807 John Opie attacks dealers 119 **4.7 A painter at work 1849:** Millais' cousin remembers the artist at work on a masterpiece 121 **4.8 Singing among the redeemed:** Palmer records his relationship with God and art in 1826 123 **4.9 Agreeable blanks:** in a letter to Samuel Palmer in 1838, John Linnell gives his friend some hints 124 **4.10 Painting the Queen's cows:** T. Sidney Cooper recalls a royal commission in the 1840s 125 **4.11 Painting the Sultan:** in his journal David Wilkie records painting the Sultan of Turkey in 1840 128 **4.12 An RA looks at the summer exhibition 1833:** a letter to Sir John Soane from Thomas Phillips RA on 3 May 1833 131 **4.13 A contrast in criticisms:** four differing views of Turner appearing in various magazines 133 **4.14 In praise of portraiture:** a poetic effusion by Sir Martin Archer Shee PRA in 1819 135 **4.15 A taste for Spain:** David Wilkie writes to William Collins about Spanish art 136 **4.16 Lawrence in Rome:** Sir Thomas Lawrence PRA describes his life in Rome in 1819 to Joseph Farington RA 138 **4.17 Constable and France:** John Constable relates his French successes to Bishop John Fisher, 1824 140 **4.18 A visit to Flaxman:** a German art critic describes a visit to an English sculptor in *Kunst-Blatt*, April 1827 141 **4.19 Problems of public statuary:** in September 1836 the *Gentleman's Magazine* recounts the problems involved in erecting a statue of George III 144 **4.20 A symbolic Victoria and a tinted Venus:** John Gibson records the genesis of two of his most famous sculptures, 1862 146 **4.21 Pigments and their prices:** Middleton's price list, 1809 150 **4.22 Advice on engravings and prices:** from Allan Cunningham's *Life of Sir David Wilkie*, letters between the artist and his patron Sir George Beaumont, 1807 151 **4.23 Problems of a print collector:** the *Print Collector* of 1844 gives some tips 153 **4.24 Engravers underprivileged:** a petition to William IV in 1837 155

5. Patronage, public and private

Changing patterns of patronage;
the intervention of the state;
art institutions

157

5.1 An influx of old masters: Gustav Waagen records some British purchases in his *Works of Art and Artists in England*, 1838 157 **5.2 Doubts about dealers:** from Mrs Jameson's *Companion to Public Picture Galleries of London*, 1842 160 **5.3 Encouraging genius:** John Pye describes two important private collections open to the public in the 1820s 164 **5.4 A lover of antiquity:** an English architectural student records his reactions to Greece in a letter to Soane in 1818 167 **5.5 A shadow of magnitude:** Keats on the Elgin Marbles 169 **5.6 Ancient or modern? A choice for collectors:** Mrs Jameson discusses the alternatives facing collectors in her *Companion to Private Galleries of Art in London*, 1842 170 **5.7 A need for public art galleries and exhibitions:** Archibald Allison's article in *Blackwood's Edinburgh Magazine* (1836) puts the case for more art on view 174 **5.8 A fair and reasonable valuation:** Lord Liverpool haggles over

the sale of the Angerstein collection to the nation, 1823 176 **5.9 Money for museums and the Arts:** a Parliamentary discussion about expenditure on the arts in July 1836 180 **5.10 The cost of the National Gallery:** correspondence from the *Parliamentary Papers* of 1833 181 **5.11 Views on the National Gallery:** the voice of criticism from the columns of the *Literary Gazette* 185 **5.12 Museum administration:** Parliament reforms the British Museum, 1836 187 **5.13 A true devotee:** the *Gentleman's Magazine's* obituary of a Keeper of Prints in the British Museum 189 **5.14 New delights in the British Museum:** Edward Burne-Jones writes to his father in 1850 about new acquisitions in the British Museum 192 **5.15 A Mexican exhibition:** the *Somerset House Gazette* for 10 April 1824 reviews 'a unique exhibition' 194 **5.16 The Royal Academy Analysed:** the *Parliamentary Papers* publishes some facts and figures about the Royal Academy in 1834 195 **5.17 The Royal Society of British Artists:** an account of a new body of artists 200 **5.18 Not above mediocrity:** criticism of societies by Ephraim Hardcastle 201

6. Art, Design and the Machine

An awareness of the necessity of adopting art and design to the needs and opportunities of the machine took many forms, and raised many questions

203

6.1 A want of enlightened information: the Select Committee on the Fine Arts reports to Parliament in 1841 203 **6.2 A meeting with Prince Albert:** Charles Eastlake meets the Prince about promoting the fine arts 204 **6.3 The cost of the Houses of Parliament:** the Commissioners report on the plans for the new Houses of Parliament, 1836 206 **6.4 Art and artisans:** Charles Topliss' evidence before a Select Committee, 1835 207 **6.5 The causes of inferior taste in Britain:** an architect deplores the lack of craftsmen to the Select Committee, 1836 216 **6.6 A British school of design:** the *Gentleman's Magazine* gives the news to its readers, 1836 223 **6.7 The female school of design:** the *Journal of Design* records a later development in 1834 224 **6.8 Art education in Manchester:** The same journal describes a provincial development 226 **6.9 The school of bad designs:** *Punch* attacks the schools of design in 1846 231 **6.10 Suggestions about the schools of design:** Henry Cole writes to the Prime Minister in 1846 232 **6.11 Ingenious mechanical processes:** Mrs Jameson discusses some of the implications of mass production 237 **6.12 Inferior design:** a writer in the *Art Union* considers the whole position of design in 1845 242 **6.13 A famished race:** the lot of the Spitalfields weaver in 1846 from *Heads of the People* 246 **6.14 A new decorum to the expenditure of the rich:** Thomas Hope advocates the social merits of fine furniture in his *Household Furniture and Interior Design* of 1807 248 **6.15 Cabinet-makers mixed up with the fine arts:** Henry Mayhew investigates cabinet-makers in the *Morning Post*, 1850 252 **6.16 Tiles for a hall:** Herbert Minton advertises his wares in 1835 255 **6.17 In the medieval line:** *Punch* satirizes the fashion for medieval bric-à-brac in 1846 256 **6.18 China painting, glass painting and copyright:** John Martin gives evidence to the Select Committee about

some specific problems in design 257 **6.19 Standards and fashions in textiles:** a craving for novelty deplored by the *Journal of Design* in March 1844 264 **6.20 An industrial art peculiarly our own:** a new material discussed in the columns of the *Illustrated Exhibitor* in 1851 268 **6.21 Hints on interior design:** from the *Journal of Design*, 1848 271 **6.22 What things ought to be:** the *People's Journal* addresses itself to the implications of mass production 276 **6.23 Colour in architecture:** Owen Jones defends his use of colour in the interior of the Crystal Palace 277

Biographical index 283

Index 312