

# CONTENTS

<i>List of Illustrations</i>	xiii
<i>List of Figures and Tables</i>	xvii
<i>Abbreviations</i>	xviii

Introduction	I
Beginnings	I
The Royal Academy and the politics of culture	3
The transformation of artistic culture in Britain's long eighteenth century	5
'Of the history of the Royal Academy in the eighteenth century not much need be said'	9
How the argument unfolds	10

## I. ACADEMIES OF ART

1. Institutional history	19
2. Promoting a national school	52
Schools	52
Exhibitions	62
The Royal Academy and the English School	67
3. Modelling Academies for the British School	80
Provincial England (with an American digression)	86
Scotland and Ireland	96
Conclusions	104
4. The cosmopolitan outlook of a national academy	109

## II. THE POLITICIZATION OF ART

Somerset House, 23 April 1796	127
Art and politics	128

5. George III and the artists	136
Academies and princes	136
Courtiers, party politicians, and regicides	145
6. French Revolutions in the Royal Academy?	180
7. The spectacle of exhibitions	203
Improper persons	206
Private views	215
Turtle and champagne	216
Somerset House, 23 April 1796	221
 III. FORGING THE CULTURAL STATE  	
A year in the life of Joseph Farington, R.A.	225
The British state, the arts, and the Royal Academy	226
8. Professional representations	235
Metropolitan and imperial dress rehearsals	235
Formulating and implementing policy: customs duties	240
Lobbying government and parliamentarians: taxation	245
Sponsoring legislation: copyright	248
Professional artists	251
9. Monumental miracles	253
National monuments	257
<i>A Dome of National Glory</i>	276
The Elgin Marbles	285
Epilogue: a London Parthenon	295
Conclusion	299
Achievements and limitations	299
The unreformed Academy in the Age of Reform	300
The Royal Academy and the politics of British culture	306
 <i>Select Bibliography</i>	 308
<i>Index</i>	355