

Light Touches: Cultural Practices of Illumination, London 1780-1840

**Submitted by Alice Barnaby to the University of Exeter as a thesis for the
degree of Doctor of Philosophy in English, September 2009.**

Volume 2 of 2.

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I certify that all material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

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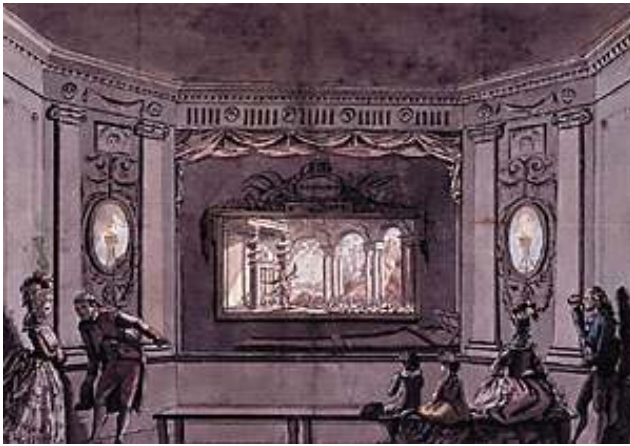
Illustrations: Introduction

Fig. 0.1. *The Eidophusikon Showing Satan arraying his Troups on the Banks of a Fiery Lake with the Raising of Pandemonium from Milton* by Edward Francis Burney in watercolour, c.1782. BMRP.



Fig. 0.2. *Open Landscape with Shepherd, Sheep and Pool* by Thomas Gainsborough. Oil on glass. C.1786. V&A.

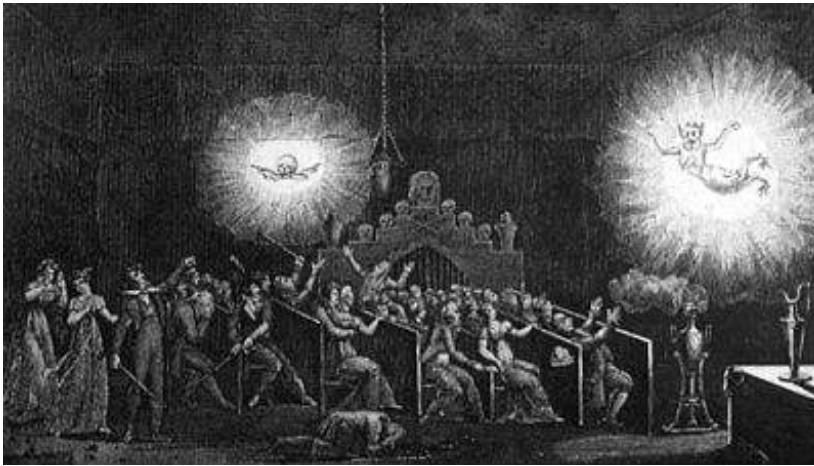


Fig. 0.3. *Robertson's Phantasmagoria*. Couvent des Capuchines, Paris, c.1799



Fig. 0.4. *The Ruins of Holyrood Chapel* by Louis Daguerre. Oil on canvas, 1824.

Walker Art Gallery, Liverpool.



Fig. 0.5. Advertisement of Adam Walker's exhibition of the eidouranion at the English Opera House in the Strand on March 21, 1819.

Illustrations: Chapter One

Fig. 1.1. *A Millener's Shop*. Mezzotint, transferred to glass and hand coloured.

1772. V&A.



Fig. 1.2. Zograsscope. c.1780. BDC.



Fig. 1.3. French *vue d'optique* of Vauxhall Pleasure Gardens published in Paris between 1745 and 1770. Getty Collection, Los Angeles.

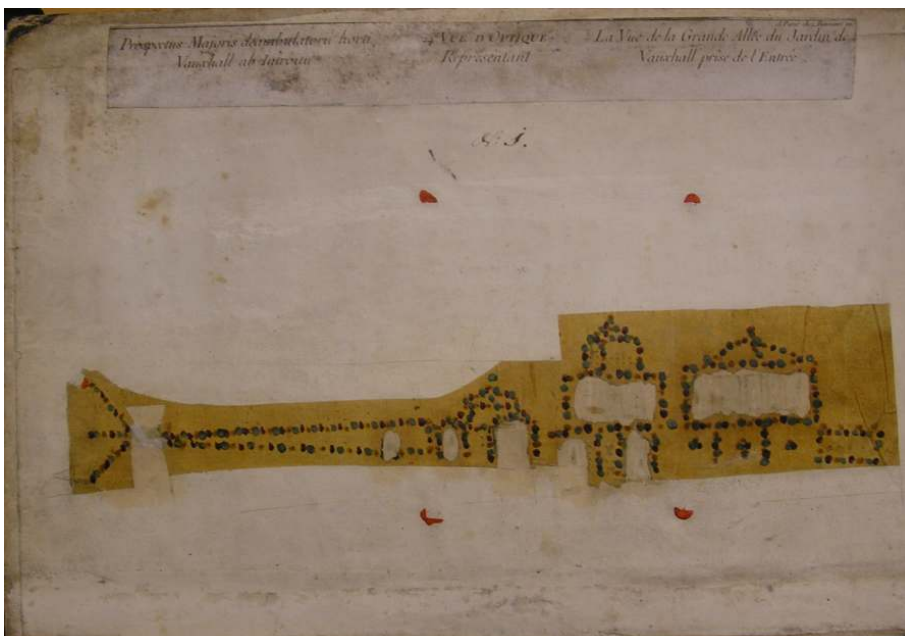


Fig. 1.4. Reverse view: French *vue d'optique* of Vauxhall Pleasure Gardens published in Paris between 1745 and 1770. Getty Collection, Los Angeles.

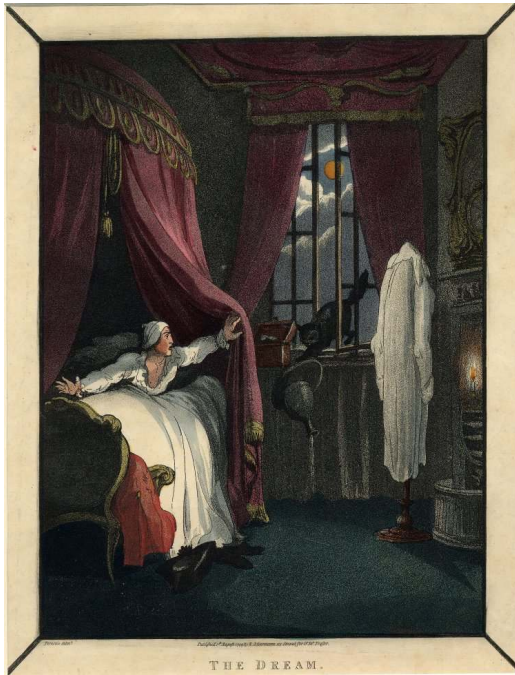


Fig. 1.5. *The Dream*. 1799. After B Pernotin. Published by Rudolf Ackermann.

Transparent aquatint and watercolour. BMPR.



Fig. 1.6 *The Wedding*. 1799. Published by Rudolf Ackermann. Transparent aquatint with watercolour. BMRP.



Fig. 1.7. *Portable Diorama*. John Heaviside Clark. 1826. Getty Research Institute, Los Angeles.



Fig. 1.8. *An Essay on Transparent Prints*. Frontispiece. Edward Orme. 1807. BDC.



Fig. 1.9. Transparent Crown. *An Essay on Transparent Prints*. Edward Orme. 1807. BDC.



Fig. 1.10. Transparent Cat's Head. *An Essay on Transparent Prints*. Edward Orme. 1807. BDC.

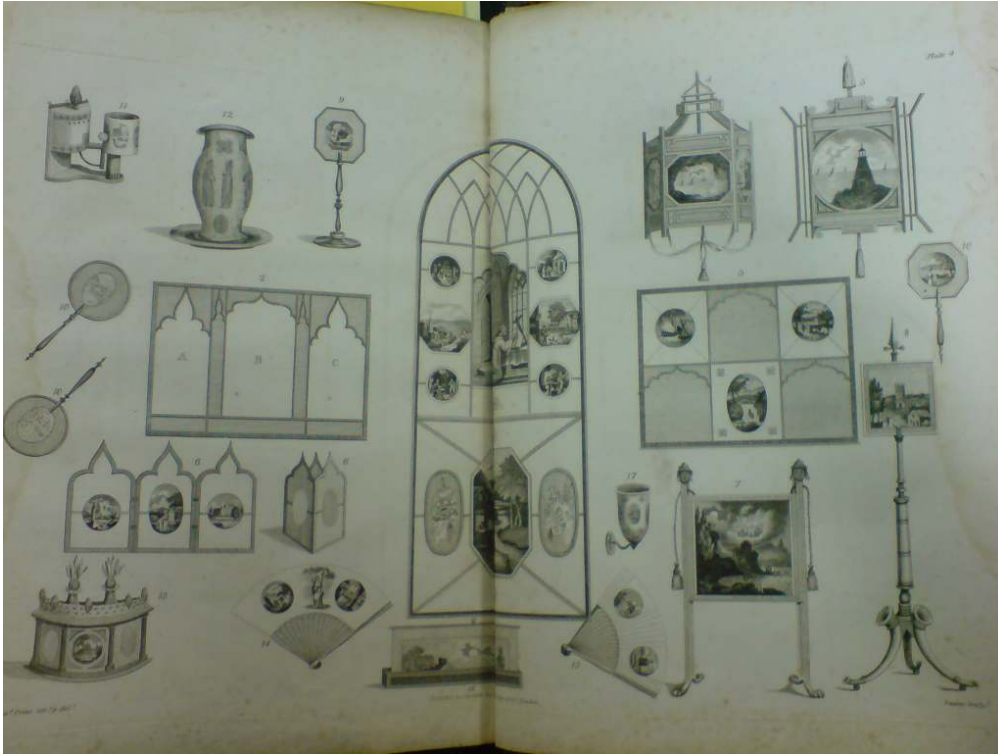


Fig. 1.11. Furniture for Transparencies. *An Essay on Transparent Prints* Edward Orme. 1807. BDC.

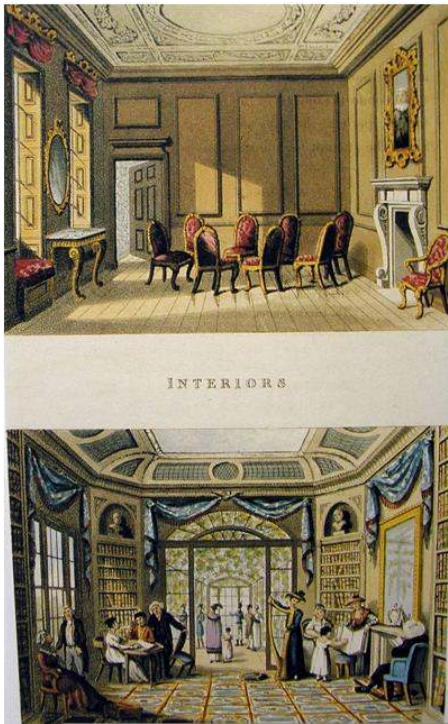


Fig. 1.12. A Cedar Parlour and a Modern Living-Room. From *Fragments in the Theory of Landscape Gardening*. Humphry Repton. 1816. Bridgeman Art Library, London.

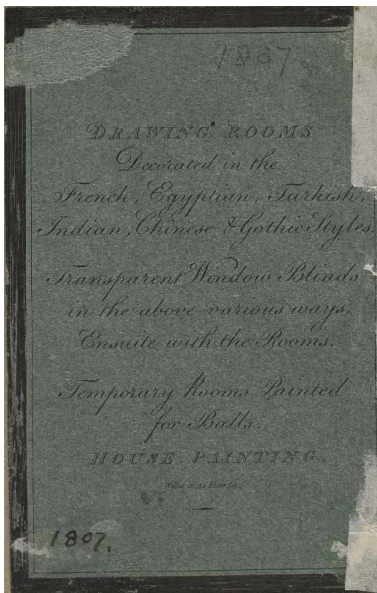


Fig. 1.13. Trade Card, Transparent Blindmaker. 1807. BMPR.



Fig. 1.14. Transparent blind, Pastoral Landscape. 1820s. Oil on Cloth. Old Sturbridge Museum, Massachusetts.



Fig. 1.15. Design for window blind by Paul Sandby, 1809. BMPR.



Fig. 1.16. Design for window blind. Paul Sandby. 1809. BMPR.



Fig. 1.17. Transparent Blind, Clark House Museum, Chicago.



Fig. 1.18. *A Snow Scene, Daytime*. William Spooner. Lithograph. c1830s. Getty Research Institute, Los Angeles.

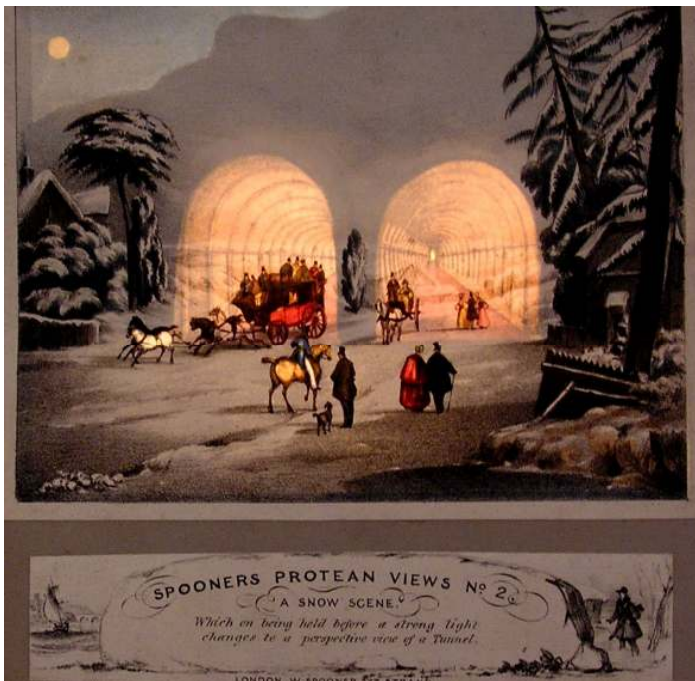


Fig. 1.19. *A Snow Scene, Night-time*, (backlit). William Spooner. Lithograph. c1830s. Getty Research Institute, Los Angeles.

Illustrations: Chapter Two

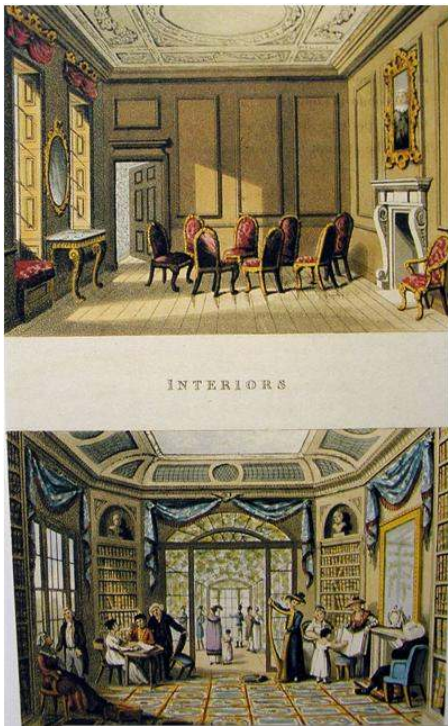


Fig. 2.1. *A Cedar Parlour and a Modern Living-Room.* From *Fragments in the Theory of Landscape Gardening.* Humphry Repton. 1816. Bridgeman Art Library, London.

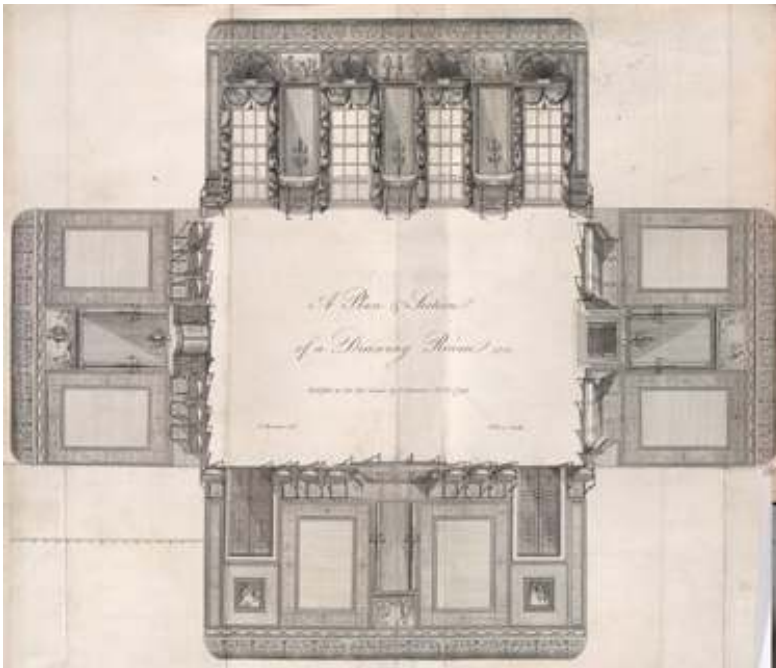


Fig. 2.2 The Drawing Room. Thomas Sheraton. *The Cabinet-maker and Upholsterer's Drawing-book*. 1793. V&A Art Library.

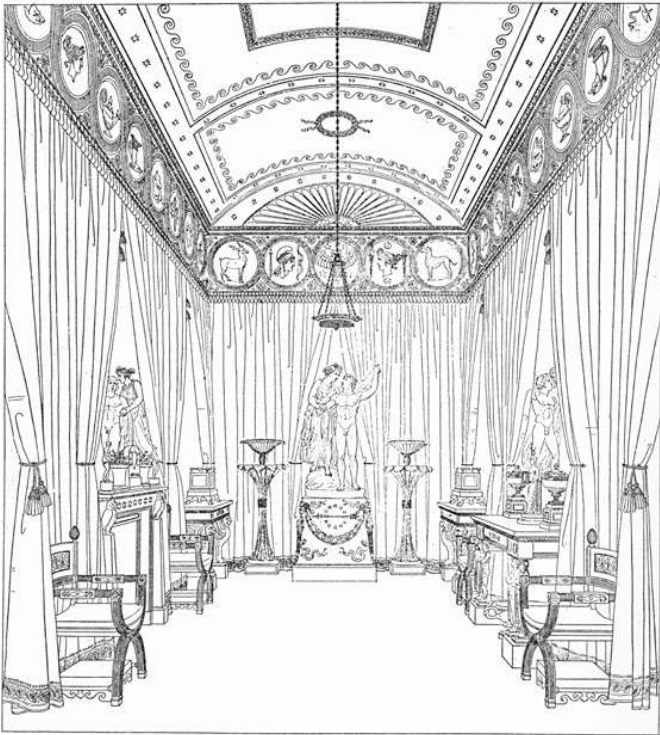


Fig. 2.3. Aurora Room, plate 7. *Household Furniture and Interior Decorations.*

Thomas Hope. 1807.



Fig. 2.4. Saloon, Plate 2. *Repository of Arts*. Rudolf Ackermann. Volume ii, 1816

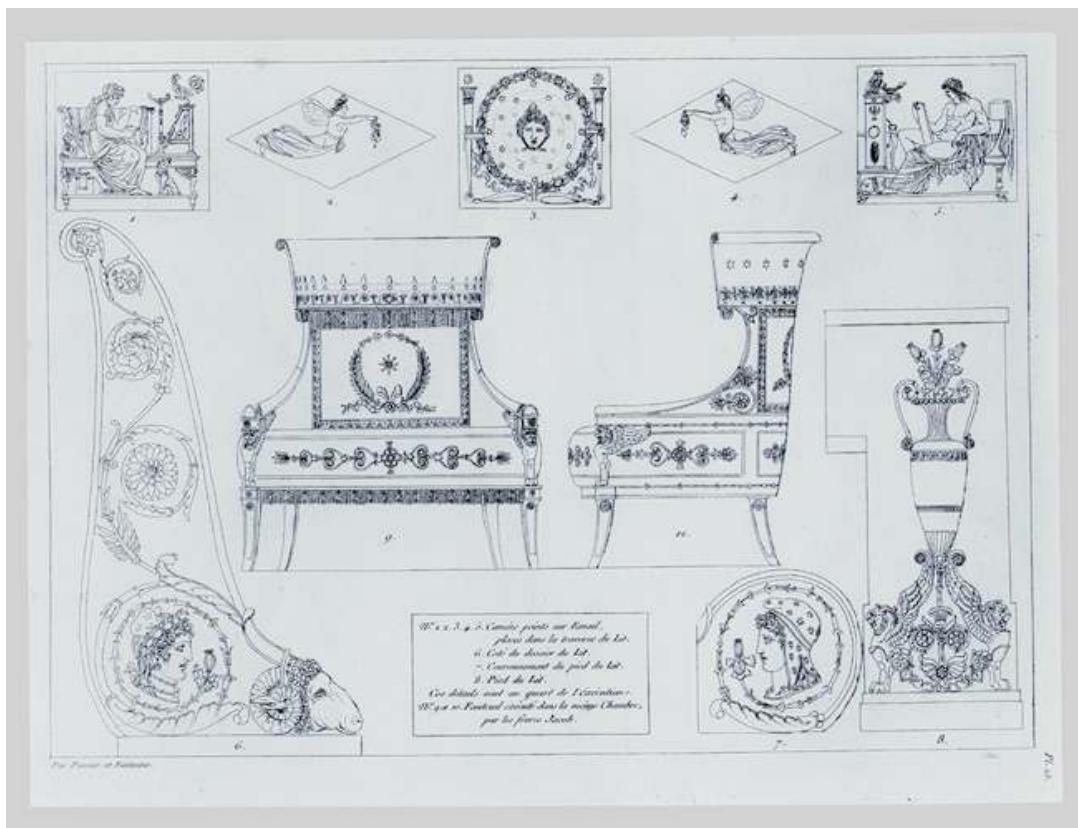


Fig. 2.6 Design for the Scrolled End of a Bedstead. Plate 15 of *Recueil de décorations intérieures*, 1812 Charles Percier and Pierre Fontaine. Metropolitan Museum of Art.

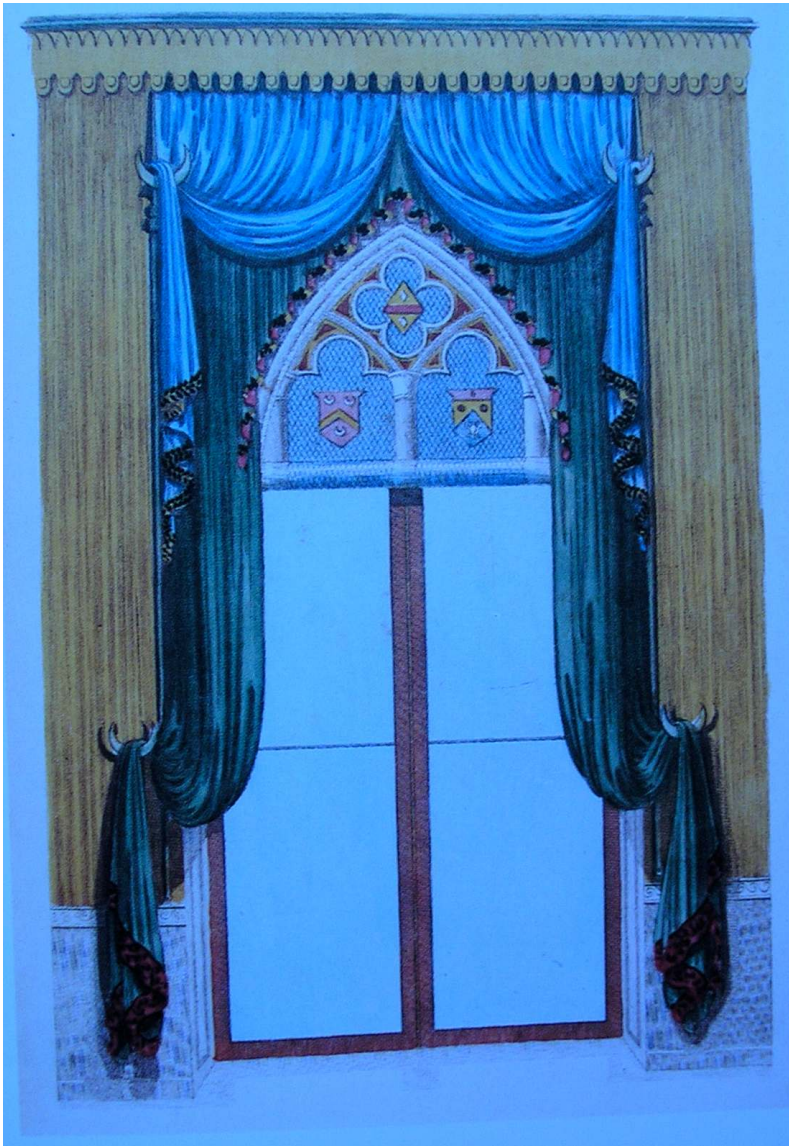


Fig. 2.7 *How to Curtain a Gothic Window.* From *The Cabinet-maker and Upholsterer's Drawing-book*. 1804.V&A.

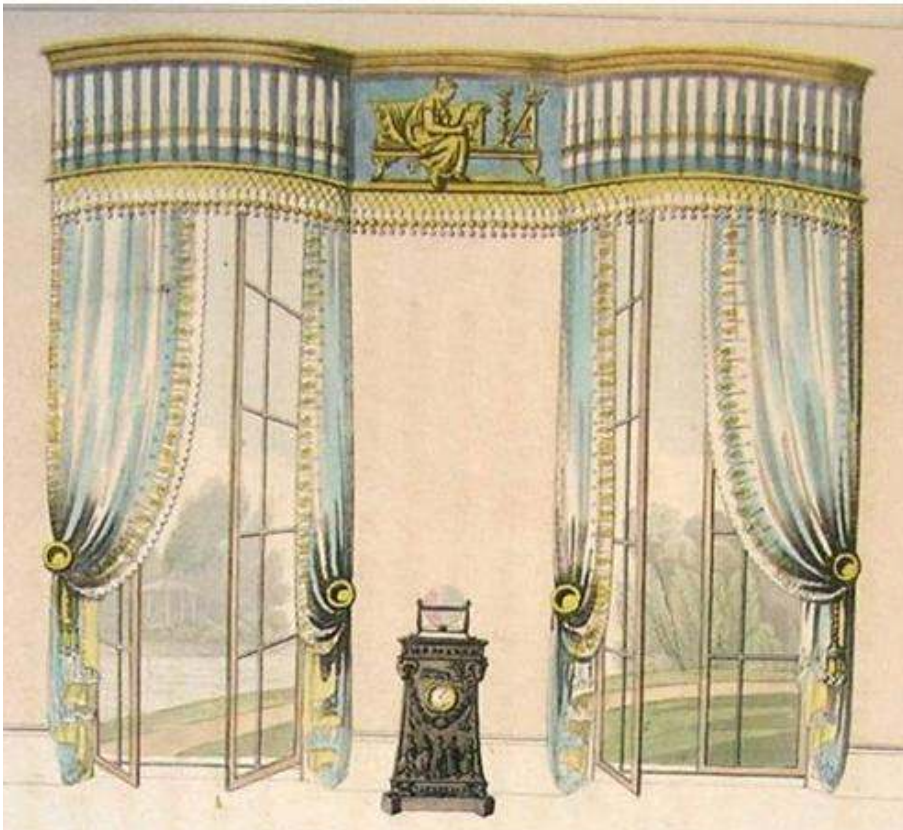


Fig. 2.8. Library Window Curtains, Plate 5. *A Series, containing Forty-Four Engravings in of Colours, of Fashionable Furnitures.* Rudolf Ackermann. 1823. V&A Art Library.

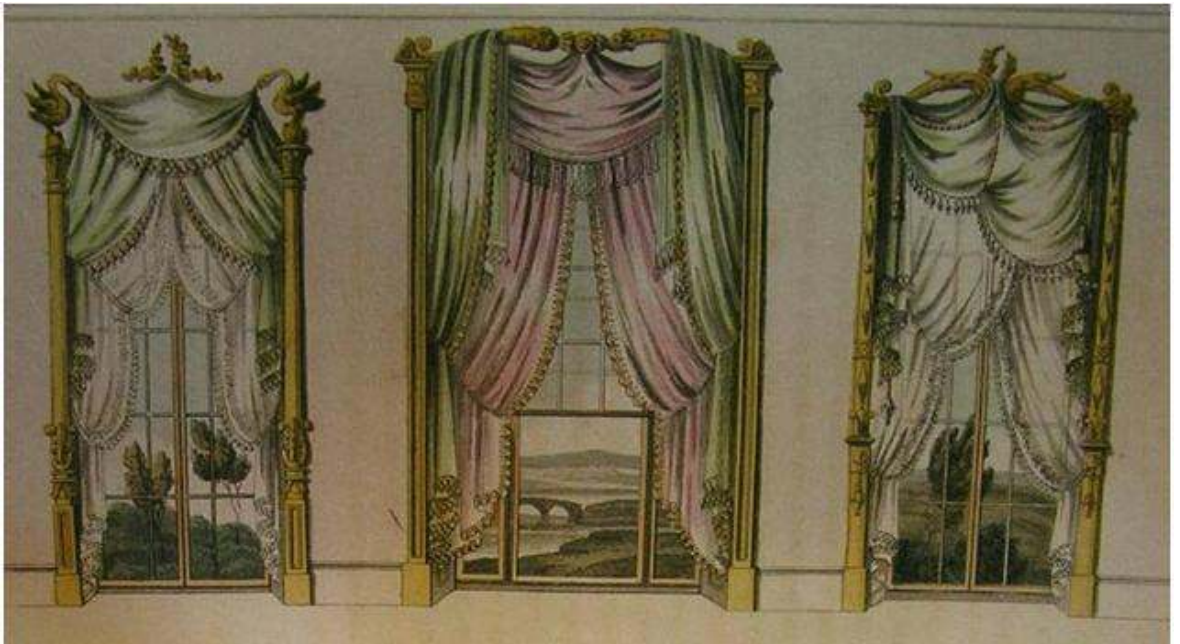


Fig. 2.9. Drawing room window curtains, Plate 11. Rudolf Ackermann. *A Series, containing Forty-Four Engravings in of Colours, of Fashionable Furnitures.* 1823.

V&A Art Library.

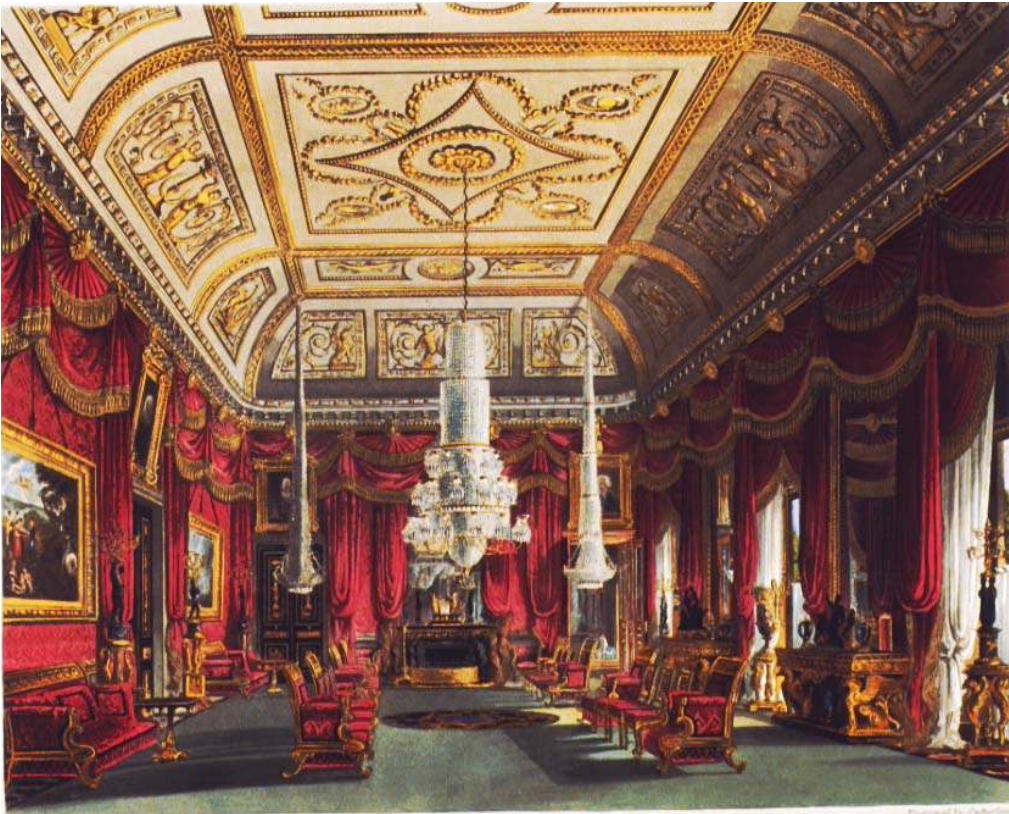


Fig. 2.10 Carlton House: Crimson Drawing Room. Drawn by C. Wild, C. engraved by Sutherland. 1819.



Fig. 2. 11. Fonthill Abbey: Interior of King Edward's Gallery. Looking across the Octagon into St. Michael's Gallery. Drawn by C. F. Porden; etched by John Cleghorn; engraved by Robt. Havell & Son, Plate 6. 1823.

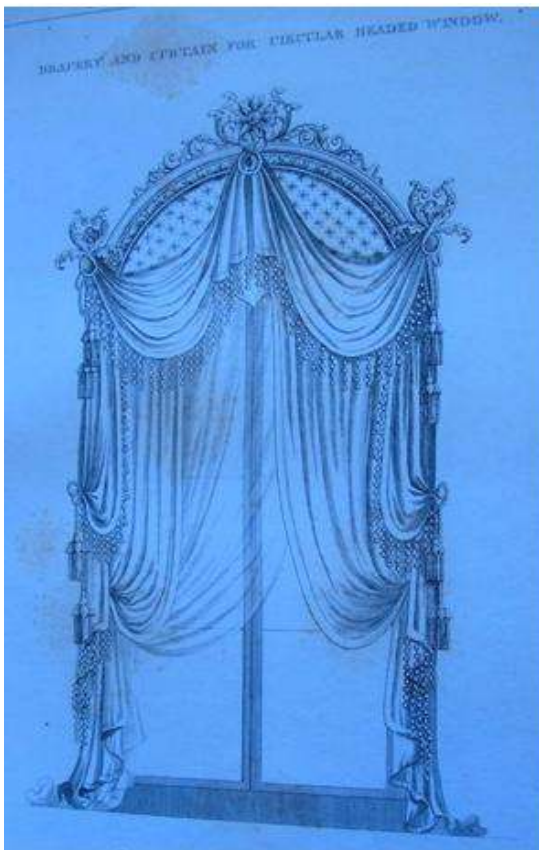


Fig. 2.12. Drapery and Curtain for Circular headed window, Plate XCVL. *The Cabinet Maker's and Upholsterer's Guide. Drawing Book and Repository of New and Original Designs For Household Furniture and Interior Decorations.* George Smith. 1826



Fig. 2.13. *Woman at a Window*. 1822. Caspar David Friedrich. Berlin, Nationalgalerie



Fig. 2.14. Fashion plate. Rudolf Ackermann. *Repository of Arts*. February 1809.



Fig. 2.15. Drawing Room Curtain, plate cxxix. George Smith. *The Cabinet-Maker's and Upholsterer's Guide*. 1833.

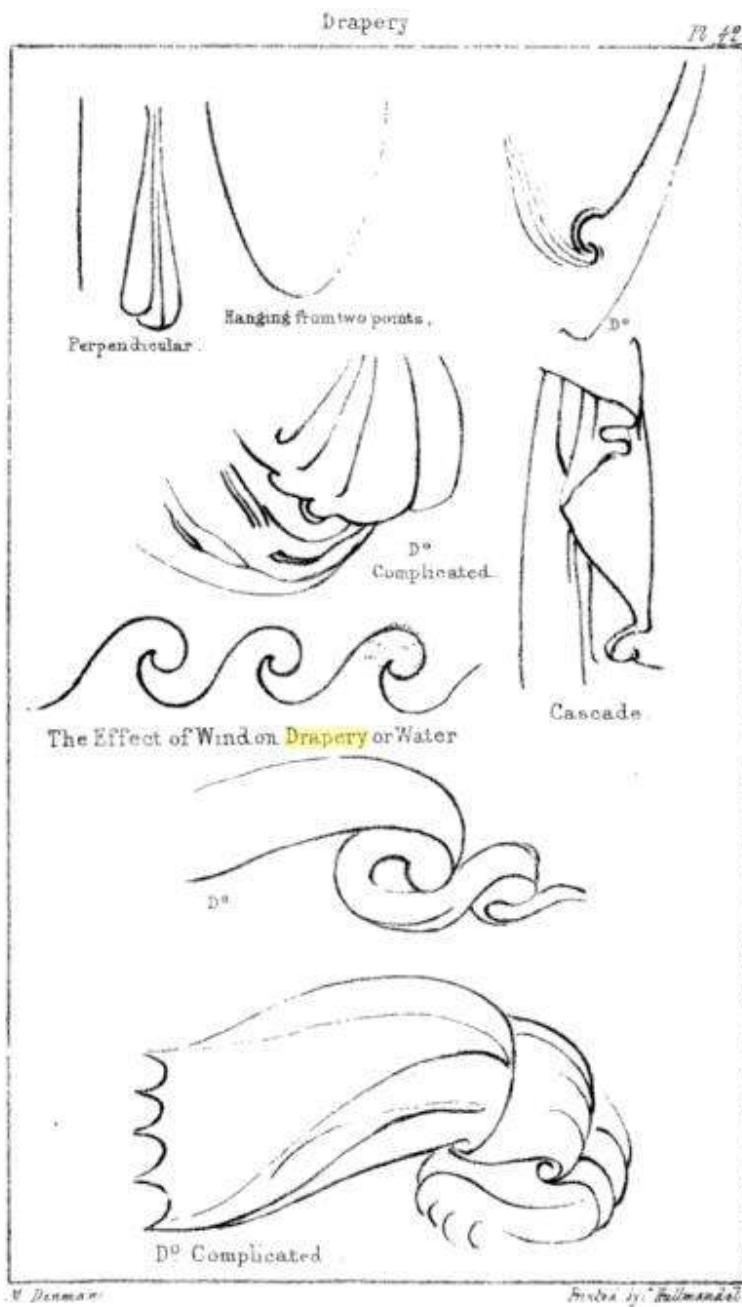


Fig. 2.16 Drapery, plate 42. *Lectures on Sculpture*. John Flaxman 1829

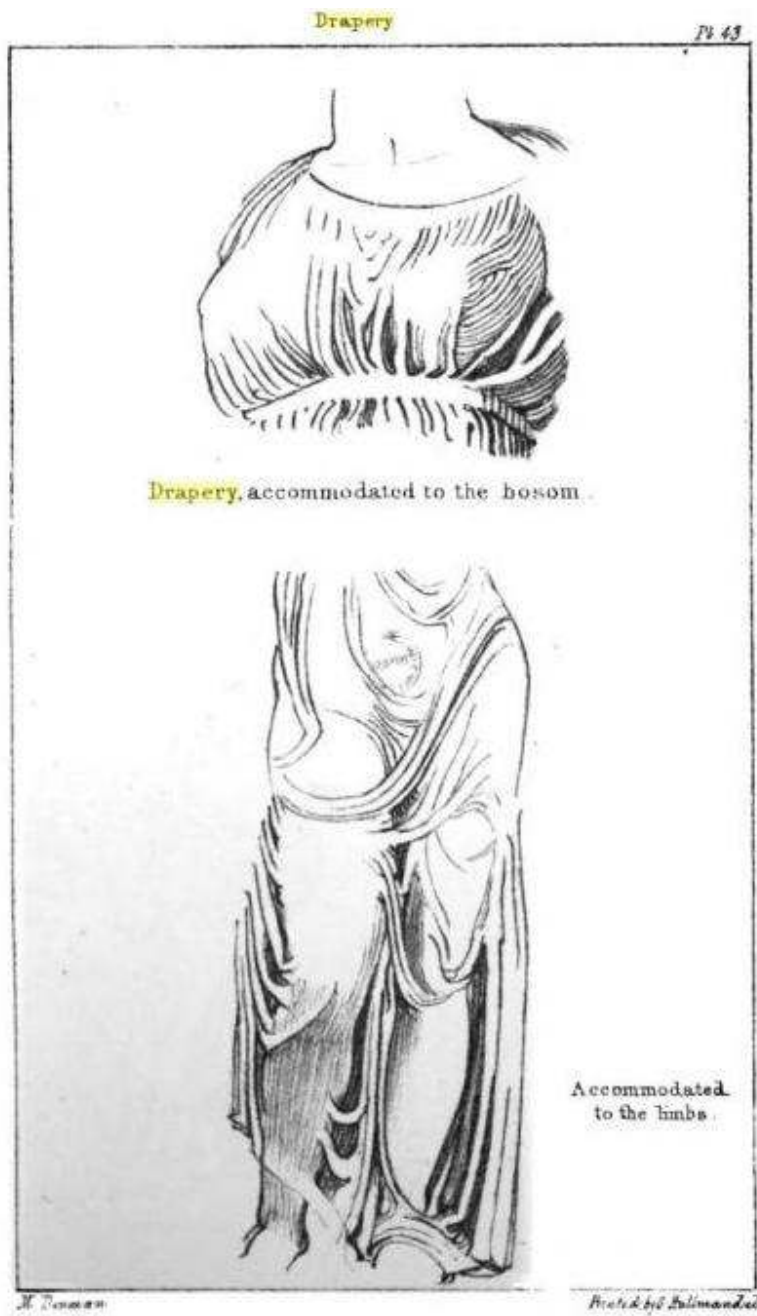


Fig. 2.17 Drapery, plate 43. *Lectures on Sculpture*. John Flaxman 1829



Fig. 2.18 Muslin embroidered in wool, in satin stitch, chain stitch, and French knots, lined with linen. V& A. c.1808.



Fig. 2.19 *The Nightmare*. 1781. Henry Fuseli. Detroit Institute of Arts.



Fig. 2.20. Convex gilded mirror. c.1800. English. V&A.



Fig. 2.21. Torchère Candelabrum. George Bullock. 1816-1818. V&A.



Fig. 2.22. Maple and ebony veneer, with marquetry of maple on an ebony ground; carcass of mahogany, pine and oak. George Bullock. C.1818. V&A.



Fig. 2.23. Brunell's Metallic Paper. *Repository of Arts*. Rudolf Ackermann. May 1809, no. xli.



Fig. 2.24. *The Fashions of the Day, or Time Past and Present, Respectfully dedicated to the Fashionable Editors of La Belle Assemblé, Le Beau Monde &c. &c.*" Artist G.M. Woodward. Engraver Charles Williams. 1807. Library of Congress.



Fig. 2.25. *Parisian Ladies in their Full Winter Dress for 1800.* 1799. Print made by John Cawse. BMPR.



Fig. 2.26. *The Awakening Conscience*. 1853. William Holman Hunt. The Tate.

Illustrations: Chapter Three

Fig. 3.1. Pantheon, Rome. Built c.126AD

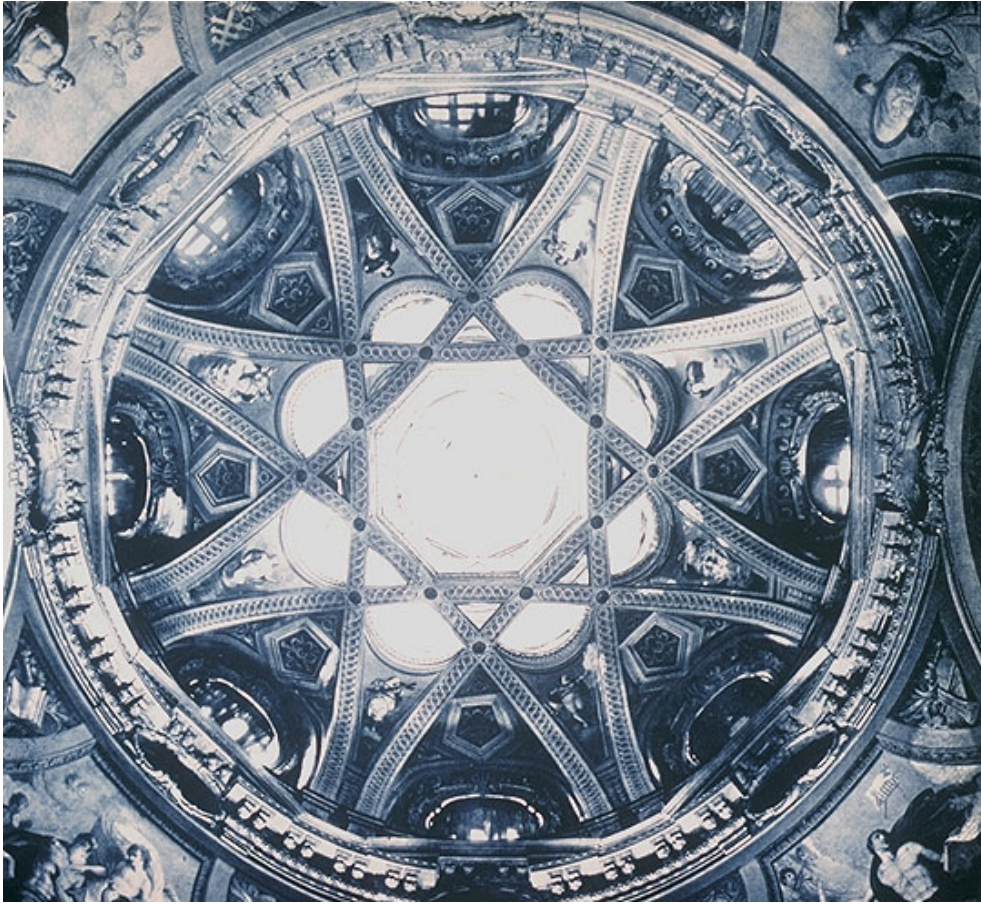


Fig. 3.2. Church of San-Lorenzo in Turin. 1687. Guarino Guarini.



Fig. 3.3. San Andrea al Quirinale, Rome. Built between 1658 and 1678. Gian Lorenzo Bernini.



Fig. 3.4. Stourhead Pantheon, Wiltshire. 1753. Henry Flitcroft.



Fig. 3.5. Kedleston Hall dome, Derbyshire. c.1764. Robert Adam



Fig 3.6. Henry Fuseli. 1778. James Northcote. National Portrait Gallery, London.

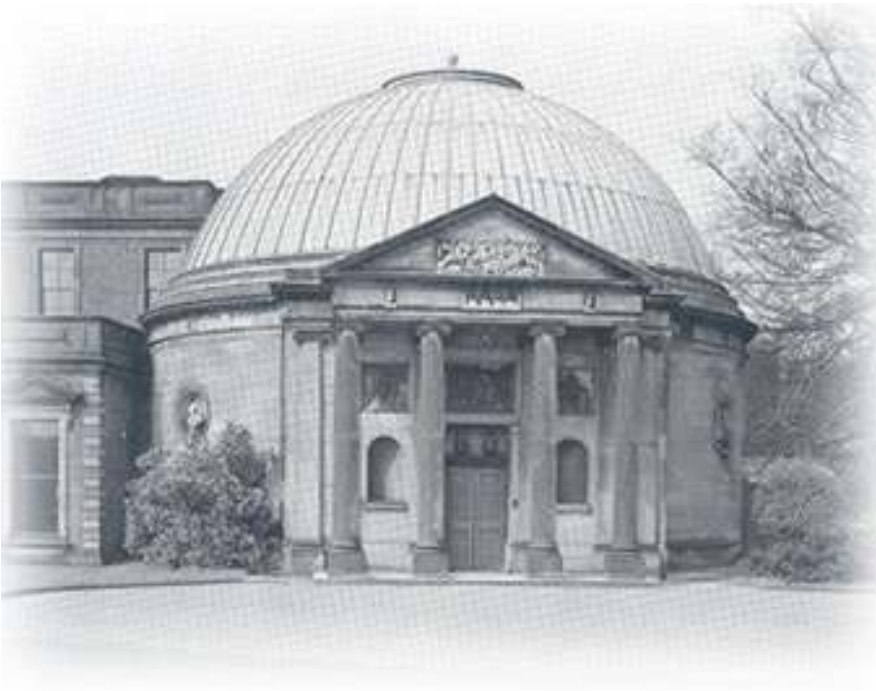


Fig. 3.7. Pantheon, Ince Blundell hall, Lancashire. c.1802



Fig. 3.8. Tulip Stairs, Queen's House Greenwich. c.1635. Inigo Jones.



Fig. 3.9. Saloon, Chillington Hall, Lancashire. 1785-9. Sir John Soane



Fig. 3.10. Wimpole Hall, Yellow drawing room, Cambridgeshire. 1791-5. Sir John Soane.



Fig.3.11 Dulwich Picture Gallery and Mausoleum, London. 1811-14. Sir John Soane.



Fig. 3.12. Artist and engraver Thomas Malton *Four percent Office, Bank of England*. 1790 (by Sir John Soane).



Fig. 3.13. *The Common Council Chamber, Guildhall, from The Microcosm of London.* 1808. T. Rowlandson. engraved by J. Black. pub. by Rudolph Ackermann. GLPR.



Fig. 3.14. Engraver R. Roffe. *The New Three Percent Office at the Bank of England.* 1808. GLPR

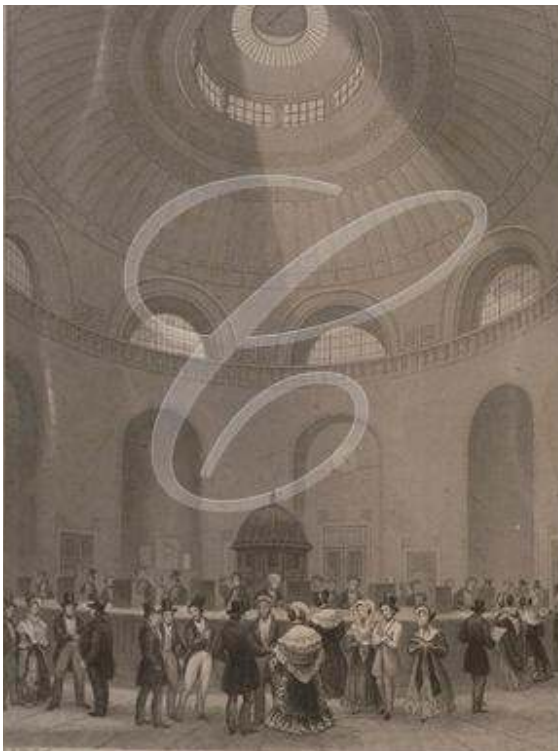


Fig. 3.15. Thomas Hosmer Shepherd. Engraver J. Shury. *Bank of England Exchange Rotunda.* c.1840. GLPR.



Fig. 3.16. *Burlington Arcade*. c1827. GLPR.



Fig. 3.17. Wunderkammer. Frontispiece of *Dell' Historia Naturale*. Ferrante Imperato. 1599.



Fig. 3.18. *Design for the Grande Galerie in the Louvre.* 1796. Hubert Robert.

Louvre, Paris.



Fig. 3.19. Richard Earlom. *The Exhibition of the Royal Academy of Painting in the year 1771.*



Fig. 3.20. *The Exhibition of the Royal Academy, 1787*, Johann Heinrich Ramberg.
Private Collection.



Fig. 3.21. *Christie's Auction Room*, in Ackermann's *Microcosm of London*. 1808-11. Thomas Rowlandson and Augustus Pugin. New York Public Library.



Fig. 3. 22. *Ackermann's Print Shop* in *Ackermann's Microcosm of London*. 1808-11. Thomas Rowlandson and Augustus Pugin.



Fig. 3.23. *Boydell's Shakespeare Gallery 52 Pall Mall* (which was later taken over by the British Institution). National Portrait Gallery, London. 1808. Thomas Rowlandson and Augustus Pugin.



Figure 2.1 Part of Bullock's natural history display (and also some other visible material) in his museum at 22 Piccadilly, London. Aquatint in *Ackermann's Repository of Arts*, 1810.

Fig. 3.24. Egyptian Hall – Pantherion – Bullock's Museum. 1810. *Ackermann's Repository of Arts*



Fig. 3.25. *Benjamin West's Picture Gallery.* c.1821. John Pasmore the Younger.

West's gallery by J. Pasmore the Younger. Wadsworth Atheneum, Connecticut.



Fig. 3.26. *Picture Gallery of Sir Fleming Leicester's Gallery in Hill Street. 1806.*

John Buckler. University of Manchester, Tabley House Collection.



Fig. 3.27. *The Cottage Door*. 1780. Thomas Gainsborough. Cincinnati Art Museum, Ohio



Fig.3.28. Celtic Cabinet. Devizes Museum, Wiltshire. c. 1800.



Fig.3.29. Celtic Cabinet. Devizes Museum, Wiltshire. c. 1800.



Fig. 3.30. Soane's House and Museum *Tribuna*.



Fig. 3.31. Soane's House and Museum *Tribuna*



Fig. 3.32. Soane's House and Museum *Tribuna*

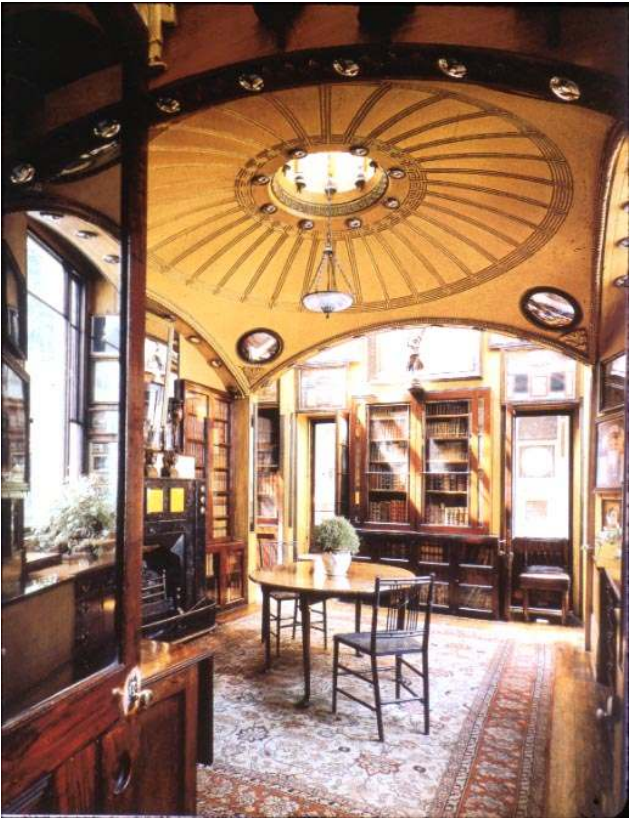


Fig. 3.33. Breakfast Room. Soane's House and Museum.

Illustrations: Chapter Four

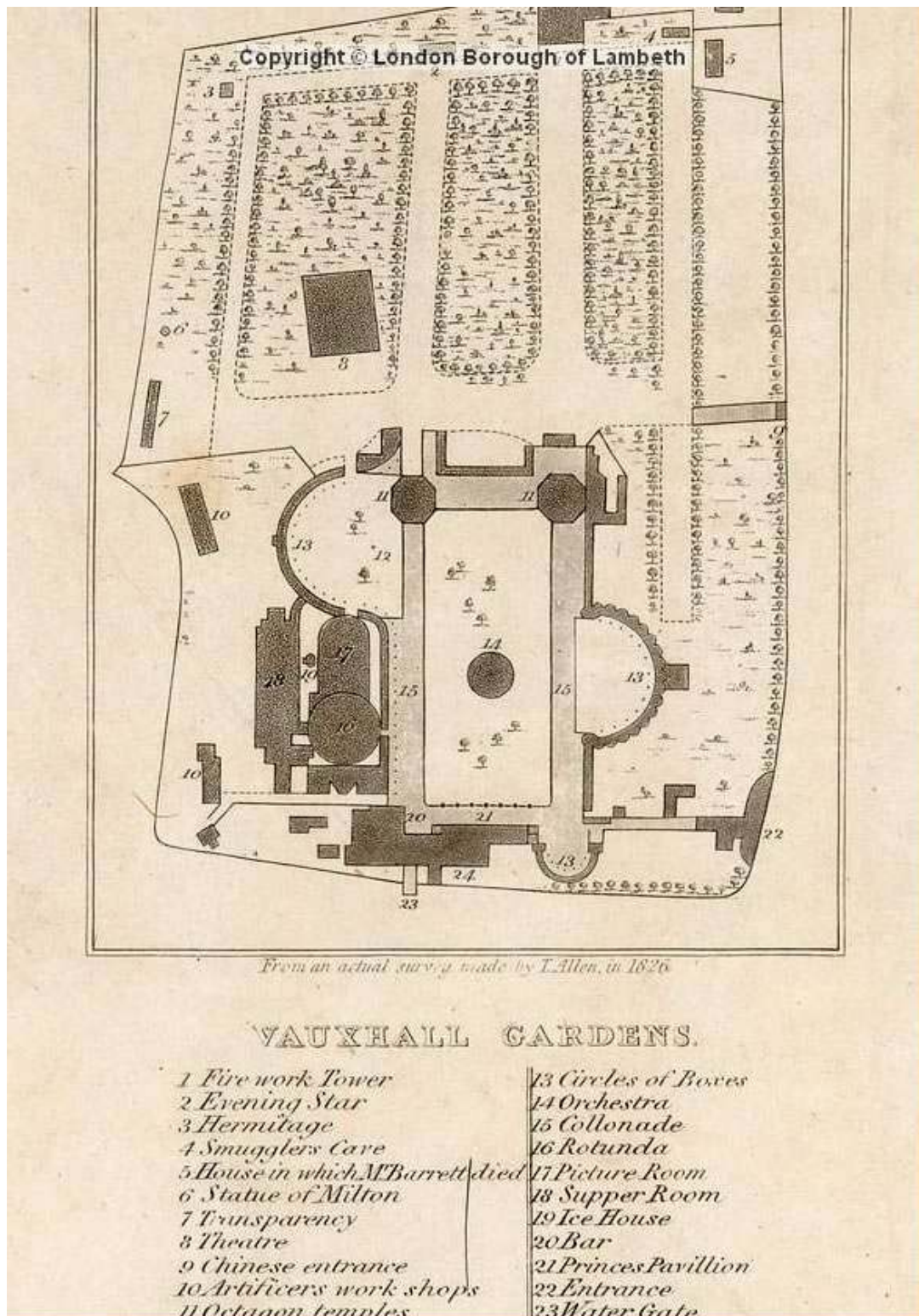


Fig. 4.1. Vauxhall Gardens. 1826. Thomas Allen.



Fig. 4.2. *Vauxhall Rotunda*. 1752. Artist Samuel Wale. Engraved by H. Roberts.



Fig.4.3. *Masquerade at Vauxhall*. c.1740 Lambeth Archives.



Fig. 4.4. *The Orchestra Stand, Vauxhall Garden.* J. Bluck, engraved by T. Rowlandson and A. Pugin. 1809. Lambeth archives.



Fig.4.5. Mr. Simpson receiving the Duke of Wellington. 1833. Robert Cruikshank, Lambeth Archives.

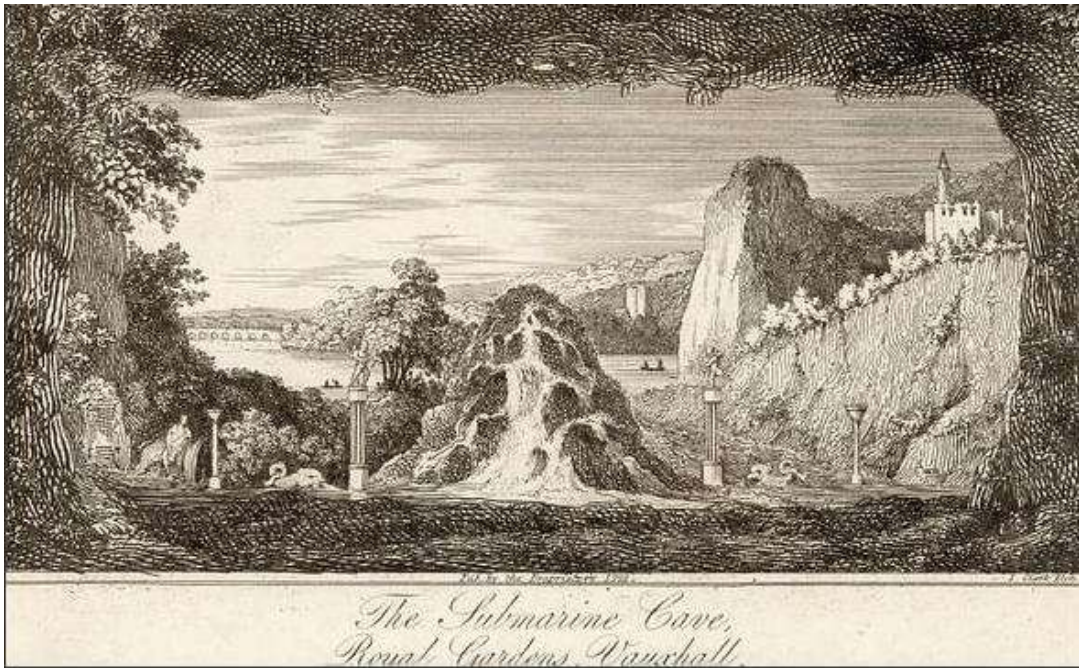


Fig. 4.6. *The Submarine Cave, Royal Vauxhall Gardens.* J.Clark. 1822. Lambeth Archives.



Fig. 4.7. *An Experiment on a Bird in the Air Pump.* 1768. Joseph Wright of Derby. Tate.



Fig.4.8. *Hall of Mirrors, Colosseum Regents Park.* C. Marshall. J. Tumbull. London
From Trotter's Illustrated Topography of Thirty Miles around London 1839



Fig.4.9. *The looking-glass curtain at the Royal Coburg Theater. c.1820.*

G.Cruikshank. Lambeth Archives.



Fig. 4.10. Drawn by C.Marshall. Engraving by C.Mottram. *Entrance to the Dark Walk*. c.1820. Lambeth archives.

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Bristol Mercury

British Magazine

Builder

Civil Engineer and Architect's Journal

Journal of Design and Manufacturers

Drama

Dramatic and Musical Review

Economist and General Adviser

Edinburgh Literary Journal; or, Weekly Register of Criticism and Belles Letters

Examiner

Freemason's Magazine

Fraser's Magazine for Town and Country

Gazetteer and New Daily Advertiser

Gentleman's Magazine

Illustrated London News

St James's Magazine

Knickerbocker; Or, New York Monthly Magazine

Lady's Monthly Museum or, Polite Repository of Amusement and Instruction

Ladies Museum

Ladies Repository

Law Magazine, or Quarterly Review of Jurisprudence

Leeds Mercury

Literary Chronicle and Weekly Review

Literary Gazette

Literary Panorama

Liverpool Mercury

London Magazine

Metropolitan

Mirror of Literature, Instruction and Amusement

Monthly Magazine

Monthly Review

Morning Chronicle

Northern Star

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Penny Magazine

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