

Ackermann's "Repository" 1809-28

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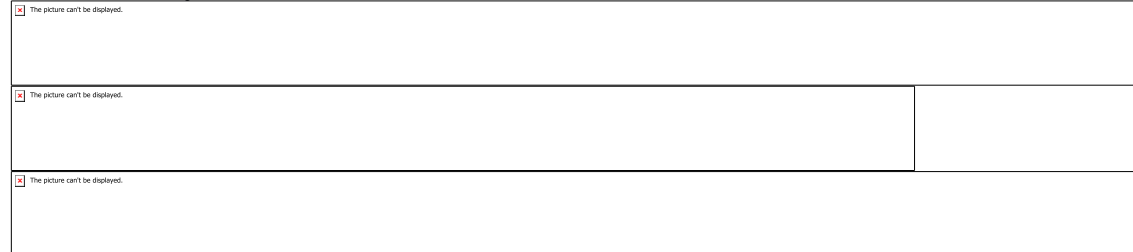
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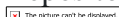
Volume XI, No. 1 The BRITISH ART Journal Ackermann's Repository 1809-28 ... an essential guide to the Regency period. TSR Boase in The Oxford History of English Art, English Art 1800- 1870 The energised Rudolph artistic, Ackermann and commercial diversified (1764-1834) and the social English instinct (PI art 2) scene and animated, flair from of Rudolph Ackermann (1764-1834) (PI 2) animated, energised and diversified the English art scene from his arrival in London in the 1780s. Accustomed to travel, he left his native Stollberg, near Leipzig in Saxony (where he attended the Latin School) for further schooling at Schneeberg, before proceeding to Switzerland, Paris and Brussels. Always following his father's coach-building and harness-making business, he specialised in the technical design of coaches, aiming to combine safety, comfort, manoeuvrability with elegance. The dash you sought to cut would before anything become clear from afar, as your conveyance swung into view. To judge from his later artistic development, Ackermann's interest in the aesthetic aspects of the designs will have gone hand in hand with their technical, the two united with a strong commercial drive. Arriving in England in 1787 he was soon gaining his first important commission, to design a state coach for the lord lieutenant of Ireland. Decorations for the lord mayor of Dublin's coach were to follow, as were the design of a state coach for George Washington in America, and an innovative security mail coach for the Charing Cross to Greenwich run. Tom Devonshire Jones The last decade of the 18th century and the first two decades of the 19th saw him publish no fewer than 14 books of carriage designs. Drawing and engraving were two further accomplishments he had learned in his youth, and these he was to bring to bear on his many and varied publications, designed for a broad readership, with illustration and text in tandem. Many were found equally suitable both for the scholar's study and the drawing room. In the Repository of arts, literature, commerce, manufactures and politics Ackermann sustained a balance of the aesthetic and the practical in the publication's monthly productions over 20 years, featuring a total of 1432 hand-coloured plates. It is easier to see why the eminent librarian Henry Richard Tedder was given Ackermann to write up (as well as 184 others) in the 1880s for the Dictionary of National Biography 1885-1900. Tedder calls him 'fine-art publisher and bookseller': 'publisher' is the briefer but more capacious definition of him by John Ford in his entry for the Oxford Dictionary of National

Biography 2004. Ford does justice to Ackermann - brings him to life, one could say - by adumbrating the contexts of his subject's life and work. No student of Ackermann can fail to acknowledge this scholar's life's work in this field: John Ford's Ackermann 1783-1983: the business of art (1983) considers the whole 'House of Ackermann' history across two centuries, the patriarchal Rudolph informing the whole volume, and directly occupying its first hundred pages. Happily a biography of Rudolph 69 1 Prospectus for The Repository , 1809 2 Rudolph Ackermann by James Lonsdale



Hje BRITISH AKT Journal Volume XI, No. 1 Ackermann from Ford is nearing publication. Context is the key to the following review of the Repository's contents, and context in two applications. The first is Rudolph Ackermann's itself: his German and European origins, his hatred of Napoleon, as well as the energetic entrepreneurial gift already noted. The second is the broad context in which his commercial activities wanted to see them placed. He took art into the home, now juxtaposing art to or discovering it in the household's male and female preserves - articles and illustrations now angled to describe his activities while aiming also to catch her eye. So for example the lengthy series of British sports, and plates by William Samuel Howitt, of a day's shooting or coursing, with grouse, pheasant, hare, partridge, woodcock, duck and snipe, whether in flight or after slaughter, would be portrayed in successive months, together with occasional notes for attention to the shoot's results in the kitchen. Again, fish dishes might be prepared (in the right season) for the catch (a further monthly series) of perch, shad, barbel, pike, flounders, salmon, trout, tench, chub, lamprey, bleak, sturgeon, smelts and shell fish. Other series brought the arts more obviously into the domestic sphere, and not least its financing. So ladies fashions (what would the monthly pin money be?) were unfailingly recorded or prophesied, as were furniture innovations from European capitals, together with improvements to properties and gardens, whether urban or rural. Painters and sculptors, whose exhibitions were regularly reported on, were able to show their work in the much frequented property (the Repository showroom) in the Strand. Here Wednesday soirées brought together art enthusiasts in a saloon well furnished with new works of art, prints and books. The Repository was published monthly at 35 6d or 2 guineas a year. The first series ran from January 1809 for seven years, issues numbered 1-84. Numbering began afresh 4 Ackermann's Repository of Arts, 101 Strand', in Vol I of The Repository of Arts. . . , by Augustus Pugin and Thomas Rowlandson 5 Ackermann's Repository of Arts, 96 Strand', The Repository of Arts. . . June 1827. Ackermann moved here in 1796, continuing to run it as a drawing school and publishing drawing books here until 1806. He moved back into this address with the Repository in 1827. He had opened the Repository at 101 Strand in 1797 and remained there until 1825 ' 1-84 for the second series with the issue of January 1816. The third series, with continuous numbering as before 1-72, began in January 1823, and after six years came to a close in December 1828, the publisher announcing that on health grounds he was unable to continue. During the third series the price was raised to 4s. For those residing abroad and wishing to subscribe facilities were available in 'New York, Halifax

and Quebec, the West Indies, Hamburg, Lisbon, Cadiz, Gibraltar, Malta or anywhere in the Mediterranean, the Cape of Good Hope and any part of the East Indies'. The following account has a compressed, staccato character, inevitable if the topical and serial nature of the monthly is to be adequately reflected - alert as it was to changes on the world scene of a political, social and artistic sort. It is, I believe, in this sense that Boase in my subtitle calls the Repository an 'essential guide to the Regency period'. Before launching the Repository in 1809 with its strong appeal to a female readership, Ackermann the businessman cannot fail to have conducted some market research. Well before his arrival in England, there had been *The Female Spectator* 1744-8, being Eliza Haywood's counterblast to Addison and Steele's *The Spectator*. Playwright and novelist, the prolific Haywood dedicated her periodical to 'Her Grace the Dutchess of Leeds' (a direct descendant of the famous 17th-century Duke and Duchess of Marlborough, and married to Thomas Osborne, Duke of Leeds, a distinguished political figure, and a fellow of the Royal Society), in which frequent subjects treated were marriage, reading, children, education, philosophy, diseases, heroines and modesty. Levity and solemnity rubbed shoulders: the same issue, frontispiced by a clown in a chariot drawn by a butterfly astride a grasshopper, debates 'true religion is internal' and requires zeal in the clergy: Our Saviour came not with a gaudy shew, Nor was his kingdom of the world below. Observing that yellow is a colour esteemed in Hanover and now also in England, Haywood offers a dialogue between an English and a Hanoverian lady, picking on differing manners and customs (the Hanoverian George I had come to the throne in 1714). 'Romping dangerous to Women', notes the next volume, and 'The Perils of a Tête-à-Tête' are illustrated by a copperplate of two figures in a boudoir scene with ominous, tall shadows cast from the fireplace, the only light source. Foreign news items (preceding home news) came in from Warsaw, Petersburg, Amsterdam, Dantzic, Rome and Berlin. Confectionary Receipts include 'A Tansey' and 'Court Cheesecakes'. Angelica Kauffmann supplies a frontispiece. A serialised philosophical romance 'The Transmigrations of Hermes' by Madame de Vaucuse is translated from the French by an English lady. Later in the century there appear *The Lady's Magazine* 1770-1910 and *The New Lady's Magazine* 1786-95: in these pages much fun is to be had, sexual skirmishes hinted at and demurely commented on. No doubt these occasionally went too far, resulting in the addition of 'polite' to 'entertaining' in the publication's subtitle self-definition as a 'Companion for the FAIR SEX, appropriated to their USE and AMUSEMENT'. A great corrective to pull up any standards felt to be slipping /u 3 *The Repository of Arts. . .*, No. iy April 1809. Note swatches of fabric





Volume XI, No. 1 *The BRITISH ART Journal* was a full and loyal report, preferably with an illustration, of any court ceremony, and so Her Royal Highness Charlotte Augusta Matilda, Princess Royal, makes eye contact with the viewer from her portrait. The date is 9 February 1786, her twentieth birthday, and a lively ball scene has the Prince of Wales and her opening the dancing. A less over-dressed scene is illustrated in a fold-out image of Captain Cook's visit to New Zealand's island of Ulieta, with a loggia shading the bare-breasted dancers from the sun. The tragedies of Racine are announced, 'replete either with chaste humour or sublime instruction'. Readers are also treated to the history of the fourth-century Theban statesman and general Epaminondas. This periodical's self-assessment would come to serve Ackermann well as

he planned the contents and tone of his Repository. That work bids fairest for an Age to last, Which, Nose-gaylike, has Flow'rs for ev'ry Taste. The Repository of the Arts, Literature, Commerce, Manufactures, Fashion and Politics opened in January 1809 (see PI 1) with a well planned contents list of short pieces, promised series (good for engendering subscriber loyalty), home and foreign news. Art is present in the form of exhibition reviews, news of mainly contemporary artists (there is little concern for art history), and as contextualised in domestic space. The Repository appears to see itself in rather the same way as Amanda Vickery defines her *Behind Closed Doors: At Home in Georgian England* 2009, a book that takes the experience of interiors as its subject: 'It brings hazy background to the fore to examine the determining role of house and home in power, emotion, status and choices.' The that January it is exceeding 1809 edition its advertised opens with 48 a pages flourish, by boasting an addi- that it is exceeding its advertised 48 pages by an addi- tional sixteen. A classical frontispiece dedication page by Girtin promises 'EMBELLISHMENTS' in all further editions, but a quotation from John Armstrong strikes an underlying sober tone, distancing the expensive new monthly from any whiff of scandal: The suffrage of the Wise, The praise that's worth ambition, is attained By sense alone and dignity of mind. 71

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The BRITISH AXT Journal Volume XI, No. 1 6 The Hall and Stair Case, British Museum by Augustus Pugin and Thomas Rowlandson for Rudolph Ackermann's *Microcosm of London* (published in parts 1808-10) The fine arts are immediately embarked upon with the largest of outlooks - architecture is addressed in Britain only after a survey of examples and trends in India, Asia, Babylon, Egypt, Persia, Greece and Rome. The first of many claims on English readers for the superiority of German culture, art and manners comes in a homely piece on the German way of making coffee (crack the beans and throw in hartshorn shavings). Ackermann's delight in inventions and contraptions is introduced with a woodcut of the apparatus used at Portici (Naples) for unrolling the newly discovered Herculaneum papyri at the University of Palermo. There is a tour d'horizon of the previous year's politics and cultural life, commerce and science: no typhus reported in London over the last twelve months, but scarlet fever and measles seldom absent. Ackermann's showroom at 101 Strand is illustrated (PI 4), clearly revealing its departments: embossed white and gold ornaments; colours and requisites for drawing; pasteboard ornaments of all descriptions; medallions, borders, gold, size, cement; variety of large and small transparencies. Anxious to advertise and commend the showroom (measuring 65 feet by 30 feet, with skylight and dome), it is recalled that the property was formerly the drawing school of Mr Shipley, 'brother of the bishop of that name, and with former pupils including Richard Cosway RA'. The showroom was drawn by Pugin and Rowlandson, who often worked for Ackermann. Ladies and Gents fashions (a constant in every edition) start off with advising (and illustrating) dark brown or bottle green collars pretty high, buttons either gilt basket or moulds covered with cloth, 'pantaloon ornamented up sides with brade'. The Repository reports with sympathy and in detail on some prints of the late John Boydell and John Drummond which

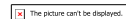
had been refused payment, although contracted for. Sportsmen, changing out of their bottle-green, high-collar overcoats, will have enjoyed the first of William Samuel Moffitt's illustrations of 'A day's Shooting', which was to diversify over coming months into the plentiful catch of fish listed above. Another distinctive regular feature of the Repository is the monthly page of four patterns or samples of British manufactured cloth tipped in, thus bringing the actual, tactile handling of the cloths into the reader's space and grasp (see the fabrics attached in Pi 3). Silk plush, velvet, brocade and flowered satin are to be followed by bombazeen, imitation India shawl fabrique, satin twilled silk, Scotia silk, Adairian dot, figured sarsnet, chintz kerseymere for gentlemen's waistcoats, and so on. A February page illustrates a smart Patent Landau - a vehicle Rudolph Ackermann himself had researched, modified and marketed as an 'essential' if expensive style accessory. The gossip pages make the first of several occasional references to James Eimes (see *The British Art Journal* y X, 2, Spring/Summer 2009), here to note his forthcoming Dictionary of the Fine Arts. As the year goes on further series of illustrations begin: interiors of London stores, such as Messrs. Harding, Howell & Co. at 89 Pall Mall - a Grand Fashionable Magazine for furs and fans, haberdashery and jewellery, ormolu articles, millinery and dresses. Furniture begins to adorn the pages: 'Ladies' secrétaire', 'Parlour Chairs', 'French Sofa Bed' - many such items to be viewed in the Catherine Street Ware-Room off the Strand at Messrs Morgan & Sanders. Contributors note 'Female Adventurers in the Arts', featuring Sofonisba Anguissola and Rosalba Carriera, and lamenting the recent death of Angelica Kauffmann RA in Rome. Soon half-yearly supplements come to be added, in order to accommodate the expanding range of the Repository. Space needed to be found for Letter from North America. JK Baldrey's print of King's College Chapel, Cambridge, begins a series of architectural masterpieces and Flaxman is celebrated as sculptor of the large monument in Westminster Abbey's north transept to the 1st Earl of Mansfield, incorporating the features of Reynolds's portrait of the departed Lord Chief Justice. Near-contemporary bulletins from the theatres of war prove popular, and so June 1809 recounts the battle of Martinique. Annual art exhibitions take their place in this broadly selected range of contents - the Royal Academy gaining praise for West's *The Bard*, Wilkie's *Good News* and *The Cut Finger* ('Wilkie was bred to painting') and Hoppner's *Lady Essex*. Ackermann, always loyal to the English royal family, honours Austria too (neighbour of his native Germany) with a fine portrait of Charles Louis, its Archduke, by Robert Cooper. A serial letter from Italy begins, and Elliott's Patent Eccentric Landauet or chariot adorned the November issue. The year closed with lengthy and impassioned reportage of adversity and heroism in the Tyrol in the face of the peasantry's sufferings (Napoleon had seized their territory from Austria and transferred it to Bavaria). Individual peasant leaders are featured and portrayed in a way which Ackermann was later to bring to bear on other political situations, and for charity fundraising purposes. The next year, 1810, begins with another anti-Napoleon piece, in the championing of a fellow-Saxon, Ferdinand von Schill, born 1772 and killed in the street fighting of the battle of Stralsund 1809 - a martyr cult figure in neighbouring cities for many years to come. As a balance the Repository pronounces on the English arts scene, detecting mainly nostalgic projects, and certainly finding no all-encompassing, largely conceived programme at work. Advance notice, however, is given of, among other things, the publication of *The Borough* by the Revd George Crabbe 1810. A long and weighty article examines 'the actual situation and the future prospects of Great Britain, as affected by the new order of things in France and the Continent of Europe'; here is Ackermann's political 72

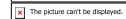
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Volume XI, No. 1 The BRITISH ART Journal 7 'R. Ackermann's Transparency on the Victory of Waterloo'. Hand-coloured etching by Thomas Rowlandson for Rudolph Ackermann, June 1815 energy at full strength, accompanied by the publication of a music sheet of a March in support of the valiant Tyroleans and their efforts against the French. Fold-out plates of no less essentially English a concern than the weather appear with superb clarity Ç Gir tin sculpsit') giving successive meteorological reports of 1807, 1808, 1809 for comparison. Next, back to Germany for a provocative view of 'the effects of the German literati on the literature of that country, and on the influence of the four last years of war upon it'. (This came from a Germany newspaper published twice weekly in London, and was written by John Christian Hüttner of the Foreign Office.) April 1810 sees a celebration of the growing collections of the British Museum, and views of its building's splendid thirteen new rooms (see PI 6). There is more German emphasis in the appreciation (signed 'TEUTO') of the Entrance Hall of the Classical home of the Royal Academy at Somerset House. European self-awareness at its western extremity informs an article and portrait of the Bishop of Oporto, a Portuguese patriot. Another Royal Academy exhibition has come round, with praise for Fuseli's Hercules , Beechey's Father and Children , Raeburn's Walter Scott portrait and Benjamin West's 'simple, grand and impressive' Christ teacheth to be humble ; Henry Howard's Titania , on the other hand, was 'more akin to the deputy in Measure for Measure , whose blood was very snow-broth'. The newly formed Society of Orientalists in Vienna gives honourable mention to England's Sir William Jones and Sir William Ouseley, whose collections appear to be the very model for their intended publications. There were European prisoners of war - the Repository prints the circular plan of the proposed Dartmoor Barracks 'for up to 6,000 prisoners and 500-600 soldiery'. Hero of the hostilities, Wellington is honoured with the distinctive portrait bust by Sebastian Gahagen (whose monuments were later to make their way into Westminster Abbey). Again, no doubt result of war, the November 1810 furniture series promoted a new Royal Patent Invalid Chair, and a Military Couch Bed. The bishop of London, the Rt Revd John Randolph, writes on Calvinism, a theme with plenty of Anglican and continental implications. Ackermann's determined moves to prevent his readers limiting their outlook unduly to things English were clear in January 1811: book reviews considered tours and expeditions to the Western Territories of the United States, and Promenade Costume showed the ladies with Algerine helmet cap of Astracan fur, Spanish cuffs, an ornamental amber crescent and chain of silver and blue kid slippers with silver clasps. There were swelling numbers of bankruptcies in the new financial section. In a rare note about art education, the enviable faculty numbers of sixteen chairs and three adjuncts at the School of Fine Arts in Rome, dependent on the Academy of St Luke, are noted. Pride suffuses the notice of Edinburgh's Nelson Monument and the Calton Hill developments Also noted with approval is another Scottish initiative: the Farming Club at Dalkeith is offering a prize of £500 to the inventor of an inexpensive machine 'for two horses and two men to cut down 2 Scots acres of corn in a satisfactory manner'. Town and Country is the series title of a long-running correspondence between 'a Lady in the Gay World to her sister in the Country'. The Magic Flute , 'that excellent but difficult opera', is to be given at the King's Theatre and Madame de Staël's *De la Littérature ancienne et moderne* (suppressed on the Continent) is shortly to be

published in London. The Repository is the name both of the monthly periodical as also of the showroom property in a thronged thoroughfare. Now in the Spring of 1813 the Repository's third application comes into play: Wednesday evenings hosted by one of Ackermann's daughters for conversazione, stimulated by the display of newly published books and prints, artworks and materials. (Colnaghi's were to follow suit, but later in the century.) 'The literati, professors and lovers of the arts' were invited. Accounts of these evenings would be of great interest, though Ackermann's Library may not necessarily have been rendered more 'commodious', as he claims, by the 'introduction of the earliest gas lighting of the interior'. Clearly sensitive to domestic odours, Ackermann was an early champion of both Gregson's Pneumatic Apparatus for the comfort of houses and Montgolfier's Patent Smoke Conductor - two inventions favoured with detailed illustrations. Heroes of the European conflicts continue to be honoured, and the portrait of Field Marshall Gebhard Leberecht von Blücher (1742-1819), commander-in-Chief of the Prussian Army, is accompanied by a distress appeal for finan-






The BRITISH AKT Journal Volume XI, No. 1 'official assistance to the Ladies of Great Britain', following the important but costly success won at Leipzig in 1813 - it was Blücher who was to complete Wellington's victory two years later at Waterloo, another military event to receive full honours in the Repository (PI 7). Ackermann, who took a prominent part in the nationwide fund-raising, would print careful reports of the recipient cities. Scholarly achievements further afield were not neglected, and the Revd Robert Morrison, a Scottish Protestant missionary in China with the London Missionary Society is publishing his Chinese Grammar 1814 and other translated texts. Also published in the same year is a transparency of The Celebration of the Peace 1814, a 30-foot-high installation 'brilliantly illuminated by carbonic gas' extolling the Prince Regent and the Virtues, using the figures from the window by Reynolds in New College, Oxford. A further celebratory event, honoured in JR Humble's aquatint, is the Pagoda erected in St James's Park. The last issue of 1815 closes with a copious supplement drawing together communiqués from the year's dramatic political and military theatres of action. The new second series of the Repository, opening 1816, is distinguished by a new title page. Less sophisticated, classical and languid than its predecessor, the new design lettering relies on reverse printing, has something of the fairground about it, with the unicorn less ethereal and the lion rendered actively, pugnacious and with a high colour prefiguring Osbert Lancaster's clubmen. A touch of Festival of Britain high spirits, even levity pervades the page. Was the change made in response to charges of solemnity and staidness? Certainly the addition of the watercolourist and caricaturist Thomas Rowlandson in the new series and its new serial subjects brought the occasional light-hearted, even rollicking tone to the contents. Napoleon's military carriages can be gloated over in the London Museum in Piccadilly: the subsequent sale of his effects two years later brought £168 for a carriage, 7 guineas for his shaving box, £166. 10s 6d for a snuff box and 17/6d for a sponge. 'Sentimental travels to the South of France' brings a sunnier series to the Repository, especially as enlivened by Rowlandson. The death of HRH Princess Charlotte Augusta of Wales and Saxe-Coburg, however, receives no fewer than 16 black-bordered pages. The arts reporting includes William Carey on Blake's Designs illustrative of Blair's Grave, from general description of West's Death on the Pale Horse; the publication of 'a work of the

imagination', *Frankenstein or the Modern Prometheus*, 1818; the Angerstein Collection is admirably scrutinised in 1822. Ackermann goes out of his way to publicise the Bavarian printer and inventor Aloys Senefelder (1771-1834) for the lithography process he pioneered, and which the Repository frequently employed. New series of romantic wild views of 'the scenery of Mt. Simplón', and the promise of another of the Oberland appear. The closing years of this second series include something of a *bonne bouche* for readers already accustomed to the lavish, large and colourful contents of their monthly: the sombre interior of the Royal Vault at St George's, Windsor drawn by F Nash is shown in an exceptional pull-out illustration printed on special high quality paper, and bearing the clearly prestigious watermark 'J. WHATMAN 1819'. The third series of the Repository, which proved to be its last, begins in January 1823 with the immediately noticeable reversion to the cooler titlepage of the first series, a design which, as will be seen, attracted some amusing variations. Embellishments are plentiful, with a near-monthly series of architectural portraits of properties in and around Windsor Castle, and their contents. These last include the Royal Military Trophy and Candelabrum, 'the gift of H M George IV to the Xth or Prince of Wales's own Royal Regiment which he commanded from MDCCXCIII until his accession to the throne'. The steady, royalist stream of articles and embellishments alternates with more light-hearted pieces of which the 'French Female Parliament' series speakers include Madame La Baronne Très-Gothique, Madame Belle-Taille and Madame La Marquise de Parvenue. The Diorama at Regents Park continues its diverting shows of 'Swiss Valleys', 'Canterbury Cathedral', and 'Shakespeare's Heroines'. A Stuttgart sculptor, John Henry Dannecker, has been named 'il beato' by Canova for his Christ. The Christmas present, recommended in December 1823 as suitable for the young (published, needless to say, by Ackermann), is the well known German theologian Dr FA Krummacher's *Parables* - this 'instructive, moral and religious' volume, translated from the German, will no doubt provoke varying degrees of gratitude. A monument to the poet Thomas Gray is newly unveiled at Stoke Poges, the seat of John Penn, son of William Penn, founder of Pennsylvania. In 1824 the frontispiece design is back in dispute, and a return is made to the earlier decorous copperplate of the original. An establishment figure, the recently elected President of the Royal Academy and court painter, Sir Thomas Lawrence, elicits a graceful compliment: 'There is a spell in his pencil and a charm in his colouring.' 'Stately Residences' include a previously indifferent building, but one purchased in 1754 by David Garrick, who 'made it what it now is'; his Roubiliac sculpture of Shakespeare displayed in it was willed to the British Museum, and now adorns an appropriately elevated corner site in the British Library's Entrance Hall. In 1825 Ackermann throws his flair for publicity around the self-taught Irish sculptor John Hogan, raising a subscription to enable the twenty-year-old to study in Rome; Lord de Tabley raised the stakes by commissioning an *Eve* from him, and the Royal Irish Institution contributed generously - Hogan's numerous works in Ireland and elsewhere attest to the appeal's good judgement and success. William Carey writes substantial 'Memoirs of the Patronage of the Fine Arts during the reigns of George II, III and his present Majesty'. A sly re-drawing of the original frontispiece using its cast of mythological and fairy characters accompanies the July 1826 edition in comment on the introduction of gas street lamps: cherubs shift containers labelled 'Portable Gas', with coal and coke in sacks and baskets for launching balloons and lighting street lamps. John Martin's great canvas *The Fall of Nineveh* is announced as the Repository is drawing to its close. The last great residence to be illustrated and reported on is one of the grandest of all, Knole, then the seat of the Earl of Plymouth, who had married the elder daughter of the 3rd Duke of Dorset. A perusal of Ackermann's Repository 1809-1823 leaves the impression of recommendations for a home of any size or ambition within

which the fine arts might take their place among the arts of living. In Ackermann's day the arts still awaited their Courtauld and their Warburg, and so at this time they were viewed very much together with other skills and crafts. Ackermann's own wide-ranging enthusiasms and accomplishments, glimpsed in the Repository's pages, point in this same direction. Allowing for inflation, the need, as articulated in Mary Chandler's *A Description of Bath: A Poem 1736* (and quoted in Amanda Vickery's *Behind Closed Doors*) was evidently for *A Fortune from Incumbrance clear, About a hundred Pounds a year; A House not small, built warm and neat, Above a Hut, below a Seat.* 74

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