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**Using Drawings in the Lecture Room: John Soane's Architectural Performances at the Royal Institution<sup>1</sup>**

Abstract:

Little is known about the non-specialist and semi-public lectures which the architect John Soane delivered to general audiences at the Royal Institution of Great Britain (RI) in 1817 and 1820. This is in contrast to the large amount of scholarly attention which his longer, more detailed and invitation-only lectures composed for the architectural students of the Royal Academy of Arts have received. This essay provides the first detailed account of the popular RI lectures, revealing Soane's scenographic methods of using lecture drawings with spoken words in the lecture room in a form of early-nineteenth-century, embodied architectural pedagogy. It argues for the significance of Soane's lectures in general as historically-situated performances (not written texts or printed works) and sets out a radical methodology that draws from the disciplines of theatre and performance history to read architectural history.

Keywords:

John Soane, architecture, lectures, performance, drawing, pedagogy

Between 1817 and 1820 the architect John Soane (1753-1837) delivered six public lectures on architecture at the Royal Institution of Great Britain (RI).<sup>2</sup> In contrast to the scholarly attention given to his Royal Academy of Arts (RA) lectures, delivered in person between 1809 and 1820<sup>3</sup> (and thus partly overlapping with these), comparatively little is known about the talks he gave at the RI.<sup>4</sup> This essay provides the first detailed account of these popular

lectures, revealing Soane's scenographic methods of using lecture drawings in a form of early-nineteenth-century architectural performance.

Exploring Soane's lecturing within the context of the RI's broader culture of public lectures and scientific demonstration brings out the significance of his RI lectures, and his architectural lecturing practice in general, in new ways. The drawings and notes I discuss here, many of which were prepared directly for the RI lectures, show how Soane's lecture drawings were designed to have a specific agency onstage. My analysis focuses not only, as previous studies have done, on the content of the drawings, that is, the buildings they depict,<sup>5</sup> but also on their function in the lecture room. I propose alternative, performance-related criteria for judging these artefacts, based on the precise viewing situation in which they were intended to be experienced.

In his influential account of Soane's lectures at the RA, the architectural historian David Watkin described Soane's lecture drawings as the 'most compelling part of his lectures' in the eyes of his audiences, and approached them as artworks which mirrored and replicated the text.<sup>6</sup> While indebted to Watkin, my own approach places more emphasis on the different agencies of text and image, reassessing the relationship between the specially prepared drawings and the words that Soane wrote to be read aloud alongside them in the live performance of a lecture. I present Soane's lecture drawings as a specific type of drawing made for the express purpose of communicating architectural ideas and experiences to a lecture audience. Unlike other types of architectural drawing, for example those which are presented to a client or to a builder, or displayed in an exhibition, they were designed to function within the physical conditions of a lecture theatre: to be viewed from a distance, one after the other, to the accompaniment of speech.

*Soane at the RI*

Soane's RI lectures, in which he argued that architecture 'must be considered as an useful, or pleasing Art, or both combined',<sup>7</sup> ultimately foregrounding the latter *combination* of practical and aesthetic knowledge, fitted well into the RI's interwoven and broad-ranging disciplinary and lecturing culture of the 'arts and sciences' during the institution's first two decades.<sup>8</sup> As contemporary records show, Soane's first lecture series, in 1817, occurred in the same season as others on mineralogical and analytical chemistry, practical mechanics, Aboriginal antiquities, drawing and painting, and botany. His 1820 series was part of an equally multidisciplinary programme, appearing alongside lectures on experimental philosophy, poetry and botany.<sup>9</sup> As both a teacher of architecture and one of the most successful architects of the Regency period, Soane was in a good position to advance the RI's arts-and-sciences agenda of bringing theory and practice together.

Soane's RI lectures are not the same as those he delivered as Professor of Architecture at the RA.<sup>10</sup> They are shorter and simpler versions written for a non-specialist audience, though often covering many of the same topics and peppered with phrases and passages taken directly or adapted from the RA texts. While the twelve RA lectures would devote a half lecture to, for example, the design of staircases, those at the RI gave a more general account. This streamlined form and content reflected clear distinctions between the two lecturing contexts: the purpose of the RI lectures was to educate the general public, while the RA lectures were part of a specialist training for future architects. Soane's overall method and message were nevertheless similar, focusing on the 'correct' application of ancient architecture and providing what he deemed to be good and bad examples of this. Both sets of lectures proposed novel comparisons between ancient and modern structures and integrated these with critiques of contemporary architectural practice and particular London buildings.

As Watkin demonstrated in his study of the RA lectures, and as is also evident from the RI lecture manuscripts, Soane drew heavily from French Enlightenment architectural theory, particularly Marc-Antoine Laugier, to narrate a ‘myth of origins’ – a story of architectural progress, beginning with the primitive hut.<sup>11</sup> Influenced by the architect Thomas Sandby’s previous lectures at the RA (which the younger Soane had attended as a RA student),<sup>12</sup> Soane showed huge numbers of dramatic, often large-scale watercolour drawings, sometimes over one hundred in a single lecture.<sup>13</sup> While some of these were made to be shown exclusively at the RI, a great many more were used both at the RI and RA, and it is clear that the Soane office began preparing the drawings as early as 1806, when Soane was first appointed to his professorship at the RA.<sup>14</sup> Unlike Sandby’s lecture drawings, for which, with a few exceptions,<sup>15</sup> we must rely on written lists to understand their visual content because the actual objects have not been identified,<sup>16</sup> Soane’s lecture drawings – of which over one thousand survive – may still be examined in the drawings collection of the Sir John Soane’s Museum.

Relevant to this account of the RI as a specific social and spatial context for Soane’s lecturing is the fact that he was one of the RI’s very early Proprietors<sup>17</sup> and also one of the institution’s first two Surveyors, together with the architect Henry Holland (1745–1806).<sup>18</sup> Held eighteen years after the RI was established, Soane’s own lectures there seem to have held a particular personal and professional significance for the architect. He could, for example, invite friends, including women, who were excluded from his RA lectures.<sup>19</sup> Capitalising on the persona he had gained at the RA as ‘the professor’, he was also able to promote his views on architecture, and his own architectural work, to the RI’s broader, fashionable audiences.<sup>20</sup> Soane had been actively encouraged to give his lectures at the RI by fellow Proprietor Samuel Thornton,<sup>21</sup> and by Jeremiah Harman and George Dorrian, who respectively served as Director, Governor and Deputy Governor of the Bank of England,

where Soane had been official architect and surveyor since 1788.<sup>22</sup> Through lecturing at the RI, Soane was able to publicise himself within a social context that cut beyond his arts-focused, male academic peers at the RA. The members and audiences at the RI intersected with his own client network, enabling him to strengthen his professional connections.

Despite their contemporary appeal, and the important function they served in Soane's professional career, the RI lectures have never been published in any form. This lack of print legacy is partly to do with a perception of the RI lectures, by Soane himself and by later historians, as being derivative, and therefore lesser, texts and events, in comparison with the RA lectures (which have been published three times, first in 1929).<sup>23</sup> It also reflects a linked attitude, a prejudice against their simplified, 'popular' status, in comparison with the more detailed and erudite RA lectures and their elite, male and invitation-only audience.

Soane's lecture manuscripts were written, not as notes to improvise from, but as scripts to be read aloud at the lectern, apparently verbatim. Soane took a great interest in oratory and sought to improve his skills in public speaking, even though he does not seem to have been very good at it.<sup>24</sup> He purchased a large number of manuals on public speaking and rhetoric in the immediate years before his RA lectures and even attended, with his friend the antiquary and bookseller John Britton, a lecture by John Thelwall at the radical poet and pedagogue's famous institute for elocution on Bedford Place.<sup>25</sup> What are the implications for our historical understanding of the architectural meaning of Soane's lectures if we consider their status, not primarily as written, but as spoken and performed? In proposing answers to this question, I follow Judith Thompson's emphasis on the literature of this period as having been conceived and received as much on the stage as on the page,<sup>26</sup> extending its consequences into the field of architecture and the modes of the lecture as an early-nineteenth-century architectural medium. This included elements similar to the literary lecture, such as the recitation of poetry, but also involved the physical demonstration of

lecture drawings. I also draw on the work of Sarah Zimmerman, Trevor Fawcett, Jon Klancher and Jan Golinski on the literary and art lectures and science demonstrations which occurred at the same time as Soane was lecturing, both at the RI and other London institutions. These scholars, together with Sybille Peters and Sean Franzel in a German context, have shown that public lectures of the period not only disseminated, but also shaped knowledge, and that there were particular, historically-specific methods of presentation, communication, evidencing and enactment associated with these performances of self and subject matter.<sup>27</sup>

At the same time, I draw from other disciplines, such as performance and theatre history, which address the methodological challenges of retrieving the spoken qualities and meanings of words in the past, while also attending to what Marvin Carlson calls ‘the physical conditions of performance, the spatial realization of [the] text’. The ‘spatial reorientation – from linear reading of drama to the three-dimensional staging of it’<sup>28</sup> which Carlson describes as having occurred in his own discipline of theatre history through its interaction with the more recent field of performance studies, is similar to the shift in focus I propose here for architectural history, one that would allow us to approach Soane’s public lectures as historical performances, not as written texts or printed works.

### *Using Drawings in the RI Lecture Room*

It is clear that Soane reflected carefully on the RI lecture theatre’s physical environment when he prepared to lecture there. Purpose-built between 1800 and 1802,<sup>29</sup> the lecture room was a semi-circular theatre consisting of steep, raked seating rows and a higher gallery for the audience, curving down to a pit and wide demonstration bench for the lecturer.<sup>30</sup> Soane’s role as a Surveyor of the RI and as a member of the ‘Building Committee’ during its early years

would have given him intimate familiarity with the Institution's spaces.<sup>31</sup> The minutes of the Managers' meetings show that in 1800, Soane was specifically 'consult[ed]...on the Subject of the Plans prepared by Mr Webster for a New Lecture Room'.<sup>32</sup> This evidence of Soane's prior knowledge of this space – his scrutiny of it through the professional eyes of an architect – takes on added significance when we consider the ways in which, seventeen years later, he utilised this space for his own lectures. By that time, Soane would have also gained another type of knowledge of the space, as a likely frequent auditor of lectures, sitting in the tiered seats or gallery, facing the opposite direction to the lecturer.<sup>33</sup>

The distinctive construction of the RI's lecture theatre means that Soane's audiences would have viewed his lecture drawings from different distances depending on where they were sitting. Some would have viewed them from afar (particularly in the rows further back and gallery), others more closely; but during the lecture itself, probably, never close-up. Likewise, the drawings would have been viewed from more than one direction and angle, with those sitting in the central seating opposite the lecturer's bench having a more complete view, compared with those looking obliquely from the sides or the gallery above.<sup>34</sup> One of the largest of the lecture drawings produced by Soane's assistants, depicting the Great Court of the Temple of the Sun in Palmyra, measured over half a metre high, and just under two and a half metres wide (710 x 2493mm).<sup>35</sup> This little-known drawing, like quite a number of the lecture drawings, seems to have been only shown at the RI. It would have occupied the space of the 'pit of the theatre', as it is described and set out in the 1800 contract drawings – spanning nearly the complete diameter of the curve of the front row and amounting to a height of approximately two seating levels. This would have meant being over half the width and almost as high as the demonstration bench.

The composition of the lecture drawing is dominated by a centrally-placed elevation displaying the portico and one side of the building's colonnade, with further sides of the court

shown in perspective, angling out in opposite directions, on left and right. The drawing was planned in advance across two large sheets of paper, with the fold between located exactly in the centre of the temple's pediment. The drama of this representation must have been accentuated further when unfolded in the lecture and would have perhaps needed more than one person to extend. The drawing, like many of the lecture drawings, resembles stage scenery, not only through its particularly large-scale, two-piece physical construction and animating effects when unfolded, but also through its contrasting shadows, crude finish and absence of fine detail. It was designed to achieve maximum effect when viewed from afar. The visual composition of the building, and its physicality and largeness, heighten the sense that the audience are in the space of the court itself.

Writing in advance of lecturing at the RI in 1820, Soane noted:

*Compare Intro of Pantheon*

*with the Lecture Room itself*

*+ do the same at the Royal Academy*<sup>36</sup>

These words are written under the title 'Drawings wanted', together with other notes on the drawings Soane planned to use in his RI lectures that year. What is interesting here is the explicit comparison Soane makes between the size and scale of a part of the *real* Pantheon (a building he represented and discussed through many lecture drawings)<sup>37</sup> and the physical space in which his audience would sit and encounter these *drawings of* the Pantheon. Regardless of whether these words were 'backstage' musings, or led to information that was to be anecdotally spoken on stage, they signify direct consideration by Soane of his audience's experience of the lecture's material setting, and its active, immediate role in the



performative reception of both the architectural ideas, and the drawings that were used to explore them, within that lecture.

There is limited information about how Soane's lecture drawings were physically demonstrated. We often know which of his assistants were present at each RI lecture, but it is unclear what role they played in preparing beforehand and helping during the event.<sup>38</sup> While Watkin understood Soane's drawings to have been hung on the wall of the Great Room when he lectured at the RA,<sup>39</sup> Helen Dorey has challenged this, stating it is likely they were displayed by being 'placed on...the board', on a sort of easel, the method used by his close friend, the painter J. M. W. Turner, when he lectured at the RA.<sup>40</sup> Dorey has shown how Soane even designed a drawing display stand for Turner, which may well have been used in the latter's lectures at the Academy.<sup>41</sup> If this was the case, and given that the two men appear to have closely conversed on lecturing,<sup>42</sup> it is reasonable to speculate that Soane may have used a similar easel technology to present his own lecture drawings at the RA and RI. In spectator accounts from the RI lectures, we obtain a glimpse of how the lectures were demonstrated through references to, for example, a 'passage' of drawings,<sup>43</sup> or, through a journalist's excitement to 'witness' the lecture drawings and 'hear' the verbal 'illustrations of each as presented to the view'.<sup>44</sup>

Further reinforcing these impressions of a timed and embodied act of lecturing centred on the showing of drawings is a loose note, also written in Soane's hand, now held in the back of the bound manuscript volume containing the 1820 RI lecture texts:

*As there will be upwards  
of a hundred drawings  
in elucidation of this lecture  
I am fearful I must*

*trespass beyond the usual time to give*

*a better opportunity of*

*shewing the drawings*<sup>45</sup>

Soane's words suggest that he anticipated the reception of the lectures would rest not only on their textual content but also on the visual depictions of the buildings he was discussing, and, crucially, on the staged demonstration and performance of the lecture drawings. Throughout the RI and RA lectures, Soane used the technique of showing multiple drawings, one after the other, in order to conjure within the minds of his seated audience a sense of actually experiencing and moving around a real building or landscape. He played with different kinds of drawing sequences, and contrasting forms of composition, to communicate live within the lecture a range of direct encounters with architecture. His large Blenheim Palace lecture drawings, for example, successively evoke the effect, over the course of three separate silhouette elevations, of either moving closer to the same building, or viewing it in different lighting and weather conditions, over a period of time.<sup>46</sup> The palace is made to appear as if audience members are physically approaching it from a frontal direction.

In another example, apparently shown only to the audience of the Royal Institution in 1820, Soane created another kind of effect resembling direct experience by showing three large lecture drawings depicting the cemetery of Père Lachaise in Paris.<sup>47</sup> (Figure 1) In contrast to the equally-sized, frontally-depicted sequence of Blenheim, these topographical drawings of differing lengths and scales convey a completely different impression of encircling the Paris landscape and viewing it from various directions and distances. Seeking to evoke a picturesque walk, Soane and his assistants must have grappled with the challenge of representing time in a single drawn representation.<sup>48</sup> To aid in this, they borrowed and harnessed the real time of the lecture itself, playing with the way ideas could be staged over

more than one lecture drawing, to enact the present-moment qualities of encountering a building or environment.<sup>49</sup>

In addition to being viewed in a particular room and sequentially over time, the fact the lecture drawings were shown while accompanying words were heard comprises another distinctive feature of Soane's lecture performances. The amplification of a drawing through spoken language would have occurred with many types of architectural drawings, but in Soane's lectures the speech featured in a particular spatial setting, performed by a standing lecturer, in relation to changing drawing objects, while a seated audience listened and looked on. The relationship between Soane's lecture drawings and the words he composed to read aloud is a vital factor in understanding his lectures, but an aspect that has thus far been overlooked by architectural historians.<sup>50</sup> In Soane's draft and fair-copy lecture manuscripts, verbal and visual information is presented side by side, but in the various published editions of Soane's RA lecture texts, only some of the textual locations of the titled lecture drawings, which appear in separately provided lists, are given.<sup>51</sup> The historiographical consequence of presenting the texts separately from the information about the drawings is that the reader is often unable to 'read across' from one to the other. This in turn makes it difficult to appreciate the architectural meanings that would have been experienced by Soane's lecture audiences when words and drawings were 'delivered' together.

Further light on the relationships between Soane's lecture words and drawings is provided by another note-to-self among his draft notes for RA lectures in 1814, where Soane had scrawled:

*Drawings*

*Only such are given as*

*were indispensably for*

*illustrating to the eye*

*what he could not do*

*so clearly by word*<sup>52</sup>

Here, Soane suggests that the only drawings he would use were those he deemed essential for communicating through visual means, ideas which he could not otherwise communicate through verbal language. He is clearly acknowledging that words and drawings have the power to *do* different things in his lectures. Most importantly, this note confirms that Soane regarded the lecture drawings as having a much more pronounced agency in the lectures than has previously been appreciated.

This active role is continually suggested when we study specific drawings alongside the words, although the types of drawings, descriptions and their relations and hierarchy differ greatly. In Soane's account of Père Lachaise, for example, the three lecture drawings work in conjunction with an extended, spoken passage about the graveyard. The words on their own describe the site from several vantage points, seeming to narrate the specific scenes in the drawings (or is it the other way around?). While this impression of a journey through words is certainly spatial, it is through the sequential drawings – first a survey across (Figure 1a), then up a slope (1b), then out and down towards Paris (1c) – that a directed, circuitous effect is constructed. This effect is conveyed through elements such as the building, which recurs in different regions of the three drawings, each from a different side, but also in the play between fore, middle and backgrounds, and the changes in weather and light. The drawings do not completely fit with the words. At the same time, something additional is achieved through the way the visual and verbal collaborate. This deepens the sense of a real picturesque journey, but evolves by the end, to shift from simulating an actual experience of the landscape in the audience's heads, to producing a more ambiguous space, one Soane

described on the penultimate page of the manuscript as ‘more like the illusory vision of a dream than a reality’.<sup>53</sup>

We can, then, read Soane’s lecture drawings and practice in a new pedagogical and performative light. By acknowledging the status of Soane’s lectures as performances – rather than as written or printed works with separate, accompanying drawings – we can recognise that he used lecture drawings in order to do something additional to, or *with*, the spoken words, transporting audiences to experience architectural sites across London and all around the world. In a form of embodied architectural pedagogy, Soane and his assistants enacted buildings and architectural ideas through a combination of the spoken word and sequenced drawings, even using the space in which the lecture took place as a visual and physical aid and prop. Approaching Soane’s work in this way highlights how different eras and disciplines ask different questions of past architectural practice, activating the same and previously unnoticed evidence in new ways.<sup>54</sup>

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## NOTES

<sup>1</sup> In preparing this article, I have benefited greatly from the advice and expertise of staff at the Sir John Soane’s Museum, London, in particular Sue Palmer, Archivist and Head of Library, Frances Sands, Curator of Drawings and Books, and Helen Dorey, Deputy Director and Inspectress.

<sup>2</sup> Soane’s first series of RI lectures took place on 7 June and 14 June 1817 and his second series on 27 May, 3 June, 10 June and 17 June 1820. Soane Museum (hereafter SM) Archives, Soane Case 157, *Royal Institution Lectures* (1817); and Soane Case 158, *Royal Institution Lectures* (1820).

<sup>3</sup> David Watkin, *Sir John Soane: The Royal Academy Lectures* (Cambridge, 2000); David Watkin, *Sir John Soane: Enlightenment Thought and the Royal Academy Lectures* (Cambridge, 1996); Arthur Bolton, *Lectures on Architecture: as Delivered to the Students of the Royal Academy from 1809 to 1836 in Two Courses of Six Lectures Each* (London, 1929). Between 1832 and 1836, Soane’s RA lectures were read on his behalf by Henry Howard.

<sup>4</sup> Watkin, *Soane: Enlightenment Thought*, 436; Gillian Darley, *John Soane: An Accidental Romantic* (London, 1999), 247; Arthur Bolton, *The Portrait of Sir John Soane* (London, 1927), 246.

- <sup>5</sup> Watkin, *Soane: Enlightenment Thought*, 396-408; David Watkin, *Visions of World Architecture: John Soane's Royal Academy Lecture Illustrations* (London, 2007).
- <sup>6</sup> Watkin, *Soane: Enlightenment Thought*, 396.
- <sup>7</sup> SM Archives, Soane Case 158, Lecture 3, *Royal Institution Lectures* (1820), 1.
- <sup>8</sup> Jon Klancher, *Transfiguring the Arts and Sciences: Knowledge and Cultural Institutions in the Romantic Age* (Cambridge 2013).
- <sup>9</sup> 'Art. XIV—Royal Institution', *The Journal of Science and the Arts*, 4 (1818), 136; 'Arts and Sciences: Royal Institution', *The London Literary Gazette and Journal of Belles Lettres, Arts, Sciences, Etc.* 156 (15 Jan. 1820), 44.
- <sup>10</sup> Soane's twelve RA lectures constituted the main form of architectural education at the time in Britain and were repeatedly modified up to 1820. The RA lectures were split into two annual, alternating series of six lectures. Susan Palmer, 'Chronology of the delivery of Sir John Soane's Royal Academy Lectures', in Watkin, *Soane: Enlightenment Thought*, 731-2.
- <sup>11</sup> Watkin, *Soane: Enlightenment Thought*, 98-183.
- <sup>12</sup> Trevor Fawcett, 'Visual Facts and the Nineteenth-Century Art Lecture', *Art History*, 6.4 (1983), 442-60, 444-5; Watkin, *Soane: Enlightenment Thought*, 40-57, 401-2; Sigrid de Jong, 'The Picturesque Prospect of Architecture: Thomas Sandby's Royal Academy Lectures', *Architectural History*, 61 (2018), 73-104, 74.
- <sup>13</sup> Sandby, by comparison, seems to have showed smaller numbers of 12-33 drawings in a single lecture and only c.121-8 in total. Watkin, 'Illustrations to Sandby's Lectures at the Royal Academy', *Soane: Enlightenment Thought*, 669-71.
- <sup>14</sup> Watkin, *Soane: Enlightenment Thought*, 399, 436.
- <sup>15</sup> Sandby's huge design for a 'Bridge of Magnificence' (c.1755) was probably shown in his lectures and still exists. RIBA Collections, FRA/SAND/1. de Jong, 'Picturesque Prospect', 73.
- <sup>16</sup> de Jong and Watkin note the majority of Sandby's lecture drawings were sold and subsequently lost ('Picturesque Prospect', 88-9; *Soane: Enlightenment Thought*, 57).
- <sup>17</sup> Soane was balloted and listed as one of the RI's original, one-hundred and forty Proprietors in February 1800 but was proposed a year earlier. *Archives of the Royal Institution, Minutes of the Managers' Meetings, 1799-1903* (15 volumes, bound in 7, London, 1971-6), 23 Mar. 1799, i. 6; 17 Feb. 1800, i. 121-5, 125. Hereafter *RI MM*.
- <sup>18</sup> *RI MM*, 13 Apr. 1799, i. 18-20; 20 Apr. 1799, i. 23.
- <sup>19</sup> SM Archives, MBiii/1/10, 20 May 1820.
- <sup>20</sup> *Morning Post*, 12 June 1817.
- <sup>21</sup> *RI MM*, 17 Feb. 1800, i. 125.
- <sup>22</sup> SM Archives, Private Correspondence II.T.7.10.
- <sup>23</sup> Bolton, *Lectures on Architecture*.
- <sup>24</sup> Helen Dorey, *John Soane and J.M.W. Turner: Illuminating a Friendship* (London, 2007), 11; Darley, *John Soane*, 188.
- <sup>25</sup> SM Archives, Soane Notebook, vol. 7 (1808-10), 74. Also see *Morning Chronicle*, 5 Mar. 1810. For Thelwall's elocutionary method and other contemporary theorists of public speech, many of whose books Soane owned, see Judith Thompson, 'Romantic Oratory', in David Duff (ed.), *The Oxford Handbook of British Romanticism* (Oxford, 2018), 529-46.
- <sup>26</sup> Judith Thompson, 'From Forum to Repository: A Case Study in Romantic Cultural Geography', *European Romantic Review*, 15.2 (2004), 177-91.
- <sup>27</sup> Sarah Zimmerman, *The Romantic Literary Lecture in Britain* (Oxford, 2019); Sarah Zimmerman 'Coleridge the Lecturer, A Disappearing Act', in Alexander Dick and Angela Esterhammer (eds), *Spheres of Action: Speech and Performance in Romantic Culture* (Toronto, 2009), 46-72; Fawcett, 'Visual Facts'; Jon Klancher, *Transfiguring*; Jan Golinski,

*The Experimental Self: Humphry Davy and the Making of a Man of Science* (Chicago, 2016); Jan Golinski, *Science as Public Culture: Chemistry and Enlightenment in Britain, 1760-1820* (Cambridge, 1992); Sybille Peters, *Der Vortrag als Performance* (Berlin, 2011); Sean B. Franzel, *Connected by the Ear: The Media, Pedagogy, and Politics of the Romantic Lecture* (Evanston, 2013); Sean B. Franzel, 'Constructions of the Present and the Philosophy of History in the Lecture Form', in Mary Helen Dupree and Sean B. Franzel (eds), *Performing Knowledge, 1750-1850* (Berlin, 2015), 295-321.

<sup>28</sup> Marvin Carlson, 'Space and Theatre History', in Charlotte M. Canning and Thomas Postlewait (eds), *Representing the Past: Essays in Performance Historiography* (Iowa, 2010), 195-214, 195.

<sup>29</sup> RI MS RI/1/G/G/1, *Contract drawing for the Main Lecture Theater, section East to West* (1800); RI MS RI/1/G/G/1, *Contract drawing for the Main Lecture Theater, plan* (1800).

<sup>30</sup> For the design of the lecture theatre, see Frank A.J.L. James and Anthony Peers, 'Constructing Space for Science at the Royal Institution of Great Britain', *Physics in Perspective*, 9.2 (2007), 130-85, 143-6.

<sup>31</sup> For the appointment of Building Committee, see *RI MM*, 10 Feb. 1800, i. 119. This group seemed to play an overseeing role, for example, 'sketches and Designs' produced by James Spiller were 'to be made...in order that that they be laid before the Building Committee' and 'receive...improvement' from its professional architect members. *RI MM*, 31 Mar. 1800, ii. 37-8.

<sup>32</sup> *RI MM*, 27 Jan. 1800, i. 91-2.

<sup>33</sup> See, for example, RI programmes, kept by Soane, for lectures by Thomas Young and Humphry Davy, *Royal Institution of Great Britain, 7 February, 1803...Lectures of this week* (London, 1803), SM Reference: 5771. For lectures on music by William Crotch a month before Soane lectured in 1820, see *Royal Institution of Great Britain...Friday the 28th of April* (London, 1820), SM Reference: 5970.

<sup>34</sup> See Zimmerman's account of the embodied experience of Coleridge's audiences in the RI lecture room ('Coleridge the Lecturer', 46-8).

<sup>35</sup> SM 20/2/4.

<sup>36</sup> SM Archives, MBiii/2/44.

<sup>37</sup> Including SM 19/8/8, SM, SM 23/1/4, SM 23/2/2, SM 23/2/7, SM 23/9/1 and possibly SM 19/8/10, SM 19/8/11 and SM 23/1/2.

<sup>38</sup> SM Archives, SM Day Book, Sat. 7 June 1817–Sat. 14 June 1817, 145-8; SM Day Book 1819-1821, Sat. 27 May–Sat. 17 June 1820, 104-13.

<sup>39</sup> Watkin, *Soane: Enlightenment Thought*, 398. Distinctive pin holes along the top of some of the lecture drawings corroborate the hypothesis that these drawings were displayed on a wall.

<sup>40</sup> *British Press*, 5 Jan. 1819, 143; cited in Helen Dorey, 'Historic Framing and Presentation of Watercolours, Drawings and Prints at Sir John Soane's Museum', in Nancy Bell (ed.), *Historic Framing and Presentation of Watercolours, Drawings and Prints* (Leigh, Worc., 1997), 21-31, 22.

<sup>41</sup> *Preliminary design for a drawing display stand for Mr Turner*, SM 89/4/11. Dorey, *Soane and Turner*, 10, 23.

<sup>42</sup> Dorey, *Soane and Turner*, 10-12.

<sup>43</sup> SM Archives, Private Correspondence IV.P.1.2.

<sup>44</sup> *Morning Post*, 12 June 1817.

<sup>45</sup> SM Archives, Soane Case 158, *Royal Institution Lectures* (1820).

<sup>46</sup> SM 75/4/10, SM 75/4/9, SM 75/4/8. See also Watkin, *Soane: Enlightenment Thought*, 194-5, 372-3, 444.

<sup>47</sup> SM 22/6/3, SM 22/6/2, SM 22/6/1. Watkin, *Soane: Enlightenment Thought*, 399.

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<sup>48</sup> Sophie Read and Adrian Forty, 'The Limits of Drawing', in Desley Luscombe, Helen Thomas and Niall Hobhouse (eds), *Architecture Through Drawing* (London, 2019), 196-219.

<sup>49</sup> For analysis of how Sandby evoked early ideas about the picturesque and architectural experience to the reader of his illustrated travel diaries and lecture text, see de Jong, 'Picturesque Prospect', 73-104.

<sup>50</sup> Watkin makes cursory reference to the fact that the texts were 'written to be spoken' (*Soane: Enlightenment Thought*, 489).

<sup>51</sup> SM Archives, Soane Case 35-43. See also, for example, Watkin, 'Lectures on Architecture', *Soane: Enlightenment Thought*, 490-667; David Watkin and Margaret Richardson, 'List of Soane's Lecture Illustrations at the Royal Academy', in Watkin, *Soane: Enlightenment Thought*, 672-93. A selection of the lecture drawings produced by the Soane office are reproduced in Watkin and Bolton's studies.

<sup>52</sup> SM Archives, 1/260/1.

<sup>53</sup> SM Archives, Soane Case 158, *Royal Institution Lectures* (1820), 48.

<sup>54</sup> Andrew Leach, *What is Architectural History?* (Cambridge, 2010), 78-9.