

# Contents

<i>Plates</i>	vi
<i>Figures</i>	vii
<i>Preface and acknowledgements</i>	viii
1 Introduction: artists and institutions	1
2 Fugitive authorship: William Ivins and the reproduction of art	31
3 Art exhibitions and power during the nineteenth century	53
4 Auditing the RA: official discourse and the nineteenth-century Royal Academy	77
5 Art and reproduction: some aspects of the relations between painters and engravers in London, 1760 to 1850	101
6 Art classification and rituals of power: the resurgence of etching	120
7 A Trojan horse at the Tate: the Chantrey episode	136
8 Towards an historical typology of art museums	160
<i>Bibliography</i>	183
<i>Index</i>	199