



## CULTURAL PRODUCTIONS AND LITERARY HISTORIES- A CRITICAL STUDY

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**ABSTRACT**

Theme of cultural production has never failed to inspire a lot of accompanying controversies. Raymond Williams once referred to culture as one of the most dangerous words in the language. The enormous complexities associated with culture reached yet another dimension with the arrival of the Cultural production on the scene, which was ridden with perceptible subplots of political and economic realities which had turned out to be the formative grounds capable of determining the leitmotifs of the cultural production which inevitably began to cast its spell on every nuanced detail of post industrial world. Cultural was no longer depended on the traditional moorings, doyens and collective ideals as their place effectively taken over the cultural commissars of a latter day capitalist-bourgeois aesthetics which was heavily determined by unflinching allegiance to the realities of the emerging market economies. The paper is a detailed analysis of the chequered growth and flourishing of cultural productions.

**KEYWORDS :** transmission of culture, knowledge systems, imperial culture, Indigenous culture, lecturing practises, dehumanising equivalents

Cultural production as a powerful metaphor has crept into the language in the second half of 19th-century, but the idea already made its presence much before, ever since the beginnings of the print culture. During the age of Romanticism itself cultural production had its beginnings from poets, novelists, Playwrights, actors, painters, editors, journalists and others. Together they created a culture which mostly went against the norms of the day and created a future space in the world of literature, philosophy and arts. In this frame of reference we usually tend to ignore the role played out by administrators in the creation and dissemination of culture across the terrains artistic, literary and philosophical. The apparatchiks and bureaucratic functionaries began to play a major part in the provenance of Romanticism. This was something unprecedented in the entire history of literature and ideology.

Till the 1800s ecclesiastical and political Authority as in the case of the Calvinists played a pivotal part in determining the tenuous paths of the social culture, could be seen in the labelling of Christ as "gods administrator general of the human world". This word administrator had once suggested a multiplicity of themes and images holding references to arts, sciences and other aspects of the cultural production, most of which remains in forms intangible and nearly indecipherable. This in a way paved way for the evolution and transmission of culture, whose immersive and inclusive character excluded the human player and ultimately reduced him to a mere spectator and onlooker.

The change over from administrator to manager began to signify more than one idea associated with the theme of cultural production. Originally manager used to be a designation of someone who is managing the playhouses and director on the lines on the suggested meaning of somebody managing a corporate enterprise which gradually came to be connected to a person capable of producing and managing knowledge systems as the one the Royal Society had. The director is a designation that came later on adding a commercial character to watch till then had been a matter of art and records. Historically the word takes its beginnings in Netherlands and later on came to be associated with a certain authority wielding institutional designation in British East India company. In the times that followed all these diverse designations like managers director and proprietor somehow got intricately connected to the subtle strategies along which the culture and the cultural production began to take place, as can be seen in similar instances the way these ideas get originated, disseminated, and finally gets firmly rooted remain mostly impervious, carrying on unmistakable signs of the imperial domination, the imperial culture and the gradual marginalisation of the indigenous cultures and civilisations.

From the academic and institutional status that lecturers were gradually passing over to the celebrity status wielded by the lectures, attributing it three dimensional images of sciences and the theme of living arts. These lectures begun to possess a character of their own which imparts an added sheen to the name of institution or university as well as to the patrons who became the economic backbone of these lectures and sometimes it's up intellectual inspiration as well. Peter George Patmore comments "no country but England versus anything of the kind. It is only here that extensive and really important institutions like this can be conducted with the spirits and the fact that they are". But another unexpected aftermath of this extensive and widespread lecturing practises has been that along with the institutionalisation and creation of the celebrity or the people the paper began to fetishise the lectures and the topics that deserved much more detailed introspection than mere fashion and entertainment. The inevitable antinomian that develops from this celebrity enamoured audience gradually began to take it for granted and even the lectures that deserved a special and complex listening fell into the collective ensemble of verbiage.

It became increasingly evident from the very beginning that institutions and universities would never be able to continue the process of these lectures which were becoming more and more regular as well as expensive. So it is obvious that the universities and institutions began to seek the sponsorship coming from elsewhere as the traditional sponsors of the universities and the institutions were often unable to sustain the heavy financial implications of these lectures inspite of the academic and cultural character they seem to possess. The net result was ultimately the sponsors begun to emerge from those quarters which were least expected or anticipated earlier. Financial sponsorship was often forthcoming most of whom were not having the stature to determine the theme and quality of the discourses, the sponsors will have their own leitmotif to fulfil and they found that the growing demand for seats in the lecture halls could be a sign of the ever growing profile and systems of academy system and institutionalisation. This had far-reaching implications which could not be corroborated with the depth of research and academic profile of the speaker as most of the universities and institutions were desperately searching for the requisite financial basis to continue these celebrity lectures which had become a matter of institutional prestige, authority and esteem.

Sometimes ensuring this kind of financial support in the form of sponsorship amounted to a act of striking the Faustian bargain. Their genuine intentions of their themes were either ignored or escaped the perception of the vigilant scrutinising

and discerning eyes. Its most severe impact had been the burning political issues like that of the radical Marxism. When the bourgeois and capitalist ideas and teams found many takers and sponsors, the radicals were mostly marginalised and suffered huge setbacks on account of that, gradually paving the way for some of the most disastrous tendencies which the academic world had not witnessed earlier, making the intellectual world divided into two polarities both of whom were conscious of the enormity of the stakes involved. Economics and literature became two major disciplines where this aggressive rivalries between the political ideologies was too well stated to be ignored leading to unresolvable crisis across the academies and universities. The epochal divided between the European communists and the assertive capitalist had its unmistakable parallels in the academic world also. The pro-Marxist and the anti-Marxist rivalry that characterised the intellectual climate of the British universities is one of the classic instances of this aggressive rivalry whose ultimate beneficiaries are not yet determined.

The notions of philanthropy, innovation, and enlightenment had a curious relationship of cohabitation and mutual compliments during the 1790s. Anglican Evangelism and Adam Smith's vertical economy became competing grounds for the academicism of those times. Historical research reveals that it was George Hollioake who for the first time used the word science to denote something connected to social arrangements which appears in one of his papers titled "*Reports for the Bettering of Society*". Till the time the social sciences they are not considered to be part of art and sciences during the early 19th century, the word science got into currency with the use of Adam Smith's Economics in relief programmes for the poor. Later on Benjamin Rufford tried applying sciences to methods of managing restive populations in Bavaria and England further reducing the gulf between arts, social sciences and humanities.

With the Blackwood's magazine Office subscription levels of 24,000 copies, the intellectual hold the magazine began to exert over the academic world was unimaginable. The welfare system in Southey has mentioned in Quarterly Review article caustically comments about the ways in which terms related to Benthamite economy and the countering poxy and ideas were struggling for keeping pace with the growing academic interest in the social reforms. When every academician, idealist and artist worth his salt naturally claimed to be supportive of the cause of the poor outside these contending perspectives, Bernards presented a more inclusive theme of British welfare thinking whose ultimate manifesto happened to be the 1601 "English Poor Law" which was conceived with the stated purpose of dispensing money to the poor whose tax burden the parish had to bear. Countering this idea, the feudal capitalist tried to assert their rates by raising demands that the new taxation should not be targeting to win over the affluent sections of the society: "If the poor riding land vicious, they are reduced to subsist on the benevolence of the rights: if they are or selfish, indolent, and neglectful of the conditions on which they hold superiority of rank and fortune, they sink into a situation that of being gratuitously maintained by the poor. They become purpose Open elevated and distinguished class; in no way personally contributing to the general stock."

The extensive plans conceived by them ultimately had its predictable result in 10 years time, more than that it was vividly building the bonds between arts, science and humanities, revealing the capability and transparency of the institutions to accept and to naturalise the different streams coming into close harmony, interaction and developing a unified ethos concerning the human understanding, empathy and fellow-feeling: "it teaches everything, but does not allow the people to acquire anything of himself ... General and vague ideas are infused into the minds of all subjects, without anything precise or permanent being obtained on any; and it is this kind of birds' eye view of the arts and sciences is offered to the intellect, without any fixed or distinct knowledge of any of them"

In his book published in 1871, the Royal institution: It's a Founder and its First Professors, Henry Baines has been perhaps writing the first ever institutional history in the world. Ironically Thomas Burnouts has been presented as a betrayal of raw foods global scientific project which was targeting the fusion of Arts and Science to the benevolence of the human race. It is pointed out that Burnouts often reduces the human being by using self-fulfilling, dehumanising equivalents like the food as fuel, and representing work as heat, thereby drastically reducing the working man to utilitarian trumps. It would be useful to recollect the conflicting perceptions of Coleridge and Bentham while raising the question as to the need of combining physics and poor relief. It is possible to see that the author was looking for an affable way to solve economic and political pressures too intense for familiar solutions, the concocted ambitious blueprints for the huge viable projects supported by the notion of the sustainable political and economic utilitarian principles. Projects like this may seem to be exotic at times but they carry deep hint of the social realism during those times.

It was time to abandon the collective ideal which is traditionally known as the tree of knowledge, projecting it's capability to visualise and build unity and the principle of uniformity between practical Arts and Sciences. Rumford goes on to state: "Though all the different parts of a well arranged establishment go on together, and harmonies like parts of a piece of music in full score, it in describing such an establishment it is possible to write like that may seem in score, and to make all parts of the narrative advanced together. Various movements which exist together and which of the most intimate connection and dependents on each other, must nevertheless be described separately. And in no case can there be difficulties greater than in the descriptions like those in which I am now engaged, where the number of the objects and details is so great that it is difficult to determine which should be attended to first, and how far it may safely be pursued, without danger of the others being too far removed from their proper places, or excluded or forgotten"

The cardinal principles which all institutions and academies required for their survival and flourishing where modelling and visibility. It was required of every Institute what is the name to model itself on certain precepts, ideals and belief systems. They were required to search for the right proponents willing and assertive to disseminate, to establish forth and to ascertain these validations down to the listeners. It was required of them to substantiate those ideals for which the university or the organisation is remaining. They had to take into account the multiplicity of factors including the historical realities of the university, the political by kings as well as the issues concerning the financing of the project. The speakers suspected of hearing your nautically rebellious idea to one that is upheld by the Institution has to be washed and ultimately rejected from the academy circles of the university. So this complexity of factors including political historical, ideological and financial determines the nature and character of these lectures. It was not difficult to see with the support provided by the banks and the aristocratic donors poured millions into constructing the lecture halls, seating patterns and other infrastructure which often imitated and replicated the classical motives, offering a kind of seditious as well as aesthetic satisfaction to the patrons and student communities. On the sidelines of these developments there were certainly personal suspicions and ideological questions which often provoked a disturbing climate in the lecture halls.

The precise results that led to the failure of the raw food inspired the project became a matter of serious debate amongst the Academy of Royal. The aggressive haste in which the process of demolition was carried out raised many an eyebrow in the academic world. When James Watt and Matthew Bolton invented the steam engine they took care to see that the Royal Institution is denied the rights to make

model of their machine. The Tory land holders, sensing the air of discontent among us the academic community refused to associate themselves any further with the institution. Historians will inform us that Whatt and Andrew Bolton belonged to the lunar society whose interests were different from those headed by the Royal Institute. This could be deemed as one of the prime disputes arising out of the intellectual property rights ramification for the future of academic and scientific communities were enormous: "The run for a plan will notes in all probability be much released by the British manufacturers..... An institution for diffusing general knowledge and science maybe useful, but if the manufacturers find that it is intended to be made a weaker for disclosing the particular arts and machinery employed by them, their opposition to Institution will be found equally powerful as the support of the patrons, though composed of such exalted personages."

In the absence of technology that was contemporary up to date, and techno-savvy the wrong food mission was doomed from the beginning, which could only be a matter of time before other more efficient components would be replacing the original scheme. There were any number of ideal equipments ready to fit the bill like model kitchens, model heating devices, and gadgets which we are beginning to fill the technological world of the Academies and the world outside it: "Gradually the usefulness of science to the poorer classes and to the common purposes of life seems to be the prime object of the institution. The school for mechanics, the workshops, and the models, the kitchens and the journals, died away; and the laboratory, the lectures, and the library became the life of the new institution, and its subject became the diffusion of knowledge and application of science to the improvement of arts and manufacturers"

The foreseeable problem has been the illustrious Universities of the triad Oxford, Cambridge and Edinburgh were obviously the prime centres Learning idol dissemination of certain cultures where these elite seats of learning happened to be immersed in a world of their own having nothing to do with the real social issues that were gathering momentum and primary attention outside the confines of these universities: "The foundation of the Royal Institution we regards as an epoch which marks the progress of civilisation in this great metropolis." Joseph Banks and the Royal Society were becoming disenchanting with these developments, even as they were hoping for ambitious projects taking shape across the sphere of reality the issues at stake happened to be quite contradictory to their ardent faith and hope. Ultimately things reached to such a stage where Rumford was ostracised from the project that was his dream child. So critical review a journal predicted by the Tories felt that the University triads, Oxford, Cambridge and Edinburgh were prestigious and important enough, keeping tract of the civilised society.

The deep political discussions and distrust that incidents and the controversies ultimately brought about the near demise of the Grandeur and the states of the concept of Institution and universities." Could not hide his disenchantment with the university authority is: "The institution has it irrevocably following into the hands of the enemy, additional forgot and 1200 uses for which you and I never intended it." Gradually the differences between the scientific work and humanities like moral philosophy, fine arts and history of commerce became totally disunited. But at the same time there are people like Banks who felt that Rumford is not a charlatan, but a prominent figure capable of influencing the emerging part of history when ultimately the industrial and politically volatile age will emerge triumphant over then why do different source has turned out between Humanities and Arts and Science products by the people who we are not so imaginative.

Soon there appears a phenomena known as "Noonday Opera House" of the Royal Institutions and to be going to display fabulous and extravagant events to showcase the emerging

streams of knowledge. The Royal and the British institutions were founded during the 1800s. It did not take much time for them to become the microcosm of London showcasing the intellectual and the technology triumphs of the time with your corresponding social political and economic realities, the prospects of the socialist ideal on egalitarian terms.

The social and cultural institutions began to come into existence during the same stretch which fused together teams of theatres, shops and markets, changing the cultural landscape of the city making it into a vibrant platform of exciting intellectual and scientific exchange of views, something of the kind that existed during the ages of the classical Greeks. It was during this time that many institutions began to be established with the stated humanitarian ideals like taking care of the instruction and intellectual advancement of the less privileged classes of the society along with the relatively affluent feudal classes, ultimately bringing about a common ground where the social divisions began to disappear for the time being. Some of the prominent institutions like the New Gate Women's Chapel, Christ Church and Saint Luke's Hospital are instances of changing perceptions of this society and Academy world. This was a clear indication that the Royal Institution has come a long way from the days of Thomas Bernard, who never thought of anything other than aristocratic improving landlords. So perhaps for the first time a prestigious institution was beginning to move along the road of socialism and secularism.

It is difficult to determine the exact nature of the role played by Bernard in transforming the Royal Institution politically, socially and ideologically, considering the fact that officially he held the titles of the treasurer and the manager of lectures. So his historical role as the man who changed the destiny of Institutions and Academies. During this time he made the best use of his organising skills as an administrator effectively. While designing the role of the administrator, Bernard was creating some archetypal model of the administrator's first role as a creator, beneficial and humanitarian but soon to be converted into the severities of the antagonist. Bernard inherited some of the ideas of Count Rumford, like that of the projector's visions, but he was too sensitive to the problematic angles of those questions and preferred to follow a more cautious approach. He was more in search of innovations which ultimately brought about some of the most creative Enterprises he inaugurated. In a way he is primarily responsible for the creation of some of the most iconic spaces in the history of science and literature: Davy as a scientist with a zest for lecturers, Coleridge as a literary critic, Sydney Smith as a moral philosopher, Thomas Frognall as a British bibliographer. So the credit for creating the ideal meeting ground between sciences and humanities should go to Bernard, without whose imaginative and foresighted intervention these two disciplines might have remained forever the disciplines that may never meet, watching each other's activities with a certain disenchantment and derision, ultimately as a result of the changes brought about in the Institutions and Universities Bernards through his own example could prove that these two fields how to exchange interact and complement each other.

If there had been a lot of public interest in the literary and scientific lectures during the Romantic age, the credit should be given to the fear these lectures commanded. The fiercely masculine world of the scientific knowledge proved to be a source of perineal and enchantment for the elite audience who were regulars at the Royal Institutes and other Institutions and Universities of the Romantic age. The most interesting factor of these lectures is that the women comprised majority of the audience, suggesting a possible demolition of the male hegemony that had been characteristic of the English aristocracy over the ages. Largely the impact of the scientific lectures at the Royal Institution by Humphrey Davy has been

attributed to the fact that Humphrey Davy wielded a certain magnetism and sensuality combined with an intellectual force that held the women captive. So sometimes a notorious caption of the flirtatious lecturer is attributed to Humphrey Davy, yet certain sexual chemistry could be seen in the lectures he held for the audience. What is this had been quite unknown expected part of the lectures is that neither Anderson Institution nor Davy ever thought of such an impact of the lectures.

Young further brought about transition since the gender parity at the Glasgow lectures since 1796. He made a special invitation to the women for attending these scientific lectures: "A kind of subordinate university to those whose sex or situation in life has provided them opportunity and advantage of an academic in education in the national seminars of learning." Later on many prominent figures like Francis Horner, and others began to take the presence of women in these lectures in a different way, so mostly they used to undermine the impact it was holding for the future of humanity. In one of the letters Francis Horner says to John Murray: "Your chemists and metaphysics hymns in petticoats around together out of nature-that is they make a trade or distinction of such pursuits-but when they take a little general learning as an accomplishment they keep it's it is very tolerable order."

Even the hostility of Tories towards the lectures was mellowed down significantly over the years, and gradually all those sections of the population who were excluded by the medieval Universities like women, dissenters, radicals and rebels found the Arts-and-Science institutions of the Romantic era as an amicable ground for the academic and socio-political debates, as the lectures of the age multiplied nurturing an inclusive character. Compared to the Republic of Letters in the 18th century Romantic Institutions where more affable, receptive and offering spaces of cohabitation of completing belief systems, ideologies and religiosities. In the vibrant and dynamic culture of the Romantic age that harboured these radical and the rebellious elements an esoteric world of intellectualism thrived forth.

From the beginning of 19th century the Arts and Science Institutions made their appearance all over London whose model had been the Royal Institution, which it got further intellectual developments with the addition of more and more institutions, lectures and debates conducted on regular and extensive basis. Another unexpected twist to the story was that so much money began to flow into the business of the lectures held at the London Institution, since the sponsors happened to be the newly affluent and emerging class of bankers, merchants and those who held on to the belief in the colonial practises. These were primarily led by Sir Francis where who happened to be a proprietor and one of the directors of East India company who wanted to establish Institution in the heart of a city which was mainly known for its commercial dealings. Another unexpected aftermath of these developments was that the traditional dominance of the feudal aristocracy began to wane with the passage of time. So in a remarkable way the London Institution was proceeding over the gradual decline of the age-old landed gentry and the rise of the new merchant and trading classes.

The reality concerning these institutional lectures had been a slightly different one than the one painted above, since the audience were not always pouring out to listen to these lectures as they are made, as the interests of these audience were not exactly connected to the developments in Arts and Science: "It has been said that literary and scientific attainments or incompatible with so that attention to business, it's that activity to mind, which is essential to those who would flourish in mercantile and commercial occupations." Thomas Huxley notices that there had been a perceptible reluctance and recall citrons amongst the common business community towards Scientific theory and experiments, since there were

any number of them who are not properly enlightened about the prospects this scientific researches were holding for the humidity. Moreover some of them even suspected that ultimately these developments in Academicism would be detrimental to their own interest.

Gradually these dissenting voices began to acquire a prominence that was nearly equal to the vehemence with which the Institutions conducted the lectures. The problem got aggravated due to the fact that most of the publishers and readers still remained in darkness as to the direction in which these meeting grounds of science centres as promised by the Institutions were being led to. So now the Institutions had to take up the onerous responsibility of defining force the nature and shape of wisdom donning at the end of the tunnel. But they had to re-configure the ethos of the cultural productions to the prospective audiences, hoping to trust in the intricacies of a culture they believed the population possessed, the entire process amounted to some kind of an intellectual, academic as well as economic gamble and they were prepared to go by all the rules of the game in which they had an abject of faith and trust. Gradually things began to change to their advantage as more and more people began to subscribe to the ideals held force by the newly awakened intellectual and academic consciousness and investors knew that the stakes involved are as high as those of the Colonial expansion where the ultimate gambit always rested on certain factors that were indeterminable.

One of the Institutions which had not made any direct claim to commercial interest as well as utilitarian practises had been the Surrey Institution, whose audience comprised primarily of the local middle-class as well as Quaker neighbourhoods. Though lacking a huge economic infrastructure, the Institute had it's on well-stocked library, well known Scientific community, and research laboratory. In addition to this on the humanities count also it was not to be left behind since illustrious names like that of Hazlitt and Coleridge were in its regular academic lecture rolls. Anti-Jacobin Review and journals of similar sort were equally sceptical of these developments. These journals often portrayed it as a group of dissenters, deviants and fire-breathers. The aggressive and determined struggle to take control of the Surrey Institution began from the days of its inception and has its iconic lectures gained a lot of fame and popularity as the struggle got intensified. Adam Clark, one of the Methodist scholars and bibliographers acted as the mediator between new and old dissenters who were mostly carrying out a never ending discourse as to the nature of trinity, the religious practice of baptism, and the position of god as the arbitrator of human destiny. So it became a determined struggle whose basis was doctrinal rivalry between the competing factions. At the same time it becomes illustrative points as to the ways in which the criteria used to differentiate Arts and Science always rested on a slippery ground, even as the radicals sought to bring about the secular approach to knowledge production, the traditionalist continued to stick on to the uncompromising attitude of religiosity. To complicate these matters which were under disputes some of the Romantic icons like Coleridge and Hazlitt refused to admit that what has been projected as modern Arts and Science is in any way superior to the ages of barbarism, and the wisdom of the untutored people living in the remote jungles under hilly tracts. Many well-known poets and writers of the age shared this belief of Coleridge with their belief in the pre-natal consciousness and wisdom of the barbarians.

John Mason Goods had been a scholar who had come onto lecture on subjects including the Arts and Humanities as he began a lecture series titled "The Philosophy of Physics" at the Surrey Institution, and continued almost for four years, it created history because of its extended duration but the growing awareness it brought to the enlightened audience and that it was possible to bring about a paradigm of

understanding between philosophy and physics, and in his lectures which had the rich backing of his polymath and Unitarian doctor character, he began to unearth and build afresh so many subtle layers of connection existing between Science and Humanities. This series of lectures were later compiled by The Surrey Institution titled *The Book of Nature* in 1826. His humanist credentials greatly aided him in bringing alive the transitional spaces between physics and philosophy. To substantiate his points, he drew enormously from the Latin and classical literature. Since he was a follower of Lucretius, he could assert his arguments with classical clarity and preciseness. It is believed that his lectures influenced the radical poets PB Shelley Hans could be suggested by the tracing of Lucretius in Shelley's library. He used to quotes Michael Car who suggested that the material universe is having certain inviolable cartoons house could be spotted from many of the specimens identifiable from the cosmic phenomena. For a generation which still believed in the Newtonian mechanics, Lucretius introduced the philosophical materialism by illustrating the example of the rain theme of Lucretian atoms.

Collin Kidd points out that these vocal lectures brought about a compelling defence of monogenesis and even went onto anticipate the later discoveries made by Charles Darwin regarding the Theory of Evolution, which brought forth the ultimate conflict between the emerging science and Orthodox christianity. Close reading of these lectures will reveal the startling fact that John Mason Brooks about the ultimate reconciliation between atomic materialism and Christianity, as he was trying to include a Trinitarian and Methodist Weiss of dissent during the 1800s, the time when the Surrey institution extended the invitation to John Mason to deliver a series of lectures on the meeting ground between Physics and Philosophy. The administrative functions of the Institutes who were primarily followers of religion, became increasingly distempered by John Mason's act of building the connection between Lucretian atoms and the metaphysics of religion. Another unknown aspect of these lectures is that unselfconsciously John Mason was laying the foundations of the modern discipline of physics. It was also the defining moments of transition from waywardness of Romantic imagination to the abstract preciseness of science.

The Russell literary and scientific Institution in Bloomsbury was established during the 1800s which is usually considered to more egalitarian, balanced and professional to the core. They had a little problem in accommodating radical ideals in their lecture series. Among its key members where Henry Harlem and Samuel Romilly who were also the cofounders of the Edinburgh Review. The Russell Institution which had a clear concept of history and more close analysis of the happenings in the other five Arts and Science Institutions and their administrative establishments. The idealism of Edinburgh Review, the political commitments of the Whigs and the Institutional framework of the Russell institution helped to create a niche for itself in the ages to come. They could accommodate even the dissenting voices of William Hazlitt which was later came to be known under the title *The Rise and Progress of Modern Philosophy*(1812). Some years later these lectures were published under the title of *Essay on Principles of Human Action*, which is often seen as something provocative, intellectuality satisfying and radical to the core. Continuing this trend, the Edinburgh Review brought out some of the most influential writings of Francis Holder which further cemented the fusion between Arts and Sciences.

The historians preferred calling these Institutions as scientific even though fundamentally the lecture programmes sponsored and carried out by these four London Institutions were exploring the deep understanding between Arts and Sciences. The four institutions namely the Royal, the London, the Russell and Surrey in spite of their minor differences which were sometimes political, ideological and even that of affiliations contributed enormously in building out the

extensive rapports between Sciences and Arts. At the same time all these institutions had their own preferences which sometimes went overstated but always to the best advantage of Science and Arts. The British institution focused intently on visual arts and painting became one of their major obsessions. Extensive coverage and in-depth analysis in the Institutes gave rise to the discussion of paintings which in a way paved the way for the popularity and academic discussion of the paintings inaugurating the emergence of the visual culture which has to be taken earnestly.

There were subliminal competitions among the various Arts for domination during this trip of which painting arguably enjoyed some primacy over others. Though it could never reach anywhere near the heights of something like the Italian Renaissance painting, the Romantic paintings such as that of Turner and the prominent images of the romantic paintings such as that of *Odalisque* got prominently discussed mainly because of the interventions made by the Institutions. On the sidelines there arose serious discussions as to the meaning and purpose these institutions are fulfilling and their future prospects since it involves a great deal of financial political and social commitments from the society and the government. Linda Colley suggests that during the 18th century and early 19th century there was a discernible trend in the British culture for what can be termed as the 'patrician renaissance', characterised by the influence wielded by the Viscounts and Marquesses, and another aristocratic notables in controlling the British Institutions on the lines of the old masters like Flemish, Italian and French oil paintings in. Soon there appeared on the scene the wealthy art collectors and evaluators who could foresee a thriving industry of art especially oil paintings emerging which will be one of the most worthwhile investments for the aristocracy. So every aristocrat of reputation scrambled for his song space in the emerging industry of art and set up an art Gallery of his own on the lines of the Italian Renaissance.

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