

BIBLIOGRAPHY

Intended as an overall guide to studies on the history of collecting, patronage and the art market, we have included primarily key secondary sources that should be easily available to students.



GENERAL BOOKS

Aldrich, M., & Hackforth-Jones, J (eds.), *Art and Authenticity*, London, 2012.

Adamson, J., *The Princely Courts of Europe: Ritual, Politics and Culture under the Ancien Regime 1500-1700*, London, 1999.

Alsop, J., *The Rare Art Traditions*, London, 1987.

Baker, C., C. Elam et al., *Collecting Prints and Drawings in Europe 1500-1750*, Aldershot, 2003.

Bayer, T.M. & J. R. Page (eds.), *The Development of the London Art Market in England, 1730-1900: Money as Muse*, London, 2011.

Bazin, G., *The Museum Age*, New York, 1967.

Belk, R., *Collecting in a Consumer Society*, London, 1995.

Bermingham, A., & J. Brewer (eds.), *The Consumption of Culture, 1600-1800*, London, 1995.

Berry, C.J., *The Idea of Luxury: a Conceptual and Historical Investigation*, Cambridge, 1994.

Bianchi, M., 'Consuming novelty: Strategies for Producing Novelty in Consumption', *Journal of medieval and Early Modern Studies*, 28, 1998.

Blom, P., *To Have and To Hold: An Intimate History of Collectors and Collecting*, London, 2002.

Boswell, D. & J. Evans (eds.), *Representing the Nation: a Reader. Histories, Heritage and Museums*, London, 1999.

Bracken, S., A. Gáldy & A. Turpin (eds.), *Dynastic Ambition*, Cambridge, 2009.

Bracken, S., A. Gáldy & A. Turpin (eds.) *Collecting and the Princely Apartment*, Cambridge, 2011.

Bracken, S., A. Gáldy & A. Turpin (eds.), *Women Patrons & Collectors*, Cambridge, 2012.

Bracken, S., A. Gáldy & A. Turpin (eds.), *Collecting East and West*, Cambridge, 2013.

Cabanne, P., *The Great Collectors*, London, 1963.

- Conn, S., *Museums and American Intellectual Life, 1876-1926*, Chicago, 1998.
- Conlin, J., *The Nation's Mantelpiece, a History of the National Gallery*, London, 2006.
- Castelluccio, S., *Les Collections Royales d'Objets d'Art de François 1er à la Révolution*, Paris, 2002.
- De Marchi, N., & H. Van Miegroet (eds.), *Mapping Markets for Paintings in Europe 1450-1750*, Turnhout, 2006.
- De Marchi, N., & C.W. Goodwin (eds.), *Economic Engagements with Art*, 1998.
- Dickens, A. G. (ed.), *The Courts of Europe: Politics, Patronage and Royalty 1400-1800*, London, 1977.
- Dudley, S., *Narrating objects, Collecting Stories: Essays in Honour of Professor Pearce*, London and New York, 2012.
- Duncan, C., *Civilizing Rituals. Inside Public Art Museums*, New York, 1995.
- Elias, N., *The Court Society*, Dublin, 1983.
- Elsner, J., & R. Cardinal (eds.), *Cultures of Collecting*, London, 1994.
- Evans, R.J.W. & A. Marr (eds.), *Curiosity and Wonder from the Renaissance to the Enlightenment*, Surrey, 2006.
- Evans, M. (ed.), *Princes as Patrons: the Art Collections of the Prince of Wales from the Renaissance to the Present Day*, London, 1999.
- Fantoni, M., & L. Matthew, & S. Matthews-Grieco (eds.), *The Art Market in Italy 15th-17th centuries*, Modena, 2002.
- Feigenbaum, G., & I. Reist, *Provenance: An Alternative Art History*, Los Angeles, 2012.
- Findlen, P., 'The Museum: Its Classical Etymology and Renaissance Genealogy,' *Journal of the History of Collections*, vol.1, no. 1, 1989.
- Fyfe, G., & S. McDonald, (eds.), *Theorizing Museums. Representing Identity and Diversity in a Changing World*, Oxford, 1996.
- Fyfe, G., *Art, Power and Modernity. English Art Institutions, 1750-1950*, Leicester, 2000.
- Garstang, D., *Art, Commerce and Scholarship*, London, 1984.
- Gerard-Powell, V. (ed.), *Artistes, musées, collections. Un hommage à Antoine Schnapper*, Rouen, 2016.
- Girouard, M., *Life in the English Country House. A Social and Architectural History*, London, 1979.
- Grafton, A., & A. Blair, *The Transmission of Culture in Early Modern Europe*, Pennsylvania, 1990.
- Greenhalgh, P., *Ephemeral Vistas-The expositions universelles, great exhibitions, and world fairs, 1851-1939*, Manchester, 1988.

- Griffiths, A. (ed.), *Landmarks in Print Collecting: Connoisseurs and Donors to the British Museum since 1753*, London, 1996.
- Grote, A. (ed.), *Macrocosmus in microcosmo: Die Welt in der Stube: Zur Geschichte des Sammelns 1450 bis 1800*, Wiesbaden, 1994.
- Haskell, F., *Rediscoveries in Art: Some Aspects of Taste, Fashion and Collecting in England and France*, New York, 1976.
- Haskell, F., & N. Penny, *Taste and the Antique-The Lure of Classical Sculpture, 1500-1900*, New Haven and London, 1982.
- Haskell, F., *Past and Present in Art and Taste: Selected Essays*, New Haven, 1987.
- Haskell, F., *History and Its Images: Art and the Interpretation of the Past*, New Haven, 1993.
- Haskell, F., *The Ephemeral Museum. Old Master Paintings and the Rise of the Art Exhibition*, New Haven, 2000.
- Hermann, F., *The English as Collectors*, London, 1999.
- Howard, J., *Colnaghi: The History*, London, 2010.
- Hollingsworth, M. & C.M. Richardson, (eds.), *The Possessions of a Cardinal: Politics, Piety, and Art, 1450-1700*, Pennsylvania, 2010.
- Jackson-Stops, G. (ed.), *The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting*, London, 1985.
- Jardine, L., *Worldly Goods*, New York, 1996.
- Jenkins, I., *Archaeologists and Aesthetes in the Sculpture Galleries of the British Museum 1800-1939*, London, 1992.
- Impey, O. & A. Macgregor (eds.), *The Origins of Museums: The Cabinet of Curiosities in 16th and 17th-Century Europe*, London, 1985.
- Kingery, W. D., & S. Lubar (eds.), *History from Things: Essays on Material Culture*, Washington DC, 1993.
- Learmount, B., *The History of the Auction*, London, 1985.
- Miller, D., *Material Culture and Mass Consumption*, Oxford, 1987.
- Moulin, R., *Le Marché de la peinture en France*, Paris, 1967.
- North, M., & D. Ormrod (eds.), *Art Markets in Europe 1400-1800*, Aldershot, 1998.
- Plumb, J. H and Weldon, H., *Royal Heritage, The Story of Britain's Royal Builders and Collectors (1977)*
- Preziosi, D. and Farago, C. (eds.), *Grasping the World: The Idea of the Museum*, Aldershot, 2004.

- Macgregor, A., *Curiosity and the Enlightenment: Collectors and Collections from the Sixteenth to the Nineteenth Century*, New Haven, 2007.
- Macgregor, A., *The Ashmolean Museum - A brief history of the institution and its collections*, Oxford, 2001.
- McKenzie, J., *Museums and Empire. Natural History, Human Cultures and Colonial Identities*, Manchester, 2010.
- Mennell, S., *Norbert Elias: An Introduction*, Dublin, 1998.
- Millar, O., *The Queen's Pictures*, London, 1977.
- Mordaunt-Crook, J., *The British Museum*, London, 1972.
- Moulin, R., *Le Marché de la peinture en France*, Paris, 1989.
- Ormrod, D., 'Art and Its Markets', *Economic History Review*, vol. 52, no.3, 1999.
- Pearce, S., *On Collecting. An investigation into Collecting in the European Tradition*, London, 1995.
- Pearce, S., *Art in Museums*, London, 1995.
- Pearce, S. (ed.), *Museums, Objects and Collections: A Cultural Study*, London, 1992.
- Pears, I., *The Discovery of Painting: The Growth of Interest in the Arts in England 1680-1768*, New Haven, 1988.
- Perry, G. and C. Cunningham (eds.), *Academies, Museums and Canons of Art*, New Haven, 1999.
- Pomian, K., *Collectors and Curiosities: Paris and Venice 1500-1800*, Cambridge, 1990.
- Reitlinger, G., *The Economics of Taste Vol 1: The Rise and Fall of Picture Prices 1760-1960; Vol 2: The Rise and Fall of Objets d'Art Prices since 1750; Vol 3: The Art Market in the 1960s*, London, 1963.
- Rifkin, A. and M. Camille (eds.), *Other Objects of Desire, Collectors and Collecting Queerly*, Oxford, 2001.
- Roberts, W., *Memorials of Christie's-A Record of Art Sales from 1766 to 1896*, London, 1897.
- Schubert, K., *The Curator's Egg. The evolution of the museum concept from the French Revolution to the present day*, London, 2009.
- Stourton, J., *Great Collectors of our Time: Art Collecting Since 1945*, London and New York, 1997.
- Stourton, J. and C. Sebag-Montefiore, *The British as Art Collectors: From the Tudors to the Present*, London and New York, 2014.
- Taylor, B., *Art for the Nation. Exhibitions and the London Public, 1747-2001*, Manchester, 1999.
- Tinniswood, A., *The Polite Tourist. A History of Country House Visiting*, London, 1998.
- Trevor-Roper, H., *Princes & Artists*, London, 1991.

Von Holst, N., *Creators, Collectors and Connoisseurs. The Anatomy of Artistic Taste from the Antiquity to the Present Day*, New York, 1967.

Warren, J., and A. Turpin (eds.), *Auctions, Agents & Dealers: The Mechanisms of the Art Market 1660-1830*, Oxford, 2007.

Waterfield, G. (ed.), *Art Treasures of England - The Regional Collections*, London, 1998.

Waterfield, G. (ed.), *Palaces of Art. Art Galleries in Britain, 1790-1990*, London, 1991.

Watson, P., *From Manet to Manhattan - The Rise of the Modern Art Market*, London and New York, 1992.

Witcomb, A., *Re-Imagining the Museum. Beyond the Mausoleum*, Oxford, 2003.

Wilson, D., *The Collections of the British Museum*, London, 1991.

Wilk, C. and N. Humphrey, *Creating the British Galleries at the V & A: a study in museology*, London, 2004.

Yeide, N.H., *The AAM Guide to Provenance Research*, Washington D.C., 2001.

THEORY

Appadurai, A., *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge, 1986.

Baudrillard, J., *Le Système des Objets*, Paris, 1975.

Baudrillard, J., *For a Critique of the Political Economy of the Sign*, New York, 1981.

Bennett, T., *The Birth of the Museum. History, Theory, Politics*, Oxford, 2002.

Bourdieu, P., *Distinction: A Social Critique of the Judgment of Taste*, Massachusetts, 1984.

Elsner, J., and C. Roger (eds.), *Cultures of Collecting*, London, 1994.

Miller, D., *Material Culture and Mass Consumption*, Oxford, 1987.

Muensterberger, W., *Collecting: an Unruly Passion: Psychological Perspectives*, Princeton, 1994.

Pearce, S., *Experiencing Material Culture in the Western World*, London and New York, 1997.

Pearce, S., *Interpreting Objects and Collections*, Oxford, 1994.

Pearce, S., *The Collector's Voice-critical readings in the practice of collecting*, Farnham, 2002.

Veblen, T., *The Theory of the Leisure Class. An Economic Study of Institutions*, New Brunswick and London, 1965.

Vergo, P. (ed.), *The New Museology*, London, 1993.

ANTIQUITIES

General

Angelicooussis, E., *The Woburn Abbey collection of classical antiquities = Monumenta artis Romanae* 20. Mainz, 1992.

Ayres, P., *Classical culture and the Idea of Rome in Eighteenth-Century England*. Cambridge, 2009.

Von Bothmer, D. (ed.), *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection*. New York, 1990.

Brodie, N., Doole, J. & Renfrew, C. (eds.), *Trade in Illicit Antiquities: the Destruction of the World's Archaeological Heritage*. Cambridge 2001.

Brodie, N., Kersel, M. M., Luke, C., Tubb, W. (eds.), *Archaeology, Cultural Heritage and the Antiquities Trade*. Gainesville, 2006.

Buchholz, H.-G., "Ägäische Kunst gefälscht," *Acta Praehistorica et Archaeologica* 1 (1970) 113-135.

Chippindale, C. & Gill, D.W.J., "Cycladic Figurines: Art vs. Archaeology?," in K. W. Tubb (Ed.), *Antiquities: Trade or Betrayed. Legal, Ethical and Conservation Issues*. London, 1995, 131-142.

Chippindale, C. & Gill, D.W.J., "Material Consequences of Contemporary Classical Collecting," *American Journal of Archaeology* 104 (2000), 463-511.

Dörig, J., *Art Antique: Collections Privées de Suisse Romande*. Geneva, 1975

Ede, C., *Collecting Antiquities: An Introductory Guide*. London, 1976.

Felch, J & Frammolino, R. *Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*. Boston & New York, 2011.

Fröhlich, T., "Winckelmann als Commissario delle Antichità" In: *Festschrift für Max Kunze "...die Augen ein wenig zu öffnen". Ein Blick auf die antike Kunst von der Renaissance bis heute*. Mainz-Ruhpolding 2011, 55-64.

Getty Museum. *A Passion for Antiquities: Ancient Art from the Collection of Barbara and Lawrence Fleischman*. Malibu, 1994.

Gill, D.W.G. & Chippindale, C., "Material and Intellectual Consequences of Esteem for Cycladic Figures," *American Journal of Archaeology* 97 (1993), 601-659.

Graepler, D. "Raubgrabungen und Archäologie," in: *Archäologie, Raubgrabungen und Kunsthandel. Schriften des Deutschen Archäologen-Verbandes*, 13. Hannover, 1995, 23–33.

- Graepler, D. "Fundort unbekannt! Eine Wanderausstellungen über Raubgrabungen," *Antike Welt* 26 (1995), 221–223.
- Heilmeyer, W-D. & Eule, J.C. *Illegale Archäologie?* Berlin, 2004.
- Hess, J.L., *The Grand Acquisitors*. Boston, 1974.
- Hoffmann, H., *Collecting Greek Antiquities*. New York, 1971.
- Howland, R. H., (ed.), *Mycenaean Treasures of the Aegean Bronze Age Repatriated*. Washington D.C., 1997.
- Jenkins, I., *Archaeologists and Aesthetes in the Sculpture Galleries of the British Museum, 1800-1939*. London, 1992.
- Jenkins, I. & Sloan, K. *Vases & Volcanoes: Sir William Hamilton and his Collection*. London, 1996.
- Khalili family Trust: *The Khalili Collections* <http://www.khalili.org/collections/>
- Lapatin, K., *Mysteries of the Snake Goddess: Art, Desire, and the Forging of History*. Boston, 2002.
- Marangou, L., *Ancient Greek Art: The Collection of S.S Niarchos*. Athens, 1995.
- Marthari, M., "Altering Information from the Past: Illegal Excavations in Greece and the Case of the Early Bronze Age Cyclades," in Brodie, N., Doole, J. & Renfrew, C. (eds.), *Trade in Illicit Antiquities: the Destruction of the World's Archaeological Heritage*. Cambridge 2001, 161-172.
- Padova [Beltramini, G. ,Gaparotto, D. & Tura, A.]. *Pietro Bembo e l'invenzione del Rinascimento*. Padova, 2013.
- Paul, E., *Gefälschte Antike*. Leipzig, 1981.
- Payne, A., Kuttner, A. & Smick, R., (eds.), *Antiquity and its Interpreters*. Cambridge, 2000.
- Pearce, S.M., *Collecting in Contemporary Practice*. London, 1988.
- Nelidov, A.I & Pollak, L. *Klassisch-antike Goldschmiedearbeiten im Besitze Sr. Excellenz A. J. von Nelidow ...* Leipzig, 1903.
- Radnóti, S., *The Fake: Forgery and Its Place in Art*. Oxford. 1999.
- Renfrew, C., *Loot, Legitimacy and Ownership: the Ethical Crisis in Archaeology*. Amsterdam, 1999.
- Renfrew, C., "Museum Acquisitions: Responsibilities for the Illicit Trade in Antiquities," in Brodie, N., Kersel, M. M., Luke, C., Tubb, K. W. (eds.). *Archaeology, Cultural Heritage and the Antiquities Trade*. Gainesville, 2006, 245-257.
- Royal Academy of Arts. *In pursuit of the Absolute: Art of the Ancient World from the George Ortiz Collection*. London, 1994.

Rudolph, W., *A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection at the Indiana University Art Museum*. Bloomington, 1996.

Scholl, A., *Die antiken Skulpturen in Farnborough Hall sowie in Althorp House, Blenheim Palace, Lyme Park und Penrice Castle = Corpus Signorum Imperii Romani III: 7 Antike Skulpturen in englischen Schlössern*. Mainz, 1995.

Simpson, E., (ed.). *The Spoils of War*. New York, 1997.

Spier, J., *Treasures of the Ferrell Collection*. Wiesbaden, 2010.

Spier, J. & Vassilika, E., "S.S. Lewis: Notes on a Victorian Antiquary and on Contemporary Collecting," *Journal of the History of Collections* 7:1 (1995), 85-102.

Spencer, R.D., *The Expert versus the Object: Judging Fakes and False Attributions in the Visual Arts*. Oxford, 2004.

Spier, J. & Kagan, J., "Sir Charles Frederick and the forgery of ancient coins in eighteenth-century Rome," *Journal of the History of Collections* 12,1 (2000) 35-90.

St. Clair, W., *Lord Elgin & the Marbles: The controversial History of the Parthenon Sculptures*. Oxford & New York, 1988.

Türr, K., *Fälschungen antiker Plastik seit 1800*. Berlin, 1984.

Wagstaff, J.M., "Colonel Leake in Laconia," in Motyka Sanders, J. (ed.), *Philolakon: Lakonian Studies in honour of Hector Catling*. London, 1992, 277-284.

Wakeling, T.G., *Forged Egyptian Antiquities*. London, 1912.

Watson, P., & Todeschini, G., *The Medici Conspiracy: The Illicit Journey of Looted Antiquities*. New York, 2006.

Watson, P., *Sotheby's: Inside Story*. London 1997.

Williams, D., "The Brygos tomb reassembled and 19th century commerce in Capuan antiquities" *American Journal of Archaeology* 96 (1992), 617-636.

Zimmer, G., Kriseleit, I. & Eule, J. C.: Bürgerwelten. *Hellenistische Tonfiguren und Nachschöpfungen im 19. Jh. Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Antikensammlung, Sonderausstellung 29.1. bis 30.4.1994*. Mainz, 1994.

Ancient Egyptian Art

Bierbrier, M., *Who was Who in Egyptology*. London, 2012.

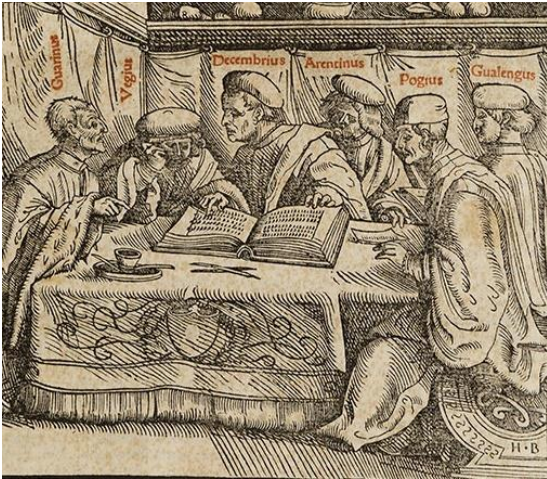
Burlington Fine Arts Club, *Art of Ancient Egypt*. London, 1895.

Burlington Fine Arts Club, *Catalogue of an exhibition of Ancient Egyptian Art*. London, 1922.

- Birch, S., *Catalogue of the Collection of Egyptian Antiquities at Alnwick Castle*. London, 1880.
- Budge, E.A.W., *Some Account of the Collection of Egyptian Antiquities in the Possession of Lady Meux of Theobald's Park Waltham Cross*. London 1893, 2ed 1896.
- Colla, E., *Conflicted Antiquities: Egyptology, Egyptomania, Egyptian Modernity*. Durham & London, 2007.
- Cooney, J., "Egyptian Art in the Collection of Albert Gallatin," *Journal of Near Eastern Studies* 12 (1953), 1-19.
- Cooney, J., *Amarna Reliefs from Hermopolis in American Collections*. Brooklyn, 1965.
- W.R. Dawson & Uphill, E.P. *Who Was Who in Egyptology* 2nd rev'd ed. London, 1972.
- Fagan, B.M., *The Rape of the Nile; Tomb robbers, Tourists, and Archaeologists in Egypt*. London, 1975.
- Hilton Price, F.G. *A Catalogue of the Egyptian Antiquities in the Possession of F.G. Hilton Price Dir. S.A.* London, 1897, vol. II London, 1908.
- Hôtel Drouot, *Collections de feu M. Jean Lambros d'Athenes et de M. Giovanni Dattari du Caire. Antiquités, égyptiennes grecques et romaines 17-19 June*. Paris, 1912.
- Hôtel Drouot, *Antiquités, égyptiennes, grecques et Romaine appartenant ... P. Philip et divers amateurs 10-12 April*. Paris, 1905.
- Moon, B., *More Usefully Employed: Amelia B. Edwards, Writer, Traveller and Campaigner for Ancient Egypt*. London, 2006.
- Moorehead, A., *The Blue Nile*. London, 1962 repr. 1980, esp. chaps. 7,8 9.
- Petrie, W. M. F., *Ten Years' Digging in Egypt 1881-1891*. London, 1892.
- Stevenson, A., "Artefacts of Excavation: The British Collection and Distribution of Egyptian Finds to Museums, 1880," *Journal of the History of Collections* 26:1 (2014), 89-102.
- Thomas, A.P., "The Barefoot Aristocrats and the Making of an Egyptian Collection," in Schneider, T. & K. Szpakowska (eds.), *Egyptian Stories: A British Egyptological Tribute to Alan B. Lloyd on the Occasion of His Retirement = Alter Orient und Altes Testament* 347 (2007).
- Two Temple Place [Serpico, M.], *Beyond Beauty: Transforming the Body in Ancient Egypt*. London, 2016, esp. 63-95.
- Vassilika, E., 'Museums' in *The Oxford Encyclopaedia of Ancient Egypt*. Oxford, 2001, 444-450.
- Vassilika, E., 'Collectors & Dealers, Museums, Exhibitions' in Macmillan, *The Dictionary of Art*: vol. 10, 89-95.
- Woodson-Boulton, A., "Victorian Museums and Victorian Society," *History Compass* 6/1 (2008), 109-146.

FIFTEENTH AND SIXTEENTH CENTURIES

General



Bredenkamp, H., *Antikensehnsucht und Maschinenglauben: die Geschichte der Kunstkammer und die Zukunft der Kunstgeschichte*, Berlin, 1993; French translation, 1996.

Brown, C., 'Major and Minor Collections of Antiquities in Documents of the Later 16th Century,' *The Art Bulletin*, vol. 56, no.3, September, 1984.

Daston, L. and K. Park (eds.), *Wonders and the Order of Nature 1150-1750*, New York, 1998.

Defaux, G., *Le Curieux, le glorieux et la sgesse du monde dans la première moitié du XVIe siècle*, Paris, 1982.

Findlen, P., 'Cabinets, Collecting and Natural Philosophy,' *Rudolph II and Prague: The Court and the City*, London, 1997.

Jardine, L., *Worldly Goods*, New York, 1996.

Schlossel, J., *Die Kunst und Wunderkammern der Spatrenaissance*, Leipzig, 1908.

Smith, P. and P. Findlen, *Merchants and Marvels; Commerce, Science and Art in Early Modern Europe*, Brighton, 2002.

Britain

Adams, S., 'Household Accounts and disbursement books of Robert Dudley, Earl of Leicester 1558-1561,' *Camden Society*, 5th series, vol. 6, 1996

Archer, J.E., E. Goldring and S.Knight, *The progresses, pageants, and entertainments of Queen Elizabeth*, Oxford and New York, c2007.

Attwood, P., *Italian Medals c 1530-1600 in British Public Collections*, London, 2002

Cust, L., *The Lumley Inventories*, Walpole Society vol. 6, 1917-8

Evans, M. (ed.), *Art Collecting and Lineage in the Elizabethan Age: The Lumley Inventory and Pedigree*, The Roxburghe Club, 2010

Goldring, E., *The Painted Glass of Pleasure: Sir Philip Sydney and the Visual Arts in Renaissance England*,

Goldring, E., 'An Important early picture collection: the Earl of Pembroke's 1561 inventory and the provenance of Holbein's 'Christina of Denmark',' *Burlington Magazine*, vol.144, 2002

Goldring, E., *Robert Dudley, Earl of Leicester and the world of Elizabethan art : painting and patronage at the court of Elizabeth I*, New Haven and London, 2014..

Starkey, D (ed.), *The Inventories of Henry VIII* London 1999

Yates, F., *The Occult Philosophy in the Elizabethan Age*, Oxford, 1979.

France

Adhemar, 'Aretino, Artistic Advisor to François I' *Journal of the Warburg & Courtauld Institutes*, vol. 17, 1954

Bimbenet-Privat, M., *Treasures of the French Renaissance*, New York, 1998

Bonnaffé, E., *Inventaire des meubles de Catherine de Médicis en 1589*, Paris 1874

Chatenet, M., *La cour de France au XVIème Siècle*, Paris, n.d.

Cox-Rearick, J., *La Collection de François I*, Paris, 1972; trans. into English, *The collection of Francis I: Royal Treasures*, Antwerp 1995.

Crouzet, Denis, ADDI, Paris, 2005.

Eschenfelder, C., 'Les Bains de Fontainebleau', *Revue de l'Art*, n 99, 1993.

Knecht, R.J., *Catherine de' Medici*, London, 1998

Scallierez, C., *François I et ses artistes, ouvrage collectif*, R.M.N, 1992.

Simone, E., *The French Renaissance: Medieval Traditions and Italian Influence in shaping the Renaissance in France*, London, 1969.

Tauber, C., *Manierismus als Herrschaftspraxis : die Kunst der Politik und die Kunstpolitik am Hof von Francois Ier*, Berlin, 2009.

Wilson 'Considerations sur le Trésor des Merveilles du Chevalier Père Dan,' in Chastel, A. (ed.), *Actes du Colloque International sur l'art de Fontainebleau*, 1975

Wilson-Chavalier, K., *Patrons et mécènes en France à la Renaissance*, St. Etienne, 2007.

Wolff, M (ed.) *Kings, Queens, and Courtiers: Art in Early Renaissance France*, Exh. Cat. Chicago Institute of Art, New Haven, 2011.

Zemon, N., *The Gift in Sixteenth-century France*, Oxford, 2000

/ Martha Wolff, general editor.

Germany and Hapsburg Collections

Chaunu, M. and E. Michèle, *Charles V'*, Paris, 2000.

Checa, F. (ed.), *Carolus*, exhib, catalogue, Toledo, 2001.

Delmarcel, G., 'Los Honores: Flemish Tapestries for the Emperor Charles V', *Pandora*, vol. 2, 2000.

Distelberger, R., *The Kunsthistorische Museum, Vienna: The Treasury and the Collection of Sculpture and Decorative Arts*, London, 1982.

Eisler, W., 'Chapter 1', in *The Impact of the Emperor Charles V upon the Visual Arts*, Ann Arbor, Pennsylvania, 1983.

Evans, R.W., *Rudolf II and His World: A Study in Intellectual History*, Oxford, 1973.

Fucikova, E. (ed.), *Rudolph II and Prague*, Exhibition .Catalogue Prague 1997.

Gschwend, A. Jordan *Hans Kevenhüller at the Court of Philip II of Spain: Diplomacy & Consumerism in a Global Empire*, London, 2017.

Hein, J., 'Learning versus Status. Kunstkammer or Schatzkammer?', *Journal of the History of Collections*, vol. 14, no. 2, 2002.

Gschwend, A. Jordan, 'For the Love of Dynasty: Habsburg Wives, Widows and Nuns,' *The Court Historian*, vol. 21, no, 1, 2016.

Kaufmann, T. da Costa, 'Remarks on the collections of Rudolf II: The Kunstkammer as a form of representation,' *Art Journal*, vol. 38, no. 1, Autumn, 1978.

Kauffmann, T. da Costa, *The School of Prague-Painting at the Court of Rudolf II*, Chicago, 1988.

Kauffmann, T. da Costa, 'From Treasury to Museum: The Collections of the Austrian Hapsburgs,' in Elsner and Cardinal, *Cultures of Collecting*, London, 1994.

Plon, E., *Les maitres italiens au service de la maison d'Autriche*, Paris, 1887,

Rudolph, K., 'Exotica bei Karl V', 175, *Jahrbuch des Kunsthistorischen Museums Wien*, 3, 2002.

Sandoval, F. de, *Historia de la vida y hechos del Emperador Carlos V*, Madrid: Seco Serrano, 1956.

Scheicher, E., *Die Kunst und Wunderkammern der Hapsburger 1979*

Trenk ,H. (ed.), *Exotica: Portugals Entdeckungen im Spiegel fürstlicher Kunst- und Wunderkammern der Renaissance*, Vienna, 2000.

Trevor-Roper, H., *Princes and Artists: Patronage and Ideology at Four Hapsburg Courts, 1517-1633*, London, 1976

Vienna, Kunsthistorisches Museum., *Prag Um 1600, Kunst und Kultur am Hofe Rudolfs II*, Vienna exh. Cat., Vienna, 1989.

Italy

Ames-Lewis, F., *Mantegna and Fifteenth Century Court Culture*, London, 1992.

Bertelli, S., 'The Courtly Universe,' in S. Bertelli., F.Cardini., & E.G. Zorzi (eds.), *Italian Renaissance Courts*, London, 1986.

Bolozoni, L., *The Gallery of Memory*, Toronto, 2005.

Cole, A., *Art of the Italian Renaissance Courts*, London, 1995.

Christianson, K., 'The Studiolo of Isabella d'Este & Other late Themes,' *Mantegna*, Royal Academy exhibition catalogue, London, 1992.

Cropper. E. (ed.), *The Diplomacy of Art: Artistic Creations and Politics in Seicento Italy*, Bologna, 2000.

Findlen, P., *Possessing Nature: Museums, Collecting and Scientific Culture in Early Modern Italy*, California, 1996.

Franchini, D. (ed.), *La Scienza a corte Collezionismo eclettico - natura e imagine en Mantua fra Rinascimento a Manierismo*, Bulzoni, 1979.

Goldthwaite, R., *Wealth and the Demand for Art in Italy 1300-1600*, Baltimore, 1993.

Guerzoni, G., 'Liberalitas, Magnificentia, splendour: the Classic Origins of Italian Renaissance Lifestyles,' *Economic Engagements with Art*, N. De Marchi and C.D.W. Goodwin (eds), 1998.

Hollingsworth, M., *Patronage in Renaissance Italy: From 1400 to early 16th Century*, London 1994.

Hollingsworth, M., *Patronage in 16th-Century Italy*, London, 1996.

Kempers, B., *Painting, Power and Patronage: The Rise of the Professional Artist in Renaissance Italy*, London, 1987.

Liebenwein *Studiolo. Die Entstehung eines Raumtyps und seine Entwicklung bis um 1600*, Frankfurt, 1977.

Lightbown, R., 'Isabella d' Este & her Studiolo,' *Mantegna*, London, 1986.

Lindow, J., *The Renaissance Palace in Florence, Magnificence and Splendour in 15th-century Italy*, Oxford, 2007.

Martindale, A., 'The Patronage of Isabella d'Este at Mantua,' *Apollo*, LXXIX, 1964.

Mateer, D., *Courts, Patrons and Poets*, New Haven, 2000.

Nelson, J. and R. Zeckhauser, *The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art*, Princeton, 2008.

O'Malley, M., *The Business of Art*, New Jersey, 2005.

Syson, L. and D. Thornton, *Objects of Virtue*, Los Angeles, 2001.

Thornton, D., *The Scholars in his Study*, New Haven, 1997.

Wackernagel, M., *The World of the Florentine Renaissance Artist: Projects and Patrons, Workshop and Art Market*, transl. & ed. A. Luchs, Toronto, 1981.

Welch, E., *Shopping in Renaissance Italy*, New Haven, 2009.

Weil-Garris, K. and J. F. D'Amico, 'The Renaissance Cardinal's Ideal Palace: A chapter from Cortesi's *De Cardinalatu*' in *Studies in Italian art and architecture, 15th through 18th centuries*, H.A. Millon (ed.), Cambridge, Massachusetts, 1980), vol. 1

Weiss, Roberto, *The Renaissance Discovery of Antiquity*, New York, 1969.

Netherlands

Blockmans, W. and W. Prevenier, *The Low Countries under Burgundian Rule, 1369-1530*, Philadelphia, 1999.

W. Blockman in M. North (ed.), *Economic History and the Arts*, Bohlau, 1996.

Burke, P., *Antwerp, a Metropolis in Comparative Perspective*, Antwerp, 1993.

Campbell, L., 'The Art Market in the Southern Netherlands in the 15th century', *Burlington Magazine*, vol. 118, 1976

Campbell, L., 'The Early Netherlandish Painters and their Workshops, in Hollanders-Favart & van Schoute (eds), *Le dessin sous-jacent dans la peinture, III, Le Problème Maître Flémalle*, 1997.

Eicheberg, D., *Women of Distinction: Margaret of York and Margaret of Austria*, Leuven, 2005.

Ewing, D., 'Marketing Art in Antwerp, 1460-1560: Our Lady's Pand,' *Art Bulletin*, No 72, 1990.

Filipczak, Z., *Picturing Art in Antwerp 1550-1700*, Princeton 1987.

Holger.T., *The Mediterranean World and Early Netherlandish Painting 1430-1530*, London, 2002.

Honig, E., *Painting and the Market in Early Modern Antwerp*, New Haven, 1998.

Jacobs. I.F., 'The Marketing and Standardisation of South Netherlandish Carved Altarpieces; Limits on the role of the Patron,' *Art Bulletin* vol.7, 1989.

Martens, P.J. & A. van den Brink (eds.), *Extravagant! A Forgotten Chapter of Antwerp Painting 1500-30*, Exhibition Catalogue, Antwerp, 2005-6.

Martens. P.J., (ed.), *Bruges and the Renaissance*, Bruges, 1998.

Monthias, M., 'Socio-Economic Aspects of Netherlandish Art from the Fifteenth to the 17th century, A Survey', *Art Bulletin* 72, 1990.

Monfrin, J., 'La connaissance de l'antiquité et le problème de l'humanisme en langue vulgaire dans la France du Xvieme siècle', *The late Middle Ages and the Dawn of Humanism outside Italy*, Louvain, 1972.

Monfrin, J., *L'Art à la cour de Bourgogne*, Exhib. Cat. Musée des Beaux Arts de Dijon and Cleveland Museum of Art, Paris and Cleveland, 2004.

Ridderbos, B., and A. van Buren., *Early Netherlandish Paintings: Rediscovery, Reception and Research*, Los Angeles, 2005.

Van den Brink, P.B.R., 'The Art of Copying: copying and serial production of paintings in the Low Countries in the 16th and 17th centuries, in van den Brink (ed.), *Brueghel Enterprises*, Exhib. Cat. Maastricht, Brussels 2001.

Vermeulen, F., *Painting for the Market: Commercialisation of Art in Antwerp's Golden Age*, Turnhout, 2003.

Wilson, J., *Patronage and the Art Market in Bruges*, Pennsylvania, 1993.

Spain and Portugal

Checa, F., *Felipe II: Mecenas de las Artes*, Madrid, 1992.

Gschwend, A. Jordan, *The Story of Suleyman: Celebrity Elephants and Other Exotica in Renaissance Portugal*, 2010

Gschwend, A. Jordan, *A rainha colecionadora: Catarina de Áustria*, Lisbon, 2012.

Moran, M. and Checa, F., *El coleccionismo en Espan: de la camera de maravillas a la galleria de pintura*, Madrid 1985

Mulcahy, R., *The Decoration of the Royal Basilica of El Escorial*, Cambridge, 1999

Mulcahy, R., *Philip II of Spain, Patron of the Arts*,

Rudolph, K., 'Die Kunstbestrebungen Kaiser Maximilians II in Spannungsfeld zwischen Madrid und Wien', *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, vol. 91.

Sanchez Canton, A., *Inventarios reales: bienes muebles que pertenecieron a Felipe II*, 2vols, Madrid, 1956-9.

SEVENTEENTH CENTURY



General

Anderson, C. *The Flemish merchant of Venice: Daniel Nijs and the sale of the Gonzaga art collection*, New Haven and London, 2015.

Ayers, J., Impey, O. and J. Mallet, *Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750*, London, 1990.

Brown, J., *Kings and Connoisseurs: Collecting Art in the Seventeenth Century*, Princeton, 1995.

Haskell, F., *Patrons and Painters*, New Haven, 1963.

Britain

Brotton, J., *The Sale of the Late King's Goods: Charles I and his art collection*, London, 2006.

Betcherman, L., 'The York House and its Keeper,' *Apollo*, 92, October 1970.

Chaney, E., (ed.), *The Evolution of English Collecting*, New Haven, 2003.

Chaney, E. and T. Wilks, *The Jacobean Grand Tour: Early Stuart Travelers in Europe*. London, 2013.

Davies, R., 'The inventory of the Duke of Buckingham's collection,' *Burlington Magazine*, vol. 10, 1906-7.

Haskell, F., *The King's Pictures*, New Haven, 2013.

Hearn K., 'A Question of Judgement: Lucy Harrington, Countess of Bedford as 'Art Patron and Collector,' in *The Evolution of English Collecting: the Reception of Italian Art in the Tudor and Stuart Periods*, Cheney, E., New Haven and London, 2003.

Howarth, D., 'The Patronage and Collecting of Alatheia, Countess of Arundel, 1606-54,' *Journal of the History of Collections* vol. 10, no. 1, 1998.

Howarth, D., 'Charles I and the Gonzaga Collections,' in Chambers, D. and J. Martineau, *Splendours of the Gonzaga*, London, 1981.

Howarth, D., *Lord Arundel & His Circle*, New Haven, 1987.

Jaffé, D., 'The Earl and Countess of Arundel: Renaissance Collectors,' *Apollo*, vol. CXLIV, no. 414, August 1996.

Lockyer, R., *The Life and Political Career of George Villiers, Duke of Buckingham 1592-1618*, London, 1981.

Leith-Ross, P., *The John Tradescants, Gardeners to the Rose and Lily Queen*, Cambridge, 1998.

Macgregor, A. (ed.), *The Late King's Goods*, Oxford, 1989.

Macgregor, A., *Tradescant's Rarities: Essays on the Foundation of the Ashmolean Museum, 1683*, Oxford, 1983.

McEvansoneya, P., 'A Note on the Duke of Buckingham's Inventory,' *Burlington Magazine*, vol.128, 1986.

McEvansoneya, P., 'Some Documents Concerning the Patronage and Collections of the Duke of Buckingham,' *Rutgers Art Review*, vol. 8, 1987.

McEvansoneya, P., 'An Unpublished Inventory of the Hamilton Collection in the 1620s and the Duke of Buckingham's Pictures,' *Burlington Magazine*, vol. 134, 1992.

Millar, O., *The Queen's Pictures*, London, 1977.

Peck, L. L., *Consuming Splendour*, Cambridge, 2005.

Strong, R. *Henry, Prince of Wales, and England's Lost Renaissance*, New York, 1986.

Waagen, G., 'The Great Trio: Charles I, Arundel & Buckingham,' F. Herrmann, *The English as collectors*, London, 1972.

Watson, K. and C. Avery, 'Medici and Stuart: A Grand Ducal Gift of 'Giovanni da Bologna' bronzes for Henry Prince of Wales, 1612,' *Burlington Magazine*, vol 113, 1973.

Wilks, T. (ed.), *Prince Henry Revived: Image and Exemplarity in Early Modern England*, Southampton and London, 2007.

Flanders

Belkin, K. L. & F. Healey, *A House of Art-Rubens as a Collector*, exhibition catalogue, Rubens House, Antwerp, 2004.

Clark, K., *Rembrandt and the Italian Renaissance*, New York, 1966.

De Marchi, N., and H. van Miegroet, 'Pricing Invention: "Originals," "Copies," and their Relative Value in Seventeenth-Century Netherlandish Art Markets,' in Ginsburg, V. and P.-M. Menger, (eds.), *Economics of the Arts*, Amsterdam, 1996.

Dreher, E.P., 'The Artist as Seigneur: Chateaux and Their Proprietors in the Work of David Teniers II,' *Art Bulletin*, vol. 59, no. 197.

Duerloo, L., *Dynasty and Piety. Archduke Albert (1598-1621) and Habsburg Political Culture in an Age of Religious Wars*, Farnham, 2012.

Held, J., 'Artis Pictoriae Amator: An Antwerp Art Collector and his Collection,' in J. Held, (ed.), *Rubens and his Circle*, Princeton, 1982.

Honig, E., *Painting and the Market in Early Modern Antwerp*, New Haven, 1998.

Jaffé, M., *Rubens and Italy*, Oxford, 1977.

Muller, J., *Rubens: The Artist as a Collector*, Princeton, 1989.

Muller, J., 'Private Collections in the Spanish Netherlands: Ownership and Display of Paintings in Domestic Interiors.' in Sutton, P. (ed.), *The Age of Rubens*, Exhib. Cat. Boston-Toledo, 1993-4.

Schuckelt, H., *Dier Turckshed Cammer*. Sammlung orientalischer Kunst in der kurfurstsachsichern Rustkammer, Dresden.

Thomas, W. and L. Duerloo (eds.), *Albert & Isabella 1598-1621: essays*, Turnhout, 1998.

Van den Brink, P.B.R., 'The Art of Copying: copying and serial production of paintings in the Low Countries in the 16th and 17th centuries, in van den Brink (ed.), *Brueghel Enterprises*, Exhib. Cat. Maastricht, Brussels 2001

France

Bouenot-Déchin, P. and G. Farhat, *André Le Nôtre in Perspective*, New Haven and London, 2014.

Brown, P., *The Fabrication of Louis XIV*, New Haven and London, 1992.

Caldicott, C.E.J., *Gaston d'Orléans: mécène et esprit curieux' L'âge d'or ou de mécénat (1598-1661)*, Paris, 1985.

Castelluccio, S., *Le Garde-Meuble de la Couronne et ses intendants du XVI au XVIII siècle*, Paris, 2004.

Castelluccio, S., *Le Prince et le Marchand: le Commerce des meubles et des objets d'art par les marchands merciers parisiens pendant le règne de Louis XIV*, Paris, 2014.

Cowen, P., 'Philippe d'Orléans, l'Avant Garde, The Porcelain owned by Philippe d'Orléans, Regent of France', *Journal of the History of Collections*, vol. 18, no.1, 2006.

De Conihout, I. and P. Michel, *Mazarin, Les Arts et :Les Lettres*, Paris, 2006.

Dethhan, G., *Gaston d'Orleans: Conspirateur et prince charmant*, Paris, 1981.

Dew, N., *Orientalism in Louis XIV's France*, Oxford Scholarship on Line, 2009.

Ferrier-Caveriviere, *L'image de Louis XIV dans la littérature française*, Paris, 1981.

Gougeon, C. (ed.), *Un Temps d'exubérance: Les Arts Décoratifs sous Louis XIII et Anne d'Autriche*, Paris, 2002.

Guiffrey, J., *Comptes des Bâtiments du Roi sous le règne du Louis XIV*, Paris, 1881-1901.

Guiffrey, J., *Inventaire Général du mobilier de la Couronne sous Louis XIV*, Paris, 1885-6.

Hamilton, A., & Francis R., *Andre Du Ryer and Oriental studies in seventeenth-century France*, London and Oxford, 2004.

Hatton, R., *Louis XIV and his world*, London, 1972.

Howarth, W.D., *Life and Letters in France in the 17th century*, London, 1965.

Lux, D., *Patronage and Royal Science in 17th-century France*, Ithaca, 1989.

McCabe, I., *Orientalism in Early Modern France*, Oxford, 2008.

Michel, P., *Mazarin, Prince des Collectionneurs: Les Collections et l'Ameublement du Cardinal Mazarin (1602-1661)*, Paris, 1999.

Milovanivic, N., and A. Maral (eds.), *Louis XIV l'homme et le roi*, Exhibition catalogue, Versailles, 2010.

Roche, D., *A History of Everyday Things: the birth of Consumption in France 1600-1800*, Cambridge, 1977.

Saule, B., 'Le premier goût du roi à Versailles. Décoration et ameublement', *Gazette de Beaux-Arts*, Oct. 1992.

Schnapper, A., *Le Géant, la Licorne et la Tulipe. Les Cabinets de Curiosités en France au XVIIème Siècle*, Paris, 1988.

Schnapper, A., *Curieux du Grand Siècle. Collections et Collectionneurs dans la France du Dix-Septième Siècle*, Paris, 1994.

Stankevitch, B., *Le Gout Chinois en France au Temps de Louis XIV*, Paris, 1970.

Szanto, M., 'L'affaire Jabach : Charles Le Brun et les tableaux de Louis XIV', *Revue de l'art*, vol. 192, 2016,

Tuilleries Exhibition Catalogue, *Les Collections de Louis XIV: dessins, albums, manuscrits*, Tuilleries, 1978.

Watson, F., and Whitehead, J., 'An Inventory Dated 1689 of the Chinese Porcelain in the Collection of the Grand Dauphin, Son of Louis XIV, at Versailles,' *Journal of the History of Collections* vol. 3, no. 1, Oxford, 1991.

Germany and Hapsburg Collections

Fimpeler-Philippen, A. and S. Schürmann, 'Ein Blick auf un hinter die Mauern des Schlosses,' in Fimpeler-Philippen, A. and S. Schürmann (eds.), *Das Schloss in Düsseldorf*, Düsseldorf, 1999.

Fischer, H., 'Kurfürst Lothar Franz von Schönborn und seine Gemäldegalerie,' in *Berichte des historischen Vereins für de Pflege der Gschichte des ehemaligen Fürstenbistums zu Bamberg*, vol. 80, 1928.

Fleischer, V., *Fürst Karl Esuebius von Liechtenstein als Bauherr und Kunstsammler (1611-84)*, Vienna and Leipzig, 1910.

Gerken, G., *Das fürstliche Lustschloss Saldahlem und sein Erbauer Herzog Anton Ulrich von Braunschweig-Wolfenbüttel*, Braunschweig, 1974.

Heppe, K-B., *Anna Maria Luisa Medici-Kurfürstin von der Pfalz*, Düsseldorf, 1988.

Marx, B. (ed.), *Kunst und Repräsentation am Dresdener Hof*, Munich and Berlin, 2005.

Möhlig, K., *Die Gemälde des Kurfürsten Johann Wilhelm von Pfalz-Neuburg (1658-1716)* Dusseldorf and Cologne, 1993.

Popova, K., 'Rekonstruktion der Dresdener Künstkammer auf der Grundlage des Inventars von 1640,' in Marx, B. (ed.), *Kunst und Repräsentation am Dresdener Hof*, Munich and Berlin, 2005.

Savoy, B., *Tempel der Kunst. Die Entstehung des öffentlichen Museums in Deutschland 1701-1815*, Mainz, 2006.

Italy

Bell, J. and T. Willette (eds.), *Art History in the Age of Bellori: Scholarship and Politics in Seventeenth-Century Rome*, Cambridge, 2002.

Borean, L. and S. Mason (eds.), *Figure de collezionisti a Venezia tra Cinque e Seicento*, Venice, 2002.

Borean, L. and S. Mason (eds.), *Il collezionismo d'arte a Venezia: il Seicento*, Venice, 2007.

Cappeletti, F. (ed.), *Decorazione e collezionismo nel Seicento: Vicende di artisti, commitenti, Mercanti*, Rome, 2003.

Cavazzini, P., 'La diffusione della pittura nella Roma di primo Seicento: collezionisti ordinary e mercanti,' *Quaderni storici*, vol. 39, 2004.

Cavazzini, P., 'Claude's Apprenticeship in Rome: The Market for Copies and the Invention of the Liber Veritatis,' *Kunsthistorisk Tidskrift*, vol. 73, 2004.

Cavazzini, P., *Painting as Business in Early Seventeenth-Century Rome*, University Park, Pennsylvania, 2008.

Cecchini, I., *Quadri e commercio a Venezia durante il Seicento: Uno studio sul mercato dell'arte*, Venice, 2000.

Cecchini, I., 'Al servizio dei collezionisti : La professionalizzazione nel commercio di dipinti a Venezia è il ruolo della botthege,' in Aikema, B., R. Lauber and M. Seidel, *Il collezionismo a Venezia e nel Veneto ai tempi della Serenissima*, Venice, 2005.

Di Gioai, S. (ed.), *Cristina di Svezia- Le collezioni reali*, Milan, 2003.

Cropper. E. (ed.), *The Diplomacy of Art: Artistic Creations and Politics in Seicento Italy*, Bologna, 2000.

Fantoni, M., L. Matthew and S. Matthews-Grieco, *The Art Market in Italy 15th-17th centuries*, Modena, 2002.

Feigenbaum, G. and F Freddolini (eds.), *Display of Art in the Roman Palace 1550-1750*, Los Angeles, 2014.

Hook, J., 'Urban VIII: The paradox of a spiritual monarchy,' in Dickens, A. G. (ed.), *The Courts of Europe: Politics, Patronage and Royalty 1400-1800*, London, 1977.

Lavin, M.A., *Seventeenth-Century Barberini Documents and Inventories of Art*, New York, 1975.

Lemoine, A., *Nicholas Regnier (alias Niccolò Regnieri) ca 1588-1667: Pientre, collectionneur et marchand d'art*, Paris, 2007.

Pozzolo, E. M dal and L. Tedoldi (eds.), *Tra committenza e collezionismo: Studi sul mercato dell' arte nell'Italia settentrionale durante l'età moderna*, Vicenza, 2003.

(Rietbergen, P., *Power and Religion in Baroque Rome: Barberini Cultural Policies*. Leiden, 2006.

Spear, R. and P. Sohm, *Painting for Profit: The Economic Lives of Seventeenth-Century Italian Painters*, New Haven and London, 2010.

Waddy, P., *17thC Roman Palaces*, Massachusetts, 1990.

Walker S. and F. Hammond, *Life and the arts in the Baroque Palaces of Rome; ambiente barocco*, New York, 1999.

Spain and Portugal

Brown, J. and J. H. Elliott, *A Palace for a King: The Buen Retiro and the Court of Philip IV*, Yale University Press, New Haven and London, 2003.

Checa, F., *El Real Alcázar de Madrid : dos siglos de arquitectura y coleccionismo en la corte de los reyes de España*, Madrid, 1994.

Cumberland, R., *An Accurate and Descriptive Catalogue of the Several Paintings in the King of Spain's Palace at Madrid; with some account of the pictures in the Buen-Retiro*, London, 1787.

Elliott, J., *Philip IV of Spain, Prisoner of ceremony*.

Feros, A., 'El Duque de Lerma: valimiento y construcción de un Nuevo paradigma politico,' in J.A. Escudero (ed.), *Los validos*, Madrid, 2004

Orso, S. N. *Philip IV and the Decoration of Alcazar of Madrid*, Princeton, 1986.

Ubeda de Los Cobos, A. (ed.), *Paintings of the Planet King. Philip IV and the Buen Retiro Palace*, Madrid and London, 2005.

Von Barghahn, B., *Philip IV and the 'Golden House' of the Buen Retiro: in the Tradition of Caesar*, New York and London, 1986.

United Provinces

- Bok, J. M., 'The Painter and His World: The Socio-Economic Approach to 17th-century Dutch Art,' *The Golden Age of Dutch Painting in Historical Perspective*, Cambridge, 1999.
- Clark, K., *Rembrandt and the Italian Renaissance*, New York, 1966.
- Crenshaw, P., *Rembrandt's Bankruptcy: The Artist, His Patrons, and the Art World in Seventeenth-Century Netherlands*, Cambridge, 2006.
- Lammertse, F and J. van der Veen (eds.), *Uylenburgh & Son: Art and Commerce from Rembrandt to De Lairese, 1625-1675*, Zwolle, 2006.
- Keblusek, M. and J. Zijlmans (eds.), *Princely Display: The Court of Frederik Hendrik of Orange and Amalia van Solms*, The Hague, 1997.
- Montias, M., *Artists and Artisans in Delft: A Study of the Seventeenth Century*, Princeton, 1982.
- Montias, J., 'Cost and Value in Seventeenth-Century Dutch Art,' *Art History* vol. 10, 1987.
- Montias, J. 'Art Dealers in the seventeenth-century Netherlands,' *Simolus*, vol. 18, 1988.
- Montias, M., *Art at Auction in 17h-century Amsterdam*, Amsterdam 2002.
- Montias, M. and J. Loughman., *Public and Private Spaces: Works of Art in Seventeenth-Century Dutch Houses*, Zwolle, 1999.
- North, M., *Art and Commerce in the Dutch Golden Age*, New Haven and London, 1996.
- Ploeg, P. van der and C. Vermeeren (eds.), *Princely Patrons: The Collection of Frederick Henry and Amalia of Solms*, The Hague, 1997.
- Schwartz, G., *Rembrandt's Universe: His Art, His Life, His World*, London 2006.
- Treanor, V., 'Une abondance extra ordinaire': The Porcelain Collection of Amalia van Solms, *Early Modern Women: An Interdisciplinary Journal*, vol. 9, 2014.
- Tucker, R., 'The Patronage of Rembrandt's Passion Series: Art, Politics, and Princely Display at the Court of Orange in the Seventeenth Century.' *The Seventeenth Century*, vol. 25, 2010.
- Tummers, A. and K. Jonckheere (eds.), *Art Market and Connoisseurship: A Closer Look at Paintings by Rembrandt, Rubens and Their Contemporaries*, Amsterdam, 2008.
- Vries, J. de, 'Luxury and Calvinism / Luxury and Calvinism: Supply and Demand for Luxury Goods in the Seventeenth-century Dutch Republic,' *The Journal of the Walters Art Gallery*, vol. 57, Baltimore, 1999.



EIGHTEENTH CENTURY

General

Baker, M., *Figured in Marble. The Making and Viewing of Eighteenth-Century Sculpture*, Oxford, 2000.

Black, J., *The Grand Tour in the Eighteenth-Century*, New York, 1992.

Blondel, J.F., *L'Homme du Monde Eclairé par les Arts*, Paris, 1774.

Haskell, F., *Patrons and Painters-A Study in relations between Italian Art and Society in the Age of the Baroque*, New Haven, 1980.

Hibbert, C., *The Grand Tour*, London, 1987.

Hornsby, C., *The Impact of Italy: The Grand Tour and Beyond*, London, 2000.

Howard, S., 'Albani, Winckelmann and Cavaceppi. The Transition from Amateur to Professional Antiquarianism,' *Journal of the History of Collections*, vol.4, no. 1, 1992.

Paul, C., *The First Modern Museums of Art-The Birth of an Institution in 18th and Early-19th- Century Europe*, Los Angeles, 2012.

Sloane, K. and A. Burnett, *Enlightenment - Discovering the World in the Eighteenth Century*, London, 2003.

Wilton, A. and I., Bignamini, *Grand Tour: Lure of Italy in the Eighteenth Century*, London, 1996.

Britain

Aymonino, A., 'The *Musaeum* of the first Duchess of Northumberland (1716-1776) at Northumberland House in London,' S. Bracken, A. M. Gáldy and A. Turpin (eds.), *Women Collectors*, 2012.

Arnald, D. (ed.), *The Georgian Group, Belov'd By Ev'ry Muse: Essays to Celebrate the Tercentenary of the birth of Lord Burlington*, London, 1994.

Beevers, D., *Chinese Whispers: Chinoiserie in Britain, 1650-1930*, exh.cat., Royal Pavilion, Brighton, 2008.

Brewer, J., *The Pleasures of the Imagination: English Culture in the Eighteenth Century*, London, 1997.

Bruntjen, S., *John Boydell 1719-1804: A Study in Art Patronage and Publishing in Georgian London*, London, 1985.

Colley, L., *Britons, Forging the Nation, 1707-1837*, New Haven, 2003.

Coltman, V., *Fabricating the Antique: Neoclassicism in Britain 1760-1800*, Chicago, 2006.

Clarke, M., & N. Penny, *The Arrogant Connoisseur: Richard Payne Knight*, Manchester, 1982.

Clayton, T., *The English Print 1688-1802*, New Haven, 1997.

Cook, B., *The Elgin Marbles*, London, 1984.

- Cook, B., *The Townley Marbles*, London, 1985.
- Davidoff, L. and C. Hall, *Family Fortunes: Men and Women of the English Middle Class 1780-1850*, Oxford, 2002.
- de Bellaigue, G., 'Dominique Daguerre and England' in *Molitor*, Exh. Cat., Luxembourg, 1995.
- Einberg, E. (ed.), *Manners & Morals: Hogarth and British Painting*, London, 1988.
- Fox, R. and A. Turner (eds.), *Luxury Trades and Consumerism in Ancien Régime Paris*, Oxford, 1998.
- Hancock, E.G., *William Hunter's World. The Art and Science of Eighteenth-Century Collecting*, Oxford, 2015.
- Hutchinson, S., *The History of the Royal Academy*, Oxford, 1986.
- Hudson, D., & K. Luckhurst, *The Royal Society of Arts, 1754-1954*, London, 1954.
- Ingamells, J., *A Dictionary of British and Irish Travellers to Italy in Italy 1701-1800*, New Haven and London 1997.
- Jackson-Stops, G., & J. Pipkin, *The English Country House. A Grand Tour*, London, 1985.
- Jenkins, I & K. Sloan, *Vases and Volcanoes: Sir William Hamilton and his Collections*, London, 1996.
- Laird, M. and A. Weisberg-Roberts (eds), *Mrs. Delaney and her Circle*, New Haven and London, 2009.
- Lippincott, L., *Selling Art in Georgian London: The Rise of Arthur Pond*, New Haven and London, 1983.
- Kelly, J., *The Society of Dilettanti-archaeology and identity in the British Enlightenment*, New Haven and London, 2009.
- Macgregor, A., *Sir Hans Sloane: collector, scientist, antiquary, founding father of the British Museum*, London, 1994.
- McLeod, B., 'Horace Walpole and Sèvres Porcelain. The Collection at Strawberry Hill,' *Apollo*, vol. 147, no. 431, January 1998.
- Michinton, W., 'English Merchants and the Market for Art in the long Eighteenth Century,' North, M. (ed.), *Economic History and the Arts*, Cologne, 1996.
- Ostergard, D. (ed), *William Beckford: An Eye for the Magnificent*, New Haven and London, 2001.
- Pears, I., *The Discovery of Painting. The Growth of Interest in the Arts in England, 1680-1768*, New Haven and London, 1988.
- Pevsner, N., *Academies of Art*, Cambridge, 1940.
- Scott, J., *The Pleasures of Antiquity: British Collectors of Greece and Rome*, New Haven, 2003.
- Solkin, D., *Painting for Money: The Visual Arts and the Public Sphere in Eighteenth-Century*, New Haven and London, 1992.

Solkin, D. (ed.), *Art on the Line, The Royal Academy Exhibitions at Somerset House, 1780-1836*, London, 2001.

Wainwright, C., 'Carlton House and Wheeling and Dealing in the Eighteenth-Century,' *Apollo*, vol.134, no. 356, October 1991.

Watson, F.J.B. and J. Whitehead, 'An Inventory Dated 1689 of the Chinese Porcelain of the Grand Dauphin, Son of Louis XIV, at Versailles,' *Journal of the History of Collections*, vol. 3, no. 1, 1991.

Watson, F.J.B., 'Beckford, Mme de Pompadour, the Duc de Bouillon and the Taste for Japanese Lacquer in Eighteenth-Century France,' *Gazette de Beaux-Arts*, vol. 65, 1963.

France

Aghion, I., 'Collecting Antiquities in Eighteenth-Century France,' *Journal of the History of Collections*, vol. 14, no. 2, 2002.

Arminjon, A., *Madame de Pompadour et la Floraison des Arts*, Montreal, 1988.

Bailey, C., 'Conventions of the Eighteenth-Century *Cabinet de tableaux*: Blondel d'Azincourt's *La première idée de la curiosité*,' *Art Bulletin*, vol. 69, no. 3, 1987.

Bailey, C., *Patriotic Taste. Collecting Modern Art in Pre-Revolutionary Paris*, New Haven and London, 2002.

Bailey, F.G. (ed.), *Gifts and Power: The Politics of Reputation*, New York, 1971.

Bakkali, S., 'Le Salon et le marché de l'art moderne à Paris (1791–1799),' Kearns, J. & A. Mill, (eds.), *The Paris Fine Art Salon/Le Salon, 1791–1881*, Paris, 2015.

Beurdeley, M., *La France à l'Encan, 1789-1799. Exode des Objets d'Art sous la Révolution*, Paris, 1981.

Bonnaffé, E., *Les Collectionneurs de l'Ancienne France*, Paris, 1873.

Campardon, E., *Madame de Pompadour et la Cour de Louis XV. Ouvrage Suivi du Catalogue des Tableaux Originaux, du Catalogue des Objets d'Art et de Curiosité du Marquis de Marigny*, Paris, 1867.

Clement de Ris, L., *La Curiosité, Collections Françaises et Etrangères, Cabinets d'Amateurs, Biographies*, Paris, 1864.

Clement de Ris, L., *Les Amateurs d'Autrefois*, Paris, 1877.

Coquery, N., *L'Hotel Aristocratique: Le Marché du Luxe à Paris au Dix-Huitième Siècle*, Paris, 1998.

Crow, T.E., *Painters and Public Life in Eighteenth-Century Paris*, Paris, 2000.

Davillier, C., *Les Porcelaines de Sèvres de Madame du Barry*, Paris, 1870.

de Bellaigue, G., 'Dominique Daguerre and England' in *Molitor*, Exh. Cat., Luxembourg, 1995.

- Fox, R. and A. Turner (eds.), *Luxury Trades and Consumerism in Ancien Régime Paris*, Oxford, 1998.
- Glorieux, G., *A l'Enseigne de Gersaint: Edmé François Gersaint, marchand de l'art sur le Pont Notre-Dame*, Paris, 2002.
- de Goncourt, E. & J., *L'Art du Dix-Huitième siècle*, Paris, 1873.
- Gordon, A.R., *The Houses and Collections of the Marquis de Marigny*, Los Angeles, 2003.
- Guichard, C., *Les amateurs d'art à Paris au XVIIIe siècle*, Paris, 2008.
- Jones, C., *Madame de Pompadour, Images of a Mistress*, London, 2002.
- McClellan, A., *Inventing the Louvre. Art, Politics and the Origins of the Modern Museum in Eighteenth-Century Paris*, California, 1994.
- Michel, P., 'Rubens et les collectionneurs français au XVIII siècle: contributions à une histoire d'une réception,' Michel, P. and C. Heck (eds.), *Le Rubenisme en Europe aux XVII et XVIII siècles*, 2005.
- Michel, P., *Le commerce du tableau à Paris dans la seconde moitié du XVIII siècle: Acteurs et pratiques*, Paris, 2007.
- Poulot, D., *Musée, Nation, Patrimoine: 1789-1815*, Paris, 1997.
- Poulot, D., 'Provenance and value: the reception of Ancien Régime works of art under the French Revolution,' Feigenbaum, G. and I. Reist (eds.), *Provenance: An Alternative Art History*, Los Angeles, 2012.
- Raux, S., 'From Mariette to Joullain: provenance and value in Eighteenth-century French auction catalogs,' Feigenbaum, G. and I. Reist (eds.), *Provenance: An Alternative Art History*, Los Angeles, 2012.
- Sargentson, C., *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris*, London, 1996.
- Smentek, K., *Mariette and the Science of the Connoisseur in Eighteenth-Century Europe*, Aldershot, 2014.
- Stara, A., *The Museum of French Monuments in Paris, 1793-1816: Killing Art to Make History*, Aldershot, 2013.
- Wainwright, C., 'Carlton House and Wheeling and Dealing in the Eighteenth-Century', *Apollo*, vol. 134, no. 356, October 1991.
- Oberkirch, H.L., *Memoires de la Baronne d'Oberkirch sur la Cour de Louis XVI et la Société Française*, Paris, 1989.
- Vogtherr, C., *Jean de Julienne, Collector and Connoisseur*, London, 2011.
- Ziskin, R., *Sheltering Art: Collecting and Social Identity in Early Eighteenth-century Paris*, Pennsylvania, 2012.

Flanders

Germany, Austria and the Hapsburg Domains

Fittschen, K. *Katalog der antiken Skulpturen im Schloss Erbach*, Berlin, 1977.

Galser, H. (ed.), *Kurfürst Max Emmanuel: Bayern und Europa um 1700*, Munich, 1976.

Graf, H. *Die Residenz in München. Hofzeremoniell, Innenräume und Möbelleitung von Kurfürst Maximilian I bis Kaiser Karl VII*, Munich, 2002.

Grotkamp-Schepers, B., *Die Mannheimer Zeichnungsakademie (1756/1769-1803) und die Werke der ihr angeschlossenen Maler und Stecher*, Frankfurt/Main, 1980.

Hahn, P-M. and U. Schitte (eds.), *Zeichen und Raum: Ausstattung und höfisches Zeremoniell in den deutschen Schlössern der Frühen Neuzeit*, Munich 2006.

Heenes, V., *Die Vasen der Sammlung des Grafen Franz I von Erbach zu Erbach*, Mannheim, 1998.

Heres, G., 'Die Dresdener Sammlungen in Keysslers Neuesten Reisen,' *Jahrbuch der Staatlichen Kunstsammlungen Dresden*, vol. 11, 1978/9.

Klingensmith, S.J., *The Utility of Splendour, Ceremony, Social Life and Architecture at the Court of Bavaria, 1600-1800*, Chicago and London, 1993..

Korthals Altes, E, 'The Collections of the Palatine Electors: New Information, documents and drawings,' *The Burlington Magazine*, vol. 145, 2003.

Kurfürsten Therese Kunigunde (1704-5), *Zeitenblicke* vol.8, no. 2, 2009.

Ketelson, T., 'Art Auctions in Germany During the Eighteenth Century,' in *Art Markets in Europe 1400-1800*, North, M. and D. Ormrod (eds), Aldershot, 1998.

Ketelsen, T., 'In Keeping with the Truth' – The German Art Market and its Rôle in the Education of Connoisseurs in the Eighteenth century' in *Auctions, Agents and Dealers: The Mechanisms of the Art Market, 1660-1830*, Warren, J. and A. Turpin (eds.), Oxford, 2007.

Opel, A. M., 'Art's Emancipation from the Ceremonial. The Development of Spatial Separation of Art Collections from the Princely Apartments: The Wittelsbach Residences in Düsseldorf and Mannheim,' in Bracken, S., A. Gáldy and A. Turpin, *Collecting and the Princely Apartment*, Newcastle-upon-Tyne, 2011.

North, M., 'Auctions and the Emergence of an Art Market in Eighteenth-Century Germany,' in *Mapping Markets for Paintings in Europe 1450-1750*, De Marchi, N. and H. van Miegroet (eds.), Turnhout, 2006.

Schutte, R-A., 'The *Kunst-und Naturalienkammer* of Duke Anton Ulrich of Brunswick-Lüneburg at Schloss Salzdahlum: Cabinet Collections, Literature and Science in the First Half of the Eighteenth Century,' *Journal of the History of Collections*, vol.9, no. 1, 1977.

Seelig, G., 'Schwerin Castle and its Collections around the Middle of the Eighteenth Century,' in Bracken, S., A. Gáldy and A. Turpin, *Collecting and the Princely Apartment*, Newcastle-upon-Tyne, 2011.

Spenlé, V., *Die Dresdner Gemäldegalerie und Frankreich; Der 'bon gout' im Sachsen des 18. Jahrhunderts*, Beuha, Sax., 2008.

Spenlé, V., 'Paintings and Sculpture Galleries in German State Apartments at the Beginning of the Eighteenth Century,' in Bracken, S., A. Gáldy and A. Turpin, *Collecting and the Princely Apartment*, Newcastle-upon-Tyne, 2011.

Stockhausen, T. von, 'Formen des Ordens. Auktionskataloge des 18. Jahrhunderts als Beginn der modernen Kunstgeschichte.' in: M and J. Grave (eds.), *Räume der Kunst. Blicke auf Goethes Sammlungen*, Bertsch, Verbindung mit der Stiftung Weimarer Klassik und Kunstsammlungen, Göttingen, 2005.

Syndram, DI, *Die Schatzkammer Augusts des Starken: Von der Pretiosensammlung zum Grünen Gewölbe*, Leipzig, 1999.

Valter, C., 'Kunst-und Naturalienkabinette in der ersten Hälfte des 18. Jahrhunderts,' in *250 Jahre Museum: Von den fürstlichen Sammlungen zum Museum der Aufklärung*, Munich, 2004.

Vogtherr, C., 'Friedrich II von Preussen als Sammler von Gemälden und r Marquis d'Argens,' in Dickel, H. and C. M. Vogtherr (eds.), Berlin, 2003.

Werner, F., *Die kurfürstliche Residenz zu Mannheim*, Worms, 2006.

Wieczorek, A., H.Probst and W. Köning (eds.), *Lebenslust und Frömmigkeit- Kurfürst Carl Theodor (1724 – 1799) zwischen Barock und Aufklärung*, Regensburg, 1999.

Wulff, S., 'Zwischen Politik und Plaisir- Zwei kurfürstliche Kunstsammlungen im Rheinland,' in Günter, F. (ed.), *Das Ideal der Schönheit: rheinische Kunst in Barock und Rokoko*, Cologne, 2000.

Italy

Bignamini, I. and C. Hornsby, *Digging and Dealing in Eighteenth-Century Rome*, New Haven, 2010.

Scatozza Höricht, L.A., 'Restauro alle collezioni de Museo Ercolanese di Portici alla luce di documenti inediti, *Atti della Accademia Pontaniana*, vol. 31, 1982.

Schipa, M., 'Per

United Provinces

NINETEENTH CENTURY



General

Anderson, J., 'The Political Power of Connoisseurship in Nineteenth-Century Europe,' *Jahrbuch der Berliner Museen*, 1996, *Kolloquium zum Isosten Geburtstag von Wilhelm von Bode*.

Hodgkinson, C., *A Question of Attribution: Art Connoisseurship in the Nineteenth Century*, 2014.

Larson, H., *An Infinity of Things: How Sir Henry Wellcome Collected the World*, Oxford, 2009.

Law, J. F., & L. Ostermark-Johnson, *Edwardian Responses to the Italian Renaissance*, Oxford, 2005.

Saisselin, R. G., *Bricabracomania. The Bourgeois and the Bibelot*, 1985.

Savoy, B., *Le Patrimoine Annexé: les saisies de biens culturels pratiquées par la France en Allemagne autour de 1800*, Paris, 2003.

Savoy, B., Meyer, A., (eds.), *The Museum is Open: Towards a Transnational History of Museums 1750-1914*, Berlin, 2012.

Swenson, A., *The Rise of Heritage: Preserving the Past in France, Germany and England, 1789-1914*, Cambridge, 2013.

Austria

Belgium

Britain

Agnews, G., *Agnew's 1817-1967*, London, 1967.

Aldrich, M., 'A Setting for Boulle Furniture: The Duke of Wellington's Gallery at Stratfield Saye,' *Apollo*, vol. 147, no. 436, June 1998.

Auerbach, J., *The Great Exhibition of 1851: A Nation on Display*, London, 1999.

Avery-Quash, S. and J. Sheldon, *Art for the Nation: The Eastlakes and the Victorian Art World*, New Haven, 2011.

Avery-Quash, S., *The Travel Notebooks of Charles Eastlake*, London, 2011.

- Baker, A., 'Connoisseurs at Christ Church: Morelli, Fry and Berenson,' *Journal of the History of Collections*, vol. 13, no. 2, 2001.
- Barlow, P. and C. Trodd (eds.), *Governing Cultures. Art Institutions in Victorian London*, Farnham, 2001.
- De Bellaigue, G. and P. Kirkham, 'George IV and the Furnishing of Windsor Castle,' *Furniture History*, vol. 8, 1972.
- De Bellaigue, G., *The James A. de Rothschild Collection at Waddesdon Manor. Furniture, Clocks and Gilt Bronzes*, 1-3, London, 1974.
- De Bellaigue, G., 'George IV and French Furniture', *The Connoisseur*, vol.195, June 1977.
- De Bellaigue, G., 'Edward Holmes Baldock', *The Connoisseur*, Part 1, CLXXXIX, vol. 762, August 1975; Part 2, *Ibid*, CXV, No 763.
- Bonython, E., *King Cole: A Picture Portrait of Sir Henry Cole*, London, 1982.
- Bonython, E. and A. Burton, *The Great Exhibitor: The Life and Works of Henry Cole*, London, 2003.
- Bonython, E. and A. Burton, 'The Great Exhibitor' [spoof interview with Henry Cole], *V&A Magazine*, January-April 2003.
- Bremer David, C., 'Tapestries in the Wernher Collection,' *Apollo*, vol. 155, no. 483, May 2002.
- Brigstocke, H., *William Buchanan and the 19th century Art Trade: 100 Letters to his Agents in London and Italy*, London, 1982.
- Britton, J., *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire; with Heraldical and Genealogical Notes*, London, 1823.
- Bryant, J. *Art and Design for All: the Victoria and Albert Museum*, London, 2012.
- Bryant, J., 'The Wernher Collection at Ranger's House. The New Home for Britain's Gilded Age Treasury,' *Apollo*, vol.155, no. 484, May 2002.
- Burger, W., *Trésors d'Art Exposés à Manchester en 1857 et Provenant des Collections Royales, Publiques et Particulières de Grande Bretagne*, Paris, 1857.
- Burton, A., *The development of museums in Victorian Britain and the contribution of the Society of Arts*, London, 2010.
- Burton, A., *Vision and Accident. The Story of the Victoria and Albert Museum*, London, 1999.
- Burton, A., 'The Uses of the South Kensington Art Collections,' *Journal of the History of Collections*, vol. 14, no. 1, 2002.
- Byng Hall, H., *The Bric-à-Brac Hunter*, London, 1875.
- Carlton House; the past Glories of George IV's Palace*, Queen's Gallery Exhibition Catalogue, London, 1991.
- Camplin, J., *The Rise of the Plutocrats. Wealth and Power in Edwardian England*, 1978.

- Cannadine, D., 'Aristocratic Indebtness in the Nineteenth-Century: the Case Re-opened,' *Economic History Review*, vol. 30, no. 4, 1977.
- Cannadine, D., *The Pleasures of the Past*, New York, 1989.
- Cannadine, D., *The Decline and Fall of the British Aristocracy*, London, 1996.
- Carey, J., 'Des Chefs-d'Oeuvres Discrets: la Collection de Dessins à Waddesdon Manor', *L'Objet d'Art*, vol. 14, October 2004.
- Casteras, S. and R. Parkinson, *Richard Redgrave 1804-1888*, New Haven and London, 1988.
- Casteras, S. P. and C. Denney (eds.), *The Grosvenor Gallery, A Palace of Art in Victorian England*, New Haven and London, 1996.
- Catalogue Raisonné des Produits de la France à l'Exposition Universelle de Londres Rédigé sur des Documents Authentiques*, Paris, 1851.
- Catalogue of Specimens of Cabinet Work Exhibited at Gore House Kensington*, London, 1853.
- Chun, D., 'Public Display, Private Glory. Sir John Fleming Leicester's Gallery of British Art in Early Nineteenth-Century England,' *Journal of the History of Collections*, vol.13, no. 2, 2001.
- Coutts, H., 'Josephine Bowes and the Craze for Collecting Ceramics in the 19th Century,' *International Ceramics Fair Handbook*, London, 1992.
- Culme, J., 'Kensington Lewis: A Nineteenth-Century Businessman,' *Connoisseur*, vol. CXV, no. 763, 1975.
- Darley, G., *John Soane. An Accidental Romantic*, New Haven, 1999.
- Davies, H., 'John Charles Robinson's Work at the South Kensington Museum, Part II. From 1863 to 1867: Consolidation and Conflict,' *Journal of the History of Collections*, vol. 22, no. 1, 1999.
- Davis, F., *Victorian Patrons of the Arts*, London, 1998.
- Davis, C., *Descriptions of the Works of Art Forming the Collection of Alfred de Rothschild*. London, 1884.
- Dowling, L., *The Vulgarization of Art. The Victorians and Aesthetic Democracy*, Virginia, 1996.
- Dulwich Picture Gallery Exh. Cat., *Soane and After: The Architecture of the Dulwich Picture Gallery*, London, 1987.
- Dyson, A, *Pictures to Print: The 19thc Engraving Trade*, London, 1984.
- Eatwell,A., 'The collectors or fine arts club,' *Decorative Arts Society Journal*, 1994.
- Eatwell, A., 'Borrowing from Collectors the role of the loan in the formation of the Victoria and Albert Museum,' *Decorative Arts Society Journal*, 2000.
- Fletcher, P., 'Creating the French Gallery: Ernest Gambart and the Rise of the Commercial Art Gallery in Mid-Victorian London,' in *Nineteenth-Century Art Worldwide* vol.6, no. 1, 2007.

- Fletcher, P. and A. Helmreich, *The Rise of the Modern Art Market in London, 1850-1939*, Manchester, New York, 2011.
- Freyberger, R., 'Eighteenth-century French Furniture from Hamilton Palace,' *Apollo*, vol. 114, no. 238, December 1987.
- Fullerton, P., 'Patronage and Pedagogy: the British Institution in the Early Nineteenth Century,' *Art History. Journal of the Association of Art Historians*, vol. 5, no. 1, March 1982.
- Gere, C. and C. Sargentson, 'The making of the South Kensington Museum: Curators, Dealers and Collectors at home and abroad,' *Journal of the History of Collections*, vol. 14, 2002.
- Girouard, M., *The Victorian Country House*, New Haven, 1979.
- Gould, C., *Trophy of Conquest: The Musée Napoleon and the Creation of the Louvre*, London, 1965.
- Greenhalgh, P., *Ephemeral Vistas. The Expositions Universelles, Great Exhibitions and World's Fairs, 1851-1939*, Manchester, 1988.
- Greaves, M. G., *Regency patron: Sir George Beaumont*, London, 1966.
- Guest, R. and A.V. John, *Lady Charlotte Guest*, London, 2007.
- Hall, M., *Waddesdon Manor: the Heritage of a Rothschild House*, New York, 2012.
- Hirst, M., 'Les Décors Dix-Neuvième à Waddesdon Manor,' *L'Objet d'Art*, 14, October 2004.
- Hobhouse, H., *Prince Albert his Life and Work*, London, 1983.
- Holmes, C.J., *Pictures and Picture collecting*, London, 1903
- Hoock, H., *Empires of the Imagination: Politics, Wars and the Arts in Britain, 1750-1850*, London, 2010.
- Hughes, P., 'Replicas of French Furniture Made for the Fourth Marquess of Hertford,' *Antologia di Belle Arti*, 31-32, 1987.
- Hughes, P., *The Founders of the Wallace Collection*, London, 1992.
- Jameson, A., *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844
- Jasanof, M., *Edge of Empire: Conquest and Collecting in the East, 1750-1820*, London, 2005.
- Kane, S., 'Turning Bibelots into Museum Pieces: Josephine Coffin-Chevallier and the Creation of the Bowes Museum at Barnard Castle,' *Journal of Design History*, 9, 1, 1996.
- Ingamells., J. (ed.), *The Hertford-Mawson Letters*, London, 1981.
- Ingamells, J., *The Hertford Mawson Letters. The 4th Marquess of Hertford to his Agent Samuel Mawson*, London, 1981.
- Ingamells, J., *The Third Marquess of Hertford as a Collector*, London, 1983.

- Jackson-Stops, G., 'Living with the Louis,' *Country Life*, London, 1 October 1992.
- Joy, E.T., 'John Coleman Isaac: An early Nineteenth-Century Antique Dealer,' *Connoisseur*, vol. CLI, 1962.
- Lasic, B., 'A Display of Opulence. Alfred de Rothschild and the Visual Recording of Halton House,' *Furniture History*, vol. 40, 2004.
- Lasic, B., 'Museums and Galleries in nineteenth-century Britain,' G. Brandwood (ed.), *Living, Leisure and Law: Eight Building Types in England, 1800-1914*, Reading, 2010.
- Lasic B., 'Splendid Patriotism: Richard Wallace and the Construction of the Wallace Collection,' *Journal of the History of Collections* vol.21,no. 2, November 2009.
- Lasic, B., 'Going East: the Hertford-Wallace Collection at Bethnal Green, 1872-1875,' *Journal of the History of Collections*, vol.26, no. 2, 2014.
- Lennox Boyd, E., 'George Watson Taylor,' *Gerstenfield Collection*, London, 1998.
- Mallett, D., *The Greatest Collector: Lord Hertford and the Founding of the Wallace Collection*, London, 1979.
- Mandler, P., *The Fall and Rise of the Stately Home*, New Haven, 1997.
- Martin, G., 'The Founding of the National Gallery,' a series of 9 articles in *The Connoisseur*, April-December 1974.
- Mathesius, S., *Gambart, Prince of the Victorian Art World*, London, 1975.
- Merrill, L., *The Peacock Room: A Cultural Biography*, New Haven, London, 1998
- Mordaunt Crook, J., *The Rise of the Nouveaux Riches. Style and Status in Victorian and Edwardian Architecture*, London, 1999.
- Murray, P., *The Dulwich Picture Gallery: A Catalogue*, London, 1980.
- Muthesius, S., 'Why Do We Buy Old Furniture? Aspects of the Antique Trade in Britain, 1870-1910,' *Art History, Journal of the Association of Art History*, Oxford, 1988.
- O'Byrne, R., *Hugh Lane, 1875-1915*, Dublin, 2000.
- Ostergard, D. (ed.), *William Beckford: An Eye for the Magnificent*, New Haven and London, 2001.
- Owen, F., *Noble and Patriotic, the Beaumont Gift*, Washington D.C., 1988.
- Owen, F. and D. Blayney Brown, *Sir George Beaumont, A Collector of Genius*, New Haven, 1988.
- Parissien, S., *George IV. The Grand Entertainment*, London, 2001.
- Pergam, E., *The Manchester Art Treasures Exhibition of 1857: entrepreneurs, connoisseurs, and the public*, Oxford, 2011.

- Petri, G., *Arrangement in Business: The Art Markets and the Career of James McNeill Whistler*, Hildesheim, Zurich, New York, 2011.
- Purbrik, L. (ed.), *The Great Exhibition of 1851: new interdisciplinary essays*, London, 2001.
- Rees Leahy, H. (ed.), *Art, City, Spectacle: the 1857 Manchester Art Treasures Exhibition revisited*, Manchester, 2009.
- Richards T., *The Commodity Culture of Victorian England*, Stanford, 1990.
- Robertson, D., *Sir Charles Eastlake and the Victorian Art World*, Princeton, 1978.
- Rutter, J., *Delineations of Fonthill and its Abbey*, London, 1823.
- Sachko Macleod, D., *Art and the Victorian Middle Class. Money and the Making of Cultural Identity*, Cambridge, 1996.
- Savill, R., 'Sèvres Porcelain in the Wernher Collection,' *Apollo*, vol. 155, no. 483, May 2002.
- Savill, R., 'Les Porcelaines de Sèvres de Madame de Pompadour dans les Collections Anglaises et Américaines', *Madame de Pompadour et les Arts*, Paris, 2002.
- Schreiber, C., *Lady Charlotte's Journals: Confidences of a Collector of Ceramics and Antiques Through Britain, France, Holland, Belgium*, London, 1911.
- Sebag-Montefiore, C. and J. I. Armstrong-Totten, *A Dynasty of Dealers: John Smith and Successors, 1801-1924: a Study of the Art Market in Nineteenth Century London*, London, 2013.
- Secret, M., *Being Bernard Berenson: a Biography*, London, 1999.
- Shirley, P., 'Le Fumoir 'Chambre des Trésors' de Ferdinand,' *L'Objet d'Art*, vol. 14, October 2004.
- Simpson, J., *The Artful Partners: The Secret Partnership between Bernard Berenson and Joseph Duveen*, London, 1988.
- Schwartz, Selma., 'La Collection de Porcelaine de Sèvres à Waddesdon Manor,' *L'Objet d'Art*, vol. 14, October 2004.
- Sheehan, J. J., *Museums in the German Art World from the end of the old regime to the rise of modernism*, Oxford, 2000.
- Stonge, C., 'Making Private Collections Public-Gustav Friedrich Waagen and the Royal Museum of Berlin,' in *Journal of the History of Collections*, vol. 10, no. 1, 1998.
- Stegman, J., *The Consort of Taste*, London, 1950.
- Swenson, A. and Mandler, P. (eds.), *From Plunder to Preservation: Britain and the Heritage of Empire*, Cambridge, 2009.

- Thornton, D., 'From Waddesdon to the British Museum. Baron Ferdinand de Rothschild and his Cabinet Collection,' *Journal of the History of Collections*, 13, 2, 2001.
- Thornton, D., *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, London, 2015.
- Waagen, G.F., *Treasures of Art in Great Britain*, London, 1854-7.
- Wainwright, C., 'Curiosities to Fine Art: Bond Street's First Dealers,' *Country Life*, vol. CLXXIX, no. 4632, 1986.
- Wainwright, C., 'The Making of the South Kensington Museum I. The Government Schools of Design and the Founding Collection 1837-1851,' *Journal of the History of Collections*, vol.14, no. 1, 2002.
- Wainwright, C., 'The Making of the South Kensington Museum III. Collecting Abroad,' *Journal of the History of Collections*, vol.14, no. 1, 2002.
- Wainwright, C., 'The Making of the South Kensington Museum III. Relationships with the Trade: Webb and Bardini,' *Journal of the History of Collections*, vol. 14, no. 1, 2002.
- Wainwright, C., *The Romantic Interior: The British Collector at Home 1750-1850*, New Haven and London, 1989.
- Watson, F.J.B., 'Lord Hertford and the Musée Retrospectif', *Apollo*, vol. 81, no.134, June 1965.
- Watson, F.J.B., 'The English as Collectors of French Furniture,' *Connoisseur*, vol. 186, no. 748, June 1974.
- Waterfield, G., *The People's Galleries: Art Museums and Exhibitions in Britain, 1800-1914*, New Haven and London, 2015.
- Westgarth, M., 'Nineteenth-Century Antique and Curiosity Dealers,' *Regional Furniture History Society*, 2009.
- Whitehead, C., *The Public Art Museum in Nineteenth-Century Britain: the Development of the National Gallery*, Aldershot, 2005.
- France**
- Auslander, L., *Taste and Power: Furnishing Modern France*, Berkeley, 1996.
- Castille, M., *Les Frères Péreires*, Paris, 1861.
- Chang, T., *Travel, Collecting and Museums of Asian Art in Nineteenth-Century Paris*, Oxford, 2013.
- Conlin, J., 'Le 'Musée de Marchandises'. The Origins of the Musée Cognacq-Jay,' *Journal of the History of Collections*, vol. 12, no. 2, 2000.
- Davillier, C., *La Vente du Mobilier du Chateau de Versailles Pendant la Terreur*, Paris, 1877.
- Duncan, C., *The Pursuit of Pleasure. The Rococo Revival in French Romantic Art*, New York, 1976.
- de Goncourt, E., *L'Art Japonais du Dix-Huitième siècle. Outamaro*, Paris, 1891.
- de Goncourt, E. and J., *Journal des Goncourts, Mémoires de la Vie Littéraire, 1856-1896*, Paris, 1881-96.

- de Goncourt, E., *La Maison d'un Artiste*, Paris, 1931.
- de Lescure, M., *Les Palais de Trianon. Histoire. Description. Catalogue des Objects Exposés sous les Auspices de S.M. l'Impératrice*, Paris, 1867.
- Durand-Ruel, P., *Les Mémoires de Paul Durand-Ruel*, in L. Venturi, *Les Archives de l'impressionnisme*, Paris, 1939.
- Duranty, L.E., *La Nouvelle peinture. À propos du groupe d'artistes qui expose dans les galeries Durand-Ruel*, 1876.
- Faroult, G. (ed.), *La Collection La Caze: Chefs d'oeuvres des Peintures du XVIIe et XVIIIe siècles*, Paris, 2007.
- Granger, C., *L'Empereur et les Arts: la Liste Civile de Napoléon III*, Paris, 2005.
- Le Baron Taylor, l'Association des artistes et l'Exposition du bazar Bonne-Nouvelle en 1846*, Fondation Taylor, Paris, 1995.
- Le Comte de Nieuwerkerke: *Art et Pouvoir sous Napoléon III*, Paris, 2000.
- Long, V., *Mécènes des Deux-Mondes: les Collectionneurs et Donateurs du Louvre et de l'Art Institut de Chicago, 1879-1940*, Rennes, 2007.
- Luxenberg, A., *The Galerie espagnole and the Museo Nacional 1835-1853: Saving Spanish Art, or the Politics of Patrimony*, Aldershot, 2008.
- McQueen, A., *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century*, Aldershot, 2011.
- Patrie, S., *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, London, 2015.
- Preti, M., G. Faroult and C. Vogtherr, (eds.), *Delicious Decadence: The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century*, Aldershot, 2014.
- Preti-Hamard, M., Sénéchal, P. (eds.), *Collections et Marché de l'Art en France, 1789-1848*, Rennes, 2005.
- Prevost-Marcilhacy, P., *Les Rothschilds, une dynastie de mécènes en France*, Paris, 2015.
- Prevost-Marcilhacy, P., *Les Rothschilds: Bâtisseurs et Mécènes*, Paris, 1995.
- Rabinow, R., W. Douglas and M. Assante di Panzillo., *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-garde*, New York, 2015.
- Rothschild, F., *Personal Characteristics from French History*, London, 1896.
- Silverman, D., *Art-Nouveau in Fin-de-Siècle France: Politics, Psychology, Style*, Berkeley, 1989.
- Simches, S.O., *Le Romantisme et le Gout Esthétique du Dix-Huitième Siècle*, Paris, 1964.
- Secrest, M., *Duveen: A Life in Art*, Chicago, 2004.

The Second Empire, 1852-1870. Art in France under Napoleon III, Detroit, 1978.

Stammers, T., 'The Bric-à-brac of the Old Regime: Collecting and Cultural History in Post-Revolutionary France', *French History*, 2008.

Stammers, T., 'Collectors, Catholics and the Commune: Heritage and Counterrevolution, 1860-90', *French Historical Studies*, 2014.

Walton, W., *France at the Crystal Palace. Bourgeois Taste and Artisan Manufacture in the Nineteenth Century*, California, 1992.

Watson, J., *Literature and Material Culture from Balzac to Proust: The Collection and Consumption of Curiosities*, Cambridge, 1999.

Vollard, A., *Recollections of a Picture Dealer*, New York, 2003.

Germany

Crane, Susan, *Collecting and historical consciousness in early nineteenth-century Germany*, New York, 2000.

Gaehtgens, T., 'The Museum Island in Berlin,' in *Centre for the Advanced Study in the Visual Arts, National Gallery of Art, Washington, Symposium papers XXVII*, 1991.

Irwin, B., *Art for All?: The Collision of Modern Art and the Public in Late Nineteenth-Century Germany*, Princeton, 2003.

Joachimides, A. and S. Kuhrau (eds.), *Die neuen Medici. Der Einfluss großbürgerlicher Mäzene auf die Museumsreform*. In: *Museumsinszenierungen. Zur Geschichte der Institution des Kunstmuseums. Die Berliner Museumslandschaft 1830–1990*, Dresden/Basel, 1995.

Joachimides, A., 'The Museum's Discourse on Art. The Formation of Curatorial Art History in Turn-of-the Century Berlin,' in *Museums and Memory*, S. A. Crane (ed.), Stanford, 2000.

Joachimides, A., *Die Museumsreformbewegung in Deutschland und die Entstehung des Modernen Museums 1880–1940*, Dresden/Basel, 2001.

Kuhrau, S., 'Leben mit der Kunst. Kunstgewerbesammler und ihre Interieurs.' In *Glück, Leidenschaft und Verantwortung: Das Kunstgewerbemuseum und seine Sammler, Ausstellungskat des Kunstgewerbemuseums der Staatl. Museen zu Berlin – Preuß. BRI*

Kuhrau, S. and U. Wolff-Thomsen, *Öffentliches und privates Kunstsammeln in Deutschland 1871–1933*, Kiel, 2011.

Kuhrau, S., *Der Kunstsammler im Kaiserreich. Kunst und Repräsentation in der Berliner Privatsammlerkultur*, Kiel, 2005.

Kuhrau, S., 'Leben mit der Kunst. Kunstgewerbesammler und ihre Interieurs.' In *Glück, Leidenschaft und Verantwortung: Das Kunstgewerbemuseum und seine Sammler, Ausstellungskat des Kunstgewerbemuseums der Staatl. Museen zu Berlin – Preuß.* BRI

Kuhrau, S. and U. Wolff-Thomsen, *Öffentliches und privates Kunstsammeln in Deutschland 1871–1933*, Kiel, 2011.

Kuhrau, S., *Der Kunstsammler im Kaiserreich. Kunst und Repräsentation in der Berliner Privatsammlerkultur*, Kiel, 2005.

Lenman, R. 'Painters, Patronage and the Art Market in Germany 1850-1914' *Past & Present*, vol. 123, 1989.

Lenman, R. 'Painters, Patronage and the Art Market in Germany 1850-1914' *Past & Present*, vol. 123, 1989.

Gaehtgens, T., B. Pau and Stockhausen, T. von, *Wilhelm von Bode: Mein Leben*, Berlin 1997.

Meyer, C., *Die Geburt des bürgerlichen Kunstmuseums – Johann Friedrich Städel und sein Kunstinstitut in Frankfurt am Main*, Dissertation, Technische Universität Berlin, Berlin 2013

Nerlich, F., *La peinture française en Allemagne 1815–1870*, Paris 2010.

Paret, P., *German Encounters with Modernism, 1840-1945*, Cambridge, 2000.

Savoy, B. and F. Nerlich, *Ein Lexikon zur Ausbildung deutscher Maler in der französischen Hauptstadt*, vol. 1: 1793–1843, Berlin/Boston, 2013.

Savoy, B., *Kunstraub. Napoleons Konfiszierungen in Deutschland und die europäischen Folgen. Mit einem Katalog der Kunstwerke aus deutschen Sammlungen im Musée Napoléon* (CD-ROM), Wien 2010.

Savoy, B., *Napoleon und Europa. Traum und Trauma*, exhibition catalogue, Munich, 2010.

Savoy, B., 'The looting of art: the museum as a place of legitimation,' in *Napoleon's Legacy. The Rise of National Museums in Europe 1794–1830*, Bergvelt E., D. J. Meijers and L. L. Tibbe (eds), Berlin 2009.

Sheehan, J., *Museums in the German Art World, from the End of the Old Regime to the Rise of Modernism*, Oxford, 2000.

Stockhausen, T. von, 'Markenpolitik im 19. Jahrhundert: Die Berliner Museumsinsel als Public Relations-Idee,' in *Selling Berlin: Imagebildung und Stadtmarketing von der preußischen Residenz bis zur Bundeshauptstadt*, Biskup, T. and M. Schalenberg, Stuttgart, 2008.

Stockhausen, T. von, 'Wilhelm von Bode und die Sammlung Carstanjen,' in *Sonderschau der Sammlung Carstanjen, Wallraf-Richartz-Museum*, vol. 29. Westdeutsche Kunstmesse, 1998.

Stockhausen, T. von, 'Wilhelm von Bode und die Gründung des Kaiser-Friedrich-Museums-Verein,' in *Die Kunstwerke des Kaiser-Friedrich-Museums-Vereins Berlin 1897–1997*, exhibition catalogue, Berlin, 1997 S. 21–29.

Stockhausen, T. von, 'Otto Mündler als Agent der Berliner Gemäldegalerie,' *Jahrbuch der Berliner Museen*, vol. 39, 1997.

Wimmer, D., 'Bremen – Berlin – Weimar. Cooperation between German art collectors and museum directors c. 1900,' in *The art collector – between philanthropy and self-glorification*, Rovers, E., *Journal of the History of Collections* vol.21, no. 2, 2009.

Wimmer, D., C. Feilchenfeldt and S.Tasch, *Peggy Guggenheim bis Ingvild Goetz*, Berlin, 2009.

United States

Barnett, T., *Sacred Relics: Pieces of the Past in Nineteenth-Century America*, Chicago, 2013.

Brewer, J., *American Leonardo: A Twentieth-Century Tale of Obsession, Art and Money*, London, 2009.

Dilworth, L. (ed.), *Acts of Possession: Collecting in America*, Rutgers, 2003.

Gennari-Santori, F., *The Melancholy of Masterpieces: Old Master Paintings in America*, Milan, 2003.

TWENTIETH CENTURY

General

Aschuler, B, *Collecting the New. Museums and Contemporary Art*, Princeton, 2005.

Cohen-Solal, A., *Leo and his Circle: the Life of Leo Castelli*, New York, 2010.

Duncan, C., *Civilising Rituals-Inside Public Art Museums*, Oxford, 1995.

Guibaut, S., *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War*, trans. A. Goldhammer, Chicago, 1983.

Britain

Shippobottom, M., 'The Building of the Lady Lever Art Gallery,' *Journal of the History of Collections*, vol. 4, no.2, 1992.

United States

Bailey, C., *Building the Frick Collection - An Introduction to the House and its Collections*, London, 2006.

Conn, S., *Museums and American Intellectual Life, 1876-1926*, Chicago, 1998.

Gibbon, D., 'J.Paul Getty and his Legacy,' *The J. Paul Getty Museum-Handbook of the Collections*, Los Angeles, 2001.

Goldfarb, H. T., & D. Bohl, *The Isabella Stewart Gardner Museum*, New Haven, 1994.

Hall, N., *Colnaghi in America*, London, 1992.

Lerman, L., & Hoving, T., *The Museum: One Hundred Years and the Metropolitan Museum of Art*, New York, 1969.

Saltzman, C., *Old Masters, New World-America's Raid on Europe's Great Pictures*, New York, 2008.

Steffensen-Bruce, I., *Marble Palaces, Temples of Art: Art Museums, Architecture and American Culture, 1890-1930*, Lewisburg, 1998.

Walker, J., *Self-Portrait with Donors*, New York, 1974.

Germany

Bernau, N., A. Joachimides, S. Kuhrau and V. Vahrson (eds.) *Die Berliner Museumslandschaft 1830–1990*, Dresden/Basel, 1995

Twenty-first Century

Hatton, R., & J. Walker., (eds.), *Supercollector: A Critique of Charles Saatchi*, London, 2003.

Serota, N., *Experience or Interpretation: The Dilemma of Museums of Modern Art*, London, 2000.