

Collecting, Taste, and the Arts

The most useful single-volume survey of British collecting is James Stourton and Charles Sebag-Montefiore, *The British as Art Collectors, From the Tudors to the Present* (2012).

Useful journals include:

Apollo
Art Bulletin
Art History
British Art Journal
Burlington Magazine
Georgian Group Journal
Irish Architectural and Decorative Studies
Irish Arts Review
Journal of the History of Collections
Journal of the Warburg and Courtauld Institutes
Oxford Art Journal
Sculpture Journal
Sculpture Review
Word and Image

This section should be used in conjunction with the lists for Portraiture and Painting, Interiors and Style, The Decorative Arts, Sculpture, and Historical Background.

Titles

B. Sprague Allen, *Tides in English Taste, 1619-1800*, 2 vols (1937)

Philip Ayres, *Classical Culture and the Idea of Rome in Eighteenth-Century England* (1997)

Nicolas Barker, *The Devonshire Inheritance, Five Centuries of Collecting at Chatsworth* (2003)

Toby Barnard, *Making the Grand Figure, Lives and Possessions in Ireland, 1641-1770* (2004)

Charles Beddington, *Canaletto in England* (2006)

Philipp Blom, *To Have and to Hold, An Intimate History of Collectors and Collecting* (2002)

Oliver Bradbury and Nicholas Penny, 'The Picture Collecting of Lord Northwick', 2 pts, *Burlington Magazine*, CXLIV, (August and October 2002)

Hugh Brigstocke, 'William Buchanan: His Friends and Rivals, The Importation of Old Master paintings into Great Britain during the First Half of the Nineteenth Century', *Apollo* (August 1981)

- Hugh Brigstocke, *William Buchanan and the Nineteenth-Century Art Market* (1982)
- Hugh Brigstocke and John Somerville, *Italian Paintings from Burghley House* (1995)
- Maurice Brownell, *Alexander Pope and the Arts of Georgian England* (1978)
- John Brushe, 'Wricklemarsh and the Collections of Sir Gregory Page', *Apollo* (November 1985)
- Joseph Burke, *English Art, 1714-1800* (1976)
- Christie's, *Patronage Preserved, An Exhibition of Masterpieces Saved for Country Houses* (1991)
- Jane Clark, 'The Mysterious Mr Buck, Patronage and Politics, 1688-1745', *Apollo* (March 1989)
- John Cornforth, 'London's Lost Galleries, Private Collections in the Early Nineteenth Century', *Country Life*, cxliii (13 June 1968)
- John Elsner and Roger Cardinal eds., *The Cultures of Collecting* (1994)
- Brinsley Ford, Special Edition of *Apollo*, June 1974:
- William Constable, an Enlightened Patron; Thomas Jenkins, Banker, Dealer and Unofficial English Agent; The Earl Bishop, An Eccentric and Capricious Patron of the Arts; James Byres, Principal Antiquarian for the English Visitors to Rome
- Brinsley Ford, 'Sir Andrew Fountaine, One of the Keenest Virtuosi of His Age', *Apollo* (November 1985)
- Carol Gibson-Wood, *Jonathan Richardson, Art Theorist of the English Enlightenment* (2000)
- Carol Gibson-Wood, 'Picture Consumption in London at the End of the Nineteenth Century', *Art Bulletin*, 84.3 (September 2002)
- Margaret Greaves, *Regency Patron: Sir George Beaumont* (1966)
- Ruth Guilding, 'The 2nd Earl of Egremont's Sculpture Gallery at Petworth', *Apollo* (April 2000)
- Ruth Guilding, 'Grecian Gods and Demi-Gods in Niches...Fit for the Castle of Otranto', Wilton House in the Early Nineteenth Century', *Apollo* (November 2001)
- Rosemary Hannah, *The Grand Designer, the Third Marquess of Bute* (2012)
- Leslie Harris, 'The Picture Collection at Kedleston Hall', *Connoisseur*, cxcviii (July 1978)

- Francis Haskell, *Rediscoveries in Art* (1976)
- Karen Hearn et al, *In Celebration, The Art of the Country House* (1998)
- Frank Herrman, *The English as Collectors* (1999)
- Oliver Impey and Arthur MacGregor, *The Origins of Museums, The Cabinet of Curiosities in Sixteenth- and Seventeenth-Century Europe* (1985)
- Ian Jenkins and Kim Sloan, *Vases and Volcanoes, Sir William Hamilton and His Collection* (1996)
- Brian Learmont, *The Rise of the Auction* (1985)
- Louise Lippincott, *Selling Art in Georgian London, The Rise of Arthur Pond* (1983)
- D. Lyna, 'Name Hunting, Visual Characteristics, and "New Old Masters": Tracking the Taste for Paintings at Eighteenth-Century Auction', *Eighteenth-Century Studies*, 46.1 (2012)
- Arthur MacGregor, *Curiosity and the Enlightenment, Collectors and Collections from the Sixteenth to the Nineteenth Century* (2007)
- J. Marsden, 'Remembering the *Treasure Houses of Britain*', *Apollo* (January 2006)
- Eric Mercer, *English Art, 1552-1625* (1962)
- Adolf Michaelis, *Ancient Marbles in Great Britain* (1892)
- Adolf Michaelis, 'Supplement to *Ancient Marbles in Great Britain*', *Journal of Hellenistic Studies*, VI (1885)
- Clive Wainwright, *The Romantic Interior: the British Collector at Home 1750–1850* (1989)
- H. Mount, 'The Monkey with the Magnifying Glass: Constructions of the Connoisseur in Eighteenth-Century Britain', *Oxford Art Journal*, 29.2 (2006)
- Felicity Owen and David Blayney Brown, *Collector of Genius, A Life of Sir George Beaumont* (1988)
- Ronald Paulson, *Emblem and Expression, Meanings in English Art of the Eighteenth Century* (1975)
- Iain Pears, *The Discovery of Painting: The Growth of Interest in the Arts in England, 1680-1768* (1988)
- Jordana Pomeroy, 'The Orleans Collection, Its Impact on the British Art World', *Apollo* (February 1997)

Gerald Reitlinger, *The Economics of Taste*, 3 vols (1961-1970)

A.N. Richter, 'Spectacle, Exoticism, and Display in the Gentleman's House: The Fonthill Auction of 1822', *Eighteenth-Century Studies*, 41.4 (2008)

Christopher Rowell, 'The 2nd Earl Egremont and Egremont House', *Apollo* (April 1998)

Charles Saumarez Smith, 'The Classification of Things', *Bulletin John Rylands Library*, 77 (1995)

Kim Sloan ed., *Enlightenment* (2003)

Jane Stancliffe, ed., *Saved for Scotland, Works of Art Acquired with the Help of the National Art Collections Fund* (1991)

Gervase Jackson Stops ed., *The Treasure Houses of Britain, Five Hundred Years of Private Patronage and Art Collecting* (1985)

Gervase Jackson Stops ed., *The Fashioning and Functioning of the British Country House* (1989)

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Denys Sutton, *Aspects of British Collecting*, Special Issue of *Apollo*:

Part 1, November 1981: Early Patrons and Collectors; London as an Art Centre; Augustan Virtuosi; The Age of Sir Robert Walpole

Part 2, December 1982: New Trends; Cross-Currents in Taste; From Florence to Naples; From Rome to Naples

Part 3, May 1984: The Lure of the Antique; Amateurs and Scholars; Paris-Londres; A Wealth of Pictures; The Orleans Collection

Part 4, August 1985: From Ottley to Eastlake; The Age of Robert Browning; Crowe and Cavalcaselle; Discoveries'

Denys Sutton ed., *Patrons and Patriots*, Special Issue of *Apollo*:

Part 1, September 1985: The Rise of a National School

Part 2, October 1985: The Triumph of British Art

Gerard Vaughan, 'James Hugh Smith Barry as a Collector of Antiquities', *Apollo* (July 1987)

Richard Verdi, *Saved! 100 Years of the National Art Collections Fund* (2003)

Gustav Friederich Waagen, *Works of Art and Artists in England*, 3 vols. (London, 1838)

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Cynthia Wall, 'The English Auction: Narratives of Dismantlings', *Eighteenth-Century Studies*, 31 (1997-98)

Jeremy Warren, 'Sir Hans Sloane as a Collector of Small Sculpture', *Apollo* (February 204)

Ellis Waterhouse, *Painting in Britain, 1530-1790* (1962)

David Watkin, *Thomas Hope and the Neo-Classical Idea* (1968)

Richard Wendorff, *The Literature of Collecting* (2008)

Margaret Whinney and Oliver Millar, *English Art, 1625-1714* (1957)

Lisa White, 'A Collector of Distinction, Sir William Holburne', *Apollo* (September 2003)

W.T. Whitley ed., *Artists and Their Friends in England, 1700-1799*, 2 vols (1928)

York City Art Gallery, *Masterpieces from Yorkshire Houses* (York, 1994)