

### Notes

1. Alison Smith, ed., *Watercolour*, exh. cat. (London: Tate Publishing, 2011).
2. Via the Internet, Tate Britain provides this information about the Oppé collection, which makes a transcendent value judgment about the collection without delving into the historical conditions of its quality:

The Oppé Collection was formed by the distinguished scholar and collector Paul Oppé (1878–1957) during the first half of this century. After his death the collection remained in his family. It is one of the last major collections of British drawings and watercolours to have stayed in private hands and has long been regarded as being of national importance.

The collection comprises some 3,000 individual works. It consists mainly of watercolours but also includes drawings, oil sketches on paper, sketch-books, albums and prints. The overwhelming bias of the collection is towards

landscape, reflecting the important development of the British watercolour school during what has become known as its Golden Age from 1750 to 1850.

The greatest strength of the collection is in late eighteenth-century landscape drawings, many produced by artists working in Switzerland and Italy in the era of the Grand Tour, for example, Richard Wilson, Francis Towne, JR Cozens, John (Warwick) Smith, John Downman, William Marlow, William Pars, and other less well-known contemporaries.

The acquisition of the Oppé Collection was made possible by grants from the National Lottery through the Heritage Lottery Fund and from the National Art Collections Fund. The cataloguing of the Oppé Collection has also been supported by the National Lottery through the Heritage Lottery Fund. “The Prints and Drawings Rooms: Prints and Drawings Rooms Holdings,” Tate Research, accessed 9 February 2012, <http://www.tate.org.uk/research/researchservices/printrooms/holdings.shtm>.

3. Arjun Appadurai, ed., *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge: Cambridge University Press, 1986), 13, 15.
4. Gail Feigenbaum, “Manifest Provenance,” this volume, 7, 25n6.
5. See Rosemary A. Joyce, “From Place to Place: Provenience, Provenance, and Archaeology,” this volume, for more on this.
6. See Feigenbaum, “Manifest Provenance,” this volume.
7. Uwe Fleckner, “Marketing the Defamed: On the Contradictory Use of Provenances in the Third Reich,” this volume, 137.
8. Roger E. Stoddard, “Transfigured Books: Notes on Some Marks Left by Owners in Books of American Poetry Printed from 1610 to 1820,” this volume, esp. 159–64 and 167–69.
9. Fleckner, “Marketing the Defamed,” 141–42 and figs. 2, 3.
10. Dominique Poulot, “Provenance and Value: The Reception of Ancien Régime Works of Art under the French Revolution,” this volume, 73.
11. Poulot, “Provenance and Value,” 76.
12. See Sophie Raux, “From Mariette to Joullain: Provenance and Value in Eighteenth-Century French Auction Catalogs,” this volume, 100–101, 103n37.
13. Feigenbaum, “Manifest Provenance,” 23–25.
14. Jan De Cock, *Denkmal 11, Museum of Modern Art, 11 West 53rd Street, New York, 2008* (New York: Museum of Modern Art, 2008).
15. <http://www.moma.org/interactives/exhibitions/2008/jandecock/interview.html>.