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# THE ART OF COLLABORATION: ANTONIO ZUCCHI AT NOSTELL PRIORY

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*In the extensive archive relating to Nostell Priory,<sup>1</sup> Yorkshire, the correspondence of the Venetian artist, Antonio Zucchi (1726–1795) sheds new light on his life, character, and role as a draughtsman and the principal decorative painter within the office of Robert and James Adam.<sup>2</sup> The Adam brothers spent twenty years working on decorative and architectural improvements at Nostell Priory for their patron there, Sir Rowland Winn, fifth Baronet (1739–1785). The collection of Zucchi's letters is transcribed here, and posits a unique opportunity to understand better this under-valued Georgian artist. It includes letters between the Adam brothers and Sir Rowland; letters and receipts from Zucchi himself; a letter from one Samuel Thompson; and a letter from the Winn family lawyer Shepley Watson. The business of Zucchi's commissions and payment are understandably the central theme of the majority of the letters – indeed, the last letter, from Shepley Watson, deals with the remittance of Zucchi's account following Sir Rowland's death – but happily a great deal of social news is also included. It is hoped that by making this collection of archival material pertaining to Zucchi more easily accessible, further study of the artist will be facilitated.*

Zucchi's name is first mentioned in connection with Nostell in August 1767, when a letter from Robert Adam made it clear that a set of his paintings for the house was complete.<sup>3</sup> They consisted of figurative roundels, semi-circular and rectangular panels in a romantic Neo-classical style, depicting mythological and antique ruinscapes. At first all business was conducted between the Adam

brothers and Sir Rowland;<sup>4</sup> Zucchi's only initial items of correspondence with his patron were receipts for payment. But the later letters express the development of his relationship with his patron. By December 1772 – after which we can see Zucchi had made a visit to Nostell in person – all hesitancy had evaporated and Zucchi wrote to Sir Rowland himself.<sup>5</sup> It would seem that the artist and his patron had met in Yorkshire and established a rapport which was to flourish. Increasingly Zucchi's letters contain warmer wishes and more detailed news of his social – and marital – situation, until his last letter in November 1781, which briefly mentions money owed to him, but deals more thoroughly with his return to Italy and a gift of some prints for Lady Winn.<sup>6</sup>

When reading Zucchi's letters one is struck first by the genteel manner of his address, but it is equally apparent that English and French were his second and third languages. This could perhaps explain the reason that Zucchi's first surviving letter to Sir Rowland dates from 1772, five years after he completed his first panels for Nostell. There is no evidence relating to Zucchi's linguistic proficiency on his arrival in England, but his confidence seems to grow with each passing letter. One must question whether he was more comfortable allowing the Adams to organise his work for him in those earlier years.

## ANTONIO ZUCCHI

A Venetian by birth,<sup>7</sup> Zucchi came to England in 1766.<sup>8</sup> He had met James Adam in Rome – serving as his draughtsman<sup>9</sup> – and was later invited to England by Robert Adam.<sup>10</sup> He stayed in London for fifteen years where he was to meet his wife Angelica Kauffman,<sup>11</sup> whom he married in 1781.<sup>12</sup> Shortly after the marriage Zucchi and Kauffman travelled to Italy – never to return to England – settling in Rome where Zucchi later died. It is clear from Zucchi's letters that he was not daunted by his wife's success as an artist.<sup>13</sup> Quite the opposite: he took on all the domestic duties following their return to Italy in order to free Kauffman's time for painting.<sup>14</sup> Moreover, he produced a memorandum of paintings in which he kept records of all her work in Italy.<sup>15</sup>

Zucchi worked with a pastel pallet – in a late Baroque style that was to evolve into a Neo-classical manner in accordance with the requirements of the Adam school<sup>16</sup> – perfect for the recreation of Adam's watercolour drawings.<sup>17</sup> He had been employed by Adam in 1757 to produce plates for the *Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*,<sup>18</sup> and became the best known and most popular of all Adam's subcontracted artists.<sup>19</sup> His success is exemplified through his election as an Associate of the Royal Academy in 1770.<sup>20</sup> Owing to the scarcity of available history paintings produced by master artists, coupled with the British scepticism of native painters, Adam provided paintings within his interior schemes.<sup>21</sup> These were inset into the ornamental plasterwork of ceilings, or – as in the Saloon at Nostell – were affixed into frames attached to the walls. When placed on walls these paintings often functioned as any other framed painting would, completing and complementing the aesthetic and thematic scheme of the room. But when they were inlaid into ceilings they functioned more as an integrated feature of a holistic decorative regime; the colour pallet, shape and subject matter being largely dictated by the form and location of the ceiling. And because Zucchi functioned as part of the Adam office

in this way, it is apparent that he had been invited to enter a market of prospective patrons whose interest in him had been prearranged by Adam.

Undoubtedly it was a consequence of the popularity of Adam that Zucchi was able to be prolific during his fifteen-year residence in London. Even a summarised list of the more well known projects in which Zucchi was involved is lengthy. At Home House he provided paintings for the first Drawing Room on a musical theme;<sup>22</sup> for the Dining Room at Kedleston Hall he produced four corner roundels of the *Continents*;<sup>23</sup> for Harewood House and Osterley Park he painted large ruinscapes;<sup>24</sup> for the Dining Room at Newby Hall he produced nine panels on a Bacchanalian theme;<sup>25</sup> for the ceiling of the Library at Kenwood there are thirteen panels by Zucchi;<sup>26</sup> and at Saltram there are ceiling and over-door panels in the Library on the subject of ancient history and antique literature, and in the Drawing Room ceiling there are panels depicting Roman gods.<sup>27</sup> It seems quite apparent from the sheer scale of his output that Zucchi's time in Britain had been monopolised by the Adam brothers.

Adam certainly acknowledged the role that Zucchi had played in his interior design work. His name is mentioned four times in *The Works in Architecture of Robert and James Adam*,<sup>28</sup> the first being within the commentary on Kenwood. Here Adam announces that 'the paintings are elegantly performed, by Mr Antonio Zucchi, a Venetian painter, of great eminence'.<sup>29</sup> A sceptical critic would attribute this praise to Adam's abilities as a master of spin: advertising his finished product as a high quality art form, produced by the most 'eminent' craftsmen. But Adam would not have been obliged to mention Zucchi at all, so his claim as to Zucchi's status seems less contrived than at first it appears. Apparently Adam was simply indulging in a little name dropping or, perhaps less cynically, expressing his admiration.

Many Adam interiors fell under the strict control of the Adam office. One example is the drawing

room for Lansdowne House – an Adam interior which has received much attention since its installation at the Philadelphia Museum of Art in 1943.<sup>30</sup> The painted wall and ceiling panels for this room were produced by Zucchi and Giovanni Battista Cipriani, two artists of differing styles, but the continuity of the neo-Classical scenes and the synchronisation of the various panels was maintained by Adam's overarching control.<sup>31</sup> In this room Zucchi was responsible for the numerous decorative panels ornamented with arabesques.<sup>32</sup> These arabesques are of greater antique authenticity than even the masters of the Renaissance had managed to produce,<sup>33</sup> illustrating Adam's advantage in hiring the Venetian. Zucchi was the prominent and most often commissioned painter of the Adam office, but it has been suggested that he was a 'restricted artist, often passively carrying out the designs given him by Adam'.<sup>34</sup> This certainly may have been the case at Lansdowne House, and in 1954 Hartcup did not help Zucchi's case when she wrote: 'To Zucchi in particular he [Adam] is said to have dictated much of the composition as well as the subjects of the paintings required.'<sup>35</sup> And it is perhaps this opinion which has prevented Zucchi from receiving the scholarly praise which he is due.

Sadly, it is generally felt that Zucchi's fame has only persisted owing to his association with either his wife, Angelica Kauffman,<sup>36</sup> or with the Adam brothers. But it is noteworthy that he was celebrated in his own right prior to his arrival in England. In Venice his *Via Crucis* in San Giobbe, and his *Incredulity of St Thomas* in San Toma, are among his surviving works.<sup>37</sup> Moreover, he came from a prominent artistic family. His father, Francesco Zucchi, was an engraver, and his uncle, Carlo Zucchi, the teacher of Piranesi and Fontebasso.<sup>38</sup> Alongside the praise that Zucchi received from Adam in *The Works*, there is evidence both at Nostell Priory and within the Nostell Archive that Zucchi played a vital role within the Adam office.

## NOSTELL PRIORY

Adam and Zucchi's patron at Nostell Priory, Sir Rowland Winn, had inherited his baronetcy and estates from his father, the fourth Baronet, in 1765. He had grown up amid constant architectural activity, his father having built Nostell from 1736 under the superintendence of James Paine. Sir Rowland was both socially and politically ambitious,<sup>39</sup> which goes some way to explain his decision to replace Paine with Adam – the most modish architect of the day – to redecorate and enlarge his father's house. Moreover, just months after his inheritance he purchased a London house at 11 St James's Square.<sup>40</sup> In Sir John Soane's Museum there is drawn evidence that here too Sir Rowland intended Adam to make alterations.<sup>41</sup>

Robert Adam enjoyed a firm friendship with his patron at Nostell Priory. We know this from Sir Rowland's willingness to act as security for the Adam family's loan following the failure of the Adelphi scheme,<sup>42</sup> and his sending them venison from the Nostell estate.<sup>43</sup> It is of interest, therefore, to compare this close and friendly relationship with that of Zucchi and Sir Rowland through the available correspondence. In doing so, one can further understand the hierarchy of design control that was held by the various contributing members of the Adam office at Nostell. Although Adam's reach was extensive he did not work alone here, and certain of his master craftsmen – for example, the famed cabinet maker Thomas Chippendale – were trusted to produce their own designs.<sup>44</sup> And there are clear instances where it is possible to discern Zucchi taking a hand in the design process as well as the actual execution of the art works.

It is important not to overstate this idea of autonomous craftsmen at Nostell. The pervasive nature of Adam's control over the design for the interiors can be observed through the wide range of architectural drawings that he produced for seemingly small features and unimportant rooms. These include door panelling, door furniture, the



Fig. 1. Nostell Priory, View of the Adam ceiling in the Tapestry Room, with minor nineteenth-century alterations to the plasterwork, and with paintings by Antonio Zucchi, Image reference 76058. *Courtesy of NTPL/Andreas von Einsiedel.*

housekeeper's room and the Wine Cellar.<sup>45</sup> So it is hardly surprising that the only craftsmen who were allowed to make their own designs at Nostell were both highly-famed and skilled in their own right. For the Library, Zucchi produced nine panels for the upper walls and an oval over-mantel delivered in the autumn of 1767;<sup>46</sup> for Lady Winn's dressing room – now the Little Dining Room – he made six small panels for the ceiling in *c.*1772;<sup>47</sup> for the drawing room – now the Tapestry Room – he made twelve panels to ornament pilasters and nine paintings for the ceiling, which were all delivered by 1773<sup>48</sup> (Fig. 1); for the Saloon he sent four small over-door roundels and four large scale rectangular paintings in 1776<sup>49</sup> (Fig. 2); and for the State Dining Room he made six over-door roundels, at some time during the 1770s.<sup>50</sup>

In this last room a number of the original stucco work palm branches from James Paine's interior decorative scheme were removed in order to allow an unimpeded view of Zucchi's panels.<sup>51</sup> The Top Hall was the only room at Nostell decorated by Adam which did not include any work by Zucchi.<sup>52</sup>

It seems that not only the designs, but also the very existence of the paintings in Lady Winn's dressing room and the State Dining Room, were Zucchi's own idea. In one of Sir Rowland's many lists of questions for Adam he wrote about 'the alterations Mr Zucchi wishes to make in the Dining Room; Also in Lady Winns antechamber'.<sup>53</sup> The paintings were the only addition that Zucchi made in either of these rooms, and Sir Rowland must have been referring to them. Moreover, there is further



Fig. 2. Nostell Priory, View of the Saloon showing an over-door roundel and over-mantel painting by Antonio Zucchi, Image reference 76056. *Courtesy of NTPL/Andreas von Einsiedel.*

evidence of Zucchi's design control in Lady Wimm's dressing room. The six paintings depict the story of the lovers Angelica and Medoro from Arioso's poem *Orlando Furioso*.<sup>54</sup> We know that this subject was chosen by Zucchi as on 7<sup>th</sup> December 1772 he wrote to Sir Rowland saying, 'I will endeavour to chuse such objects that may be agreeable to her ladyships taste'.<sup>55</sup> And there is even an extant rough plan of the arrangement of the ceiling for this room in Zucchi's hand, though this particular arrangement was never implemented.<sup>56</sup>

Eileen Harris has pointed out that the decision to depict the subject of *Minerva presenting the arts of*

*painting sculpture and architecture to Britannia* in the oval over-mantel of the Library at Nostell caused Adam to substitute his original design of sphinxes to ornament the chimney piece tablet with four putti representing the arts.<sup>57</sup> It appears that in this room Zucchi's was not only creating his own painting designs, but also subsequently influencing those of Adam.

Among the collection of extant architectural drawings at Nostell there are five of Zucchi's preliminary designs for roundels in the ceiling of the Tapestry Room (Fig. 3),<sup>58</sup> and five designs for the four roundels above the doors in the Saloon.<sup>59</sup>

From the sketch-like and exploratory nature of these drawings Zucchi was doubtless designing them himself. All of the paintings for the Saloon remain in situ but those produced for the pilasters in the Tapestry Room were removed in the nineteenth century to an outhouse – in order to make way for the tapestries – and then sadly all but two were destroyed by a fire during the twentieth century.<sup>60</sup> It would seem from these sketches alone that Zucchi held some power over his own work at Nostell.

Zucchi's relationship with Sir Rowland was friendly, and is best expressed through their personal correspondence. We can see this from the letter of 9th October 1780 in which Zucchi talks of his health, his marriage, Kauffman's 'merit as an artist', the gift of a print of Reynold's portrait of Kauffman, and lengthy expressions of friendship and regard.<sup>61</sup> Although Sir Rowland's letter which prompted this response is lost, it is clear – having elicited such

generosity and expressions of regard – that it had been polite and friendly. Sir Rowland's treatment of Zucchi was respectful, and in return Zucchi imparted various details of his private circumstances which were presumably of interest to Sir Rowland. It appears that they were functioning on a social, rather than simply professional level. Moreover, Sir Rowland must have valued Zucchi's role at Nostell as he was handsomely paid. From the receipts Zucchi sent,<sup>62</sup> and the sums recorded in Shepley Watson's letter following Sir Rowland's death,<sup>63</sup> the total recorded sum which Zucchi earned at Nostell was £1885.5s.10½d.

It is apparent that Zucchi retained at least some control over his work at Nostell. It seems that Adam was willing to collaborate with an artist of Zucchi's calibre, and loosen his tight rein over design control. There is evidence that Zucchi promoted the decorative paintings in Lady Winn's dressing room



Fig. 3. Antonio Zucchi, Design of a roundel for the Tapestry Room at Nostell Priory: Apollo with nymphs attending the horses of the Sun, c.1774, charcoal, 295 x 355, Nostell Drawings Collection YRK19725. *Courtesy of the National Trust/Jeremy Butler.*

and the State Dining Room, and that he had chosen the subject of the decorative panels for the Library and Lady Winn's dressing room. Zucchi was not simply another craftsman at Nostell but an artist, deemed capable of producing wares in the best taste. Indeed, his generous income from the twelve pilasters, twenty-five small panels and four large ones that he produced for Sir Rowland reflects his professional eminence. From the Nostell archive it appears that Zucchi played a key role in the Adam office, and was not a simple pawn as he has often been described. Further attention is due to his works and his career, and it is hoped that the following transcriptions will be of use to students and scholars alike.

APPENDIX

**Transcriptions from the Nostell archive pertaining to Antonio Zucchi:**

1. West Yorkshire Archive Service (WYAS), WYL1352(2) C3/1/5/2/1: A letter from Robert Adam to Sir Rowland Winn, 18 August 1767.

Sir

Upon my return to town I found Mr Zucchi's pictures for you, all finished but, not thoroughly dry, they are now ready to be put up & the case is ordered for them, so that they will be sent by Saturday's Fly. Mr Zucchi tells me he is also going on briskly with the pilasters for your Drawing room, & would be much obliged to you for £100 on acct. of these & the pictures, & begged that I would mention this to you.

I am just now busy, with the Designs of your Hall & saloon & hope they will turn out to your liking. As you was so obliging as desire me to apply to you for money when I wanted it, if tis not inconvenient for you, I should beg you would also favour me with £100, which will assist me at present in answering some demands upon me.

Bent who was doing the furniture for your Locks after a new pattern, has not got them done; he promises them dayly & as soon as they are ready, shall be immediately sent.

Mr Collins promised me to have the Tablet for the Library Chimney sent to my house, and last week, but has likewise disappointed me as I have not yet got it from him, but hope to send every thing next week.

I have the honour to be with the greatest Respect & Esteem,

Sir

Your most Obedient  
And very humble Servant  
Robt Adam  
Grosvenor Street  
18<sup>th</sup> August 1767  
Sir Rowland Winn Bart.

2. WYAS, WYL1352(2)C3/1/5/2/2: A letter from Robert Adam to Sir Rowland Winn, 15 September 1767.

Sir

I had the honour of yours of the 9<sup>th</sup> inclosing a Bank Bill for £100 & give you many thanks for your obliging compliance with my request. I am extremely sorry you should have had so much trouble about the pictures, but am pretty sure they could not suffer by lying i (sic) the warehouse at Leeds, as Mr Zucchi tells me they were put up well. I hope by this time they are safely in your possession, as also the Drawings mention by my Brother, which were sent by the York post Coach, from the White Bear Inn in Piccadilly & upon enquiry there I find they were sent off punctually; however to prevent all future inconvenience of this kind, I shall follow the directions you have sent me.

The Bas relief for the Library Chimney shall be baked immediately & forwarded to you, I would have had this done ere now, but was obliged to wait till it was sufficiently dry. I am assured by the Locksmith, that your Locks & furniture will be ready to send off beginning of next week.

I send you inclosed a note from Zucchi of the Library pictures, & he desires me to let you know, that if you incline to pay him these only, he will be perfectly satisfied, but if not inconvenient it would have been an additional favour to have made it £100. & would have gone to account of the pilasters &c. As he has now done a good deall of work upon these. You are no doubt perfectly safe to advance him the difference, but I would have you do in this whatever is most agreeable to your self, & any sum you send him an order for, I shall take care to get a Rect. from him for the amount.

I have the Honour to be with perfect respect & esteem  
 Sir  
 Your most Obedient &  
 Obliged humble servant  
 Robt Adam  
 Grosvenor Street  
 15<sup>th</sup> Sepr 1767  
 Sir Rowland Winn Bart.

3. WYAS, WYL1352(2)C3/1/5/2/3: A letter from Sir Rowland Winn to Robert Adam, 27 September 1767.

Copy of my Letter to Mr Robt Adam  
 Nostell Sept 27<sup>th</sup> 1767

Sir

At My Return last night from Doncaster Races I Read Your Letter of the 15<sup>th</sup> Inst also the two Locks & furniture for the Library Doors, but have not yet heard anything of the Bas relief for the Chimney as that we are still at a stand in that Room for want of it therefore desire you will be so good as to send it as soon as possible; I have Rec'd the Drawings your Brother sent & also Zucchi's pictures & have inclosed sent you a Bill on Mr John Brogden for val: one Hundred pounds which I beg you will be so Obliging as to pay him; I think that all the pictures have a very good Effect Except the Oval & that I find is not High enough finished as it is so near the eye therefore would not fix it up for good till I had your Opinion about it I am

Dr Sir  
 Your Most Sincere  
 Friend & Hble Servt  
 RW

4. WYAS, WYL1352(2) C3/1/5/3A/2: A receipt sent to Sir Rowland Winn from Antonio Zucchi, 30 September 1767.

A Londres ce 30 de Septembre 1767. Recie de Mr L Chevalier Winn, par les Mains de Mr Adam Cent Livres Sterling.

£100.0.0

Anto Zucchi

*At London on September 30<sup>th</sup> 1767. Received from Sir [Rowland] Winn, from the hands of Mr Adam a hundred pounds.*

(Translation by Jérôme Vivat).

5. WYAS, WYL1352(2) C3/1/5/2/4: A letter from James Adam to Sir Rowland Winn, 6 October 1767.

Sir

My Brother is gone to Scotland some time ago; in his absence I had the honour of receiving your Letter of 27<sup>th</sup> past with a Bill inclosed for £100. which I gave to Mr Zucchi & inclose you his Rect. for that sum. I also mentioned to him what you write, with respect to the Oval picture, & he says, what I believe there may a good deall of truth in, that a new painted picture never looks so highly finished as an old one, as the Colours seem raw & unmellowed. At the same time he says, if you should choose to have him retouch the oval one, with more care, he will most cheerfully do it, & begs you would return it for that purpose by first safe opportunity. I am very sorry to inform you, that it has not been in my power to get the Bas-relief for the Library yet done. I could get nobody to undertake to fire it, for fear of its breaking; I have now found a man, who promises me to do it safely, but his oven wont be ready, before end of next week. I regret, but cannot help this further delay. I have sent by Low's Fly, which sets off tomorrow twelve Books of gold leaf, which my Brother desired might be forwarded to you.

I have the Honour to be, with prefect Respect

Sir

Your most Obedient &  
 Very humble servant  
 James Adam  
 Grosvenor Street  
 6<sup>th</sup> Octr 1767  
 Sir Rowland Winn Bart.

6. WYAS, WYL1352(2) C3/1/5/3A/3: A receipt sent to Sir Rowland Winn from Antonio Zucchi, 9 October 1771.

Nostell 9<sup>th</sup> Octr 1771

Rec'd of Sir Rowland Winn Bart – on Acct – the sum of One Hundred & Twenty one pounds by me Antoine Zucchi £121.0.0

7. WYAS, WYL1352(1) A4/1528/59: A letter from Antonio Zucchi to Sir Rowland Winn, 7 December 1772.

Sir

The Man the which I have sent to put up the Pictures gave me information that every thing has a fine effect, and had

acquired your and her Lady-ships approbation; Mr Adam told me the same, and is very much satisfied. My workman gave me the measures for six paintings the which are to be placed over the Dors (sic) in her Lady-ships Room, and he said that Mr Adam would give me your Ideas; but Mr Adam can not remember nothing upon that purpose, So that I take the liberty to include in this letter the same dimensions with the proportions the which I have drawn with red chalk will I believe bring the picture, in a good proportion; I leaf 3 inches on top and 3 in the bottom, for it is necessary that all round the gold bordune (sic) in proper size the hangings may be seen: The Pictures, as you may see by the time m'tiond is 2 ft 11 inchs by 3.5 the gold frame 3 inches large will be a just proportion, and I flater (sic) myself altogether will have a fine appearance. I will endeavour to chuse such subjects that may be agreeable to her Lady-ships taste and answer the rest of the paintings in the Room

The last plan told me that you are desirous if some carboneire for to draw, in consequence I lend you a small portion, which I remit into your House in S. James Square according to your Order, and in case you should chuse to make some, the name of the wood which they are Mead (sic) of, is the Filbert Tree, but the wood requires to be well dry before it is burnet (sic).

I beg, Sir, you will be so obliging as to present my humble respects to My Lady Winn, and in expectation of your Command I have the honour to be with perfect esteem Sir

Your Most Obedient and  
Humble Servant  
Ant Zucchi  
December the 7<sup>th</sup> 1772

8. WYAS, WYL1352(2) C3/1/5/3A/1: A letter from Antonio Zucchi to Sir Rowland Winn, 12 August [c.1773].  
London August 12<sup>th</sup> [c.1773]

Sir

I take the liberty to inform you that the 9<sup>th</sup>, of this Month I sent the pictures intended for Lady Winns Room by the usual Waggon you will therefore have the kindness to give orders that they may be brought to your house, I propose setting out on saterday next in company with Mr Williams who informs me he is likewise going to your house, you will receive the 6 pictures intended to go over the doors

with the ornaments for the Doors in the above mentioned Room as also the two pictures for the Room where the pilasters are. Please to present my Respectful complements to Lady Winn and I have the honour to be your Most Obedient humble  
Servant Ant Zucchi

9. WYAS, WYL1352(2) C3/1/5/3A/4: A receipt sent to Sir Rowland Winn, from Antonio Zucchi, 7 October 1773.

Je suis l'agsee le reconoi avon neus de Sir Rowland Winn soicent livres sterling acouset de peintues pous le pearson a Nostill.

Ce pour le 7 Octobre 1773.

Antoine Zucchi

£300

*I acknowledge that I have received sixty pounds from Sir Rowland Winn for some paintings at Nostell.*

*On the 7<sup>th</sup> October 1773.*

(Translation by Jérôme Vivat).

10. WYAS, WYL1352(1) A4/1570/3: A receipt sent to Sir Rowland Winn from Antonio Zucchi, November 1773.

Les Neuf Tableeux peint par Moi Antone Zucchi, pour la Biblioteque de Mr Le Chevalier Win, pou pois est a sept ghinee chaque; et la Tableau Ovale pour la chemine, a Dix ghinee, qui fait en tous la pomme de Septante trios Ghinee – Nov 73.

*The nine paintings painted by myself Antonio Zucchi, for the Library of Sir [Rowland] Winn, and at seven Guineas each; and an oval painting for the chimney at ten Guineas, which make in total the sum of seventy three Guineas – November [17]73.*

(Translation by Jérôme Vivat).

11. WYAS, WYL1352(2) C3/1/5/2/10: A letter from Robert Adam to Sir Rowland Winn, 27 September 1774.

Dear Sir

Permit me in the first place to return you my best acknowledgement for the hon'r you did me in sending some of the finest Venison I ever tasted, I invited some of my friends to partake of it, & we did not fail to remember the health of the Donor.

Mr Zucchi I imagine is now with You & I hope will do every thing to your Satisfaction. He altered the fans before

he went, & carried them along with him they were much improved.

I am just now marking out a new Section & Ceiling for Your Hall, I flatter myself, I have altered it much for the better, You know my desire to make every thing for You as well as I possibly can, & it is now So different from anything of the kind yet executed, that I am almost persuaded you will approve of my new Idea, I have also altered the finishing for the top of the great Nich, & made the design for the little Passage between the Hall & Salon. I have drawn these to the Size that answers for our Copper plates, As I wish very much to see some of Your Works engraved under my own Eye.

I fancy Jos Rose is now at Nostell, I dare say he will do your Bas reliefs well I have got the Drawing for You (sic) Arms in the Pediment done to a quarter of the Size, & Shall order it to be Sent next Week

I beg leave to present my Most Respectful Compliments to Lady Winn & the Sweet little Lady & have the Honour to be at all times wth the greatest Esteem Dr

Sir Your most obedient  
& Very Humble Servant  
Robt Adam  
London 27<sup>th</sup> Sept 1774  
Sir Rowland Winn Baronet

12. WYAS, WYL1352(2) C3/1/5/3A/5: A letter from Antonio Zucchi to Sir Rowland Winn, 16 August 1776.

Honoud Sir

I Received your obliging letter the very instant I intended to inform you that the pictures for your Saloon where (sic) ready to be forwarded to you; I sent them to the wagon yesterday and your own Porter went with them in Aldergate Street to consign, and Recomand (sic) the sense. The drawings for the Hall which are to be executed in Rassorileus are not done, not having heard a word mentioned of it, perhaps Mr Adam forgot them, but this ought to make so Sort of alteration, as Mr Adam may bring me the exact dimensions taken on the spot, according to which I shall make the drawing and forward them to you immediately, from the same, he that is to execute them in Basso rilevo, may see all the possible Effect. Enclosed I send you the plan of your Saloon numbered how the pictures are to be placed, as the same numbers you will find marked on the back of the pictures, I hope they will

be carefully raisd, if upon scratching frames so much the better, the panels being with them better extended; if the pictures should be a little beyond the exact measure they may be reduced on the top and laterals, but not most be taken of the same ground or bottom part of the pictures. I hope the person that strains them will have sufficient practice to put them straight on the frames, that the architecture may come perpendicular; afterward they may be washed with a sponge and clean water in case any dust or spots should be on them, nothing else will be wanted, since it is some time ago that the pictures have had the varnishe (sic). I remitted to Mr Adam the whole account for all the work I have done for you, on which I have set the nearest price, such that I never have, nor could I for any other Gentleman, make an account with so much restriction, however, I gave to Mr Adam the faculty to arbitrate and settle with you, well knowing that both are connoisseurs and reasonable enough. I also beg to remark that in the account I have not included any dayly expence of my workmen, for their journeys and all the time they remaind at Nostill in your service, which would certainly amount to a sum. I never was more desirous to be at Nostill than in the present occasion, nor have I been so much occupyd as I am this summer, so as not to have one day for myself, Nevertheless I hope some other season to have the honour to pay my Respects to you at Nostill. I beg you will present my Respectful Comp't to Lady Winn, I thank you for the obliging information you give me of the health and prosperity of all the amiable family. In attention of you Commands I have the honour to be

Honourd Sir  
Your most obliged humble Ser't  
Anthony Zucchi  
London August the 16<sup>th</sup> 1776

13. WYAS, WYL1352(2) C3/1/5/3A/6: A letter from Antonio Zucchi to Sir Rowland Winn, 8 September 1780.

Sir

It would certainly have given me the greatest satisfaction, had the multitude of your affairs, permitted it to have payd my Respects to you, during your residence in London, when at the same time a few words about business would have settled, what now must be done by the means of letters.

I do not doubt, that after a long absence from your

amiable family, you had a longing desire to see them – and that they where (sic) equally desirous to see you safe returned.

Enclosed I send you the Bond according to what in your letter it seemes agreeable for you to make it; I beg you will have the kindness to signe the same with your own name putting your seal to it, having likewise, conformable to the custume (sic), two witnesses so signe the same Bond – one of the witnesses (if you think it proper) could be Andrew Adams the carpenter, he being a person likewise Known to me – This being an affair which requires a few minutes onely; I hope you will have the Kindness for me to effectuate it without delay.

I am very sensible for your kind inquiry after the state of my health, which indeed has suffered on account of the incessant application; however I hope the change of climate and a little repose may be beneficial to me – the report you heard of the intention I have to enter in the conjugal state, is not without foundation, and I hope it will contribute much to my felicity, as the person who is to be my Companion, is in every respect agreeable to my wishes – and her merit as an artist, is sufficiently known to the world by the great number of prints published after her works – I shall take the liberty to send a specimen of them to your House in S. James Square, and shall likewise ade (sic) a print of Her own portrait painted by Sir Joshua Reynolds – and engraved by Bartolozzi – the Layd Prints, I take the liberty to present to Lady Winn, as productions of an artist of her own sex: in the mean time, I beg you will render my Respectful Compts acceptable to Her Ladyship – and since I was not so fortunate as to assure you personally of the sincerity of my regard towards you, accept by the means of this letter my best regard towards you, accept by the means of this letter my best thanks for your kindest wishes, and believe me, to be the greatest Respect

Sir

Your Most Obliged  
Humble Servant  
Anthony Zucchi  
London the 8 Sept 1780  
Air Street Picadilly no 25.

14. WYAS, WYL1352(2) C3/1/5/3A/7: A receipt sent to Sir Rowland Winn from Antonio Zucchi, 12 September 1780. Received this twelfth day of September 1780 of Sir

Rowland Winn Bart the sum of Six Hundred and fifty seven pounds Nineteen Shillings for Diverse paintings and Work done by me for him I say Received the above say'd sum in full of all demands by me Anthony Zucchi

15. WYAS, WYL1352(2) C3/1/5/3A/9: A letter from Antonio Zucchi to Sir Rowland Winn, 9 June 1781.

Sir

I was too late acquainted of your arrival in London, and tho I calld twice at your House – the first you was not at Home, and after you had leaft London but a few hours before. I was desirous to present my Respects to you, and at the same time, beg the favour to Receive a small parcel, containing some of the best prints after Mm Angelica Kauffmans Pictures, to present the same to Lady Winn, with my most humble Respects – I leaft however the same parcel to the care of you porter, to forward to Nostill with the first oportunity. Since I had not the honour to pay my Respects to you once more in person, I take this opportunity to assure you, that I shall with gratitude Reflect on the favours conferd upon mee (sic) – I shall leave England in about two weeks time – I have consigned you (sic) Bond to Mr Henry Peter Kuhff merchant in little St Hellens (sic) Bishop Gate Street – the same Mr Kuhff has the care of all my affaires and he will do himself the honour to give you notice when the time specified is due – excuse the liberty I have taken to trouble you with these few lines, and believe me always

Sir

your Most Humble and  
Obedt Servant  
Anthony Zucchi  
London June the 9. 1781  
Goldin Square at Mm Angelica Kauffman

16. WYAS, WYL1352(2) C3/1/5/3A/8: A letter from Antonio Zucchi to Sir Rowland Winn, 26 June 1781.

Sir

I was greatly pleased to learn by your last obliging favour that the few prints presented to Lady Winn meet with so kind a Reception; Angelica who painted the originals is not less sensible of the honour conferd upon her, and joins with me in presenting her best Respects to Sir Rowland and Lady Winn.

I Received with admiration the present you was so obliging as to enclose in your letter, the more so it being a production of the amiable Miss Winn, who without the assistance of a master, gives promise of her talents, in so tender an age; I wish her to continue so laudable an amusement and cultivate a Genius so promising.

I Reflected on your proposition Respecting a longer retention of the capital of the Bond, paying the periodical interest; I should willingly agree to your pleasure, but my finances are so very limited, that I had already destined the said Capital to other use – however to render it as much as it is in my power, suitable to you, I hope you will find no difficulty to pay in due time (according to Bond of £657.19. .) which will be the twelfth of September next, the interest and two hundred fifty seven pounds nineteen shillings of the capital; The remaining of the £400. pounds, I shall leave in your Hands. (receiving the interest for the same) till such time as my circumstances will permit it.

Mr Kuhff will Receive the above mentioned sum on discount of the capital and gives you the Recit (sic); and the same Mr Kuhff will Receive at two different rates in the year the interest of the remaining sum I leave in your Hands – Mr Kuhff will give you proper notice of the time due, and where the payment can be made most suitable to you, either in Leeds or in London – I hope my proposition will not be attended with any inconvenience to you, as I shall stay in London two weeks longer, I could Receive the answer to this in case you would please to favour me with it.

I beg you will present my Resepectful compts to Lady Winn, and with the Greatest estime and Respect I have the honour to be

Sir  
your humble obed't Servnt  
Anthony Zucchi  
London the 26 June 1781

17. WYAS, WYL1352(1) A4/1530/40: A letter from Samuel Thompson to Sir Rowland Winn, 25 July 1781.

Honrd Sir

Upon receipt of the hundred and five Pounds I went to pay the taxes, they refused to take the Bills and to pay the difference they told me they wou'd patiently wait the time they become due.

I will go to Mr Gordon tomorrow morn: to see if he will accept payment

Mr Zucchi is married, he set off for Naples last Thursday 'the 19 Ins.'

Your Honrs Servant  
Sam'l Thompson  
1781 Wednes: July 25<sup>th</sup>.

18. WYAS, WYL1352(1) A4/1575/13: A letter from Antonio Zucchi to Sir Rowland Winn, 7 November 1781.

Sir

From the copy of your letter the which was forwarded to me by my friend Mr Kuhff, I learn with much concern your indifferent state of health, that you have been seized with so violent fit of gout, of which I hope you are freed long before now. At the same time I must own my displeasure on hearing that, it was not in your power to pay part of the capital; in consequence of the difficulty you find in receiving the payment of your Rents – and that you wish to differ (sic) still longer the payment of part of the capital so the whole sum with paying with exactness (sic) the interest of it – I am very unwilling to put you to an inconvenience on that account; I shall as long as possible endeavour to agree with your desire in that respect, in hopes however that you will not differ (sic) much longer to agree with my request in favouring me with the full payment of the capital sum, of which I shall render my friend Mr Kuhff informed and to receive the interest, as according the information he has given to me he has received one rate of it; it would indeed have been a great favour to me, it had suited you to pay at least half of the capital – it is not without great inconvenience that of most differ (sic) by some mean or other the disposing of it if wish so doing of can oblige you –

Angelica joins with me in respectfull Comp't to you Sir and Lady Winn, we are both desirous of being kept in kind remembrance – after a long journey throu Germany I begin to enjoy the temperate climate of Italy, and my native aire (sic), I shall remaine here till next spring and then proceed to Naples, where we propose to settle (sic) for some time – I shall be very happy to be now and then honoured with your favours the which may be forwarded by the means of my friend Mr Kuhff – wishing you a continuance of perfect health and prosperity & have the honour to be with the greatest consideration and Estime Sir

Your most humble Obedient Servant  
Anthony Zucchi  
Venice the 7 November 1781

19. WYAS, WYL1352(2) C3/1/5/3A/12: Letter from Shepley Watson to Sabine Winn, 4 April 1788.

To Lady Winn Nostill

The Prin'l Money of Mr A. Zucchi's Bond as stated by Messrs Kuhff Troller & Co. on Bond dated 12<sup>th</sup> September 1780 leaving £5 Int: is – £657.19.0

Interest a year due 12<sup>th</sup> Sep 1787 as stated by their letter dated 15 Jan 1788 comes to – 32.17.11

Half a year more Int due 12<sup>th</sup> Mar 1788 – 16.8.11½

£707.5.10½

Suppose there will be some more Interest to pay from the 12<sup>th</sup> Mar 1788 to the Day the Bond is paid off in London; that Matter must be left with Messrs Allens to get off for as small an allowance as they can therefore suppose your Ladyship makes the sum up £710 or 712£ & Messrs Allens must under acct of its Application.

On your Ladyship's Remitting me such sum I will give an Acknowledgement for the Receipt of it [and] the Money shall forthwith be transmitted to Messrs Allens who will take care to see a proper power in Mr Kuhff to receive & give a loyal Discharge for the Money due to Mr Zucchi & as soon as I hear from Messrs Allens & receive the Bond will forthwith send the same to your Ladyship.

I have the Honor to remain with Comp'ts to Sir Row'd your Ladyship & Miss Winn in with my wife lays cares to join & am

Your Ladyship's  
Most oblig'd & hble Serv't  
Shepley Watson

#### ACKNOWLEDGEMENTS

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#### NOTES

- 1 West Yorkshire Archive Service (hereafter WYAS), WYL1352(1–2).
- 2 Zucchi 'became his [Adam's] chief decorative painter, and indeed, the most characteristic and prolific painter of the whole school'. E. Croft-Murray, *Decorative Painting in England: 1537–1837*, II (London, 1970), p. 296.
- 3 WYAS, WYL1352(2) C3/1/5/2/1 (Adam to Winn, 18 August 1767). This letter relates to the first set of panels which Zucchi produced for Nostell. At this time Adam had only been employed there for two years.
- 4 WYAS, WYL1352(2)C3/1/5/2/1–4 (letters between the Adam brothers and Winn, 18 August 1767–76, October 1767).
- 5 WYAS, WYL1352(1) A4/1528/59 (Zucchi to Winn, 7 December 1772).
- 6 WYAS, WYL1352(1) A4/1575/13 (Zucchi to Winn, 7 November 1781).
- 7 Croft-Murray, *op.cit.*, p. 296.
- 8 *Oxford Dictionary of National Biography*, Vol. 60 (Oxford, 2004), p. 1016.
- 9 It was Zucchi's job to translate the majority of James Adam's Parliament House designs onto paper while they were in Rome together. Many of these survive at Sir John Soane's Museum: A.A. Tait, *The Adam Brothers In Rome: Drawings from the Grand Tour* (London, 2008), p. 127.
- 10 J. Rishel, 'The Painted Decoration', *Philadelphia Museum of Art Bulletin*, 82, No. 351/352 (Summer, 1986), p. 26.
- 11 G. Beard, *The National Trust Book of the English House Interior* (London, 1990), p. 215.
- 12 W.W. Roworth (ed.), *Angelica Kauffman: A Continental Artist in Georgian England* (London, 1992), p. 12.
- 13 The disparity in Zucchi and Kauffman's respective success in England can be seen from their earnings alone. During his time in England Zucchi earned £8,000, while Kauffman earned £14,000. A. Hartcup, *Angelica: The portrait of an eighteenth-century artist* (London, 1954), p. 135.
- 14 Hartcup, *op.cit.*, p. 190.
- 15 Roworth, *op.cit.*, p. 12.
- 16 Croft-Murray, *op.cit.*, p. 53.
- 17 Rishel, *op.cit.*, p. 26.
- 18 E. Harris, *British architectural books and writers: 1556–1785* (Cambridge, 1990), p. 93.

- 19 Croft-Murray, *op.cit.*, p. 297.
- 20 *Oxford Dictionary of National Biography*, Vol. 60 (Oxford, 2004), p. 1016.
- 21 C. Christie, *The British Country House in the Eighteenth Century* (Manchester, 2000), p. 217.
- 22 E. Harris, *The Genius of Robert Adam: His Interiors* (New Haven and London, 2001), p. 303.
- 23 *Ibid.*, p. 35.
- 24 *Ibid.*, pp. 149 and 162.
- 25 *Ibid.*, p. 221.
- 26 *Ibid.*, p. 186.
- 27 *Ibid.*, pp. 234 and 239.
- 28 R. and J. Adam, *The Works in Architecture of Robert and James Adam*, R. T. Hayes (ed.). (London, 1931), pp. 6, 7, 14.
- 29 *Ibid.*, p. 6.
- 30 J. Harris, *Moving Rooms: The Trade in Architectural Salvages* (New Haven and London, 2007), p. 174.
- 31 Rishel, *op.cit.*, p. 26.
- 32 *Ibid.*, p. 21.
- 33 I. Bristow, 'The Room in the Context of Robert Adam's Work', *Philadelphia Museum Art Bulletin*, Vol 82, No. 351/352 (Summer, 1986), p. 13.
- 34 *Ibid.*
- 35 Hartcup, *op.cit.*, p. 115.
- 36 Roworth, , *op.cit.*, p. 12.
- 37 *Oxford Dictionary of National Biography*, Vol. 60 (Oxford, 2004), p. 1016.
- 38 *Ibid.*
- 39 C. Todd, 'A Swiss Milady in Yorkshire: Sabine Winn of Nostell Priory', *Yorkshire Archaeological Journal*, 77 (2005), pp. 214–215.
- 40 Harris, *op.cit.* (2001), p. 199.
- 41 Sir John Soane's Museum, Adam volume 41/49 (Robert Adam, Elevation of 11 St James's Square, c.1765).
- 42 WYAS, WYL1352(2) C3/1/5/2/7, (Adam to Winn, 22 August 1772).
- 43 WYAS, WYL1352(2) C3/1/5/2/10 (Adam to Winn, 27 September 1774).
- 44 Though Adam did produce designs for much of the furniture at Nostell, observation of the furniture in the chinoiserie style state apartment are persuasive of Chippendale's notable authority at Nostell.
- 45 Nostell Drawings Collection, YRK19570 (Robert Adam, Full size detail of panel for Library door, n.d.); YRK19724 (Robert Adam, Plan and laid-out wall-elevation for the wine cellar at Nostell, n.d.); YRK19642 (Robert Adam, Plan and laid-out wall-elevation for the housekeeper's room, 15 March 1777); WYAS, WYL1352(2) C4/7/23 (Sketch by Robert Adam, Plan for locks in the Library at Nostell, 23 May 1767).
- 46 S. Raikes, 'Nostell Priory Room Catalogue' (Research Project, National Trust, Yorkshire Region, 2004), Library – Room History 1: 1.10.1.1.1–2.
- 47 *Ibid.*, Little Dining Room – Room History 1: 1.3.2.2.
- 48 *Ibid.*, Tapestry Room – Room History 1: 1.2.1.1.1.
- 49 *Ibid.*, Saloon – Room History 1: 1.10.2.1.
- 50 *Ibid.*, State Dining Room – Room History 1: 1.8.2.1.2.
- 51 Harris, *op.cit.* (2001), p. 209
- 52 *Ibid.*, p. 207.
- 53 WYAS, WYL1352(1) A4/1619/17 (Extract from a list of questions for Robert Adam about the building works in Sir Rowland Winn's hand, 1772).
- 54 Raikes, *op. cit.*, Little Dining Room – Room History 1: 1.9.1.4.1.
- 55 WYAS, WYL1352(1) A4/1528/59, (Zucchi to Winn, 7 December 1772).
- 56 Nostell Drawings Collection: YRK19719 (Antonio Zucchi, Sketch for the ceiling of Lady Winn's ante chamber, n.d.).
- 57 Harris, *op.cit.* (2001), p. 200.
- 58 Nostell Drawings Collection: YRK19738, YRK18727, YRK19725, YRK19726, YRK19724 (Antonio Zucchi, Designs for roundels for the Tapestry Room at Nostell, n.d.).
- 59 Nostell Drawings Collection: [17]20–24 (Antonio Zucchi, Cartoons for a bas-relief roundels for the Saloon at Nostell, n.d.). (Belonging to Lord St Oswald).
- 60 Raikes, *op. cit.*, Tapestry Room – Room History 1: 1.2.1.1.1.
- 61 WYAS, WYL1352(2) C3/1/5/3A/6 (Zucchi to Winn, 8 September 1780).
- 62 WYAS, WYL1352(2) C3/1/5/3A/2 (receipt sent to Winn, from Zucchi, 30 September 1767); C3/1/5/3A/3 (receipt sent to Winn, from Zucchi, 9 October 1771); C3/1/5/3A/4, (receipt sent to Winn, from Zucchi, 7 October 1773); C3/1/5/3A/7, (receipt sent to Winn from Zucchi, 12 September 1780).
- 63 WYAS, WYL1352(2) C3/1/5/3A/12 (Letter from Shepley Watson, 4 April 1788).