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ADAM AND THE ACADEMICIANS: THE CONTRIBUTIONS OF LEADING ITALIAN ARTISTS

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Robert Adam sought the best artists available to enhance the visual impact of the spaces he designed. He favoured Italian painters, choosing as his artistic collaborators Royal Academy members Francesco Zuccarelli, Giovanni Battista Cipriani, Antonio Zucchi, and Biagio Rebecca. These painters for the most part functioned autonomously from the Adam firm, dealing directly with clients regarding their commissions and payment. Their prestige in London's artistic circles enhanced Adam's reputation for producing work of the highest quality.

Lady Sophia Shelburne spent part of her day on 18 March 1769 paying visits to three of London's leading artists. According to her diary, she accompanied her husband, the second Earl of Shelburne:

'to Cipriani's Zucchi's & some other people employ'd for our House in Town went to Zucchi's where we saw some ornaments for our Cieling's [sic] & a large Architecture Picture painting for ye Antichamber with wch however my Lord is not particularly pleas'd From thence to Cipriani's where we saw some most Beautiful Drawing's & where Lord Shelburne bespoke some to be copied for me to compleat my dressing room wch I wish shou'd be furnish'd with Drawings & Crayon Pictures. From thence to Zuccarelli's where we also saw some pictures doing for us & from thence home it being half an hour past four'

The 'House in Town' referred to by Lady Shelburne, purchased by her husband from Lord Bute in 1765, was located on the south side of Berkeley Square. Designed by Robert Adam, it was unfinished at the time of the sale. The Shelburnes' calls on Cipriani, Zucchi, and Zuccarelli are evidence of the direct contacts between patrons and the artists whose works frequently appeared in Adam buildings. Although Adam has been portrayed as controlling every detail of his interiors, his working relationships with established painters such as Zuccarelli, Cipriani, and Zucchi were different. He respected the artists who created the mythologies and allegories that appeared in the rooms he designed, and considered them his artistic collaborators. His appreciation of their talents reflected their reputations in the London art world, where they played active roles that included membership in the Royal Academy.

The paintings of Francesco Zuccarelli (1702–88), the most famous of the artists visited by the Shelburnes, were avidly sought by collectors throughout Europe.² George III admired his work, and acquired a group of his canvases in his 1762 purchase from Venetian Consul Joseph Smith's collection. The King also commissioned a new painting directly from the artist in 1768, allowing him to choose his own subject.³ *The Finding of Moses*

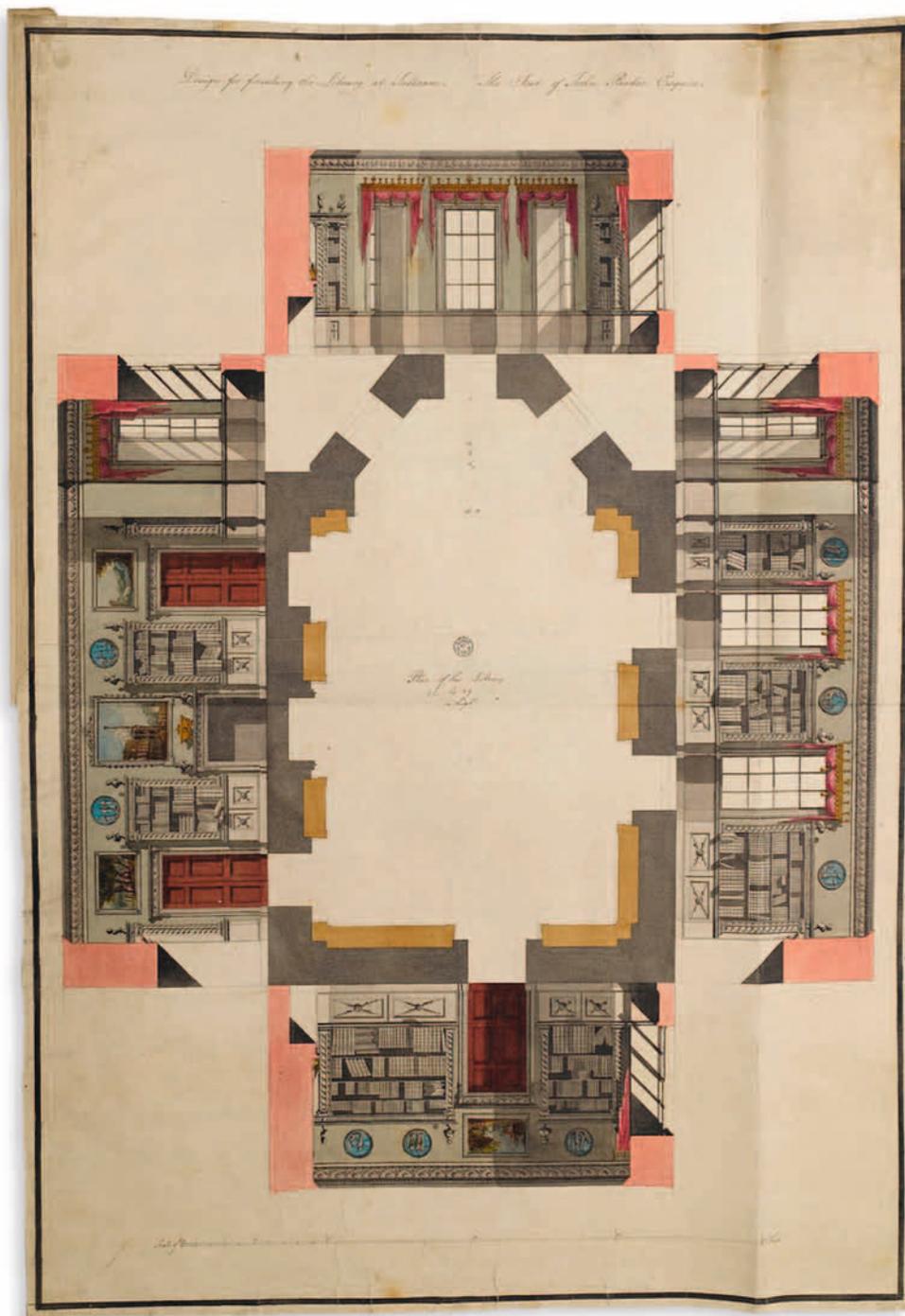


Fig. 1. Design for finishing the Library at Saltram by Robert Adam 1768. (Sir John Soane's Museum)



Fig. 2. The dining room (formerly library) at Saltram House, Devon, with overmantel by Francesco Zuccarelli c.1768–70. (*National Trust*)

was the result, an enormous landscape in Zuccarelli's signature Arcadian manner, featuring graceful figures in jewel-toned robes in the foreground of an Italianate countryside receding gradually toward a distant mountain range.⁴ Zuccarelli lent his considerable prestige to the newly-formed Royal Academy when he became a founder member in the same year that he completed the King's commission.⁵

The Adam brothers were well aware of the value of Zuccarelli's works. When James toured Italy in 1760, Robert wrote to him, 'Remember to purchase all the good Pictures of Zuccarelli you can lay your fingers on, at a Cheap rate as they go off

fairly at Sales now, & will continue to do so.'⁶ An Adam client, Sir Adam Fergusson, commissioned a landscape from Zuccarelli that same year, and upon viewing the finished work Adam and George Keate pronounced themselves 'contentissimi' with its artistry.⁷ Zuccarelli's success in the London market also attracted unwelcome attention in the form of forgers, as can be seen in a notice he placed in a 1765 newspaper renouncing a painting that appeared in a Society of Artists exhibition as 'absolutely not by me'.⁸

Zuccarelli arrived in London in October 1752, the same year in which he had escorted Joshua Reynolds around Venice.⁹ Three years later, Giovanni Battista

Cipriani (1727–85), another founder member of the Royal Academy, travelled to England with William Chambers and Joseph Wilton, who subsequently played leading roles in the establishment of the Academy. Prior to the Academy's creation, Zuccarelli and Cipriani were active in artists' associations in London. They attended a dinner held on behalf of the Foundling Hospital, an important exhibition venue for artists, on 5 November 1757.¹⁰ The painter Andrea Casali (1705–84) joined them for the occasion, and in the 1760s works of all three would appear in Adam's Syon House. Another highly-regarded artist in eighteenth-century London, Casali left England before the Royal Academy was formed, but during his 25-year residence he produced a number of important cycles of history paintings, including those at Wanstead House and Fonthill Splendens. In 1750, he donated an *Adoration of the Magi* for the Foundling Hospital's chapel.¹¹ Casali's only work in an Adam building was at Syon House, since he returned to Italy while Adam was still establishing his reputation.¹²

At Syon, Zuccarelli painted two semi-circular landscapes for the Long Gallery and was paid £126 directly from the Duke of Northumberland's accounts, confirming his independence from the Adam firm.¹³ The submission of charges directly to clients was a practice later followed by Cipriani and Zucchi, as seen by the surviving bills they presented to numerous customers.¹⁴ Furthermore, there is no indication that Adam dictated any of the subjects for the works provided by Zuccarelli that appear in Adam's rooms. Arthur Bolton pointed to the 'extraordinary fidelity which is so astonishing' in the correlation between Adam's drawings and his finished interiors, but the paintings depicted in the drawings frequently differ from those actually executed for the rooms.¹⁵ For example, Adam's *Design for finishing the Library at Saltram* of 1768 shows a landscape with ruins over the mantelpiece, but the scene provided by Zuccarelli is entirely different. (Figs. 1, 2)

Zuccarelli's compatriot Cipriani, whose paintings appear in Syon's Drawing Room, met Adam in Florence in 1755. The architect found his new acquaintance to be 'the best natur'd lad in the world,' and was impressed with his 'delightful' and 'exquisitely drawn' works.¹⁶ Cipriani left Italy for England later that year, and by the time Adam returned from Italy in 1758 to establish a London practice, he and Wilton were supervising the artists admitted to sketch at the Duke of Richmond's gallery.¹⁷ Cipriani had a growing reputation and business, and in 1760 was one of the artists selected to design a new state coach for George III, working with Chambers, Wilton, and his fellow Florentine Giovanni Battista Capezzuoli (1723–1810).¹⁸ (Fig. 3) Chambers and Cipriani co-signed one of the designs for the coach, but Cipriani's principal contribution was painting the allegorical schemes on the exterior panels, for which he was paid £315.¹⁹ He continued working for the King at Buckingham Palace, where the Saloon was being remodelled as the Queen's Throne Room.²⁰ When Robert Adam designed pavilions and colonnades for a royal celebration at the Palace garden in 1763, Cipriani provided watercolours of the scenes to be used in transparencies decorating the buildings.²¹ Five years later, Cipriani collaborated with Chambers on staging royal entertainments for a visit by Christian VII of Denmark, designing illuminations for Chambers's temporary pavilion.²² His work for the King could interfere with other projects; his friend Joseph Baretti noted in a letter to the first Earl of Charlemont in 1768 that Cipriani was 'made almost desperate with too much business. The King has long employed him, and made him neglect the work of other people by sending every day to see how he went on ...'²³

Cipriani's work was highly regarded in the London art world. A founder member of the Royal Academy, he maintained extensive and cordial relations with both Italian and British colleagues. He provided paintings for a number of buildings

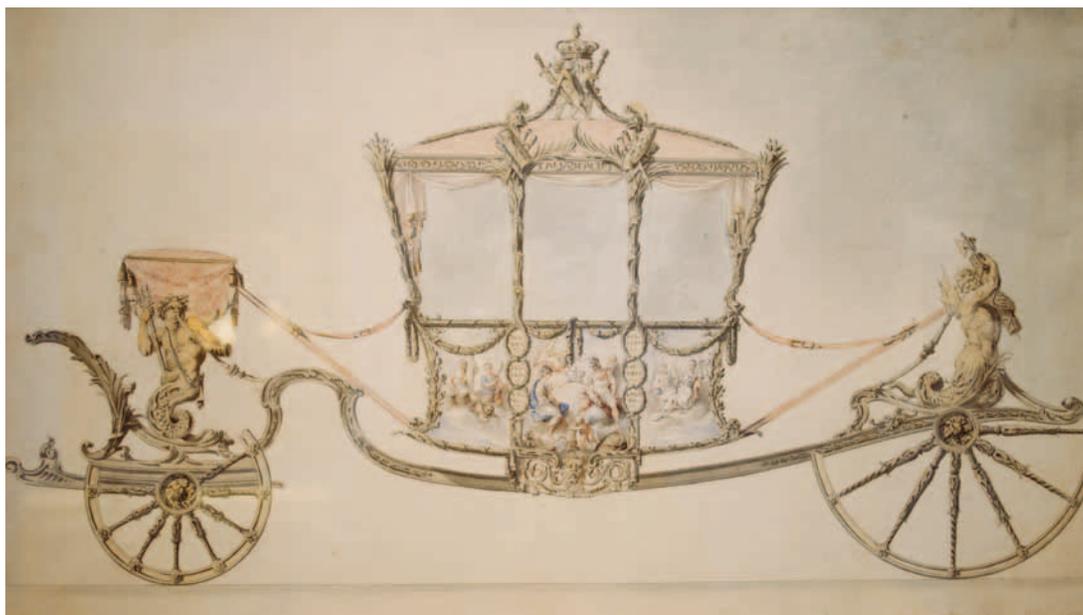


Fig. 3. *A Design for the Gold State Coach* by Sir William Chambers and Giovanni Battista Cipriani 1760.
(Photo by the author)

designed by Chambers, but also had a friendly relationship with the architect that included ties between their families.²⁴ Another of the Italian artist's English friends, Thomas Gainsborough, wrote to 'my dear Cip' about a recent visit:

'I have done nothing but fiddle since I came from London, so much was I unsettled by the continual run of Pleasure which my Friend Giardini and the rest of you engaged me in, and if [it] were not for my Family, which one cannot conveniently carry in ones Pocket, I should be often with you, enjoying what I like up to the Hilt. . . . [emphasis in original]²⁵

Cipriani maintained a wide circle of acquaintance, and could be found strolling into the Shakespeare Coffee House, arm-in-arm with John Hamilton Mortimer, to meet their friends Wilton, Richard Wilson, and Michael Moser, all Royal Academicians.²⁶ A caricature by Mortimer, dated to the 1760s, commemorates one such gathering.

Some of the figures have been identified as Mortimer, Cipriani, Wilson, and Wilton, joined by the composer Thomas Arne, the actor Samuel Foote, and Cipriani's long-time friend and frequent collaborator, Francesco Bartolozzi.²⁷ (Fig. 4)

Among Cipriani's many clients were those who had commissioned work from Adam. While his paintings appear in at least ten of Adam's buildings, there is no evidence that the Adam firm exerted any control over him. Rather, he was an independent collaborator who worked with Adam and for patrons who paid him directly. This arrangement could lead to confusion, as when Cipriani set the price with the Duke of Northumberland for the medallions that embellished the ceiling of the Drawing Room at Syon without informing Adam, to whom the Duke wrote:

'I am sorry there appeared any mistake between us about the price fixed for the Paintings . . . but it proceeded in a great degree from what Cipriani

himself told me ... I am certain he then offered to paint for the whole room at Two Guineas each picture & to finish them in the best manner ...²⁸

The misunderstanding did not affect Adam's willingness to work with Cipriani, who was one of the artists employed at Lansdowne House in the following decade, where the painter again submitted his own bill directly to the owner for the work he had done.²⁹ Adam was dismissed by Lord Shelburne in 1771, but Cipriani continued in his lordship's employ, painting a dome in the second drawing room in 1776 and four scenes from the life of Achilles for the anteroom in 1777.³⁰ (Fig. 5) Two of the canvases feature the wise centaur Chiron instructing the hero on the use of the bow and spear, an appropriate choice since a centaur was part of the Shelburne crest.³¹ In selecting scenes from the life of Achilles,

Cipriani was cognizant of the trend for portraying scenes from the Iliad.³² The presentation on a square canvas of the classically nude protagonist may have signalled his awareness of the most recent discoveries at Herculaneum, among them a square panel depicting Chiron and the nude Achilles.³³ Lord Shelburne consulted with Cipriani on additional decorating schemes, mentioning in a February 1777 memorandum to Gavin Hamilton in Rome 'an idea of Cipriani's' regarding the arrangement of the statuary room.³⁴ Shelburne had hoped that Hamilton would contribute two additional paintings for Lansdowne House, and mentioned Achilles as a possible subject that would have complemented Cipriani's canvases.³⁵

At Lansdowne House and Osterley Park, Cipriani's paintings appeared with those of Antonio



Fig. 4. *Caricature Group* by John Hamilton Mortimer c.1760-70. (Yale Center for British Art)

Zucchi (1726–95), the artist to whom Adam most frequently turned. Zucchi has been categorised as a painter subject to Adam’s tight control, but documents indicate that he, like Cipriani, functioned for the most part as an associate who communicated personally with patrons and who billed them directly for his work. During Zucchi’s fifteen years in London, he acquired both wealth and repute.

Zucchi came from a Venetian family of artists, training with his uncle Carlo at the same time as Giovanni Battista Piranesi (1720–78), and then studying with Jacopo Amigoni (c.1685–1752), an internationally renowned painter who had spent ten years in England between 1729 and 1739. According to his brother Giuseppe’s memoirs, Antonio travelled in Italy with both Robert and James Adam, though only James’s letters refer to meeting and

journeying with him.³⁶ First mentioned by James as a ‘promising person’ in June 1760, Zucchi was advising him two months later on a desirable art collection that was for sale in Padua, and the two men planned a trip to see it.³⁷ James considered Zucchi to be an artist of ‘great capability [who] will add much to the lustre as well as real merit’ to an expedition he contemplated making later in the year.³⁸ Zucchi accompanied James to Rome in 1762, but was cautious about returning to London with him. At the end of the year, James wrote to Robert that ‘Zucchi will no doubt stay here . . . till we see means of proper employment for him in England.’³⁹ A month later, James once again revealed his regard by expressing his wish of ‘doing [Zucchi] all the service I can, which he really deserves not only as an Artist, but as a worthy honest lad, a most singular



Fig. 5. *Education of Achilles* by Giovanni Battista Cipriani 1777. (Philadelphia Museum of Art)



Fig. 6. The ceiling of the Great Room at Kenwood House
(*Photo by the author*)

Character in this degenerate Country!⁴⁰ Robert Adam was similarly impressed, since Zucchi was the only artist working with him whom Adam praised in print, referring to his ‘elegant’ works and calling him a ‘Venetian painter of great eminence.’⁴¹

When he arrived in London in 1766, Zucchi found plentiful employment, largely through the Adam brothers. Letters and payment records establish, however, that while he initially relied on the Adams for assistance in billings and payments, he later communicated directly with clients and managed his own business affairs. The customer account ledgers of Drummond’s Bank show payments to Zucchi from Robert and James Adam that increased in the amount paid between 1768

and 1776 as they decreased in frequency.⁴² The first amount paid to Zucchi from Robert’s account was for £40 on 27 May 1768, with four additional payments in varying amounts for a yearly total payment to him of £137.⁴³ Sporadic disbursements followed between 1769 and 1771, and then ceased until 1775, when Zucchi received three payments totalling £350.⁴⁴ A final disbursement of £100 from the Drummond accounts came in 1776.⁴⁵ The irregularity of these earnings suggests Zucchi was paid for specific items commissioned by the Adams, but that the bulk of his income came through work for which clients paid him directly. There are no payments from the Adam accounts with Drummond’s Bank to either Cipriani or Zuccarelli, who also billed their customers directly.⁴⁶

Letters relating to the Adams’ commissions for Sir Rowland Winn at Nostell Priory reflect Zucchi’s increasing interaction with clients as he took charge of the financial transactions pertaining to his work.⁴⁷ When the first references to Zucchi appeared in Robert Adam’s letters to Winn in 1767, Adam conveyed the artist’s comments to Winn and requested payment on his behalf.⁴⁸ A receipt from Zucchi to Winn for £100 dated 30 September 1767 is written in French, and notes that the money came ‘par les Mains,’ or through the hands, of Adam, but by 9 October 1771 Zucchi’s receipt to Winn is written in English, stating that the sum of £121 was received ‘by me.’⁴⁹ In addition to the Nostell receipts and the bill submitted for work at Lansdowne House, surviving accounts prepared by Zucchi and presented to clients exist for Kenwood House, and for No. 20 St. James’s Square.⁵⁰

Zucchi did not rely on directions from the Adam firm in devising subjects for the paintings he provided, but consulted with patrons and took into account their interests, as well as the function of the rooms for which the works were intended. At Nostell, Zucchi discussed the scenes for ‘her Lady-ships Room’ in a letter to Winn. He wrote that he had been waiting for ‘Mr Adam [to] give me

your Ideas,' but when Adam forgot about the matter Zucchi decided to select the subjects himself. He told Winn: 'I will endeavour to chuse such subjects that may be agreeable to her Lady-ships taste ...'⁵¹ He settled on an underlying theme of love, including stories from *Angelica and Medoro*, *Rinaldo and Armida*, *Dido and Aeneas*, *Hector and Andromache*, *The Return of Telemachus*, and *Cupid Preparing Venus for an Amorous Encounter with Mars*.

The canvases devised for the ceiling of Kenwood's Great Room were more specifically tailored to the house's owner, William Murray, the first Lord Mansfield. The preminent jurist of his day, as Lord Chief Justice Mansfield was responsible for a number of landmark decisions affecting British law. He is best known for his ruling that slavery was illegal in Britain, but his impact was far-reaching, including reforms to mercantile law; implementation of streamlined court procedures; and prohibitions against religious discrimination.⁵² Zucchi positioned a portrayal of *Hercules between Glory and the Passions* in the centre of the ceiling, paying homage to Mansfield's wisdom and public virtue. (Fig. 6) The compartments surrounding it are populated by allegorical figures alluding to the jurisprudential areas affected by Mansfield's rulings, including navigation, religion, justice, and other relevant subjects. Hercules appears a second time above the room's entrance as an infant strangling serpents. Since Mansfield was a self-made man, Zucchi may have used this subject as a reference to his client's ability to conquer obstacles in his path from an early age.

At Saltram, Zucchi was aware of John Parker's passion for hunting when he depicted mythological scenes featuring hunting subjects in the saloon's ceiling. Correspondence between Theresa Robinson Parker and her brother indicate that she was more interested in the project than her husband, so it is interesting that two of the tales selected, *Venus and Adonis* and *the Death of Procris*, end badly for the male hunter, while the third roundel portrays the goddess Diana in full pursuit of her prey.⁵³ (Fig. 7)

The attention given by Zucchi to his clients' interests in devising allegories to enhance the interiors of their homes belies comments such as those made by Joseph Rishel, who termed the painter a 'restricted artist, often passively carrying out the designs given him by Adam ...'⁵⁴ In some instances, Zucchi's compositions focused on the function of rooms or the house's location. At Saltram, Zucchi worked independently from Adam when the Parkers decided to convert Adam's remodelled library of 1768–70 into a dining room ten years later. Zucchi supplied six large *capricci* to replace the bookshelves that were removed. Their picturesque and imaginative ruins are reminiscent of his uncle's pupil and his fellow apprentice Piranesi, although the delicate colouring and elegant proportions of the landscapes reveal the influence of Amigoni. Since the room's purpose was eating and entertainment, the paintings reflect those activities. Harvesters bring vines and grapes to be turned into wine; fishers seek the day's catch at a river; dancers with garlands and performing musicians appear; and guests relax amid picturesque ruins. It is noteworthy that five of the scenes contain water motifs, since Saltram sits on a peninsula surrounded by water. In a similar vein, Zucchi decorated the ceiling of the Music Room at Harewood House with roundels featuring the Muses, while his large wall canvases are dominated by classical buildings and ruins, each containing figures referring to the arts. *A Palatial Courtyard* features a group of musicians on a balcony playing for strolling gentry, while in *An Italian Fair*, thespians declaim on a stage to the right of the picture. A man works on a block of marble with a hammer and chisel in the left foreground of *An Italian Seaport*; and dancers perform in *The Ruins of Dalmatia*.⁵⁵

One example of Zucchi's relationships with clients appears in letters exchanged by him and the owner of Nostell Priory, revealing cordial exchanges that evolved over the years. While Adam wrote to Winn on Zucchi's behalf at the beginning of

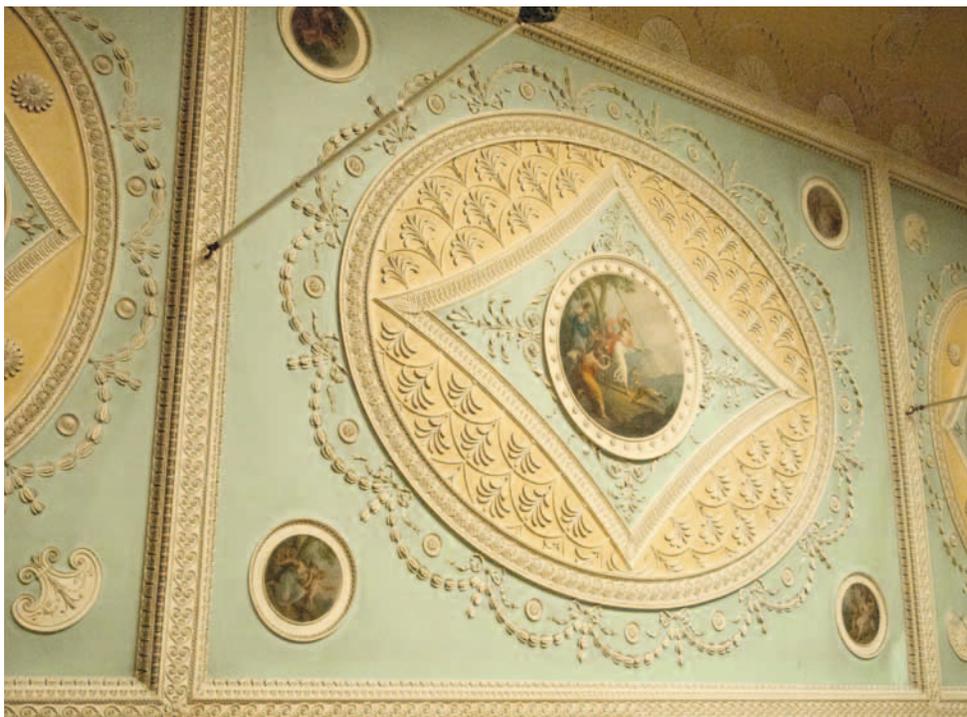


Fig. 7. Saltram House saloon ceiling with paintings by Antonio Zucchi 1770–72.
(Photo by the author)

his employment at Nostell in 1767, five years later Zucchi was sending his own letters directly to Winn, written in a clear hand and reflecting a good grasp of English. The men were personally acquainted, since Zucchi had visited Nostell on several occasions, and had called on Winn when he was in London.⁵⁶ Their correspondence contains pleasantries and inquiries after each others' health, as well as more personal news, with Winn prodding Zucchi to confirm a report of his engagement to Angelica Kauffman.⁵⁷ There was also an exchange of gifts; Zucchi provided 'some of the best prints after Mm Angelica Kauffmans Pictures,' and Winn gave the painter one of his daughter's art works.⁵⁸

Zucchi did not depend on the Adams to make connections within London artistic circles, but found

his own international set that included French and Swiss members. Joseph Bonomi (1739–1808), who began working for the Adams after arriving from Rome in 1767, reported that Zucchi frequented Old Slaughter's Coffee House in St Martin's Lane, a meeting place for foreign and English artists. He encountered the French revolutionary Jean Paul Marat there, and the men became close friends.⁵⁹ Zucchi's pupil William Hamilton observed that Marat visited Zucchi in a 'most familiar manner,' and that a 'knife and fork were laid for him every day.'⁶⁰ The first known address for Zucchi was listed as 'Woodstock Street, near New Bond Street,' located in the fashionable Hanover Square neighbourhood.⁶¹ It was just a short stroll to Golden Square, where Marat and Zucchi frequently called on Angelica

Kauffman, whose arrival in London in 1766 coincided with Zucchi's.⁶² Kauffman, who already possessed an international reputation, played a leading role in the capital's artistic milieu, becoming a founder member of the Royal Academy and counting Joshua Reynolds among her close friends. In addition to her portraits and large-scale history paintings, on occasion she provided panels for Adam houses.⁶³ Similarities between her style and Zucchi's have at times led to uncertainties in attributions of their works in Adam interiors. She was betrothed to Zucchi in 1779, and the couple married two years later.⁶⁴

Although Zucchi became an Associate of the Royal Academy in 1770, his comments to James Adam concerning the utility of such institutions indicate his lack of enthusiasm for them. James's diary records Zucchi's observation that Italian artists 'were not bred by the Academics,' and his opinion that 'they have rather [a] chance of making the arts decline,' since they encourage aspiring artists to do extensive copying, which 'makes them mannered (manierato) of course'⁶⁵ On a practical note, Zucchi also stated that such organisations 'increase the No. of Artists prodigiously,' and 'defines their values & esteem.'⁶⁶

Zucchi's business acumen can be gauged by documents prepared prior to his 1781 marriage to Kauffman and the arrangements for their departure for Italy shortly thereafter. By 1774, he had moved to a house in John Street, part of the Adams' Adelphi project, paying an annual rent of £140.⁶⁷ He purchased the property in 1777 for £1200, and arranged for a tenant to lease it when he left London.⁶⁸ Zucchi's instructions to his business agent in London, Henry Peter Kuhff, also refer to an annual remittance to be sent to him in Italy relating to an annuity he had purchased. The interest of three per cent resulted in a yearly payment of £150, indicating an amount of the underlying instrument of £5,000.⁶⁹ Politely but firmly, he also insisted that Winn put his name to a bond for outstanding monies still owed for Nostell in the amount of £657.19.⁷⁰

His financial security assured, Zucchi signed an indenture with Kauffman immediately prior to their marriage that ceded her full control over her own money. Effectively a pre-nuptial agreement, the document stated that the bride was the owner of £3,350 and £1,650 in annuities, and that Zucchi consented to her control over those sums, which would be for 'her sole separate and peculiar use and benefit exclusive of the said Antonio Zucchi.'⁷¹

Zuccarelli had returned to Italy in 1772. Zucchi's departure in 1781 and Cipriani's death in 1785 reduced the number of Italian Royal Academicians who worked with Adam to one, Biagio Rebecca (1731–1808).⁷² He had arrived in England in 1760, and with Cipriani and Giuseppe Marchi, Reynolds's longtime assistant, was a member of the second St Martin's Lane Academy.⁷³ Rebecca was employed with Cipriani on two projects for Chambers in the late 1760s, at Gower House and Woburn Abbey.⁷⁴ He was listed as a student at the Royal Academy school in 1769, where he may have studied with Cipriani.⁷⁵ By 1771 he was an Associate of the Academy, working on a committee with Cipriani, Chambers, and Benjamin West to plan a birthday celebration for the King.⁷⁶ West and Rebecca had been students together at the Accademia di San Luca in Rome, and maintained their friendship in London.⁷⁷ The American painter was a favourite at Court, calling George III 'the best friend I ever had in my life,' and may have had a hand in Rebecca's appointment as drawing master to the Princesses Royal.⁷⁸

Rebecca was employed for many years on a variety of projects at Audley End, Essex, where Robert Adam also worked, supplying portraits as well as decorative paintings in renovated rooms.⁷⁹ Estate accounts indicate that in addition to payments for his work, he was given free room and board while working at the house, but he also stayed in London with his patron, Sir John Griffin Griffin, listing Griffin's London home as his residence.⁸⁰ By 1786, he was living at No. 48 Charlotte Street, with



Fig. 8. *Allegorical figures* by Biagio Rebecca c.1780 at Somerset House, London.
(Photo by the author)

neighbours who included John Constable, Richard Wilson, and Joseph Farington, who was widely believed to be the man who controlled the Academy when West became its President in 1792.⁸¹ Although Rebecca experienced financial difficulties in 1797, his son John, an architect, acquired Reynolds's house on Leicester Square when it came on the market in 1825.⁸²

Rebecca worked with a number of architects in addition to Adam and Chambers, among them Samuel Wyatt, James 'Athenian' Stuart, Henry Holland, and John Wood II.⁸³ His paintings appear alongside Cipriani's not only at Gower House and Woburn Abbey, but most conspicuously in Somerset House, designed by Chambers as the headquarters for the Royal Academy.⁸⁴ (Fig. 8) Rebecca's most extensive contributions to an Adam house occurred at Harewood, which also features panels by Zucchi and Kauffman. Rebecca used

the ancient and modern virtues as his theme in the library, and also provided sixteen inset paintings in the gallery ceiling.⁸⁵ As discussed previously, Zucchi painted both large canvases and small inset panels for the music room.⁸⁶ Both Zucchi and Rebecca are listed in the estate's accounts, but only as receiving small sums.⁸⁷ Rebecca's name does not appear in the Adam brothers' Drummond Bank accounts, although he was paid on four occasions from Chambers's account.⁸⁸ Given the extent of Rebecca's work with other architects, he was almost certainly an independent contractor and would not have received an annual salary from the Adams.

Joseph Bonomi was a draughtsman and an architect rather than a painter, working for the Adam firm from 1767 until 1781, when he decided to establish his own architectural practice. He became an Associate of the Royal Academy in 1790, well after his tenure with the Adams, but

is mentioned here because his contacts within the London artistic community reflect a certain stature. Arriving in England a year after Zucchi, he established a connection with the older artist, and consulted Marat in his capacity as a physician, later attesting to the efficacy of his treatments.⁸⁹ In 1775, Bonomi married Rosa Florini, Kauffman's cousin and ward, with Antonio and Giuseppe Zucchi as witnesses.⁹⁰ Bonomi's drawings appeared regularly at Royal Academy exhibitions from 1783, and he was Reynolds's favoured candidate for a teaching vacancy as the Professor of Perspective.⁹¹ His appointment was opposed by a group led by Chambers, with the ensuing controversy leading to Reynolds's temporary resignation as President.⁹² Bonomi remained active in the Academy, and was also a member of the Association of Architects, counting among his friends and associates S.P. Cockerell, George Dance, James Wyatt, Henry Holland, and Benjamin West.⁹³

Bonomi was a salaried employee of the Adam firm, and received some payments from the brothers' personal Drummond accounts as well.⁹⁴ A sum of £105 was credited to him in 1768, but payments in subsequent years are for much smaller amounts.⁹⁵ He was also paid on three occasions after he left the firm, again receiving small sums.⁹⁶ The year after his appointment as Professor of Perspective at the Academy was blocked by Chambers, he received £108 from Chambers's Drummond account.⁹⁷ Bonomi claimed that by 1789, he had saved £4,000.⁹⁸ He was an active correspondent concerning the business affairs of friends in Italy such as Kauffman and Giuseppe Zucchi, who he attempted to assist in the aftermath of the French invasion.⁹⁹

Among Bonomi's clients was Elizabeth Wortley Montagu, for whom he designed two new rooms in her house on Portman Square. When they were opened for display, the *Whitehall Evening Post* reported that 'the whole is an assemblage of art and magnificence which we have never witnessed in a private room' noting that the architect was

'highly applauded.'¹⁰⁰ Bonomi established cordial relationships with other clients, including the fourth Earl of Aylesford, who he tutored in architecture, and the eleventh Earl of Buchan, whose correspondence with Bonomi reflects their friendship.¹⁰¹ Their letters also refer to visits to Bonomi by the Duke of Argyll, a mutual acquaintance.¹⁰²

Despite Bonomi's complaint about his terms of employment with the Adams, that 'during my stay with them I could do nothing, not only for other people, but even for my own use, under a penalty of paying them £200:0:0...' he managed to present a proposal for a new sacristy at St. Peter's in Rome in 1776.¹⁰³ Bonomi did not win the commission, but in 1804 he was nominated by the Pope to the post of Architect to St. Peter's, a position he could not assume due to the European wars.¹⁰⁴

The painters who supplied the works that adorn Adam's rooms were distinguished artists in their own right. Their participation in Adam projects should therefore be considered differently from the work of craftsmen to whom Adam dictated every detail of his designs. They were active participants in London's artistic community, and were members of the Royal Academy. In most instances they set their own terms of engagement directly with their clients. Zuccarelli, Cipriani, and Rebecca were not Adam's employees, but were independent contractors whose creations were sought by leading architects in addition to Adam. Zucchi's ties to the Adam firm were somewhat closer, but documents demonstrate that even he exercised a large degree of autonomy in selecting appropriate subjects, and that he managed his own business affairs. Adam unquestionably valued these artists' contributions, recognising that their prestige enhanced his own reputation for excellence. Working as Adam's partners, these painters made significant contributions to the beauty of his interiors.

ENDNOTES

- 1 J. Rishel, 'The Painted Decoration,' in 'Drawing Room from Lansdowne House,' *Philadelphia Museum of Art Bulletin*, 82, nos. 351–52 (Summer, 1986), p. 25.
- 2 Count Francesco Algarotti, a leading connoisseur who assembled a gallery for August III in Dresden, selected Zuccarelli as one of six modern masters whose work he commissioned. F. Spadotto, *Francesco Zuccarelli* (Milan, 2007), pp. 23–5.
- 3 *Ibid.*, pp. 26, 34.
- 4 The canvas measures 227.3 × 386 cm, and is in the Royal Collection.
- 5 H. Hooek, *The King's Artists: The Royal Academy of Arts & the Politics of British Culture 1760–1840* (Oxford, 2003), p. 30. Aged 66, Zuccarelli was also the group's oldest member.
- 6 National Archives of Scotland (NAS), GD 18/4866, Letter of Robert Adam in London to James Adam in Venice, 24 July 1760. James replied on 20 August 1760, 'I have not yet met with any Zuccarellis, if I should I will follow your directions,' GD 18/4869.
- 7 M. Levey, 'Francesco Zuccarelli in England,' *Italian Studies*, XIV (1959), p. 20. The landscape's subject was *Et in Arcadia Ego*.
- 8 *Public Advertiser*, 4 May 1767.
- 9 M. Postle (ed.), *Joshua Reynolds: The Creation of Celebrity* (London, 2005), p. 272.
- 10 J. Brownlow, *Memoranda; or, Chronicles of the Foundling Hospital, Including Memoirs of Captain Coram* (London, 1847), p. 18.
- 11 G. Sestieri, *Repertorio della Pittura Romana della Fine del Seicento e del Settecento*, I (Rome, 1994), p. 44.
- 12 Casali is credited with providing the grisaille roundels in the entry hall, and the grisaille panels in the dining room. E. Croft-Murray, *Decorative Painting in England, 1537–1837*, II (Middlesex, 1970), pp. 181–83.
- 13 E. Harris, *The Genius of Robert Adam: His Interiors*. (New Haven, 2001), p. 80.
- 14 For example, there are bills from both Cipriani and Zucchi submitted to Shelburne for the Lansdowne Drawing Room, J. Rishel, *op. cit.*, pp. 56–7.
- 15 A. Bolton, *The Architecture of Robert and James Adam*, II (London, 1922), p. 171; Sir John Soane's Museum (SM) Adam vol. 50/67; C. Johnson, *Saltram*. (London, 1998), p. 19.
- 16 NAS, GD 18/4764, Letter from Robert Adam in Florence to James Adam in Edinburgh, 19 February 1755.
- 17 W. Lewis (ed.), *Horace Walpole's Correspondence*, XXI (New Haven 1937–83), p. 173, Letter from Horace Walpole in London to Horace Mann in Florence, 9 February 1758.
- 18 J. Harris, *Sir William Chambers: Knight of the Polar Star* (London, 1970), p. 81.
- 19 *Ibid.*, pp. 81, 219.
- 20 *Ibid.*, p. 84.
- 21 M. Doderer-Winkler, *Magnificent Entertainments: Temporary Architecture for Georgian Festival*. (New Haven & London, 2013), p. 20.
- 22 *Ibid.*, p. 21.
- 23 *The Manuscripts and Correspondence of James, First Earl of Charlemont*, I (London, 1891), p. 285, Letter from Baretti in London to Charlemont in Ireland, 5 April 1768. His financial success is reflected by an obituary in the *General Evening Post* of 15–17 December 1785 reporting that Cipriani 'left a fortune of near £16,000.'
- 24 On one occasion, Chambers intervened when Cipriani's sons became involved in a property dispute; and at other times he forwarded compliments from his wife and daughters: British Library (BL), Add. MS 41133, f. 59, Letter from Chambers in London to David Reid, Esq., 20 October 1771, demanding that he desist from taking 'underhand methods of getting possession of a stable in the Mewse, left to me and Mr. Solicitor Biscoe for the use of Mr. Cipriani's Children...'; and BL, Add. MS 41133, f. 111, Letter from Chambers in London to Cipriani in Laleham, 18 September 1773.
- 25 J. Hayes (ed.), *The Letters of Thomas Gainsborough* (New Haven, 2001), p. 123, Letter from Gainsborough in Bath to Cipriani in London, 14 February 1774.
- 26 H. Angelo, *Reminiscences*, I (London, 1904), p. 360.
- 27 J. Ingamells, *National Portrait Gallery: Mid-Georgian Portraits 1760–1790* (London, 2004), p. 529. The caricature is owned by the Yale Center for British Art, cat. no. B1981.25.467.
- 28 G. Beard, *Georgian Craftsmen and their Work* (London, 1966), p. 85, letter from the Duke of

- Northumberland to Robert Adam, 4 November 1764. Cipriani was paid more than £284 for the paintings; the Duke himself chose the subjects, taken from the recently-published *Le pitture antiche d'Ercolano*. E. Harris, *op. cit.*, pp. 76–7.
- 29 The drawing room bill was dated 6 February 1771: J. Rishel, *op. cit.*, p. 56.
- 30 E. Harris, *op. cit.*, pp. 119, 130. In the second drawing room, he worked with Giovanni Borgnis, whose brother Pietro Mattia may have been responsible for the Etruscan Room paintings at Osterley Park: *Ibid.*, p. 179.
- 31 J. Rishel, *op. cit.*, p. 28.
- 32 D. Wiebenson, 'Subjects from Homer's Iliad in Neoclassical Art,' *Art Bulletin*, 46 (1964), p. 23–24.
- 33 The account written by Blondeau for the Royal Society in 1759/60 noted the presence of this work in 'Remarks on the Principal Paintings Found in the Subterraneous City of Herculaneum,' pp. 15–16. Of course, Cipriani had already used figures from Herculaneum at Syon Park several years earlier: E. Harris, *op. cit.*, pp. 76–7.
- 34 *Ibid.*, p. 131.
- 35 D. Irwin, *English Neoclassical Art: Studies in Inspiration and Taste* (London, 1966), p. 38.
- 36 G. De Rossi, *Vita di Angelica Kauffmann Pittrice Scritta Dal Cav. Giovanni Gherardo De Rossi* (Florence, 1810), p. 83. De Rossi's account of Zucchi's life quotes extensively from Giuseppe Zucchi's *Notizie di G. C. Z.*, which was never published. It is now in the Vorarlberger Landesmuseum in Bregenz, Germany: H. Swozilek, 'Giuseppe Carlo Zucchi's "Memorie Istoriche" of Angelica Kauffman,' in T. Natter (ed.), *Angelica Kauffman, a Woman of Immense Talent* (Germany, 2007), p. 60.
- 37 NAS, GD 18/4861, Letter from James Adam in Venice to Robert Adam in London, 25 June 1760. Cipriani also served as an appraiser of art collections. In 1779, he and Benjamin West assessed the Walpole collection at Houghton Hall before its sale to Russia, arriving at a value of £40,555: Lewis, *op. cit.*, XXIV, p. 441, letter of Walpole in London to Mann in Florence, 11 February 1779.
- 38 NAS, GD 18/4868, Letter from James Adam in Venice to Robert Adam in London, 13 August 1760.
- 39 NAS, GD 18/4949, Letter from James Adam in Rome to Robert Adam in London, 4 December 1762.
- 40 NAS, GD 18/4955, Letter from James Adam in Rome to Robert Adam in London, 8 January 1763.
- 41 R. and J. Adam, *The Works in Architecture of Robert and James Adam* (ed. R. Oresko, London, 1975), pp. 53, 59.
- 42 These accounts reflect payments from the Adams to a variety of artists, craftsmen and others. They do not appear to contain information concerning monthly payroll disbursements to regular office employees, including draughtsmen such as Giuseppe Manocchi, Agostino Scara, and Giuseppe Sacco, all known to have worked for the Adams. J. Fleming, *Robert Adam and his Circle* (London 1962), pp. 274, 279; E. Harris, *op. cit.*, 2. There are four payments for different amounts to Manocchi, all in 1766, and no disbursements to Scara or Sacco (DB, DR/427/52, ff. 320–21).
- 43 Drummond Bank (DB), DR/427/56, f. 320. Other 1768 payments were: £20 on 28 June (*Ibid.*); £35 on 2 August (*Ibid.*, f. 321); £21 on 30 September (*Ibid.*, f. 358); and £21 on 12 November (*Ibid.*).
- 44 There were ten payments in 1769: £12.12 on 4 January (DB, DR/427/58, f. 320, account of Robert Adam); £21 on 28 January (*Ibid.*); £20 on 8 February (*Ibid.*); £21 on 3 March (*Ibid.*); £71 on 29 March (*Ibid.*); £50 on 5 May (*Ibid.*); £12.12 on 3 June (*Ibid.*); £12.12 on 13 September (*Ibid.*, f. 321, account of Robert and James Adam); £20 on 3 November (*Ibid.*); and £21 on 24 November (*Ibid.*), for a total of £209.36. 1770 payments were: £10.10 on 23 January (DB, DR/427/60, f. 320, account of Robert and James Adam); £20 on 17 March (*Ibid.*); £50 on 1 May (*Ibid.*); and £58.14.6 on 5 September (*Ibid.*, f. 321), for a total of £138.24.6. 1771 payments were: £30 on 19 April (DB, DR/427/62, f. 320); and £10.10 on 12 November (*Ibid.*, f. 355), for a total of £40.10. 1775 payments were: £200 on 30 March (DB, DR/427/70, f. 320, account of Robert and James Adam); £100 on 24 November (*Ibid.*, f. 364); and £50 on 3 October (*Ibid.*, f. 498, account of William Adam).
- 45 DB, DR/427/72, f.3 20, Payment of 27 January from the account of Robert and James Adam.

- 46 There are, however, payments from William Chambers's Drummond account to Cipriani. *See* 16 July 1774, payment of £99.10 (DB, DR/427/68, f. 73); on 15 September 1779 payment of £100 (DR/427/80, f. 240); on 27 June 1780 payment of £159.2 (DR/427/84, f. 240); and on 20 January 1783, payment of £163.6 (DR/427/96, f. 239).
- 47 The letters were published in F. Sands, 'The Art of Collaboration: Antonio Zucchi at Nostell Priory,' *The Georgian Group Journal*, 19 (2011), pp. 106–19. A new classification system has been instituted since their publication, as reflected in the references in this article.
- 48 West Yorkshire Archive Service (WYAS), WYW1352/3/3/1/5/2/1, Letter from Adam in London to Winn at Nostell, 18 August 1767; and WYW1352/3/3/1/5/2/2, Letter from Adam in London to Winn at Nostell, 15 September 1767.
- 49 WYAS, WYW1352/3/3/1/5/4/2; and WYW1352/3/3/1/5/4/3. Zucchi's account requesting £152.5s for work at Kenwood for Lord Mansfield, dated to around 1769, is also written in French, R. Graham, *Arbiter of Elegance: A Biography of Robert Adam*. (Edinburgh, 2009), p. 236.
- 50 E. Harris, *op. cit.*, p. 186; G. Beard, *op. cit.*, p. 165.
- 51 WYAS, WYW1352/1/4/22/59, Letter from Zucchi in London to Winn at Nostell, 7 December 1772.
- 52 J. Bryant, *Kenwood: The Iveagh Bequest* (London, 2010), p. 23.
- 53 G. Beard, *op. cit.*, p. 85; E. Harris, *op. cit.*, p. 234.
- 54 J. Rishel, *op. cit.*, p. 26. Zucchi's care with his subjects also calls into question Eileen Harris's evaluation of Adam ceilings, stating that they 'required no knowledge, understanding, or effort on the part of the spectator.' E. Harris, *op. cit.*, p. 8.
- 55 The dimensions of the paintings vary. *A Palatial Courtyard* measures 281 × 267.5 cm; *An Italian Fair* is 280 × 358 cm; *An Italian Seaport* is 280 × 266 cm; and *The Ruins of Dalmatia* measures 250.5 × 357.5 cm.
- 56 Letters referring to Zucchi's visits to Nostell are WYAS, WYW1352/3/3/1/5/2/2 (15 September 1767); WYW1352/3/3/1/5/4/1 (12 August, c.1773); and WYW1352/3/3/1/5/2/10 (27 September 1774). London visits are reflected in WYW1352/3/3/1/5/4/6 (8 September 1780) and WYW1352/3/3/1/5/4/9 (9 June 1781).
- 57 WYAS, WYW1352/3/3/1/5/4/6, Letter from Zucchi in London to Winn at Nostell, 8 September 1780. Zucchi writes, 'I am very sensible for your kind inquiry after the state of my health, which indeed has suffered on account of the incessant application ... the report you head of the intention I have to enter in the conjugal state, is not without foundation ...'
- 58 WYAS, WYW1352/3/3/1/5/4/9, Letter from Zucchi in London to Winn at Nostell, 9 June 1781; and WYW1352/3/3/1/5/4/8, Letter from Zucchi in London to Winn at Nostell, 26 June 1781.
- 59 J. Farington, *The Diary of Joseph Farington*, I (New Haven, 1978–98), p. 108.
- 60 *Ibid.*, p. 74.
- 61 A. Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work From Its Foundation in 1769 to 1904*, IV (New York, 1970), p. 141; K. Wedd, *Creative Quarters: The Art World in London 1700–2000*. (London, 2001), p. 68.
- 62 *Ibid.*; *Survey of London*, XXXI (London, 1963), p. 155.
- 63 Beard, *op. cit.*, p. 84.
- 64 The Danish diplomat Gottlob Friedrich Ernst Schonborn informed the poet Friedrich Gottlieb Klopstock of the engagement in October 1779: 'A daily visitor [to Kauffman's house] is a certain painter called Zucchi, who has been here in England for over fifteen years and is a very good artist as well as a good man, to whom she is promised and whom she is to marry in Italy.' Quoted in A. Goodden, *Miss Angel: The Art and World of Angelica Kauffmann*. (London, 2005), p. 179.
- 65 NAS, GD 18/4954, Diary of James Adam. These notes are dated London, 24 November 1772.
- 66 *Ibid.*
- 67 An auction advertisement in the *Daily Advertiser* of 3 May 1744 referred to the property as a 'House on the South Side of John Street, being the third West of Adam-Street, let on Lease to Mr. Anthony Zucchi, at the annual Rent of £140.'
- 68 William Osborn paid an annual rent of £90, which rose to £147 per year by 1795. BL, RP 1644 (microfilm), 'Directions to Mr. Kuhff for Mr. Zucchi's Affairs,' n.d. (c.1781), Frames 9, 23. The John Street purchase is reflected in an indenture of 26 March 1777. *Ibid.*, Frame 17. It is possible that

- Zucchi possessed an interest in a second property, since in 1780 his cousin, Carlo Fontanella, reported that he was living 'at Mr. Zucchi's,' giving the address as 25 Air Street, Piccadilly: Graves, *op. cit.*, II, p. 134.
- 69 BL, RP 1644, *op. cit.*, Frame 9. A substantial sum remained after Zucchi's death in 1795, since family members who were beneficiaries of his will were attempting to arrange the transfer of a £4,000 bequest in 1798, a transaction complicated by the French invasion. *Ibid.*, Frames 88–96, Letter of Giuseppe Carlo Zucchi in Venice to Kuhff and Grellet in London, 7 December 1798; and legal documents of 25 May 1799. According to Farington, Zucchi earned £8,000 in London, while Kauffman took in £14,000. Farington, *op. cit.*, I, p. 90.
- 70 Zucchi mentions the bond and terms for its payment in letters of 8 September 1780, 26 June 1781 and 7 November 1781, the latter written from Venice. WYAS, WYW1352/3/3/1/5/4/6; WYW1352/3/3/1/5/4/8; WYW1352/1/4/69/13. Zucchi's letter of instructions left for Kuhff in London mandates an interest rate of five per cent to be charged to Winn for the time he did not repay the debt. BL, RP 1644, *op. cit.*, Frame 9.
- 71 *Ibid.*, frames 1, 2.
- 72 His baptismal records from Osimo, Le Marche and other family information were published in C. Marchegiani, 'Le origini italiane di un "faceto" pioniere del neoclassicismo inglese: Biagio Rebecca da Osimo.' *Opus: Quaderno di storia dell'architettura e restauro* 11 (2011), p. 85.
- 73 I. Bignamini, 'George Vertue, Art Historian, and Art Institutions in London, 1689–1768,' *The Walpole Society*, LIV (1988), pp. 115–16. His travel companion to London was the artist George James, who several years later exhibited two of Rebecca's works as his own. R.C. Alberts, *Benjamin West: A Biography* (Boston, 1978), p. 59. The two men left Rome on 27 June 1760. B. Ford, 'The letters of Jonathan Skelton written from Rome and Tivoli in 1758, together with correspondence relating to his death on 19th January 1759,' *The Walpole Society*, XXXIV (1956–58), p. 41.
- 74 J. Harris, *op. cit.*, pp. 233–34; BL, Add. MS 4133, f. 45, Letter from Chambers in London to Mr. Beaumont at Woburn Abbey, 7 July 1771, indicating a payment to Rebecca of £230. Cipriani received £367.20, *Ibid.*, f. 29, Letter from Chambers in London to Beaumont at Bedford House, n.d.
- 75 S. Hutchison, 'The Royal Academy Schools, 1768–1830,' *The Walpole Society*, XXXVIII (1962), p. 132; Doderer-Winkler, *op. cit.*, p. 31.
- 76 *Ibid.*; C. John, *Bartolozzi, Zoffany & Kauffman* (New York, 1924), p. 94.
- 77 C. Saumarez Smith, *The Company of Artists: The Origins of the Royal Academy of Arts in London* (London, 2012), p. 125.
- 78 *Benjamin West, American Painter at the English Court* (Baltimore, 1989), p. 67; Angelo, *op. cit.*, I, p. 149.
- 79 J. Williams, *Audley End: The Restoration of 1762–1797* (Chelmsford, 1966), pp. 18, 20.
- 80 *Ibid.*, p. 22; Graves, *op. cit.*, II, p. 145. In 1771, Rebecca was 'At Sir John Griffin's, Saville Row,' and in 1772 was at 'Sir John Griffin's, New Burlington Street.' The proximity of the two streets may indicate a single house rather than two separate buildings. A letter from Rebecca to Mr. Oglander, Warden of New College, Oxford, written on 9 June 1772, states that a response should be sent to 'Sir Jn Griffins New Burlington Street': New College Archives, 1159/3.
- 81 *Survey of London*, XXI (London, 1949), p. 24; H. Hoock, *op. cit.*, p. 50.
- 82 *Survey of London*, XXXIV, p. 509.
- 83 G. Beard, 'Robert Adam's Craftsmen,' in G. Worsley (ed.), *Adam in Context: Papers Given at the Georgian Group Symposium, 1992* (London, 1993), p. 25.
- 84 The Italian sculptors Agostino Carlini and Giuseppe Ceracchi also contributed to the building's decoration. S. Hutchison, *The History of the Royal Academy, 1798–196*. (London, 1968), pp. 64–66.
- 85 M. Mauchline, *Harewood House: One of the Treasure Houses of Britain* (Wiltshire, 1992), pp. 71, 77.
- 86 *Ibid.*, p. 74.
- 87 Zucchi received £6.6s in 1773; Rebecca was paid £5.5s in 1797, though most of his work at Harewood is believed to have been finished several decades earlier. *Ibid.*, p. 21.
- 88 DB, DR/427/68, f. 73, payment of £30 on 22 October 1774; DR/427/70, f. 73, payment of £34

- on 7 February 1775, and payment of £21 on 30 June 1775; and DR/427/80, f. 240, payment of £63 on 7 September 1779.
- 89 J. Farington, *op. cit.*, I, p. 74.
- 90 P. Meadows, *Joseph Bonomi Architect, 1739–1808* (London, 1988), p. 5.
- 91 A. Graves, *op. cit.*, I, pp. 237–8;
- 92 F. Hilles, *The Literary Career of Sir Joshua Reynolds* (Cambridge, 1936), pp. 251–71; H. Hoock, *op. cit.*, pp. 116–7.
- 93 J. Farington, *op. cit.*, II, p. 287; III, pp. 913, 921; *The Sun*, 21 February 1794.
- 94 University of Glasgow Library (UGL), Murray MS 502/41, Letter from Ignatius Bonomi in London to eleventh Earl of Buchan in London, n.d.
- 95 Payment of £105 on 4 July 1768 (DB, DR/427/58, f. 321, account of Robert Adam); payment of £13.5 on 13 July 1770 (DR/427/60, f. 321, account of Robert and James Adam); payment of £18.9.7 on 18 April 1771 (DR/427/62, f. 320, *Ibid.*); and payment of £17.3.1 on 26 October 1771 (*Ibid.*, f. 321).
- 96 In 1782, he received two payments, each of £10.10, on 6 February and 28 September (DR/427/92, f. 2, account of Robert and James Adam). On 12 April 1783 he was paid £18 (DR/427/96, f. 2, *Ibid.*).
- 97 DB, DR/427/128 f.239, payment of 8 September 1791.
- 98 J. Farington, *op. cit.*, III, p. 881. When Kauffman died in Rome in 1807, Bonomi's wife received a bequest from her of £5,000, as well as her jewels. P. Meadows, *op. cit.*, p. 13.
- 99 BL, RP 1644, Letters from Bonomi to the firm of Kuhff and Grellet, the London agents for the Kauffman and Zucchi families; Frames 40–1 (17 December 1799); Frames 43–4 (1 August 1799); Frame 51 (22 July 1800); Frame 65 (25 June 1800).
- 100 *Whitehall Evening Post*, 14 June 1791.
- 101 J. Cornforth and P. Meadows, 'Draughtsman Decorator,' *Country Life*, 184, no. 16 (1990), p. 164; T. Friedman, *The Eighteenth-Century Church in Britain* (New Haven & London, 2011), p. 592; RAA, JU/4/123, Letter from Bonomi in London to Buchan in London, 14 February 1806; UGL, Murray MS 502/40, letter from Bonomi in London to Buchan in London, 26 November 1807.
- 102 *Ibid.*
- 103 Bodleian Library, Oxford, MS.Eng.Misc.c.40, letter from Bonomi in London to the Earl of Buchan, 31 July 1807; Meadows, *op. cit.*, pp. 4–5.
- 104 *Ibid.*, p. 11.