

KERAMOS

HEFT 186 OKTOBER 2004

ZEITSCHRIFT DER GESELLSCHAFT DER KERAMIKFREUNDE E. V. DÜSSELDORF

Geschäftsstelle: Amselweg 3, 56727 Mayen

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Redaktion: Manfred Meinz

Bielefelder Str. 3, 49186 Bad Iburg

Umschlag-Entwurf: Josef Faßbender †

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Das gilt insbesondere für Vervielfältigungen, Übersetzungen,
Mikroverfilmungen und die Verarbeitung in elektronischen Systemen.

KERAMOS erscheint vierteljährlich

Früher erschienene Hefte sind, soweit noch vorrätig, erhältlich bei:

Anneliese Reiff, Laurenzberger Straße 6, 52249 Eschweiler

Gesamtherstellung: Rasch Druckerei und Verlag GmbH & Co. KG, Lindenstraße 47, 49565 Bramsche
druckdaten@raschdruck.de

ISSN 0453-7580

Die Edition dieser Ausgabe von KERAMOS, erschienen zum 80. Geburtstag von Tjark Hausmann,
wurde von Johanna Lessmann betreut.

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TIMOTHY WILSON

MAIOLICA FOR THE GRAND TOUR

The phenomenon of the Grand Tour, which reached its most spectacular expression with the English "milords" of the eighteenth century, brought into being many of the great surviving English country house collections, some of which have survived virtually intact, though others have been dispersed. The attention of the Grand Tourists was most intensively focused on the search for antiquities, and modern scholarly study of the Grand Tour has correspondingly tended to concentrate on ancient sculpture, on the industry of creating spurious or replica "antiquities" to meet the demand, and on the collecting of works in Renaissance and later painting and sculpture¹. Maiolica and glass, however, did not go un-noticed by the Grand Tourists. Visitors to English country houses with eighteenth-century collections today find relatively little maiolica brought back by Grand Tourists. In the field of Renaissance maiolica, there was one spectacular achievement: the sixteenth-century maiolica assembled by Sir Andrew Fountaine (1676–1753), and preserved at Narford Hall in Norfolk until sold at Christie's in 1884, was one of the greatest private maiolica collections ever assembled². It remained, however, without parallel in the eighteenth century; the British obsession for Renaissance maiolica-collecting, to which we owe the magnificent museum collections in London, Oxford, Cambridge, and Edinburgh, acquired momentum only in the reign of Queen Victoria³.

High-quality maiolica was made in various places in mid-eighteenth-century Italy, but there seems to be little evidence that the flourishing maiolica centres of the time – Castelli or Savona, for instance – managed to stimulate regular demand for their products among the potentially lucrative Grand Tourist market. One exception is the collection at Burghley House, where there survives a group of eighteenth-century Castelli maiolica, with a few Renaissance pieces, acquired by Brownlow, Ninth Earl of Exeter, in Naples in 1763⁴; but none of these bears the Earl's arms, or can be shown to have been specially made for him.



¹ Plate, glass, Murano, probably Miotti glasshouse, painted with a view of Piazza SS. Giovanni e Paolo. Diam: 22.7 cm. Ashmolean Museum, Oxford, WA 1997.25 (presented by the National Art Collections Fund in memory of Robert Charleston).



- 4 Maiolica plate from the Rockingham series, with the Triumph of David, after Raphael's Vatican Logge. Diam. 32.8 cm. Signed on the front (lower right): 1749 *Ferdinando Campani Siena*. Private collection, Imola.



- 5 Maiolica plate from the Rockingham series, with Faith, Hope, and Charity. Diam. 37.5 cm. Here attributed to Ferdinando Maria Campani, Siena, probably 1749. Frizzi Baccioni collection, Florence.



6 Maiolica plate from the Rockingham series, with an excited satyr approaching a nymph. Diam. 25 cm. Here attributed to Ferdinando Maria Campani, Siena, probably 1749. The eighteenth-century frame was not originally on this piece. Private collection, Siena. (Photo: Gabriele Muzi.)



7 Maiolica plate from the Rockingham series, with a bacchanalian scene. Diam. 23.5 cm. Here attributed to Ferdinando Maria Campani, Siena, probably 1749. Private collection, Siena. (Photo: Gabriele Muzi.)

In glass, we do have one remarkable group of objects. In 1741 a workshop in Murano – probably that of the Miotti family – provided a novelty for a group of prominent English *virtuosi* who were visiting Venice at the time, in the form of three services of *lattimo* glass plates painted with views of Venice⁵. The clients were three friends: Horace Walpole, whose famous and seminal collection at Strawberry Hill was to be dispersed in 1842; John Shute, of whose set sixteen plates remain at his house, The Vyne in Hampshire; and Henry Fiennes Clinton, Ninth Earl of Lincoln and later Duke of Newcastle. **Fig. 1** is a plate from the set made for the Earl of Lincoln; this plate, with others of the set, was sold in 1937 on the demolition of the Newcastle family's great house in Nottinghamshire, Clumber; it later belonged to the late Robert Charleston, former Keeper of Ceramics and Glass at the Victoria and Albert Museum and the author of the standard study of these services; after his death the plate was presented to the Ashmolean Museum in his memory by the National Art Collections Fund. The view is of Piazza SS Giovanni e Paolo in Venice, after Antonio Visentini's engraving after Canaletto⁶; the expansion of the foreground canal into what looks like a broad lake is an amusing consequence of the glass-painter's need to convert his rectangular model into a circular format.

No correspondingly spectacular or systematic commissions for maiolica have previously been published. It is the purpose of this article to identify and present a series of pieces from a set made for one of the most active and well-documented of collecting Grand-Tourists.

In 2002 I was shown, through the courtesy of the owner, a plate painted in the manner associated with Bartolomeo Terchi and Ferdinando Maria Campani (**Fig. 3**). When I saw this, it seemed to me likely that the arms were of an English family, and so it proved. The arms, beneath a marquess's coronet, are those of Thomas Watson-Wentworth, who was created First Marquess of Rockingham in 1746, and died in 1750. He was one of the richest men in England and was at the time reconstructing his great house in Yorkshire, Wentworth Woodhouse. His son Charles (1720–72) was later a prominent Whig politician and twice Prime Minister. Until he succeeded his father in December 1750 as Second Marquess of Rockingham, Charles (**Fig. 2**) was known as Lord Malton. He was in Italy on the grand tour in 1748–50 and was particularly charged with acquiring sculpture for Wentworth Woodhouse; such was his and his father's success that the Grand Hall at Wentworth Woodhouse, with its display of sculpture, was not long afterwards described as “beyond all comparison the finest room in England”⁷.

8 Maiolica roundel, a grape-harvest scene. Diam: 32.5 cm. Signed on the front: *Ferdinando Campani An: 1747 Siena*. National Museums of Scotland, Edinburgh. (Reproduced by permission of the Trustees.)



There exist in the Wentworth Woodhouse Muniments at Sheffield Archives⁸ a series of letters from Lord Malton to his father, which give a vivid picture of his collecting activity in Italy. On 3 January 1749, soon after Lord Malton and his travelling companion Major James Forrester arrived in Florence, Forrester wrote to the Marquess that his nineteen-year-old charge: "only informs you of how much He is pleased with what he sees in different Places, it falls naturally to my Share, to mention how much every Body of Distinguished Rank or Tast are pleased with him..."⁹ On 18 February, the Marquess replied: "It gives me the greatest Pleasure that Ld Malton's conduct has thus far been agreeable to you, tho I fear you are too partiall in judging of his Behaviour – God has given him a good Bodily Constitution & I hope a mind capable of Improvement which under Your Conduct will enable him to live Happy to himself and Serviceable to his Friends: to which End, Literature and a Politer Knowledge of Men and Books will greatly contribute and if built on the Solid Basis of true Religion, cannot fail of Success..."¹⁰ By 16 June 1749, they had reached Siena, from where Lord Malton wrote: "By our stay here we shall save up the Money necessary for the Expence of my journey to Rome and Naples as we are not here obliged to keep a Coach & severall other Expences which made our bills run so high at Florence..."¹¹ A week later, Forrester reported to the Marquess that: "The uninterrupted State of good Health which Lord Malton has enjoyed since his coming abroad cannot give greater Pleasure at Wentworth House than it does to all here who have the Honor of his Acquaintance. His Lordships Inclination to give more time to Books than was compatible with the Diversions & numerous Visits at Florence is not only advantageously gratified at Sienna but is likewise attended with his being in the Healthiest and coolest part of Italy during the hot Months..."¹² On 5 July the Marquess wrote to his son: "I am extremely glad you continue well – Shall answer the Bill, & do not find fault with Your Expences – if you when at Rome chuse to lay out 4 or 500 in Marble Tables, Statues, as you shall judge agreeable to you I will answer your Bills to that Summ for that Purpose, there are eight niches in the Hall, the Statues should be about six foot high..."¹³ On 19 August, Lord Malton reported: "I shall order here two tables of the famous yellow Sienna Marble which is by many preferred to the Giallo antiquo... When I get to Rome I shall bespeak some Tables of the Green and some of the yellow antiquo Marble. As I hear it will be impossible to have antique Statues and as the Models made from them in plaister of Paris are so easily broke, and at best but have a mean look, and will never be proper for so fine a room as the Great Hall, I intend trying to get Copies done in Marble of the best Antique Statues..."¹⁴ By 1 September, he was in Florence, from where he wrote: "I am now upon a tour thro the Dutchy of Tuscany, and have come from Sienna here to stay some days to hear the Opera... I

flatter myself your Lordship will be very agreeably surprized with the purchases I shall make, as I am in great hope to be able to make very good Bargains, for money is here very much wanted, and there are many here that will sell underhand to a Stranger for less money than they would to a Fellow Citizen for then it would be known, and the money is agreeable to their poverty, their pride is so strong, that at the price of its being known, they would rather starve than sell"¹⁵.

There is no mention of ceramics in the correspondence, but the likely supposition is that the pottery with the Marquess of Rockingham's arms was ordered during his son's stay in Siena in the summer of 1749 (most probably by Lord Malton himself, though it cannot be excluded that it was ordered by Major Forrester or another of Lord Malton's entourage; or that it was a gift from a local family such as the Chigi Zondadari). The hypothesis is confirmed by another plate (**Fig. 4**) bearing the same arms. The subject is the Triumph of King David, after Raphael's Vatican Logge¹⁶. Scratched into the dark ground of the tree roots are the date 1749, together with the signature *Ferdinando Campani Siena*¹⁷.

As I was preparing the present article, three more plates (**Figs. 5, 6, 7**) from the service in private collections were brought to my attention by kind friends in Italy; all seem attributable to Campani. Fig. 5, the largest known piece (recently acquired for the same collection as the plate in Fig. 2) is painted with the three Theological Virtues – Faith, Hope, and Charity. Fig. 6 has an erotic subject of an excited satyr approaching a nymph¹⁸. Fig. 7 is a bacchanalian scene comparable to that on Fig. 2. All of these plates are probably based on engravings, though no sources have yet been identified.

Ferdinando Maria Campani (1702–71) was one of the great talents of eighteenth-century Italian maiolica, as well as being a well-reputed painter in oils, but information on his life is patchy¹⁹. According to the Sienese biographer Ettore Romagnoli (1772–1838), Campani was born in Siena in 1702 and died in 1771. As a young man he is said by Romagnoli to have worked mainly as a portrait painter in oils and to have gone to Munich and there painted the Electoral family²⁰. To this family belonged Princess Violante, widow of Ferdinando de' Medici; since 1717 Violante had been Governor of Siena, and between 1722 and 1724 there are payments to Campani from her recorded in the Granducal Guardaroba archives²¹. From 1733 onwards exist a group of signed and dated works by Campani, most of which which in style closely resemble the work of the older, Roman-born, artist Bartolomeo Terchi (1691–1767/8), who had previously worked at the maiolica factory at San Quirico d'Orcia. It is plausibly supposed, on the grounds of this similarity of style, that Campani and Terchi worked together in Siena about 1725–35. Recent research by Margherita Anselmi Zondadari and others has discovered no conclusive archival documentation of this collaboration, but the Chigi Zondadari family owned a pottery at Vico Bello just outside Siena, and it seems that this was the pottery where both Terchi and Campani decorated maiolica, probably in collaboration with the potter Giovan Domenico Ciabattini²². Around 1735, Terchi left Siena to work in Bassano di Sutri, near Rome, while Campani remained in Siena. I confess that I find it difficult to distinguish the work of Terchi from that of Campani on style alone, but by the 1740s only Campani, of the two, remained working in Siena.

The first definite notice we have of Campani as a painter of maiolica is a document in the Chigi Zondadari archive recording payment to him on 3 September 1732 for two plates to be set in frames in the family villa at Cetinale²³. It is interesting that this work of Campani's was intended for framing as wall decoration, rather than as tableware. From 1733 survive two handsome plates with subjects after Raphael's Vatican Logge. These plates, in the British Museum²⁴ and the Kunstgewerbemuseum, Berlin²⁵, respectively, are both dated 1733 and signed by Campani as *senese*; the inscriptions do not therefore in themselves prove that these were painted in Siena, though the document of 1732 proves he was there the preceding year and renders this likely. In 1736 an extensive correspondence from the archives of the Monte de' Paschi in Siena records the sometimes exasperated attempts of his patrons to get the painter to complete a series of maiolica plaques; described as *birbante* (rascal) and *ciarlone* (chatterer), Campani seemed to them more inclined to make excuses for not working than to get down to work; one of them wrote: "Campani never wanted to do any work, and because the work is good, one can forgive him"²⁶. One is tempted to wonder whether one of the plaques that was the subject of this correspondence is the one mentioned in 1851 by the Scottish writer James Dennistoun, but now untraced; Dennistoun recorded: "I was shown in Florence a tile, on which Annibale Caracci's Galatea was represented with great accuracy of design, but poor and hard in colour, signed *Ferdinand Campani, Siena, 1736*."²⁷ Campani might have himself accepted Dennistoun's criticism of the colour-

ring, since the correspondence is partly about the difficulty of procuring materials for good blues and notes the impossibility of producing a red (a centuries-old problem for tin-glaze pottery painters).

Evidence that Campani was still working at a high artistic level as a maiolica painter in Siena in the late 1740s comes from a further group of works, all signed, dated, and unambiguously marked as made in Siena. The ones known to me are as follows:

A pair of circular plaques with scenes of the gathering in of the grape harvest, which were in the nineteenth-century collection of Auguste de Montferrand in Saint Petersburg²⁸, and are now divided between the Victoria and Albert Museum²⁹ and the National Museums of Scotland in Edinburgh³⁰. The Victoria and Albert Museum one is signed on the front: *Ferdinando M: Campani dipinse l'1747 in Siena*; and the Edinburgh one (**Fig. 8**): *Ferdinando Campani An: 1747 Siena*. Apparently the presence or absence of the middle initial was a matter of indifference to Campani.

Romagnoli mentioned that "*di... 1748 sono varie pitture in piatti di coccio situati appesi alle pareti d'una sala della Villa di Cetinale dei Signori Chigi, opere assai graziosamente colorite e ragionevolmente disegnate*"³¹.

Two signed pieces bear Campani's signature and the date 1749. One is the piece with the Rockingham arms discussed here (Fig. 4). The other is in the Chigi-Saracini collection in Siena, painted with *Solomon and Sheba* after Raphael's Vatican Logge³². It is signed on the front: *Ferdinando Campani Siena 1749*.

The commission here supposed to have placed by or for Lord Malton and carried out by Campani was a much more substantial one than the five plates I am at present able to reproduce. On 14 October 1948, as part of an extensive series of sales from Wentworth Woodhouse which took place after World War II³³, Christie's sold, in a single lot, for a total of £36 14 shillings:

"a set of eighteen Italian majolica dishes, various, decorated in polychrome with classical figures and subjects and with the Rockingham arms, one signed and dated *Ferdinando Campani, Siena, 1749* – 9³/₄ and 14³/₄ inches diam." [i.e. approx 24.8 and approx. 37.5 cm.]³⁴.

Although the dimensions and subjects given in this cursory Christie's entry do not entirely tally with those of the five plates here reproduced, there can be little doubt that they did all form part of this lot. It seems therefore that the 1749 set consisted of at least eighteen plates – perhaps more, if any had been lost between 1749 and 1948.

Christie's cataloguer clearly considered the eighteen armorial plates to be "a set". The subjects, however, of the five known plates here illustrated are wide-ranging – one an Old Testament subject after Campani's favourite source, Raphael's Vatican Logge; one an erotic scene from the world of classical mythology; two more generalized Bacchic scenes; and one representing an allegory of the three Theological Virtues. The sizes also seem to vary more than one would expect for plates conceived from the beginning as part of a series. A possible conclusion to be drawn from this is that the surviving plates may not have formed part of a systematically-planned and iconographically coherent service: could it be that the requisite armorials were hurriedly added to pieces that were already painted and ready for firing, to make them suitable for this affluent and well-connected young Englishman?³⁵ The way the armorials are set on top of the foreground of each plate seems compatible with the hypothesis that they were added as an afterthought. Determining whether the set as a whole was conceived with any iconographical or visual coherence must await the discovery of some of the other thirteen pieces.

It might have been hoped that the plates of this substantial series would be traceable in the various eighteenth-century inventories that exist in Sheffield of the contents of Wentworth Woodhouse, but this has not yet proved possible. An inventory made on 2 February 1751, after the death of the First Marquess, included: "In the Inner Store Room: 10 Doz. of China plates of different sorts... In the Dairy: 34 China dishes of different sorts and sizes... In the Upper Store Room: 5 Doz: plates.... 16 plates of different sorts... 31 Dishes of severall sorts and Sizes...", which does not allow any individual item to be identified. A more detailed inventory made after the death of the Second Marquess on 1 July 1782 described the "Household Goods, Furniture, Pictures &c in the Capital Messuage at Wentworth". It includes: "An Account of the China at Wentworth", categorized as "China (coloured)... 23 Oval Dishes, 2 Tureens, 1 Quart Mug, 2 Octangular Dishes, all with the late Lord Rockingham's Coat of Arms upon them...", as well as quantities of ceramics classified into "Blue & White", "Worcester China", and "Coloured Dresden"³⁶. In the Marquess's London House, in Grosvenor Square, were large quantities more of ceramics, including Chinese porcelain, Chelsea, Worcester, "Derbyshire China", "Dresden", "Wedgwood Ware"; and "Earthen Wares", including blue and white "Delf", "Queen's Ware" and "Swinton Ware" (products of the factory on the Marquess's estate)³⁷. Nowhere among these lists have the Campani plates been identified; but time has not been available for a systematic search

of the inventories and accounts. If the maiolica was originally (like the dishes at Burghley mentioned above) framed³⁸; or otherwise used for decoration on a shelf or in a cabinet in some room or other of one of the family houses, rather than kept with other "china", it may easily have evaded my search.

This lack of reference so far discovered in the eighteenth-century inventories to anything identifiable as Italian maiolica is the more disappointing, since the 1948 sale included fifteen other pieces of Italian maiolica, some or all of which may possibly have been brought back by the Earl of Malton from the same Grand Tour:

lot 102: An Urbino dish, with recessed centre, decorated in polychrome with a sacrifice and inscribed on the reverse "Scula et Horridio" – 12¹/₂ inches diam. – giltwood frame; and an ewer, decorated with figures in river landscapes...

lot 104: Four Castelli plates, similarly decorated [*i.e. to the Campani plates in lot 103*], with figures and pastoral landscapes – about 9¹/₂ inches diam.; and three small plates, with recessed centres, similarly decorated – about 7 inches diam.

lot 105: Four majolica oval plaques, decorated in polychrome with figures in river landscapes – 10³/₄ inches and 11¹/₂ inches wide; and a circular ditto, similar – 7³/₄ inches diam.

lot 106: An Italian majolica font of trefoil form, decorated in polychrome with Venus and Cupid, caryatid figures and grotesques, with mask handles – 16¹/₄ inches wide.

Lots 102 and 106 sound sixteenth-century, while lots 104 and 105 could well be mid-eighteenth-century pieces. It may only ever be possible to identify any of these items, from these rather vague descriptions, if they have retained their sale labels.

The present article leaves several issues unresolved, but the Rockingham series was evidently an eloquent and at present, as far as maiolica goes, surprisingly isolated testimony of a Grand Tour commission. It may be that further work in archives in Siena will throw light both on the career of Campani and, if we are very lucky, on this specific commission. It may also be hoped that this preliminary contribution, which is offered in affectionate tribute to the friend whose Berlin catalogue of 1972 set an unprecedented and still scarcely-equalled example of scholarly rigour to all younger cataloguers of maiolica, may lead to the discovery and publication of other pieces from the set³⁹, or the identification of other maiolica made for eighteenth-century visitors to Italy.

Acknowledgement

I am warmly grateful to Fabrizio Frizzi Baccioni, Roberto Baroni, Gabriella Gherardi, Mario Luccarelli, Fabrizio Noli, Lorella Ranzi, and Cesare Ugolini, for help in tracking down pieces of the Rockingham series. Thanks are also due to the following, among others, who have given me advice and assistance: Raffaella Ausenda, Gian Carlo Bojani, Aileen Dawson, Giovanna Castelnovo, Godfrey Evans, Susan Foister, David Gowers, Ruth Harman, Kate Heard, Catherine Hess, Johanna Lessmann, John Mallet, Errol Manners, Eunice Martin, Luca Melegati, Nicholas Penny, Giorgio and Justin Raccanello, Jeremy Rex-Parkes, Christian Rümelin, Sabrina Shim, Louise Smith, Marco Spallanzani, Paul Taylor, Catherine Whistler, and Giovanna Zanchi.

Notes

- 1 The exhibition: *Grand Tour. The Lure of Italy in the Eighteenth Century*, Tate Gallery, London 1996, catalogue ed. by Andrew Wilton and Ilaria Bignamini, ignored acquisitions of metalwork, ceramics, and glass. For Doccia porcelain made for an English aristocrat, the Earl of Bristol, around 1755–8, see Arthur Lane: *Italian Porcelain*. London 1954, pl. 49A.
- 2 Andrew Moore: The Fountaine Collection of maiolica. In: *Burlington Magazine* 130, 1988, pp. 435–447. For other sources on Fountaine, see *Oxford Dictionary of National Biography*, Oxford 2004, s. v. Fountaine, Sir Andrew. – Some additions were made to the Fountaine collection in the nineteenth century.
- 3 For summary histories of maiolica collecting in Europe, see A. V. B. Norman: *Wallace Collection, Catalogue of Ceramics, I, Pottery, Maiolica, Faience, Stoneware*. London 1976, pp. 19–31. – Timothy Wilson: *Italian Maiolica of the Renaissance*. Milan 1996, pp. XIII–XXIII.
- 4 Gordon Lang: *European Ceramics at Burghley House*. Burghley 1991, pp. 7–9, and nos. 1–15. Five of these pieces were framed at the time, so were not intended by the Earl for use at table; on the history of framing Italian maiolica, see Suzanne Higgott: *Sir Richard Wallace's maiolica. Sources and display*. In: *Journal of the History of Collections* 15, 2003, 1, pp. 59–82.
- 5 Robert Charleston: *Souvenirs of the Grand Tour*. In: *Journal of Glass Studies* 1, 1959, pp. 63–82.
- 6 Timothy Wilson: *A Grand Tour souvenir of Venice*. In: *The Ashmolean* 33, Christmas 1997, pp. 12–13. – Martine Newby: *Glass of four Millennia*, Ashmolean Museum. Oxford 2000, no. 50, in both cases reproducing the graphic source. J. V. G. Mallet und Franz Adrian Dreier: *The Hockemeyer Collection. Maiolica and Glass*. Bremen 1998, no. 47.
- 7 Arthur Young: *A Six Months Tour through the North of England*. 2nd ed. London 1771, vol. I, pp. 245ff., quoted by John Kenworthy-Browne in the catalogue: *Important English Marble Statuary*, Christie's, London, 15 July 1986, pp. 56–57. – On the acquisition in Italy of sculpture for Wentworth Woodhouse, see Nicholas B. Penny: *Lord Rockingham's Sculpture Collection and The Judgment of Paris* by Nollekens. In: *The J. Paul Getty Museum Journal* 19, 1991, pp. 5–34. Also Hugh Honour: *English Patrons and Italian Sculptors in the first half of the eighteenth century*. In: *Connoisseur* 141, 1958, pp. 220–226. – John Inghamells: *A Dictionary of British and Irish Travellers in Italy 1701–1800* compiled from the Brinsley Ford Archive. London and New Haven 1997, pp. 631–633. – John Scott: *The Pleasures of Antiquity*. London 2003, pp. 116–117. – For the life of the collector, see S. M. Farrell. In: *Oxford Dictionary of National Biography*. Oxford 2004, s. v. Wentworth, Charles Watson. – For Rockingham's later patronage of painting, see Malcolm Warner and Robin Blake (eds.): *Stubbs and the Horse*. New Haven and London 2004, pp. 43–64. For the pietra dura 'Fitzwilliam Cabinet' in Oxford, see Nicholas B. Penny: *Catalogue of European Sculpture in the Ashmolean Museum 1540 to the Present Day*. Oxford 1992, vol. I, no. 35.
- 8 Quotations are from the Wentworth Woodhouse Muniments at Sheffield Archives (accepted by HM Government in lieu of inheritance tax and allocated to Sheffield City Council), by permission of the Head of Leisure Services.
- 9 Sheffield Archives, WWM/M2/508.
- 10 Sheffield Archives WWM/M2/510.
- 11 Sheffield Archives, WWM/M5/553.
- 12 Sheffield Archives, WWM/M2/515. It is reported, however, that Lord Malton contracted a long-lasting venereal disease during his travels in Italy, so his behaviour there was perhaps not always as exemplary as the written sources suggest.
- 13 Penny 1991 (see note 7), pp. 5–6, with discussion.
- 14 Sheffield Archives, WWM/M2/518.
- 15 Sheffield Archives, WWM/M2/519. More extensive quotations from this correspondence are given by Penny 1991 (see note 7).
- 16 Campani's source for his versions of scenes from the Loggia was either the etched series by Nicolas Chaperon (1612–1656) or the series etched and engraved in the second half of the seventeenth century by Pietro Aquila and Cesare Fantetti; see Grazia Bernini Pezzini, Stefania Massari, and Simonetta Prosperi Valenti Rodinò: *Raphael Invenit*. Rome 1985, pp. 88, 424, Loggia VI, no. 44; or pp. 91–2, 434, Loggia VII, no. 45.
- 17 Elena Pelizzoni and Giovanna Zanchi: *La maiolica dei Terchi*. Florence 1982, no. 66. I owe to Giovanna Zanchi the information that the plate was formerly in the Arrigo Luzzatto collection. Another version of the design, unsigned but perhaps also by Campani, is illustrated by Pelizzoni and Zanchi, no. 85.
- 18 The scene recalls the erotic engravings of Annibale Carracci but is not derived from them.
- 19 For Campani, see Gaetano Guasti: *Di Cafaggiolo e di altre fabbriche di ceramiche in Toscana secondo studi e documenti in parte raccolti dal Comm. Gaetano Milanese*. Florence 1892, pp. 351–355. – Pelizzoni and Zanchi 1982 (see note 17). – A. Cornice. In: *Dizionario biografico degli italiani*, vol. 17. Rome 1974, pp. 404–405. – Giovanna Zanchi: *Un episodio di Raffaellismo nella maiolica italiana del Settecento: I Terchi e il Campani*. In: Marcello Fagiolo and Maria Luisa Madonna (eds.): *Raffaello e l'Europa. Atti del IV Corso Internazionale di Alta Cultura*. Rome 1990, pp. 605–618. – Contributions by Margherita Anselmi Zondadari and Gianni Mazzoni in: *Ceramica Chigiana a San Quirico. Una manifattura settecentesca in Val d'Orcia*, Exhibition catalogue San Quirico and Siena 1996–1997. – An important contribution is a pair of articles by Stefan Berg: *Eine Serie bisher unbekannter Campani-Majoliken im Kunstgewerbemuseum Dresden*. In: *Keramos* 151/1996, pp. 133–164. – Ders.: *Campani/Terchi-Majoliken in Wien. Siena als Vorbild der italienischen Periode in Holitsch*. In: *Keramos* 164/1999, pp. 19–42. – Two more recent contributions on Terchi are Carmen Ravanelli Guidotti: *Bartolomeo Terchi Romano in S. Quirico 1719*. In: *Faenza* 84, 1998, pp. 379–386. – Simonetta Angeli: *'Non avere altro impiego e professione che quella di fabbricatori di maioliche'*. In: *Vascellari* 1, 2003, pp. 142–161.
- 20 Despite kind efforts by Sabine Heym, Peter Krückmann, and Gisela Fischer, colleagues in Munich have so far not managed to trace any portrait in the public collections in that city which might be by Campani. The only published portrait by him known to me is the dull-looking one of Sallustio Bandini, published by Mazzoni 1996/1997, p. lxxiii, and there dated 1759.
- 21 Guasti 1892 (see note 19), p. 352.
- 22 Guasti 1892 (see note 19), pp. 352–353 does not cite

- documents in support of the postulated link between Campani and Ciabattini; but the suggestion is apparently confirmed by the researches of Margherita Anselmi Zondadari: *L'attività della vaseria attraverso i documenti dell'Archivio Chigi Zondadari*. In: *Ceramica Chigiana 1996/1997* (see note 19), p. lvi.
- 23 Anselmi Zondadari in: *Ceramica Chigiana 1996/1997* (see note 19), pp. xxxv-lxvi.
 - 24 Timothy Wilson: *Ceramic Art of the Italian Renaissance*. Exhibition catalogue British Museum. London 1987, no. 270. – For the source, see Bernini Pezzini 1985 (see note 16), pp. 86, 417, Logge VI, no. 4 (Chaperon); or pp. 89, 427, Logge VII, no. 4 (Fantetti).
 - 25 Tjark Hausmann: *Majolika. Kataloge des Kunstgewerbemuseums Berlin*, vol. VI. Berlin 1972, no. 307. – For the source, see Bernini Pezzini 1985 (see note 16), pp. 88, 422, Logge VI, no. 36 (Chaperon), or pp. 91, 432, Logge VII, no. 37 (Fantetti).
 - 26 Letter from Baljo Francesco Sansedoni in Florence to Ambrogio Sansedoni in Siena, 31 July 1736: "Il Campani non ebbe mai voglia di lavorare, e purché faccia bene, gli si potrà perdonare." The documents, from the Archive of the Monte dei Paschi di Siena, are published by Mazzoni, in: *Ceramica Chigiana 1996/1997* (see note 19), pp. 88–90; and see Anselmi Zondadari, *ibid.*, pp. lvi–lvii. The documents also report that Campani was at the time engaged in painting nine plates for S.A.R. (Sua Altezza Reale), presumably the Grand Duke Gian Gastone de' Medici.
 - 27 James Dennistoun: *Memoirs of the Dukes of Urbino*. London 1851, III, p. 392.
 - 28 Catalogue of the Extensive and Valuable Collection of Majolica Ware, The Property of that well-known Amateur, Monsieur A. de Montferrand, of St. Petersburg, Christie's, London, 14–16 November 1859, lot 308.
 - 29 Bernard Rackham: *Victoria and Albert Museum. Catalogue of Italian Maiolica*. London 1940, no. 1177.
 - 30 Celia Curnow: *Italian Maiolica in the National Museums of Scotland*, National Museums of Scotland Information Series, No. 5. Edinburgh 1992, no. 102. Both are after engravings by Jan Van Ossenbeeck after Bassano.
 - 31 Ettore Romagnoli: *Biografia cronologica de' bellartisti senesi 1200–1800*. Facsimile edition, Florence 1976, vol. 12, pp. 145–148 – Anselmi Zondadari in: *Ceramica Chigiana 1996/1997* (see note 19), p. lvii.
 - 32 Carmen Ravanelli Guidotti: *Monte dei Paschi di Siena. Collezione Chigi-Saracini: 5: Maioliche italiane*. Siena 1992, no. 80. For the source, see Bernini Pezzini et al., 1985 (see note 16), pp. 88, 425, Logge VI, no. 48 (Chaperon); or pp. 92, 434, Logge VII, no. 49 (Aquila). The only other piece that might conceivably, but doubtfully, be considered a signed Campani known to me is a plate in the Louvre initialled FM: see Jeanne Giacomotti: *Catalogue des majoliques des musées nationaux*. Paris 1974, no. 1362.
 - 33 Other sales were: *Catalogue of Pictures by Old Masters and Historical Portraits the Properties of the Right Hon. Earl Fitzwilliam, D.S.C.* removed from Wentworth Woodhouse, Yorkshire, and the Right Hon. Viscount Harcourt removed from Nuneham Park, Oxford. Christie's, London, 11 June 1948. – *Catalogue of Etruscan and Greek Vases [etc.] the Property of Earl Fitzwilliam's Wentworth Estates Company removed from Wentworth Woodhouse, Yorkshire*, Christie's, London, 15 July 1948. – *Important sale of a large portion of the contents of Wentworth Woodhouse, Yorkshire*. Henry Spencer & Sons (of Retford, Worksop and Sheffield), 4–9 July 1949. – The Eighth Earl Fitzwilliam had been killed in a flying accident in May 1948.
 - 34 *Catalogue of English, Continental and Oriental Porcelain the property of Earl Fitzwilliam's Wentworth Estates Company, removed from Wentworth Woodhouse, Yorkshire*. Christie's, London, 14 October 1948, lot 103. The buyer is given in Christie's records as "Baer".
 - 35 It is not entirely impossible that the arms were added to plates that had already been painted and twice fired, but on the two (from the Frizzi Baccioni collection) which I have been able to examine I did not observe any evidence of such a refiring.
 - 36 Sheffield Archives, WWM/A1204, pp. 67–68.
 - 37 Sheffield Archives, WWM/A1204, pp. 87–89; 112–115. The Chelsea included "An elegant set of Chelsea China in a wainscot Box lined with Green Baize, which the late Duke of Cumberland intended as a present to his niece the Princess of Brunswick, but his Royal [Highness] happening to die before it was sent, the same was sold to the late Marquis for 90 Guineas". John Mallet suggests to me that this product of the late years of the Chelsea factory may have resembled the Mecklenburg-Strelitz service, now mostly in the British Royal Collection; for which see Mallet, in: *Rococo. Art and Design in Hogarth's England*. Exhibition catalogue Victoria and Albert Museum. London 1984, p. 259. The set described in the inventory may be the gold anchor tea set with floral panels on "a brilliant ruby ground gilt", which was sold at the 1948 Christie's sale cited above (see note 33), lot 45; three pieces were illustrated in the catalogue. Of this sale, lots 29–47 were Chelsea.
 - 38 In the 1948 sale catalogue no frames were mentioned on the Campani plates.
 - 39 I am told by friends in the Italian art trade that other plates from the set have passed through the market in Italy in the last twenty years or so.

Zusammenfassung

Majolika für die »Grand Tour«

Untersuchungen zur »Grand Tour«, der klassischen Bildungsreise junger, englischer Aristokraten im 18. Jahrhundert, nach Italien haben sich selten mit Aufträgen von Kunsthandwerk beschäftigt. Dieser Beitrag behandelt Objekte aus Glas und Majolika, angefertigt für solche Reisenden während ihrer Grand Tour in den Jahren 1740–1750. Aus einem Satz mit Venedigansichten, die 1741 für Henry Earl of Lincoln entstanden, stammt ein Teller im Ashmolean Museum, Oxford. Er war zuletzt im Besitz von Robert Charleston, dem Verfasser der 1959 erschienenen grundlegenden Untersuchung zu Servicen dieser Art. Der hier veröffentlichte Aufsatz greift das Thema auf und stellt fünf Majolikateller, heute in verschiedenen Privatsammlungen, aus einem 1749 in Siena entstandenen Satz vor; ein Exemplar ist von Ferdinando Maria Campani signiert. Alle Stücke tragen das Wappen des Marquess of Rockingham und wurden sehr wahrscheinlich für den Earl of Malton, dessen ältesten Sohn, gemacht. Auf seiner Grand Tour hielt er sich im Sommer 1749 in Siena auf. Es ist dokumentiert, daß er dort für den Sitz seiner Familie, Wentworth Woodhouse, Skulpturen erwarb. Weitere Majoliken aus dem Ensemble, zu dem mindestens 18 Stücke gehörten, sind noch nicht lokalisiert geworden. Es ist zu hoffen, dass vertiefende Recherchen im Archiv von Wentworth Woodhouse oder in Italien neue Dokumente zur Geschichte dieses Satzes von Majoliken bekannt machen.

Bildlegenden

- 1 Teller mit Ansicht der Piazza SS. Giovanni und Paolo Glas, Murano, wohl Miotti-Werkstatt. Dm. 22,7cm. Oxford, Ashmolean Museum (Geschenk des National Art Collections Fund in memoriam Robert Charleston).
- 2 Portrait von Charles, 2. Marquess of Rockingham (1720–1772). Schabkunstblatt von Richard Houston nach Benjamin Wilson. H. 39,4cm, Br. 27,6cm (Blattgröße). Oxford, Ashmolean Museum (Hope Collection 8631)
- 3 Teller mit bacchischen Szenen aus der Rockingham-Serie. Hier Ferdinando Maria Campani, Siena, zugeschrieben, wahrscheinlich um 1749. Dm 25,4cm. Sammlung Frizzi Baccioni, Florenz.
- 4 Teller mit David und Goliath aus der Rockingham-Serie, nach dem Fresko Raffaels in den Loggien des Vatikan. Siena, signiert auf der Schauseite unten rechts: 1749 Ferdinando Campani Siena. Dm. 32,8cm. Imola, Privatsammlung
- 5 Teller mit Glaube, Hoffnung und Liebe aus der Rockingham-Serie. Hier Ferdinando Maria Campani, Siena, zugeschrieben, wahrscheinlich 1749. Dm. 37,5cm. Sammlung Frizzi Baccioni, Florenz
- 6 Teller mit einem Satyr, der sich einer Nymphe nähert aus der Rockingham-Serie. Hier Ferdinando Maria Campani, Siena, zugeschrieben, wahrscheinlich 1749. Dm. 25cm. Ursprünglich nicht in diesem Rahmen des 18. Jahrhunderts. Privatsammlung, Siena.
- 7 Teller mit bacchischen Szenen aus der Rockingham-Serie. Hier Ferdinando Maria Campani, Siena, zugeschrieben, wahrscheinlich 1749. Dm. 23,5cm. Privatsammlung, Siena.
- 8 Majolikatondo mit Darstellung der Weinernte Siena, signiert auf der Schauseite: Ferdinando Campani An: 1747 Siena.
National Museums of Scotland, Edinburgh.