



# HORACE WALPOLE'S STRAWBERRY HILL

*edited by* MICHAEL SNODIN  
*with the assistance of* CYNTHIA ROMAN

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## 12.

# 'PLAYTHINGS STILL?' HORACE WALPOLE AS A COLLECTOR OF CERAMICS

TIMOTHY WILSON

IN JUNE 1785 Walpole wrote to Sir Horace Mann in Florence, requesting an example of porcelain from a grand-ducal factory he believed (wrongly) to exist:

I should be glad if your nephew would bring me a single bit, a cup, or other trifle, as a sample. I remember that ages ago there was a manufacture at Florence belonging to Marquis Ginori, of which I wished for a piece, but could not procure one ... I have a closet furnished with specimens of porcelain of various countries; besides a good deal of faience or Raphael-ware, and some pieces with the arms of Medici – but am not I an old simpleton to be wanting playthings still? – and how like is one's last cradle to one's first!<sup>1</sup>

Among the varied accumulations at Strawberry Hill, ceramics were the most numerous category.<sup>2</sup> Walpole's China Room, as described in the 1784 *Description*, contained a densely packed 'collection of porcelaine, earthenware, glass, and enamel on copper, of various ages and countries', numbering some 670 items,<sup>3</sup> and continued to grow: one of his most celebrated possessions, the set of Delft plates painted with signs of the zodiac by Sir James Thornhill, was acquired at Mrs Hogarth's sale on 24 April 1780. Over 200 pieces were oriental (mostly Chinese, some Japanese), and about 160 were French porcelains, mostly Sèvres but also Chantilly, Saint Cloud and other factories. Alongside these were smaller groups of Chelsea<sup>4</sup> and other English porcelain (75 pieces) (Fig. 223); Meissen (Fig. 224) and German porcelain (33); Wedgwood and English pottery (39); maiolica (22);

glasses (53) (Figs. 9, 225), including 24 marvellous plates of Venetian white glass painted with views of Venice, acquired there in 1741; and smaller groups of classical pottery (Fig. 220),<sup>5</sup> Roman glass, medieval tiles,<sup>6</sup> French Renaissance pottery, German stoneware, Delft (Figs. 226, 228), sixteenth-century Limoges enamels (Fig. 229) and Islamic pottery. There were also puzzling exotic categories like 'Portuguese red earth', 'basons of most ancient Gombroon china'<sup>7</sup> and wares described as 'Turkish' and 'gilt within' or 'cast with leaves'. The arrangement, described in ten lovingly detailed pages of the *Description*, appears random, without any systematic attempt to group similar things together: in so dense a display the shelf heights may have been an overriding criterion. Already by 1774 ceramics had overflowed the China Room into the adjoining Waiting Room. There is nothing that sounds like a conventional



Figure 219. Ewer, 'Saint-Porchaire', c. 1545–60, white-bodied earthenware, inlaid and glazed, H 34.6 cm. National Museums Scotland. 1975.466. Cat. 230

Figure 220. *Ancient Greek Cup*, watercolour 10.7 × 12.8, p. 34 from Bawtree's extra-illustrated copy of the *Description*. The Lewis Walpole Library, Yale University. 33 30 copy 4



## THE LIMOGES ENAMEL HORN

Timothy Wilson

In the 'Refectory or Great Parlour', as if in a medieval baron's hall, hung what the *Description* calls 'a hunting-horn, finely enameled on one side in colours, on the other in chiaro scuro, with the history of saint Hubert'. This is a unique virtuoso product of the French Renaissance, signed by its most brilliant enameller, Léonard Limousin.

Enamel painting is carried out in powdered glass on metal. Here the enamelled plaques surround a real ox horn, an unparalleled and demanding process. On one side, in coloured enamels, are scenes on a hunting theme. Nearest the opening is the story of how St Hubert (an eighth-century Bishop of Liège), while out hunting, saw a vision of Christ Crucified between a stag's horns; he became the patron saint of hunters. Three further scenes show hounds attacking

a stag, a boar and a hare. On the other side, in muted *grisaille*, are roundels between scrollwork and spirited grotesques: near the opening is a Roman emperor, in front of whom a second, ghostly profile appears; next is Cleopatra applying the asp to her breast; then David playing the harp; and the last, David with the head of Goliath. Beneath the David and Goliath scene is painted (faintly) a date, apparently 1538, and the signature 'LEONARDVS. LEMOVICVS', the Latin name of Léonard Limousin.

Enamel painting on metal reached a summit of pictorial sophistication in sixteenth-century Limoges and Léonard Limousin was its greatest name. Shortly after his first-known dated work in 1533, he was introduced to the royal court in Paris, became *esmailleur pour le roi* and painted ambitious portraits



Figure 221. Léonard Limousin, Hunting Horn, Limoges, 1538, copper, silver, coloured and grisaille-painted enamel over cow's horn, L 30.5 cm. Private collection. Cat. 65



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and other large-scale works. Stylistically, the horn's  
*grisailles* resemble another early work, a gaming board  
in the Louvre dated 1537. Nineteenth-century  
writers reported a tradition that the horn was made  
for Francis I. This is undocumented, but Francis had  
a passion for hunting with dogs and the horn is an  
object of high ambition, appropriate as a royal gift;  
the tradition might be correct.

In 1842 the auctioneer George Robins enthused:  
'perfectly unique ... undoubtedly one of the most  
remarkable gems of this rare collection, and has been  
highly prized by the connoisseur'. The compiler of  
the burlesque *Gooseberry Hall* parodied it: 'Over the  
chimney hangs a very large and curious cow's horn,  
covered with unintelligible hieroglyphics, supposed  
to signify that it was once the property of – the name

is illegible – a celebrated Saxon swineherd.' At the  
sale it was bought by the dealer Webb for 135 guineas  
and soon passed into the collection of medieval and  
Renaissance works of art of the China merchant  
Hollingworth Magniac, who lent it to the 1850  
exhibition of *Works of Antient and Mediaeval Art* at the  
Society of Arts in London ('this celebrated work') and  
to the 1862 *Special Exhibition* at South Kensington  
(‘this exquisite work of art’). After World War II it  
passed into American ownership. Though it was for a  
time on loan at the Metropolitan Museum of Art,  
New York, the exhibition *Horace Walpole's Strawberry  
Hill* is the first public showing for many years of this  
long-famous object.



Figure 222. Reverse of Fig. 221,  
with signature and date near the  
mouth. Cat. 65





Figure 223. One of a pair of salt-cellars in the form of crayfish, Chelsea, *c.* 1745–51, soft-paste porcelain, 13.5 × 6.8 cm. British Museum, Department of Prehistory and Europe. 1887,0307,11.18. Cat. 238

Figure 224. Pot Pourri vase and cover, Meissen, *c.* 1745–50, hard-paste porcelain, painted and gilt, h 13.9 cm. British Museum, Department of Prehistory and Europe. Franks.76. Cat. 237

Figure 225. Goblet, probably by Jacopo Verzelini, glass, h 13.3 cm. Victoria and Albert Museum, London. C.1522-1936, Cat. 244

Figure 226. Dish with Portraits of Charles II and Catherine of Braganza, English or possibly Dutch, 1662–85, tin-glazed earthenware, d 33 cm. Victoria and Albert Museum, London. 3869-1901. Cat. 232





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Figure 226. Dish with Portraits of Charles II and Catherine of Braganza, English or possibly Dutch, 1662-85, tin-glazed earthenware, D 33 cm. Victoria and Albert Museum, London. 3869-1901. Cat. 232



Figure 227. Pair of 'Choiseul' vases, Sèvres, 1763-9, soft-paste porcelain with gilt bronze mounts and bases, 28.8 x 43 x 25.5 cm. Victoria and Albert Museum, London, Jones Bequest. 743-1882, 743A-1882. Cat. 149

Figure 228. Sir James Thornhill, one of a set of twelve Delft plates with Signs of the Zodiac, 1711, tin-glazed earthenware, DIAM 22 cm. British Museum, Department of Prehistory and Europe. 1889.0706.67. Cat. 236

Figure 229. Jean Pénicaud II, Covered cup on a high foot with scenes from the Life of Samson, Limoges, 1539, painted enamel on copper, H 13.3 cm. Victoria and Albert Museum, London, Salting Bequest. C.2460-A-B-1910. Cat. 228





dinner service, and although Walpole's guests may sometimes have dined from special ceramics, everyday tablewares were perhaps kept elsewhere.<sup>8</sup> Rare ceramics were part of his lifestyle: a biographer noted that at breakfast 'the tea-kettle, stand and heater were brought in, and he drank two or three cups of that liquor out of most rare and precious ancient porcelain of Japan'.<sup>9</sup>

Arranged throughout the house, in cupboards, on shelves, on chimneypieces and on and under furniture, were approaching 600 other ceramics. Some were large vases or bowls (sometimes mounted) carefully positioned for display. In the Round Drawing Room, for example, in 1784 two ormolu-mounted Sèvres vases stood on a table (Fig. 227).<sup>10</sup> Under two Japanese lacquer cabinets were a pair of late sixteenth-century pharmacy bottles with the Medici arms, while under another cabinet was an armorial vase of Valencian lustreware, made about 1470 for Lorenzo de' Medici (Fig. 230); what connected these large items under the furniture was not style but armorials. At the end of the Gallery stood 'two commodes of old Japan with marble slabs; on one a triangular cistern of Roman fayence, finely painted with figures, probably from designs by Julio Romano; two large vases, ditto, finely painted, and inscribed *FATTE IN BOTEGA DE ORATIO FONTANA*, and mounted in or molu'; these sixteenth-century Urbino maiolica jars had been fitted in Paris around 1765 with superb ormolu mounts resembling ones applied to Sèvres.<sup>11</sup> On a second commode the matching Urbino 'cistern' was accompanied by 'two bottles of blue and white and gold Seve china, most beautifully designed and ornamented'.<sup>12</sup> The concept was not art-historical: disparate pieces were grouped for visual effect. Nearby, nearly 300 pieces<sup>13</sup> of oriental porcelain assembled by Walpole's mother ('a large collection of ancient porcelaine of China, which belonged to Catherine lady Walpole') were kept piously separate, crammed into a glass-fronted cupboard between the Gallery and the Round Drawing Room (Fig. 231).<sup>14</sup> In view of these quantities, it is not surprising that observers seeking to encapsulate what was distinctive about Walpole's near-omnivorous collecting tended to think of ceramics and especially of porcelain. William Hazlitt's pithy summary was that 'his mind as well as his house, was piled up with Dresden china, and illuminated through painted glass'.<sup>15</sup>





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The third quarter of the eighteenth century in England was 'a heyday for upper-class interest in ceramics',<sup>16</sup> and particularly for female fascination with porcelain. Many great houses had 'china rooms' – sometimes hardly more than pantries containing tablewares, sometimes almost museums.<sup>17</sup> The most astonishing of these belonged to the Fountaine family at Narford Hall, Norfolk, where an unrivalled collection of High Renaissance maiolica, Limoges enamels and pottery by or in the manner of Bernard Palissy, formed by the 'virtuoso' Sir Andrew Fountaine, was displayed in an octagonal glazed room with a ceiling painting.<sup>18</sup> George Vertue, visiting in 1739, noted

a most rare Cabinet of Earthen ware, painted, gilded and adorned, with great beauty and variety. of ancient Italian designs and painting from Raphael. Jul. Romano. del Sarto and other famous masters of that Age, being Vases of beautiful shapes and colours. cisterns. dishes. plates cupps vessels of many formes, all these are in a room ranged in the most elegant & delightful order possible ... all allow tis the most compleat collection of the kind in this part of Europe yet, he has another room adorned with great variety of china Ware for all necessary uses – and ornament. only Blew & White.<sup>19</sup>

Less exceptional, but still intended to impress more than to furnish a dinner table, was the china room of the Dashwoods at Kirtlington Park near Oxford. In 1778 Mrs Lybbe Powys, visiting Kirtlington, was alarmed to be challenged on her connoisseurship by the formidable châtelaine when shown

Lady Dashwood's china-room, the most elegant I ever saw. 'Tis under the flight of stairs going into the garden; it's ornamented with the finest pieces of the oldest china, and the recesses and shelves painted pea-green and white, the edges being green in a mosaic pattern. Her ladyship said she must try my judgment in china, as she ever did all the visitors of that closet, as there was one piece there so much superior to the others. I thought myself fortunate that a prodigious fine old Japan dish almost at once struck my eye.<sup>20</sup>

Most china rooms were more utilitarian. The 1782 inventory of the Marquess of Rockingham's



great house in Yorkshire, Wentworth Woodhouse, included coloured armorial 'China', blue and white oriental porcelain, 'Worcester China', and 'coloured Dresden'; his London house had Chelsea, Wedgwood, 'Derbyshire china', Worcester, 'Queen's Ware' and 'Swinton Ware', as well as porcelain figures.<sup>21</sup>

One local china room that surely impressed Horace was created at Marble Hill by his friend Henrietta Howard, Countess of Suffolk, in 1739. That year she wrote to Lord Herbert that 'my Cheney room will make you stare if not swear, tho' I must tell you 'tis the admiration of the vulgar'. It was in a separate cottage, fitted out with carved and gilded shelves and decorated probably by the French painter Andien de Clermont, whom Walpole later employed at Strawberry Hill. After Lady Suffolk's death in 1767, the China Room defeated the inventory clerks: 'Finding that it was not Possible to Take an Inventory of the China, it was agreed on to take only the amount of the pieces in japan in the Said Room.'<sup>22</sup>

On 31 October 1755 Walpole wrote to Richard Bentley: 'I am fitting up the old kitchen for a china-room.'<sup>23</sup> What was built, however, may not have been the first idea. In Walpole's copy of the 1774 *Description*, an inserted pen drawing, perhaps by John Chute (Fig. 232),<sup>24</sup> shows a ground plan

Figure 231. Ewer and Basin with Figures in a Landscape, Chinese, c. 1760–90, hard-paste porcelain, H 23.6 cm (ewer); H 8.9 (basin). The Lewis Walpole Library, Yale University. Cat. 242

Figure 230. Vase with Arms and Ring Device of the Medici, Spanish (Manises), c. 1465–80, tin-glazed earthenware, H 57 cm. British Museum, Department of Prehistory and Europe. G.619. Cat. 148



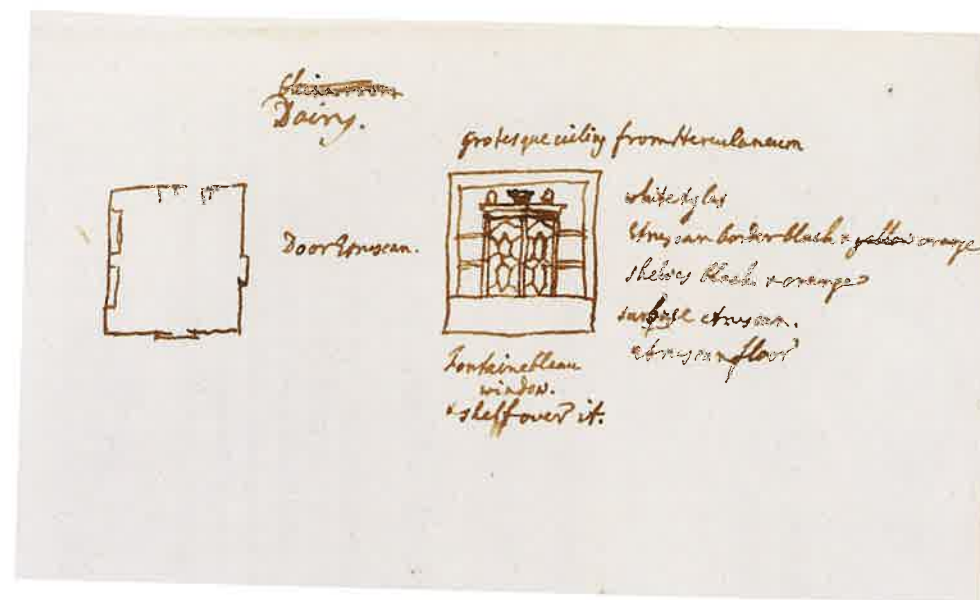


Figure 232. Perhaps by John Chute, *Sketch design for a china room or dairy*, pen and ink, from the *Description*. The Lewis Walpole Library, Yale University. 49 2523

Figure 233. Edward Edwards, *Chimneypiece in China Closet*, pen and ink and watercolour, 1781. The Lewis Walpole Library, Yale University. 49 2523



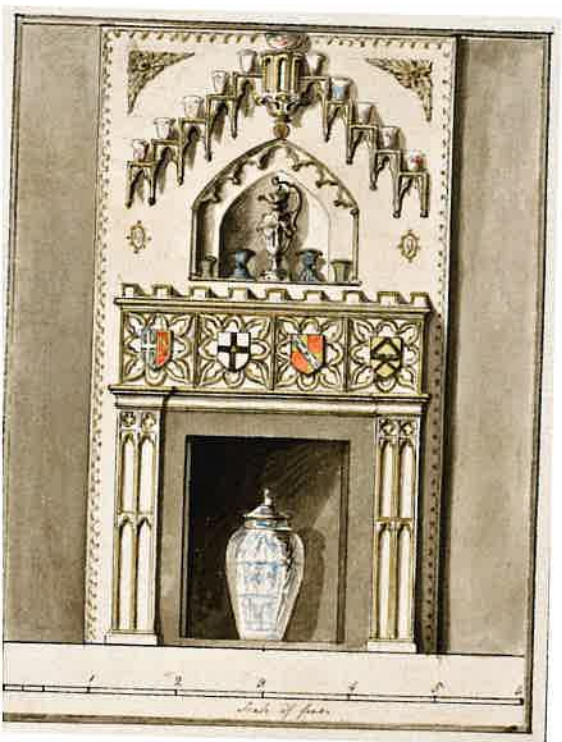
and elevation of a squarish room under the heading 'China Room', which has been crossed out and 'Dairy' substituted. The annotations read: 'Door Etruscan'; 'grotesque ceiling from Herculaneum'; 'white tiles'; 'Etruscan border black & ['yellow' crossed out] orange'; 'shelves black and orange'; 'surbase Etruscan'; 'etruscan floor'; 'Fontainebleau window & shelf over it'. If this was an idea for the China Room, it is an early use of 'Etruscan' ornament, but the idea was not carried forward; the final effect was more eclectic.<sup>25</sup>

The China Room, as it emerged, was 12 feet 4 inches by 9 feet 9 inches (3.8 x 3 m), so that, with a door, chimney breast and two windows, there was restricted shelf space. The ceiling was painted by Johann Heinrich Muntz with 'convolvuluses on poles':<sup>26</sup> Walpole later recorded to Mann that 'I had the ceiling of my china room painted from one I had observed in the little Borghese villa [at Frascati near Rome]. I was hoarding ideas for a future Strawberry even in those days of giddiness, when I seemed to attend to nothing.'<sup>27</sup> Contrasting with this sunny Italian ceiling were two windows with armorial stained glass, a wainscot of white Delft tiles with blue and white borders (possibly recalling an original Dairy concept), and an imposing wooden Gothic chimneypiece, which the *Description* meticulously noted had 'the upper part ... taken from a window of an ancient farm-house, formerly Bradfield-Hall, belonging to Lord Grimston in Essex; the lower part from a chimney at Hurst Monceaux in Sussex: it is adorned with the arms of Talbot, Bridges, Sackville, and Walpole, the principal persons who have inhabited Strawberry-Hill' (Fig. 233). Set in the floor were medieval tiles that Walpole had obtained in 1753.<sup>28</sup> He would have liked to have had it completely paved with them: in 1764, thanking his brother-in-law Charles Churchill for the gift of other medieval tiles, he mentioned obtaining these

from the cathedral of Gloucester, when it was new paved; they are inlaid in the floor of my china-room. I would have got enough to pave it entirely; but the canons who were flinging them away, had so much devotion left, that they enjoined me not to pave a pagoda with them, nor put them to any profane use ... I did not know that a china-room might casuistically be interpreted a pagoda, and sued for no more.<sup>29</sup>

In the fireplace was a large blue and white oriental porcelain jar, while in a Gothic niche above was a ewer of the mysterious French sixteenth-century pottery known as 'Saint-Porchaire'; his description of it as 'a fine ewer of faience, designed by Julio Romano' is, in view of Giulio Romano's drawings for similar objects, quite accurate.<sup>30</sup> The little shelves above may have been copied from medieval originals, but their configuration seems as akin to the designs of Daniel Marot as to real Gothic;<sup>31</sup> they held chocolate cups, probably eighteenth-century Castelli maiolica.





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The decoration of the China Room mirrored its miscellaneous contents. An eloquent idea of the impression it could still make years after Walpole's death is given in a description by the novelist Lady Morgan in 1825:

Beakers of Indian porcelain, pails of Chelsea china, and vases of Roman *faience* mingle their remote epochs in amicable confusion, against all rule and chronological *virtù* ... The china closet at the first glimpse looks like any body's china-closet, and, to the unlearned, is neither striking nor interesting; but to those who can trace in its little ceiling the roof of the pretty room at the Borghese villa at Frascati, or a chimney-piece copied from an old window at the ancient seat of the Grimstones (Broadfield Hall, in Essex), it is not unimportant. Regiments of Worcester china bowls, phalanxes of Sèvres mustard-pots, with cups, and dishes, and narrow-necked bottles, and wide-mouthed ewers, and mugs, and jugs, of no very striking appearance, are turned from with a sneer, by those who know not the history of this frail but venerable collection. But when cups have been painted by Pietro Cortona; and plates by Raffael; and dishes by Giulio Romano; when green-glass bottles turn out to be Roman lacrymatories, and a china figure to be Michael Angelo's Bacchus; then the China-closet becomes a precious museum; and one regrets that its dimmed stained glass windows do not throw more light upon treasures consecrated alike by the hand of time and of genius.<sup>32</sup>

Throughout the house provenance and association – whether historical or personal friendship, but ideally aristocratic – were evoked; armorials were sometimes no doubt Walpole's motive for a purchase. A famous 'association object' was the Chinese porcelain tub (see pp. 32–3) in which Walpole's cat had drowned, provoking Thomas Gray to write one of the most delicious poems of the century. The China Room included its share of objects with personal associations:

An ancient tall drinking-glass, with arms and devices; a present from sir John Hawkins.<sup>33</sup>

An old glass tankard ... of old Venetian glass striped with white, mounted in silver gilt: on the lid, arms of Parr enamelled<sup>34</sup>

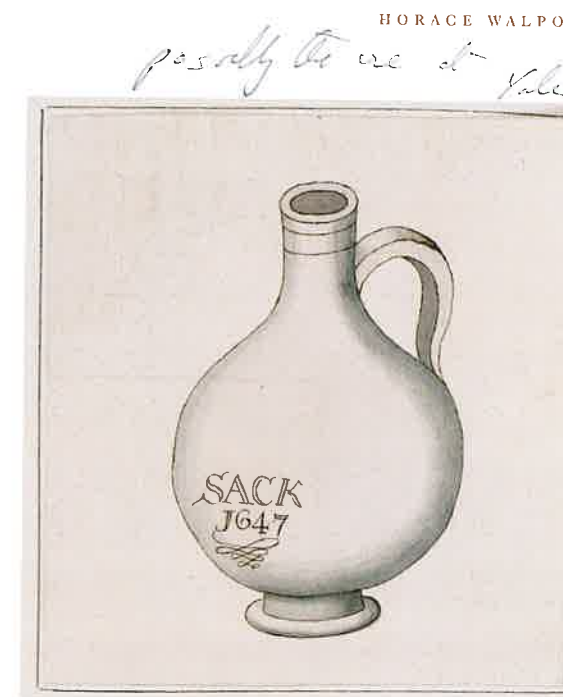


Figure 234. Earthen bottle, painted on it 'SACK 1647', pen and ink, watercolour, 1674, 13 x 12.2 cm, on p.31 from Bawtree's extra-illustrated copy of the *Description*. The Lewis Walpole Library, Yale University. 33 30 copy 4

Figure 235. Perhaps by John Carter, *German Earthen Mug in China Room*, pen, ink and wash, 22.8 x 13.4 cm. The Lewis Walpole Library, Yale University. 33 30 copy 6

Figure 236. Tile from the Kitchen of William the Conqueror, watercolour, 14.5 x 13.5, on p. 37 of Bawtree's extra-illustrated copy of the *Description*. The Lewis Walpole Library, Yale University. 33 30 copy 4



An earthen bottle; painted on it *Sack*, 1647: it was thus sold by apothecaries. From the collection of Mrs Kennon the virtuosa midwife (Fig. 234)<sup>35</sup>

Two Saxon tankards, one with Chinese figures, the other with European. These tankards are extremely remarkable. Sir Robert Walpole drank ale; the duchess of Kendal, mistress of king George the First, gave him the former. A dozen or more years afterwards, the countess of Yarmouth, mistress of king George the Second, without having seen the other, gave him the second; and they match exactly in form and size (Fig. 235).<sup>36</sup>



Figure 237. *The Duke of Monmouth's Tea-pot*, pen and ink and grey wash, 20.2 x 17.6, on p. 37 of Bawtree's extra-illustrated copy of the *Description*. The Lewis Walpole Library, Yale University. 33.30 copy 4



Figure 238. Cup and saucer, Sèvres, 1765, soft-paste porcelain painted in enamel with flower motifs and panels of exotic birds by François-Joseph Aloncle (active 1758–81) and gilding, D 4.7 (cup); 10.7 cm (saucer). The Lewis Walpole Library, Yale University. Cat. 240

Figure 239. Base of the cup seen in Fig. 238



A tyle from the kitchen of William the Conqueror at Caen in Normandy (Fig. 236).<sup>37</sup>

A large old white china tea-pot, that was the Duke of Monmouth's; a present from Simon second earl of Harcourt (Fig. 237).<sup>38</sup>

For so many objects to fit into spaces like the China Room and the closet containing Lady Walpole's porcelain, most must have been small. Walpole seems to have revelled in small, delicate objects, from miniatures to Sèvres cups and saucers (Fig. 238), and there is self-knowledge in his mock-modest disclaimer in the *Description* of 'his Villa and Collection, in which almost every thing is diminutive'.<sup>39</sup>

If porcelain was seen as a female taste,<sup>40</sup> its predominance at Strawberry Hill might be judged a 'feminine' element in Walpole's character or self-image. Many porcelain collectors had figures alongside tablewares, but Walpole, though he had a few, seems not in general to have cared for figures;<sup>41</sup> in 1753 he complained that

The last branch of our fashions into which the close observation of nature has been introduced is our desserts ... Jellies, biscuits, sugar-plums and creams have long given way to harlequins, gondoliers, Turks, Chinese, and Shepherdesses of Saxon china. But these ... were soon discovered to be too insipid and unmeaning. By degrees whole meadows of cattle, of the same brittle materials, spread themselves over the whole table: cottages rose in sugar, and temples in barley-sugar; pigmy Neptunes in cars of cockle-shells triumphed over oceans of looking-glass or seas of silver tissue.<sup>42</sup>

Entering the China Room was not part of the general ticket-bearing visitor's tour – for security reasons, no doubt – but Walpole enjoyed showing it to kindred spirits.<sup>43</sup> In June 1784 Mary Hamilton recorded an invitation to Strawberry Hill:

We did not sit long after dinner, the two gentlemen rose when we did and Mr Walpole carried us to a china closet filled with modern and old china; after we had amused ourselves there for some time, we went upstairs and spent the remainder of our time after coffee and tea in very agreeable converse.<sup>44</sup>

It sounds as if the men came too.





A tile from the kitchen of William the Conqueror at Caen in Normandy (Fig. 236).<sup>37</sup>

A large old white china tea-pot, that was the Duke of Monmouth's; a present from Simon second earl of Harcourt (Fig. 237).<sup>38</sup>

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It sounds as if the men came too.



Walpole constantly insisted that he took pleasure in his objects and wanted others to, rather than regarding them as material for study. On 4 January 1762 he wrote to Mann about a discovery of 'Etrurian vases' in Tuscany: 'I shall be glad of a few, if the forms are beautiful – for what they call the *erudition* I am totally indifferent ... I hate gazing on ugliness'.<sup>45</sup> Furthermore, many objects in the collection were given by friends rather than systematically acquired. In 1780 Walpole wrote to a cousin about his friend Madame du Deffand:

The last time I was at Paris she pressed me to chose and then take some of her *porcelaine*. I refused – She persisted – at last to pacify her, I took one of the cheapest cups and saucers, and pretended I preferred it because it had *strawberries on it* – and it is now in this room.<sup>46</sup>

Nonetheless, his pursuit of 'specimens' of Florentine porcelain and his interest in the experiments of Francis Place (the 'York virtuoso') (Fig. 240), about whom he had written in the *Anecdotes of Painting*, suggest that systematically representing factories and techniques was not entirely an alien ambition to Walpole. In Paris or at Sèvres he often bought a single cup and saucer, as a specimen or a 'bauble', whereas less meticulous, or wealthier, collectors like the Duke of Richmond ordered whole services.<sup>47</sup> However, his waspish note on the Duchess of Portland suggests disdain for specimen collecting regardless of quality:

The Duchess of Portland inherited the Passion of her Family for Collecting. At first her taste was chiefly confined to Shells, Japan & old China, particularly of the blue & white with a brown Edge, of which last sort She formed a large Closet at Bulstrode; but contenting herself with one specimen of every pattern She could get, it was a collection of odd pieces.<sup>48</sup>

The range of Walpole's collections is unparalleled, but the quality can sometimes be hard to assess. Neither Walpole, nor Robins in cataloguing the 1842 sale, systematically applied labels, so identifying surviving ceramics can be difficult unless subsequent owners have been so proud of a Strawberry Hill provenance as to record it, as many have (Fig. 239). It is particularly hard to assess how his oriental porcelain would be judged by modern connoisseurship; few pieces can now

be identified as having belonged to him. Maiolica, Sèvres and French Renaissance enamels are more frequently traceable and in each of these categories Walpole possessed masterpieces: the Valencian lustreware jar and the vases made by Orazio Fontana are now key exhibits in the British Museum; no less important are the enamelled horn in the Refectory (see pp. 202–3), the 'Saint Porchaire' ewer or the lavish Sèvres vases.

His greatest connoisseurial expertise was in French porcelain – hardly surprising for a francophile who spent months in the 1760s frequenting Paris's grandest *marchands-merciers*, Poirier or Dulac, or accompanying aristocratic friends to shop at the Manufacture at Sèvres.<sup>49</sup> He owned some 240 pieces of French porcelain, overwhelmingly Sèvres, far more than any other type of European ceramics. He paid such large sums in Paris for Sèvres as to shock his friend the Rev. William Cole, who wrote, awestruck, in his diary in 1765 that Sèvres

is of a most admirable Beauty and Texture ... Indeed it ought to be superabundantly eminent & excellent, as the Price is excessive. I was with Mr Walpole one Day, at a great Shop in Paris, Mr Poirier's, where it was sold, & saw him give 10 Louis or Guineas for a single Coffee Cup, Saucer, & a little square sort of



Figure 240. Francis Place, Cup, c. 1680–1700, stoneware, 6.4 × 5.4 cm. Victoria and Albert Museum, London. 4762&A-1901. Cat. 233



*Soucoupe*, or under-Saucer, to set them on; they were indeed the highest finished Things of the Kind that can be conceived: perfect Jewels that deserve to be set in gold Frames to be admired and looked at, but never to be used for Fear of breaking them.<sup>50</sup>

Walpole himself confessed in 1766: 'I buy china faster than I can pay for it.'<sup>51</sup>

So enthusiastic was Walpole for Sèvres ornament that he used the design of a Sèvres table in the Green Closet as the basis for a large carpet

abstruse, but Walpole had met the Comte de Lauraguais in 1765 and seen his experimental porcelain, admiring medals of 'china, so hard that they would strike fire'.<sup>54</sup> The description of an early example of Sèvres hard paste as 'a white Seve saucepan that bears the fire: 1771' suggests not only that he knew the difference between soft-paste and hard-paste porcelain (introduced at Sèvres in 1769), but that he could read Sèvres date letters, a skill unlikely to have been shared by many contemporary Englishmen. Equally impressive connoisseurship, if correct, is his description of a Chinese porcelain cup with enamelled decoration as 'an old white china cup with cupids painted in Europe'.<sup>55</sup>

In the letter to Mann cited at the beginning of this essay, Walpole singled out his 'faience or Raphael-ware', which he also calls, in eighteenth-century terminology, 'Roman faience' or 'Roman earth'.<sup>56</sup> He had about fifty-five examples, including Valencian lustreware, Italian and French Renaissance maiolica, eighteenth-century Castelli (Fig. 244), 'Saint-Porchaire' and Palissy ware, and a group of *istoriato* (story-painted pieces) gathered among the 'curiosities' in a glazed cupboard in the Great North Bedchamber.<sup>57</sup> Walpole had no detailed knowledge of Renaissance pottery such as that possessed by specialist collectors like Andrew Fountaine or the painter Charles Jervas. Despite knowing the Fountaine collection, he seems to have failed to recognize Palissy ware or Saint Porchaire as technically different from maiolica. Describing chocolate cups and plates 'by Pietro Cortona',<sup>58</sup> he indulged in the old-fashioned fallacy that maiolica had been painted by (rather than copying prints by) identifiable leading artists; this was a line popular with collectors and dealers with maiolica to sell, but demolished for serious connoisseurs by Walpole's acquaintance Pierre-Jean Mariette in the 1750 Crozat sale catalogue.<sup>59</sup>

The name of Josiah Wedgwood, who came to dominate late-eighteenth-century European and American markets, does not appear in the 1774 *Description*, but by 1784 Walpole had acquired examples,<sup>60</sup> including a blue and white medallion portrait of his mother<sup>61</sup> and a cup and saucer 'finely painted with English views', which seems to have been a special order or one-off experiment related to Wedgwood's famous 'Frog Service' (see pp. 212–13, Cat. 241).<sup>62</sup> More personally important to him were pieces associated with the extravagantly



Figure 244. Italian (Castelli), workshop of Carlantonio Grue, *Cain and Abel*, c. 1690–1720, D 18.5 cm. The Lewis Walpole Library, Yale University. Cat. 234

in the Round Drawing Room, commissioned from the Moorfields factory; the carpet has vanished but the table has been plausibly identified.<sup>52</sup> In one of his 'Books of Materials' are notes on continental porcelain marks made in 1771.<sup>53</sup> In the China Room was 'Michelangelo's Bacchus, made in the china of the Comte de Lauragais, from the collection of the Comte de Caylus'; this sounds



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admired Diana Beauclerc: 'twelve plates of Wedgwood's ware, with cameos of blue and white, and blue festoons; from a design of lady Diana Beauclerc'<sup>63</sup> and 'two square flower-tubs of Wedgwood's ware ... from designs of lady Diana Beauclerc' (see pp. 212–13).<sup>64</sup> The 'Lady Di' link meant that the flower tubs, which Walpole himself had probably commissioned, were the only ceramics mentioned in his 'List of Principal Curiosities'.<sup>65</sup>

Like collectors before and since, Walpole liked to think of his objects as rare: the *Description* is peppered with claims like 'six fine old cups, white within; without, japanned black and mother of pearl: very rare';<sup>66</sup> 'a boy supporting a shell, finely modelled in red earth; the first sort of Saxon china before it was glazed and painted, and which was only given as presents by the elector: extremely rare';<sup>67</sup> and 'a scalloped saucer of Saxon china, the second sort, very rare'.<sup>68</sup> The search for unusual and innovative pieces is particularly clear with Wedgwood. Walpole's examples included a 'portrait of George Simon Earl of Harcourt, in Wedgwood's ware; the only one executed in that manner',<sup>69</sup> while, as described on p. 212, the flower tubs, plates, and cup and saucer were all non-standard examples.

Walpole's ceramic taste perhaps had roots in the oriental porcelain passed down to him from his

mother, 'that mother on whom I doted and who doted on me'.<sup>70</sup> Eventually, his collection was, as he wrote, 'heterogeneous'.<sup>71</sup> It was larger, more varied, and – thanks to the two *Descriptions*, the watercolours in various extra-illustrated editions and the 1842 catalogue – better documented than any other English eighteenth-century collection. It was evocative and eclectic. He sometimes moved things around and there is little evidence that he bought ceramics specifically to place them in particular rooms. His collecting was not limited (as Fountaine's was) to the European Renaissance; nor was it dominated (like many ladies' china closets) by oriental porcelain. It mixed old and new and was not systematically 'Gothic', as the collections formed later by Alexandre du Sommerard<sup>72</sup> and Francis Douce<sup>73</sup> were. It had something of the (feminine) 'china closet' about it, something of the (masculine) 'cabinet of curiosities',<sup>74</sup> and something of Fountaine's Narford Hall type of specialist collection. Walpole showed sporadic interest in 'collecting factories', but he was the antithesis of a systematic scientist like Sir Hans Sloane.<sup>75</sup> One imagines the China Room, like the rest of the house, coming alive best if one was guided by its theatrical and imaginative owner, regaling his guests with anecdotes. Like its creator, Walpole's collection of ceramics is of its time yet defies comparison.



## Acknowledgements

Study of Walpole's ceramics rests on foundations laid by Bet McLeod's MA thesis, 'The Ceramics at Strawberry Hill' (Parsons School of Design/Cooper-Hewitt Museum, New York, 1993), and subsequent articles, 'Horace Walpole's Ceramics at Strawberry Hill', *International Ceramics Fair and Seminar*, Handbook 1995, 28–35, and 'Horace Walpole and Sèvres porcelain', *Apollo* 147, no. 431 (Jan. 1998): 42–7. I thank her for lending me the thesis and for other help. She and John Mallet have read a draft of this essay and rescued me from some errors, as have Stephen Clarke and Michael Snodin, both generous with advice and references. I also thank Bridget Allen, Michael Archer, Hugo Brown, Julius Bryant, Maureen Cassidy-Geiger, Patricia Collins, Thierry Crépin-Leblond, Judith Crouch, Aileen Dawson, Robin Emmerson, Patricia Ferguson, Hazel Forsyth, Jonathan Horne, Sebastian Kuhn, Jessie McNab, Peter Meadows, Erin Monro, Dorothy Moore, John-Albert Moseley, Tessa Murdoch, Beverley Nenck, Christopher Norton, Brian Parker, Julia Poole, Margaret Powell, Nigel Ramsay, Dinah Reynolds, Cynthia Roman, Linda Horvitz Roth, Elisa Paola Sani, Rosalind Savill, Virginia Smithson, Denny Stone, Diana Stone, Emma Tate, Michael Vickers, Clare Vincent, Susan Odell Walker, Ian Wardropper, Jon Whiteley, Jane Wilson, and Hilary Young.

1. *HW Corres.* 25: 590–91.
2. 'Ceramics' are here understood as including vessel glass and Renaissance painted enamels, but not stained glass or enamelled miniatures.
3. This includes the Waiting Room. Counts vary depending on what is reckoned 'ceramic' and whether items like a ewer and basin are counted as one or two.
4. Walpole had reservations about Chelsea. In 1763 he wrote to Mann (*HW Corres.* 22: 121–2) about the spectacular Mecklenburg-Strelitz service: 'I cannot boast of our taste; the forms are neither new, beautiful, nor various. Yet Sprimont, the manufacturer, is a Frenchman: it seems their taste will not bear transplanting.'
5. For ancient Greek 'owl skyphoi' of the type illustrated, see Franklin P. Johnson, 'A Note on Owl Skyphoi', *American Journal of Archaeology* 59 (1955): 119–24.
6. Drawings of some tiles are reproduced in Clive Wainwright, *The Romantic Interior* (New Haven and London: Yale University Press, 1989), 106. For a type Walpole obtained from Gloucester, see Elizabeth Eames, *Catalogue of Medieval Lead-glazed Earthenware Tiles in the Department of Medieval and Later Antiquities British Museum*, 2 vols. (London: British Museum Publications, 1980), 1: 238, 298 (no. 442) design no. 1518.
7. *Oxford English Dictionary*, s.v. 'Gombroon', a 1698 citation suggesting that this term described Persian ware imitating Chinese.
8. In the Blue Breakfast Room was, by 1842, a 'Service of splendid Silver Gilt and Chased Plate'.
9. Anon., *Walpoliana*, 2 vols. (London: R. Phillips, 1799), 1: xli–xlii.
10. In 1774 these were on 'commodes of old japan' in the Gallery and by 1784 in the Round Drawing Room.
11. Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics: A Catalogue of the British Museum Collection*, 2 vols. (London: British Museum Press, 2009), vol. 1, nos 197–8; Rosalind Savill, *The Wallace Collection: Catalogue of Sèvres Porcelain*, 3 vols. (London: Wallace Collection, 1988), 1: 277.
12. *D 1784*, 52–3; *Works* 2: 468.
13. The *Descriptions* do not enumerate them: nearly 300 were included in the sale, day 17.
14. See Oliver Impey in John Ayers, Oliver Impey and J.V.G. Mallet (eds.), *Porcelain for Palaces: The Fashion for Japan in Europe 1650–1750* (London: Oriental Ceramic Society, 1990), 56–69.
15. *Edinburgh Review* 31 (December 1818); Peter Sabor (ed.), *Horace Walpole: The Critical Heritage* (London and New York: Routledge and Kegan Paul, 1987), 187.
16. Anna Somers Cocks, 'The Nonfunctional Use of Ceramics in the English Country House During the Eighteenth Century', in Gervase Jackson-Stops *et al.*, *The Fashioning and Functioning of the English Country House* (Washington: National Gallery of Art Studies in the History of Art 25, 1989), 195–215, esp. 204.
17. Compare Roger Massey, 'Ceramics in the English Country House: Bedfordshire 1731–1817',



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17. Compare Roger Massey, 'Ceramics in the English Country House: Bedfordshire 1731–1817',

- Transactions of the English Ceramic Circle* 18, part 3 (2004): 418–46. For Lady Burlington's china room at Chiswick, see Somers Cocks, 'Nonfunctional Use', 212, fig. 25; and T.S. Rosoman, 'The Chiswick House Inventory', *Furniture History* 22 (1986): 81–106. Among other collectors was Queen Charlotte, whose porcelain and maiolica were sold anonymously at Christie's, 24–6 May 1819. At Drayton, Northamptonshire, Lady Betty Germain's porcelain led Walpole to describe the house as 'crammed with old china' (*HW Corres.* 10: 90); sale, Langford's, 7–10 March 1770 (Frits Lugt, *Répertoire des catalogues de ventes publiques*, 4 vols. [The Hague: M. Nijhoff, 1938–87], 1806); inventories of 1710 and 1724 in Tessa Murdoch (ed.), *Noble Households: Eighteenth-Century Inventories of Great English Houses. A Tribute to John Cornforth* (Cambridge: John Adamson, 2006), 119–40. For the still intact ceramic collections at Burghley, see Gordon Lang, *European Ceramics at Burghley House* (Stamford: Burghley House Preservation Trust, 1991). The china and glass then at Houghton was listed in 1792: Murdoch, *Noble Households*, 201–2.
18. Andrew Moore, 'The Fountaine Collection of maiolica', *Burlington Magazine* 130, no. 1023 (June 1988): 435–47. The contents of the 'China Room', predominantly 'China' and 'Japan', were inventoried in 1753: National Art Library, London, MS 1996.5, 34–8.
19. *The Walpole Society* 36 (1937–8), 120; see Moore, 'Fountaine Collection', 436.
20. Emily J. Climençon, *Passages from the Diaries of Mrs Philip Lybbe Powys* (London: Longman, Green, 1899), 198.
21. Sheffield Archives, WWM/A1204 (1 July 1782), 67–8, 112–14; Timothy Wilson, 'Maiolica for the Grand Tour', *Keramos* 186 (2004): 129–39.
22. Julius Bryant, *Mrs Howard: A Woman of Reason* (exh. cat., Marble Hill House, 1988), 12, 50–51, 57. For Walpole's friendship with her, see Paget Toynbee (ed.), *Reminiscences Written by Mr Horace Walpole in 1788* (Oxford: Clarendon Press, 1924), 57–68.
23. *HW Corres.* 35: 259.
24. LWL 49 2523, 121.21. Michael Snodin compares a sketch by Chute for the Round Drawing Room in the same volume (121.8). It might, however, be a design for another ceramic-heavy space, the Tea Room in the Cottage in the Flower Garden.
25. Walpole's 1740 visit to Herculaneum: *HW Corres.* 13: 222–4. For his 1778 critique of Etruscan style as executed by Robert Adam at Osterley, see *HW Corres.* 28: 414: 'The last chamber ... is called the Etruscan, and is painted all over like Wedgwood's ware, with black and yellow small grotesques ... I never saw such a profound tumble into the bathos. It is going out of a palace into a potter's field.'
26. Paget Toynbee, *Strawberry Hill Accounts* (Oxford: Clarendon Press, 1927), 6 (records payment to Müntz, 24 June 1756). See W.S. Lewis, 'The Genesis of Strawberry Hill', *Metropolitan Museum Studies* 5, no. 1: 57–92.
27. *HW Corres.* 21: 471; 26: 4. Toynbee, *Strawberry Hill Accounts*, 87–8.

28. *HW Corres.* 35: 151 (Walpole described visiting Malvern Abbey in 1753): 'The greatest curiosity, at least what I had never seen before, was, the whole floor and far up the sides of the church has been, if I may so call it, wainscoted with red and yellow tiles, extremely polished, and diversified with coats of arms, and inscriptions, and mosaic. I have since found the same in Gloucester, and have been so fortunate as to purchase from the sexton about a dozen, which think what an acquisition for Strawberry!'
29. *HW Corres.* 36: 39.
30. In modern debates about the authenticity of 'Saint-Porchaire' the long history of Walpole's ewer was critical: Daphne Barbour and Shelley Sturman (eds.), *Saint-Porchaire Ceramics* (Washington: National Gallery of Art Studies in the History of Art 52, 1996).
31. Compare the 1703 engraving by Marot of porcelain over a chimneypiece, Somers-Cocks, 'Nonfunctional Use', 196, fig. 1.
32. Lady Morgan (Sydney Owenson), 'Strawberry Hill', *New Monthly Magazine* 1826, part 2: 261.
33. *D 1784*, 12; *Works* 2: 413; Strawberry Hill sale, day 12, lot 124.
34. *D 1784*, 9; *Works* 2: 409. For Walpole's interest in Catherine Parr, from whom he claimed descent, see Morris Brownell, *The Prime Minister of Taste* (New Haven and London: Yale University Press, 2001), 106–8; the low-key description as simply having the 'arms of Parr enamelled' reflects the fact that almost nobody in eighteenth-century England could read silver hallmarks; Walpole could not know that the mounts definitely dated from Catherine's lifetime.
35. *D 1784*, 9; *Works* 2: 408. Mrs Kennon was the midwife who assisted in delivering the future King George III. Walpole's example is untraced, but for the type see Louis L. Lipski and Michael Archer, *Dated English Delftware* (London: Sotheby's, 1984), nos. 1331–5.
36. *D 1784*, 11; *Works* 2: 411. For the type see David Gaimster, *German Stoneware 1200–1900* (London: British Museum Publications, 1997), 181–4.
37. *D 1784*, 13; *Works* 2: 414. In 1764 Walpole wrote to Charles Churchill, thanking him for tiles from the recently demolished 'Kitchen of William the Conqueror': 'I weep over the ruined kitchen, but enjoy the tiles' (*HW Corres.* 36: 39). Christopher Norton informs me that the tile is early fourteenth century and probably from Saint-Étienne, Caen, and that it was mentioned in *Gentleman's Magazine* 59 (1789): 212.
38. *D 1784*, 13; *Works* 2: 415.
39. *D 1784*, 11; *Works* 2: 395. This version of the preface cannot have been printed before June 1786, since it mentions objects acquired at the Duchess of Portland's sale.
40. Somers Cocks, 'Nonfunctional Use', 204–5, 211; compare Hilary Young, *English Porcelain 1745–95* (London: V&A Publications, 1999), 189–93.
41. The sale, day 24, lot 90, included 'A beautiful figure of St. Roche, in the fine old Faenza ware'. The only recorded such figure is a lustrated one given to the British Museum by Charles Fairfax Murray in 1905



- (Thornton and Wilson, *Italian Renaissance Ceramics*, no. 294). No such figure is mentioned in the *Description*, unless it was, strangely metamorphosed (with a crown added?), 'a figure of an ancient king of France, in fayence' (*D* 1784, 82; *Works* 2: 508).
42. *Works* 1: 146–50; Anna Chalcraff and Judith Viscardi, *Strawberry Hill: Horace Walpole's Gothic Castle* (London: Frances Lincoln, 2007), 28.
  43. Chalcraff, *Visiting Strawberry Hill*, 7–11; Joseph Farington noted in 1793 that the 'China Closet' was 'shown but seldom' (*HW Corres.* 15: 318).
  44. *HW Corres.* 31: 216.
  45. The contrast is already stark in Walpole's 1743 correspondence (*HW Corres.* 15: 11–15) with the Cambridge scholar Conyers Middleton, who said his antiquities were 'not collected out of any regard for their beauty or sculpture, but as containing what the Italians call erudition in them, and illustrating some rite or custom'; this 'archaeological' perspective is the antithesis of Walpole's.
  46. *HW Corres.* 36: 181–2; also stating that in 1968 the cup and saucer belonged to Miss D.W. Pears.
  47. Glenete Zelleke, *From Chantilly to Sèvres: French Porcelain and the Dukes of Richmond* (French Porcelain Society Publications 7, 1991), 9–11.
  48. Wilmarth S. Lewis, *The Duchess of Portland's Museum by Horace Walpole* (New York: The Grolier Club, 1936), 5. The Duchess, alongside her enormous accumulation of natural history specimens, had much 'fine old china' (some sold at Skinner's, April–June 1786, Lugt 4028); Impey, 'Porcelain for Palaces', 68–69.
  49. *HW Corres.* 7: 271, 401–14, detailing expenditure on Sèvres: F.J.B. Watson, 'Walpole and the Taste for French Porcelain in Eighteenth-Century England', in Warren Hunting Smith (ed.), *Horace Walpole, Writer, Politician, and Connoisseur* (New Haven and London: Yale University Press, 1967), 185–94, 327–36. On the *marchands-merciers* and porcelain see John Whitehead, 'The *marchands-merciers* and Sèvres', *International Ceramics Fair and Seminar*, Handbook 1993, 36–43; Carolyn Sargentson, *Merchants and Luxury Markets: The Marchands Merciers of Eighteenth-Century Paris* (London: Victoria & Albert Museum, 1996); Bet McLeod, 'The Ceramics at Strawberry Hill', MA thesis Parsons School of Design/Cooper-Hewitt Museum, 1993, 43–6.
  50. William Cole, *A Journal of my Journey to Paris in the Year 1765*, ed. Francis Griffin Stokes (London: Constable, 1931), 232–3.
  51. *HW Corres.* 41: 8.
  52. *D* 1784, 53; *Works* 2: 468: 'a carpet of the manufacture of Moorfields; the design taken from the Seve china-table in the green closet'. See Bet McLeod, 'Horace Walpole and Sèvres porcelain', *Apollo* 147, no. 431 (Jan. 1998): 42–7, esp. 46–7. For the Moorfields enterprise see C.E.C. Tattersall, *A History of British Carpets*, new ed. (Leigh-on-Sea: F. Lewis, 1966), 45–6; several Moorfields carpets were designed by Robert Adam.
  53. LWL 49.2615, 2: 12.
  54. *HW Corres.* 7: 262. For the Brancas-Lauraguais factory see Aileen Dawson, *French Porcelain: A Catalogue of the British Museum Collection* (London: British Museum Press, rev. ed., 2000), 290–93; Odile Chardon, 'Louis-Léon de Brancas, comte de Lauragais et la porcelaine dure', *Sèvres* 17 (2008), 66–79.
  55. *D* 1784, 8; *Works* 2: 407.
  56. A.V.B. Norman, *Wallace Collection: Catalogue of Ceramics, I: Pottery, Maiolica, Faience, Stoneware* (London: Wallace Collection, 1976), 25–7.
  57. *D* 1784, 75; *Works* 2: 498–9. A few, like one with 'cupids, in relieve, ribbed border', were probably of the Palissy type. There was also some French maiolica: the seventeenth-century Nevers ewer is illustrated in Joseph Marryat, *Collections towards a History of Pottery and Porcelain* (London: John Murray, 1850), frontispiece; in *Catalogue of the ... Collection of ... Joseph Marryat, Esq.*, Christie's, 9 February 1867, lot 891, it is given as 19 inches high; McLeod, 'Ceramics at Strawberry', 161, suggests it is Strawberry Hill sale, day 12, no. 82 (but there described as 'small and elegant'). A French jar, now Glasgow Museums 1905.114d, was in the Refectory ('a jar of Roman fayence': *D* 1784, 4; *Works* 2: 402; 1842 Sale, day 19, lot 42; Fontaine sale, Christie's, 16–19 June 1884, lot 233).
  58. *D* 1784, 6, 12; *Works* 2: 405, 412.
  59. Timothy Wilson, 'A brief history of maiolica collecting', in Timothy Wilson and Elisa Paola Sani, *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia*, 2 vols. (Perugia: Petrucci, 2006–7), 2: 324.
  60. Compare Julia Poole, 'Ceramics in the Household of the 4th Duke of Bedford', *Transactions of the English Ceramic Circle* 18, part 1 (2002): 132–68, concluding that, at Woburn, 'English ornamental ware was only acquired in small quantities before 1771 ... [this] changed dramatically in the last third of the century.'
  61. *D* 1784, 14; *Works* 2: 415; Robin Reilly and George Savage, *Wedgwood: The Portrait Medallions* (London: Barrie & Jenkins, 1973), 263–5.
  62. For the relationship to the Frog Service, see Michael Raeburn, Ludmila Voronikhina and Andrew Nurnberg (eds.), *The Green Frog Service* (London: Cacklegoose Press, 1995), 401, 406; Hilary Young (ed.), *The Genius of Wedgwood* (London: exh. cat., Victoria and Albert Museum, 1995), 204–6.
  63. *D* 1784, 13; *Works* 2: 415. The 1777 letter from Wedgwood to Bentley about 'Mr Horace Walpoles plates' is in the Wedgwood Archive, MS E25/18754. Thanks are due to the Trustees of the Wedgwood Museum, Barlaston, for permission to quote it here.
  64. They were placed in the Great North Bedchamber: *D* 1784, 77; *Works* 2: 502. For the context rendering it likely that they were enamelled in London, see Gaye Blake-Roberts, *Wedgwood in London* (London: exh. cat., Wedgwood House, 1984), 26.
  65. LWL 49.2523, 121.12. For Lady Diana supplying Wedgwood with drawings, see Robin Reilly, *Wedgwood*, 2 vols. (London and New York: Macmillan and Stockton Press, 1989), 1: 605; and for cameos made from her drawings, 2: plate C158.
  66. *D* 1784, 9; *Works* 2: 409.
  67. *D* 1784, 10; *Works* 2: 410; T.H. Clarke, 'Das Kind mit



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66. *D 1784*, 9; *Works* 2: 409.

67. *D 1784*, 10; *Works* 2: 410; T.H. Clarke, 'Das Kind mit

der Muschel und Statuetten Augusts des Starken', *Kunst und Antiquitäten* 6 (Nov/Dec. 1980): 42–54. One in Bamberg is dated c. 1710–13 by Lothar Hennig, *Glanz des Barock. Sammlung Ludwig in Bamberg. Fayence und Porzellan* (Bamberg: Fränkische Tag, 1996), 98. For diplomatic gifts see Maureen Cassidy-Geiger, *Fragile Diplomacy: Meissen Porcelain for European Courts ca. 1710–63* (New Haven and London: Yale University Press/Bard Graduate Center, 2007).

68. *D 1784*, 8; *Works* 2: 408.

69. *D 1784*, 14; *Works* 2: 416.

70. *HW Corres.* 9: 348.

71. *D 1784*, iii; *Works* 2: 397.

72. Wainwright, *Romantic Interior*, 11–13.

73. Samuel Rush Meyrick, 'The Doucean Museum', *Gentleman's Magazine*, n.s. 5 (Jan.–June 1836): 245–53, 385–90; n.s. 6 (July–Dec. 1836): 158–60, 378–84, 492–4, 598–601; Bodleian Library, *The Douce Legacy* (Oxford: exh. cat., Bodleian Library, 1984).

74. Arthur MacGregor, *Curiosity and Enlightenment: Collectors and Collections from the Sixteenth to the Nineteenth Century* (New Haven and London: Yale University Press, 2007).

75. John Cherry, in Arthur MacGregor (ed.), *Sir Hans Sloane: Collector, Scientist, Antiquary* (London: British Museum Press, 1994), 216, notes Sloane's technical interest in ceramics.