

the volumes of the Survey of London, architectural plans and fragments, and photographs taken of interiors before houses were demolished. Together with Joseph Friedman she also provides a postscript, where the substantial losses are recorded and a range of town houses and suburban villas are proposed as subjects for further research, as is the role of women. A similar approach could be taken to London town houses in the 19th century. Apart from houses mentioned in this book, along Park Lane were Dudley House, Dorchester House, Londonderry House, and Aldford House for Alfred Beit. Along Piccadilly were Bath House, lived in by Lord Ashburton and then by Sir Julius Wernher, and along the Thames were Montagu House and Richmond House. Although many works of art from these houses are now in museums and galleries, some of the contents are still in the country houses of the families who owned them. There is plenty of scope for further research, which would strengthen the case for the primacy of London town houses over country houses as repositories of treasures until the 1920s.

**Juliana Barone and Susanna Avery-Quash, eds**

*Leonardo in Britain. Collections and Historical Reception (Biblioteca Leonardiana Studi e documenti 7)*

Leo S. Olschki, Florence 2019

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Francis Ames-Lewis

The papers published here were presented at an absorbing international conference held in London on 25–27 May 2016. They make up a collection of outstanding importance and interest for Leonardo da Vinci studies, and especially for the study of the fortuna of Leonardo's work and thought in Britain. The book is divided into three parts: the first is concerned with British collectors and collections of Leonardo's paintings and drawings, and the second with the 'Treatise on Painting' and Leonardo's scientific researches; in the third several celebrated critical approaches to Leonardo's work are discussed. The length of this review does not allow for comment on every contribution: emphasis will be placed on those that cast brightest light on the changing reception of Leonardo's art and art theory by British collectors, artists and historians between the early 17th and the later 20th centuries.

In his Preface, Martin Kemp points out that English observers after 1600 saw a Leonardo that was 'remarkably unlike our present image of him'. At this time Leonardo da Vinci's work was almost completely unknown in Britain, and it was extremely difficult for interested observers to gain access to most of the paintings that are now generally accepted as autograph. Most paintings that went under the name of Leonardo were copies or versions, or more distantly imitations or 'confections' painted by members of Leonardo's workshops. In her profoundly researched contribution, Margaret Dalivalle considers the *fortuna critica* of Leonardo in 17th-century England, studying 'the trajectory, and the mechanisms, of the critical interpretation of Leonardo' at that time. She highlights the importance of Richard Haydocke's translation of Lomazzo's 1584 *Trattato*, which stimulated the interest taken by the Stuart kings, and by aristocrats such as the Duke of Buckingham and the Earl of Arundel, in Leonardo's art and thought. The Paris *St John the Baptist*, the *Salvator Mundi*, the Windsor drawings and the *Codex Arundel* all reached Britain during the 17th century; and the *Codex Leicester* followed early in the eighteenth. Yet although an edition of Leonardo's 'Treatise on Painting' was

published in Italian and French in 1651, the first English translation did not appear until 1721. Dalivalle concludes, interestingly, that the early response to Leonardo in Britain 'was focused on the artist as a natural philosopher' rather than on his work as painter and draughtsman.

Martin Clayton traces in precise detail the provenance of the group of some 550 drawings, formerly in the Pompeo Leoni collection in Madrid, from the date of Leonardo's death to the first reference to them as in the Royal collection, in 1690. He concludes that they were probably acquired by Charles II, but he further shows that the drawings 'languished' in the Royal collection for some 200 years before they stimulated any coherent interest: they were little studied before the mid-19th century. Similarly, the second version of the *Virgin of the Rocks*, the subject of a carefully researched paper by Caroline Campbell and Larry Keith, was purchased in Milan and brought to England by Gavin Hamilton in 1785, but was seldom noticed until it was bought for the National Gallery in 1880. This acquisition was the triumphant culmination of the Gallery's ambition, under the directorship of Sir Charles Eastlake from 1855, to assemble an important group of Lombard renaissance paintings – an endeavour closely traced by Susanna Avery-Quash and Silvia Davoli. They further point out the ambiguity by which works by Leonardo's Milanese followers were interpreted and displayed in the context of the Lombard School, whereas Leonardo himself was classified as Florentine: the *Virgin of the Rocks*, evidently a Milanese work, was therefore displayed with the Florentine School paintings.

The theme of the collecting of Leonardo's works is taken forward by several contributors. Jacqueline Thalmann writes about General John Guise, who in 1765 bequeathed his collection to Christ Church, Oxford. He believed that it included over 40 Leonardo drawings, of which however only seven are now regarded as autograph: '... the large number of "misattributions" are ... significant for the understanding of Guise's idea of Leonardo.' In contrast to this group, the collection of Leonardo drawings in the British Museum, here studied by Sarah Vowles and Hugo Chapman, was assembled 'thanks to a haphazard mixture of chance and design' in the 19th and early 20th centuries. The earliest Leonardo acquisitions 18 among the Richard Payne Knight bequest in 1824. Like Guise, Knight was over-optimistic: of the eighteen drawings that he considered as by Leonardo, only two are now accepted as autograph. But, the authors ask, 'How were the curators of the British Museum ... supposed to know what a Leonardo looked like?'

Meanwhile, in 1821 the Royal Academy had acquired its copy, in oil on canvas, of Leonardo's *Last Supper*. Pietro Marani discusses the responses of Academicians at the time to this copy, notably David Wilkie, who described it as 'magnificent. We are all much pleased with this purchase', and Henry Fuseli who, in a lecture in 1824 used the copy – 'the great performance before us' – as a visual aid. Whereas Carmen Bambach's paper focuses on issues around the style and dating of the 'Burlington House Cartoon' in the National Gallery, Charles Saumarez Smith discusses its reception at the Royal Academy during the 60 or so years after its acquisition shortly before 1779. Although Joshua Reynolds 'admired Leonardo in theory, but not in practice', it was most likely he who purchased the cartoon as an exemplar of renaissance draughtsmanship. But disappointingly, there is next to no evidence of how the cartoon was regarded at this time, either by the Academicians or by the students for whom it was primarily acquired.

Part Two focuses on British perceptions of Leonardo's art theory, as expressed in the English translations of the

'Treatise on Painting'. Juliana Barone's minutely detailed analysis of the sources and readership of the 1721 English translation concludes that this edition is 'a landmark of the British interest in Leonardo's theoretical ideas on painting'. But she also demonstrates that, in parallel, manuscript copies were produced, which included illustrations usually based on the drawings by Poussin reproduced in the 1651 French and Italian editions. Harry Mount's stimulating discussion highlights the emphasis laid in the 1721 translation on Leonardo's empiricism and the importance of the study of Nature. This did not sit easily alongside the idealising aesthetic of Jonathan Richardson the Elder and especially of Lord Shaftesbury, which helps to explain why the 1721 translation had little influence on 18th-century British art theorists, up to and including Reynolds.

By the end of the century interest in Leonardo and his work was growing, with the publication of several books of engravings after Leonardo drawings in the Royal collection. The time was right for a new translation of Leonardo's 'Treatise', published by John Francis Rigaud in 1802. This popularising edition is discussed by Janis Bell, who outlines how Rigaud reorganised the content to sort out the 'chaos of intelligence' – earlier seen as evidence of Leonardo's genius – of the 1721 translation. She concludes that the fluent, well-organised 1802 translation was a publishing success because it made Leonardo's ideas on painting more accessible, and thereby raised Leonardo's profile for 19th-century artists and critics.

The four papers grouped in Part Three of the book consider more recent interpreters of Leonardo's art and writings. Lene Æstermark-Johansen's enlightening analysis of Walter Pater's essay on Leonardo and his influence in fin-de-siècle England, with its celebrated evocation of the *Mona Lisa*, is followed by Claire Farago's comprehensive comparative re-reading of Jean-Paul Richter and Edward MacCurdy's studies of Leonardo's writings. Francesca Fiorani discusses how Leonardo remained central to Kenneth Clark's journey from skilled connoisseurship (the monumental Windsor drawings catalogue) to broad public outreach in his short 1939 monograph and the BBC's *Civilisation* series. Finally, Alessandro Nova concludes this wide-ranging and impressively scholarly collection with his discussion of John Shearman's analysis of Leonardo's colour and chiaroscuro, bringing the study of the reception of Leonardo in Britain up to the later 20th century.

Two general issues around Leonardo's reputation in Britain can be drawn out from the papers considered here. The first is the growing interest in 17th-century Britain in natural philosophy, considered by JV Field in a learned contribution. The scientific method of Robert Hooke, and other founder-members (in 1660) of the Royal Society, echoed Leonardo's emphasis on experiment and observation, which could be explored by cognoscenti after Leonardo's *Codex Arundel*, and later on the *Codex Leicester*, arrived in Britain. Secondly, however highly regarded Leonardo is in present-day Britain, his reception in earlier centuries was fitful. Much of the early appreciation of Leonardo's work and thought derives not from his artistic output but from his writings. Although the Windsor drawings are now regarded as amongst the greatest treasures of the Royal collection, they were little known before the end of the 18th century. Before the 19th century, interested critics could not gain access to more than a handful of Leonardo paintings, and few of the paintings then attributed to Leonardo are any longer considered to be autograph. The Leonardo we know today may be largely the construct of 20th-century scholarship, but we learn a lot from this valuable collection of essays about the artistic tastes and interests of British collectors and connoisseurs over the last four centuries.

### Humphrey Stone

*Reynolds Stone: A Memoir*

Dovecote 2019

£35, 174 pp, ISBN 978-0-99362-7-1

### Ian Archie Beck

*Through the Lens of Janet Stone: Portraits, 1953–1977*

Bodleian Library

£20/ \$35, 136pp, ISBN 978-1-851124-259-7

### David Platzer

Reynolds Stone (1909–79), engraver and painter, may be not quite a household name but British subjects are likely to own at least one of his works, the coats of arms on the British passport. He also produced the coat of arms at the Queen's coronation, designed the memorial stone of Winston Churchill at Westminster Abbey and Duff Cooper's tomb, the clock for *The Times*, the engraving of Shakespeare in the original editions of the Penguin Shakespeare, the masthead for *The Economist*, and the designs for £5 and £10 notes in 1963, which were in use until the country went decimal in 1971. These commissions were only a portion of his achievement. His wood engravings are haunting as are his watercolours, most of them capturing scenes in Dorset where his family lived for generations and where he and his wife Janet in time built their own Arcadia in the Old Rectory at Litton Cheney in West Dorset.

Asked if he might like to write Stone's biography, James Lees-Milne, long a friend who employed Stone to provide illustrations for his books, *Another Self* and *Ancestral Voices*, said he couldn't write about a saint. Humphrey Stone, Reynolds's son and himself a typographic designer, tells us in this beautifully produced memoir that, though his father may have been a good man, he was too much of an artist not to put his work first. In other words, not quite a saint. His book is a memoir rather than a biography. Even so, the book provides all the essential details we need to get a good idea of Stone the man as well as the artist. In addition, the younger Stone provides aspects a biographer might miss such as his father's habit of rubbing his hands when excited.

Reynolds Stone's father and grandfather were distinguished Eton classics masters, his mother a talented watercolourist who had studied drawing under Henry Tonks at the Slade, his uncle, Christopher Stone, the co-founder with Compton Mackenzie of The Gramophone. His aunt Faith was Mackenzie's first wife. He went to prep school in Durnford in Purbeck, Dorset, familiar to readers of biographies of Peter and Ian Fleming, who were slightly older than Stone, the former born in 1907, the latter in 1908. The school was Spartan in the extreme, as schools almost invariably were in those days. Boys were required to strip naked and swim every morning of the school year, no matter what the weather, in a pool blasted out of a rock. Stone may not have minded that, since he loved swimming in the sea throughout his life. The dormitories were so cold that Stone had difficulty in using his hands. Humphrey Stone writes that his father, shy and diffident, was 'the complete opposite of more extrovert contemporaries' at Durnford, citing the Fleming boys, both of whom were more complicated than one might think. The school's great advantage over others of its kind was that it allowed boys a great deal of freedom to discover their own interests. The young Stone was able to explore the natural world, the sea, animals, birds, butterflies, caterpillars and insects. In the evening, the headmaster's wife read exciting books aloud to the boys: Buchan, Sapper and perhaps the Dorset classic, *Moonfleet*, by John Meade Falkner, who had