

THE BURLINGTON MAGAZINE

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New Discoveries and Attributions



The Virgin of the rocks, by Leonardo da Vinci and collaborators. With outline diagram of the second under-drawing laid over the painting. Here dated c.1491-1508. Panel, 189.5 by 120 cm. (National Gallery, London).



The Revd Robert Walker (1755-1808) skating at Lochend, Edinburgh, here attributed to Henri-Pierre Danloux. c.1798-99. 76.2 by 63.5 cm. (National Gallery of Scotland, Edinburgh).

THE JULY ISSUE of *The Burlington Magazine* contains several articles devoted to new discoveries and attributions. Luke Syson and Rachel Billinge of the National Gallery, London, reveal not one but two underdrawings beneath the painted surface of Leonardo da Vinci's celebrated *Virgin of the Rocks* in the National Gallery, a second version (with alterations) of the painting in the Musée du Louvre. Infrared-reflectography and x-rays show not only the beautiful drawing for the picture itself but beneath that, part of the drawing for a different composition of the Virgin, suggesting an Adoration which relates to a small drawn study in the Royal Collection, Windsor, which has long perplexed Leonardo scholars. Any addition to Leonardo's oeuvre is exciting but rarely do they come on so grand a scale or throw quite so much light on Leonardo's working methods.

Some weeks ago, Stephen Lloyd of the Scottish National Portrait Gallery, Edinburgh, suggested in a lecture that the famous painting in the National Gallery of Scotland of the Revd Robert Walker gracefully skating on ice, a painting long attributed to Sir Henry Raeburn, one of Scotland's greatest artists, was not by Raeburn at all but by the French artist Henri-Pierre Danloux (1753-1809). This

caused perturbation in Scotland where the Skating Minister is an iconic, much-reproduced work. Now Stephen Lloyd publishes his defence of his attribution of the work to Danloux – by whom a painting has recently been acquired for a substantial sum by the National Gallery, London. He details the French emigré artist's visits to Edinburgh and his connections to the Revd Walker's circle of friends and compares the Skating Minister with other works by Danloux made in Scotland. Although, in the past, doubts have been cast on Raeburn as the painter of this beautiful work, well before it was bought at auction by the NGS in 1949, this is the first full – and, many might say, convincing – re-attribution to be published and contains some extremely interesting comparative illustrations.

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