

the tight fit of the monument between the piers of the north transept. The scanning results in graphic form thus demonstrate how closely the finished funerary monument adheres to the design of the model and therefore how much work Flaxman put into his early models to create a design that he could so accurately describe as ‘highly finished’. Very little further design input was required and Flaxman’s workshop could follow the model closely to complete the monument.

SUSAN JENKINS

### Robert and James Adam’s Grand Tour letters and writings 1754–63

Sir, We are pleased to announce the launch of a new research project to create an open-access, digital critical edition of all the known Adam brothers’ Grand Tour letters and writings 1754–63. This is a collaborative venture between the Bartlett School of Architecture at University College London, and Buckingham University’s Department of History and Art History. It has the support of a Digital Project Grant from the Paul Mellon Centre for Studies in British Art and we are delighted to report that Sir John Soane’s Museum, custodian of most of the surviving Adam brothers’ office drawings, has agreed to act as the host institution for the digital platform that will house the database and content. This will allow for easy interaction with the Soane’s online catalogue and images of the brothers’ Grand Tour drawings (Fig.2), enabling researchers to enhance their understanding of the letters via the drawings and vice versa.

The letters and journals written by Robert and James Adam during their respective Grand Tours of 1754–58 and 1760–63 form an extraordinary resource, and one which remains largely unpublished. Based on new and accurate transcriptions, this digital edition will bring together for the first time all known 238 Adam letters of the period, as well as several other related writings, preserved today in various repositories. Scans of the original documents will be displayed online, alongside the transcriptions, allowing readers to see the Adam brothers’ handwriting and offer corrections or alternative interpretations. Introductory essays by the project leaders, based on new research, will provide historical background and perspective; scholarly footnotes and annotations will



offer a parallel commentary on all aspects of the Adams’ lives and works, on their family, and on Rome in the 1750s–60s.

Image capture and transcription work is under way. Editing and annotating will take place in the first half of 2021, to be followed by text enrichment and encoding and the construction of the database, with publication scheduled for 2022–23. We currently have a project website at <https://adamgrandtour.online/>, which provides further information and will offer periodic updates as the project progresses, and we would be delighted to hear from anyone who has information that may be of interest to us. We can be contacted at [editors@adamgrandtour.online](mailto:editors@adamgrandtour.online)

ADRIANO AYMUNINO and COLIN THOM

### A *St John the Baptist* by Nicolas de Largillière found

Sir, Since the publication of our article, ‘An inventory of the art collection of Etienne-Nicolas Dutartre de Bourdonné, 1782’, in the May issue (pp.388–403), the location of item no.12 on Dutartre’s inventory, the painting *St John the Baptist* attributed to Nicolas de Largillière (p.394; fig.4; here Fig.3), has been brought to the authors’ attention. The painting is in the Musée d’Art & d’Histoire, Geneva (inv. no.1873-0001).

CHRISTOPHE HUCHET DE QUENETAIN and MOANA WEIL-CURIEL

2. *Capriccio*, by Robert Adam. c.1756–57. Pen, brown and grey wash on paper, 16.3 by 16.3 cm. (SM Adam volume 56/91; © Sir John Soane’s Museum, London; photograph Hugh Kelly).

3. *St John the Baptist (Self-portrait?)*, by Nicolas de Largillière. c.1675–78. Oil on canvas, 118 by 92 cm. (Musée d’Art & d’Histoire, Geneva).

