

164), and glancing at an entry's key reference notes often reveals a substantial gap since previous treatment in literature. This is not only a refreshing approach, but makes perfect sense: colour printing of single-sheet images must have emerged from book printing, and the makers involved would have continued to work across the disciplines. For the reviewer, Chapters 2–4 contain the most familiar images, including the renowned rivalry between Cranach and Burgkmair, court artists at Wittenberg and Augsburg, but Savage's treatment of them breaks with tradition in describing their 'invention' within a wider context. The well-known is combined and contextualised with the much less familiar.

The choice of Paul Holberton as publisher was astute for their characteristic exceptional image quality. Sumptuous raking light details face the start of each chapter, including photomacrographs or details under magnification. The reader can see clearly, for example, mica and quartz crystal in a 'tinsel' print (p 22), and orders of printing, with raised edges to printed colours (p 70). This stress on the visual is mirrored in Savage's close examination in the text: a description of frisket sheets (p 68), and how they were used (p 150); the optical effects of coarsely ground inks (p 168). Savage highlights the significance of a stunning coat of arms that served as a frontispiece (1520), printed from seven blocks in seven colours, constituting the most complex colour print for centuries (p 82), and makes us look again at the deceptively simple, in the mysteries of printing in a 1518 Graduale (p 138). It would have been nice to have had the 'bright first state' of Albrecht Altdorfer's only colour woodcut (NGA, Washington DC), but these things are findable online, and everywhere else in the book the reader is given bountiful visual aid.

In taking a cross-disciplinary overview, Savage helps shed light on how and why these printed objects came into being. Book printers were technically highly skilled, and it is from them that chiaroscuro printing developed. The well-known colour woodcuts did not materialise in isolation but were created in printing houses that were already producing multi-coloured printed images; these establishments were the driving force. Savage's book is an essential contribution to fields of book history and art history, and wonderful to use in tandem with Giulia Bartrum's excellent *German Renaissance Prints* (Bartrum 1995).

Bartrum, G 1995. *German Renaissance Prints*, British Museum Press, London

Stijnman, A and Savage, E (eds) 2015. *Printing Colour 1400–1700: histories, techniques, functions and receptions*, Brill, Leiden

ELENOR LING

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*In Search of Mary Seacole: the making of a cultural icon*. By Helen Rappaport. 240mm. Pp 405, figs and pls (some col). Simon and Schuster, London, 2022. ISBN 9781398504431. £20 (hbk).

Helen Rappaport has been researching Mary Seacole for over two decades. The length of the project – delayed publication due to rapid publications in the early noughties of speedily compiled, often inaccurate, accounts of Seacole – is to be warmly welcomed. The resulting work is a much more complete biographical account and evaluation of this complex and exceptional woman. Of her many books, this has been a special project for the author, sparked by her identification of Mary as the sitter in a portrait in oils that emerged in 2003, apparently hidden behind a Victorian print, following a car boot sale in Burford, west Oxfordshire. When asked for a view on who a bemedaled woman of colour in the portrait might be, and having some three years earlier taken an interest in Seacole for an *Encyclopedia of Women Social Reformers*, Rappaport knew immediately what she was looking at. Mary Seacole (1805–81) was already known for her work as an independent operator during the Crimean War in the 1850s. Now there was a portrait showing this remarkable person, proudly wearing three medals. Much was added to the material already in print on Seacole's life, including a full-length biography in 2005. This proved a stumbling block in Rappaport's project: no one would publish a second autobiography of Seacole at that time. Rappaport turned to other projects. However, the subsequent fifteen years or so enabled Helen Rappaport to compile what is a definitive account of the life of Mary Seacole for the present.

Tracing through archives the life records of a Jamaican woman born during slavery was no easy task. The laudable persistence of the author in researching and so refuting all kinds of inaccuracies has led to many discoveries – about her place of birth, her christening, her family and her service under fire in the Crimea among many other matters. Seacole's (born Grant) family, her siblings, her daughter Sarah 'Sally' and her

husband Edwin come into focus. Edwin gave her the distinctive Seacole surname that has so facilitated documentary research.

The text includes the period of Mary's life covered in her book, *Wonderful Adventures of Mrs Seacole in Many Lands* (1857). Rappaport engages in close analysis of that text, emphasising the insights it provides into Seacole's experiences first in Panama and subsequently, and importantly, in the Crimea. The generous, outgoing and indefatigable nature of Mary Seacole's character are drawn not only from the *Adventures* text, but strongly supported and outweighed by research into many archives and contemporary newspaper accounts, not just in the British and Jamaican archives, but from European and Australian newspapers too. Mrs Seacole was noted across the world for her work not only under fire on the battlefields, but also for her 'British Hotel' where she provided food and drink for all – from the navvies of the Land Transport Corps to the senior officers (she was privileged to view the body of Lord Raglan after his death in the Crimea) – sustenance with pricing according to means, officers paying more and so funding free medical care and food for less well remunerated fellow expeditionaries. Seacole worked despite the horrors and privations 'because I wish to be useful all my life' as she herself put it. After the Crimea, unable even to fund her laundry, as she declared in the bankruptcy court, she was nonetheless not only lauded and cheered, but also rescued from destitution by royal and public subscription and special fund-raising events.

The culmination of the text addresses her life after Crimea, her legacy and developing awareness of her significance when voted Greatest Black Briton in 2004, and today. As I write, a Seacole film is being completed, a stage show has come from New York to London and a statue stands outside St Thomas's hospital in London. Material continues to come to light, as Rappaport has shown. Among these finds is a letter written by Mary in 1869 to the eldest sister of Albert Challen, who painted the portrait that sparked Rappaport's interest and submitted it to the Royal Academy Exhibition that year. Matilda Challen (1844–1943), the recipient of this charming personal letter, preserved it in her special box of 'treasures' until her death aged ninety-nine. It is likely that the portrait, now in the National Portrait Gallery, came from the house where Matilda's nieces lived in Oxfordshire, thence eventually to the boot sale. Surely the preservation of these artefacts is an indication of the personal charisma and celebrity

of this remarkable Jamaican 'doctress' and 'sutler'?

Seacole, M 1857. *Wonderful Adventures of Mrs Seacole in Many Lands*, James Blackwood, Paternoster, London

TOM BEAUMONT JAMES

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*Unbuilt Strawberry Hill*. By PETER N LINDFIELD. 250 mm. Pp x + 214, 204 ills (183 in col). Shaun Tyas, Donington, Lincs, 2022. ISBN 9781915774040. £35 (hbk).

Peter Lindfield was fortunate in finding in Shaun Tyas 'a publisher who demanded more images' instead of asking for them to be pared back. The illustrations in *Unbuilt Strawberry Hill*, largely provided by the Lewis Walpole Library, that treasure trove in Farmington, Connecticut, are essential for Lindfield's purposes. Walpole's written accounts of his Gothic villa shed some light on its development over the course of a quarter century beginning in 1747, but they fail to give the full picture of Walpole's back-and-forth with the many designers who were involved – the false starts, the rejected proposals, the unrealised projects and the cooling of personal relations that emerge from the dozens of sketches and plans reproduced in Lindfield's book. By way of example, Walpole's friend and principal amateur architect, John Chute, submitted thirty-two drawings for the design of the Tribune, and Richard Bentley a further 'handful'. One has the sense from this that working on Walpole's architectural commissions was not always easy: Bentley was sidelined by Chute, Johann Heinrich Müntz dismissed, Robert Adam displaced by James Wyatt. As Lindfield suggests, Walpole and his 'Strawberry Committee' were working out the new Gothic style as they went along – or perhaps as Walpole changed his mind about things (and people). The illustrations help the reader understand this process in a way that description on its own might not, especially for a reader unsure what a mouchette is, or an ogee flip. The illustrations are placed near the related text, making reference easy.

Lindfield also shows how the design of Strawberry Hill did not always evolve in the way that Walpole said it did: there is ample evidence in the book that 'the design history of