

Derbyshire gatesmith Robert Bakewell. Adriana Turpin has risen to the challenge of describing the vanished interiors of the merchants' houses, basing her evidence on inventories including those listing the effects of the directors of the South Sea Company in 1721, of which a sample and summary is usefully published as an appendix. David Mitchell provides an analysis of the social topography of the City and its relationship to the newly fashionable West End.

The impact of aristocratic taste is felt on dress, and on the commission of a set of portraits for the Guildhall of the judges of disputes over property during the post-Fire rebuilding, as described by Vivien Knight. But merchant patronage had its own impact on aristocratic taste and the taste for the exotic owed much to the mercantile importation of luxury goods through the East India Company. The exotic scenes painted by decorative artist Robert Robinson (1651–1706) for the room now in Sir John Cass's Primary School, Aldgate, which provided the initial inspiration for the conference and book, were probably commissioned by a tobacco merchant. David Mitchell contributes a masterly study of the 'Passion for the Exotic', drawing on his knowledge of contemporary primary sources, domestic records, silver, porcelain and furniture.

An original postscript is provided by Ann Saunders's imaginative reconstruction of a day in the life of Sir William Turner, contrasting his City experience as a merchant tailor with his rural upbringing in Yorkshire, which inspired him to found a hospital at Kirkleatham with his hard-won wealth.

Thanks to a grant from the Paul Mellon Centre for Studies in British Art, this volume is beautifully illustrated in colour, with exciting recent museum acquisitions. These include the unique depiction of a London merchant at work, 'The interior of a Cloth Merchant's, with a buyer inspecting bales of cloth', 1690, by Egbert van Heemskirk the Younger (Museum of London), and the 'View of a house and its estate in Belsize, Middlesex', painted for John Coggs in 1696 by Jan Siberechts (Tate Britain). The portrait of Mrs Elinor James on loan to Gawthorpe Hall, Leicestershire (National Portrait Gallery), is here illustrated for its evidence of the elegance of dress worn by merchants' wives. Mrs James was a patron in her own right; her interest in the Church of England extended to the gift of sets of communion plate to St Benet Paul's Wharf and St Mary le Strand.

This is indeed a ground-breaking study of the arts in the aftermath of the Great Fire and

the editor deserves high praise for bringing together wide-ranging contributions with such imaginative flair.

TESSA MURDOCH

*The Paper Museum of Cassiano dal Pozzo. Series A, Part VII: Ancient Inscriptions.* By WILLIAM STENHOUSE. 285mm. Pp viii + 439, 347 ills, incl 23 in colour. London: The Royal Collection in association with Harvey Miller Publishers, 2002. ISBN 1872501451. £140 (hdbk).

This monograph constitutes the seventh part of the catalogue raisonné of the drawings of antiquities and architecture once belonging to the Paper Museum collected by Cassiano dal Pozzo and his brother Carlo Antonio during the seventeenth century. Two sections of this series (called by the editors 'Series A') were issued before this one: the first devoted to Ancient Mosaics and Wallpaintings (published by Helen Whitehouse in 2001) and the second comprising Early Christian and Medieval Antiquities (published in two volumes by John Osborne and Amanda Claridge in 1996 and 1998). Three more volumes representing the ninth part of the catalogue and dedicated to Roman Topography and Architecture appeared at the beginning of 2004, edited by Ian Campbell. The whole enterprise, unquestionably challenging and long-awaited, is altogether scheduled to encompass ten different parts.

The volume by Stenhouse covers one of the most problematic sections of the series, since no space in the original Paper Museum seems to have been exclusively reserved to the field of ancient epigraphy. Furthermore, excepting a brief article published by Thomas Ashby in 1904, no modern study had so far thoroughly examined the drawings of inscriptions collected by the dal Pozzo brothers.

The first pages of the book partly reproduce the general introduction to the series written by Francis Haskell and Henrietta McBurney. The authors briefly reconstruct the history of the Paper Museum from its creation by Cassiano dal Pozzo to its most recent vicissitudes on the antiquarian book market. For a full version of this study the reader is asked to refer to the first volume of the series. A second contribution by Amanda Claridge, series editor, explains the common features of the drawings of antiquities, accounting for both external and internal evidence of the original structure of the museum. The first set of witnesses comprises

only two contemporary descriptions by the Florentines Carlo Roberto Dati and Filippo Baldinucci the second half of the seventeenth century. Physical clues to the successive arrangements of the drawings are on the other hand more numerous, and come mainly from the examination of the mounting and the numbering of the single sheets well as from the analysis of watermarks.

There follows a substantial essay by William Stenhouse, editor of the volume, specifically devoted to the role played by the Paper Museum the history of epigraphy. Its first section is a brief but very up-to-date outline of the development of the modern interest in ancient inscriptions, from its early medieval stages to the establishment of the great corpora in the nineteenth century. The second part of the essay analyses the epigraphic activities of the dal Pozzo brothers: specific attention is given in particular to the relationship between the contents of the Paper Museum and the works of Pirro Ligorio, at that time owned by the Farnese family and the dukes Savoy.

The largest section of the book is obviously the catalogue of the drawings. This includes all the currently known reproductions of inscriptions collected by Cassiano and Carlo Antonio, with the exception of those epigraphic texts that were drawn as part of an ancient object. In this case, since the interest of the two brothers lay primarily the visual imagery of the items, these are fully reproduced in other volumes of the series. In terms current locations, the epigraphic sections of the Paper Museum mainly come from the 'Franks II' and the 'New Drawings' albums, once part of a single set of drawings and now both housed at the British Museum, as well as from the *Bassi Rilievi Antichi* 3 volume, preserved with the main body of the collection at Windsor Castle. One last series of fifteen epigraphic drawings, formerly belonging the Stirling-Maxwell sculpture album, is now dispersed.

The catalogue is divided into two halves, the first including only Ligorian material and the second being structured in broadly chronological order. The strict editorial criteria of the series are duly fulfilled, and the high standards of commentaries and reproductions allow the reader to employ the catalogue both as a monograph and a reference book. This last use is further facilitated by a full set of concordances, among which epigraphers will particularly appreciate those with *GIL* and other corpora. Finally, two appendices are given: the first being a checklist of epigraphic material excluded from the volume and the second briefly describing the inscriptions

contained in three dal Pozzo manuscripts now in Montpellier, Naples and Berlin, not formally part of the Paper Museum.

The accuracy of Stenhouse's volume represents a major contribution that will shed an enduring light on the interest in ancient inscriptions of the dal Pozzo brothers. One would now just be curious to know what happened to the six manuscripts of inscriptions (both modern and ancient) of the churches of Rome allegedly put together by Cassiano and mentioned in a study by Giacomo Lumbroso published in 1874. The volumes, once part of the Albani library, are likely to have been dispersed in the 1850s. Nevertheless Vincenzo Forcella is reputed to have traced some copies of the sylloge in the private library of Pietro Ercole Visconti (Forcella 1869). These are now MSS Vat. lat. 10344–10347. Given the increased interest in the epigraphic activities of the dal Pozzo brothers, a full study of this set of manuscripts (as well as a comparison with the similar collection of inscriptions commissioned in the 1650s by Gaspare Alberi, now British Library, Add. MSS 8490–8501) is perhaps now timely.

Forcella, V 1869. *Iscrizioni delle chiese e d'altri edifici di Roma dal secolo XI fino ai giorni nostri*, 1, ix, Rome

LORENZO CALVELLI

*The Pleasures of Antiquity: British Collectors of Greece and Rome*. By JONATHAN SCOTT. 270mm. Pp viii + 340, ill. New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2003. ISBN 0300098545. £40 (hdbk).

On 13 June 2002 at Christie's auction of 'Important Furniture, Sculpture, Tapestries and Carpets', lot 112, the Barberini/Jenkins/Newby Hall *Venus*, fetched a world record price of £7,926,650. Having been acquired as a virtually worthless wreck from the cellars of the Barberini Palace she was transformed with a new head, right arm, left forearm, lower left leg and one buttock into the most expensive statue bought by a British collector in the whole of the eighteenth century when the Rome-based dealer Thomas Jenkins sold her in 1765 to William Weddell, who gave her pride of place in his Robert Adam-designed sculpture gallery at Newby Hall in Yorkshire. As much a piece of decorative art as archaeological object she is the quintessential