

Elizabeth Angelicoussis, *The Woburn Abbey Collection of Classical Antiquities*. Monumenta Artis Romanae, Band 20. Verlag Philipp von Zabern, Mainz 1992. 236 Seiten, 99 Tafeln mit 398 Abbildungen, 4 Farbtafeln, 1 Beilage.

The Rome which the Dukes of Bedford and their siblings or offsprings the Lords Russell visited was the Rome of J. J. Winckelmann and Cardinal Alessandro Albani, of the archaeologist-artist-adventurers Gavin Hamilton and Thomas Jenkins, and of restorers such as Bartolomeo Cavaceppi and Antonio d'Este. Above all, so far as the world of the decorative arts, large marble vases, candelabras, capitals and columns, consoles, and even some sarcophagi, it was the Rome of the architect-engraver Giambattista Piranesi (1721 to 1784). Speaking of the latter's position on the Roman scene, A. MICHAELIS wrote in the introduction to his "Ancient Marbles in Great Britain": "The longing to visit that wonderful city was not a little awakened or stimulated by the magnificent engravings in which the Venetian Piranesi, who was afterwards assisted by his son Francesco, represented the ruins of the Eternal City with wonderful poetic feeling and artistic skill. The four folio volumes of his 'Roman Antiquities' appeared A. D. 1756; the views of Rome about a quarter of a century later . . . Men (meaning the dilettanti) made pilgrimages to Rome to acquaint themselves with these astonishing monuments; whether their exalted expectations were fulfilled or disappointed, depended on the degree of enthusiasm and poetic feeling which they brought with them". Small versions of the Museo Chiaramonti or the Braccio Nuovo became an ideal of the Neo-Classic period in the British Isles, and no family carried out these ideals and their attendant surroundings better than Francis the Fifth Duke (1765 to 1802) and John the Sixth Duke of Bedford (1766 to 1839), together with a third brother, 'Old' Lord William and especially Lord William (1790 to 1846), the Sixth Duke's second son.

Finally, approximately one hundred and seventy-five years after the height of this activity of collecting and attendant construction or landscaping, we have a book which is worthy of the classical antiquities at Woburn Abbey. The chapter on the "Formation of the Collection" and the chapter comprising the "Catalogue" by Elizabeth Angelicoussis, the photographs by Gisela Dettloff and Raoul Laev, and all the attendant editing and design have made for one of the best such publications I have ever encountered from the days of Thomas Hope and Tischbein, through the classic books of Bernard Ashmole and Frederik Poulsen, to the year 1994. The undertaking to catalogue the Classical Sculpture in British Private Collections, which began publicly with a picture-book and a handlist on the occasion of the XI International Congress of Classical Archaeology in London a generation ago (1978) under the direction of Hansgerd Hellenkemper and Hansgeorg Oehler of the University of Cologne (H. OEHLER, *Foto + Skulptur. Röm. Antiken in englischen Schlössern* [1980]; G. B. WAYWELL, *Classical Sculpture in English Country Houses. A Hand-Guide* [1978]), has moved forward mightily with this volume. The volume on Woburn Abbey is a most worthy visual and intellectual complement to G. B. WAYWELL's *The Lever and Hope Sculptures*. *Monumenta Artis Romanae* 16 (1986) reviewed by the present writer in *Bonner Jahrb.* 188, 1988, pp. 585-586. As the wealth of antiquities in British collections was being catalogued anew there was the "Classical Antiquities from Private Collections in Great Britain. A Loan Exhibition in Aid of the Ashmole Archive", Catalogued by C. A. PICÓN (1986), which included the handsome head of Commodus Caesar as a boy of seven or eight years from Woburn Abbey (ANGELICOUSSIS, No. 38). Before that, in 1983, C. PICÓN had addressed the issues of taste and restoration of ancient marbles in: Bartolomeo Cavaceppi. *Eighteenth-Century Restorations of Ancient Marble Sculpture from English Private Collections*. A Loan Exhibition at The Clarendon Gallery Ltd., London. The Russells only enter the rich setting of this exhibition by way of that snide but truthful quote of Thomas Jenkins (1722 to 1798) that "he did not understand the taste of English virtuosi, who had no value for statues without heads; and that Lord Tavistock would not give him a guinea for the finest torso ever discovered". Almost all the photographs in the second exhibition came from the Forschungsarchiv für römische Plastik in Cologne, as did (in prophetic fashion realized by the present book) the young Commodus from Woburn Abbey.

One of the strengths of the Woburn Abbey collection is the assembly of Hellenistic and Roman portraits, and the author documents in the fullest (p. 34) the Neo-Classic habit of giving lofty names to anonymous Romans, especially young men and children. Since the golden years of acquisition 1823 to 1824, especially where imperial portraits are concerned, the only item in the excellent *apparatus criticus* which the reviewer misses is a geneological chart of the Russells, as one can become confused between 'old' Lord William who remained in Rome and the great acquirer his nephew, *the* Lord William who departed from the Eternal City on March 12, 1823.

As *Monumenta Artis Romanae XX*, "The Woburn Abbey Collection of Classical Antiquities" follows immediately on *Monumenta Artis Romanae XIX* which is A. LINFERT, *Die antiken Skulpturen des Musée Municipal von Château-Gontier*, produced and published by the same team. This catalogue represents a fortunate foray into the French, not the English, countryside, a collection of marbles formed in Rome about 1835 to 1840 by a native son who was a friend of Ingres and Delacroix. The Archaeological Institute of the University of Cologne is thus doing a multi-national job in making Graeco-Roman sculptures known in the most professional manner.

Note: In writing this appreciation of a thoroughly-admirable book, I have deliberately not looked at the *American Journal of Archaeology* articles of 1955, 1956, and 1959. E. Angelicoussis has documented these and others' notations, and, since her book is a model for the Twenty-First Century in Country-House cataloguing, this review should try to look to the present and future, not to thoughts of forty years ago, although I have tried to keep my Boston copy of the revised *Michaelis* reasonably up to date. (Such notes are freely available to authors of future volumes in this series, and Prof. Hansgeorg Oehler has in his Research Archive a copy of my "American *Michaelis*", covering Canada and the United States but left breathless by the pace of acquisitions from Toledo to Chicago to San Antonio.)

Catalogue. Statues, Statuettes and Fragments

5. "Statue of a Seated Deity". The body, as opposed to the unrelated ancient head, does descend, in a very pedestrian way, from the Great Mother by Pheidias and/or Agorakritos in the Metroon in the Athenian Agora, but there are also overtones of the Hera of Argos by Polykleitos the Younger; cf. *Sculpture in Stone*. Museum of Fine Arts, Boston (1976) 59-60, no. 92 (Seated Cybele) with p. 95, no. 148 (Polykleitan Cult Statue Adapted as a Roman Portrait). More truly Pheidian, in the traditions of the Parthenon Pediments, is the seated, draped female, head and neck made separately and inserted (also a portrait?), in The Art Institute of Chicago (Accession Number 1986.1060; *Ancient Art*, Chicago [1994] 71).

8. Herm of a Satyr, in bronze. It seems worth noting that the text for the full entry and color plate in: *The Treasure Houses of Britain. Five Hundred Years of Private Patronage and Art Collecting*, the giant and lavish catalogue of the exhibition at the National Gallery of Art, Washington, D. C., in the Fall and Spring of 1985 to 1986 was written by C. A. PICÓN. He favors a date in the first century B. C. One set of measurements (*Treasure Houses*, p. 299, no. 223) include the base.

20. The Forepart of the Colossal Right Foot found in the Bazaar complex near the Great Vizir Khan Caravanserai in Smyrna could have come from a shrine related to the Agora, which of course was rebuilt in the reign of Marcus Aurelius. The colossal head of a goddess from the Sephardic (Jewish) Cemetery could have been related to this foot. It is Istanbul, Archaeological Museum, Inv. no. 358 (A. PASINLI, *Istanbul Archaeological Museums* [1989] 49, figs. 46, 47; Mendel, II, pp. 373-375, no. 626). I take the head to be second century A. D., while the foot is termed hellenistic, but I may be a hundred to a hundred and fifty years too late if the head with its drilled pupils is a somewhat provincial creation or if it had been created for a statue damaged in the Antonine earthquake.

Portraits and Heads of Divinities

This caption (p. 54) is verbally correct because only the once-living can have portraits, including the Roman imperial *divi*, but perhaps the two sections should have been divided into "Portraits of Greeks and Romans" (nos. 22 through 51) and "Heads of Divinities and Heroes" (nos. 52 through 59), since the second group is so much fewer, and Paris/Ganymede (no. 55) is not a divinity.

23. The Emperor Tiberius, on an unrelated late Antonine bust, has been dated late in his reign or during that of Caligula. Since the Herakleion Caligula (64) from the Agora at Gortyna has been cited for the cutting of the hair, attention should be paid to the Tiberius (65) from the same set of portraits which also included Livia (67) and Germanicus (66). All are mentioned in J. F. SANDERS, *Roman Crete* (1982) 48; J. POLLINI considers the Germanicus a portrait of Gaius: *The Portraiture of Gaius and Lucius Caesar* (1987) Cat. 13, but Gaius would be out of place in this part of the family, unless Caligula was remembering bearers of his own true name.

24. It would be intriguing if the provenance of the portrait of King Ptolemy of Mauretania were known (also Text to Arndt-Bruckmann, nos. 867/868, II d). From what fertile black soil did it come? When most

of this King's likenesses are in or from North Africa, did the Woburn bust, so different from the Roman marbles, come to England with some naval officer in the Russells' circle?

27. Portrait of a Man Purchased under the Title of the Emperor Domitian. This man has a classic nobility and hair which seem beyond the scope and taste of a Flavian, even one trying to pose in the Domitian manner. It seems this portrait might be a retrospective likeness of a person famous in the late Republic or early Julio-Claudian period.

33; 34. The two busts of Antoninus Pius are excellent examples of what the Russells purchased in 1822–23 and 1817, but what no collector, private or public, would touch in 1993. What is wanted nowadays is a perfect and unrestored Antoninus Pius like the one seen in a private collection in London, June 1993, or the great bronze head of the heroic (as much as that Emperor could be) Antoninus Pius, surely from a dynastic statue like those from Bubon in Lycia, sold by Hesperia Arts Auction, Ltd., at The Park Lane Hotel, New York City, in the evening of 27 November 1990 (Egyptian, Near Eastern and Classical Greek and Roman Antiquities, Part II, no. 21, with three views in color).

38. The figure of baby Commodus in the form of the Laocoon is, as babies go, actually a heroic statue. As the author suggests the Woburn Abbey head is an older boy Commodus, but it is also a portrait created later than the subject's childhood, for his own or Septimius Severus's cult of Hercules. My thoughts on this general subject have been and are being sharpened by the impending publication anew of the (headless) Infant Hercules Strangling Two Snakes, a 'lifesized' marble based ultimately on the Hero or one of the Rivers in the West Pediment of the Parthenon (Westgiebel A: F. BROMMER, *The Sculptures of the Parthenon* [1979] pl. 113), which was also sold by Hesperia Arts Auction, Ltd., in the afternoon of the same day (Part I, no. 78; also J. M. EISENBERG, *Art of the Ancient World. 50th Anniversary Edition* 7,1 Royal-Athena Galleries, New York, January 1992, no. 20). Dr. and Mrs. Eisenberg presented the sculpture to the Museum of Fine Arts, Boston, in May of 1993 (Accession No. 1993.144). The child Commodus at Woburn Abbey is perhaps a mite too old to be seen as part of a snake-strangling ensemble, but not too old to stand ready for his future Labors, albeit with club in hand and the skin of the Nemean Lion (and the Apples of the Hesperides) present in anticipation of those Labors. The infant Hercules in black-green 'schist' (basalt) in the Museo Capitolino in Rome comes to mind, but here the face is still babyfied and the lionskin is worn as a hat, with the paws knotted around the neck. The same is true of bronzes showing young Caracalla as the infant Hercules (*Sculpture in Stone and Bronze. Museum of Fine Arts, Boston* [1988] 74–75, no. 84).

Sarcophagi and Funerary Marbles

63. Sarcophagus of Achilles with Scenes from the Trojan War. The latest member of this distinguished atelier of Attic sarcophagi is the example, body complete, in the J. Paul Getty Museum, Malibu, California, and I am grateful to Marion True and John Herrmann for information about it. Here, like everything else, the body of Hector, in the center, is perfectly preserved. The Arming of Achilles is on the left end; Achilles on Skyros appears on the right. The back has Lapiths and Centaurs in combat. The figures on the front are very vigorous, very dramatic, and the bottom mouldings are correspondingly austere. The lid has unfinished portraits of a reclining couple. I imagine this monument will receive a major publication from the pen of Guntram Koch and Marion True.

66. Sarcophagus of Achilles on Skyros. The study of the reliefs on the helmet of Achilles unmasked is brilliant, to see the death and desecration of Hector in this relief within a relief. Such relationships can become material for a dissertation of the future, including studies of the helmets of Menelaos in the copies large and small of the Pergamene 'Pasquino' group. The small head of Menelaos in Boston, with Herakles and Nessos on one side of the helmet and Theseus with a Centaur on the other, is clearly Flavian baroque, as K. E. DOHAN, G. F. PINNEY, and B. S. RIDGWAY thought (*Aspects of Ancient Greece. Allentown Art Museum* [1979] 7; 174–175, no. 85) and C. PICÓN confirmed (Bartolomeo Cavaceppi, p. 46) and not around 1700 as I had suggested (*Sculpture in Stone and Bronze* [1988] 63–64, no. 59). The small 'Pasquino' group currently (August 1993) in the Royal Athena Galleries, New York, is a gorgeous small version to which the Boston head with its thematic helmet might be fitted (*Art of the Ancient World* 6,1, May 1991, 31, no. 164; full publication, color photos, and list of thirteen other copies, excluding the head in Boston, in *Hesperia Arts Auction, Ltd., Egyptian, Near Eastern and Classical Greek and Roman Antiquities* 2, no. 66). Greek taste in painting and sculpture obviously felt that the heroes in the Trojan War should wear such helmets and carry figural shields, like the Shield of Achilles.

(Reliefs)

73. Lid on the Cinerarium of Trebellia Melpomene. This lid, and its related representations, have always been associated by me with the craft of the coin-striker or the jeweller, rather than the smithy, because the implements are too delicate to be those of the village blacksmith. These are precisely the tools used by the two "Amorin(i) orafi" at the left side of famous panel in the Casa dei Vettii at Pompeii. Just precisely what the seven little winged fellows are making or striking has been the subject of debate for decades. See now the series of five articles on the subject of ancient coin dies and representations of same, by W. MALKMUS, *Journal Soc. Ancient Num.* 17,4; 18,1.2; 18,4, April 1993, the last with indices. The format of these articles follows that of the reprint and Numismatic Circular articles mentioned in the author's bibliography under No. 73.

Reliefs, Candelabrum and Vases

78. Harpocrates as a Flavian to Trajanic relief is a cult-image found frequently in Graeco-Roman bronzes. He should be sucking his thumb, like a good baby, but the Romans misunderstood the gesture and turned him into a 'god of silence'. See J. WARD-PERKINS, A. CLARIDGE, J. HERRMANN *et al.*, Pompeii A. D. 79. Museum of Fine Arts, Boston (1978) 181, nos. 182, 193, bronzes from *lararia*.

82. The Lante Vase, in many ways the capstone of the collection, certainly comes from a major, probably imperial villa or park, one along the Alban Hills being most likely, but the Villa Adriana as source for the Lante and Warwick Vases remains high on the realm of probability not certainty given the fashion of attributing everything possible to the Villa. A provenance in the Cawdor Sale Catalogue of June, 1800, is not a secure one, as (Sir) John Soane must have sensed when he too bought at this sale. The Lante Vase does certainly deserve more of "the acclaim that it so justifiably warrants", especially in view of the fact that the Warwick Vase is just a bunch of rejuvenated fragments.

83. Crater Composed of Ancient Sarcophagi Reliefs. In many respects, save the picturesqueness of putting Amorini or Dionysiac boys from sarcophagi into a 'Roman' decorative crater, the Warwick Vase is as much a pastiche as this second marble vase at Woburn Abbey. Certainly giving Villa Adriana as provenance for a crater made up of figures from two Antonine Amorino sarcophagi speaks of the reserve with which one must greet these provenances, as the author so correctly states on p. 21.

The Warwick Vase, showpiece of the Burrell Collection, Glasgow Museums and Art Galleries, has been studied anew by N. H. RAMAGE, Sir William Hamilton as Collector, Exporter, and Dealer. *Am. Journal Arch.* 94, 1990, 474-476. The spectacular photographic details, figs. 7, 8, although credited to the Sir William Burrell Collection were actually made when agents were trying to sell the marble for the Earl of Warwick. The Warwick Vase was added to the Burrell Collection by purchase in 1979, Sir William Burrell, having died in 1958 (The National Art-Collections Fund, Book of Art Galleries and Museums, The Art Collections of Great Britain and Ireland, Written and Edited by J. CHAPEL and CH. GERE [1985-1986] 309, the photo caption stating: The 'Warwick' vase, a hint that perhaps future historians of ancient art should call it 'The Burrell Vase', highly unlikely).

The letter quoted by N. RAMAGE (p. 476) from James Byres in Rome to Sir William Hamilton on 9 August 1774, makes it clear that the foot was ancient and was the only part not tampered with. The foot of the Lante Vase is a second restoration, appropriately over-ornamented as the times desired.

Architectural Decoration

89. Fragments of *Rosso Antico*. The diverse pilaster capitals in *marmor Lacedaemonius* have, especially no. 7, another, almost complete, example from the same general sources, in the Museum of Fine Arts, Boston, no. 1987.187; see: *Sculpture in Stone and Bronze* (1988) 61, no. 53. The Boston capital is tighter and therefore earlier, an observation I owe to John Herrmann. See also, U. W. GANS, *Korinthisierende Kapitelle der röm. Kaiserzeit. Schmuckkapitelle in Italien und den nordwestlichen Provinzen* (1992) 22, no. 31.

92. Eight Columns and Capitals, belonging to the height of the Severan Period. Their source is very likely the secondary colonnades of the gardens or palaestra of the Baths of Caracalla. The reference to Gusman (not Gusmann) is very appropriate. John Herrmann plans a detailed chronology of capitals in the third century A. D.

93. Dionysiac Figured Capital. The Woburn Abbey capital with Dionysos (twice) flanked by Satyrs and a

child on the corners has been dated third to fourth centuries by E. VON MERCKLIN (*Antike Figuralkapitelle* [1962] p. 174, no. 417, figs. 810–813), and it is a 'folk-art' descendant of the giant composite capital and related fragments in the Giardino della Pigna, from the Baths of Severus Alexander in Rome, seemingly installed in the year 227 (VON MERCKLIN 156–158, no. 384, figs. 737–750). The related Gardner Museum, Boston, capital, one of a pair, has been catalogued in: *Sculpture in the Isabella Stewart Gardner Museum* 55–56, nos. 79 and 90, where the date suggested is A. D. 220 to 285. The sculptor of the Woburn Abbey capital spent his time otherwise carving second-class mythological, seasonal, and probably even Early Christian sarcophagi in the Tetrarchic to Constantinian eras. The manner in which sculptors moved from the carving and drilling of decorative statues and reliefs, and on to sarcophagi, is illustrated in the head of the Nymph (at Princeton) from the group of an "Invitation to the Dance" in the cache of sculpture from a Late Antique villa at Antioch-on-the-Orontes (D. M. BRINKERHOFF, *A Collection of Sculpture in Classical and Early Christian Antioch* [1970] 39–40).

Mosaic

95. The analysis of the fragmentary early Hadrianic Mosaic Pavement divided with Lord Kinnaird at Rossie Priory, Perthshire, is thorough and brilliant. It does not say so specifically, but I guess the M. Valadier who made the invaluable plan of the entire pavement (Colour pl. 4) is the architect Giuseppe Valadier who restored the Arch of Titus, one of the early examples of careful and honest conservation.

Sculptures of Doubtful Antiquity

96; 98; 100, pl. p. 232, figs. 425; 426, and 427; 428 The plate is mis-labelled "ARCHITECTURAL DECORATION" instead of "DOUBTFUL ANTIQUITIES", but the former category is just what many of these sculptures were intended to be. No. 98, the "Vitellius", is, as the author states, documented in approximately sixty copies, many among sets of the Caesars in the British Isles.

96. "Lycurgus". It was F. POULSEN, in EAA XI, on p. 36 (not one of the four digit numbers) who sorted out this and other of the doubtful portraits at Woburn Abbey. The 'Lycurgus' type was also discussed under Lot 42 in the Sale Catalogue of the Melchett (Mond) Collection.

97. So-called Cicero was purchased as same from Antonio d'Este by the Sixth Duke John (1766 to 1839), who completed his predecessor's transformation of the Conservatory into a Sculpture Gallery, and acquired the bulk of the collection. Duke John's second son by his first marriage, Lord William (1790 to 1846), made a large contribution to the collection of ancient marbles at Woburn Abbey during his stay in Rome from late October 1822 to mid March 1823. The author rightly points out that Lord William's activities escaped notice until our times because the Sixth Duke felt the acquisitions were his. This Cicero had its touchstone in the heavily-restored but anciently-labelled bust at Apsley House, London home of the Duke of Wellington.

100. Head of the Eldest Daughter of Niobe. I would call this marble a bust, and, since no break is mentioned between head and draped shoulders, this ought to be proof enough that the ensemble is not ancient. Heads of famous statues as busts existed in Antiquity, but such an example with its dramatic upturn to the subject's own right does not suit the herm-like frontality of most ancient busts, save for Alexander the Great and certain imitators, notably Caracalla.

101. Terracotta Relief of a Boy ('Antinous'-like) Riding on a Dolphin. The peasant who garnered 3½ Louis from Lord William Russell in 1822 to 1823 for this bit of 'Roman' nostalgia gave good value as an education in taste derived from and embellished on the Antique. The author is absolutely right in relating this to stucco as well as terracotta reliefs. Another possible source, or related inspiration, was the "Statua di Giona" (Jonah, as a very young man), designed by Raphael and set in a curved niche in the Cappella Chigi of Santa Maria del Popolo in Rome. Giovanni Becatti rightly related the head of the ensemble in Rome to the Antinous Farnese, long afterwards taken off to Naples, and the rest of the sculpture to the "Statua di Satirello su delfino" in the Villa Borghese also in Rome (G. BECATTI, *Raffaello e L'Antico*, Chapter V, in: *Raffaello, L'Opera, Le Fonti, La Fortuna* [1968] 541; 544, figs. 101, the Giona, 102, profile of the head of the Antinous, 100, the Satirello su delfino). The marble, perhaps carved by Raphael's assistant Lorenzetto, has excited critics from G. B. Bellori down to the present century because the introduction of Antinous into the iconography of Jonah's marine adventures could also be an allusion to the untimely suicide of Hadrian's favorite in the Nile and his later apotheosis at the behest of the neurotic Emperor. The fact that the

arms and drapery of Raphael's Giona are in mirror reversal to those of the terracotta may speak of the partial intervention of an engraving, as so often happened with the work of Raphael and his studio. I wonder if a colleague working on the sculpture of the High Renaissance to the Late Baroque could not find a sculptor for the terracotta relief at Woburn Abbey.

102. Relief of Papposilenus with two Satyrs. This sculpture is too badly restored to be the work of Bartolomeo Cavaceppi, who would never have replicated the head of Silenus on the Satyr at the right. Like that Vatican relief (and other such Roman decorative compositions) the 'core' of an antiquity was discovered and rejuvenated. The quality of workmanship in the Vatican relief is a tribute to Cavaceppi. This relief, Drunken Silenus Supported by Young Satyrs, in the Galleria delle Statue e dei Busti came from the Barberini family, where before the middle of the Seventeenth Century it had already made an impression on the Papal Cardinal-Nephew's famous Librarian (The Paper Museum of Cassiano dal Pozzo. British Museum, London [1993] 68–69, no. 24).

103. Relief of a Maiden 'Sappho', long thought to be Neo-Attic (also H. K. SÜSSEROTT, Griechische Plastik des 4. Jhs. vor Christus [1938] 115, etc., index). This relief is too good to be a forgery by the Neopolitan Monti. Comparison with the Swainson-Cowper relief in Santa Barbara, from Tripoli by way of Yew Field Castle, Outgate, Ambleside, only strengthens the authenticity (see E. PARIBENI, Boll. Arte 1951, 107, fig. 2: "poi Sambon"; Annu. British School Athens 3, 1896–97, pl. XIV). The Swainson-Cowper Relief spent a number of years on exhibition in the Ashmolean Museum at Oxford. The same case for doubtfulness based on confusing style might be made for the early imperial relief of a polos-crowned "Elpis" – "Spes", an Archaistic figure, in the Archaeological-Museum, Rhodes.

Concordances

This is a godsend. Ever since A. H. Smith departed from Michaelis, and the appraisers from Spink and Son invented the wheel anew, Woburn Abbey's great collection has been in a state of near-terminal confusion so far as numbers are concerned. (And it is the Smith numbers, as well as identifying Titles or Captions, which Mr. Ready of the British Museum painted on so many of the Sculptures, especially the Graeco-Roman reliefs, not forgetting the lower shaft and base of the bronze Terminal Figure of a Satyr.) And, as recently as 1992 in connection with the statue of the Praxitelean Dionysos (Angelicooussis, no. 12), it is the Michaelis number (201) which M. FUCHS uses in her excellent publication of a fragmentary Julio-Claudian Dionysos with pantherskin and cloak around the neck and chest (Glyptothek München, Katalog der Skulpturen 6. Römische Idealplastik [1992] 138–142, no. 19). A. LINFERT also refers to the Woburn Abbey Dionysos, *inter alia*, in the same way, in connection with a small, much-restored Dionysos in the Musée Municipal at Château-Gontier (Die antiken Skulpturen 15–16, no. 6). The first Woburn Abbey citations according to the new catalogue by Elizabeth Angelicooussis noticed by me are in connection with Achilles and Hippolytus sarcophagi in the essential new handbook by G. KOCH (Sarkophage der Röm. Kaiserzeit [1993] 98; 99; 229, notes 433; 435).

Elizabeth Angelicooussis has put all this confusing numerology, as well as so much else about the Classical Antiquities at Woburn Abbey, to rights and beyond in a masterful and model manner. To reiterate, the photographs are, of course, superlative, and the quality of the book is on a similar, lofty plateau. The British Country House Series has certainly progressed in an awesome fashion, with doubtless more volumes to follow (Holkham Hall?, Castle Howard?, to cite two of the obvious).