

Geoffrey B. Waywell, *The Lever and Hope Sculptures*. *Ancient Sculptures in the Lady Lever Art Gallery, Port Sunlight and A Catalogue of the Ancient Sculptures formerly in the Hope Collection, London and Deepdene*. *Monumenta Artis Romanae* 16. Gebr. Mann Verlag, Berlin 1986. 130 Seiten, 36 Abbildungen im Text, 156 Abbildungen auf 68 Tafeln.

The combined Anglo-German effort to bring A. MICHAELIS, *Ancient Marbles in Great Britain* (1882), up to date with new histories of collections, descriptions of marbles (also bronzes and terracottas), and above all the splendid photography of Raoul Laev has commenced in the most auspicious fashion. As Geoffrey Waywell states so well, since William Hesketh Lever, First Viscount Leverhulme, acquired roughly three-quarters of his ancient marbles from the Hope Collection, it is natural to follow a catalogue of the contents of the Lady Lever Art Gallery with a reconstruction of the antiquarian contents of the house on Duchess Street, London, and, above all, the baronial halls of Deepdene, Surrey.

The work of reconstructing the Hope Collection from the great sale of 1917, related notices and pamphlets, and the reappearances of Hope marbles in other sales rooms, private collections, and public or private museums has not been easy. That the Hope Athena and the Hope Hygieia found their ways to the collection of press lord William Randolph Hearst and from him to the Los Angeles County Museum of Art (then to be placed on loan in the J. Paul Getty Museum) is certainly well known. That Asclepius, Zeus (restored as Antoninus Pius), and the group of Apollo and Hyacinthus have made their way back to Italy (to a private collection in Rome) will certainly come as a surprise to Michaelis watchers. Even more surprising is the fact that the Aphrodite of the Syracuse type, seemingly found at Baiae on the Bay of Naples, was bought at the 1917 sale by the great bibliophile and Greek Minister to the Court of St. James, Joannes Gennadius, for the shipowner Michael Embeirikos, who in turn presented this Hadrianic to Antonine copy to the National Museum in Athens. A Hope peplophoros, now divorced from its 'Sappho' type head, was acquired in November 1917 from Lincoln and Merton by Professor Percy Gardner for Oxford University, where this Roman copy continues to inspire scholars in the history of Greek sculpture's transition to Pheidonianism and in the influences of Antiquity in Neo-Classical painting. Another peplophoros went eventually to the Baltimore benefactor Henry Walters and from him to the Art Gallery which bears his name. On the more recent end to the spectrum, a small statue of Athena, which passed to the Bomford Collection, is now in that of Gilbert Denman, Jr., in San Antonio, Texas. It will be published again by Waywell's former assistant at the Ashmole Archive, Carlos A. Picón, as an important Roman copy of a popular original of about 325 to 300 B. C. in the Denman Collection at the San Antonio Museum of Art.

What is truly frustrating to Michaelis trackers is the great number of Hope sculptures which have not been traced since the sales of 1917 or subsequent peregrinations in private collections and dealers' showrooms. Waywell has done everything in his power to trace every last piece. Where photographs were made (as Bernard Ashmole's photograph of the Hope-Melchett Pan, plate 52, Hope no. 30), one can be certain the statuette will reappear, probably at Sotheby's or Christie's. Where only the old line drawings exist, one worries that something might have disappeared in the Second World War, but Waywell's researches are so thorough and the line drawings so precisely detailed that optimism reigns. Indeed, this reviewer is certain that, as the book circulates (especially to the libraries of auction houses and professional antiquarians), the Ashmole Archive at King's College, London, and the Forschungsarchiv für römische Plastik of the Archaeological Institute at Cologne University will receive notices of Hope not lost but, like the last item in Pandora's box, alive and well. After all, who would have expected such a dramatic reappearance of fourteen major sculptures from the Hon. James Smith Barry (Marbury Hall) Collection, as occurred at Christie's Great Rooms in London on Friday 10 July 1987? Waywell provided an Introduction to the hardcover, beautifully-illustrated Catalogue, which included (as no. 9, pp. 28-29) the celebrated (and considered 'lost') inscribed, marble tondo-bust of Menander. The colossal Porphyry (right) Foot (Hope, no. 66) did its bit for the Ashmole Archive and was duly recorded in Picón's catalogue of the exhibition drawn from a number of sources in the British Isles and published as 'Classical Antiquities from Private Collections in Great Britain', Sotheby's London, January, 1986, no. 55.

It is often fashionable for a reviewer to append lists of addenda and corrigenda to a review such as this. The present reviewer can only add gratitude for such a thorough work of history, cataloguing, and ancillary documentation. Everywhere there is food for thought, whether among the settled and visible sculptures in the Lady Lever Art Gallery or among the lost and found marbles of the Hope family. For example, with reference to the Basket Cinerarium (p. 106, no. 85, pl. 68) now in the Metropolitan Museum of Art as the 1937 gift of Mrs. Frederick E. Guest, the author's documentation points the way to a new, alternative suggestion. If such a basket cinerarium has been found in the 'Tomb of the Baker' at the Aurelian Wall and outside the Porta Maggiore in Rome, a sepulchral monument built in the form of a huge bakeoven, then this fact might confirm that such objects were breadbaskets suitable for the ashes of bakers, not necessarily *cistae mysticae*, although such real sacred baskets would be appropriate containers for festive loaves. The tradition of being buried in or under the tools of one's trade enjoyed a healthy revival in Victorian America, from the Captain's steamboat to the schoolmaster's desk to the parson's Bible and, not the least, to the child's sailboat with a marble likeness of the little lordship in it (Forest Hills Cemetery, Jamaica Plain, Boston).