

Whitehouse, Helen, *Ancient Mosaics and Wallpaintings* (The Paper Museum of Cassiano dal Pozzo, Series A: Antiquities and Architecture, Part I), London/Turnhout, Harvey Miller Publishers, 2001; cloth; pp. 447; 99 b/w illustrations, 156 colour plates; RRP EUR 250.00; ISBN 1872501575.

Cassiano dal Pozzo (1588-1657) commissioned seventeenth-century artists to provide him with copies of Antiquities (ancient, medieval and Renaissance works of art and architecture) and representations from Natural History (flora, fauna, stones, minerals and curiosities). He collected approximately 7,000 images in what is known as his *Museo Cartaceo*, or Paper Museum. Most of the depictions are now in the Royal Library, Windsor, where they have been re-mounted and rearranged. The remainder are either in other collections, or have been lost.

This book by Helen Whitehouse is the third volume of a Catalogue Raisonné of all the known images from dal Pozzo's Paper Museum. In all there are to be ten volumes on his c. 4,200 copies of Antiquities and Architecture

(Series A) edited by Amanda Claridge, and nine volumes on his 2,700 depictions of Natural History (Series B) edited by David Freedberg. The Catalogue will make available the known works in the Paper Museum. Amanda Claridge and John Osborne have already published two volumes in Series A, on copies of early Christian and medieval antiquities in Rome. The volume under review is also in Series A. It concentrates on images of ancient Roman mosaics and murals, including some very significant works, such as the Nile Mosaic at Palestrina, the Barberini Landscape and the Aldobrandini Wedding. Francis Haskill (since deceased), Jennifer Montagu and Henrietta McBurney planned this important and ambitious project. Haskill and McBurney outline the history of the Paper Museum and the overall plan of the two Series in the General Introduction. There follow three Tables, and an introduction to Series A by Claridge.

Helen Whitehouse discusses 132 items from the Paper Museum. These include copies of the following ancient Roman mosaics: the Nile Mosaic at Palestrina; two mosaics now in S. Maria in Trastevere, one of a harbour, the other of aquatic birds; another harbour landscape; the Rape of Europa; Apollo in a *tempietto*; a Marine Thiasus with nereids; mosaics in the collection of Cardinal Camillo Massimi, including three fragments of a Nilotic landscape, two emblemata of victorious charioteers, and images of Neptune and Somnus; and a mosaic of sea creatures from Bevagna (Catalogue numbers 1-26, 36-47 and 132). Included among the mosaics is the *opus sectile* decoration of the fourth-century basilica of Junius Bassus, which was later transformed into the church of S. Andrea Cata Barbara (Catalogue numbers 27-35). The ancient Roman paintings are those discovered in the grounds of the Barberini palace, including the so-called 'Barberini Landscape' and images of religious rites; a panel with Bacchic motifs; the 'Aldobrandini Wedding'; a painted vault and walls excavated in the gardens of the monastery of S. Gregorio Magno, Rome; a ceiling panel from the Golden House of Nero; the 'Barberini Roma'; images from an excavation on the Esquiline Hill, including a famous harbour landscape, a scene of Mithras slaying the bull, and the so-called 'Adonis' paintings; a picture of a boar hunt with Meleager; and the murals from the second-century Tomb of the Nasonii, which was discovered in 1674 (Catalogue numbers 48-59, 63-128 and 130-131). There is also an image of Diana of Ephesus (Catalogue number 60), like that painted by Giovanni da Udine in the Vatican Logge; both depictions may be based on a representation on a vault unearthed near S. Gregorio Magno. Two drawings of ancient Roman stuccowork have

Egyptianising figures (Catalogue numbers 61 and 62). Finally, there is a brightly coloured image of a scene from an ancient Roman terracotta plaque, of a matron, bride and groom, which may have been prepared for a seventeenth-century mythological painting (Catalogue number 129). At the end of the volume Jo Taylor discusses watermark types; there are two Concordances of image numbers, three Appendices of documentary references, a comprehensive Bibliography and two Indices.

This is a detailed and thorough work of scholarship, providing a readable and up-to-date assessment of each item, with a colour plate of almost every dal Pozzo copy. Whitehouse discusses the depictions in relation to the ancient works of art, where they survive, and compares them with other copies made in the seventeenth or eighteenth century. Frequently illustrations of the ancient works and other drawings or prints are given. Whitehouse shows that often, where dal Pozzo's images differ significantly from other seventeenth-century copies, those in the Paper Museum are the earlier and more convincing versions.

In the case of the Nile mosaic at Palestrina and the decoration of the Tomb of the Nasonii, the author's commentary is outstanding for its clarity and detail in outlining the discovery and subsequent history of the ancient works of art and their relation to the dal Pozzo drawings. The discussion of dal Pozzo's view of a wall in the basilica of Junius Bassus is much more complex and confusing, though this reflects the nature of the evidence.

This book will be of great interest to people concerned with ancient Roman art, seventeenth-century antiquarians and the history of archaeology. The work is very valuable for its methodical format, its convincing and detailed text, its scholarly apparatus, and the beautiful illustration of each dal Pozzo image, accompanied by adequate comparative visual material.

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