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Cliveden's Garden Sculpture

The long history of the house, garden and grounds at Cliveden has led to the concentration here of extensive and important sculpture collections. The collection illustrates the contrasting tastes of Cliveden's two main collectors; the Duke and Duchess of Sutherland and William Waldorf Astor.

The Duke and Duchess of Sutherland

The Duke and Duchess of Sutherland appear to have been the first owners of Cliveden to have collected sculpture for display in the grounds. The Sutherlands had close ties with the British and French royal families and many of their choices appear to have been influenced by these contacts. The sculpture most closely associated with the Sutherlands is mostly gathered in the Ilex Grove.

The Ilex Grove

Mercury about to kill Argus, 1818

BERTEL THORVALDSEN (1770-1843); Marble

The first version was commissioned in 1818 by Duke Christian August of Augustenburg, but purchased by Alexander Baring in 1822. The water mark on a drawing of the Cliveden version in the Sutherland Papers is dated 1846. It was no doubt bought in Rome by the 2nd Duke; the Duke had commissioned a bust from Thorvaldsen while on his Grand Tour in 1818.

Prince Albert (1819-61) in Highland Dress

WILLIAM THEED the Younger (1804-91); Bronze;
signed and dated 1865

After a marble at Balmoral (1863), given by Queen Victoria to her Mistress of the Robes, the Duchess of Sutherland (both of them were widowed in 1861). The figure is exceptionally finely modelled, especially in the coat of the setter and the hatching of the stock of the Prince's shotgun. There are four unsigned drawings in the Cliveden Album for the placing of the statue in a niche on the east face of the clock-tower, but since another bronze replica set up at Balmoral in 1867 stands on an identical rocky cairn it seems likely that this was the original treatment.



Right: Prince Albert in Highland Dress by William Theed the Younger

The Delphic Sibyl

RINALDO RINALDI (1793-1873); Marble; signed R. RINALDI.F

On a pedestal with an inlaid lead inscription (later and inapposite: 'Joys we shall have / that blossomed in the shade / And grief that Out of sweetest dreams / Awoke.'

This figure, by one of Canova's most devoted students, was commissioned by the Duchess of Sutherland. Rinaldi was popular among the British aristocracy and counted among his patrons the Dukes of Devonshire and Westminster.

Joan of Arc, c.1838

Princesse MARIE-CHRISTINE D'ORLEANS (1813-39); Bronze (cast by Eck et Durand); signed with monogram: 'MO'

Inscribed on the marble pedestal are the words: 'Jeanne D 'Arc Par La Princesse Marie D'Orleans' (right); 'Elle Aimait Tant la France' (left)

Diana

ITALIAN, nineteenth-century; Marble

Shown as a huntress. A loose variant of an 18th century French type.

Sounding Room

Venus de' Medici

ITALIAN, nineteenth-century; Marble

Perhaps acquired by the 2nd Duke of Sutherland on his Grand Tour.

Duke's Seat

George Granville Leveson-Gower, 2nd Duke of Sutherland (1786-1861), 1866

MATTHEW NOBLE (1818-76); Marble

Originally placed at the end of the Grand Avenue, it was moved to this position in 1896 by William Waldorf Astor. A bronze replica is at Dunrobin.



Right: The 2nd Duke of Sutherland by Matthew Noble.

William Waldorf Astor

Although William Waldorf, 1st Lord Astor made extensive changes to the grounds, he incorporated much of the sculpture collected by the Sutherlands which had all been included within his purchase of the estate.

Lord Astor's tastes had been formed over several years travel in Europe. He was particularly fond of antiquities and brought many Roman sculptures in particular to Cliveden. Lord Astor also purchased many contemporary works, often from Italian sculptors or foreign sculptors resident in Italy.

The Grand Avenue

The Fountain of Love

THOMAS WALDO STORY (1855-1915); Siena/Carrara marble and tufa; inscribed 'Waldo Story Roma 1897'

Designed and carved in Rome by the Son and pupil of the American dilettante sculptor William Wetmore Story (1819-95). According to 1st Lord Astor's note of 1920, 'The female figures are supposed to have discovered the fountain of love and to be experiencing the effects of its wonderful elixir.'



Above: *The Fountain of Love, Thomas Waldo Story*

Forecourt

Eight of Lord Astor's Classical Roman sarcophagi are displayed on the forecourt lawns in front of Cliveden House. Astor collected a substantial number of sarcophagi; a further 16 are on display at his other country home, Hever Castle in Kent.

1 *Oval fluted sarcophagus*

ROMAN, AD c.200-250; Marble

Carved with amphora in the central ellipse, and lions, with their keepers, attacking a foal at the left end and a boar at the right.

2 *Oval fluted sarcophagus*

ROMAN, AD c.200-250; Marble

With a small figure of a draped woman in the central ellipse of the fluting, and at each of the ends a lion, accompanied by his keeper, tearing to pieces the carcass of an ox.

3 *Sarcophagus with the Triumph of Bacchus*

ROMAN, AD c.230; Marble

Bacchus drives his panther drawn chariot on the left, bringing up the rear of the Bacchic procession, which is headed by Heracles in a lion skin on the right. The procession includes two Indian captives, one riding on an elephant, the other on a camel. Formerly in the Morelli collection, Florence.

Acquired from the Villa Borghese. Many restorations including a large central section.

4 *Sarcophagus with the Endymion*

ROMAN, AD c.230; Marble

Luna, conducted by Hymenaeus, descends from her chariot towards the reclining Endymion, over whom Somnus pours a sleeping potion. Below the horses Tellus, the personification of the Earth, turns towards a seated herdsman. The corner figures represent the four seasons, and above them are the chariot of the sun (top left) and the setting moon (top right). From the Villa Borghese. Extensively restored.



Above: *Detail of the Endymion Sarcophagus*

5 *Sarcophagus with Cupids*

ROMAN, AD c.100; Marble

Four cupids bearing garlands on their shoulders. In the spaces between these, from left to right, a tragic female mask, a male portrait bust, and a comic slave's mask, with a griffin at each end. From the Villa Taverna, Frascati. This sarcophagus was apparently not made to order but kept 'in stock', with the central portrait left incomplete to be given the features of the deceased. In fact this was left to the nineteenth-century restorer, who also reworked the left-hand griffin.

6 *Sarcophagus with Theseus*

ROMAN, AD c.240-250; Marble

Representing scenes from the story of Theseus and Ariadne. To the left of the central pilaster, Theseus meeting the bearded King Minos; at the right-hand corner of the front panel, Theseus stands over the head of the Minotaur, while Daedalus urges him to flee from Crete; immediately to the right of the central pilaster, Theseus sails away from Naxos in a boat, abandoning the reclining Ariadne.

The sarcophagus was found in 1883 at Castel Giubileo, the site of ancient Fidenae north of Rome with a fragment of the lid inscribed with a dedication to a certain Artemidorus by his mother Valeria. The heads of the three figures of Theseus probably portray Artemidorus, while that of Ariadne is a likeness of Valeria.

7 *Oval fluted sarcophagus*

ROMAN, AD c.150-200; Marble

A group of Cupid and Psyche in the central panel and a Victory carrying a garland at each corner. On the reverse, the profile bust of a Renaissance nobleman between armorial shields, suggesting that the sarcophagus was turned around and reused. perhaps in the fifteenth century, when the griffins at each end were probably re-worked.

8 *Oval fluted sarcophagus*

ROMAN. AD c.150-200; Marble

In the central panel Bacchus accompanied by Pan and a panther. To the left and right, a satyr with a wine-skin and a maenad playing a flute.

West Upper Terrace

Oval fluted sarcophagus

ROMAN, AD c. 150-200; Marble

Cupid and Psyche in the central panel with cupids at each end carrying garlands.

War Memorial Garden

The War Memorial Garden was originally conceived by Lord Astor as a sunken Italian Garden and therefore an ideal place to display some of his Roman sculpture.

Architectural fragment

ROMAN

Arranged by W. W. Astor, including two Corinthian capitals from the second century AD mounted on columns of different origin (one spiral-fluted); two other Corinthian capitals; three broken columns (only one of which is ancient); a 'Palmyrene' leaf-capital, second century AD; a pilaster fragment with decorative relief pattern of wine jugs. first century AD; a relief of the Crucifixion supported on a second-century AD column on a later plinth.

Funerary relief

ROMAN, first -century AD; Marble

Two cupids in high relief hold a garland of fruit. Probably part of a funerary monument. The surrounding marble frame with griffin consoles is of different origin and probably not ancient.

Head of a bearded man

ROMAN, first-century AD; Marble

Mounted as a term. A copy of a fifth-century BC Greek original.

Double-sided head of a boy

ROMAN; Marble

Head of a woman

ROMAN; Marble

Mounted as a term. A Roman copy of an idealised Greek original.

Head of a young man

ROMAN; Marble

Mounted as a term. Perhaps an African.

In 1917–18 the Italian Garden was adapted by Lord Astor's son and daughter in law, Waldorf and Nancy Astor who by this time were the owners of Cliveden. The garden became a cemetery for soldiers who died at the Canadian Red Cross Hospital on the estate.

Female figure, 1917 (right)

Sir BERTRAM MACKENNAL, RA (1863-1931)

Bronze; inscribed: 'They are at peace / God / proved them and found them / worthy for / himself'. A successful Australian sculptor, MacKennial studied in London, Paris and Rome, and his work displays the influence of French Symbolist and Romantic art. This figure was commissioned for the War Memorial Garden by Nancy Astor and intended as a personification of Canada (whose fallen soldiers are buried in the surrounding garden). On condition that it was not made known at the time, Lady Astor allowed her own features to be used for the head.



Right: Female Figure, Sir Bertram MacKennial

The Parterre

Rape of Proserpina, c.1565

Attributed to VINCENZO DE' ROSSI (1525-87); Bronze

Bought by W. W. Astor at the same time as the Borghese Balustrade, this group was made for the Florentine patrician Giovan Vettorino Soderini (1527-97). In 1594 it passed to another Florentine, Antonio Salviati (1554-1619), in whose collection it was preserved until c. 1892. The sculpture on display at Cliveden is a copy; the original is on long-term loan to the Victoria and Albert Museum.

Borghese Balustrade, 1618-19
GIUSEPPE DI GIACOMO and
PAOLO MASSINI; Travertine and
brick tile

Bought by William Waldorf Astor in
1896 from the Villa Borghese in
Rome, where it enclosed the south
forecourt. Alternating balustrade and
seats, its ends are formed as
pedestals carved with the Borghese
dragon and eagle, with semicircular
basins on three sides.

'Tortoise' Fountain

THOMAS WALDO STORY (1855-
1915); Travertine

The tortoises on the rims of the bowl
recall Taddeo Landini's fountain of
1568 in Piazza Mattei in Rome where
Story has his studio



*Right: One half of the Borghese
Balustrade by Giuseppe Di Giacomo and
Paolo Massini*

Handmaidens of Diana

These two handmaidens were commissioned by Louis XIV to accompany a classical statue of Diana for the park at Marly, although neither was ever set up there. They were bought by William Waldorf Astor from Lord Hertford's house at Bagatelle near Paris.

CLAUDE POIRIER (1656- 1729)

Handmaiden of Diana c1713-18

Marble; signed

Originally displayed by Lord Astor on the Lower Terrace, this sculpture is currently undergoing conservation.

CLAUDE-AUGUSTIN CAYOT (1677-1722)

Handmaiden of Diana c1713-18

Marble; signed

Originally displayed by Lord Astor on the Lower Terrace, this sculpture is now in the Orangery Café.

Long Garden

Baboons

EGYPTIAN

A pair of granite statues, thought to be between 2,000 and 2,500 years old. Purchased in Rome in 1898 by William Waldorf Astor. Originally created to flank the entrance to an Egyptian temple, the baboons are believed to represent the Egyptian god of writing and wisdom, Thoth.

Figures from the *Commedia dell' Arte*:

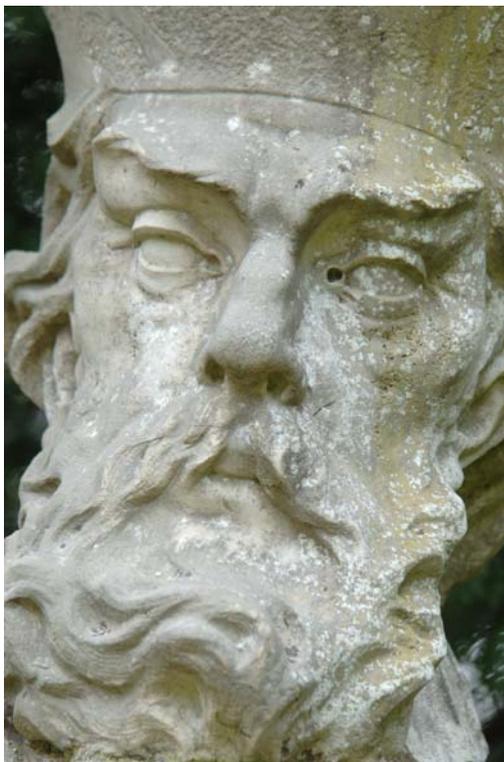
Beatrice, Brighella, Arlecchino and Colombina

NORTH ITALIAN, eighteenth-century; Istrian stone

These figures, originally from a garden in Padua, belong to a North Italian tradition of figurative sculpture for villa gardens on the Venetian mainland. They relate to similar figures carved in the work shops of Antonio Bonazza (1698-1763) and Orazio Marinali (1643-1720).



Above: *One of the Baboons*



Above: *'Marco Polo'*

Nautica

Attributed to GIUSEPPE TORRETTO (1661-1743);
Marble

This figure, symbolising navigation, has marine attributes arranged on the base and the pouting head of *Wind* under her right foot. Stylistically she can be compared with other sculptures carved by Torretto for churches in Venice and the Venetian mainland.

'Marco Polo' wearing the costume of a *'Capitano del Mar'*

VENETIAN, eighteenth-century; Marble

The traditional identification of this figure as *'Marco Polo'* may be incorrect, and his costume suggests that this may be a historicising portrait of a member of the Morosini family. W. W. Astor described the figure as *'Doge Morosini'*. Acquired from the Gatterburg-Morosini sale in Venice in 1894.

Rose Garden

After Lord Astor's death in 1919 further pieces from his collection were brought to Cliveden from his villa in Sorrento and placed in what is now called the Secret Garden.

Venus

ITALIAN; Pentelic marble

Perhaps from a fountain. Incomplete, but restored. Loosely based on the *Venus d'Este* type, standing with a dolphin at her feet.

The Resting Satyr or Young Hercules

ITALIAN, nineteenth-century; Marble
Base on the Hadrianic 'Marble Faun' in the Capitoline Museum at Rome, a copy after a Greek original.

The Wounded Amazon

WILLIAM WALDORF ASTOR, 1st
VISCOUNT ASTOR (1848-1919);
Marble: signed and dated 1870

This may be the only extant signed sculpture by Lord Astor. He must have learnt the art in the studio of his acquaintance William Wetmore Story, and it is tempting to suppose that this figure was carved under Story's close supervision. Its composition is dependent on Roman and Hellenistic copies of Greek *Amazons*, but reinterpreted in a Romantic, almost sentimental mood.



Above: *The Wounded Amazon*, William Waldorf Astor

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