

A CATALOGUE OF THE
SCULPTURE COLLECTION AT
WILTON HOUSE

Peter Stewart

With new photography by Guido Petruccioli



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Dedicated to the Right Honourable William,
18th Earl of Pembroke and 15th Earl of Montgomery

and to the memory of the Right Honourable Thomas,
8th Earl of Pembroke and 5th Earl of Montgomery

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Preface

The present catalogue is the first comprehensive publication of the sculptures assembled in the early eighteenth century at Wilton House, near Salisbury in England, by Thomas Herbert, 8th Earl of Pembroke. It comprises all of those sculptures still at Wilton that the earl regarded as part of his collection of antiquities, omitting only the few more modern works which were acquired by his successors. In addition, Appendix 1 lists sculptures known to have been in the collection formerly, before their dispersal by sales and other means in the eighteenth to twentieth centuries (principally in auctions in the 1960s).

At an early stage it became clear that to include only genuine antiquities and disregard, or segregate, modern works ‘after the antique’ which the 8th Earl apparently believed to be ancient or as good as ancient, would disrupt the integrity of the collection, which is documented here as more than the sum of its parts. Moreover, the antiquity of the sculptures or of particular elements of them is not always easy to determine with confidence and some Roman sculptures in the collection have been so extensively polished, reworked, and restored that they are, in a sense, early modern creations. Consequently, the 8th Earl’s modern sculptures, most of them probably early seventeenth-century in date, are included among the ancient artefacts. Also in the interests of preserving the original concept of the collection, the objects both in the main catalogue and Appendix 1 are presented, where possible, roughly in the order in which they appear in contemporary manuscript catalogues. The hierarchical structure of the catalogue is explained further below.

A catalogue of the Wilton sculpture collection was first projected by William Stukeley in 1723. In the event, however, no systematic inventory was published until the house-steward Richard Cowdry produced his catalogue in 1751. Since then numerous lists of the sculptures have appeared in print, but rarely with more than cursory mention of the majority of the works. Although a number of other great British country-house collections have received thorough academic attention in recent decades, the fullest treatment of Wilton hitherto has been the relevant section in Adolf Michaelis’s *Ancient Marbles in Great Britain* of 1882, which was partially based on notes published by Charles Newton in 1849.

This catalogue has been a long time in preparation. Its scope and content have grown as restrictions on my research time increased. Much of the necessary research has been devoted to dismantling past assumptions about the collection alongside the discovery of new information, and the collection itself has expanded with the rediscovery and reacquisition of lost works. I was introduced to the Wilton sculptures by Elizabeth Angelicoussis. In 2008, at a time of energetic renovation at Wilton, John Martin Robinson invited me on behalf of the trustees of Wilton House, including their chairman, Tertius Murray Threipland, to prepare a catalogue of the sculptures. I am profoundly grateful to him and to the other trustees for their constant encouragement, support, patience, and gentle pressure during the completion of this book. On visits to Wilton I have received extensive help from the staff of the Estate, and I thank in particular Chris Rolfe and Sarah King for their kind assistance and enthusiasm, and Nigel Bailey for all his help, especially when the completion of the book was hampered by the Covid-19 crisis. Stephen Pettifer and his colleagues at Coade Ltd have made a huge contribution to the rehabilitation of the collection and have helped me with my study of the sculptures, sometimes soon after their rediscovery in the Wilton grounds.

It would be impossible to give due acknowledgement to the many people who have offered specific advice, information, or practical help and guidance. I am especially grateful to Elizabeth Angelicoussis, Amanda Claridge, Jane Fejfer, and Ruth Guilding, as well as Malcolm Baker, Antony Eastmond, Reinhardt Förtsch, Rosanna de Gennaro, Paula Henderson, Charlotte Hubbard, Simon Jervis, Sascha Kansteiner, Sarah Knights Johnson, Julia Lenaghan, Carlo Milano, Federico Rausa, Mary L. Robertson, Friederike Sinn, Gabriela Sismann, Tracey Sweek, Johnny Tomasso, Jeremy Warren, my former MSt students studying the history of collecting at Oxford, and various lecture and seminar audiences who have provided stimulating comments and suggestions. As ever, David Davison and Rajka Makjanic of Archaeopress have been constantly helpful, creative, and flexible in the preparation of this book. In 2016 Wilton House Trust commissioned the new, colour photography in this book, and the opportunity to work with Guido Petruccioli, who is a Roman sculptural historian as well as a brilliant photographer, was illuminating in itself.

For an understanding of the Mazarin sculptures, which formed the core of the Wilton collection, I have relied heavily on Patrick Michel’s ground-breaking work, as recognized in the appropriate places. I should also acknowledge the role that online resources have played in the research for this catalogue, to an extent that I would not have expected possible before 2008. In particular the Gale database *Eighteenth*

Century Collections Online (ECCO) has been centrally important, alongside many other resources which are cited as appropriate.

Finally, and above all, I should like to express my gratitude to the Earl and Countess of Pembroke for their generosity and tolerance during my many visits to Wilton House. It is due to their careful custodianship that the 8th Earl of Pembroke's remarkable collection has been rejuvenated and made accessible for new generations of visitors and researchers. The extended study of these sculptures has been the most fascinating and informative experience of my academic career.

Peter Stewart
Classical Art Research Centre, University of Oxford
March, 2020

List of Abbreviations

- E. Angelicoussis, ‘Ceremonies’
 Amelung-Lippold
 Arachne
 Baker, ‘For Pembroke Statues’
 Bernoulli, *Griech. Ikonog.*
 Bernoulli, *Röm. Ikonog.*
 Bianchini, *Camera ed iscrizioni*
 Bodleian
 Bold, *Wilton House*
 Britton, *Beauties*
 Celano, *Notizie*
 Census
 Christie’s 1961
 Christie’s 28th April 1964
 Christie’s 2nd June 1964
 CIG
 CIL
 Clarac
 Claridge, *Cassiano*
 Conze, ‘Antikensammlungen’, part 1
 Conze, ‘Antikensammlungen’, part 2
 Cowdry 1751
 Creed
 Dallaway, *Anecdotes*
- E. Angelicoussis, ‘Roman Sarcophagi at Wilton House: Ceremonies of the Ancients’, *Apollo* July/August 2009, 56-62.
 W. Amelung and G. Lippold, *Die Sculpturen des Vaticanischen Museums*, 3 vols. (Berlin, 1903-1956).
 Arachne online database: <http://arachne.uni-koeln.de>
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 J.J. Bernoulli, *Römische Ikonographie* (Stuttgart, 1882-1891).
 F. Bianchini, *Camera ed iscrizioni sepulcrali de’ liberti, servi, ed ufficiali della casa di Augusto* (Rome, 1727).
 Bodleian Library, University of Oxford.
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A Selected Portion of the Collection of Ancient Marbles Formed by Thomas 8th Earl of Pembroke (1654-1732), Sold by the Direction of The Rt. Hon. the Earl of Pembroke. Auction catalogue. Christie, Manson and Woods, Ltd, Monday, July 3, 1961.
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- Dickmann, ‘Lord Pembroke’s design’ ‘Lord Pembroke’s design to form a School of Sculpture’ – Erwerb, Aufstellung und Funktion von Antiken in Wilton House während des 17. und 18. Jhs., in D. Boschung and H. von Hesberg (eds.), *Die Antikensammlungen des Europäischen Adels im 18. Jh.* (Mainz am Rhein, 2000), 115-29.
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- Inventaire Mazarin* T. Yoshida-Takeda et al., *Inventaire dressé après le décès en 1661 du Cardinal Mazarin* (Paris, 2004).
- JDAI *Jahrbuch des Deutschen Archäologischen Instituts.*
- JHC *Journal of the History of Collections.*
- JHS *Journal of Hellenic Studies.*
- JRA *Journal of Roman Archaeology.*
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| LIMC | <i>Lexicon Iconographicum Mythologiae Classicae</i> (Zurich, 1981-99). |
| <i>loc. cit.</i> | <i>loco citato</i> – the specific reference already cited (within the catalogue entry). |
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| Martyn, <i>Connoisseur</i> | T. Martyn, <i>The English Connoisseur, Containing an Account of Whatever is Curious in Painting, Sculpture, etc. in the Palaces and Seats of the Nobility and Principal Gentry of England, Both in Town and Country</i> , vol. 2 (London, 1766). |
| MDAI(R) | <i>Mitteilungen des Deutschen Archäologischen Instituts (Römische Abteilung)</i> . |
| Michaelis 1875 | A. Michaelis, 'Die Privatsammlungen antiker Bildwerke in England', <i>Archäologische Zeitung</i> 32 (n.s. 17) (1875), 1-70. |
| Michaelis | A. Michaelis, <i>Ancient Marbles in Great Britain</i> (Cambridge, 1882). |
| Michel, <i>Mazarin</i> | P. Michel, <i>Mazarin, prince des collectionneurs</i> (Paris, 1999). |
| Müller-Wieseler | K.O. Müller and F. Wieseler, <i>Denkmäler der alten Kunst</i> , 2 vols. (Göttingen, 1877). |
| MNR | A. Giuliano (ed.), <i>Museo Nazionale Romano: le sculture</i> , 12 vols. (Rome, 1979-1995). |
| <i>Monumenta Kempiana</i> | R. Ainsworth, <i>Monumenta Vetustatis Kempiana</i> (London, 1720), also called <i>Johannis Kempii Cimelli Pars Una</i> and <i>Altera</i> . |
| <i>Museum Woodwardianum</i> | C. Bateman and J. Cooper, <i>A Catalogue of the Library, Antiquities, etc. of the Late Learned Dr. Woodward</i> (London, 1728). |
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| OCD | S. Hornblower and A. Spawforth (eds.), <i>The Oxford Classical Dictionary</i> , 3rd edn. (Oxford and New York, 1996). |
| <i>op. cit.</i> | <i>opus citatum</i> – the work already cited (within the catalogue entry). |
| Orléans | Henri d'Orléans, duc d'Aumale, <i>Inventaire de tous les meubles du cardinal Mazarin, dressé en 1653, et publié après l'original conservé dans les archives de Condé</i> (London, 1861). |
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| Poulsen, <i>Country Houses</i> | F. Poulsen, <i>Greek and Roman Portraits in English Country Houses</i> (Oxford, 1923). |
| Reinach, <i>Répertoire</i> | S. Reinach, <i>Répertoire de la statuaire grecque et romaine</i> , original edition in 3 vols. (Paris, 1897). |
| Richardson 1774 | G. Richardson, <i>Aedes Pembrochiana: Or A Critical Account of the Statues, Bustos, Relievos, Paintings, Medals, and Other Antiquities and Curiosities at Wilton-House</i> (London, 1774). |
| Robinson, <i>Wilton House</i> | J.M. Robinson, <i>Wilton House: An Architectural History</i> (New York, forthcoming, 2020). |
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- Warne, *Duke of Norfolk's Deeds* H. Warne (ed.), *The Duke of Norfolk's Deeds at Arundel Castle, Catalogue 2, Properties in London and Middlesex, 1154-1914* (Oving, 2010).
- WCRO Warwickshire County Record Office
- Wegner, *Herrscherbildnisse* M. Wegner, *Herrscherbildnisse in antoninischer Zeit (Das römische Herrscherbild 2.4)* (Berlin, 1939).
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- WSHC, Wiltshire and Swindon History Centre
- Zagdoun, *La sculpture archaïsante* M.-A. Zagdoun, *La sculpture archaïsante dans l'art hellénistique et dans l'art romain du haut-empire (Bibliothèque des Écoles françaises d'Athènes et de Rome 269)* (Athens, 1989).

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