Kingston Lacy has the distinction of being the gentry collection with the earliest recorded still surviving nucleus – something that few collections of any kind in the United Kingdom can boast. When Ralph – later Sir Ralph – Bankes (?1631–1677) first jotted down in his commonplace book, between May 1656 and the end of 1658, a note of ‘Pictures in my Chamber att Grayes Inne’, consisting of a mere 15 of them, he can have had little idea that they would swell to the roughly 200 paintings that are at Kingston Lacy today.

That they have done so is due, above all, to two later collectors, Henry Bankes II, MP (1757–1834), and his son William John Bankes, MP (1786–1855), and to the piety of successive members of the Bankes family in preserving these collections virtually intact, and ultimately leaving them, in the astonishingly munificent bequest by (Henry John) Ralph Bankes (1902–1981) of Kingston Lacy, its collections and estate (including Pamphill Manor and Badbury Rings), Studland, Corfe Castle, and Holt Heath, to the National Trust.

It is true that only six of the original list can be identified today – but that is partly because Bankes appears to have upped the quality of his collection between then and his next ‘A Noate of my Pictures & wt they cost wth frames’, probably of December 1658, which contains 14 numbered pictures, plus three unnumbered additions, by disposing of feeble ones and getting better ones. So only five, or possibly six, of the first list of 14 pictures were still present in the second list. By contrast, no fewer than 11 of the 17 pictures in that can still be identified at Kingston Lacy. By the time of his third and final list, ‘A noate of my Pictures att Grayes Inn & wt they Cost. Xber ye 23rd 1659’, Bankes’s collecting had become much more ambitious. Not only had the collection more than doubled in size, to 36 pictures, but five of these were proudly noted as having the CR brand of Charles I’s collection on them. That was unfortunate, since the very next year Bankes will have been forced to surrender those to Charles II, on his restoration to the throne (ironically, one of these – Rubens’s Head of Vincenzo Gonzaga – was at some point alienated from the Royal collections once more, and is now in another National Trust house, Saltram, Devon). Twenty-three of the remaining 31 pictures can plausibly still be identified at Kingston Lacy.

Regrettably, we have no direct evidence for what Sir Ralph Bankes went on to collect after the Restoration. What we have in the Library, however, is a set of portraits by Lely, painted at the apogee of his ability, that is without surviving rival anywhere outside the Royal Collection. Chiefly of members of his own family, but also including relations (No.16; Charles Brune of Athelhampton (1630/1–?1703)), friends (No.2, Edmund Stafford of Buckinghamshire), and beauties of equivocal reputation (No.4, Elizabeth Trentham, Viscountess Cullen (1640–1713)), they induced Sir Joshua Reynolds to declare, when he visited Kingston Hall in 1762, that: ‘I never had fully appreciated Sir Peter Lely till I had seen these portraits’.

Although Sir Ralph evidently collected other – but largely minor pictures – as did his successors, it was not until Henry Bankes II (1757–1834), who made the Grand Tour in 1778–80, and paid a further visit to Rome in 1782, that the family produced another true collector. Yet, although he had clear artistic preferences – for Reynolds, for instance, over Batoni (see No.13; Henry Bankes the Younger, MP (1757–1834)), he never actually commissioned a portrait of himself from the former, whilst his acquisitions in Italy, purportedly from the prestigious Barberini collections (e.g. a copy of Raphael’s Stoning of St Stephen [CMS 1257108]), turn out to be no better than copies. He did, however, also collect Old Master Drawings, and was unusual for the time in creating a cabinet in which they were hung and displayed (picture-bats, showing the disposition of some of them, survive). It also seems to have been he who passed on the germ of artistic appreciation to his son, William; and the latter, when in Spain, showed himself anxious to keep his father abreast of his acquisitions, and aware of what needed to be done – and avoided – in relation to them, in terms of conservation.

It was William (John) Bankes (1786–1855) himself, however, who turned Kingston Hall into Kingston Lacy, and made it into the exquisitely detailed casket, with a superb collection, that it is today. He had the instincts of an artist and a decorator from the first, as drawings by him (he would also later design and partly paint, aided by a Venetian artist, the exquisite – and amusing – panels decorated with scenes, plants and emblems, of the months, on the doors of the Golden Room), the decoration of his rooms in the Great Court of Trinity College, Cambridge, exemplify. It may have been in the first, Gothic phase of his taste (he was never afterwards to acquire anything painted before 1500) that he may have acquired the early 14th-century English fragment of a screen or retable, that has just
been installed as an altarpiece in a choir chapel of the Cathedral of Bury St Edmunds (one of the apparently sainted kings shown is St Edmund).

His collecting of paintings seems to have begun opportunistically, in the course of another of his passions: adventurous travel. In January 1813 he set off for Portugal, on his way to join his father's friend Wellington as a kind of camp-follower, as the latter rolled the French army of occupation back from Spain. By the autumn, he was living 'in disguise' behind the French lines, in the besieged city of Pamplona. There, as he used to recount in a story that he dined out on years later, as related by Princess Lieven, he supped with the French commanding officer, 'who regaled him with a meal of rats, washed down with strong drink, and after dinner obliged him to buy a Raphael, which he had stolen from the Sacristy of the Escorial, and a donkey, which I don't think he had stolen from anybody'. The Raphael (No.42 The Holy Family with the Infant St John in a Landscape) was no less than a Holy Family that had belonged successively to Vincenzo Il Gonzaga, King Charles I, and Philip IV of Spain, even if it is no longer thought to be from the hand of the master himself. Bankes became so attached to the donkey that he sent him back to England, despite the captain of the ship declaring that: 'the jackass should pay like a gentleman.' But the episode also seems to have encouraged him to start collecting pictures – not Italian, Flemish, or Dutch, or great Spanish altarpieces, such as the French had largely looted, but more intimate Spanish paintings, and in a representative way.

Letters and diagrams that Bankes sent to his father from Spain and on his way to Egypt in 1815 reveal his case only to acquire pictures by certain specified artists, to show the range of Spanish paintings, and in a representative way. 

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Letters and diagrams that Bankes sent to his father from Spain and on his way to Egypt in 1815 reveal his case only to acquire pictures by certain specified artists, to show the range of Spanish painting in its golden age, in untouched condition – which he was anxious not to have compromised by English restorers – and with identifiable provenances, which were to be hung in the then Parlour at Kingston Hall. Some of his swans have turned out to be geese – Velázquez’s own sketch for Las Meninas appears to be a reduced ricordo by his pupil and son-in-law, Juan Baptista del Mazo (No.99); his Murillo of The Vision of St Rose of Lima, though signed, must actually be a studio copy (No.95) whilst the putto-angel supposedly cut by a French soldier from Murillo’s Jubileo della Porciuncola in the Capuchin convent at Seville and made into the covering of a knapsack (No.100) is no such thing, since that painting is now in Cologne, perfectly intact. But his Morales (No.98 Christ at the Column), Espinosa (No.91 Don Francisco Vives de Cañamases, Conde de Faura), Cano (No.38 The Coronation of the Virgin), and Ribalta (No.88 Madonna and Child with Music-making Angels), are all good specimens of their artists’ work, and the St Augustine in Meditation (No.90), if not by Ribera, as tradition held and as Bankes thought – and indeed, still in search of an author – rightly holds its place over the chimneypiece, in the middle of the long wall of the Golden Room. It is only sad that the picture that once held the centre of the end wall, the greatest of all Bankes’s purchases of Spanish pictures – but a later one (see below) – one of Velázquez’s finest whole-lengths of Philip IV, was unnecessarily sold in 1896, and is now, still in the ‘Sansovino’ frame that Bankes had made for it specifically for the Golden Room – the pride and joy of the Isabella Stewart Gardner Museum in Boston. Ironically, what is now the finest Spanish painting at Kingston Lacy, Velázquez’s Cardinal Camillo Massimi, and (No.101) was to be acquired by him, not in Spain, but in Italy.

For, on his way back to England from the Near East through Italy in 1820, Bankes was given the opportunity to buy a number of major pictures from the estate of an individual, Count Ferdinando Marescalchi (1754–1816), who had taken advantage of his position as a high official of the Napoleonic regime, to put together a rich and extensive collection of pictures. As well as the portrait of Cardinal Massimi (No.101), in his rich ultramarine habit as Cameriere Segreto of Pope Innocent X (the Pamphil Pope himself painted by Velázquez in one of his most memorable portraits), he was able to acquire the famous Judgement of Solomon (No.33) then ascribed to Giorgione, but now to Sebastiano del Piombo, urged on to do so by no less than Byron: ‘I know nothing of pictures myself, and care almost as little: but to me there are none like the Venetian – above all, Giorgione. I remember well his Judgement of Solomon in the Marescalchi in Bologna. The real mother is beautiful, exquisitely beautiful. Buy her, by all means, if you can, and take her home with you: put her in safety …’

There were other pictures from the Marescalchi collection, both those at Kingston Lacy now – the Omnia Vanitas already engraved as by Titian when in the Widmann collection in Venice in the 17th century (No.75), but no longer accepted as such; and a real Titian, whose true significance was not recognised until recently (thanks to an inscribed copy of the head – now in the Museo Civico, Bassano – turning
up in an Italian antiques market), because the sitter had been misidentified, as a Savorgnan, when it is in fact the portrait of Niccolò Zen, the ‘M. Niccolò Zono’ mentioned by Vasari (No.45) – and others that never came there, and that have not been identified since, such as a Moonlight Scene by Canaletto. Together, the pictures from the Marescalchi collection represent the highlight of Bankes’s career as a collector. Thereafter, his picture-buying was episodic, yet still comprised major things. There was also a partial turn to Flemish painting. This emerges in the one statement of his own that we have as to his credo as a collector, written privately in 1824:

I have always preferred, even in the works of the greatest masters, what is legendary to what is purely historical; that is, I mean, such subjects as admit of light, & angels, & concerts in the clouds &c; & if you will recollect there are few of the most acknowledged masterpieces that do not contain matters of this sort in them … Rubens seems to have been sensible of this preference to be given to ideal subjects over plain every day matter of fact …

Hence his acquiring, for his other house, Soughton Hall, Flintshire, both a set of Rubens tapestries and (at a sale in England in 1841) a Rubens painting for a tapestry, representing The Triumph of Divine Love (sold from Soughton in 1976 and bought by the Ringling Museum, Sarasota in 1980 – all but the frame, which now belongs to the National Trust). It may, however, have been as much the Spanish connection that prompted him to acquire in the sale of the Altamira Collection in London in 1827, not only the great departed Philip IV by Velázquez, but also the Cupid and Three Putti under a Garland of Fruit in a Landscape by Frans Snyders and Rubens’s Studio (No.187), and the pair of savage Animal Hunts by Paul de Vos (Nos 105 & 106 ; Hounds attacking a Bull [CMS 1257146] and Wolves attacking a Horse [CMS 1257147]) – for these came from perhaps the largest Spanish collection of Flemish pictures ever formed, that of Diego Messia, Marqués de Leganés (?1580–1655). Bankes’s two greatest Flemish pictures, however – and, arguably, the greatest paintings in his collection – do not exactly accord with his expressed preference for the ideal over the real, though their scale and beauty do make the sitters appear more than mortal: the portraits of the Marchesa Maria Serra Pallavicino (No.57) and the Marchesa Maria Grimaldi with her Dwarf (No.58), which he was to acquire in Genoa in 1840. William Bankes’s collecting once he had been forced into exile in 1841 as a fugitive from justice for a – second – homosexual offence, took on a somewhat different character. Everything that he acquired abroad, whether paintings or sculpture, was considered in terms of how it would play its part in the Gesamtkunstwerk that he was making of Kingston Lacy and its interiors – with particular poignancy, since he was disbarred from ever seeing the results of his carefully composed scenes himself.

In the way of sculpture, he had already taken a step towards this end, when he began planning in the early 1840s for his protégé, Carlo Marochetti, to make bronze busts that were the precursors of the mini-pantheon to Charles I, Chief Justice Sir John Bankes, and ‘Brave Dame Mary’, in the – then open – Loggia. This would be complicated by neo-Renaissance bronze vases and urns, and by the two bronze medallions set into the radiator covers in the Inner Hall, adapted from Jean Goujon’s stone coat-of-arms over the entrance to what is now the Musée Carnavalet in Paris, to show the Bankes coat-of-arms in one, and Pratt’s (then thought to be Inigo Jones’s) plan for the main floor of Kingston Hall in the other.

But – other than his patronage of Marochetti and the French bronze founders (one of whom produced the golden-bronze copy of Le Sueur’s bust of Charles I, after a so far unidentified cast of this in France) – it was really during his exile in Italy that Bankes begun to commission and buy sculpture, largely for decorative purposes – for doors, a bed, cassoni, picture-frames, andirons, staircase reliefs, well-heads, &c. – much more than he commissioned or bought paintings. With these two, what he now wanted and acquired were items that had formed part of, or that could be interpreted into, decorative ensembles.

This process had begun with the complete ceiling, purportedly from the Palazzo Contarini degli Scrigni, that he had bought from the dealers Town & Emanuel in 1838, and, justly slightly adapted, put over the Golden Room. The giltwood elements and gold-ground purely decorative paintings of this may indeed have come from the palazzo, since the last member of the Contarini degli Scrigni had died in that very year, but the pure paintings are copies of those by Paolo Veronese and another artist from the Ca’ Pisani that were sold to the Kaiser-Friedrich Museum in Berlin in 1842 (the Veronese was regrettably destroyed in the Second World War).

Almost immediately after going into exile, he bought an early and exceptional work in fresco

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Almost immediately after going into exile, he bought an early and exceptional work in fresco.
by Guido Reni, *The Separation of Night from Day*, which had been taken down from the vault of a room in the Palazzo Zani in Bologna in 1840, by a still novel technique of stacco, and transferred to canvas (No.221). He appears to have intended this for the ceiling of the Dining Room, but it was never installed, ending up instead in the ceiling of a much lower room, the Library, which William Bankes had intended to heighten, and to create a quite different ceiling for. He obtained a design for this ‘in the Lombard style’ by Francesco Vason, and would have had what had apparently been a ceiling-painting, [mis-]called *Apollo and the Muses*, by Jacopo Tintoretto (No.196) as its centrepiece, and two allegorical paintings, (No.37; *An Allegory of Prophecy* & No.211; *Philosophers disputing*) then ascribed to ‘Bonifacio’ (degli Pitti), but now attributed to Palma Giovane, from the ceiling of the Palazzo Capello a San Felice, flanking it. Bankes acquired these, and the paintings from two other ceilings – one reputedly ‘a joint production of Giorgione and his then scholar, John of Udine’, from the Palazzo Grimani by S. Maria Formosa; and the other, reputedly by Veronese and Il Padovanino, from the *casa-palazzo* Castelli by S. Maria dei Miracoli – thanks to the crisis of confidence in Venice caused by the Austrian siege to recover it in 1849. The central element of the ‘Giorgione’ ceiling, an illusionistic trellis with putti, possibly indeed by ‘John of’/Giovanni da Udine, is now over the top of the main stairs (No.107 [CMS 1257148]). Elements of the Castelli ceiling, eked out with later decorative panels by Francesco Vason, were later made into the ceiling over the State Bedroom.

As the above indicates, William Bankes’s ideas for the decoration – in particular, the ceilings – of Kingston Lacy were only partially realised. At least, however, as we can deduce from surviving fragments of the documents, knowing that he did not have long to live, he was able near the end to make a surreptitious visit or visits, to see what he had achieved through remote control. Perhaps more surprisingly, his brother George (1787–1856), who only survived him by a year, and his nephew Edmund George (1826–60), who only survived his father by four years, not only employed what elements of the paintings acquired or commissioned by William that they could, but they also preserved his instructions to his steward for their use, even if that meant cutting up his letters, to eliminate any reference that he had actually defied his status as a fugitive from justice to see their execution with his own eyes – which would have rendered the family liable to prosecution, for harbouring and failing to denounce such a fugitive.

A succession of minors – Henry John Percival Bankes (1850–1869), and the early years of Walter Ralph Bankes (1853–1904) – meant that, for some time, no changes to house or collection were made. Unfortunately, however, the latter, once adult, was the victim of a concerted action by Otto Gutekunst of Colnaghi’s and the budding art historian, Bernard Berenson, to obtain Velázquez’s *Philip IV* from him, to sell to Mrs Isabella Stewart Gardner. There was no financial necessity for any sale, but the sum offered proved impossible to resist. It is with some satisfaction that one finds that Berenson, who had been cheating Isabella Stewart Gardner by taking a cut on items sold to her, on top of the retainer that she already paid him, was himself deceived as to the amount that the picture was bought for, and thus as to the size of his cut. Another Zurbaran (No.94) was bought to fill the gap in the Golden Room, and, some time later, *The Four Elements* by Jan Brueghel the Younger (Nos 43, 44, 46, 47) were acquired. Since then, there appear to have been only two losses from the collection: a copy of Velázquez’s portrait of the poet Quevedo (one of William Bankes’s acquisitions in Spain), which the young *marchand-amateur*, Paul Wallraf, somehow managed to prise from the hands of the increasingly reclusive (Henry John) Ralph Bankes (1902–1981), to sell to the great Spanish art-historian, Xavier de Salas; and the *Head of Edward Altham* (No.195) – then thought to be, like the whole-length *Self-Portrait* (No.70) for which it was the study, by Salvador Rosa – which disappeared at some unknown point, only to reappear many years later at a small auction in New York, with a deceptively old-looking label on the back, identifying it as a portrait of Alexander Pope by Kneller! Fortunately, the National Trust, once it had been shown to be neither that nor by Salvador Rosa, was able to buy it back from a dealer after the sale. It was a satisfying purchase, since one of the great strengths of the collection at Kingston Lacy is that – other than the Velázquez of *Philip IV* and the copy or studio version of his lost portrait of *Quevedo* – virtually no picture has been permanently lost to the house since it was built.

Alastair Laing
Curator of Pictures and Sculpture
Owners of Kingston Lacy are shown in CAPITALS
Asterisk denotes a portrait in the house
The Library

Ceiling:

GUIDO RENI (1575–1642)

*The Separation of Night from Day*

This detached fresco is one of the earliest works by Reni, of around 1600, and one of the very few by him in that medium. It was originally on a curved ceiling in the Palazzo Zani in Bologna, but was taken down, using a novel technique, *strappo* (detaching the paint-infused plaster from the plaster behind, and reapplying it to canvas), in 1640. It was then acquired by William John Bankes. Never put up by him, it was finally placed here around 1900, but first its framing, and then the painting itself, had to be taken down later in the century, because they were beginning to pull the ceiling down. The fresco was restored by Bush & Berry in 2004–06, and installed in the reinstated setting in 2006.

Like all the paintings on this level in this room, it is in a so-called ‘Sunderland’ frame, named after the Spencer Earls of Sunderland, whose collection of later 17th-century portraits at Althorp, Northamptonshire, are in such frames.

CMS 1257254

FROM OVER THE ENTRANCE DOOR, CLOCKWISE:

1 SIR PETER LELEY (1618–80)

(?) Arabella Bankes, Mrs Gilly (b.1642)

Sixth daughter of Sir John Bankes, and wife of Samuel Gilly of High Hall, Wimborne. Long thought to be of her sister Mary (see No.5), but early on their identities became confused. Painted around the time that her brother Ralph built Kingston Lacy, and not only the loveliest portrait that he commissioned from Lely or acquired subsequently, but ‘unsurpassed in Lely’s career’ (Sir Oliver Millar).

CMS 1257043
2 **Sir Peter Lely (1618–80)**

*Mr Stafford*

Almost certainly Edmund Stafford, of somewhere in Buckinghamshire; originally perhaps a friend of John Bankes, but later an Oxford contemporary and friend of Ralph, who would appear to have commissioned this portrait of him.

CMS 1257044

3 **Massimo Stanzione (?1585–?1656)**

*Jerome Bankes (1635/6–86)*

Third son of Sir John Bankes. Probably painted in Naples, around 1655, when the sitter was on his Grand Tour. Stanzione is and was best known for subject pictures, but it is typical of a travelling Englishman to have employed him for a portrait instead.

CMS 1257045

4 **Sir Peter Lely (1618–80)**

*Elizabeth Trentham, Viscountess Cullen (1640–1713)*

First recorded in 1731 simply as 'Lady Cullen', this portrait later came to be identified with the fifth daughter of Sir John Bankes, Jane, who actually died unmarried. The real sitter – no relation of the Bankeses – was notorious for her beauty, extravagance and immorality.

CMS 1257046

5 (?)** From the studio of Sir Peter Lely (1618–80) (?)**

*Mary Bankes, Lady Jenkinson (1623–91)*

Second daughter of Sir John Bankes, married in 1653 to Sir Robert Jenkinson, 1st Bt, of Walcot, Oxfordshire, and Hawkesbury, Gloucestershire. Previously identified as a portrait of Arabella Bankes, Mrs Gilly (see No.1), but this picture is too early to be of her, and may not even be by Lely himself.

CMS 1257047
6 Attributed to Gerard Seghers (1591–1651)

St. Jerome (c.342–420)
One of a set of the Four Fathers of the Latin Church (see Nos 8, 15, 17). St. Jerome is seen producing his translation of the Bible into Latin (known as ‘The Vulgate’) with the help of angels, and is identified (anachronistically) by his cardinal’s hat. Another such set, once in the now secularised church of Sainte-Marie-Madeleine in Lille, is now in the church of Sainte-Catherine there.

CMS 1257048

7 Sir Peter Lely (1618–80)

Sir Ralph Bankes, MP (?1631–77)
Second, but eldest surviving, son of Sir John Bankes. Knighted 1660; builder of Kingston Lacy 1663–5 to Sir Roger Pratt’s designs; and founder of the picture collection. Painted in the later 1650s. A later variant of this portrait is at Yale.

CMS 125049

8 Attributed to Gerard Seghers (1591–1651)

St. Gregory the Great (c.540–604)
St. Gregory is shown composing his Moral Homilies, with inspiration from the Holy Ghost in the form of a dove. Elected Pope, 590; sent St Augustine of Canterbury to convert the English in 596 (see No.6).

CMS 1257050

9 Gilbert Jackson (active 1622–43)

Chief Justice Sir John Bankes, MP, PC (1589–1644)
Inscribed with his age (54) and the date (1643) Attorney-General and knighted 1634; Chief Justice of the Common Pleas, 1640/1; purchased the Kingston estate in 1632–6, and Corfe in 1635, but lived in Corfe Castle. The related three-quarter-length portrait in the National Portrait Gallery was presented by Walter Ralph Bankes, in 1896.

CMS 125051

10 Richard Roper (active c.1735–c.1775)

John Bankes the Younger, MP (1692–1772)
Signed and dated 1764 on the back Unmarried. Tory MP for Corfe Castle from 1722 to 1741, when he stood down in favour of his younger brother and heir, Henry. John Bankes’s choice of such an undistinguished painter – primarily a sporting artist – was typical of his negligence. Evidently done from the same sitting as No.109 Attic Staircase, and as a pendant to the portrait of his brother (No.110; South-East Bedroom).

CMS 1257052

11 Dutch School, mid-17th century

A Shipping Scene
First listed in 1731 as ‘A Sea Peice’ by ‘Vanderveld’ (= Willem van de Velde the Younger, 1633–1707), paired with the Porcellis (No.14), which was similarly over-attributed, to van de Velde’s father.

CMS 125053

12 Gilbert Jackson (active 1622–43)

Dr John Bankes (b.1569)
Signed Gil. Jac. Fecit and dated 1643 Father of Sir John Bankes, as a Doctor of Divinity, at the age of 74.

CMS 125054
10

13 POMPEO BATONI (1708–87)
Henry Bankes the Younger, MP (1757–1834)
Signed: POMPEO BATONI/PINX. ROM. 1779
Painted on the Grand Tour, for the sitter’s mother. Henry Bankes himself wrote to her that it was: ‘a melancholy cold picture, whose only merit is being simple and having nothing offensive’. He preferred Reynolds.
He employed R.W.F. Brettingham to alter Kingston Hall in the 1780s.
CMS 1257055

14 (?) JULIUS PORCELLIS, KNOWN AS PORCELLIS THE YOUNGER (c.1609–45)
Shipping in a Rough Sea
Panel
More probably by Julius than by his father Jan Porcellis (1587–1632; for a painting possibly by whom, see No.124, in the Cabinet Room), but, similarly to No.11, first recorded as by ‘old Vanderveld’ (= Willem van de Velde the Elder, 1611–93) in 1731 and 1762.
CMS 1257056

15 ATTRIBUTED TO GERARD SEGHERS (1591–1651)
St Ambrose (c.334 or c.340–397)
St Ambrose is writing DE FIDE AD GRATIANUM AUGUSTUM. He was acclaimed Bishop of Milan in 374, and; baptised St Augustine in 387. His symbol is a beehive, because of the swarm of bees that is supposed to have alighted on his lips when in the cradle – a presage of his eloquence. See No.6.
CMS 1257057

16 SIR PETER LELY (1618–80)
Charles Brune of Athelhampton (1630/1–?1703)
His niece Mary married Sir Ralph Bankes in 1661. This superb portrait will have been painted then or not long afterwards.
CMS 1257058

17 ATTRIBUTED TO GERARD SEGHERS (1591–1651)
St Augustine of Hippo (354–430)
St Augustine is seen writing The City of God, having been discouraged from plumbing the mystery of the Trinity by the child, who flourishes a wooden spoon, to indicate that he had as much chance of emptying the ocean with that. The saint was Bishop of Hippo (near Annaba, in present-day Algeria) from c.396.
CMS 1257059

The Drawing Room

FROM OVER THE DOOR TO THE DINING ROOM,
CLOCKWISE:

18 ENGLISH SCHOOL, ?1650s
Sir Henry Parker, 2nd Bt, of Honington (c.1640–1713)
cf. No.112 (South-East Bedroom). The identification is traditional, but the picture may actually be of the 1680s, and so of a different sitter.
CMS 1257060
19 Henry Weigall Jr (?1829–1925)
Rose Louise Bastard, Mrs Bankes
Monogrammed and dated 1865
Daughter of Percival Bastard of Stourpaine, married
Edmund George Bankes in 1848.
CMS 1257061

20 Henry Bone, RA (1755–1834) after Paolo
Veronese (1528–88)
Venus and Cupid
Enamel on copper
The original painting (now in a private collection in
Switzerland, but not unanimously accepted as by
Veronese) was acquired from the Colonna collection
in Rome by the banker-collector Robert Sloane
(d.1802), but belonged to Sir Simon Clarke, Bt, when
Bone made this enamel miniature of it.
CMS 1250577

21 Mary Gow, Mrs Sydney Prior Hall (1851–1929)
Henrietta Jenny Fraser, Mrs Bankes (d.1953), with her
Elder Daughter Daphne (1898–1967)
Watercolour, dated 1902
A daughter of William Thompson Fraser, Henrietta
was a celebrated beauty and society figure of
Scottish-Dutch descent. She married Walter Ralph
Bankes in 1897, and, after the birth of their only
son, Ralph, in 1902, and death of his father in
1904, did not remarry, but devoted herself to his
upbringing and managing the estate. Mary Gow was
the sister of Andrew Carrick Gow, RA (1848–1920),
and second wife of the painter Sydney Prior Hall
(1842–1922). Although she did paint in oils, she is
best known for her very lush watercolours.
CMS 127062

22 Sir Joshua Reynolds, PRA (1723–92)
Frances Payne, Mrs Woodley (1738–1813)
Oval
Only daughter of Abraham Payne, of the Leeward
Islands, married in 1758 to William Woodley. Mother
of Frances, Mrs Henry Bankes the Younger. Painted
as a marriage portrait, 1758–60. Also shown in the
Zoffany upstairs (No.118).
CMS 125063
23 Sir Thomas Lawrence, PRA (1769–1830)
Anne Frances Bankes, Lady Falmouth (1789–1864)
Sister of William Bankes, married in 1810 to Edward Boscawen, 4th Viscount & 1st Earl of Falmouth (d.1841). Stayed at Kingston Lacy as a widow. Thought to have been painted as a marriage portrait.
CMS 1257064

25 Sir Anthony van Dyck (1599–1641)
Alice Bankes, Lady Borlase (1621–83)
Eldest daughter of Sir John Bankes, married (Sir) John Borlase (No.24) in 1637. Converted to Catholicism after taking the waters at Bourbon in her widowhood, and died in Paris, where she had done good works amongst the poor.
CMS 1257066

26 George Dowdney (active 1730s)
John Bankes the Younger, MP (1692–1772)
Inscribed and dated 1733 on the obverse
The obscure artist had previously restored most of the pictures in the collection, in 1731 (see No.10 in the Library for the sitter).
CMS 1257149

27 English School, c.1630
Ralph Hawtrey of Ruislip (1570–1638)
Father of Lady Bankes. He and his wife are commemorated in a fine wall-monument in St Martin’s, Ruislip, with busts of them, by John and Matthias Christmas. There is another version of this portrait in the collection of the Earls of Portsmouth at Farleigh Wallop, curiously called Sir Oliver Wallop (d.1566), which his dates make impossible. It may have come into the family through the 1st Earl’s mother, Alice Borlase, already having lost its identity, and subsequently have been misnamed.
CMS 1257068
28 Sir Thomas Lawrence, PRA (1769–1830)
Maria Woodley, Mrs Riddell (1772–1808)
Sister of Frances Woodley, married Lt Walter Riddell in 1790. An author and poet, whose admirers included Robert Burns (who addressed flattering and satirical poems to her). Exh. RA, 1806.
CMS 1257069

30 Sir Thomas Lawrence, PRA (1769–1830)
Charlotte Dee, Lady Nugent (1756–1813)
Painted in 1789 as Mrs Johnstone, for the Marquis of Abercorn. Later wife of Admiral Sir Charles Nugent and mistress of the Duke of Cumberland, who fathered the daughter (No.87A, The Saloon) who married George Bankes. Unfinished.

31 English School, c.1630
Mary Altham, Mrs Hawtrey (1578–1647)
Daughter of Edward Altham the Elder (d.1605) and Elizabeth Barne (d.1621). Aunt of Edward Altham the hermit (No.70, Saloon). Wife of Ralph Hawtrey, whose portrait (No.27) is the pendant to this, and mother of Dame Mary Bankes.
CMS 1257072

32 George Dowdney (active 1730s)
Henry Bankes the Elder, MP (1698–1776)
Dated 1734 on reverse
For the sitter see No.110 (South-East Bedroom), and for the artist, No.26, here.
CMS 1257151

29 George Romney (1734–1802)
Frances Woodley, Mrs Bankes (1760–1823)
CMS 1257070
Here hangs the greater part of a collection of 50 enamel miniatures painted on copper by Henry Bone, RA (1755–1834), the greatest British artist ever to practise in this demanding medium, and another five by his son, Henry Pierce Bone (1779–1855). They mostly portray Queen Elizabeth I and her courtiers and contemporaries, but include two of Brave Dame Mary, by father and son, both after a miniature (now gone) by John Hoskins (active c.1620–d.1664/5). William Bankes acquired the enamels at auction in 1836, from a set of 85 which had been unsuccessfully offered to the nation for £4,000 by the elder Bone. William gave the bulk of them to his brother, the Rev. Edward Bankes, but after his flight abroad in 1841, Edward had a fit of conscience and returned them to Kingston Lacy, where they have traditionally hung in a serried rank in the Drawing Room ever since.

i. Dr Thomas Wilson (1523–81)
Painted from a picture at Woburn Abbey, which was formerly identified as a portrait of Sir Nicholas Bacon, it is now believed to represent Dr Thomas Wilson, Dean of Durham. The identity of the sitter was discovered in the late 19th century when the arms of Wilson impaling Cumberworth were discovered on the sitter’s signet ring.
CMS 1250572

ii. Sir Phillip Sidney
CMS 1250544

iii. Lord Russell of Thornhaugh
CMS 1250554

iv. Lady Russell of Thornhaugh
CMS 1250559
The Dining Room

V. Elizabeth Cooke
CMS 1250564

VI. Sir Henry Sidney
CMS 1250544

VII. Queen Elizabeth I
CMS 1250532

33 Sebastiano del Piombo (c.1485–1547)
The Judgement of Solomon
According to 1 Kings, iii, 16–28, two harlots who had had babies were disputing whose was the one who had not died. Solomon (in the centre) showed his wisdom by threatening to have his executioner (on the extreme right) divide it equally between them. The real mother (on the right) immediately revealed herself by offering to give up her claim in favour of the false mother (on the left), in order to save her baby’s life.

This is a flawed masterpiece of the Venetian High Renaissance, painted around 1505–10, and was neither finished nor resolved: recent restoration has revealed three different conceptions of figures and settings overlaying one another. The judicial subject may originally have been commissioned for one of the courtrooms in the Doge’s Palace in Venice by Andrea Loredan, builder of the Palazzo di San Marcuola, subsequently known as the Casa Grimani de Santo Ernacora (now the Palazzo Vendramin-Calergi), where it seems first to have been recorded by Ridolfi in 1648. He attributed that picture to Giorgione, and this was bought as such, with Byron’s warm encouragement, by William Bankes in 1820 from the Marescalchi collection in Bologna. In 1903 Berenson reattributed it to Sebastiano, who is now generally accepted as its author.

CMS 1257074
34 Mrs Ann Howard (? née Brown) after Michael Dahl (1656/9–1743)
James Butler, 2nd Duke of Ormonde (1665–1745)
After the painting in the National Portrait Gallery dated 1714. Mrs Howard, the copyist named in the 1762 catalogue, is not otherwise recorded; it is possible that she is the same as the Ann Brown, active from 1698 to 1720, by whom there were copies at Ickworth (NT) in Suffolk and Dalkeith in Midlothian.

The sitter’s grandfather, the 1st Duke of Ormonde, leased Kingston Hall and died in the house in 1688, as commemorated by a plaque in the floor of this room.
CMS 1257075

35 After Sir Peter Lely (1618–80)
Edward Hyde, 1st Earl of Clarendon (1609–74)
Lord Chancellor, historian of the Civil War, and father-in-law of James II. Cousin of Margaret Hyde, Lady Parker (cf. No.116, South-East Bedroom) – but this portrait of him was only a later acquisition. The original whole-length version is at Chequers.
CMS 1257076

36 After Sir Anthony van Dyck (1599–1641)
The Betrayal of Christ
First recorded in the collection in 1731, as by Rubens, but actually a copy of Van Dyck’s picture in the Prado.
CMS 1257077

155 Frans Snyders (1579–1657) and the Studio of Sir Peter Paul Rubens (1577–1640)
Cupid and Three Putti under a Garland of Fruit in a Landscape
Signed on the garland: F. Snyders fecit
Bought by William Bankes from the sale of the Altamira collection in London in 1827, and originally in that of the Marqués de Leganés (see Snyders Nos 106a & b, Top Landing). The picture is one of a number of derivatives of one painted by Rubens and Snyders around 1615/20, of The Infant Jesus with John the Baptist and two Child-Angels now in the Kunsthistorisches Museum in Vienna (a good version of which is at Wilton House, Wiltshire, and a copy of that in pastels by Hoare of Bath at Stourhead, also NT). The essential theme, whether given a Christian or a pagan gloss, is a celebration of fertility.
CMS 1257220

37 Jacopo Tintoretto (1518–94)
Apollo crowning a Poet and joining him with a Spouse, witnessed by Hercules and by other Females, including Abundance
When William Bankes acquired this picture, he thought that it showed Apollo and the Muses, and intended it as the centrepiece of a Venetian-style ceiling over the Library. His sister, Lady Falmouth (No.23, Drawing Room), whose bedroom was above, protested however, so he desisted. It was later installed in its present position, but taken down by the National Trust because of its condition. How bad that was, can be gauged from the fact that, when cleaned, conserved, and rehung, in 2010, its subject proved to be quite different – and, thus far, not fully deciphered.
CMS 1257078
38 ALONSO CANO (1601–67) and Studio
The Coronation of the Virgin
Bought by William Bankes in Spain in 1814; one of only two survivors (the other is No.92, The Golden Room) of the ‘many of Alonso Cano, which I have brought from Convents in Granada & the interior’. Cano probably originated this much-repeated composition after retiring to Granada in 1652.
CMS 1257079

39 (?) GENOISE SCHOOL, 17th century
Four painted hangings in imitation of tapestries, known in Genoa as succhi d'erbe (juices of plants). An attribution to Giovanni Maria Bottala (Savona 1613–Milan 1644) has been suggested. Bought from a Palazzo Cambiaso in Genoa, by William Bankes, as by Annibale Carracci. Regarded by him as the finest of all his acquisitions.

(a) Prometheus stealing Fire from the Chariot of the Sun
Prometheus stole fire from the gods, to give to the first man, whom he had formed from clay. Jupiter punished him by chaining him to a rock, and sending an eagle to tear at his self-renewing liver every day.
CMS 1257080.1

(b) Hercules and Antaeus
Not one of the Twelve Labours of Hercules, but an additional feat, in which he wrestled with the giant Antaeus, who was invincible so long as he maintained contact with his mother, Earth.
CMS 1257080.2

(c) The Rape of Ganymede
Ganymede was a beautiful shepherd boy with whom Jupiter fell in love, sending his eagle to abduct him, and making him the immortal cup-bearer of the gods.
CMS 1257080.3

(d) Neptune and Theophane
One of Neptune’s less well-known seductions of a Nymph. He turned her into a sheep, to remove her from her suitors, and then himself into a ram. The product of their coupling was the ram with the Golden Fleece.
CMS 1257080.2

The Saloon

56 From the studio of SIR ANTHONY VAN DYCK (1599–1641)
King Charles I (1600–49)
The face is derived from a head-and-shoulders of the King that is now at Chequers, and which was probably painted in 1636. No autograph original of this particular portrait type is known, so it was probably devised in the studio, to satisfy the demand for three-quarter-length portraits of Charles I.
CMS 1257097

40 BENEDETTO GENNARI (1633–1715)
Lady Elizabeth Howard, Lady Felton (1656–81)
Portrayed as Cleopatra and painted for the Duke of Monmouth, around 1678/9. The sitter was wife of Sir Thomas Felton, 4th Bt, Comptroller of the Household to Charles II’s queen, Catherine of Braganza, who particularly patronised the Catholic Gennari in England. Cleopatra, banquetting with her lover, Mark Antony, notoriously took a priceless pearl-drop from her ear and dissolved it in her glass of wine, to indicate that the magnificence of the feast was a trifle to her.
CMS 1257081
57 SIR PETER PAUL RUBENS (1577–1640)

(? ) Marchesa Maria Serra Pallavicino
Signed on base of niche at left: PETRS. PAVLVS RVEBNS/PINXIT ATQ/JUE/SINGVLARI DEVOTIÔE/ D.D./ M. D.C. VI
One of the first, and the most beautiful, of the epoch-making portraits painted by Rubens on his visits to Genoa, this and No.59 were acquired by William Bankes from that city in 1840, as the marquesa Isabella and Maria Grimaldi respectively. Those identities would appear, however, to have been conferred upon them by the Grimaldi family, which had latterly owned them. When first referred to, in Ratti’s guide to Genoa of 1780, they were anonymous. New research into the heraldic motifs of the curtain drawn up above this sitter’s head has identified her as Maria Serra, the wife of Niccolò Pallavicino, banker and host to Rubens’s employer, Duke Vincenzo I Gonzaga of Mantua, whose hospitality in 1606 included a sumptuous banquet and ball, at which she probably wore the lavish dress in which she is portrayed. Hence the fact that Rubens painted this portrait as a gift (D[ona] D[edit]) – no doubt by proxy for his master.
CMS 1257098

42 CIRCLE OF RAPHAEL (1485–1520)

The Holy Family with the Infant St John in a Landscape
Bought as a Raphael in Spain in 1813 by William Bankes, who commissioned the frame carved with medallions of its previous owners from Pietro Giusti in Siena in 1853. It has been reattributed to one of Raphael’s late Roman pupils, Giulio Romano (1499–1546) or G.F. Penni (1488–1528), but it seems closer to an earlier period of Raphael’s career in character.

On the back of the panel are the brands of two of its certain previous owners, Vincenzo I Gonzaga, 4th Duke of Mantua (1562–1612), and King Charles I, who bought the bulk of the Gonzaga collections from Vincenzo II in 1626–8. Acquired for Philip IV of Spain during the Commonwealth, it was looted by the French from the sacristy of the Escorial in the Peninsular War (1808–14), and obtained by Bankes from the French commanding officer in the besieged city of Pampeluna, along with his donkey.
CMS 1257083
43 Jan Brueghel the Younger (1601–78) and Hendrick van Balen (1575–1632)

The Four Elements: Air
On copper
This set of elements was bought after 1905. Although the compositions are derived from Jan Brueghel the Elder’s (1568–1625) set of Elements painted for Cardinal Federico Borromeo, van Balen’s figures here are not found in any of the innumerable copies and derivatives of these, and the quality of execution is superb. Air is personified by a personification of Astronomy.
CMS 1257084

44 Jan Brueghel the Younger (1601–78) and Hendrick van Balen (1575–1632)

The Four Elements: Water
On copper
Water is personified by a figure probably representing one of the Nymphs seduced by Neptune, who can be seen riding in triumph on the sea in the background.
CMS 1257085

45 Titian (c.1488/90–1565)

Nicolò Zen (1515–65)
Inscribed on the back of the canvas: CA ZORZI
Bought by William Bankes in Bologna in 1820, from the Marescalchi collection, as an unknown senator of the Savorgnan family, its previous owners; but the recent discovery of an early copy of the head, inscribed ‘Nicolò Zen’, now in the Museum of Bassano del Grappa, has made it possible to identify it as the lost portrait of ‘M. Niccolò Zono’, mentioned by Vasari in 1567 as among Titian’s later portraits. Stylistically, it would seem to date from the early 1560s. Nicolò Zen(o) was a Savio di terraferma and a Knight (either of which would account for the colour of his robe), a member of the Council of Ten, and had served as ambassador to Charles V in 1545. He was also an author, and a friend of the publisher Francesco Marcolini, and of such patrons of Titian as Pietro Aretino and Daniele Barbaro.
CMS 125086

58 Sir Peter Lely (1618–80)

St Mary Magdalene
Painted c.1650–5, employing a model who occurs in a number of Lely’s paintings and drawings of the period. Belonged to Ralph Bankes by about 1656.
CMS 1257099
46 Jan Brueghel the Younger (1601–78) and Hendrick van Balen (1575–1632)
The Four Elements: Earth
On copper
The personification of Earth appears to be a composite figure derived from such embodiments of the generative abundance of Nature as Cybele and Pomona. The two leopards occur in a number of works by Brueghel the Elder, but not in his original of this particular composition.
CMS 1257087

59 Sir Peter Paul Rubens (1577–1640)
(?) Marchesa Maria Grimaldi and her Dwarf
Inscribed on the dog’s collar: M’ AM (?)
Acquired with No.57, but not quite the same size, and not necessarily originally its pendant. In which case the facts that it was recorded by Ratti in 1780 as hanging in the apartment of Giovanbattista Grimaldi la Pietra, and that the letters on the dog’s collar may be a garbling of ‘MRIA’, could mean that the traditional identification of the sitter as the marchesa Maria Grimaldi is correct. It was her father, the marchese Carlo Grimaldi, who put his villa at Sampadierna at the disposal of Rubens and his employer, Duke Vincenzo I Gonzaga of Mantua, in 1607.
CMS 1257100

47 Jan Brueghel the Younger (1601–78) and Hendrick van Balen (1575–1632)
The Four Elements: Fire
On copper
The main protagonists here are the lovers Mars and Venus, with the forge of Vulcan, the latter’s cuckolded husband, to the left. CMS 1257088

48 In the manner of Carlo Maratta (1625–1713)
The Virgin Annunciate
A late and inferior acquisition.
CMS 1257089

49 After Gerrit Dou (1613–75)
Lovers singing by Candlelight
‘A copy’ bought by Ralph Bankes before 1659 from Lely, who owned the original, which is now in the Royal Collection. Dou began as an imitator of Rembrandt in the Leyden, but developed into the leader of the fijnschilders – so called from the minute perfection of their technique. Night effects were one of their specialities.
CMS 1257090
60 After Sir Anthony van Dyck (1599–1641)
Queen Henrietta Maria (1609–69)
This is one of a number of versions of a portrait of the Queen in blue (now lost), for which Van Dyck submitted an account to Charles I in 1638.
CMS 125710

129 N. Wray (active c.1650–60) after Sir Peter Lely (1618–80)
Anne Boteler, Countess of Newport, later Countess of Portland (c.1605/10–69)
This portrait, the original of which is in the Clarendon Collection (on loan to Plymouth Art Gallery), has long been thought to show Lady Diana Russell, Viscountess Newport, and ultimately Countess of Bradford (1621/2–94); but the age of the sitter, and the prominent mole above her left lip, make it clear that it is of the Countess of Newport, formerly a prominent figure at the court of Charles I, and the wife of Mountjoy Blount, 1st Earl of Newport (c.1597–1665/6), like whom she had earlier been painted by Van Dyck (both at Petworth House, also NT). The copyist was himself painted by Lely (No.61, Upper Landing). In 1667 she remarried, Thomas, 4th and last Earl of Portland (1609–1688). The picture was recorded in Ralph Bankes’s collection at Gray’s Inn before 1659.
CMS 1257171

51 English School, c.1650–60
Portrait of an Unknown Scholar
Possibly by the same hand as a group of similar portraits at Chirk Castle, in Clwyd (NT). Its 18th-century Rococo frame is a pendant to that of Chief Justice Bankes (No.9), but the sitter’s identity had already been lost when it was made, so it cannot be deduced from that that the sitter is also a Bankes.
CMS 1257092

53 German School, c.1520–30
An Unknown Man
Belonged to Ralph Bankes in 1659, when thought to be: ‘A Copy after Holbein’.
CMS 1257094

41 Dutch Caravagggesque School, second quarter of the 17th century
A Man with a Glass of Wine and Fiddle
Described as a ‘Nightpeice of A man A drinking’ in the very first list of Ralph Bankes’s pictures, at Gray’s Inn c.1656. It is customarily attributed to Matthias Stom, or Stomer, a Dutch artist who spent most of his career in Italy – particularly in Sicily – but it does not quite equate with works by him.
CMS 1257082

52 Peeter Neefs the Elder (c.1578–1657/61)
The Interior of an Imaginary Cathedral
Signed: Peeter Neefs 164[?]
It is difficult to distinguish between father and son (1620–after 1675) Neefs, both of whom repeatedly painted interiors of imaginary cathedrals more or less closely based on that of Antwerp, following the example set by Hendrick Steenwyck the Elder (c.1550–1603), such a picture by whom was in Ralph Bankes’s collection.
CMS 1257093
ON THE TABLE IN THE CENTRE AREA:

54 DUTCH SCHOOL, 17th century
*Flowers hanging by a Ribbon*
First recorded at Kingston Hall in 1731.
CMS 1257095

ON THE NORTH WALL, BETWEEN THE WINDOWS, LEFT AND RIGHT RESPECTIVELY

62 (?) GEORGE GELDORP (c.1595–1665) after SIR ANTHONY VAN DYCK (1599–1641)
The *Head of Jacomo de Cachiopin* (1575–1642)
Sold as an unfinished original to Ralph Bankes by George Geldorp, but in fact copied from a three-quarter-length portrait now in the Kunsthistorisches Museum, Vienna; Geldorp was a notorious copyist and pasticheur of Van Dyck. Cachiopin was a passionate collector of pictures by Van Dyck, devoting a whole room of his country house to them.
CMS 1257103

63 (?) N. WRAY (active c.1650–60) after CLAUDE MELLAN (1598–1688)
The *Madonna*
Described in 1659 as: ‘A Madonna, Coppied in Rome from A Print of Milan. N. Wray. £12.’
Wray is here listed as the vendor, but it seems unlikely that he would have known such a circumstantial detail about where a print had been copied unless he had also been the copyist.
CMS 1257104

87 SIR GEORGE HAYTER, RA (1792–1871)
*William John Bankes, MP* (1786–1855)
Oil on millboard
Collector and traveller, rebuilt Kingston Hall, which he renamed Lacy, to Sir Charles Barry’s designs, 1835–40, and continued to orchestrate its decoration in exile abroad from 1841 until his death. This is a study, painted in 1836, for *Moving the Address to the Crown on the opening of the First Reform Parliament in the Old House of Commons, 5 February 1833* (National Portrait Gallery). Hayter took ten years over the picture, making studies such as this of every MP bar one, which he offered to the subjects at ten guineas apiece afterwards. This is the only portrait in oils of William Bankes.
CMS 1257128
87A Sir William Charles Ross, RA (1794–1860)
Georgina Nugent, Mrs Bankes (1799–1875), and her Three Elder Children, Georgina, Maria and Edmund
Miniature, watercolour on ivory. Signed on the reverse and dated 1830
Thought to be an illegitimate daughter of Ernest, Duke of Cumberland (later king of Hanover), she married George Bankes in 1822. Edmund succeeded to Kingston Lacy in 1856, but died only four years later at the age of 34. Ross was the last really successful British miniaturist, before photography destroyed the profession.
CMS 1251249

ON THE EAST WALL (OPPOSITE THE CHIMNEY-PIECE WALL):

64 After Rembrandt (1606–69)
An Oriental
Listed by Ralph Bankes in 1659 as: 'A Copy of A Turks head from Rainebrand. The originall is Cardinall Mazarns sister[s] ... £20' – his top valuation bar four. The flecks on the man’s face are not just discoulourations of the paint, but are thought to represent leprosy: it might therefore represent the opulent Naaman, whom Elisha healed of this disease. The original is now at Chatsworth.
CMS 1257105

65 After Federico Baroccio (?1535–1612)
The Blessed Michelina of Pesaro (1300–56)
Derived from the head of the original full-length now in the Vatican. Michielina Metelli was a Franciscan tertiary known for good works, who had a vision of a Christ when on a pilgrimage to Calvary. The original, painted for S. Francesco, Pesaro, became a model for the depiction of ecstasy.
CMS 1257106

156 Gortzius Geldorp (1553–1616/18)
Head of the Magdalen adoring the Cross
Geldorp (who was the father of the copyist of No.62) made something of a speciality of lachrymose Magdalens, but, until this painting is cleaned, it is impossible to say whether it is an inferior but autograph replica, or a copy by another hand.
CMS 12571224

66 Joris van Son (1623–67)
Fruit and Corn hanging by a Ribbon
Signed and dated 1654
Belonged to Ralph Bankes in 1659.
CMS 1257107

55 After Guido 57097 (1585–1642)
The Adoration of the Shepherds
An adapted copy of the octagonal painting formerly at Houghton Hall in Norfolk, and now in the Pushkin Museum, Moscow. In one of the 18th-century imitations of Sunderland frames (see No 1, Library) peculiar to Kingston Lacy.
CMS 1257096

72 After Sir Godfrey Kneller Bt (1646/9–1723)
Mrs Voss (d. after 1716) with her Daughter
Mrs Voss was Kneller’s model and mistress, by whom he had a daughter, Catherine (c.1690–1714), who married James Huckle, a gentleman of Upper (now West) Molesey, Surrey. The identification rests on the tradition attached to John Smith’s mezzotint (shown in the South-East Dressing Room) after the original of this painting of 1692. Only recorded here since the early nineteenth century.
CMS 1257113
74 After Sir Anthony Van Dyck (1599–1641)
*Prince Charles Louis (1617–80) and Prince Rupert of the Palatinate (1619–82)*
The eldest surviving sons of the former King of Bohemia and Elizabeth, 'the Winter Queen', the only surviving daughter of James I, visited London in 1635–7. Prince Rupert returned to command dashingly in the Civil War, and became a leading and civilising figure at Court after the Restoration. The original, once at Whitehall, is now in the Louvre.
CMS 1257115

68 From the studio of Sir Anthony Van Dyck (1599–1641)
*Sir Richard Weston, 1st Earl of Portland, KG (1577–1634/5)*
Chancellor of the Exchequer, 1620/1–8 and Lord High Treasurer, 1628–35. He enjoyed the confidence of Charles I, but was unpopular with the country, as a crypto-Catholic who favoured peace with Spain, in order that the King could live off his own, without having to summon Parliament to raise taxes. The original of this portrait, showing him as Lord High Treasurer, is lost.
CMS 1257109

75 In the manner of Titian (c.1487/90–1576)
*Omnia Vanitas*
Bought by William Bankes from the Marescalchi collection in Bologna in 1820, but previously in the Widmann collection in Venice. It seems to be the best of a number of versions of this composition, whose original author remains unknown, but which was clearly inspired by Titian's nudes. Its message appears to be that wealth, beauty, power – all is vanity.
CMS 1257116

69 Nicolaes Berchem (1620–83)
*Landscape with Herdsmen*
Signed and dated 1655
Recorded as either commissioned from the artist in Haarlem, or bought, through Sir Peter Lely, by Ralph Bankes for £32, including its (previous) frame, and first listed in his collection at Gray's Inn c.1658. It is an exceptional size for this artist, making it more likely to have been a specific commission.
CMS 1257110

76 After Sir Anthony Van Dyck (1599–1641)
*The Three Eldest Children of Charles I*
Prince Charles, later Charles II (b.1630); James, Duke of York, later James II (b.1633); Princess Mary, later Princess of Orange (b.1631). The original, of 1635, is at Windsor Castle.
CMS 1257117

(LEFT) 70 Edward Altham (1629–94)
*Self-Portrait as a Hermit*
A cousin of Jerome Bankes (No.3, Library), with whom he was in Italy. Painted in Rome, where he had arrived by 1650, was received into the Church in 1652, and lived until his death. Long thought to be by Salvator Rosa, it may indeed have been based on an idea of his, as well as on a likeness made by a professional portrait painter: the oil study for the head, recently recovered for Kingston Lacy (No.87b, on the table) would support the latter part of this hypothesis, even though the identity of its painter (who was not Salvator Rosa) remains to be established.
CMS 1257111
77 Jacob Huysmans (c.1633–96)
Cupid preparing his Bow
Apparently based on Ovid’s *Metamorphoses* (Book V, 355ff.), in which Cupid prepares to answer his mother Venus’s summons to strike Pluto (here seen coasting around Sicily) with feelings of love through one of his arrows – which resulted in the Rape of Proserpine. Ralph Bankes recorded in 1659 having bought ‘A Cupid of Huysmans’ from a Mr Mathewes for £5. Huysmans painted a number of examples of this composition.
CMS 1257118

73 From the studio of Sir Peter Lely (1618–80)
Jane Needham, Mrs Myddelton (1645–92)
‘That famous, & indeed incomparable beautifull Lady’ (Evelyn, Diary), and mistress of a succession of lovers, from Charles II and his brother, James II, downwards. The comte de Grammont, however, claimed the affectations and boredom of her conversation sent her lovers to sleep. The prime original is one of Lely’s ‘Windsor Beauties’, in the Royal Collection.
CMS 1257114

84 Sébastien Bourdon (1616–71)
The Rape of Europa
An eclectic early work, apparently inspired by Domenichino or Gentileschi, and painted in Rome (1634–7), before Bourdon had forged the classicising Poussinesque manner of his maturity in Paris. Listed in Ralph Bankes’s collection (along with No.86, its pendant) in 1659. The traditional title of this picture, and of others like it, is a little misleading: Jupiter fell in love with Europa, daughter of the King of Tyre, and in order to abduct her, turned himself into a docile white bull. Once he had lulled her into mounting his back, he bore her across the sea to Crete, where, resuming human form, he did rape her.
CMS 1257125

78 After Joos van Cleve (active 1511–d.1540/1)
The Madonna and Child
Panel
Possibly the unattributed: ‘A little Madonna wth A Saviour’ in the collection of Ralph Bankes in 1659, as ‘bought of Mr Henshaw’.
CMS 1257119

79 Imitator of Pieter Huys (c.1519–81)
The Temptation of St Anthony
Panel
Ultimately derived from the various treatments of this demonic theme by Hieronymus Bosch (c.1450–1516), this is a later derivative of the less disturbing imitations of Bosch by Huys. St Anthony is shown twice: visited by disguised demons under a tree, and tormented by others in the air.
CMS 1257120

80 After Paolo Veronese (1528–88)
Two Greyhounds
Copied from the dogs in Veronese’s *Marriage at Cana* (Louvre), which was painted for the refectory of San Giorgio Maggiore in Venice. Given to William Bankes by the Prince of Anglona – as a Velázquez!
CMS 1257121

85 Attributed to Pietro Della Vecchia (1604–1678)
Selene
The Greek goddess of the moon, identified as such by the crescent on her head, although the significance of the depiction is obscure. It seems to derive from a *Lucretia* attributed to Titian in the Royal Collection, or from some common original. Pietro della Vecchia, whose real name was Pietro Muttoni, acquired his sobriquet from his imitation of the old paintings – *vecchiaia* – of the previous century. First recorded here in 1905.
CMS 1257126

86 Sébastien Bourdon (1616–71)
The Judgement of Midas
The pendant of No.84, but more obviously in Bourdon’s own manner. Midas was a king of Phrygia (also known for rashly wishing that everything that he touched should turn to gold), who unwisely asserted that the god Pan made better music than Apollo, who unwisely asserted that the god Pan made better music than Apollo, who punished him by turning his own into ass’s ears.
CMS 1257127

81 Dutch School, 17th century
Head of Christ
Panel
This somewhat Rembrandtian or Carel Fabritius-like head appears to be the one simply listed amongst Ralph Bankes’s pictures at Gray’s Inn in 1659 as: ‘Our Savior A small peice bought of mr Decreet [the painter-dealer Emanuel de Critz]’.
CMS 1257122

82 Netherlandish School, c.1600
A Prophet with Refugees fleeing from a Village pillaged by Soldiers
Panel
First recorded at Kingston Hall, without attribution, in 1731.
CMS 1257123
83 (?) Venetian School, 16th century
*Head of a Bearded Man*
Oil on paper laid down on panel
Just possibly ‘A little head bought of N. Wray’, valued at £5 in Ralph Bankes’s 1659 Gray’s Inn list. CMS 1257124

**ON THE TABLE IN THE CENTRE AREA**

87B *Unknown Artist, c.1680/90*
*Study for the Head of Edward Altham* (1622–94)
Oil on paper laid down on canvas
This picture was recorded (as by Salvator Rosa) at Kingston Lacy between 1731 and 1905, after which it unaccountably vanished. It reappeared at an auction at Christie’s in 1968, with an ‘antiqued’ label purporting to identify it as a portrait of Alexander Pope by Richardson, only to disappear again and resurface in New York, whence it was bought back by the National Trust in 1995. Though a study for No.70, this is clearly not a self-portrait, and is more sophisticated in execution than that is. The practice of making oil studies of heads on paper was both Flemish and Italian, but was not employed by Salvator Rosa, nor does the handling of this study seem Italian. Just possibly a study made by Michael Dahl (1656/9–1743) or Henry Tilson (c.1659–95), when they were in Rome together in 1687/88. CMS 1257228

**The Golden Room**

The lavish gilt and coffered ceiling – like the gilded leather wall-hangings a decade later – reputedly came from a gallery in the Palazzo Contarini degli Scrigni, which the closest follower of Palladio, Vincenzo Scamozzi, added to the old Palazzo Contarini Corfu on the Grand Canal in Venice in 1609, but the paintings are actually copies of those from a ceiling in the Ca’ Pisani that were sold in 1842 to the Kaiser-Friedrich Museum in Berlin (destroyed in 1945). William Bankes bought the ceiling and replica paintings (as originals, and as integral to the ceiling from the Palazzo Contarini) from Town & Emanuel of 103 New Bond Street for £100, and adapted them to fit the Golden Room in 1838–9. The Contarini degli Scrigni had died out in 1838, leaving their picture-collection to the Accademia in Venice.

The oval cartouches in the frieze, not from the same room, Bankes inscribed as labels for his paintings below. In 1854 he added the metal ropework, which was originally intended to frame tapestries in the Saloon.

The painted pearwood panels of the Twelve Months on the three doors – the Spring and Summer months in colour old gold, the Autumn and Winter ones imitating bronze – were painted by a Venetian artist, aided by Bankes himself, between 1849 and 1851, on the basis of watercolour designs by Bankes that are also at Kingston Lacy. The grisailles on the dado of Tritons battling with sea-monsters and abducting women, were painted for Bankes from prints supposedly after Raphael. The grotesques on a gold ground on panels on the window wall were copied from the ones in the ceiling.

**FROM THE CHIMNEYPiece WALL, CLOCKWISE:**

88 Francisco Ribalta (1565–1628)
*Madonna and Child with Music-Making Angels*
Bought by William Bankes in 1814 in Valencia, where it had been one of a number of paintings by Ribalta adorning the Goldsmith’s Chapel of St Eligius, in the parish church of St Catherine the Martyr. CMS 1257129
89 From the studio of **Francisco de Zurbaran** (1598–1664)

*St Justa*

Typical of the female saints produced in series by Zurbaran and his studio in Seville, St Justa was usually paired with St Rufina. Patron saints of the city, they were daughters of a potter there, martyred for refusing to allow their father’s vessels to be used in the worship of Venus. Bought by William Bankes in Spain in 1814.

CMS 1257130

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90 (?) **SPANISH SCHOOL, early 17th century**

*St Augustine of Hippo (354–430) in Meditation*

For the subject, see No.17 (Library). Bought by William Bankes in Spain, with a provenance from ‘Philibert, Duke of Savoy’ (actually Emanuele Philiberto, 1588–1624, son of the duke, and ultimately Spanish Viceroy of Sicily), and then from the Cathedral at ‘Placencia’, as by ‘Spagnolet’ (Ribera). If, as is implied, Philibert gave the picture to the Cathedral of Plasencia (there is no cathedral in Placencia), and since his career was spent in Italy rather than Spain, it is perhaps more likely that it is, if not by an Italian artist, by a Spanish painter working in Italy. Jusepe de Ribera (1588–1652) went to Italy when young, but there is a void in his earliest years there. He dedicated an etching to Philibert in 1624.

CMS 1257131

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91 **Jerónimo Jacinto de Espinosa** (1600–67)

*Don Francisco Vives de Cañamadas, Conde de Faura*

Bought by William Bankes in Spain in 1814. Espinosa evidently painted more than one whole-length portrait of the Vives family. They appear to have been disposed of by a ‘widowed, half-mad Countess’ who sold up the family house lock, stock and barrel, in order to move to Saragossa. The inspiration from Titian’s portrait of *Charles V with his Dog* now in the Prado seems evident.

CMS 1257132

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92 Attributed to **Alonso Cano** (1601–67)

*The Sleeping Christ Child*

Bought by William Bankes in Spain, and regarded by him as ‘a most delightful picture, it is in the very best manner of Alonso Cano, the next best of all the Spanish School to Velásquez & Murillo; he was superior to either of them in drawing, particularly of hands and feet.’ But it is actually one of at least four known versions of this composition, all probably painted after Cano’s return from Madrid to Granada in 1652.

CMS 1257133
93 After Bartolomé Esteban Murillo (1617–82)
Two Urchins eating Melon and Grapes
In Ralph Bankes’s collection at Gray’s Inn by 1659, as a copy, but still amongst the first examples of Spanish 17th-century painting to have been collected in England. The original is now in the Alte Pinakothek, Munich.
CMS 1257134

94 From the studio of Francisco de Zurbaran (1598–1664)
St Elizabeth of Portugal (1271–1336)
Bought to replace the Velázquez portrait of Philip IV sold to Isabella Stewart Gardner in 1896. From a different series of female saints from No.89 and arguably superior to that. St Elizabeth (or Isabella) of Portugal was canonised in 1626, shortly before this picture will have been painted. A great-niece of Elizabeth of Hungary/Thuringia, her Vita took on many of the elements of the latter’s. These included the story, shown here, that when challenged by her brutal husband with wasting her substance on the poor, a miracle changed the scraps of food gathered in her dress into roses.
CMS 1257135

95 From the studio of Bartolomé Esteban Murillo (1617–82)
St Rose of Lima (1586–1618)
Bears Murillo signature
The original is in the Museo Lázaro Galdiano in Madrid, and was painted around 1671, the year of Rose’s canonisation, and possibly because Murillo’s daughter took her vows, as the Dominican Sister Francesca María de Santa Rosa, the same year. St Rose was the first person from the Americas to be declared a saint. The miraculous vision is that, as shown here, when she was living in her parents’ garden and doing needlework to help support them, the Christ Child appeared to her, seated on her work-basket, and invited her to be his bride. Bought, according to William Bankes, from the ‘Marqués de Diezma’ (perhaps Ledesma).
CMS 1257136

96 Pedro Orrente (1580–1645)
Moses and the Burning Bush
Bought by William Bankes in Granada, with its pendant, in order to have examples of this significant painter, whose works scarcely exist outside Spain. Moses’s vision of God, in a ‘bush that burned with fire and was not consumed’ (Exodus iii, 2), was regarded as a prefiguration of the Virgin Birth.
CMS 1257137

97 Pedro Orrente (1580–1645)
The Boy David and the Lion
Pendant to No.96, but acquired as ‘Samson and the lion’. David was still a boy, and keeping his father’s sheep, when he ‘caught a lion by his beard, and smote him, and slew him’ (I Samuel xvii, 34–5).
CMS 1257138

98 Luis de Morales (c.1515/20–86)
Christ at the Column
From the convent of Atocha, Madrid. The Spanishness of Spanish painting really begins with Morales, and that is evidently why William Bankes wanted a work by him in his would-be representative collection of Spanish pictures. Known as ‘the Divine’ Morales for his copious production of religious images combining exquisite technique with insistent spirituality, the artist made a speciality of images of the suffering Christ.
CMS 1257139
99 Attributed to Juan Bautista Martinez del Mazo (c.1612/15–67) after Diego Velázquez (1599–1660)
‘Las Meninas’
One of the most celebrated images in the history of Western art, this composition takes its name from the handmaidens of the Infanta Margarita (1651–73), daughter of Philip IV of Spain and Mariana of Austria, whom Velázquez depicts himself with, accompanied by two dwarves in the foreground, one of whom kicks the dog (reputedly a descendant of the Lyme (NT) mastiff given to Philip III) out of the way of the entering royal couple. Differences from the much larger original of 1656 now in the Prado (the omission of the reflections of the king and queen in the mirror, and the reduction of the colours on the painter’s palette) will have helped to convince Bankes, wrongly, that this was Velázquez’s original sketch. It was in fact something almost equally rare: the then only copy of a masterpiece that was hidden from public view in the private apartments of the Royal Palace in Madrid. It was probably painted by Velázquez’s son-in-law and successor as Painter to the Crown, and originally belonged to the supreme Spanish collector, Don Gaspar de Haro, Marquès del Carpio (cf. No.101).
CMS 1257140

100 Formerly attributed to Bartolomé Esteban Murillo (1617–82)
A Putto-Angel holding something Red: a Fragment
According to William Bankes’s own account to his father in 1815: ‘The little Angel by Murillo was cut out by the French of one of his most famous pictures, the Jubileo della Porciuncula in the Capuchin convent at Seville.’ The inscription on the cartouche that he had placed over the picture says, more picturesquely: ‘cut out by the French soldiers & applied to the covering of a knapsack’. However, the little angel is not generally accepted as by Murillo, whose altarpiece of St Francis’s miraculous vision of the Jubilee conferred on the Chapel of the Portiuncula is now in the Wallraf-Richartz-Museum in Cologne, lacking no such portion.
CMS 1257141

101 Diego Velázquez (1599–1660)
Cardinal Camillo Massimi (1620–77)
The great patron, collector, and friend of Poussin. Painted in his habit as a cameriere segreto (private chamberlain) of Pope Innocent X (who had appointed him this in 1646) during Velázquez’s second visit to Italy (1649–50). Not only is such dress unusual in a portrait, but Velázquez has used ultramarine (ground lapis lazuli), something that was virtually never done in Spain. Sold by the Cardinal’s heirs, and then in the collection of Don Gaspar de Haro, Marquès del Carpio (cf. No.99), whilst he was in Italy (1682–7). Bought by William Bankes in 1820 from the Marescalchi collection in Bologna, and the finest of his Spanish pictures.
CMS 1257142

102 After Diego Velázquez (1599–1660)
Cardinal Gaspar de Borja y Velasco (1582–1645)
A member of the family whose heads were Dukes of Gandia, but who are better known in their Italian manifestations as the Borgias. He was Cardinal-Protector of the Spanish Crown in Rome from 1611 to 1632, when forced to withdraw because of his opposition to Pope Urban VIII. Thereafter Archbishop successively of Milan, Seville, and finally Toledo (1643–5), when he was painted by Velázquez gratis, as the painter’s application for nobility mentioned. No surviving version of Velázquez’s portrait is generally accepted as the original, although this was reputedly given as such by a Borja, the Duchess of Gandia, to William Bankes in Spain.
CMS 1257143
CEILING PAINTINGS:

103a After PAOLO CALIARI, called IL VERONESE (1528–88)
_The Creation of the Elements_
Chronos (Time) in the centre, with his wife Cybele (Earth), and their children Zeus (Fire), Hera (Air) and Poseidon (Water).
CMS 1257144.1
CMS 1257144.2
CMS 1257144.3

103b&c Putti with symbols of the Elements
For the complex history of the ceiling, see p.16. In Veronese's original these putti were arranged on all four sides of the centre, each adjacent to the deity to whom their symbols related.
CMS 1257144.2

IN THE GILT CABINET:

The group of drawings and miniatures includes three which were in Ralph Bankes's possession in 1659:

_Judas confronting Christ at the Supper in Bethany_, by a follower of Jean Bourdichon (?1457–?1521), c.1500 [CMS 1251026]

_Mars and Venus_, the copy of a miniature by Peter Oliver (c.1594–1647) [CMS 1251021.1] after a painting by Titian in his studio, then in the collection of the Earl of Arundel which is now a studio version in the Kunsthistorisches Museum in Vienna.

The fourth miniature, of _The Raising of Lazarus_, is Flemish, 15th century [CMS 1251027]. There are also four gilt-bronze medallions of mythological subjects by the Dutch goldsmith and relief sculptor Paulus van Vianen (c.1570–1613), that probably come from the set that once hung in Charles I's 'Cabinet roome' in the Palace of Whitehall [CMS 1255222.1–4]
The State Bedroom

CEILING PICTURES:

104a–d In the manner of Paolo Caliari, called Paolo Veronese (1528–88)

 Allegory of Faith (central compartment)
 CMS 1257145.1

 Two square compartments with Cupids carrying Garlands
 CMS 1257145.2
 CMS 1257145.4

104e Attributed to Alessandro Varotari, called Il Padovanino (1588–1648)

 Two rectangular compartments:
 Cupid with Roses
 CMS 1257145.5

104f–m Francesco Vason

 Eight Arabesque Panels
 Certain of these arabesque panels were originally associated with the octagonal painting (No.107, now over the Upper Marble Staircase) acquired by William Bankes from the Palazzo Grimani in Venice during its siege by the Austrians in 1849, but they were in a very bad state, and everything that one now sees seems to be the work of the Venetian painter William Bankes employed to restore and complete them. The inset canvases must have come from at least two other different sources, since Bankes believed the Allegory of Faith and three of the Cupids to be by Paolo Veronese, but the other Cupid to be by Padovanino (though there are actually two pairs of Cupids). The yoking is not inappropriate, however, since Padovanino was the first of many Venetian artists to revive the manner of Titian (as here) and Veronese.
 CMS 1257145.6

ON THE CHIMNEYPIECE WALL:

Michelangelo Maestri (d.1812)

 Twelve mythological Figures and Cupids riding a variety of Conveyances
 Gouache over Etched Outlines
 CMS 1251039–50

Other versions of these are inscribed by Maestri as having been done in Rome, after originals by Raphael’s pupil and assistant, Giulio Romano (1499–1546). Maestri seems in fact to have been inspired by the similar vignettes which form part of the fresco decoration in the loggia of the Villa Madama on the outskirts of Rome. This was completed by Giulio Romano after Raphael’s death, although the actual fresco decoration was designed and executed by Baldassare Peruzzi and Giovanni da Udine (cf. the ceiling painting over the Upper Marble Staircase, p.20).

On this and other walls there are also two watercolour Scenes of Roman Piety attributable to David Allan (1744–96) [CMS 1251055.1, CMS 1251055.2]; watercolour copies of Veronese’s Alexander extending Clemency to the Family of Darius in the National Gallery [CMS 1251052.2], Bonifazio de’ Pitati’s (1487–1553) Dives and Lazarus in the Accademia in Venice, [CMS 1251052.1], and of Titian and others’ Faith appearing to Doge Grimani [CMS 1251052.3], in the Doge’s Palace; a parcel-gilt ‘Sansovino’ frame round a mirror, whose inscription reveals it originally to have been carved in 1635 for a painting presented by two members of a guild; and various prints, photographs, and embroideries.

Cupid carrying a Spur and a Clock
 CMS 1257145.3
The State Dressing Room
(Bathroom)

The ceiling is modelled on one at Inigo Jones’s Queen’s House, Greenwich. William Bankes wished the ‘parquet floor for the Dressing Room to correspond in pattern with the compartments of the ceiling’.

CEILING PAINTINGS:

VENETIAN SCHOOL, 16TH CENTURY, and ENGLISH SCHOOL, late (? ) 19th century
105a–i Venus in her Chariot, and Eight Ornamental Panels
Fresco transferred to enlarged canvas, surrounded by eight paintings in oil on panels, of birds, ornamental fleurs-de-lis, and a monogram.

The ceiling was most probably made up after William Bankes’s death, using elements that he had already sent back for the – abandoned – ceiling of the Library, together with the ruined survivor of a group of fresco fragments ascribed to Veronese from the Palazzo Morosini in Venice that he had bought in London in 1838. It was awkwardly enlarged from a rectangle to a reduction of the octagon originally intended to take Tintoretto’s painting then called Apollo and the Muses (No.37, Dining Room). Curiously, whilst three of the corners contain ornamental versions of the Bankes fleur-de-lis, the fourth contains a monogram composed of the letters ‘A’ and ‘B’ – which were the maiden initials of William’s sister, Lady Falmouth: Anne Bankes, who must have been dead by the time they were painted – or perhaps just repainted.

CMS 1257225.1

OVER THE DOOR TO THE BEDROOM:

After Parmigianino (1503–1540)
Cupid sharpening his Bow
A reduced variant copy – with the addition of a curtain and changes in the position of the two little cupids, and of the book on a plinth – of the painting now in the Kunsthistorisches Museum, Vienna.

CMS 872074

Waves attacking a Horse
CMS 1257147

This pair of pictures was bought by William Bankes in 1827 from the sale of the Altamira Collection in London, as by Frans Snyders (1579–1657). Count Altamira had inherited the vast collection of Diego Messia, Marqués de Leganés (?1580–1655), which included over 50 pictures by Snyders and others by his follower Paul de Vos (c.1596–1678). Although they now appear almost square, they are actually upright compositions and were originally inset as such into the panelling of the Dining Room. The top 29 inches or so were folded over so as to fit them at the top of the stairs in the late nineteenth century. The plaster swags of produce around them must have been created at the same date.
107 Attributed to Giovanni da Udine (1487–1561 or 1567)
*Illusionistic Gallery and Trelliswork Cupola with Disporting Putti*
Bought by William Bankes from the Palazzo Grimani by S. Maria Formosa in Venice in 1849. He believed that it had been painted for Giovanni Grimani, the Patriarch of Aquileia, in 1510, by Giorgione, who would have done the putti, and by Giovanni da Udine, his pupil, who did the birds and foliage. Giovanni da Udine was indeed briefly Giorgione’s pupil, but he did not work in the Palazzo Grimani for Patriarch Giovanni Grimani until his return from Rome, in 1537–40. Giovanni is celebrated for his ornament, but he also depicted putti in a set of cartoons for tapestries woven for Pope Leo X in Flanders, and was famous for the illusionism of his depictions of natural history. Here he combines these with daring perspectival effects in the tradition of Mantegna (1430/31–1506).
CMS 1257148

The South-east Bedroom

**START ABOVE THE DOOR LEADING TO THE LANDING:**

108 Richard Roper (active c.1735–c.1775)
*Margaret Wynne, Mrs Bankes (1724–1822) and her Daughter Anne (b.1759)*
Daughter of Dr John Wynne, Bishop of Bath and Wells (No.128), who acquired Soughton in Flintshire. She became the second wife of Henry Bankes the Elder in 1753. Anne was an amateur copyist in pastel, doing the *Infant Samuel receiving the Call* in the Bedroom Corridor.
CMS 1257067

132 Jacob de Wit (1695–1754)
*Putti enacting an Allegory of Summer*
Signed: J.d. Wit/1739
A late acquisition. De Wit specialised in illusionistic paintings such as this, simulating white plaster reliefs, as overmantels and overdoors.
CMS 1257173

110 Richard Roper (active c.1735–c.1775)
*Henry Bankes the Elder, MP (1698–1776)*
Signed and dated 1764 on the back
Younger brother of John Bankes (No.10, Library), whose neglect of the family estates he repaired. Fellow of King’s College, Cambridge, 1723–9, and barrister. Succeeded his brother as MP for the family seat, Corfe Castle, 1741–62, but surrendered his seat for a Commissionership of Customs.
CMS 1257073

128 English School, c.1730
*Dr John Wynne, Bishop of Bath and Wells (1667–1743)*
Father of Margaret Wynne (No.108), the second wife of Henry Bankes the Elder. Nominated to the see of St Asaph in 1714/5, he was translated to the Bishopric of Bath and Wells in 1727. In 1732 he purchased Soughton in Flintshire; this and his wealth were inherited in 1815 by his great-grandson, William Bankes, who gave a three-quarter-length version of this portrait to Jesus College, Oxford, of which the sitter had been President.
CMS 1257169

112 John James Baker (active c.1690–1710)
*Sir Henry Parker of Honington, 2nd Bt, MP (c.1640–1713)*
Oval
Nephew and successor, by special remainder, of the 1st Bt, Sir Hugh. A London merchant, he married Margaret Hyde (No.116) in 1665. His daughter Margaret married John Bankes the Elder in 1691, the same year as her elder sister Frances (No.117) was married to Sir John Pakington, when these portraits were possibly painted for John Bankes and his wife. The Parkers of Honington were a junior line of the Parkers of North Molton, Devon, whose senior line rose to become the Earls of Morley, of Saltram (NT). From the Honington line, in turn, descend the Hyde Parkers of Melford Hall, Suffolk (NT), in whose family the baronetcy continues to this day.
CMS 1257153

113 English School, c.1700
*Miss Margaret Pakington (b.1691 or after)*
Oval. Inscribed on the back: ‘Miss Margaret Pakington’
Almost certainly a daughter of Sir John Pakington, 4th Bt, and Frances Parker (No.117), who married in 1691. Her mother’s sister, Margaret Parker, Mrs John Bankes, would have been her godmother, after whom she would have been named, and to whom this portrait would have been given. Recorded with this identity, but no attribution, from the 1762 inventory onwards, in association with No.115. Possibly also by the same mysterious ‘Thredder’, but if so, painted separately.
CMS 1257154
114 Thredder, 1702
John Bankes the Elder, MP (1665–1714)
Oval
Son of Sir Ralph Bankes, married Margaret Parker in 1691. Inscribed with his identity and dated 1702 on the reverse, and recorded in 1762 (and possibly in 1731) as by this otherwise unknown artist. Apparently spelled thus in the 1731 list, but if this was a misreading, then it is most likely to be that of the name of William Reader (fl.1672–after 1700), son of a clergyman in Maidstone, who is recorded by Vertue as having ‘liv’d at a noblemans house in the West of England, sometime’.
CMS 1257155

115 Thredder, 1702
John Bankes the Younger as a Boy (1692–1772)
Oval
Like No.114, inscribed and dated 1702, and similarly attributed in the 1762 inventory and the 1731 list (where spelled ‘Threader’). With No.113, they were hung in John Bankes’s Closet in 1762, along with most of the other small and precious pictures.
CMS 1257156

116 John James Baker (fl.1690–1710)
Margaret Hyde, Lady Parker (d.1728/9)
Oval
Daughter of Dr Alexander Hyde, Bishop of Salisbury (1598–1667), a staunch Royalist, first cousin of Clarendon (No.35, Dining Room), and father of Robert Hyde (No.131, Upper Staircase). Married in 1665 to Sir Henry Parker of Honington, 2nd Bt (No.112), and mother of John Bankes the Elder’s wife, Margaret (?No.119), and of Frances, Lady Pakington (No.117).
CMS 1257157

117 John James Baker (active 1690–1710)
Frances Parker, Lady Pakington (1670/1–before 1700)
Oval
Daughter of Sir Henry Parker, 2nd Bt (No.112) and Margaret Hyde (No.116), and sister of Mrs John Bankes the Elder (No.119). She was married in 1691 to Sir John Pakington, 4th Bt, MP (1671–1727) of Westwood, Worcestershire.
CMS 1257158

118 Johan Zoffany (1733–1810)
The Woodley Family
William Woodley, MP (1728–93) was twice Governor of the Leeward Islands (1766–71 and 1792–3), and Lt-Governor of Antigua (1768–88 and 1792–3). His elder daughter Frances (No.29) married Henry Bankes the Younger in 1784. She is shown offering a rose to the newest-born child, John (1766–95), who died when his ship, HMS Leda, capsized in a squall off Madeira. The older boy is William (1762–1810), later President of St Kitts and Lt-Governor of Berbice. The seated child is Harriet, who married Thomas Pickard of Bloxworth in 1788, and became an amateur artist in pastels (see those in the Bedroom Corridor, p.23, and the White Dressing Room, pp.26).
CMS 1257159
119 (?) **Henry Morland** (active c.1675–c.1708)

(?!) **Margaret Parker**, later Mrs John Bankes
(after 1665–1730)

Previously inscribed on the reverse: *Miss Margaret Parker*

Daughter of Sir Henry Parker, 2nd Bt (No.112), and Margaret Hyde, Lady Parker (No.116), who married John Bankes the Elder (No.114) in 1691. This could be the portrait of her by ‘Moreland’ listed in 1731 as ‘Miss Parker’, which suggests that it was a portrait of her as a young girl, as this is.

CMS 1257160

120 **English School**, c.1680–90

(?!) **Frances Bankes** (1697–1709) as a Shepherdess

Previously inscribed on the back: *Miss Frances Bankes*

Apparently a younger daughter of John Bankes the Elder (No.114) and his wife Margaret Parker (?No.119), but the style and costume seem too early for it to be of any of their children. It is possible that the inscription was put on later and was mistaken. The picture is in a varnished silvered frame.

CMS 1257160

124 (?) **Jan Porcellis, known as Porcellis the Elder** (1587–1632)

**Shipping off a Coast in Rough Seas**

Very possibly the picture listed as ‘A Storme of Porcellis’ in Ralph Bankes’s list of his pictures at Gray’s Inn in 1659, but reframed in the nineteenth century. The taste for Porcellis’s paintings in England seems to have been established by Charles I, who owned several, three of which survive at Hampton Court.

CMS 1257165

**TO THE LEFT OF THE CABINET, FROM THE TOP:**

D9 Attributed to **Charles-Alphonse Dufresnoy** (1611–1668)

Recto: *The Drunkenness of Noah*

Brown wash over red chalk

Verso: *Sketch of a Sculpted Ornamental Feature*

Red chalk

Although this and the following drawing are both inscribed in an apparently 17th-century hand ‘Diseg: di Mons. Posin’ and ‘di mano propria’ (‘by his own hand’), they are not by Poussin, but by another French artist working in his orbit in Italy. The likeliest candidate is Dufresnoy, who went to Rome in 1633/4 with his friend, Pierre Mignard, only returning to Paris in 1656, via Venice, whence these and the small group of drawings to which they belong seem to have come.

CMS 1251025

D1 Attributed to **Charles-Alphonse Dufresnoy** (1611–1668)

Recto: (?!) **Venus and Mars in a Bedchamber with Cupid**

Brown wash and red chalk

Verso: *Selene and the Sleeping Endymion*

Brown wash and red chalk

CMS 1251017
D2 Sir Peter Lely (1618–80)
(?Head of a Young Woman of the Packington Family
Coloured chalks on buff paper
The identity of the sitter is uncertain, and this is anyway very possibly a study of a ‘Beauty’ done for its own sake. First recorded as one of the precious pictures ‘in my brother’s Closet’, in Henry Bankes’s 1762 inventory of John Bankes’s collection at Kingston Hall, as just ‘a Lady’, but when Sir William Musgrave visited Kingston Hall in 1797, he was told that she was ‘Mrs Packington’, and on a recently rediscovered picture list of c.1800 she is called ‘Miss Packington’.
CMS 1251186

OVER THE CABINET:

D3 John Greenhill (c.1644/5–76)
Thomas Betterton the Actor (?1635–1710) as Solyman in Davenant’s ‘Siege of Rhodes’
Black and red chalk. Signed and dated 1663
Also first recorded ‘in my brother’s Closet’ in 1762, but as ‘Betterton the Player in the Character of Bejazet, in Crayons by Sir Peter Lilly’. Greenhill was Lely’s most individual pupil; he mingled with actors, and was the first British artist to portray them in character.
CMS 1257163

121 Gaspar de Witte (1624–81)
A Rocky Wooded Landscape with a Figure on a Path
Panel. Signed: G.D./WITTE F.
Ralph Bankes evidently had a fondness for landscape painting, but only this picture (recorded by him as ‘A landskip of du Witts on A board’ and as ‘A little landskip of Witts’) and the great Berchem (No.69, The Saloon) survive at Kingston Lacy.
CMS 1257162

TO THE RIGHT OF THE CABINET:

D5 North Italian School c.1600
The Magdalen Anointing Christ’s Feet in the House of Simon
Pen, brown ink and wash
Inscribed on the former mount: Desegno de Paolo a Veronese Mani Propria.
CMS 1251018
ON THE FAR WINDOW WALL:

Six more of Bone’s named copies of English portraits (see the Drawing Room p.10), and two small portraits in oils, the one on the right a reduced copy of a self-portrait by Rubens.

TO THE LEFT OF THE SOUTH WINDOW, FROM THE TOP:

17. H. Egleton after A.E. Chalon, RA (1780–1860)
Anne Frances Bankes, Countess of Falmouth (1789–1864)
William Bankes’s much-loved sister, who intermittently occupied this apartment after the death of her husband in 1841 (cf. No.23, Drawing Room).
CMS 1251123

ENGLISH, c.1820
18. View of Tregothnan from the Sea
Watercolour
Tregothnan in Cornwall was rebuilt in Tudor style for Anne Frances’s husband, the 4th Viscount (later 1st Earl) of Falmouth, after their marriage in 1810, by William Wilkins, 1816–18.
CMS 1251177

19. English, c.1820
River Scene, with a Bridge and Rocks
Watercolour
Both of these watercolours are in inner verre églomisé frames.
CMS 1251178

TO THE RIGHT OF THE SOUTH WINDOW:

WARNER GYSELMAN (Belgian School, 19th century):

122. View of a Path and Meadows, with Sheep
CMS 1258729

123. View of a Path with a Hut by a Stream
CMS 1258729
Panels, both signed. Not recorded at Kingston Lacy until this century, and scarcely worthy of it.

OVER THE DOOR TO THE SOUTH-EAST BEDROOM:

D4 Lelio Orsi (1511–87)
Recto: Design for a Frieze
Verso: Kneeling Saint Holding a Boy
Pen, brown ink and wash, over black chalk
Inscribed in graphite in a later hand in the cartouche: Lelio di Novellaria/F.1546, and with the collector’s mark of 1st Earl Spencer (1734–83).

Orsi was one of the most bizarre and imaginative draughtsmen and painters of the sixteenth century, working for, and on terms of friendship with, a cadet branch of the Gonzaga family established in Novellara. The inscription is misleading, since the juxtaposition of the ornament of Roman Imperial architecture on the left-hand side, with that of

the palace of Fontainebleau on the right, probably points to a date in the 1560s.
CMS 1251020

D6–8 GIACOMO FRANCO (1556–1620)
Three scenes during the Venetian Carnival
Pen, brown ink and wash
These three drawings were all engraved (anonymously) in reverse for Giacomo Franco’s:

Habiti d’Huomeni et Donne Venetiane (1610) as the Ordine
CMS 1251022

Nel dare il bastone all’ Ecc.mo General di Mar, Le Feste del Giovedi Grasso
CMS 1251024
The South-east
Dressing Room

The pictures in this room are a *mélange* of old oil paintings (reflecting its past use as a picture store); drawings; watercolours, including three views and a reconstruction of Corfe Castle; and engravings, particularly of pictures in the collection. The more interesting items include:

**LEFT OF THE DOOR FROM THE CABINET ROOM:**

**111 ENGLISH SCHOOL, mid-18th century**
*Unknown Young Man in Bottle-Green, holding a Tricorn Hat*
Paidot oval
The unknown sitter may be dressed for hunting.
The artist is close to Thomas Hudson, who gave his opinion on the four *Evangelists* now attributed to Seghers (Nos 6, 8, 15, 17; Library).
CMS 1257152

**REGINALD EVES (1876–1941)**
*Ralph Bankes* (1902–81)
Black chalk. Signed and dated 1924
The donor to the National Trust on his death of the estates of Corfe Castle and Kingston Lacy. Drawn by a society artist who painted another Dorset man, Thomas Hardy.
CMS 1251136

**GOTTFRIED SAITER after VALENTIN LEFEBVRE**
(c.1642–c.1680)
*Omnia Vanitas*
Engraving after Lefebvre’s drawing of the painting then ascribed to Titian now in the Saloon (No.75).
From a set of engravings after Lefebvre published in 1682.
CMS 1251202

**JOHN SMITH after SIR GODFREY KNELLER**
(1646/9–1723)
*Mrs Voss and her Daughter*
Mezzotint of 1692 after the original of the painting now in the Saloon (No.72). Although the print is not inscribed with the names of the sitters, the tradition that it shows Kneller’s mistress and their child is of long standing.
CMS 1251165

**ABOVE THE OVERMANTEL MIRROR:**

**127 THE HON. HENRY GRAVES (1818–82)**
*Florence Mary Anne Fane, Mrs Albert Bankes*
Signed and dated 1877
Painted four years after her marriage in 1873 to Wynne Albert Bankes (1840–1913) of Wolfeton, Dorset, the fourth son of the Rt Hon. George Bankes, MP, and Georgina Charlotte Nugent. Lent by the Countess Zamoyska.
CMS 1257204

**OVER THE GLAZED DOOR TO THE BACK STAIRS:**

**125 FLEMISH SCHOOL, c.1600**
*The Calling of St Peter*
In *Matthew* xvi. 23, Christ rebukes Peter with the words ‘Get thee behind me, Satan’, for attempting to deny that he would be crucified.
CMS 1257167

**WINDOW WALL, TO THE RIGHT OF THE WINDOW:**

**ENGLISH SCHOOL, 18th century**
*Two Views of Corfe Castle*
The lower of these two views, in watercolour in an inner verre églomisé frame, shows the ruins of the castle as they actually were; the upper one, in grey wash, is an imaginary reconstruction of how it might have looked before the siege in 1646.
CMS 1157?
OVER THE CHEST OF DRAWERS:

**126 Laura Hope, née Troubridge (1858–1929)**
Walter Ralph Bankes (1853–1904)
Pastel
The father of the donor of Kingston Lacy, which he inherited at the age of sixteen.
Laura Hope was a daughter of Sir Thomas Troubridge, Bt, AdC to Queen Victoria, and the wife of Adrian Hope, a descendant of the Earls of Linlithgow, and joint guardian of Oscar Wilde’s children. A command to paint twenty-two of Queen Victoria’s grandchildren made her artistic reputation at a stroke, while her ‘beauty and poise made her the doyenne of Hyde Park’s society cyclists’. Her sister-in-law was none other than Una, Lady Troubridge, the lifelong companion of the lesbian novelist Radclyffe Hall.

CMS 1251142

OVER THE DOOR TO THE CABINET ROOM:

**English School, c.1800**
*View of Corfe Castle, with Cattle grazing*
Watercolour
1151128

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**The Bedroom Corridor and Attic Staircase**

**ON THE LEFT- AND RIGHT-HAND WALLS:**

Similarly framed and glazed pastels after paintings by Sir Joshua Reynolds (1723–92):

*A Self-portrait of the Artist* by an unnamed copyist
CMS 1251140

*A Girl Resting on a Ledge*, by Mrs Pickard
CMS 1251143

*An Infant Samuel receiving The Call* (after the picture in Reynolds’s posthumous sale now in the Dulwich Picture Gallery), recorded after 1772 as by ‘Miss Bankes’ – presumably Anne (b.1759; see No.108, South-East Bedroom), the daughter of Henry Bankes the Elder, who had come into the Kingston estate that year.
CMS 1251142

**ON THE RIGHT-HAND WALL:**

**133 Francis Cleyn the (?) Elder (c1582–1657/8)**
John Bankes (1626–56) and Sir Maurice Williams, his Tutor
First recorded around 1656, and described in the note of Ralph Bankes’s pictures in Gray’s Inn of 1658 as: ‘My Brothers Picture & Sr M. Williams. A long Cloth by Decline.’ Cleyn is best known as chief designer to the Mortlake tapestry works, but both he and his son are also recorded as painting portraits, though none has hitherto been definitively identified. The book on the table at the left is open at the frontispiece of Galileo’s *Systema Cosmicum* (1st Italian edition, Florence, 1632; 1st Latin edition, Leyden, 1635).

*The Systema Cosmicum* was Galileo’s theological debate over the correct movement of planets in our solar system, either around the Sun or the Earth.
CMS 1257174
131 English School, c.1690
Robert Hyde of West Hatch
First mentioned in 1731, and listed in 1762 as a portrait of ‘Robert Hyde of West Hatch in Wiltshire Esq.’, this must be a portrait of the brother of Margaret Hyde, Lady Parker (cf. No.116, South-East Bedroom), head of the senior lines of the Hydes. ‘West Hatch’ would seem to be the now much altered Hatch House, Newtown, near Tisbury. In a varnished silvered frame.
CMS 1257172

109 Richard Roper (active c.1735–c.1775)
John Bankes the Younger, MP (1692–1772)
Signed and dated: R[ ] Roper P[ ]n[x]t 1764
This three-quarter-length portrait was evidently done from the same sitting as No.10 (Library), although the pose is reversed.
CMS 1257150

The Attic Landing

134 Flemish School, early 17th century
The Tribute Money
From its early frame, most probably one of the pictures acquired by Ralph Bankes, even though not recorded in 1659. It was rediscovered around 1854, tucked behind another painting. Certain details – notably the old Levite in spectacles craning forward at the left – seem to have been inspired by Ruben’s three-quarter-length version of this subject, now in the Fine Arts Museum, San Francisco, but first recorded in the collection of William of Orange. Possibly by the same artist as the Christ rebuking St Peter (No.126, South-East Dressing Room).
CMS 1257175

109 Richard Roper (active c.1735–c.1775)
John Bankes the Younger, MP (1692–1772)
Signed and dated: R[ ] Roper P[ ]n[x]t 1764
This three-quarter-length portrait was evidently done from the same sitting as No.10 (Library), although the pose is reversed.
CMS 1257150

The Attic Corridor

136 Attributed to Domenico Tintoretto (1560–1635) and studio
The Comiciro (?) Family adoring the Madonna and Child
Presumably acquired by William Bankes in Venice, but we do not know when, whence, or from whom; nor is it even sure that the name of the family has been accurately recorded. It shows father, mother, one dead and five live sons, a son-in-law (?), and three live and three dead daughters (one of whom, dressed as a nun, since she is shown in the midst of the living family, may have died after the picture had been begun), and the Madonna and Child. The children who had died are denoted by crowns and three of them by angelic wings.

The Madonna and Child are close in style to Palma Giovane (1544–1628), but the mortals are more obviously by Domenico Tintoretto and his studio. Some parts of the picture – particularly those on the pieces of canvas added on either side – are weaker than the rest. A large oblong painting of a family at prayer such as this seems to have been intended to hang in the portego of a Venetian palazzo.
CMS 1257177
ON THE LEFT WALL, LEFT TO THE RIGHT:

172 English School, c.1600-1615
Portrait of a Gentleman in a D-Shaped Lace Collar
By some confusion, this has come to be called a portrait of Sir Francis Walsingham (c.1530–90), whose dates make this impossible: the style of collar belongs to a fairly brief period around 1610/15. The facts that the portrait was identified as that of an historical figure and that it is not to be found in early inventories, suggest that it was an acquisition, not an ancestor (unless the naming was simply the product of confusion with the real portrait of Walsingham, No.186)
CMS 1257205

173 English School, c.1625–45
Portrait of a Lady in Black, holding a Book, Wife of the Supposed Common Councilman
In contrast to the preceding picture, this one and its pendant would appear to be genuine family portraits. Since we have portraits of Dr John Bankes (No.12, Library) and of Ralph Hawtrey and his wife (Nos 27 and 31, Drawing Room), it has been speculated that they are of other members of the latter’s family, the Althams, but there do not seem to be any close kin whose dates would fit. The costumes proclaim the sitters as members of the city merchant class, as the Althams were (though one line acquired a country seat, Mark Hall, in Essex, whilst another produced two daughters, both of whom married into the nobility).
CMS 1257178

174 Portrait of a Gentleman in a Black Skull-Cap, holding a Book, once called a Common Councilman
Evidently the husband of the foregoing. His trimmed gown indicates both wealth and distinction, whilst the books that he and his wife hold – almost certainly books of devotion – together with their sober attire, suggests that they were Puritans, like the majority of City families. The artist was also evidently a City painter. No more than with No.189 does anything in the sitter’s dress denote an alderman or common councilman, as listed in 1731 and 1762, so it might instead be he and his wife who were ‘supposed to be of the family of ‘Gilly’ in that of 1762, rather than Nos.189 and 188. In neither case, however, would this seem apt, as the Gillys belonged to the landed gentry, who would have been shown in different dress.
CMS 1257207

175 English (?) School, mid- to late 16th century
Portrait of an Unknown Gentleman of the Gates or Yates Family
The costume of this portrait makes it very difficult to date or place. It departs from the usual Flemish character of sixteenth-century English portraiture, and has something slightly Germanic about it. The gate in the coat of arms, top right, is almost certainly a canting device (ie allusive to the sitter’s name), but no Gates or Yates has ever been identified as a relative of the Bankeses.
CMS 1257208
176 Spanish School, late 16th century
*Portrait of a Young Princess*
Also of unknown origin, but possibly acquired by William Bankes, though he makes no mention of it, because though it is in a black and gold frame of the type found on paintings from earlier in the history of the collection, it is clearly a later imitation of those. The dress, gold-chains, and the way in which the child is shown, with a floral crown, suggests a princess; and there are, indeed, similarities with portraits of the Infantas Isabella Clara Eugenia (1566–1633) and Caterina Michaela (1567–1597), daughters of King Philip II, in the Convent of the Descalzas Reales in Madrid.

CMS 1257209

177 Attributed to Gabriel Weyer (1576–1632)
*Portrait of the Holy Roman Emperor, Matthias II (1557–1619)*
Matthias II was younger brother of the much more celebrated Emperor, Rudolph II (1552–1612), whom he displaced successively as King of Hungary (1608), King of Bohemia (1611), and Holy Roman Emperor (1612), when the former was forced to abdicate by him and two other brothers, because of his neglect to rule, thanks to his obsession with art, astrology, and alchemy. ‘Holy Roman Emperor’ effectively meant the ruler of Austria, Hungary, Bohemia, and all the German principalities.

CMS 1257210

178 Portrait of the Archduchess and Empress Anna (1585–1619) *Bella Gerant Alii, Tu Felix Austria, Nube* (‘Let others make war, you, oh happy Austria, marry’) One of the ways in which the Habsburgs maintained their hegemony was intermarriage – though the inbreeding ultimately led to their extinction. Anna was the daughter of the Habsburg Archduke Ferdinand, who ruled the Tyrol, and of Anna Catherina Gonzaga of Mantua, and was in 1611 married to her first cousin, Matthias, third son of the Holy Roman Emperor, Maximilian II.

CMS 1257211

ON THE RIGHT WALL, TO THE LEFT OF THE TENTED ROOMS:

186 Attributed to Hieronymus Custodis (active in England ?1585–c.1593)
*Portrait of Sir Francis Walsingham (c.1530–1590)*
The jewel of the Order of the Garter that the sitter wears on his gold chain is not that of a Knight of the Order, but of its Chancellor. That post was held by Sir Francis Walsingham from 1578 until his resignation, on the grounds of ill-health, in 1588. He also ran a forerunner of the Secret Service for Elizabeth I. Custodis is thought to have fled here after the Sack of Antwerp in 1585, is recorded in London in 1592, and his widow remarried some time in 1593, but his only signed and dated portraits are of 1589, and others inscribed with the date but only attributed, are of 1589 and 1590. It is unclear how or why a portrait of Walsingham should have entered the collection at Kingston Lacy. The Latin inscription conveys the words of a friend regretting that he has only this image of him.

CMS 1257219

IN THE BAY OF THE TENTED ROOMS:

188 English School, 1617 (?)
*Portrait of a Woman, supposedly aged 60, once said to be of the Gilly Family*
If the eighteenth-century identification of this portrait were to have been correct, the sitter would have been kin to – possibly even the mother of – Samuel Gilly, of High Hall, Wimborne, who married Arabella, Sir John Bankes’s sixth and youngest daughter, subject of the loveliest of all the Lelys in the Library (No.2). The inscription on the picture, however, is not contemporary with it, and is clearly inaccurate – the sitter is a great deal younger than 60. See, however, the next picture.

CMS 1257221
Portrait of a Man, aged 78, once supposed to be of the Gilly Family

Apparently first recorded in 1731, without identification or any mention of the inscription, just as: ‘An old Gentleman’s head’, it seems next to have been recorded in 1762, as: ‘A Head of a Gentleman, supposed to be of the Family of Gilly’ – but again, with no mention of any inscription, or of the facts given in that. It is possible that these references are instead to P/174 (q.v.), since neither that picture nor this have anything to denote the sitter as an alderman or common council man, as the alternative identifications in 1731 and 1762 state. They are even less likely to be of any Gillys, however, since those were of a family of landed Dorset gentry, who would have been painted quite differently.

The inscriptions on this picture and its pendant must postdate the revised Catalogue of 1775, as their fake archaic script would also suggest. It may therefore be that by that time, the supposed Gilly identifications had been forgotten. The date 1617 is that of the death of the most distinguished member of the Altham family, probably at something like the age given in the inscription, of whom, by the 19th century, the Bankeses might well have wanted to have a portrait. That was Sir James Altham, of Oxley, sergeant-at-law and baron of the Exchequer, who attempted to resist James I’s arrogation to himself of prerogative powers, and whose two granddaughters both married peers. Moreover, when he died, he was married to his third wife, who will almost certainly have been appreciably younger. Neither her name nor her dates seem to be known, so the AEATIS SVÆ 60 may just have been a bad guess.

The Tent Rooms

For over a century, the upper parts of Kingston Lacy were used to store pictures that were either no longer thought worthy of, or not in a suitable condition to be hung in, the main rooms of the house. The first of the Tent Rooms is now hung with miscellaneous prints; the second with watercolours of Syria, two of which are signed by an as yet unidentified ‘V’ Germain’, and dated 1817 and 1819, respectively.
The Servants’ Hall

VESTIBULE: ON THE BACK WALL:

138–40 THOMAS G. TARGETT (active 1869–81)
Dead Duck and Hare
CMS 125179

Dead Trout
CMS 125180

The Hall

ON THE RIGHT WALL OF THE PARTITION:

127 (?) SPANISH SCHOOL, 17th century
A Royal Child seated by a Vase of Flowers and a Monkey with a Garden beyond and the Figure of Pomona walking in it
Possibly South American, rather than Spanish, this might once have embodied Spring, in a set of the Four Seasons.
CMS 1257168

ON THE LEFT WALL:

141–2 NETHERLANDISH SCHOOL, 7th century
Wooded Landscapes with Ruins
These, and probably all the other large landscapes in this room, were first recorded in 1731, and again in 1762, relegated to the Great Staircase.
CMS 1257182

(?) ITALIAN SCHOOL, early 17th century
Four Architectural Capricci of Ancient Rome, with Figures
Survivors of a set of six such pictures first recorded in 1731, and in 1762 as hung in two groups of three on the Great Staircase, with these titles:

143 The Middle Part of the Circus Maximus [?]
CMS 1257184

144 Two Temples, one of Honour, the other of Virtue
CMS 1257185

145 Vespasian’s Amphitheatre with the Columna Rostrata
CMS 1257186

146 The Tomb of Augustus Caesar [actually The Appian Way]
CMS 12571847
OVER THE DOOR TO THE EGYPTIAN ROOM:

147 ANGLO-NETHERLANDISH SCHOOL, 17th century
_A Wooded Landscape with a Milkmaid milking a Cow and Labourers outside a Farm Building_
CMS 1257188

ON THE RIGHT WALL:

148–9 ENGLISH SCHOOL, first half of the 17th century
_A Pair of Views of the Thames, with the Old Palaces of Greenwich and Whitehall_
These – apparently unique – early views of the two royal palaces are first recorded at Kingston Lacy in 1731, but were probably collected by Ralph Bankes. They may be copies of lost paintings by Cornelis Bol (active 1607–66), a topographical painter who was recorded in London 1635/6. The view of Greenwich contains the earliest known and most complete depiction of Henry VIII’s palace, Placentia.
CMS 1257189
CMS 1257190

151 NETHERLANDISH SCHOOL, mid-17th century
_A Wooded Landscape with a Churchyard and Gravediggers_
CMS 1257192

152 NETHERLANDISH SCHOOL, early 17th century
_A Wooded Landscape with Herdsman, Cattle and Goats, watched over by a Dog by a Monument_
CMS 1257193

ON THE LEFT WALL OF THE PARTITION:

150 FLEMISH OR FRENCH SCHOOL, early 17th century
_A Cook with a Still-Life of Vegetables and Game_
First recorded in 1731, evidently – as in 1762 – in an honourable position in the Great Hall, before it was relegated to the Servants’ Hall. There was a vogue for such depictions at the beginning of the seventeenth century, and the earliest and most capable English amateur artist, Sir Nathaniel Bacon (?1583–1627), is thought to have produced some. This, however, is in a rather different style, and does not appear to be English. There is a suggestion of sexual innuendo in the cock held by the maid.
CMS 1257191

153 ENGLISH SCHOOL, early 19th century
_A Mountainous Wooded River Landscape with an Angler_
CMS 1257194
Lighting and labelling in National Trust houses

Why is the level of lighting in certain rooms so low as to make it difficult to see pictures clearly? And why are old and misleading labels or inscriptions kept on pictures or their frames?

The National Trust puts on display all the oil paintings in its care (unlike most museums, we do not have quantities of paintings in store and not on view). At the same time it tries to protect textiles and other fragile things from damage by exposure to too much light, whilst giving visitors some idea of how most pictures were seen in the past.

Before the invention and cheap availability of electric light, light levels in houses were much lower. Those looking at pictures were more concerned with the effect of the whole – with composition, psychological truth, and beauty – than with detail and (except in rare cases) handling. The varnishes then used tended to darken quite quickly, successive coats of varnish compounding the effect. This, the level of lighting, and the height at which many pictures were hung, all contributed to viewing a picture as part of an array. It also meant that a copy of a good painting was more highly rated than an original picture by a lesser artist. This ‘broad brush’ approach to viewing pictures meant that connoisseurship, which often depends upon the recognition of detail and of individual ways of handling, was much less widely diffused.

Only a small proportion of pictures was engraved, and the engravings themselves were often wrongly titled. It is also not uncommon in historic collections of family portraits to find that later generations have over-optimistically inscribed early portraits that had lost their true identities, as of significant ancestors of whom no image was otherwise known. Inaccurate ascriptions and identifications thus arose, which may be perpetuated by old labels and inscriptions. These are retained, however, because they, along with the frames that they are on, are part of the history of a picture, and because more accurate information (to the best of our knowledge, at least) is available in guidebooks and picture lists such as this one, and from room stewards.

The Trust does, however, attempt to place the more important pictures in the collections in its care in locations in which they can be seen well. It also pursues programmes of cleaning (though there is never enough money for it to do everything that it would like to!), to render paintings as visible as possible, so far as it is compatible with harmony and balance, both in themselves, and in relation to one another and their setting.

Text written by Alastair Laing

Illustrations NT Images pp.10 (bottom left), 11 (top left), 14 (top right), 16 (left), 24 (left), 30 (left), 45 (top left); NT Images/Angelo Hornak pp.13 (top left), 22 (right); NT/Brian Middlehurst p.32 (bottom); NT/Christopher Hurst pp.8 (bottom left), 9 (left), 10 (right), 29, 39, 41, 42; NT/Derek Witty pp. front cover, p.7 (right), p. 8 (top left, top right, bottom right), 9 (right), 10 (top left), 11 (right), 12, 13 (bottom left and right), 14 (middle and bottom right), 15, 18, 19 (right), 20 (left), 22 (left), 23, 24 (right), 29, 30 (top and bottom right), 31, 32 (top), 34, 35 (top and bottom left, 36 (right), 37, 39; NT/Hamilton Kerr Institute pp.16 (bottom right), 28 (top and bottom right); NT/Ian Blantern pp.16 (top right), 25, 28 (left); NT/James Mortimer p.26; NT/John Hammond pp.17, 19 (top and bottom left), 20 (top and bottom right), 35 (right); NT/Richard Pink p.14 (left); NT/Rodney Todd-White p.21; NT/Roy Fox p.45 (bottom left);

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Designed by LEVEL

Front cover picture Marchesa Maria Grimaldi and her Dwarf, by Sir Peter Paul Rubens