

KINGSTON LACY, Wimborne
(Dorsetshire)

H. J. R. Bankes, Esq.

Open: HHC (1954), p. ix.

Michaelis p. 415f.

Michaelis did not visit the Bankes Coll. but was informed that two busts appearing in Specimens of Ancient Sculpture were still in the house, "on the staircase." On a visit in July 1955 Mr. Bankes kindly showed me the two busts (nos. 1, 2) and the other antiquities described below. Most of these were collected on the travels of William John Bankes (died 1855), a friend and contemporary of Byron. The first two busts were purchased from the Consul Baldwin Collection in 1828.

1. (On a Cabinet at the Head of the Stairs)

HEAD OF A PTOLEMAIC QUEEN (Arsinoe II - found at Alexandria).

She wears a large crescent diadem. The back of the head is unfinished.

The tip of the nose has been restored in plaster, with too much of a point.

Crystalline Island Marble

H.: .47 L.(of face): .20

The identification is based on postumous gold and silver coin portraits, 270/269 B.C., e.g. Charbonneaux, Mon. Piot, 47, p. 119; cp. also the head in Alexandria, p. 120, fig. 3.

2. (On a Table in the State Apartments)

GREEN BASALT HEAD OF A MAN OF THE LATE HELLENISTIC TO AUGUSTAN PERIODS

(Found near Canopus ca. 1780)

(no. 2. continued)

H.: .42 L.(of face): .18

Chipped around base and restored in plaster.

Ears damaged.

B. V. Bothmer, AJA, 1954, p. 143 f., companion to the Berlin Caesar

(Blümel, Bildnisse, R9).

C. A. Picon, Treasure Houses, p. 321, no. 246.

The manner of arranging the hair, the proportions of the face and neck, and the treatment of surface details belong to the Plastic-Idealizing Style of Schweitzer

(Bildniskunst, figs. 152-155, the Caesar of Castello di Agliè; cp. also the Caesar Museo Chiaramonti 107: Röm.Mitt., 47, 1932, pls. 49 ff., which has a thinner face.).

The portrait does not, ^{however,} appear to represent Caesar. The slant of the underside of the nose and the inward slope of the upper lip are characteristics of M. Anthony,

preserved in all his coin portraits no matter how widely they vary among themselves.

On the basis especially of Vessberg Type III (6-8: Studien zur Kunstgeschichte, pl. 8) this head can be identified as an idealised portrait of Anthony, a suggestion

made by Mr. Ashmole. The form of the bust, designed to stand in a niche or pillar, is securely dated in the Augustan period (cp. the Aureus of Augustus:

BMCCRE, I, pl. 16, no. 7; also the Agora "Augustus": Hafner, Späthellenistische Bildnisplastik, p. 83, no. A 41, pl. 38; Harrison, Agora I, pp. 17ff., pls. 5f.)

and appears to enter Rome on late Republican grave reliefs (e.g. Vessberg, op. cit., pl. XXXVIII, 3). The form could be pre-Aetium in Egypt.

Curtius (Röm.Mitt., 54, 1939, pp. 112ff., pl. 25, figs in text) made valliant attempts to identify Anthony in two marble portraits, based on the particular quicksands of numismatic comparison. The head in Berlin is certainly a Julio-Claudian, and that from Pompeii lacks the nose and upper lip formation which are seen in the coins and the Kingston Lacy bust, in spite of its ideal overtones.

B. V. Bothmer has already pointed out the importance of these late Egyptian basalt heads in Augustan and later Roman portraiture. From the Kingston Lacy bust

of secure Egyptian provenience we may proceed to the basalt Germanicus (?) from Egypt (B. M. no. 1883: Curtius, MdI, 1, 1948, p. 85, pl. 32), the Newby Hall head (AJA 59 [1955] pl. 44, fig. 22), the Louvre Octavia Minor (Arias, Röm.Mitt., 54, 1939, pp. 76ff, pl. 18), and the bust in the Metropolitan Museum (Richter, Cat., 1954, p. 98f., no. 189). Two of the last three come from Rome.

3. (Over Doorway at the Foot of the Stairs)

HEROIC HEAD OF AUGUSTUS

H.(ant. portions): .34

Greek Island Marble

Restorations: nose, ears, patch in chin and most of bust from the middle of the neck.

4. (Pendant to Previous. Over other Doorway)

BUST OF AGRIPPA

A Neo-Classic replica of the Louvre Agrippa (Hekler, Portraits, p. 174) or that in the Uffizi (West, Römische Porträt-Plastik, I, pl. XXI, no. 131).

5. (In the Tea Hall) UPPER PART OF A(N ATHENIAN) TREATY OR BOUNDARY STONE.

Athena and a Figure Clasping Hands.

H.(max.): .34 W.: .21 Th.(max.): .09

Crystalline Island(?) Marble.

Broken on two sides; back roughly finished.

Hellenistic period. The head and helmet of Athena corresponds to that on new style Athenian tetradrachms.

Cp. H. Speier, Röm.Mitt., 47, 1932, pls. 12, no. 2 (401 B.C.); 13, no. 2 (405 B.C.); 15, no. 4 (398 B.C.). Also Svoronos, Das Athener Nationalmuseum, pl. CCX, two rt. ex. and Walter, Bes. der Reliefs im kleinen Akropolismuseum, p. 1, no. 1.

EGYPTIAN ANTIQUITIES

Among the important collection of Egyptian antiquities are frescos, papyri, and about twenty stelai in the Tea Hall.

Other outstanding Egyptian sculptures are:

6. OBELISK,

originally set up on the Island of Philae by priests of Isis in the reign of Ptolemy Euergetes II (), and bearing a Greek and hieroglyph inscription. The obelisk was restored with red granite from Lepcis, presented for the purpose by George IV, and the foundation stone for its present installation was laid by the Duke of Wellington in 1827.

Viola Bankes, A Dorset Heritage, The Story of Kingston Lacy, London, 1953, 142ff., 160f., 169.

7. GRANITE SARCOPHAGUS OF A PRINCESS

8. STATUE OF RAMESES II