

GRAND DESIGNS



1 **Pieter Brueghel the Younger**
1564–1638 Flanders
A Village Fair (Village Festival in Honour of Saint Hubert and Saint Anthony)
early 1600s
oil on panel
Mackelvie Trust Collection
purchased by the Mackelvie Trust, 1961

Saint Anthony was the patron saint of lost keys and other items, while Saint Hubert was the patron of hunters. Their effigies are carried in procession past spectators, whose attention is diverted by a group of travelling actors performing a play known as the Trick Water Farce. The actors are eating a meal onstage, reflecting the simple feasting which for many was the main object of the day.

2 **Mary Beale**
1632–1697 England
Sir Nicholas Stuart, Bart
date unknown
oil on canvas
gift of Dr Hugh Wansey Bayly, 1940

Mary Beale earned her family's livelihood painting portraits of dignitaries, while her husband Charles saw to domestic details and took responsibility for buying her paints and canvases. He wrote a text, *Experimental Secrets*, on her use of pigments, supports and painting technique, which gives an invaluable insight into 17th-century painting methods.

Frame sponsored by Laurel and Rupert Norwell.

3 **Cornelius Johnson**
1593–c1664 England
Portrait of a Lady 1633
oil on panel
purchased with funds from the
M A Serra Trust, 1977

The delicate colouring and silvery tones in this painting are characteristic of Cornelius Johnson's work and made him a favourite with female sitters, who revelled in the artist's ability to capture the sheens and shimmers of their silk brocades.

4 **John Callow**
1822–1878 England
A Calm Morning on the Suffolk Coast
date unknown
oil on canvas
purchased 1955

John Callow's painting represents the kind of boat maintenance that calm days at low tide allowed along the coast of Britain. Activities such as careening (the rolling of the boat onto its side to allow scraping and removal of barnacles and other organisms that accumulated on the keel), and graving (repainting with hot tar on the hull to stop rot) all depended on a low tide and fine weather. Larger craft had to resort to a dry dock for such attention.

5 **School of Edward Collier**
1670–1702 The Netherlands
A Vanitas Still Life
date unknown
oil on canvas
gift of Sir George Grey, 1887

The depicted sheet of paper lists the causes of those who have recently died. The most common afflictions were 'Consumption (56 people)', 'Gripping in the Guts (21)', 'Feaver (85)' and 'Teeth (29)'. The list ends with 'Drown'd (2) One at St Dunstan Stepney. And one in a pond at St Mary Islington'. It sounds as if the person who died 'suddenly' had the best of it.

6 **J Bourjinon**
active mid-17th century
The Netherlands
Still Life: Fruit and Shellfish 1657
oil on canvas
gift of an anonymous donor, 1954

This *pronkstilleven* (banquet scene) has many references to time. The seeds in the upstanding melon are a traditional symbol of fertility and rebirth. The lemon is half-peeled, its curl of skin suggesting that, at any moment, a hand might reach out to finish the task before squeezing the sour juice into one of the oyster shells.

7 **Early School of Rubens**
17th century Flanders
Portrait of a Gentleman in a White Collar
date unknown
oil on canvas
gift of Dr Hugh Wansey Bayly, 1940

Peter Paul Ruben's numerous pupils and assistants included Anthony van Dyck, to whom this painting was attributed when it came into the collection in 1940, having made its way to Auckland with others through war-torn seas. Rubens had a large studio, and frequently collaborated with other established artists in order to complete his huge number of commissions.

8 **School of Guido Reni**
1575–1642 Italy
The Christ Child Asleep on the Cross
17th century
oil on canvas
Mackelvie Trust Collection
gift of James Tannock Mackelvie, 1882

Seventeenth-century viewers would have been drawn to the soft delicacy of the infant's rosy flesh, only to be sharply reminded that even as a child both Christ and his mother knew what fate awaited him.

9 **Unknown artist**
17th century The Netherlands
An Unknown Saint
date unknown
oil on canvas
gift of Mrs S D Price, 1954

This painting is probably a fragment of a larger work. The figure's upturned gaze and minimal clothing suggests he may be Saint John the Baptist, who was frequently represented holding a lamb, either in the company of Christ or praying alone in the wilderness.

Restoration sponsored by Friends of the Auckland Art Gallery.

10 **Andrea Michieli, known as Vicentino**
1542–1617 Italy
Joseph Making Himself Known to His Brothers c1590s
oil on canvas
Mackelvie Trust Collection
gift of James Tannock Mackelvie, 1882

Sold into slavery by his jealous brothers, Joseph, son of Jacob, rose to become governor of Egypt. His brothers came from Canaan to buy corn, and after testing the sincerity of their regret for their misdeeds, he reveals to them his true identity (Genesis 37).

11 **Leandro Bassano**
1557–1622 Italy
Seasonal Allegory with Adam and Eve c1580
oil on canvas
Mackelvie Trust Collection
purchased by the Mackelvie Trust, 1961

In the foreground of Leandro Bassano's painting, peasants go about the daily tasks associated with winter: goats are milked, hunters return with freshly caught game and nuts are gathered. Behind them, the tiny figures of Adam and Eve can be glimpsed fleeing the Garden of Eden.

12 **Roelandt Savery**
1576–1639 The Netherlands,
Flanders
Noah's Ark c1620
oil on panel
purchased 1962

In the Bible, when God sends a flood as a punishment, Noah builds a ship with which to save pairs of every living thing. Here, the animals have been released after the ark has come to rest on Mount Ararat. The artist spent 10 years working in the court of Rudolf II in Prague, studying exotic animals in the Emperor's menagerie, including the now extinct dodo.

13 **Marco Ricci**
1676–1729 Italy
A Rocky Landscape with Figures
date unknown
oil on canvas
purchased 1961

In this scene, two mysterious travellers meet beside the water's edge, overshadowed by the imposing cliff face, rugged terrain and stormy skies surrounding them. All that is missing from this drama is an accompanying operatic crescendo.

Restoration and framing sponsored by Deborah and Mike Whale.

14 **Caspar Netscher**
1639–1684 The Netherlands
Girl Arranging Flowers 1683
oil on canvas
gift of Sir George Grey, 1887

Here, a young girl plucks roses to add to her basket of blooms. Caspar Netscher used this composition quite often. He painted a similar dress, making the face a little younger or older to suit the sitter, with her blonde hair dressed in slightly different styles, sometimes tied up and sometimes tumbling over her shoulders.

15 **Lavinia Fontana**
1552–1614 Italy
Portrait of a Lady with a Dog 1590s
oil on panel
Mackelvie Trust Collection
purchased 1956

A clever, determined woman, Lavinia Fontana became the leading Bolognese portraitist of her day. Women much preferred to be painted by her as Fontana was remarkably adept at capturing their jewels and garments in minute detail. It was not uncommon for them to entrust her with their jewellery so that they did not have to sit for too long – something of an ordeal with a bouncing lap dog to control.

16 **Carlo Ceresa**
1609–1679 Italy
A Man with a Child c1650
oil on canvas
Mackelvie Trust Collection
purchased by the Mackelvie Trust, 1956

The affection felt by this father for this little child is evident. The rose and the apple are traditionally symbols of Venus and Eve. Here, they may refer to the child's lost mother. Death in childbirth was all too common at the time, yet it was most unusual to depict a father and infant without a woman in attendance.