

AUCKLAND CITY ART GALLERY

QUARTERLY



A view through the City Gallery

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EDITORIAL

We show a view of part of the City Gallery, which is now reserved for New Zealand painting. It is also used for concerts and lectures, hence the necessity for mobile wall screens which allow a sufficiently fluid display. This is the problem when a room of this kind serves a double purpose. The constant setting out and removal of chairs and the adjustment of display arrangements makes us look forward one day to the provision of a set lecture room.

OVERSEAS VISIT

The Director is to make a visit to Europe from November to March.

The two main reasons for this visit are to purchase works for the Permanent Collection and to find further sources of temporary exhibitions. Few people outside the profession are aware that to maintain a steady programme of exhibitions year after year calls for advance planning and exploration of new sources, for usually one source produces only one exhibition. Furthermore, because of New Zealand's remoteness we have to rely a great deal on the generosity of lenders. We should pay tribute here to the many who have continuously responded to our requests..

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THE PRIVATE DONOR

In this issue, which we have devoted entirely to Italian works we publish two paintings in the collection which have recently been presented to the Gallery by private donors. Both are welcome gifts for not only are the paintings fine additions to the collection, but this evidence of disinterested patronage is welcome in a country where such a tradition, in relation to art galleries, is in its infancy. We may hope that the Government may see its way to granting some tax exemption on such gifts, so that similar public spirited gestures might be encouraged.

FORTHCOMING EXHIBITIONS

Although our programme for the first six months of the year has been very full, the last six months will be as interesting.

At the time of writing the exhibition New Zealand Realist Painting, 1850-1960, will be on show.

This exhibition will be followed by:—

School of Paris Original Prints. (Selected by M. Daniel Henry Kahnweiler).

John Gully (the early New Zealand water-colourist).

Eighty Old Master Drawings from the Witt Collection (lent by the Courtauld Institute, London).

Contemporary Japanese Woodcuts.

Dutch Graphic Art.

New Zealand Abstract Painting.



ITALIAN (late 18th century)

A ROMAN GIRL

Bronze 56ins

Mackelvie Collection, 1883

We have for a long time been intrigued by this work which was formerly credited with being Roman 1st century AD. We are therefore most grateful to Professor Martin Robertson for unearthing the true facts about it.

It is in fact a bronze replica of a marble *A Young Roman Girl* in the Louvre (No. 682). The marble was first listed in *La Notice Des Statues*, 1803. It is possible, although the Louvre has no documented provenance, that it is connected with the marbles at Naples of the daughters of Balbus which were found at Herculaneum in the early 18th century. It is further conjectured that the marble was one of those sent to Napoleon by Ferdinand IV of Naples, in 1801.

Our bronze came from the collection of Murat, Napoleon's brother-in-law, who was King of Naples from 1806 to 1815. It must be presumed, therefore, that the bronze was cast from a plaster mould of the marble taken before 1801. Judging from the patina and the erosion on parts of the bronze it is unlikely that this bronze would date from very much later than the same year.

Despite its very much later dating, the felicity with which the typical Antique character has been captured is no doubt due to the strong neo-classicist sympathies current at the time our bronze was cast.



PARIS BORDONE

Madonna and Child with St Sebastian

PARIS BORDONE (1500-1571) Venetian School
MADONNA AND CHILD WITH SAINT SEBASTIAN
Panel 10 x10 ins

Presented by Mr N. B. Spencer, 1960

This work first came to light in the exhibition Old Master Paintings from the Private and Public Collections of New Zealand last year (No. 20), when it was in the collection of Mr W. B. Coltart. (See *Emporium*, March, 1960, pl 35). Its previous history is that it appeared in the William Graham sale, 10 April, 1886 (456), when it was bought by Messrs Agnew. From there it passed into the collection of Mr Coltart's father. William Graham had a renowned collection both of Old Masters and pre-Raphaelite paintings.

This is the first Venetian picture to enter the collection, therefore it is an important gift in every way.

Paris Bordone was born in Treviso of noble parents. Although he was a pupil of Titian's he was much more influenced by Giorgione's romantic style. Few paintings of this miniature size are known by his hand, and it belongs to his most Giorgionesque period. Later he was to look more to Michelangelo. Bordone worked mostly in Venice but he certainly painted at the French court of Francis II, and also for the Augsburg banking family, the Fuggers.

It was suggested in the Old Masters catalogue that this panel had been cut down, but this would only apply to a trimming of the sides as compositions of this kind seem to have been used both by Giorgione and Bordone. Although not similar in composition, the same characteristics of style and pose appear in his HOLY CONVERSATION WITH JEROME, ANTHONY ABBOT AND DONOR (Glasgow), Berenson, VENETIAN SCHOOL ii, No 1118, while a similar composition, only reversed, is used in his FAMILY GROUP (Devonshire Collection, Chatsworth) op. cit. No. 1123.

For information regarding the William Graham sale we are grateful to Professor Waterhouse. The illustration here shows the painting after recent restoration. Through the removal of repaintings and dirty varnish, the quality of the painting has been enhanced.



ANTONIO TEMPESTA (1555-1630) Italian School
CHRIST CARRYING THE CROSS

Pen and ink 10 x 8

Signed (Monogram) AT:TE:IN

Inscribed *Ant Tempesta*. (later hand)

Mackelvie Trust

Tempesta was a pupil of the Flemish artist John Stradanus, in Florence. Under Pope Gregory XIII he was one of the painters responsible for the decoration of the Palazzo Giustiniani. Influenced by Stradanus he was an Italian innovator of the battle-piece and he was especially regarded in his own time as a painter of cavalcades, two of which are in the Palazzo Bentivoglio. He was also a prolific engraver. The character of this drawing, particularly the elaborate signature, seems to indicate that it was the preparatory drawing for an engraving. Bartsch lists a series on the *Life of Christ* of which No 285 is a Carrying of the Cross. This drawing was formerly in the collection of Richard Houlditch (Lugt 2214) who died in 1736. The sale of his drawings took place on 12 February 1760.



PIETRO FACCINI

The Marriage of St. Catherine

PIETROFACCINI (15627-1602) Bolognese School

THE MARRIAGE OF ST CATHERINE

Oil on canvas 18 x 14 ins

Presented by Mr J. Yock, 1960

We are grateful to Dr Ewald for the attribution of this painting. Its history is unknown except that it was bought at a sale in the South Island before it passed into the ownership of Mr Yock.

Faccini, who died prematurely at forty, had as Wittkower mentions (*Art and Architecture in Italy, 1600-1675*, Pelican 1958, p58) mentions an unexpected style in the Bolognese setting of the Carracci, of whom Faccini was initially a pupil, for he seems to have maintained an allegiance until his last years to Mannerism. There are, as Arcangeli points out (*Maestri Della Pittura Del Seicento Emiliano*, 1959, p56), indications of the Carraccesque chiaroscuro with particular emphasis on Lodovico in Faccini's style. For instance, a very similar highlighting of the ridges of the drapery folds is found in Lodovico's SAINT CATHERINE WITH THE INFANT JESUS AND SAINTS HELEN AND BERNARD in the Galleria Doria, Rome, which is dated 1590-91.

The dominating influence in this work apart from its colour, is Correggio, for the composition is almost exactly that of the latter's MADONNA OF ST JEROME, at Parma, particularly on the right hand side. But in general Faccini has adopted Correggio's composition plan. It may be assumed, therefore, that this work comes early in Faccini's development, because of its closeness to the Mannerist formulas.

Stylistically, compared with other paintings by him (ASSUMPTION OF THE VIRGIN, Bologna, and MARRIAGE OF ST CATHERINE, Capitoline, Rome, SEICENTO EMILANO, pls. 12, 13), this work can probably be dated between 1593-95. However, the vertical composition would favour the earlier date.

Professor Waterhouse remarks in a letter that a very similar painting is at Stourhead.

CESARI D'ARPINO (1568 or 60-1640) Roman School

YOUNG GIRL HOLDING A SLEEPING CHILD

Pen and wash 6½ x 4½ ins

Mackelvie Trust

This is an old attribution for this drawing.

Cesari Cavalieri d'Arpino represented in Rome the academic opposition to the new movements led by Annibale Carracci and Caravaggio. As the favoured painter of the Popes Clement VIII and Paul V, d'Arpino was enabled to have commissions which under more discerning patrons would have been given to the new men. Thus he decorated the domes of St Peter and the Cappella Paolina. Nevertheless, in the drawing here, he shows considerable sensitivity for the medium and the subject, nor does he seem untouched by the prevailing realist attitudes of Rome at this time.



exhibition calendar

PRINTS FROM FRANCE

17 August - 11 September

CONTEMPORARY JAPANESE WOODCUTS

14 September - 4 October

Old Master Drawings from the Witt Collection

14 September - 4 October

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