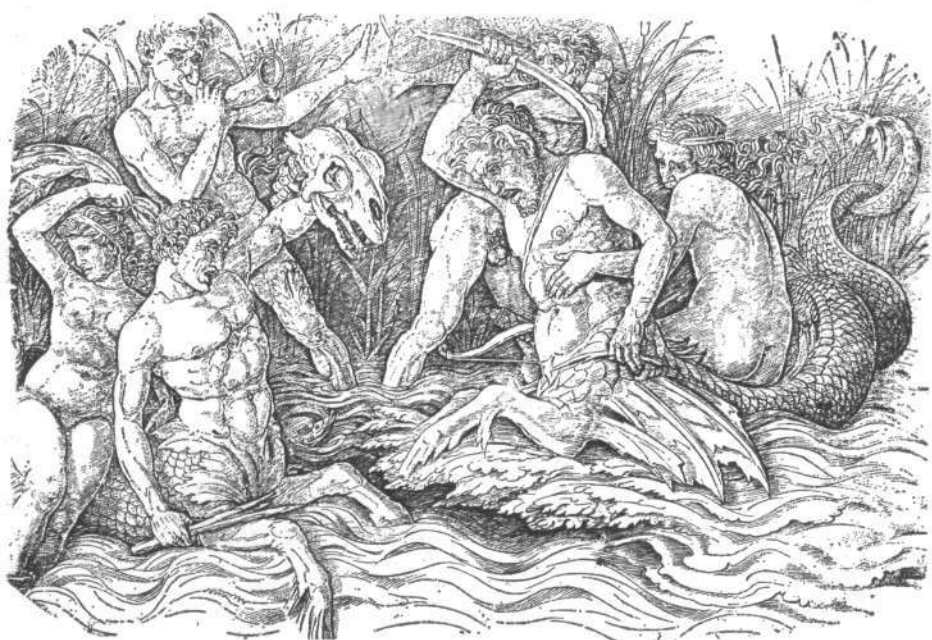


Old Master Prints



from the Monrad collection

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AUCKLAND CITY ART GALLERY

MAY 1960

FOREWORD

THIS EXHIBITION is part of the Gallery's contribution to The Auckland Festival.

We are grateful to the Director and Trustees of the National Gallery, Wellington, for making this loan possible.

Dr W. S. Auburn, the honorary Curator of Prints, and Mr Ross Fraser of the Gallery staff have prepared the catalogue.

P. A. T.

INTRODUCTION

THE MONRAD COLLECTION of Old Master Prints is held by the National Gallery, Wellington. The collection, which consists of about six hundred prints, represents most of the famous European etchers and engravers up to the Eighteenth Century. This present exhibition draws on only a small portion of the total number, but makes up in quality for lack of quantity. The collection is strongest in the German and Netherlandish masters, hence the small number of Italian or French works here.

Bishop Monrad (1811-1887) came to New Zealand in 1864, to escape from a hazardous political situation in Denmark, his native country, where at the time he was leading the liberal government. His political resignation was forced over a dispute with Prussia.

The four years he spent in New Zealand were passed largely at Karere near Palmerston North; however in 1869, the seriousness of the war in Taranaki persuaded him to leave and return to Denmark. Before his departure he wrote to the Colonial Secretary: *I have the pleasure to offer the Colonial Museum a small collection of Etchings and Engravings hoping it will be accepted and taken care of.*

The prints, which originally were pasted into two large volumes, were first deposited in the Colonial Museum, moved later into two large volumes, moved later to the General Assembly Library, then to the Turnbull Library in 1920-21, and finally to the National Gallery when it was opened in 1936.

According to the original index the collection is incomplete — it is surmised that the missing prints were left to his family or that he retained them himself.

This exhibition of part of the collection shows the high quality of Bishop Monrad's generous gift to this country.

P. A. T.

The following abbreviations have been used in this catalogue:

B 'Le Peintre Graveur' by Adam Bartsch (Vienna, 1803)

H A Catalogue of Rembrandt's Etchings, chronologically arranged, by A. M. Hind (2 vols, London, 1923)

Also referred to is Ludwig Munz's 'The Etchings of Rembrandt' (2 vols, Phaidon, 1952) and A. P. F. Robert-Dumesnil's 'Le Peintre Graveur Francais' (Paris 1871)



LUCAS CRANACH (10)

THE CATALOGUE

ANDREA MANTEGNA (1431 - 1506)

1 BATTLE OF THE SEA GODS (Right Portion)

B 17

The original size has been reduced by trimming off the corners. This appears to be a lighter impression than the British Museum example.

ALBRECHT DURER (1471 - 1528)

2 THE WITCH (c 1507)

B 67

3 ST GEORGE ON HORSEBACK (1508)

B 54

4 THE VIRGIN ON A CRESCENT (1508)

B 31

The virgin on a crescent, with a crown of stars and sceptre.

5 MADONNA SITTING BY A WALL (1514)

B 40

6 VIRGIN CROWNED BY TWO ANGELS (1518)

B 39

7 MADONNA NURSING THE CHILD (1519)

B 36

8 ALBRECHT VON BRANDENBURG (1523)

B 103

A portrait of the archbishop of Mainz 'The Large Cardinal'

9 PHILLIP MELANCHTHON (1526)

B 105

LUCAS CRANACH (1472 - 1553)

10 THE PENANCE OF ST CHRYSOSTOM (1509)

B 1

MARCANTONIO RAIMONDI (1480 - 1534)

11 A MAN SEATED HOLDING A FLUTE

B 467

Bartsch observes that this is after a drawing by Bandinelli rather than Raphael

LUCAS VAN LEYDEN (1494 - 1538)

12 DAVID PRAYING (c 1508)

B 28

David praying to God to deliver his people from the plague

13 THE DENTIST (1523)

B 156

Bartsch describes this man as a charlatan, an opinion which would be supported by the fact that in the course of this painful operation (extraction?) the patient is relieved of some of his money by a female assistant

14 CAIN KILLING ABEL (1524)

B 13

This is the only state

15 ADAM AND EVE (1529)

B 9

HEINRICH ALDEGREVER (1502 - 1558)

16 FAITH (1528)

B 161



LUCAS VAN LEYDEN (14)

17 THE CREATION OF EVE (1540)

B 1

18 SOPHONISBA (1553)

B 62

Sophonisba taking the poison which her husband Masinissa sent her so that she should not be carried away by the Romans

GUIDO RENI (1575 - 1642)

19 THE HOLY FAMILY

B 10

20 GIRL CARRYING A CRUCIFIX : after Parmigianino

B 49

Pendant to B 48

ANTONY VAN DYCK (1599 - 1641)

21 LUCAS VOSTERMANS

22 JOHANNES DE WAEL

Both the above are portraits of painters and from the *Iconography*. This programme was for one hundred etched portraits, eighteen of which were of artists, but Van Dyck was responsible for only five of these, the remainder being published posthumously

CLAUDE GELLEE (1600 - 1682)

23 DANCE BY THE WATERSIDE

Dumesnil 6

24 THE HERDSMAN (1636)

Dumesnil 8

REMBRANDT VAN RIJN (1606 - 1669)

25 THE RETURN OF THE PRODIGAL SON (1636)

B 91 H 147

Munz: Plate 233

26 THE WINDMILL (1641)

B 233 H 179

27 THE CARDPLAYER (1641)

B 136 H 190

Munz: Plate 70

28 VIEW OF AMSTERDAM (c 1642)

B 210 H 176

Munz: Plate 166

29 THE ADORATION OF THE SHEPHERDS (c 1654)

B 45 H 273

Munz: Plate 257

30 THE STROLLING MUSICIANS

Munz II: Plate 15

Attributed by Munz to Gerard Dou

CORNELIS-PIETERSZ BEGA (1620 - 1664)

31 THE MOTHER AND HER HUSBAND

B 30

32 THE MOTHER AT THE TAVERN

B 31

This plate is unfinished



1526
VIVENTIS POTVIT DVRERIVS ORA PHILIPPI
MENTEM NON POTVIT PINGERE DOCTA
MANVS
AD

ALBRECHT DÜRER (8)

JAN LIEVENS (1607 - 1674)

33 BUST OF A BEARDED MAN

Insc. *Franz V. Wyngarde* lower right

WENZEL HOLLAR (1607 - 1677)

34 LANDSCAPE : after Jacques van Artois (1648)

35 LANDSCAPE WITH A WINDMILL : after Breughel
(1650)

ADRIAEN VAN OSTADE (1610 - 1684)

36 THE HURDY-CURDY PLAYER (1647)

B 8

37 THE SINGER

B 30

38 THE KNIFE THRUST

B 18

G. B. CASTIGLIONE (1616 - 1670)
39 THE ENTRY INTO THE ARK OF NOAH
B 1

FERDINAND BOL (1616 - 1680)
40 THE PHILOSOPHER (1642)

SALVATOR ROSA (1615 - 1673)
41 DIOGENES AND ALEXANDER
B 6



ANTONY VAN DYCK (18)

BIOGRAPHICAL NOTES

ANDREA MANTEGNA (1431-1506) worked mainly at Mantua and was hardly less influential as an engraver than as a painter. Dürer was among those who made drawings after his work. The dating of Mantegna's engravings is very difficult, and the identification of the styles of his followers still more so. His method of shading with parallel lines shows affinities with the work of Antonio del Pollaiuolo the Florentine, but as early as 1475 there were artists engraving at Mantua.

ALBRECHT DÜRER (1471-1528), born in Nuremberg, the son of a goldsmith, became apprenticed to the Painter Michel Wolgemuth who produced the woodcut illustrations to Hartman Schedel's *Weltchronick* (Chronicle of the World). This master probably inspired Dürer to design the woodcuts which form one of his most important artistic achievements. Another German artist who exerted a strong influence on Dürer's early work was Martin

Schongauer, or Colmar, whose engravings, mainly of biblical themes, were distinguished by their clarity and simplicity of design. Soon after 1500 Dürer came under the influence of Jacopo de' Barbari who was at Wittenberg in 1503 when he and Dürer were employed at the court of Friedrich the Wise, the elector of Saxony. Most of Dürer's black and white work consists of line engravings and woodcuts, though he has produced a small number of etchings and drypoints. The Monrad Collection contains a cross section of Dürer's engraved work — from the early and still primitive *PRODIGAL SON*, dated about 1497, to the serene maturity of the Melanchthon portrait of 1526, which is reproduced. Dürer undertook one journey to Italy, from 1505-1507. One of the objects of his visit to Venice was a protest to the Venetian Senate against the imitations of his prints by the Bolognese artist Marcantonio Raimondi.

LUCAS CRANACH the Elder (1472-1553) was born in Bavaria. In 1505 he was called to Wittenberg by Friedrich the Wise. It was between his arrival in Wittenberg and 1509 that the bulk of his engraved work appeared. Only six copper engravings exist — the remainder were woodcuts. His early influences were Aldegrever and Wolf Huber.

MARCANTONIO RAIMONDI (1480-1534) was born at Bologna nine years after Dürer. He became apprenticed to Francesco Francia, the Bolognese painter and goldsmith. He devoted his life to the art of engraving, but unlike Dürer he did little original work in this medium; but produced a large number of copies of other artists' work, both paintings and engravings. For instance he copied Dürer's series of large woodcuts representing the Life of Mary on copper and signed them, without Dürer's permission, with the master's signature. As a result of Dürer's complaint to the Venetian Senate he added his own signature to further copies he made of Dürer's work. Marcantonio developed his own highly accomplished style of engraving which distinguishes his work clearly from the originals of other masters he copied. Later in his life he was chosen by Raphael to reproduce his drawings and paintings on copper which, apart from the much cruder woodcuts, was at that time the only known method of reproducing a work of art for publication. Marcantonio gained great fame and was regarded as the leading engraver of his time in Italy. He attracted a number of pupils and his work was copied by many inferior imitators. He is represented by one engraving in this collection.

LUCAS HUYGENSZ VAN LEYDEN (1494-1538) was the third great engraver of the early Sixteenth Century. He was born at Leyden in Holland, the son of Huygen Jacobsz, a painter, about the year 1494. Little is known of his life except that he was a pupil of the



REMBRANDT VAN RIJN (30)

painter Cornelis Engelbrechtsz and that he produced his first dated engraving, *MAHOMET AND THE MONK SERGIUS* at the age of fourteen. Marcantonio who was fourteen years his senior copied the background of this engraving in a reproduction of Michaelangelo's lost canvas *THE BATHERS*. Lucas van Leyden produced most of his known work on copper plates, chiefly in the form of engravings, but a few etchings from his hand are known, one of them, the *DAVID IN PRAYER* being in the Monrad collection. He is presumed to have died aged about 36, for no engravings with his signature are known after the year 1530.

HEINRICH ALDEGREVER (1502-1558) was a goldsmith and engraver of Soest in Westphalia who came into close contact with the art of the Netherlands. As well one can probably trace, in the mannerism of his figure drawing with its exaggerated length of body and limbs, the influence of Italian mannerists such as Pontormo and Rosso, through the medium of Bernaert van Orley, or some such Italianised Flemish artist. He engraved several good portraits and his real fame rests on his prints of ornament.

GUIDO RENI (1575-1642) born in Bologna, became a pupil of Calart, a Flemish artist resident in Bologna. About 1594-5 he came under the strong influence of the Carracci, particularly Annibale. From 1600-1603 he was

in Rome. In 1607 he returned to Rome, where he worked for Pope Paul V and Cardinal Borghese. In 1614 he returned once more to Bologna. Between 1614 and 1642 he executed works for Genoa, Mantua and Ravenna. In 1622 he was in Naples. From 1622 to the year of his death he was mostly domiciled in Bologna, but visited Rome on several occasions.

ANTONY VAN DYCK (1599-1641) was born in Antwerp and studied in the studio of Rubens from 1617-1620. He visited England in 1620-21 and was then in Italy, principally Genoa, till 1627. After a second stay in Antwerp he settled in England. As court painter, he introduced the idiom of Titian into court portraiture, a fashion which lingered on into the Nineteenth Century. His etchings date almost entirely from the second Antwerp period.

CLAUDE GELLE (1600-1682), a native of Lorraine, went early to Rome where he remained, except for a brief visit in 1625-7 to Nancy, for the rest of his life. He was one of the most important landscape painters of the Seventeenth Century. His style was evolved partly from that of Agostino Tassi and Paul Brill with whom he worked, deriving from the tradition of Titian; and partly from the work of Adam Elsheimer. Claude's work had a considerable influence in the Seventeenth Century, especially on the Dutch and French painters who studied at Rome, and in the Eighteenth Century Richard Wilson took up the Claudean tradition. He executed over thirty etchings, bearing dates between 1630-4 and 1651-3, in which his manner of rendering an aerial effect is perhaps the result of a contact with the work of Callot.

REMBRANDT HARMENSZ VAN RIJN (1606-1669) was born at Leyden, the son of Harmen Gerritz van Rijn, a flour miller. His father gave him a good education and wanted him to become a learned man. Rembrandt matriculated at Leyden University but left it to become apprenticed to Jacob van Swanenburgh, a Leyden painter, with whom he remained for three years. After that he became a pupil of Pieter Lastman, a celebrated painter at Amsterdam. After six months he left Lastman to establish himself in his native city of Leyden. In 1632 he settled in Amsterdam where he rapidly rose to fame and acquired considerable wealth. He remained there for the rest of his life and he is not known to have left his country to study Italian art as was the custom of the ambitious painters of his time. He was, however, well acquainted with the great Italian masters as the influence of Andrea Mantegna, Palma Vecchio, Domenichino and Caravaggio can be clearly traced in his work. He was an ardent collector of works of art, and a catalogue of his collection still exists. In spite of the influence of other artists Rembrandt created his own style, in his paintings, his drawings and particu-

larly in his etchings. In this medium he established a degree of mastery that was recognised and widely admired in his lifetime and has probably never been equalled since. His etchings cover as wide a variety of subjects as his paintings: scenes from the Old and New Testament, portraits of his friends, fellow artists, doctors, preachers and scientists, a large number of self-portraits in different moods and garbs, sketches of beggars, cripples and other humble folk in whom Rembrandt showed a great interest. His etched landscapes all belong to the late period of his work and are amongst his most mature creations.

CORNELIS-PIETERZ BEGA (1620-1664) was a pupil of van Ostade. In his work Ostade's vigorous line is changed for a delicate manner of etching which is perhaps at odds with the coarseness of his subjects. He inclines toward square-cut angular figures whose peculiarity is emphasised by the clear definition of his light and shade. In fact, for his understanding of *chiaroscuro* in etching he is much to be admired.

JAN LIEVENS (1607-1677), though probably never his pupil, must have come into contact with Rembrandt before 1631 in Leyden, even if they did not meet as fellow students under Lastman in Amsterdam. In early works, such as the RAISING OF LAZARUS, Lievens exhibits a true feeling for Rembrandt's ideas, and considerable technical accomplishment.

WENZEL HOLLAR (1607-1677) a contemporary of Rembrandt, was born in Prague. He left Bohemia in 1627, during the thirty years' war, and reached Frankfurt where he studied for two years under Matthaeus Merian, a well-known etcher of views and maps who was the proprietor of a large publishing house. In 1636 Thomas Howard, Earl of Arundel, a famous collector of works of art and employer of foreign artists, persuaded Hollar to join his staff at the Vienna Embassy. He subsequently took the etcher with him to England. There he remained for the rest of his life, with the exception of eight years spent at Antwerp during the Civil War (1644-1652). Hollar was a superb craftsman who, in producing a total of more than 2500 etched plates of the greatest variety of subjects, left a pictorial record of events, personalities and scenery of the Seventeenth Century in England, on the Continent and in distant, newly discovered lands.

ADRIAEN VAN OSTADE (1610-1684) is best known through his numerous paintings of the Dutch scene in the home, the tavern and the market place. He left a comparatively small number of etchings which deal with similar subjects and which sometimes repeat the designs of his paintings. They were produced in the years 1647 to 1671 and have some affinity with Rembrandt's early etchings. One of Ostade's pupils was Cornelis Bega

whose subjects and technique are reminiscent of his master's work.

BENEDETTO CASTIGLIONE (1616-1670) was born at Genoa and was a pupil of G. B. Poggi. He later worked at Rome and Mantua. This painter and engraver appears as the most outspoken imitator in Italy of the Northern artists. In Genoa he would seem to have seen Van Dyck's paintings and must also have studied the etchings of Rembrandt. His etched work shows the delicacy of touch characteristic of his style.

FERDINAND BOL (1616-1680) was born in Dordrecht; his earliest signed etchings are dated 1642, by which time he had been Rembrandt's pupil, it is surmised, for a few years. His first manner is closely modelled on that of Rembrandt of the middle thirties and his assisting hand has been suspected in the master's work of the late thirties. Many of his portrait etchings — in the Rembrandt manner — display a singularly delicate touch and charm of handling. He also painted religious and allegorical subjects.

SALVATOR ROSA (1615-1673), poet, actor, musician, painter of the Neapolitan School — achieves in his etchings a vital energy and an insight into life which give them a considerable charm and value. He produced quite a number of large mythological and historical compositions, like the CRUCIFIXION OF POLYCRATES OF SAMOS, and various etchings of the PHILOSOPHERS OF ANTIQUITY.