

AUCKLAND CITY ART GALLERY

# QUARTERLY

Number Twenty-Three 1962



LUCAS VAN LEYDEN

# AUCKLAND CITY ART GALLERY

## QUARTERLY

NUMBER TWENTY-THREE—1962

---

### EDITORIAL

RECENT BRITISH SCULPTURE. This exhibition, organised by the British Council, was held here in June-July for three weeks. There was an attendance of 10,000 and 4,476 catalogues were sold.

STAFF. Mr Lloyd, our Conservator, has returned from his four months tour in Europe and America. The conservation course he attended in London was extremely thorough and valuable. He also had the rare opportunity of meeting many of his professional colleagues.

Mrs Brenda Gamble, who has been with the Gallery so long, has had to resign on medical grounds. This is a matter of infinite regret, but as she will still be secretary for the Gallery Associates we will not be losing her entirely.

LUCAS VAN LEYDEN (1494-1533) Dutch

LOT AND HIS DAUGHTERS (cover)

Engraving on copper B.16

Signed: monogram L 1530

Acquired 1962

Reproduced on the cover of the present Quarterly is one of three prints recently acquired, by two great Northern artists of the German renaissance. Lucas van Leyden's artistic lineage is a great deal more obscure than that of Durer, or of Marcantonio: no engraver preceding him in Leyden is known — and Fifteenth

Century engravers active in the Netherlands but vaguely. His works of the fifteen-tens already show an assimilation of certain characteristics of Diirer; but they have, none the less, the marks of a genius quite his own. Contact with the master probably served to intensify his influence in plates from about 1520. The pervading influence of classicism worked a transformation in the spirit of Lucas's mature works from his earlier pronounced naturalism.

Lot and his Daughters (1530) embodies, in its simplification of style, this greater submission to the ideals of Italy. It is, however, one of his most highly finished works.

ALBRECHT DURER (1471-1528) German

THE BATH HOUSE

Woodcut B 128

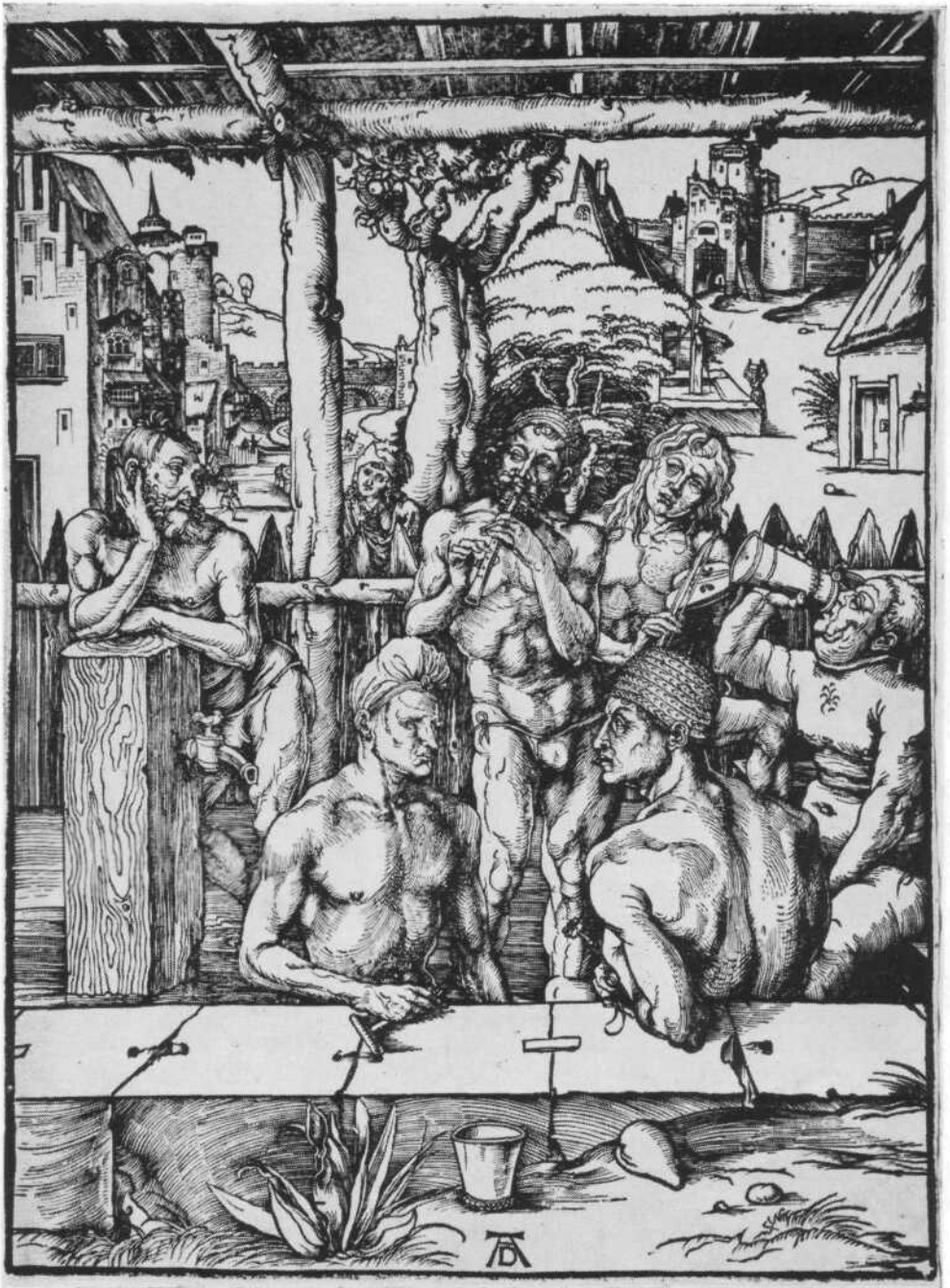
Purchased 1962

FOUR NAKED WOMEN (The Four Witches)  
1497

Engraving B 75

Acquired 1962

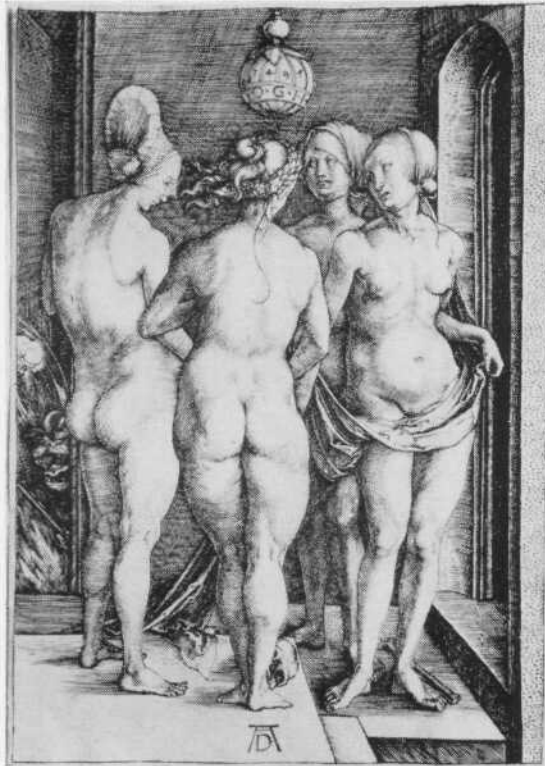
The Men's bath was one of the earliest — if not the earliest — of the 'whole sheets' produced after Durer's return from Italy. Management of the surface texture seems still to derive its character from Wolgemut's 'illusionism', a fact especially noticeable in the buildings, upper left. The textural qualities of weathered wood, stonework, latticed windows



and thatched roofs are ambitiously rendered.

Bathing scenes of this kind were extremely popular in late medieval and Renaissance *genre* art. As Panofsky notes, even the back-

ground 'onlooker' (who has been identified with Plato's foolish youth looking in upon the mysteries of Dionysus) is a common feature of such representations: it may be seen



in the drawing of 1496 iconographically associated with the present print.

In such a 'profane' subject, the grotesque and Rabelasian humour present with the piety in Durer's character as two perhaps incongruously mingled strains could express itself in the similarly gnarled forms of men and trees; the disposition — surely not unmeaning — of the water faucet, of the musical instruments, the daisy and the strigil.

The emergence into favour of the woodcut and the line engraving toward the end of the Fifteenth Century was in part due to the usefulness of these media for the illustration of printed books. Graphic works could extend their influence far beyond their own community. However, Durer's preference for the graphic media has a larger explanation; his woodcuts, more and more eschewing illusionism, became, as Panofsky expresses it, 'an adequate vehicle for the dynamic tendencies of the Italian Renaissance where all things,

*page four*

whether alive or inanimate, were interpreted as organic entities moulded and stirred by inherent forces.'

The so called Four Witches is one of the first engravings of Durer in which female nudes appear. Made after his visit to Venice, the composition shows an obvious derivation from the classical theme of the Three Graces so prevalent then in Italy. The fourth figure has been squeezed in and the group remodelled to bring it into line with such a drawing as the women's bath-house mentioned above. It seems evident that something fiendish is going on in the group. Panofsky cites an incident from the *Malleus Maleficarum*, a sinister handbook of witch-hunting which appeared in 1487: in this is told the story of a young gentlewoman, expecting a child, who had hired a midwife who was soon suspected of being a witch. She was turned out of the house and took a horrible revenge. Accompanied by two other women she broke into the lady's chamber, and this unholy triad destroyed the child in the mother's womb by 'touching her belly and pronouncing an evil imprecation.'

However, the accessories of Four Naked Women were doubtless introduced very much as a fantastic setting, giving a learned gloss to the product of an unashamedly sensual imagination. As a young man, Durer — sensitive to the 'pagan' *Zeitgeist* of Renaissance Italy — dared prevailing conventions in his bold engravings of naked women in provocative attitudes. The Northern public could be soothed by a moralistic turn of theme.

A number of readings have been suggested for the initials on the fruit: globe. Bartsch conjectures *O Gott hilf*, Oh God have mercy upon us, and thinks that this is a group of weak women, tempted by the devil and calling upon God for succour. But these suggestions, and others, such as *O Gott hute* ('May God Forbid'), *Origo generis humani*, *Obsidium generis humani*, etc, are, as Panofsky remarks, all essentially arbitrary and could be multiplied *ad infinitum*.—R.D.F.



JACOB DE WET THE YOUNGER (1640-1697)  
Dutch School

GIDEON AND THE ANGEL

Oil on panel 20i x 24i

Presented by Mr and Mrs Maurice Yock 1962

Formerly attributed to School of Rembrandt this painting is now on a suggestion of Mr B. Renckens attributed to Jacob de Wet the Younger. Jacob was a pupil of his father Jacob Willemsz, who in turn had been a pupil of Rembrandt.

In 1685 Jacob the Younger went to Edinburgh with Jan van Santvoort where both were engaged painting 110 imaginary portraits of Scottish kings. Jacob also worked at Glamis Castle on wall and ceiling painting.

The story of Gideon and the Angel is contained in Judges VI. 11-24.—P.A.T.

THE SECOND QUARTERLY NO 20. Owing to a printing error, two issues of the *Quarterly* have been given the number 20. The second of these is now considered Quarterly 21, as we went on to number the following issue 22. We very much regret that this confusing error has been made.

AN EXTENSION TO THE GALLERY. Plans for a leading and packing bay to be built at the rear of the gallery are now under way. Of greater interest to visitors perhaps is that a coffee-room will surmount this — with access from the mezzanine floor. With a view over Albert Park, this will prove an attractive addition to the Gallery's amenities.



JUAN DE JUANES (attrib) c (1523-1579) Spanish School

SAINT SEBASTIAN

SAINT CATHERINE OF ALEXANDRIA

Both oil on panel 35 x 11

Sir George Grey Collection 1886

These two wings of an altarpiece on a suggestion of Professor Waterhouse were attributed to an unknown Flemish Portuguese artist of the 16th Century. However stylistic comparison with two panels of Saint Jerome, and John the Baptist, reproduced above (18 x 7) which passed through the London Art Market some years ago has led to this new attribution. There is the same characteristic foot

with the turned up toe; the similar facial treatment of the male saints, and other details in the foreground and background.

Juan de Juanes studied and worked with his father Vicente Juan Macip (c1475-c1545) and both were influenced by Raphael and his Mannerist followers. Soria (Art and Architecture in Spain and Portugal) p.201 refers to the influence of Flemish landscape on Juanes and this can be seen in the St Sebastian.

Sir George Grey inherited a number of paintings from his father, Colonel Grey, who died after the siege of Badajoz and it was probably there that some of his pictures were acquired.—P.A.T.



J. M. W. TURNER, RA (1775-1857) English  
 WESTMINSTER ABBEY FROM SAINT JAMES' PARK  
 HORSEGUARDS PARADE, WHITEHALL

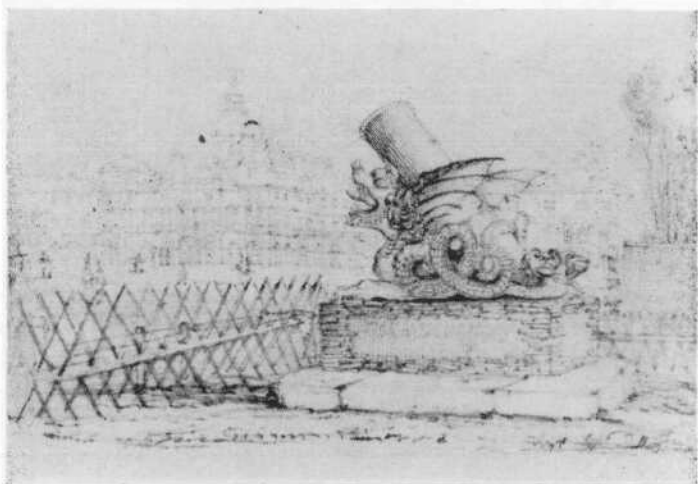
Both Pencil 7x 9|

Mackelvie Collection

These two drawings are from a group of 35 pencil drawings by Turner, which were in the original Mackelvie Bequest of 1882. The drawings belonged to a sketchbook (watermark Creswick 1818) formerly in the collection of J. C. Allen, one of Turner's engravers and friends, to whom it had been given by the artist. The book was sold by Mr Allen's son

at an unidentified sale and presumably acquired then by Mr Mackelvie.

Although the one's reproduced here are of London, the majority of the drawings are of the Kent Coast, Dover, Ramsgate, Margate, etc, and are presumably connected with Turner's work for Cooke's *Picturesque Views of the Southern Coast of England*, done between 1814 and 1826. Stylistically the drawings must date around about 1820. The Horseguards drawing shows Turner's skill as an architectural draughtsman, while the Saint James' Park anticipates to some extent Constable's views of Salisbury Cathedral.—P.A.T.



# NEW ZEALAND PAINTING AND SCULPTURE

from 12 November  
with

## A NOVEMBER SEASON OF THE ARTS

### AUCKLAND CITY COUNCIL PARKS AND LIBRARY COMMITTEE

His Worship the Mayor Mr D. M. Robinson

CHAIRMAN Councillor F. N. Ambler QBE

Miss W. Delugar OBE, H. W. Parkinson, A. P. H. Shone,

H. E. Watts, Professor V. J. Chapman, A. J. R. Dreaver, E. C. Armishaw

CO-OPTED MEMBER Geoffrey Rix-Trott Esq CHAIRMAN MACKELVIE TRUSTEES

### STAFF

DIRECTOR P. A. Tomory MA

KEEPER Colin McCahon

ADMINISTRATION Mrs Brenda Gamble

FOREMAN F. Smith

RESTORER L. C. Lloyd

ASSISTANTS Hamish Keith, Ross Fraser

ATTENDANTS T. Page, W. J. Quelch

TYPISTS Mrs H. E. Aniere

Miss S. Cockeril]