

AUCKLAND CITY ART GALLERY

QUARTERLY

Number Twenty-seven 1963

Studio of Lely PORTRAIT OF OLIVER CROMWELL



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EDITORIAL

Loading Bay and Coffee Room: By mid-November both these new additions will be in operation.

The Loading Bay will relieve the present congestion in the store and make for easier handling of cases. With so many touring exhibitions being sent out by the Gallery adequate packing space is essential.

The *Coffee Room* has a splendid view of the trees in Albert Park, as a window, fitted from floor to ceiling, runs the length of the room.

Attendances: As a result of the considerable publicity given to Barbara Hepworth's *Torso II*, no less than 21,000 people visited the Gallery during September.

Gallery Associates: It is with deep regret that we record the death of Mr Hubert Henderson, Chairman of the Associates. His enthusiasm and his interest in the Gallery will be greatly missed.

SIR PETER LELY (Studio) 1618-1680 British
PORTRAIT OF OLIVER CROMWELL (Cover)

Oil on canvas 30 x 25

Purchased 1962

This work was acquired from a New Zealand owner who had originally purchased it in London. No more is known of its provenance. It could be considered as a version of the signed Lely portrait (City Art Gallery, Birmingham) since it follows the same composition, and details such as the armour and collar arc iden-

tical. However, whereas the Birmingham Cromwell looks down, the Auckland version looks straight to the left, and if anything, as Professor Waterhouse points out in a letter 'older and sadder'. The painting of the head is very fresh and freely finished, which makes it difficult to reconcile it as a version of an existing prototype. The Birmingham portrait can be dated 1653/4, and Cromwell died in 1658. Piper (*The Contemporary Portraits of Cromwell*, Walpole Society xxxiv) reports that after 1654 there was a demand for portraits of the Protector, which were sent to ambassadors and the European courts, so there is no reason why in the four years till his death other portraits should not have been made. As an alternative to Lely, Professor Waterhouse has very tentatively suggested the painter Isaac Fuller who was painting between 1644 and 1670. Lely himself borrowed the pose with the eyes looking down from Samuel Cooper, whose original sketch is now in the collection of the Duke of Buccleugh (Piper op cit p 35).

Another portrait (full length) (Piper op cit pi ix B) ascribed to an unknown painter has the head and eyes on a similar plane to the Auckland Cromwell. The problem of an artist for our portrait may never be solved; but that it is a contemporary, vigorous and excellent likeness of the Great Protector makes it one of the most interesting portraits to enter the collection. P.A.T.



ROELANDT SAVERY 1576(?) - 1639 Dutch
NOAH'S ARK

Oil on panel 20 | x 38 | inches

Signed *Roelandt Savery FE 1621*

Purchased 1962

Roelandt or Roelant Savery was a landscape painter of such subjects as *The Garden of Eden*, *Orpheus enchanting the beasts* (of which there are several dozen variants) — themes which offered an opportunity for the painting of animals in landscape settings: he was one of the first painters in Holland to paint pictures solely of animals. He was also a flower painter (there are dated examples from 1603-1637).

According to the title on an engraved portrait of him, made eight years after his death, Roelandt was born in 1576 at Courtrai in Flanders (in a document of June 1629 he is said to be about fifty-one). He probably came to Amsterdam when young. Carel van Mander says he was a pupil of his brother Jacob; Roelandt also shows the influence of Gillis van Coninxloo, who was in Amsterdam from 1595. There are related pictures from 1602 onwards.

By 1605 he was at Prague in the service of

the Emperor Rudolf II on whose behalf he went to draw landscape in the Tyrol for two years (1616-08?). The year after Rudolph's death in 1612, he apparently went to Amsterdam. In September 1614 he apparently went to Amsterdam. In September 1614 he seems to have been in the service of Emperor or Mathias at Vienna, but was back living in Amsterdam by January 1616. He had settled in Utrecht by 1619, in which year he entered the guild there. In 1626 the Utrecht provincial assembly paid seven hundred guilders for a picture by Savery to be given to the Princess of Orange. He died (or was buried?) at Utrecht 25 February, 1639.

A painting of the same subject as ours — *The Animal World in front of Noah's Ark* — is listed by Benizit as in the Dresden Gallery. However, Savery's name appears among those of artists whose works were lost during the 1945 Dresden air raid, and this picture was no doubt destroyed at that time. The work is not listed in the Gallery's 1961 catalogue.

The Auckland painting was acquired, it is interesting to note, from a local collection.

R.D.F.



UGO DA CARPI (c1480-after 1525) Italian
DESCENT FROM THE CROSS Woodcut B 22
14 x 1H inches Purchased 1962

Not much is known of Ugo da Carpi apart from the fact that he devoted himself mainly to chiaroscuro engraving. He was born at Carpi towards 1480. He left Venice for Rome in 1516, and worked there till his death.

Possibly conceived as an imitation of the sepia wash drawing, the chiaroscuro woodcut was generally made up of several tones of the same colour. A different block was cut for each shade — usually two or three. Da Carpi is sometimes credited with the introduction of this technique into Italy. Passavant, however, points out that examples are known from a number of German towns of 'clairs obscurs' employing two blocks: one of the earliest a *Venus with Cupid* by Lucas Cranach, bearing near his monogram the date 1506. Da Carpi is supposed not to have executed his first chiaroscuro wood engraving until 1516. The *Descent from the Cross*, after a painting by Raphael no longer extant, is the reverse of the Raimondi engraving of this subject.

R.D.F.

LUCA GIORDANO (1632-1705) Neapolitan School
SAINT ANTHONY OF PADUA REBUKING THE
TYRANT EZZELINO

Oil on canvas 40 x 33 inches

Purchased 1962

This painting was acquired from an Auckland collector; little is known of its provenance except that it appeared in a sale at Christies (19.7.1884, lot 137) with three of the other *modelli*. They were all from the collection of a Mrs Parkhurst and were bought by Parsons. It is interesting to note that they were attributed to Giordano, and not to Salvator Rosa, as the one found in Auckland was.

This large oil sketch is a *modello* for a fresco in the church of S. Antonio de los Portugueses, Madrid, where Giordano spent the years between 1692 and 1702, and where he was principally engaged in decorating the Palace of the Escorial for Charles n. Other *modelli* for the S. Antonio frescoes are now in the following collections: the National Gallery (No. 1844): *St Anthony raising a Dead Man*, which has the false inscription of Sir James Thornhill, the English Baroque painter; another, formerly in the collection of H. D. Molesworth was with the Hazlitt Gallery in 1962 — *The Unbeliever's Mule adoring the Sacrament* — a drawing for this work was exhibited in the Bowes Museum, County Durham, *Neapolitan, Baroque and Rococo Painting*, 1962, No. 59 (British Museum No. 1950-11-11-6). Another, *St Anthony healing a Sick Child*, was with Agnews in 1961 and may have passed to the Briganti Collection, in which there is yet another.

Mrs Jameson, *Legends of the Monastic Orders*, 4th ed, p 285, records the only example known to her of this event — the fresco in the Scuola del Santo at Padua, built by the Confraternity of St Anthony. The cycle there appears the most complete. The most recent guide to Padua: Checchi: Gaudenzio: Grossato, 1961, p 360, ascribes the fresco to G.A. Requesta, called Corona. Giordano may



have visited Padua on his visit to Venice and Bergamo c 1688.

The composition in general is derived from

Rubens and the Venetians, Tintoretto in particular. Giordano was a brilliant improviser and borrowed from a large number of artists.



LUCA CAMBIASO (1527-1585) Italian
THE TEMPTATION OF SAINT ANTHONY
Pen and bistre wash 13| x 10 inches
Presented from the estate of
Mrs A. Du R. Green, 1945
Cambiaso may be considered the first important
Genoese artistic personality. Born at

Moneglia he was the pupil of his father Giovanni Cambiaso, in collaboration with whom he painted monumental fresco decorations, somewhat in the manner of Michelangelo. A later development was toward a less exaggerated style, the result of study of Raphael's pupil Perino del Vaga's frescoes in the Palazzo

Doria del Principe in Genoa. During a sojourn in Rome Cambiaso completed his studies of Michelangelo and of Raphael. On his return to Genoa he formed important and influential friendships with the Perugian architect Galeazzo Alessi and with the Bergamascque painter-architect-sculptor Giovanni Battista Castello, with whom he worked on frescoco decorations for the Palazzo Imperiale sul Campetto.

Cambiaso was a superb and inventive draughtsman and left thousands of drawings which show an amazing wealth and variety of imagination. The *Temptation of Saint Anthony* seems to belong to his middle period in which the influence of Raphael may be detected.

Saint Anthony Abbot (AD 251-356) was born at Koma in Upper Fgypt and was the founder of monastic life. The so called temptations of Saint Anthony were a frequent theme in Renaissance painting. The present subject illustrates one of the trials of the saint, described by Athanasius, of his being beset by devils armed with sticks. This was but one of many persecutions and allurements practiced on him in the course of his long tussle with the Devil.

An almost identical drawing to the Auckland one appeared in a Klipstein and Kornfeld auction (98), 16/6/60 (46). R.D.F.

AGOSTINO CARRACCI (1557-16U2) Bolognese
 DESIGN FOR A CARTOUCHE AND HEAD STUDIES
 Pen and brown ink over black chalk 10| x 6|
 Purchased 1962

This spirited sheet of studies, formerly in the collections of Contessa Rosa Piatti Lochis and Federico Asta, is related to a number of sheets elsewhere. Apart from Nos 183 and 195 (Wittkower: *Drawings of the Carracci at Windsor Castle*, 1952) and already cited in our catalogue *Art in Italy 1962*, No. 5, there can be added No. 152 which contains similar profile heads from the antique. These studies are related to the engraved suite of studies of feet, hands and heads which is listed in Bartsch Vol. XVII, and intended no doubt for



the students of the Carracci Academy. These heads appear to have derived from antique gems. Other connected drawings are in the Albertina Vienna (Inv 2180) and in the Musee Bonnat, Bayonne (Inv 1234)—repr: *Dessins Italiens, Collection Bonnat*, 1960 No. 20. The drawing dates from Agostino's Roman period (c1594-7) when he was working closely with his brother Annibale on the decorations for the Palazzo Farnese. At this time, the styles of both artists were very close, as can be seen for instance in the drawing of the putto on the extreme right, and another in a drawing for the Farnese Gallery by Annibale (*Dessins des Carrache*, Louvre, 1961 PI xvi). The cartouche itself may have been intended for a frame or a mirror, or perhaps connected with designs for decorative motifs in the Palazzo Farnese. P.A.T.

exhibitioncalendar

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