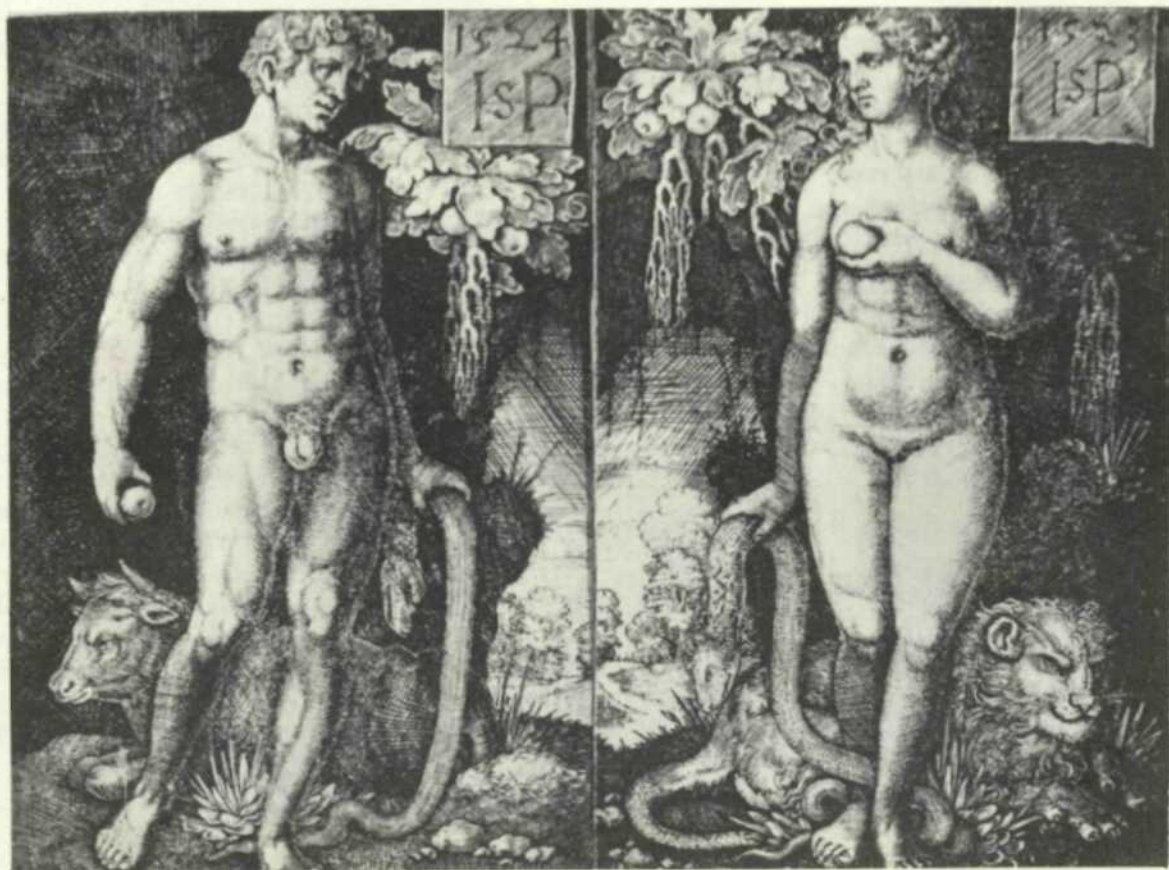


AUCKLAND CITY ART GALLERY

QUARTERLY

Number Twenty-nine 1964

HANS SEBALD BEHAM



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EDITORIAL

The Coffee Room, which was opened at the end of January, seems now to be an established amenity in the Gallery. It is being well patronised, and visitors are grateful for its services.

The new small print gallery, constructed out of part of the old storeroom adjacent to the sculpture court, will be ready in a few weeks. Selections from our print collection should then, at least be seen more frequently than they have been due to our shortage of exhibition space.

PRINTING OF THE QUARTERLY: With this issue, we have begun to print the Quarterly in the offset lithographic process. This will make possible the use of a less glossy paper, and we hope will provide a more faithful reproduction of the illustrative material.

THE COLLECTIONS: When Mr Mackelvie bequeathed his collection to the Gallery in 1883, there were included some books of engravings. One of these books has been found in the City Library collection, and some prints of value have now been extracted from it. In this issue we discuss some of these — the Beham, the Aldegrevers and the Callots.

HANS SEBALD BEHAM 1500-1550 German
ADAM AND EVE COVER

Engraving on copper B 3 & 4 (each) 3 x 2 ins
Signed and dated: monogram 1524 (Adam),
1523 (Eve)

The Mackelvie Collection

Beham, who was born in Nuremberg, was much influenced by Durer, although never his pupil. In 1525, because of his free thinking,

he was banished from the town, settling in Frankfurt in c1531.

Both engravings belong to the second state with the cross-hatching across the top of the cave mouth. Hind observes that Beham spent many of his late years re-working earlier plates, since, as they were so finely engraved, very few impressions could be taken off. This may account for this second state which is reworked in many areas.

It is interesting to see how much more Italianate Beham is than Durer, whose Adam and Eve engraving, although intentionally Classical in form and feeling, is still imbued with the Northern 'coldness' to the nude. On the other hand Beham, working twenty years later, had absorbed fully the Southern concept.

FRANCISCO GOYA 1746-1828 Spanish
A CROWD HAMSTRINGS THE BULL No 12
A SPANISH HORSEMAN LANCES THE BULL No 13
Etching: aquatint
Purchased 1960

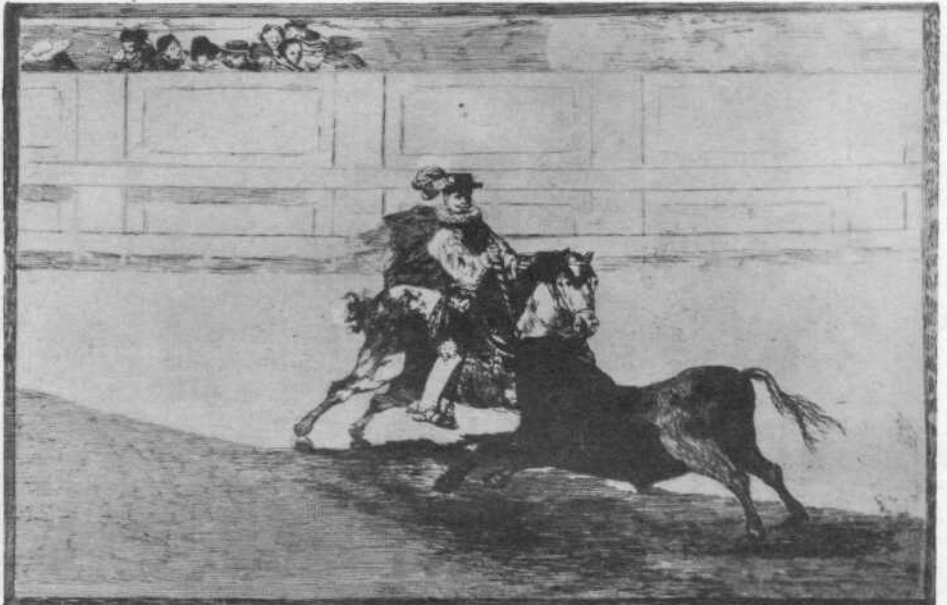
These two prints are from the Tauromaquia, the series on bull-fighting which Goya issued for sale in 1816.

The artist's first intention was to illustrate de Moratin's book *Historical Treatise on the Origins and Development of the Bull-fight in Spain*, of 1777. Thus the first twelve plates were in fact illustrations of early bull-fighting techniques. The following twelve plates show how it then became a pastime of the Court. The remaining plates are of bull-fighting feats which had occurred in his own life time. In fact, in conversation with Moratin at Bordeaux, Goya said that in his youth he had been a bull-fighter.



The unity of style and feeling of the whole series indicate that all the plates were made in a short space of time, about 1815. Another edition was issued between 1820-30, and in 1855 the Calcografia edition appeared. A French edition was issued by Loizelet, an engraver, with an additional seven plates.

Technically these etchings are some of the finest Goya was to make. Although this series lacks the deep insight and perception of his other great series of prints, it nevertheless poses one of Goya's central themes: the capacity of man to rise above himself at 'a moment of truth'.
P.A.T.





JACQUES CALLOT 1592-1635 French
Plates from THE GYPSIES 1622
(each) 4 x 9 inches

The Mackelvie Collection

Despite his interest in the grotesque, his love of rather mannered and sophisticated compositions and poses, Jacques Callot's figures are based on exact observation. From his early years of study in Rome he had taken as sub-

jects hunchbacks, beggars and various fantastic types — following such artists as Agostino Carracci.

Perhaps the finest of his studies in this piquant vein is the set of four prints known as *The Gypsies*, which were the first of his Florentine drawings to be etched on his return to Nancy in 1621. They embody to some extent the new tendency discernible in his art



at this time: a rather more matter of fact, and perhaps more objective portrayal of scenes of contemporary life.

HEINRICH ALDEGREVER 1502-1558 German

LOT VISITED BY THE ANGELS 1555

Engraving B14 4 x 3 inches

(Plate 1 from *The Story of Lot*)

FORTITUDE 1528

Engraving B133 3 x 2 inches

Heinrich Aldegrever, one of the "followers of Diirer in the middle years of the sixteenth century — the so called Little Masters — was born at Zoust, Westphalia, and went to Nuremberg (according to Van Mander) to study under the influence of the master. It is now considered incorrect to describe Aldegrever as a pupil of Diirer. On the other hand he was evidently acquainted with the Italian masters of the Renaissance, and the rather exaggerated length of his figures shows an influence of the idiosyncracies of the mannerists, such as Rosso and Pontormo. Aldegrever made a number of excellent portraits, but is above all celebrated for his beautiful engravings of ornament.



A dependence on the earlier engraved work of Durer can certainly be seen in the *Lot Visited by the Angels* (the first plate from the series of four, *The Story of Lot*), which has something of the richness and brilliance, the minute control of detail, of such a series as the *Engraved Passion* (1507-1513).

Among his allegorical works, Aldegrever made several series of engravings illustrating the 'Virtues' and 'Vices': the half-figure of the plate inscribed *Fortitude* is one of various individual prints of this nature. Its subject seems to derive from one of the Tarocchi cards (No 36), a set of symbolic Italian playing cards, from which Durer made copies, and which were themselves taken from the Tarot pack — that enigmatic compendium of esoteric philosophy. The present subject then is a rather distant permutation of card eleven of the Tarot major arcana: 'Strength'. R.D.F.



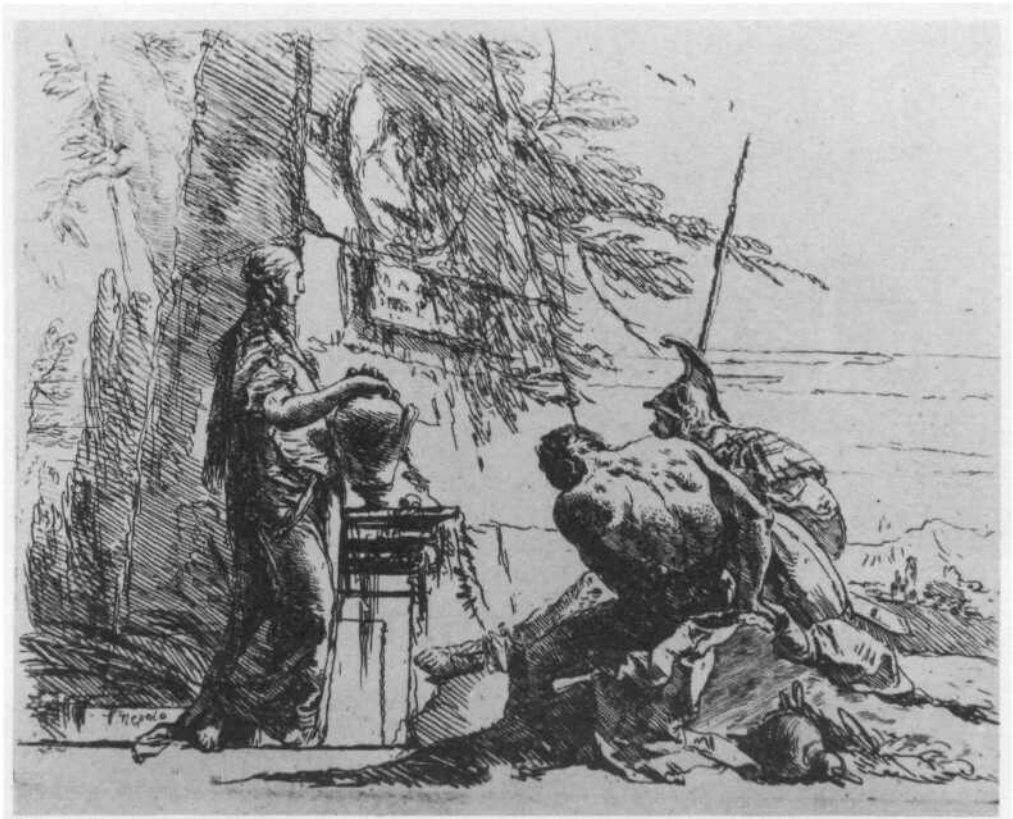
SALVATOR ROSA 1615-1673 Italian
 A ROCKY RIVER LANDSCAPE WITH FIGURES
 Etching 31 x 8± inches Nagler 91
 Purchased 1962

GIOVANNI FRANCESCO GRIMALDI 1606-1680
 Italian
 TWO MEN ON A HILLTOP
 Etching 7 x 11 inches Bartsch 31
 Purchased 1963

GIOVANNI BATTISTA TIEPOLO 1695-1770 Italian
 A WOMAN WITH HER HANDS RESTING ON A VASE
 Etching 51 x 61 inches No. 6 Vari Cappricci
 S. Tiepolo
 Purchased 1957

The two etchings by Grimaldi and Rosa are illustrative of the romantic landscape tradition which was to continue with variations until the early nineteenth century, and Rosa had a





particularly important influence on English landscape painting — the theory of the 'picturesque' was to be based on his art.

This tradition commences with Annibale Carracci (1560-1609), whose drawings and landscape paintings were the first which demonstrated a *plein air* approach and a romantic interest in the dramatic or idyllic content of natural forms. Grimaldi, a consistent landscape artist, was a pupil of the Carracci school in Bologna before he moved to Rome in 1626. There, both Claude and Poussin, and the expatriate-Dutch artists were combining topography and a romantic attitude to natural forms and the effects of light. For it was in Rome and the surrounding Campagna that landscape emerged as a dominant subject in painting. Rosa made his last visit to Rome in 1635, and finally settled there in 1647.

Etching was a natural medium for such landscapes; for it was the drawings of these artists, rapidly executed mostly in pen and

ink, out of doors, which contain the most spontaneous expressions of their observation. The etching carries this same air of immediacy and excitement. The presence of figures in these landscapes points up the domination of nature, making each work a statement of the true romantic attitude.

The Tiepolo belongs to a series of ten, all of which have the same rather enigmatic character. The one reproduced puts one in mind of Poussin's *Et in Arcadia Ego*, with the same melancholic atmosphere. The ruin in the landscape, with its reflective devotees, were the components of the cult so highly developed in the late eighteenth century in England — and in a slighter way of Watteau's sad courtiers with their fountains and statues. It is worth while remembering that it was the wide distribution of prints like these which assisted the passage of ideas and styles across Europe.

P.A.T.

The Auckland Festival 1964

AUSTRALIAN PAINTING
of the Nineteenth and
Twentieth Centuries
From 12 May

ENGLISH EMBROIDERIES
from the Sixteenth
to the Twentieth Century
From 8 May

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