

NUMBER 39 1967

AUCKLAND CITY  
ART GALLERY

# QUARTERLY



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COVER

Francisco de Goya y Lucientes, 1746-1828

*Truth is dead*

*Desastres*: plate 79

Etching and burnishers, 6j x 8f ins (image 5j x 7\$ ins)

CONTENTS

Goya: a selection of his etchings *pages 3-10*

List of Acquisitions *pages 10-11*

New Publications *page 12*

The *Auckland City Art Caller? Quarterly* is published by the Art Gallery, Parks and Library Division, Auckland City Council; and is concerned primarily with presenting information about works of art acquired by the Auckland City Art Gallery.

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Over the past twelve years a number of art prizes have come into existence within New Zealand. While restricted to painting, they do differ in the kind of art they seek to promote, and two of them specifically state in the conditions of entry that the work must be of a New Zealand subject and painted in a naturalistic manner.

Established in 1956, the Kelliher Art Prize was the first of these awards. It has a first prize worth \$ 1,000 but it is restricted to oil paintings depicting a typical New Zealand landscape. Considerable controversy has surrounded this competition with the main argument over whether or not it encourages painting of any real artistic merit.

The Hay's Art Competition began in 1960 but it has not been an annual event. Sponsored by Hay's Limited of Christchurch, its first prize is worth \$600. Considerable success was achieved with the opening competition when the winning paintings stimulated much lively discussion. Although the competition has not maintained its initial success, it still receives some attention from serious painters.

The Dawson Hall Mark Watercolour Award, begun in 1964, has a first prize valued at \$400, but as paintings executed in 'an abstract manner' are not eligible for entry, the competition has a limited appeal. A similar limitation is encountered in the National Bank of New Zealand Art Award; the first prize of \$1,000 being restricted to designs for a mural.

The Manawatu Prize for Contemporary Art was established a few years ago, and although its first prize is limited to \$300, it has begun to attract the attention of serious painters.

Early in 1968 a new art prize will come into operation — the Benson and Hedges Art Award. This competition has liberal conditions of entry which should encourage professional painters to participate. With the first prize standing at \$3,000 it will monetarily be the most valuable, and it is hoped, the most important award in the country.



## DETAIL

*The Coolness and daring of Juanito Apinani in the Madrid Arena  
Tauromaquia: plate 20*

Etching and aquatint, 9 x 3| ins (image7 x 12 ins)

If a gallery does not find itself in the fortunate position of owning a work by a major painter then a collection of his graphic work is a worthy substitute. This is especially so in the case of master printmakers, whose prints form an inseparable part of their oeuvre. Indeed, in the case of Francisco Jose de Goya y Lucientes, 1746-1828, his fame rests particularly on the three great series of etchings carried out approximately between 1797 and 1823. The first of the series *Los Caprichos* was published in 1799. Prior to this, his etchings, principally of religious subjects gave little indication of the works to follow. It is not known what first

aroused Goya's interest in etching but the most likely theory is that he became interested while he was in Italy or that he learnt the techniques from his contemporaries in Madrid, Domenico and Lorenzo Tiepolo, since his earliest etchings are similar in style to those of the Italian artists. Though nothing is known of any personal relationship between Goya and Domenico Tiepolo it is significant that at the time of the latter's death in Venice in 1804 he owned proofs of most of Goya's etchings executed before that date.<sup>1</sup>

When Goya first published *Los Caprichos* he printed some 300 sets from about 89 plates making a total of about 24,000

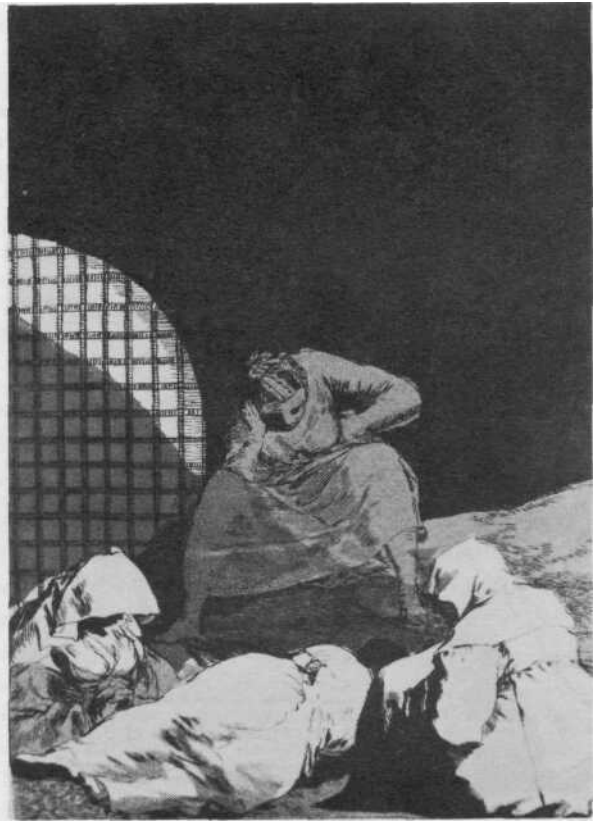


*What a sacrifice!*

Caprichos: plate 14

Etching, burnished aquatint and drypoint, 7 x 5 ins (image 6 x 4 ins)

*That's how things are! The fiancé is not very attractive, but he is rich, and at the cost of the freedom of an unhappy girl, the security of a hungry family is acquired. It is the way of the world.*



*They are asleep*

Caprichos: plate 34

Etching and burnished aquatint, 8 1/2 x 6 ins (image 8 1/2 x 5 1/2 ins)

*Don't wake them! Sleep is perhaps the only happiness of the wretched,*

impressions, but the market for these was extremely poor and he sold only 27 sets in 4 years.<sup>1</sup>

Dr Auburn, in his introduction to the Auckland City Art Gallery's exhibition of *Los Caprichos* held in 1960 discussed the political and social climate in which these etchings were produced. Goya's life and work are characteristic of this period of violent change from Absolutism and Hierarchy to Republicanism and Democracy.

Spain, which throughout the long reign of the Hapsburg and Bourbon dynasties had suffered every form of the suppression of free thought, had fallen on evil times. When,

in 1788, Charles IV ascended the throne, the real power fell to Queen Maria Luisa. She lavished lucrative offices upon her favourite, 24-year-old Manuel Godoy, who exploited this position to amass a vast personal fortune whilst the rest of the population was starving. The repression of free thought, the suppression of the press and the prohibition of the main works of eighteenth century rationalism were all instituted by Godoy's government.

Perhaps Goya's own words would best provide the key for a discussion of *Los Caprichos*: 'Convinced that the criticism of errors and vices, though primarily the function



*They cannot help it*  
*Caprichos: plate 42*  
 Etching and burnished aquatint, 8J x 6 ins (image 7 x 4 ins)

*Who would not say that these two cavaliers are cavalry (riding beasts)?*

of rhetorics and poetry, may also serve as the subject matter for painting, the artist has selected from the extravagances and follies common to all society and from the prejudices and frauds, sanctioned by custom, ignorance or interest, those which seemed most suitable for ridicule and stimulating as images.'

Further, his writings do show a certain reforming intent. 'To banish harmful vulgar beliefs and perpetuate in the work the solid testimony of truth.'

This criticism and its reformative opposite were developed by the use of three principal themes. Firstly a bitter



*Trials*  
*Caprichos: plate 60*  
 Etching, aquatint and burin, 8 x 6 ins (image 7 x 4 ins)

*Little by little she is making progress. She is already making her first steps and in time she will know as much as her teacher.*

attack on society where the whole human condition, or more correctly, the shortcomings of the human condition are exposed with a skill that lifts them out of their historical context and gives them a universal application. His commentary ranges across corruption, cruelty, vanity, avarice, stupidity, power struggles, the worship of outward appearances, and the like. A second theme stems from Goya's obsession with women and the responsibility they bear for social evils. He sees woman as a temptress and seductress, a being full of coquetry and lust and the cause of man's downfall leading him to eventual ruin through the



*Wait until you have been properly anointed*

*Caprichos: plate 67*

Etching, burnished aquatint and drypoint, 8 x 6 ins (image 7 x 5.1 ins)

*He has been sent out on an important errand and wants to go off half-anointed. Even among the witches, some are hare-brained, impetuous, mad cap without a scrap of judgement. It's the same the world over.*



*Pretty teacher!*

*Caprichos: plate 68*

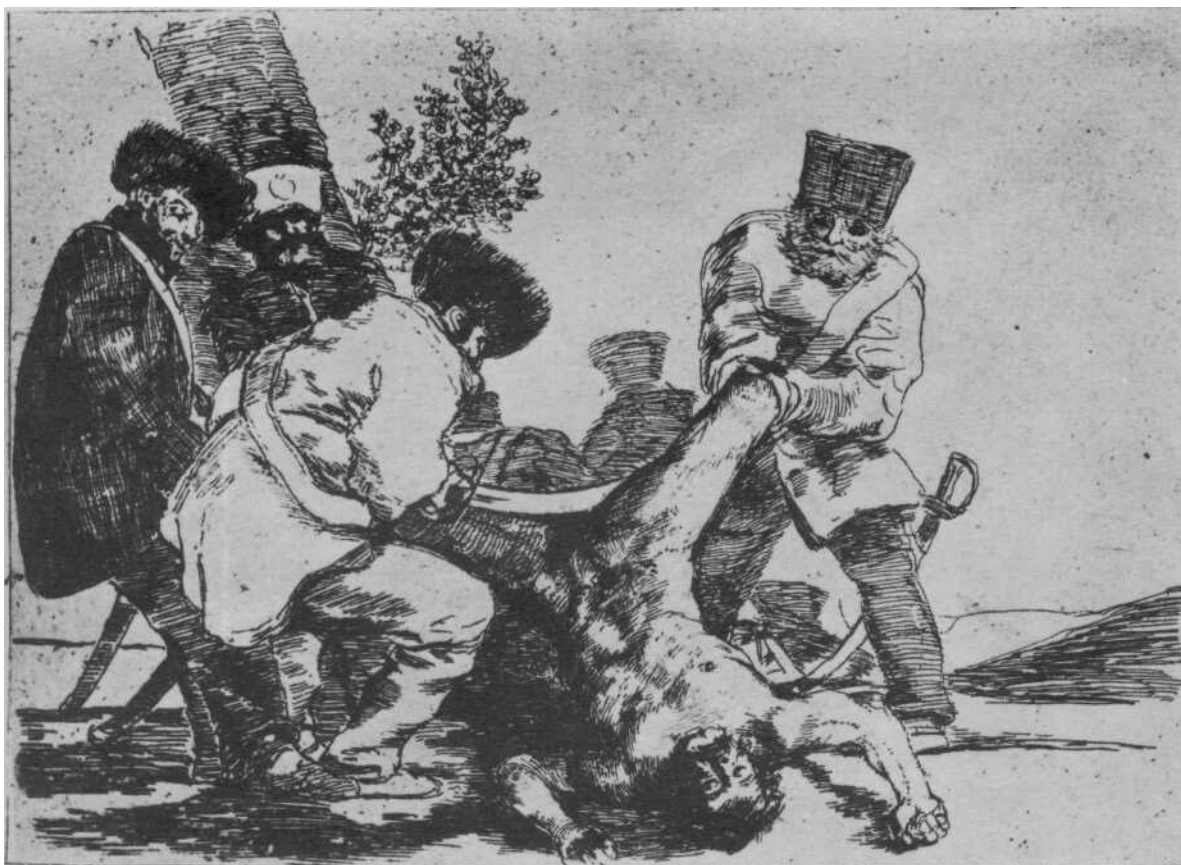
Etching, burnished aquatint and drypoint, 8 x 5 ins (image 7 x 4 ins)

*The broom is one of the most necessary implements for witches; for besides being great sweepers, as the stories tell, they may be able to change the broom into a fast mule and go with it where the devil cannot reach them.*

passion she arouses.<sup>2</sup> The third theme is that of sorcery and witchcraft. The caprices abound with pictures of witches, using foetuses and new-born babies and teem with owls and bats. Perhaps *Los Caprichos* no 43 *The Sleep of reason produces monsters* better than any other expresses the preoccupations of the eighteenth century. It is the perfect parallel to Pope's question 'with terrors around, can Reason hold her throne?'

After the completion of *Capriccios*, Goya, in his new post of "Pinto de Camera" enjoyed the most prosperous and optimistic years of his life, painting a large number of portraits

amongst which are some of his finest paintings. This state of affairs continued until 1808 when war broke out in Spain. The confusion in Spanish politics continued into the early nineteenth century. Godoy's complete lack of any political idea resulted in his dreams being abruptly terminated by a palace revolution. By way of political intrigues involving the abdication of Charles iv in favour of his son, his would-be successor Prince Ferdinand, the French obtained all rights and titles to the Spanish throne. Joseph Bonaparte was then given the throne in Spain. The reaction to these measures was swift and bloody. The first uprisings against the French



*What more can be done?*

*Desastres: plate 33*

Etching, drypoint, burin and burnisher, 6 x 8 ins (image 5 x 7 ins)

troops started in Madrid on 2 May 1808 and quickly spread to other cities as well as the countryside.

The second great series of etchings *The Disasters of War* emerged directly from this conflict. They were commenced about the year 1810 and not completed until 1819-23 with no contemporary edition being made of them. Wartime and desolation have never been more graphically expressed than this.

A literal description is supplied by Elie Faure: 'One is presented with the onslaught of a people almost unarmed fighting against regular troops, the sinister reign of the

hatchet and the knife, women violated, mutilated, or fighting with even greater ferocity than men; a woman who is disembowelling a soldier with a pike in her right hand while she carries a baby under her left arm - an old woman thrusting a dagger into the back of a soldier who is trying to rape her daughter, corpses cut to pieces or piled in confused heaps like rags or stones . . . horrible attitudes of dead bodies with legs wide apart, opening up their mouths full of bared teeth, turning up their eyes, curling up their fingers, with rigor mortis turning them into horrible caricatures of life - that is war.'<sup>3</sup>



*Shouting's no good*

*Desastres: plate 58*

Etching, burnished aquatint, burin and burnisher, 6 x 8 ins (image 5 x 7 ins)

The third series, the *Tauromaquia* were offered for sale in 1816. This series does not have either the satirical bias of *Caprichos* nor the tragic insistence of the *Disasters of War*. Nevertheless, within its relative serenity is contained some of the finest examples of Goya as a draughtsman and etcher. The brilliant impression of light and space plus the dynamic vigour of the figures and animals depicted adds yet another dimension to Goya's stature as an observer and commentator.

In many critical appraisals of Goya's graphic work the social and philosophical aspects receive total attention whereas his complete mastery of the means employed is

often taken for granted. The magnificent collection of Goya's drawings in the Prado show the measure of his greatness as a draughtsman, without which these etchings would not have been possible. His relentless study of the human form under an almost infinite variety of conditions show the depth of his knowledge. When this power is transferred to the etching plate his line becomes even more decisive and uncompromising, and furthermore, his command of tone and tonal arrangements are also of the highest order. Apart from his line-etched tone, his aquatint gives another dimension to his work. The aquatint's flatness,





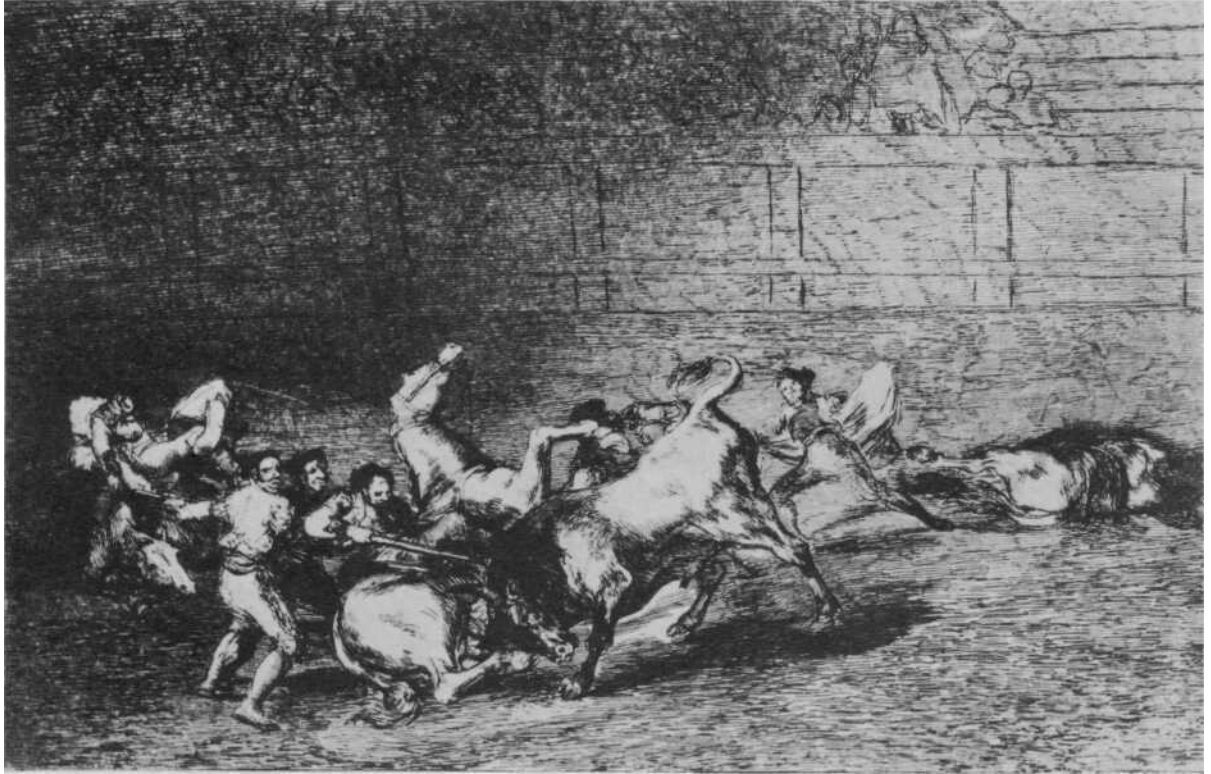
*A crowd, with lances and other arms, hamstring the bull*  
*Tauromaquia: plate 12*  
 Etching, burnished aquatint and drypoint, 9 x 13j ins (image 8 x 12 ins)

varying tonal strength and surface distribution as well as stressing the two dimensional quality of the plate, also heightens the drama and creates patterns of its own. With these qualities Goya lifts his work above self indulgence and theoretically into the realm of statements which never lose their significance.

D.A.

1. Tomas Harris: *Goya: Engravings and lithographs*: Oxford, 1964: 2 vols: Vol I, page 7.
2. E. L. Ferrari: *Goya, complete etchings, aquatints and lithographs*: London, 1962: page xiii.

Elie Faure: *The disasters of war, 85 aquatint etchings by Francisco Goya* by Xavier de Salas and Elie Faure: New York, 1956. Passages quoted with the illustrations are from Goya's own commentary on *Los Capricios*.



Two picadors thrown down one after another by a single bull  
*Tauromaquia*: plate 32  
Etching, burnished aquatint, drypoint and burin, 9 x 13 ins (image 7 x 12 ins)

## ACQUISITIONS

The recent additions to the Auckland City Art Gallery Collection given below continues on from the previous list published in the last issue of the *Quarterly*.

Michael Ayrton, 1921-  
67/40 *Maze maker II*  
Bronze, 15 ins high  
On indefinite loan from Mr George Woller

Michael Ayrton, 1921-  
67/41 *A nude* 1965  
Pencil and wash, (sight) 19 x 15 ins  
On indefinite loan from Mr George Woller

Michael Ayrton, 1921-  
67/42 *Compressed figure* 1964  
Sepia brush drawing, (sight) 19 x 24 ins  
On indefinite loan from Mr George Woller

Alfred Sharp, active 1873-1887  
67/43 *Oyster Cove, North Head, Auckland, N.Z.* 1879  
Watercolour, 20 x 16 ins  
Presented by Mr Norman B. Spencer

- John Gully, 1819-1888  
67/44 *Franz Joseph Glacier*  
Watercolour, 19 x 28 ins  
Presented by Mr Norman B. Spencer
- John Barr Clark Hoyte, 1835-1913  
67/45 *Goldmining, Thames*  
Watercolour, 13 x 20 ins  
Presented by Mr Norman B. Spencer
- John Barr Clark Hoyte, 1835-1913  
67/46 *Bay with boats and distant mountains*  
Watercolour, 16 x 21 ins  
Presented by Mr Norman B. Spencer
- Charles Nathaniel Worsley, d.1923  
67/47 *Otira Gorge*  
Watercolour, 10x18 ins  
Presented by Mr Norman B. Spencer
- Charles Nathaniel Worsley, d.1923  
67/48 *Otira Gorge*  
Watercolour, 14 x 30 ins  
Presented by Mr Norman B. Spencer
- Margaret Olrog Stoddart, 1865-1934  
67/49 *In Hagley Park, Christchurch*  
Watercolour, 10 x 14 ins  
Presented by Mr Norman B. Spencer
- Charles Blomfield, 1848-1926  
67/50 *Otira Gorge*  
Oil on cardboard, 9 x 6 ins  
Presented by Mr Norman B. Spencer
- Charles Blomfield, 1848-1926  
67/51 *Road through the bush* 1899  
Oil on cardboard, 9 x 7 ins  
Presented by Norman B. Spencer
- John Varley, 1778-1842  
67/52 *Flint Castle* «828  
Watercolour, 9 x 13 ins  
Presented by Mr Norman B. Spencer
- Anthony Vandyke Copley Fielding, 1787-1855  
67/53 *King's College, Cambridge*  
Watercolour, 7 x 11 ins  
Presented by Mr Norman B. Spencer
- Anthony Vandyke Copley Fielding, 1787-1855  
67/54 *River with boat and cattle* 1820  
Watercolour, 6 x 9 ins  
Presented by Mr Norman B. Spencer
- William Menzies Gibb, 1859-1831  
67/55 *Mount Grey from Marshland, Canterbury*  
Watercolour, 10 x 14 ins  
Presented by Mr Norman B. Spencer
- Johannes Hermann Barend Koekkoek, 1840-1912  
67/56 *Fishermen* 1887  
Oil on board, 9 x 16 ins  
Presented by Mr Norman B. Spencer
- R. P. Noble, *active* 1836-1861  
67/57 *From Guilford* [?] *Hill*  
Watercolour, 9 x 17 ins  
Presented by Mr Norman B. Spencer
- T. Ryan  
67/58 *Sunset, Ngauruhoe Volcano* 1905  
Watercolour, 18 x 25 ins  
Presented by Mr Norman B. Spencer
- Unknown. Venetian  
67/59 *Table with parakeet and other birds, trees, flowers and butterfly.*  
Inlaid marble top with decorative brass work on sides and legs, 30 ins high, 31| x 53 ins  
Presented by Mr Norman B. Spencer
- Myles Birket Foster, 1825-1899  
67/60 *Outside the Inn*  
Oil, 29 x 47 ins  
Presented by Mr Norman B. Spencer
- Unknown  
67/61 *Two Saints in adoration of the Virgin Mary*  
Oil, 32 x 22 ins  
Presented by Mr Norman B. Spencer
- Unknown  
67/62 *The Holy Family*  
Oil, 38 x 48 ins  
Presented by Mr Norman B. Spencer
- George French Angas, 1822-1886  
67/63 *Ko Nga Waka te Karaka, (or Clark) the Christian Chief of the Nga-ti-Waoroa Tribe, Waikato, and Wakauenuku, his Attendant Boy*  
Plate 47, *New Zealanders Illustrated*  
Lithograph (hand col.), 14 x 8 ins: image 8 x 7 ins  
Purchased
- R. Martin & Company, *after*  
Augustus Earle, 1793-1838  
67/64 *Amoko, Eana, Hepee ci&}&*  
Plate 10, *Sketches, illustrative of the native inhabitants and islands of New Zealand*  
Lithograph (hand col.), 11 x 15 ins: image 10 x 15 ins  
Purchased
- Deroy, [Isidore-Laurent?] *after*  
Louis Auguste de Sainson  
67/65 *Vue interieure du Pa de Kahouwera (Nouvelle Zetande)*  
Plate 52, *Voyage de l'Astrolabe*  
Lithograph (hand col.), 10 x 12 ins: image 7 x 11 ins  
Purchased

Exhibition Calendar: *Three generations: J. C. Richmond, D. K. Richmond and E. H. Atkinson* 9-29 October  
*Recent prints from Britain* 31 October-ig November  
*German Expressionist prints* November-December  
*Prints by Goya* December-January  
*Paul Wunderlich, lithographs 1949-1967* 13 November-io December  
*Henry Fuseli drawings* 30 November-y January  
*Rodin and his contemporaries* 7 December-31 January

## AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

Location: The Gallery is located at the corner of Kitchener Street and Wellesley Street East, next to the Public Library. The entrance is in Kitchener Street.

Telephone: 21-796

Hours: Monday 12 noon to 4.30 pm, Tuesday to Saturday 10 am to 4.30 pm: Friday remains open until 8.30 pm. Sunday 2 pm to 4.30 pm.

Coffee Room 11 am to 4 pm Monday to Friday.

Gifts and Bequests: Gifts to the Art Gallery in the form of *cash from income* upward to \$50 are allowable for purposes of income tax deductions. Gifts in the form of paintings, or other property do not qualify for such deductions. Gifts to the Art Gallery of money or property would not attract gift duty, and the value of such gifts made during the donor's lifetime would not form part of his dutiable estate. An exception to this is where an intending donor declares a gift to the Art Gallery, but reserves to himself, during his life, an interest in the property so that the full beneficial interest does not attract duty, but the property remains part of the donor's estate and qualifies for purposes of estate duty.

Auckland Gallery Associates: The aims of the Associates are to stimulate and sustain public interest in the Art Gallery; to extend the Gallery's influence throughout the community; and to acquire funds through gifts, subscriptions and bequests, for the purpose of adding to the Art Gallery's collection of New Zealand painting, drawings and sculpture.

Any member of the public is eligible for membership. Members are invited to previews of exhibitions arranged by the Art Gallery, to lectures, discussions, film evenings, and social functions arranged by the Associates. Regular newsletters are sent out, and Members also receive the Art Gallery's *Quarterly*. Further information can be obtained from the Hon. Secretary, c/o Auckland City Art Gallery.

Publications: The latest publications from the Auckland City Art Gallery are listed below, and are available from the Reception Desk at the Gallery. Postal orders should be addressed to the Gallery and should include postage.

*Paul Wunderlich, lithographs 1949-1967*

12 pages, 12 illustrations with a portrait of the artist. 23 cm. Introduction by Edouard Roditi, with a brief biography of Wunderlich and a list of the prints included in the exhibition. Price: Thirty cents.

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