

NUMBER 40 1968

AUCKLAND CITY
ART GALLERY

QUARTERLY



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NUMBER

40

1968: EDITORIAL

COVER

Henry Fuseli, 1741-1825

David and Goliath 01780-85

Pen and ink with grey wash, 13J x 12J ins

CONTENTS

Drawings by Henry Fuseli *pages 3-11*

List of Acquisitions *page 11*

New Publications *page 12*

The *Auckland City Art Gallery 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.

Editor: Gordon H. Brown.

Subscription ;\$1.00a year: single copies 25c: free to members of the Auckland Gallery Associates.

Printed by the Pelorus Press Limited, Auckland.

Layout and typography by G. H. B.

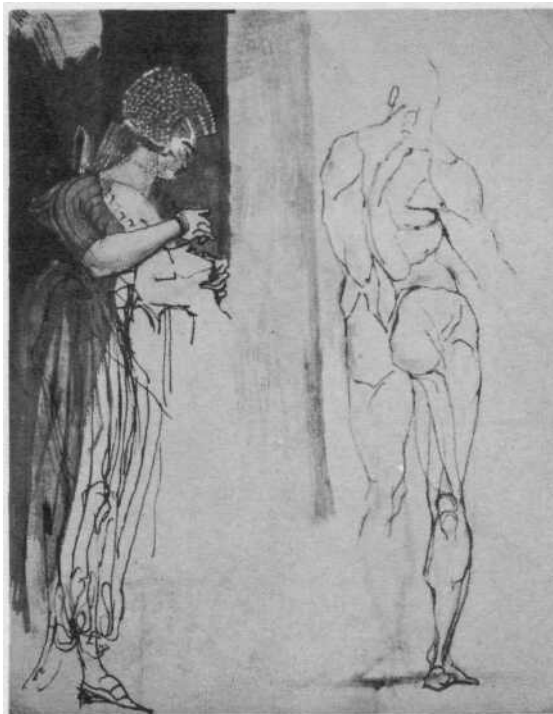
Late in December Mr P. A. Tomory, a former Director of this Gallery, left New Zealand to take up an appointment in the Department of Art History and Archaeology at Columbia University, New York. The Vice-Chancellor of the Auckland University, Mr K. J. Maidment, in announcing Mr Tomory's resignation, said that his loss was a blow to the University for an important branch of teaching had been stripped of much of its strength at a time when the creation of a master of arts degree in fine arts was being considered.

Peter Alexander Tomory was born in Hong Kong on the third day of 1922. Part of his early childhood was also spent in India. He was educated at Epsom College, Surrey, and took his Master of Arts Degree in Art History at Edinburgh University. During World War II he served in the Royal Navy from 1941 to 1946. After the war Mr Tomory held several positions connected with the Art Gallery world. From 1949 to 1951 he was an Assistant at the Art Gallery, York, and Keeper at the Art Gallery in Leicester from 1951 to 1953. The post held prior to his arrival in New Zealand was Assistant Regional Director for the Arts Council of Great Britain which also included such duties as adviser to the Kettering Art Gallery on the purchase of paintings for their collection. In 1956 he was appointed Director of the Auckland City Art Gallery, a post he held until early in 1965 when he left to become Senior Lecturer in the History of Art at the Auckland University School of Fine Art.

During the early period of his Directorship of this Gallery Mr Tomory initiated the publication of the *Quarterly*, and began a series of exhibitions which explored the historical as well as the current aspects of New Zealand art. To a large measure such activities helped to establish Auckland as the leading centre for the visual arts in New Zealand. The catalogues produced for such exhibitions have also helped to lay the foundation for local art historians interested in New Zealand art.



Drawings by HENRY FUSELI



Those who are only acquainted with Fuseli through his paintings know little of the extent of his genius; they should see him in his designs and drawings, to feel his powers and know him truly. The variety of these productions is truly wonderful, and their poetic feeling and historic grandeur more wonderful still. It is surprising too how little of that extravagance of posture and action which offends in his large paintings is present here; they are for the most part uncommonly simple and serene performances.

ALLAN CUNNINGHAM

The sources used for this selection from Fuseli's writings are *The life and writings of Henry Fuseli, Esq., MA, RA*, by John Knowles, London 1831, supplemented by *The mind of Henry Fuseli* by Eudo C. Mason, London 1951. In the quotations the spelling of artists' names has been modernized. The quotation by Allan Cunningham comes from his book *The lives of the most eminent British painters*, London 1829.

A woman on a balcony with high dressed hair and hat c1790-91
Pen and ink with black, blue, pink and yellow wash, 9 x 9 ins
BOTTOM

A woman, standing, attending to a man: A standing male nude, seen from the back 01790-95
Pen and brown ink with watercolour, 8 x 6 ins

Dignity is the salt of art.

APHORISM 167

Life is rapid, art is slow, occasion coy, practice Jallacious, and judgment partial.

APHORISM 1

Art, like love, excludes all competition, and absorbs the man.

APHORISM 3

The uninterrupted undulation of outward forms, the waves of life, originate within, and, without being traced to that source, instruct less than confound. The real basis of sight is knowledge, and that knowledge is internal . . .

LECTURE VII

One of the most unexplored regions of art are dreams, and what may be called the personification of sentiment . . .

APHORISM 231

Of genius / shall speak with reserve, for no word has been more indiscriminately confounded; by genius I mean that power which enlarges the circle of human knoii'ledge, which discovers new materials of nature or combines the known with novelty, whilst talent arranges, cultivates, polishes the discoveries of genius.

LECTURE I

Intuition is the attendant of genius; gradual improvement that of talent.

APHORISM 7

Style pervades the object; manner floats on the surface.

APHORISM 146

Every artist has, or ought to have, a character or system of his own; if, instead of referring that to the test of nature, you judge him by your own packed notions, or arraign him at the tribunal of schools which he does not recognize — you degrade the dignity of art, and add another fool to the herd of Dilettanti.

COROLLARY TO APHORISM 18

To prosper, the Art not only must feel itself free, it ought to reign: if it be domineered over, if it follow the dictate of Fashion or a Patron's whims, then is its dissolution at hand.

LECTURE XII



Ixion slaying Pliorbas and Polymelus in revenge of his mother, Megara, who, having refused them as suitors, was killed by them 1810

Pen and black ink with grey, pink and green wash, 10 x 7 ins

L BOTTOM

Mrs Fuseli seated, leaning forward c1790-92

Pen and ink with grey, brown and red wash, 9 x 6 ins



In an age of luxury women have taste, decide and dictate; for in an age of luxury woman aspires to the junctions of man, and man slides into the offices of woman. The epoch of eunuchs was ever the epoch of viragoes.

APHORISM 226

Taste is the legitimate offspring of nature, educated by property: fashion is the bastard of vanity, dressed by art.

APHORISM 16

A genuine perception of Beauty is the highest degree of education, the ultimate polish of man; the master-key of the mind, it makes us better than we were before.

LECTURE XII

Grace is beauty in motion, or rather grace regulates the air, the attitudes and movements of beauty.

APHORISM 43

Beauty alone, fades to inspidity; and like possession cloyes.

APHORISM 42

Many beauties in art come by accident, that are preserved by choice.

APHORISM 153

Nature is a collective idea, and, though its essence exist in each individual of the species, can never in its perfection inhabit a single object.

There are artists, who have wasted much of life in abstruse theories on proportion, who have measured the Antique in all its forms and characters, compared it with nature, and mixed up amalgamas of both, yet never made a figure stand or move.

APHORISM 141

Nature finishes all, but an attempt to mimic nature's universality palsies the hand of art.

LECTURE IV

Proportion, or symmetry, is the basis of beauty; propriety, of grace.

APHORISM 46

If finishing be to terminate all the parts of a performance in an equal degree, no artist ever finished his work. A great part



Christnchild throwing herself on the body of Siegfried, assassinated by Trony
1805

Pen and ink with brown wash, 7 x 12 ins

R BOTTOM

Siegfried having slain Fafner the Snake 1806

Pen and ink with pencil and grey wash, 13 x 9 ins

of conception or execution is always sacrificed to some individual excellence which either he possesses or thinks he possesses. The colourist makes lines only the vehicle of colour; the designer subordinates hue to his line; the man of breadth or chiaroscuro overwhelms sometimes both, and the subject itself to produce effect.

APHORISM 132

Whenever the medium of any work, whether lines, colour, grouping, diction, becomes so predominant as to absorb the subject in its splendour, the work is degraded to an inferior order.

APHORISM 53

Second thoughts are admissible in painting and poetry only as dressers of the first conception; no great idea was ever formed in fragments.

APHORISM 71

Distinguish between genius and singularity of character; an artist of mediocrity may be an odd man: let the nature of works be your guide.

APHORISM 31

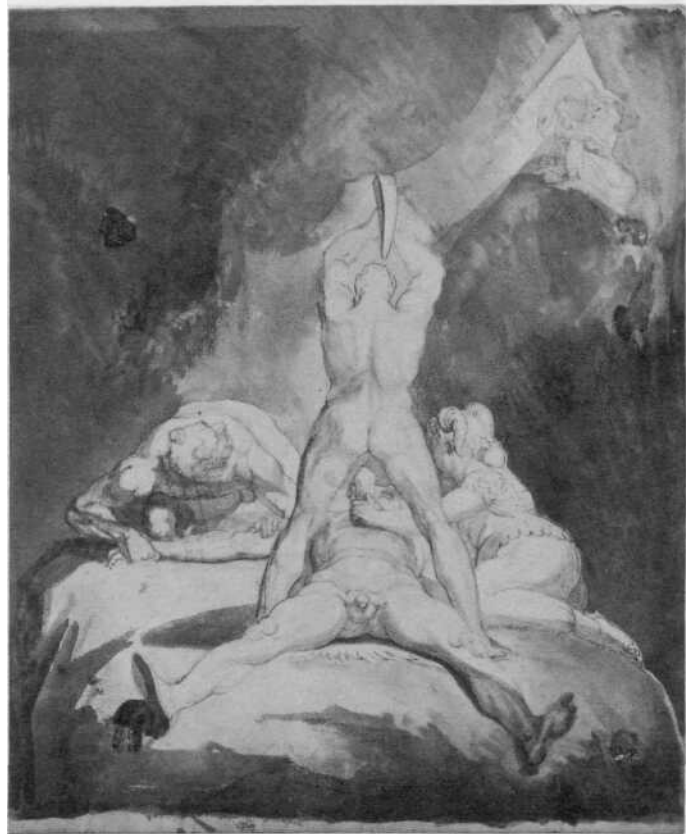
The term invention never ought to be so far misconstrued as to be confounded with that of creation, incompatible with our notions of limited being, an idea of pure astonishment, and admissible only when we mention Omnipotence: to invent is to find: to find something, presupposes its existence somewhere, implicitly or explicitly, scattered or in a mass: nor should I have presumed to say so much on a word of a meaning so plain, had it not been, and were it not daily confounded, and by fashionable authorities too, with the term creation.

Genius either discovers new materials of nature, or combines the known with novelty.

APHORISM 5

There are two ways of composing in poetry and painting: the one finds materials for a subject, the other finds a subject for materials; the one is the method of him who is said to write or work with style; the second that of those who indulge in what is called manner.

ANALYTICAL REVIEW, JULY 1789



L TOP

Unidentified subject 1810

Pencil, pen and ink with grey wash, 12 x 15 ins

BOTTOM

Hephaestus, Bin and Crato securing Prometheus on Mount Caucasus c1810

Pencil, pen and ink with grey and pink wash, 14 x 11 ins



R TOP

Circe absolving Medea and Jason of the killing of Medea's brother Absyrtos
1808

Pencil with brown and grey wash, 16 x 10 ins

A Mannerist is the paltry epitomist of Nature's immense volume; a juggler, who pretends to mimic the infinite variety of her materials by the vain display of a few fragments of crockery.

LECTURE VII

The technic part of composition alone, though carried to the highest pitch of perfection, if its ostentation absorb the subject, stamps inferiority on the master.

LECTURE V

The assertion that grouping may not be composing, has been said to make a distinction without a difference: as if there had not been, still are, and always will be squadrons of artists, whose skill in grouping can no more be denied, than their claim to invention, and consequently to composition, admitted, if invention means the true conception of a subject and composition the best mode of presenting it. After the demise of Leonardo and Michelangelo, their successors, however discordant else, uniformly agreed to lose the subject in the medium.

COROLLARY TO APHORISM 65

To make a face speak clearly and with propriety, it must not only be well constructed, but have its own exclusive character. Though the element of the passions be the same in all, they neither speak in all with equal energy, nor are circumscribed by equal limits. Though joy be joy, and anger anger, the joy of the sanguine is not that of the phlegmatic, nor the anger of the melancholy that of the fiery character; and the discriminations established by complexion are equally conspicuous in those of climate, habit, education, and rank. Expression has its classes.

LECTURE V

Let horror and loathsomeness be banished from the instruments of art, and the martyrdom of Stephen or Sebastian, Agnes or John becomes as admissible as that of Marsyas or Palamedes, Virginia or Regulus. It is the artist's fault, if the right moment be missed. If you see only blood-tipped arrows, braindashed stones, excoriating knives, the artist, not the subject is detestable; this furnished heroism, celestial resignation, the features of calm fortitude and beauty helpless but undismayed; the clown or brute alone, who handled it, pushed you down among the assassins from the hero's side.

ANALYTICAL REVIEW, DECEMBER 1796

Imitative art, is either epic or sublime, dramatic or impassioned, historic or circumscribed by truth. The first astonishes, the second moves, the third informs.

APHORISM 36

To begin with advantageous subjects, (immediately above the scenes of vulgar life, of animals, and common landscape), the simple representation of actions purely human appears to be as nearly related to art as to ourselves; their effect is immediate; they want no explanation; from them, therefore, we begin our scale. The next step leads us to pure historic subjects, singly or in series; beyond these the delineation of character, or, properly speaking, the drama, invites; immediately above this we place the epic with its mythologic, allegoric and symbolic branches.

LECTURE IV

The principles of allegory and votive composition are the same; they unite with equal right the most distant periods of time and the most opposite modes of society: both surround a real being, or allude to a real act, with symbols by long general consent adopted, as expressive of the qualities, motives, and circumstances that distinguished or gave evidence to the person or the transaction.

APHORISM 164

Landscape is either the transcript of a spot, or a picturesque combination of homogeneous objects, or the scene of a phenomenon. The first pleases by precision and taste; the second adds variety and grandeur; the third may be an instrument of sublimity, affect our passions, or wake a sentiment.

APHORISM 236

Modern art, reared by superstition in Italy, thought to dance in France, plumped up to unnneldiness in Flanders, reduced to 'chronicle small beer' in Holland, became a rich old woman by 'suckling fools' in England.

APHORISM 150

*To me, after considering carefully what has been advanced on either side, it appears demonstrated, that the student is admitted to [draw from] the life to avail himself of the **knowledge** he acquired from the previous study of classic forms.*

LECTURE VII

As uniform in the principle as various in its applications,



L TOP

Undine and Huldbrand c1819-22

Pencil and watercolour, 19 x 12 ins

the art of the Greeks possessed in itself and propagated, like its chief object Man, the germs of immortality.

LECTURE I

Can there be anything more disgusting to an eye accustomed to harmony of frame, than the starveling forms of Albrecht Diirer, unless it be the swampy excrescences of Rembrandt? The figures of the former, proportions without symmetry; those of the Dutch artist, uniform abstracts of lumpy or meagre deformity: and yet the German was a scientific man, had measured and, in his opinion, reduced to principles the human frame; whilst the Dutchman, form only excepted, possessed every poi'er that constitutes genius in art, seldom excelled in invention and composition, and the creator of that magic combination of colour with chiaroscuro, never perhaps before, and surely never since attained.

LECTURE VII

If, seperately taken, the line of Raphael has been excelled in correctness, elegance, and energy; his colour far surpassed in tone, and truth, and harmony; his masses in roundness, and his chiaroscuro in effect — considered as instruments of pathos, they have never been equalled; and in composition, invention, expression, and the power of telling a story, he has never been approached.

LECTURE II

*Things came to Raphael and Shakespeare;
Michelangelo and Milton came to things.*

APHORISM 215

As painter, as sculptor, as architect, he [Michelangelo] attempted, and above any other man succeeded, to unite magnificence of plan and endless variety of subordinate parts with the utmost simplicity and breadth. His line is uniformly grand: character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants.

LECTURE II

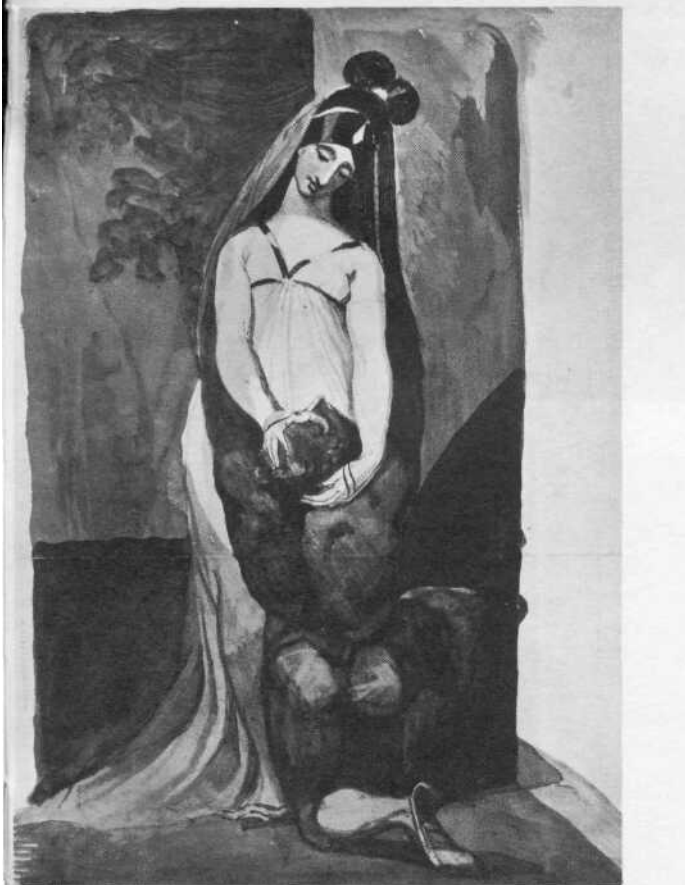
It is the lot of genius to be opposed, and to be invigorated by opposition. All extremes touch each other: frigid praise

R TOP

Vergil, Dante and Geryon 1811
Pen and brown ink, 7 x 11 ins

BOTTOM

Siegfried and Chriemhi/d 1807
Watercolour, 18 x 14 ins



and frigid censure wait on easily attainable or common powers: but the successful adventurer in the realms of Discovery, in spite of the shrugs, checks, and sneers of the timid, the malign, and the envious, leaps on an unknown or long lost shore, ennobles it with his name, and grasps immortality.

Michelangelo appeared, and soon discovered that works worthy of perpetuity could neither be built on dejective and unsubstantial forms, nor on the transient whim of fashion and local sentiment; that their stamina were the real stamina of Nature, the genuine feelings of humanity; and planned for painting what Homer had planned for poetry, the epic art, which, with the utmost simplicity of a whole, should unite magnificence of plan and endless variety of subordinate parts. His line became generic, but perhaps too uniformly grand: character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. This is the 'terribil via', this is that 'magic circle', in which we are told that none durst move but he. No, none but he who makes sublimity of conception his element of form. Michelangelo himself offers the proof: for the lines that bear in a mass on his mighty tide of thought in the Cods and Patriarchs and Sibyls of the Sistine Chapel, already too ostentatiously show themselves in the Last Judgement, and rather expose than support his ebbing powers in the Chapel of Paul. Considered as a whole, the Crucifixion of St. Peter and the Conversion of Paul, in that place, are the dotage of Michelangelo's style; but they have parts which make that dotage more enviable than the equal vigour of mediocrity.

LECTURE XI



L TOP

Ixion and Nephele 1809

Pencil with brown, grey and pink wash, 10 x 8 ins

L BOTTOM

Three women at a curtained window 1779

Pencil and brown wash, 6 x 1 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*.

Petrus van der Velden, 1837-1913

- 67/66 *Farmyard at sunset*
Oil, 17 x 13 ins
Purchased

Lawrence Daws, 1927-

- 67/67 *The explorer* 1963
Oil, 79 x 69 ins
Purchased

David Hubert Graham, 1928-

- 67/68 *Set 42* 1966
Polyvinyl acetate on hardboard, 48 x 48 ins
Purchased

Quentin Manners Macfarlane, 1935-

- 67/69 *Marine: September-October* 1966
Acrylic on canvas, 57 x 72 ins
Purchased

Malcolm Warr, 1939-

- 67/70 *Pungas* 1966
Monoprint, 20J x 13 ins
Purchased

Geoffrey Russell Thornley, 1942-

- 67/71 *Ocean-within, no 8* 1967
Acrylic on canvas on board, 48 x 54 ins
Purchased

Charles Blomfield, 1848-1926

- 67/72 *Two Kauris* 1901
Oil on canvas, 25 x 15 ins
Purchased

Don Binney, 1940-

- 67/73 *Taumaiti from Solomon's Hill* 1967
Pencil, 22 x 30 ins
Purchased

Colin McCahon, 1919-

- 67/74 *Waterfall* 1964
Oil on board, 84 x 35 ins
Purchased

Noelle Palmer, 1939-1967

- 67/75 *Banana sheath* 1965
Linocut, four colour, 21 x 21 ins
Purchased

Noelle Palmer, 1939-1967

- 67/76 *Anna asleep No. 2*
Linocut, five colour, 20 x 31 ins
Purchased



R TOP

A scene from Timon of Athens 1783

Pen and brown ink with brown, yellow and pink wash on oiled paper,
8 x 11 ins

R BOTTOM

A woman standing, seen from the back, drawing a curtain aside 01798-1800

Pencil, pen and ink with grey, brown and pink wash, 12 x 6 ins

Exhibition Calendar: *A Decade of New Zealand Painting* 15 March - 30 April
New Zealand Sculpture Exhibition 15 March - 30 April
The Ned Kelly Paintings by Sidney Nolan 15 March - 10 April
Art Exhibition Posters March - April
J. M. W. Turner drawings May - June
The Riverbend Panels by Sidney Nolan 12 June - 3 July
Mervyn Taylor Retrospective Exhibition 14 June - 2 July
German Industrial Design 14 April - 10 May

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.

A collection of drawings by Henry Fuseli RA 1067
 100 pages, 51 illustrations. 23 cm.

Text by P. A. Tomory.

The 37 drawings, part of the Auckland City Art Gallery Collection, are all illustrated with detailed catalogue notes and a general introduction on Fuseli's sources of inspiration and method of working.

Price: Four Dollars.

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