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AUCKLAND CITY ART GALLERY

Quarterly



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The Mackelvie Trust

The life blood of art galleries in the 19th and early 20th Century was supplied in most cases by the private benefactors and public philanthropic sources.

The generous spirit and benevolent attitude displayed by patrons, may, in some cases, have had an ulterior motive more in the nature of perpetuating a name. The majority however were genuinely anxious to keep together a collection formed over many years, or to know that a valuable and admired picture would remain in a particular gallery, town or city. Whatever the reason, the result was that public art galleries and their visitors benefited in a way not possible through a dependence on public funds.

Many major art museums in the world have started in this way and the ACAG is no exception.

The ACAG was only able to open because Governor Sir George Grey (1812-1898) presented part of his collection of paintings, drawings, books and sculpture to the City of Auckland in 1887. Later the Davis family endowed the city artistically, and many others made valuable gifts and bequests.

On this occasion we pay tribute to James Tannock Mackelvie (1824-1885) whose interest and foresight have resulted in the collection he generously bequeathed to Auckland City in 1885, together with a capital sum to provide for its extension.

The Mackelvie Trust, established by direction of his will in 1885, has been administered over the years by Trustees who take an active interest in the ACAG and its collections and who regularly acquire additions to the Mackelvie Collection.

The Trust has acquired many important works by British and European artists mainly from the 16th through to the 19th Century: not only paintings, drawings and prints but also what must be considered one of the finest collections of bronzes in Australasia, including works by Rodin, **Maillot**, Moore, Archipenko Degas, Bourdelle, Epstein and Greco.

Under the present Chairmanship of John Stacpoole, the Trust continues its pursuit of acquiring important works which extend the existing collection and fill significant gaps. The most recent acquisitions include a watercolour by Fernand Leger titled "Deauville" and an oil by Sir Joshua Reynolds PRA, a handsome portrait of Joshua 5th Viscount Allen, in the uniform of a Lord Lieutenant. The citizens of Auckland, and of Greater Auckland, owe a great debt to James Tannock Mackelvie and those generations of Trustees who have made possible the development of the Collection.

Ernest W. Smith

MACKELVIE TRUSTEES 1975

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DANIEL MACLISE (1806/11-1870) British
The Spirit of Justice Oil on canvas 2618x1524mm
 Mackelvie Collection Ace. M1881/1/1

INTRODUCTION

The Collection bequeathed by Mackelvie to Auckland was described in a printed catalogue of sixty pages listing over 1800 separate items. It consists of a great variety of objects, not only of art and applied arts, but including books, clocks and watches, mineral specimens, coins and medals, archaeological and ethnographic artifacts, arms and armour, porcelains, furniture, enamels, bronzes, drawings, paintings, prints, miniatures and other miscellaneous material.

Responsibility for this material is now divided between the Auckland Public Library, the Auckland Institute and Museum and the Auckland City Art Gallery, according to the nature of the objects. The Art Gallery houses the paintings, drawings, prints and some of the sculpture; the Library houses the books and the Museum houses the rest. Ownership of the collection, wherever housed, lies with the Mackelvie Trust Board.

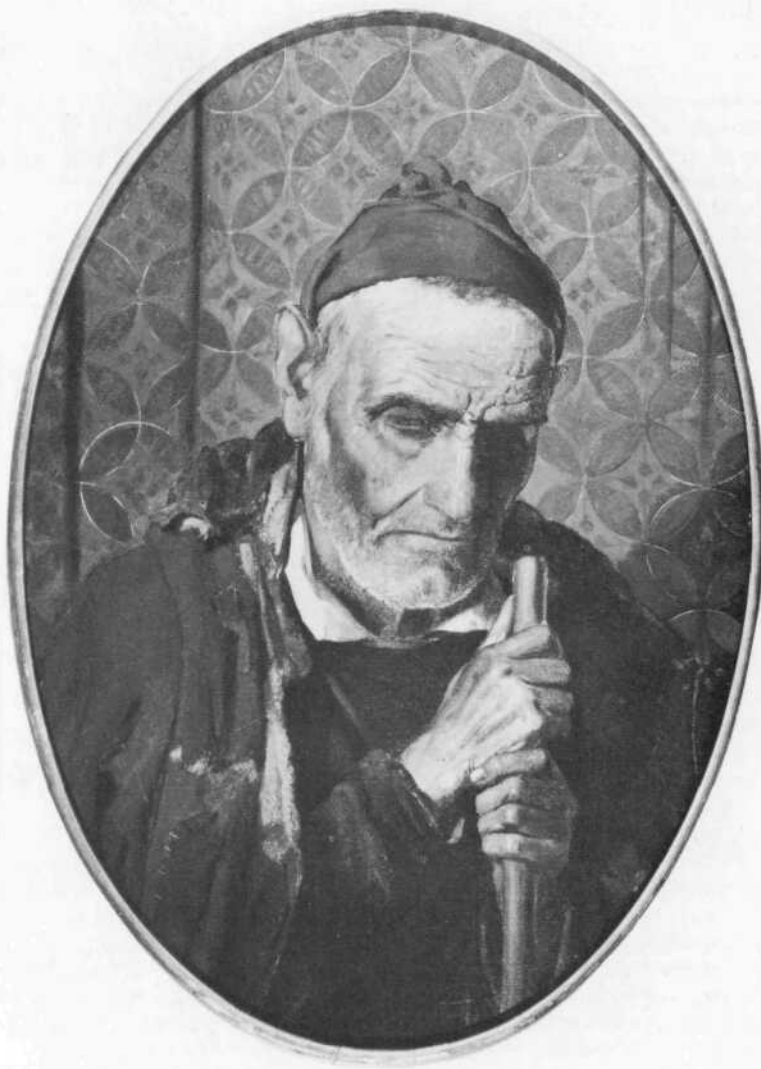
A special exhibition has been prepared to illustrate the original Mackelvie Collection, for which this issue of the *Quarterly* forms the catalogue. In the course of the next few years the Art Gallery will prepare exhibitions showing the acquisitions of the Mackelvie Trust Board and various specialised aspects of the entire Mackelvie and Mackelvie Trust Collections.

In this exhibition the oil paintings, sculpture and most of the watercolours have been selected and described by Eric Young, Registrar, and the prints and remaining watercolours by Anne Kirker, Curator of Prints and Drawings.

OIL PAINTINGS

There are some sixty paintings in the original collection of which about a quarter are exposed here. The only major works are the Guido Reni paintings and *The Spirit of Justice* by Daniel Maclise (the latter, at present in the conservation studio and therefore not displayed). The remainder are, in Mackelvie's own word, 'modest', generally of small size and not by well known artists. They are mainly 19th century British, with a sprinkling of European.

In subject matter and execution they reflect the tastes and interests of the mid-Victorian period. All are academic, realistic and subject-dominant. They are not representative of the experimental, style-dominant forms of art with which we have been familiar during the past hundred years. Nevertheless, style is an important ingredient in the work of painters represented here, such as Armitage, Frith, Macallum, and Moore,



Subject-dominant art is basically a narrative art; each painting 'tells a story' about the real world or the world of imagination — the world of literature, mythology and religion. That being so, these paintings reflect the Victorian interest in people, particularly people in distant lands or people of distinction outside the 'common herd'. They reflect an interest in travel and especially in the sea. No less than six out of the sixteen paintings here are marine subjects or have the sea as a major constituent of the subject. They reflect an interest in literature, in religion and in allegorical figures.

PAINTINGS

EDWARD ARMITAGE RA (1817-1896) BRITISH

Armitage was a very successful London painter of biblical, literary and historical subjects, especially known for his military pictures; he visited Russia during the Crimean War. He was a consistent exhibitor at the Royal Academy from 1849-1893 and won several prizes in competition. He was elected ARA in 1867 and full RA in 1872.

- 1 *Blind Beggar of Assist* oil on canvas 390x280 mm.
Mackelvie Collection 1885 ace. no. M1885/1/75

Armitage was a friend of Ford Madox Brown, who had such an influence on the Pre-Raphaelite movement in the 1840's and 1850's, though neither belonged to the Brotherhood. Nevertheless this painting shows hints of Pre-Raphaelite influence in the colouring and mood. Armitage visited Assisi in Italy in 1857, but it is not known whether this was painted then.

- *2 *Sea Urchins* 1882 oil on canvas 430x684 mm. signed: E. ARMITAGE 1882 (LL)
exhibited: RA 1882 (no. 1490); Presented to J.T. Mackelvie by the artist for the Auckland collection and sent in October 1883
Mackelvie Collection 1885 ace. no. M1883/1/2

This painting shows the influence of Sir Lawrence Alma-Tadema (1836-1912), the great painter of scenes from Egyptian and Classical antiquity. Both Armitage and his contemporary Edwin Long (1829-1891), among others, derived their ideas and much of their style from that artist. Armitage has not felt at home with this subject: there are quite clear hesitations and alterations to the figure of the boy, especially in the feet, face and back of the shoulder. The title is a reference both to the boys and to the sea-urchins (sea-eggs) on the right.

HENRY PIERCE BONE RA (1779-1855) BRITISH

Henry Pierce Bone was the son and pupil of Henry Bone RA (1755-1834) the celebrated miniaturist and enamel painter and was himself a notable exponent of both modes of painting. He painted portraits and other subjects in oil from 1799 until 1833, but then turned his attention exclusively to enamel painting, both from life and as copies of other paintings. He succeeded his father as enamel painter to the British Royal family.

- 3 *Corin and Phillida* 1839 enamel on iron plaque 260x336 mm. signed: *H.P. Bone. 1839.* (LR); inscribed: (reverse) *London March 1939. Original. Painted by Henry Pierce Bone Enamel Painter to the Queen Dowager & her R.H. the Duchess of Kent, and (on backboard) Corin and Philida Vide Midsummer's Night's Dream Original Enamel H.P. Bone 22 Percy St Bedford Square*
Mackelvie Collection 1885 ace. no. M1885/1/209

Bone exhibited three works with this subject: at the British Institution in 1823 and at the Royal Academy in 1822 and 1839. This last painting is the one subsequently acquired by Mackelvie. The subject derives from Shakespeare's *Midsummer Night's Dream*: 'Corin sate all day,/Playing on pipes of corn, and vowing love/ To amorous Philida.'

EDWARD WILLIAM COOKE RA (1811-1880) BRITISH

Edward William, son of George Cooke the engraver (1781-1834), was brought up to follow his father's profession and early published a set of views on the Thames. In 1832, however, he turned to oil painting and thereafter exhibited profusely at the Royal Academy and British Institution until 1879. He was elected ARA in 1851 and RA in 1864.

- * 4 *Dutch Pink Ashore* 1842 oil on canvas 460x609 mm. signed: *1842 E.W. COOKE* (LR)
collection: James McMurdo, sold Christies 8/6/1878 (135), bt. Corbett;
Mackelvie Collection 1885 ace. no. M1885/1/24

Cooke specialised in painting river and coastal scenes and had an extensive and detailed knowledge of ships and their rigging. He particularly delighted in painting the small Dutch sailing vessels, but travelled also as far afield as Morocco and Egypt. This painting shows a fine adjustment between meticulous detail and broader handling and is typical of Cooke's restricted and rather cool colour range which is in such contrast to that of Henry Moore (see cat. no. 7).

WILLIAM POWELL FRITH RA (1819-1909) BRITISH

Frith was an extremely successful painter, in his earlier years of historical and literary scenes and later of great panoramas of contemporary Victorian life. He studied at the Royal Academy school and exhibited at the Academy for over sixty years, from 1840-1902.

- 5 *A Sketch: The Proposal* oil on prepared board circular, diameter 271 mm.
Mackelvie Collection 1885 ace. no. M1885/1/81

If we were to judge by the rather severe hair style of the girl, smoothly looped and exposing the ear, we would take this sketch to have been painted in the 1840's. Frith, however, continued to paint historical and sentimental subjects throughout his life, his colours growing thinner and drier, as we see here, and it is likely that this was painted at a much later date. It is not, obviously, intended as a contemporary scene.

HAMILTON MACALLUM RSW (1841-1896) SCOTTISH

Macallum was a painter of marine subjects and fishermen's life, working mostly on the west coast of Scotland and in Holland and Italy. He studied at the Royal Academy and was a constant exhibitor at the Academy and at other London exhibitions from 1866 until his death.

- 6 *On Shore for Water* 1878 oil on canvas 460x869 mm. signed: *Hamilton Macallum, 1878.* (LL); inscribed: (reverse) *On Shore for Water Hamilton Macallum 171 Stanhope St. N.W.*
collection: Henry Lovatt, sold Christies 14/5/1881 (59), bt. Mackelvie;
Mackelvie Collection (sent in May 1882) ace. no. M1882/1/3

This painting shows Macallum's skill in brilliant atmospheric effects which derived from his habit of working in full daylight either in a glass studio or, as the French Impressionist and Barbizon school painters did, in the open air. He paints the sea in little dashes almost like a Pointilliste and liked generally, as here, to combine the sea with figures of the people whose lives depended on the sea.

HENRY MOORE RA RWS (1831-1895) BRITISH

Henry Moore, son and brother of painters, tried his hand at many subjects before falling in love with the sea and turning his hand to marine painting, of which he was the foremost exponent in the second half of the 19th century. Public success was long delayed and he was not elected ARA until 1885 and RA until 1893. He exhibited at the RA and widely elsewhere from 1853-1895.

- 7 *Her Last Voyage* 1880 oil on canvas 355x612 mm. signed: *H. Moore* 1880 (LR)
collection: Samuel Barlow, Castleton, Lanes.;
Mackelvie Collection 1885 ace. no. M1885/1/26

Moore aimed for absolute truth, bringing to marine painting the spirit of the Pre-Raphaelite movement. He studied the sea in all its moods as Constable before had studied the sky. He introduced a stronger, brighter range of colours and a more fluid technique of brushwork. Strange as it may seem, it was these qualities in his painting, so desirable to us, that inhibited his popularity in his earlier career.

JAMES NORTHCOTE RA (1746-1831) BRITISH

Northcote was a historical and portrait painter. He worked in the studio of Sir Joshua Reynolds for about five years, then spent three years in Italy, returning to England in 1780. In his later years he was as much known for his writing as for his painting and to him we owe the first biography of Reynolds.

- *8 *Portrait of Sir Joshua Reynolds P.R.A.* oil on paper on canvas 400x298 mm.
Mackelvie Collection 1885 ace. no. M1885/1/88

Judging from Reynold's series of self portraits, this is a good likeness of the master painter, done perhaps when Northcote first became his pupil in 1771, at which date Reynolds would have been about 48.

JAMES TANNOCK. (1784-1863) SCOTTISH

Tannock was the son of a Kilmarnock shoemaker and a student of Alexander Nasmyth (1758-1840). He practiced as a portrait painter in Greenock and Glasgow and then, in 1810, moved to London, where from 1813-1841 he exhibited at the Royal Academy. He was a relative on his mother's side of James Tannock Mackelvie and had a younger brother, William Tannock, who also practiced as a portrait painter.

- *9 *Self Portrait* oil on canvas 637x525 mm.
Mackelvie Collection 1885 ace. no. M1885/1/36



7

FRIEDRICH VON PUTEANI (1849-1917) GERMAN

Puteani, a student of J.L. Raab (1825-1899) and W. van Diez (1839-1907) at Munich, was a painter of genre and historical scenes and an etcher. He settled in Venice in 1883 but exhibited in Munich, where he died in 1917.

- *10 *On the Road* 1873 oil on panel 130x270 mm. signed: *Puteani*, Munch '73 (LR)
Mackelvie Collection (sent in October 1883) ace. no. M 1883/1/5

The small panel painting was very popular in the 19th century particularly among the copyists, and many direct copies or imitations of 18th and 17th century style paintings take this form. This painting is an 18th century subject, whether a copy or not is not known, but it has a freshness and freedom of handling which raise it above the normal range of copies.

GUISEPPE COSTANTINI (b. 1850) ITALIAN

Costantini was a student of Giuseppe Mancinelli (1813-1875) in Naples and a member of the Neapolitan 19th century school of painters who set themselves off from the academic, classical painters of Rome and the north. He painted landscape and especially genre scenes of everyday life in Naples.

- 11 *A Neapolitan Interior* 1873 oil on panel 270x364 mm. signed G. Costantini. 1873 (LR)
Mackelvie Collection (sent in October 1884) ace. no. M1884/2/39

Costantini liked to create effects of lighting and interiors such as this provided good scope. The Neapolitan school preference for interior scenes may be derived from the ancient Roman fresco paintings of Herculaneum and Pompeii, which had been rediscovered in the 18th century and which are full of such scenes.

- * 12 *Neapolitan Schoolmaster* 1873 oil on canvas 415x592 mm. signed: G. Costantini 1873— (LR)
Mackelvie Collection 1885 ace. no. M1885/1/77

The Neapolitan painters from the 17th century onwards had delighted in painting full of life and vigour, in contrast to the noble Roman ideals of form. This is one reason why this school was so popular in Victorian England, another being that Naples was the great tourist centre and port of call for all visitors to the Eastern Mediterranean and beyond.

GUIDORENI (1575-1642) ITALIAN

Reni was a pupil of Dionisio Calvaert (c 1545-1619) in Bologna, but in about 1594 was converted to the manner of Annibale Caracci (1560-1609). He was later influenced somewhat by the naturalism of Caravaggio (1573-1610). He worked in Rome and, mainly, in Bologna.

- 13 *The Christ Child Asleep* oil on canvas 644x479 mm.
collection: Duke of Hamilton (Hamilton Palace Sale 17/6/1882, no. 713);
Mackelvie Collection (sent in July 1882) ace. no. M1882/2/2

This is probably a studio version after the original which is now in the Lichtenstein Collection, Vienna. Sale records from 1775-1844 show a number of items which could be this painting or a similar: collection Robert Ansell, sold Walsh 25/3/1775 (107); collection Guy Head, sold Christies 3/4/1802 (66); collection Novellara of Modena, sold Christies 3/3/1804 (38); collection Jeremiah Harman, sold Christies 17/5/1844 (90).

- 14 *Saint Sebastian* oil on canvas 1677x1302 mm.
collection: Duke of Hamilton (Hamilton Palace Sale 17/6/1882, no. 764);
Mackelvie Collection (sent in July 1882) ace. no. M1882/2/3

One of several versions and at one time thought to be a copy, it is now considered the original of which the paintings in the Prado and the Louvre are versions. It dates possibly from about 1622-25 after Reni's tonality had changed from yellow to silver.

SCULPTURE

PAUL COMOLERA (1818-cl897) FRENCH

Both Comolera and his son Paul Comolera Jr. were animal sculptors. The elder Comolera was a student of Francois Rude (1784-1855) in Paris. He worked in bronze, plaster and terracotta and specialised in sculptures of the small game of the fields such as pheasants and hares. He exhibited at the Paris Salon from 1847-1873.

- 15 *Partridge* casting metal on mahogany plaque oval 465x336 mm
signed: P. Comolera (LL)
Mackelvie Collection 1885 ace. no. M1885/1/204

UNKNOWN ARTIST (late 18th century) ITALIAN

- 16 *A Roman Girl* bronze height 1425 mm.
Mackelvie Collection (sent in November 1883) ace. no. M1883/2

This is a bronze replica of a 1st century A.D. marble statue of *A Young Roman Girl* in the Louvre in Paris. The Louvre statue may be connected with the marbles discovered in Herculaneum in the early 18th century and now in the Naples Museum, and was probably sent to Napoleon in Paris in 1801. This bronze comes from the collection of Murat, Napoleon's brother-in-law, who was King of Naples from 1806-1815, and it was probably cast from the marble statue sometime not long before 1801.

The casting of replicas of antique statues was quite prevalent in the 18th and early 19th centuries when there was a great revival of interest in Classical antiquity. It is technically quite a difficult task; a plaster mould, made in several parts, having to be taken of the original, the mould then reassembled and strengthened and a core made, before the bronze could be poured for the replica. This replica well captures the antique character of the original.

J.A. HATFIELD (19th century) BRITISH after
HENRY HUGH ARMSTEAD RA (1828-1905) BRITISH

Nothing is known of Hatfield but Armstead was a sculptor who studied at the Royal Academy and exhibited there from 1851 until his death. He executed a number of commissioned figures for St. Pauls, Westminster Abbey, the Albert Hall, Kings College in Cambridge and elsewhere. He worked in stone, bronze and wood and also prepared designs for relief work on major silver presentation pieces. He was elected ARA in 1875 and RA in 1879.

- 17 *St Michael* bronze height 930 mm. inscribed: *EXECUTED IN BRONZE BY J.A. HATFIELD FOR THE ART UNION OF LONDON FROM THE ORIGINAL BY H.H. ARMSTEAD*
Mackelvie Collection 1885 ace. no. M1885/1/182

WATERCOLOURS AND DRAWINGS

There were some 270 watercolours and drawings in the Mackelvie collection, all late 18th century or 19th century British school and what is shown here is necessarily a much smaller sampling than of the oil paintings. The vast majority are topographical scenes or studies of farm animals, but there is a small proportion of figure studies and genre scenes and, of course, the thirty nine caricatures and sketches of Thomas Rowlandson. Again they reflect tastes and interests of the period. The animal studies — sheep, cattle and horses, none unfortunately worth showing here, remind us that the English aristocracy of the 18th century and the newly-rich industrialists of the 19th century looked to the countryside for their interests. Again there is the interest in travel, extending in this collection all the way to New Zealand, where some of these artists settled, and the interest in people. Some of the works seen here are quick travellers' sketches, themes and memoranda to be worked up later in finished watercolours or oil paintings. Such are the pencil sketches of Cooke and Turner. Others are finished watercolour or gouache paintings in their own right: the works of Barraud, Foster, Lewis, Albin Martin and Prout.

CHARLES DECIMUS BARRAUD (1822-1897) BRITISH/NEW ZEALAND

Barraud was born in Surrey and trained as a chemist and druggist. He came to New Zealand in 1849 and set up business in Wellington until forced to retire in 1887 when his premises burned down. He was a competent water-colourist and travelled widely in New Zealand in his spare time taking sketches which he later worked up as finished

watercolours. In 1877 he sailed to England to publish a portfolio of lithographs of his works titled *New Zealand: Graphic and Descriptive*. He was a founder and first president of the New Zealand Academy of Fine Arts and a member of the Otago Art Society.

- 18 *The Ford* 1870 watercolour 171x246 mm. signed: *C.D. Barraud 1870 (LL)*
Mackelvie Collection 1885 ace. no. M1885/1/61
- 19/1 *Creek with Bridge and Ford* 1871 watercolour 330x470 mm.
signed: *C.D. Barraud N.Z. 1871 (LR)*
Mackelvie Collection 1885 ace. no. M1885/1/37

Barraud was a contemporary of John Gully (1819-1888), Alfred Sharpe (active 1856-1912) and J.B.C. Hoyte (1835-1913) but without the breadth of design and control of technique of these painters. He tends to a rather fussy overemphasizing of detail and his colour, even allowing for the inevitable fading over the years, is unsubtle and rather monotonous. His importance is as a recorder of scenes throughout both islands of New Zealand.



18

EDWARD WILLIAM COOKE (1811-1880) BRITISH

For a note on this artist see above, cat. no. 4.

- 20 *Three Sketches: Catholic Church, Zwolle; Utrecht, Part of the Old Wall 9.9. (18)70; Met Sassepoort, Zwolle 12 Sept. (18)76* pencil each 100x73

mm. inscribed: titles and dates at lower edge

Mackelvie Collection (sent in October 1884) ace. nos. M1884/2/89-91

It was on the basis of sketches such as these and the other eleven in the Mackelvie Collection, that Cooke built up his oil paintings (see cat. no. 4). The same interest in and attention to detail in the small Dutch sailing ships and their rigging is evident, together with an excellent sense of design which shows even in such small sketches.

MILES BIRKET FOSTER (1825-1899) BRITISH

Foster trained as a wood engraver and worked for *Punch*, *Illustrated London News* and other Magazines, and later as a book illustrator under Henry Vizetelly (1820-1894). About 1859 he turned to painting, mainly in watercolour, exhibiting with the RWS and the RA. He travelled widely on the **Continent**, chiefly on the Rhine and in Italy, sometimes in company with his friends W.Q. Orchardson (1832-1910) and Fred Walker (1840-1875). He is best known for his scenes of the Surrey countryside.

21 *Gaunts Bay, Guernsey* watercolour and gouache 203x280 mm.

signed: monogram *B F* (LR)

Mackelvie Collection 1885

ace. no. M1885/1/17

This painting, previously titled *Moulin Huet Bay, Guernsey*, displays Foster's enormous technical skill. It shows his fine sense of composition and control of colour, coupled with meticulous attention to detail and finish. It has all the ingredients of a successful Victorian picture: a marine landscape coupled with animals and sentimentalised rustics, but this should not blind us to the artistry of the piece.

JOHN FREDERICK LEWIS RA (1805-1876) BRITISH

Lewis was born into an artistic family; his father was Frederick Christian Lewis (1779-1856) and his uncle was George Robert Lewis (1782-1871). He studied animal painting under Edwin Landseer (1802-1873) and his early work was mostly animal subjects in oils, exhibited at the British Institution and the Royal Academy. In about 1825 he turned to watercolour and was elected ARWS in 1827 and RWS in 1829. He travelled widely and a visit to Spain in 1832-4 completely changed his artistic development, giving him many subjects from the Carlist War and allowing him to make numerous studies of the works of the old masters. In 1841 he settled in Cairo for 10 years

and turned to oriental subjects which later created a sensation in London. In 1855 he succeeded Copley Fielding as President of the RWS but resigned in 1859 to take up oil painting again. He was elected ARA in that year and RA in 1865.



- 22 *Woman with Roses* watercolour and gouache 270x206 mm.
Mackelvie Collection 1885 ace. no. M1885/1/63

John Ruskin hailed Lewis as a leading Pre-Raphaelite, but although he used similar technical methods he never associated with the Brotherhood. The similarity of his work to that of the Pre-Raphaelites is particularly well seen in this painting, done between 1851 and 1858. Lewis painted the figure on a white ground which enhances the brilliance of his colour and he used a minute brush to build up his forms in painstaking elaboration. As Ruskin said of one of his desert paintings, "any four square inches of it contain as much (work) as an ordinary watercolour drawing". He used colour like an Impressionist and broken colour like a Pointilliste.

ALBIN MARTIN (1813-1888) BRITISH/NEW ZEALAND

Martin was born in Dorset and educated at Cambridge. He later studied art in London under John Linnell (1792-1882) and was a friend through Linnell of William Blake (1757-1827). He also studied in Italy where he copied old masters and Roman frescoes such as those at Herculaneum. In 1851 he came to New Zealand and settled in East Tamaki farming until 1882 when he retired to Ellerslie. He was a strong patron and promoter of the arts, co-founder of the Society of Artists in Auckland, and one of the first four Trustees of the Mackelvie Trust. He worked both in oil and in watercolour and exhibited regularly.

- 23 *A New Zealand Landscape* watercolour and gouache 269x370 mm.
inscribed: (on reverse in Martin's hand) *New Zealand Landscape*
Mackelvie Collection 1885 ace. no. M1885/1/170

This painting displays Martin's origins and training: the strong, closed-in design, deriving from the 18th century British landscape and ultimately from Claude Lorrain and Nicholas Poussin, the full saturation colour with a lot of black in it, which is like the work he did in Italy, and the fine aerial perspective. All this is of the European tradition.

- 24 *East Tamaki* pencil, watercolour and gouache 210x323 mm.
inscribed: (on reverse in Martin's hand) *East Tamaki*
Mackelvie Collection 1885 ace. no. M1885/1/133

In this painting it is obvious that Martin has come to terms with his New Zealand environment: the change in light, the weaker colour values and reduced palette, even allowing for the inevitable fading, but above all the break away from the classic enclosed design are in contrast to the previous picture. Unlike Barraud, Martin does not.

allow a fussy attention to detail to overwhelm the broader handling of the sketch and his work has a painterly quality that raises it above mere topographical recording.



23

ALFRED P. NEWTON (1830-1883) BRITISH

Newton was a self-taught painter, mainly in watercolour, of landscape, preferring mountain scenes. His early painting in Scotland attracted the attention of Queen Victoria who commissioned works from him. He travelled in Italy and Greece and exhibited at the Royal Academy and the Old Watercolour Society from 1855-1883. He was elected ARWS in 1858 and RWS in 1879.

- 25 *Guisachan* watercolour 178x444 mm. signed: A.P. Newton (LR)
Mackelvie Collection (sent in October 1884) ace. no. M1884/2/67

Newton was an accurate observer of land forms. Ruskin once wrote, "Let Mr. Newton but draw all the four sides of Ben Nevis as he has done this one, and nobody need ever go to the mountain again for the mere sake of seeing what it is like". His work is not just pure topographical recording, however, as we see here. There is a fine sweep and use of the medium, coupled with a delicate poetic effect of the misted mountains.

- 26 *Landscape: River, Bridge and Boat* pencil and watercolour 273x203 mm. signed: A.P.N. (LL)
Mackelvie Collection (sent in October 1884) ace. no. M1884/2/76

The medium of this would be better described as 'pencil, watercolour, reserved background and scratch' because there is a nice use of the reserve technique in the sky and particularly in the water and of the scratch to produce highlights on the trunks of the trees and the bridge. Self-taught he may have been, but he was no amateur. His poetic handling is seen in a nicely conceived flight of birds — mere flicks of the brush.

SAMUEL FISHER PROUT (1784-1852) BRITISH

Prout was a topographical watercolourist who specialised in architectural subjects. In his early years he worked for John Britton (1771-1857) to produce drawings for his *Beauties of England and Wales*. Later he published his own work and began to teach and write drawing instruction books. He was one of the first English artists to exploit the new lithographic reproduction process developed by Aloys Senefelder (1771-1834). He exhibited at the Royal Academy and British Institution and at the Old Watercolour Society, of which he was elected a member in 1819. In that same year he paid his first visit to the Continent and found his metier in painting the picturesque architecture of the old towns of France, Belgium, Germany, Switzerland and Italy for which he became both famous and popular.

- 27 *Strasbourg* watercolour and gouache 450x304 mm. signed: (on reverse in pencil) S. Prout
Mackelvie Collection 1885 ace. no. M 1885/1/65

This is a good example of the highly mannered style that Prout developed from 1820 onwards. He used a broken crinkled line to outline objects and buildings which gives an impression of the worn and fissured stonework rather than an accurate transcription of architectural form. His use of colour can be described in his own words, "Avoid patches of colour. The same colour, in a degree, should tint every part of your drawing, which may be done by freely working one tint in with another; that is, to let them unite before they dry on your paper. Always mix up a good quantity of colour before you begin, and *rather float* in your general tints, than very deliberately put one colour on after another." Prout did his watercolour work indoors over an outdoor pencil drawing and his colour is hence somewhat arbitrary.

THOMAS ROWLANDSON (1757-1827) BRITISH

Rowlandson was one of the most prolific draughtsmen England has produced and probably more than any other artist of that country he brought to life the manners and customs of the times in which he flourished.

Rowlandson studied at the Royal Academy schools, visited Paris, and in 1777 settled in London as a portrait painter. From the 1780's he began to specialize in caricature, satirising society in all its aspects through numerous drawings. These exuberant images were produced rapidly by pen line supplemented with delicate tints of colour. With sure facility, Rowlandson was able to turn his hand from commenting on the fashionable social scene to make brilliantly illuminating sketches of country life. Many of his drawings served as illustrations for the publishers Fores ('Comforts of Bath' 1798) and Ackermann ('The Miseries of Life' 1808 and 'The Tours of Dr Syntax' 1812-1820). The thirty-nine Rowlandson drawings in the Mackelvie Collection have been well selected. Several rank in the class of his best work and the group as a whole covers reasonably the extent of his subject matter.

- 28 *View of the High Street, Brussels* pen and watercolour 350x533mm. inscribed: *View of the High Street Brussels* (LR). signed: Rowlandson Dec. 1806 (LL)
Mackelvie Collection 1885 ace. no. M 1885/1/89

This drawing is substantially larger than the other works in the group. It was done during one of Rowlandson's several visits to the **Continent** at this time and is similar to many other views of the same subject and size.



- 29 *Chelsea Reach* pen and watercolour 171x270 mm. inscribed: *Chelsea Reach* (LL)
Mackelvie Collection 1885 ace. no. M1885/1/I 13

The print from this drawing was published by the artist at 1, St James Street, Adelphi, in September 1789. The companion piece was *The Bay of Biscay*.

JOSEPH MALLORD WILLIAM TURNER RA (1775-1851) BRITISH

Turner needs little introduction. He was the greatest English artist of the 19th century and one of the most important figures of the entire Romantic movement. His development is documented in a long series of over 380 sketch books which he carried with him on his sketching tours in Britain and on the Continent and which date from 1787 until within five years of his death. Most of these are in the Department of Prints and Drawings at the British Museum and derive from Turner's great bequest to the National Gallery.

- 30 *Hone guard's Parade, Whitehall* pencil 185x238 mm.
Mackelvie Collection (sent in October 1883) ace. no. M 1883/1/20
- 31 *Landscape: wooded slopes with distant view of a spire seen through a group of trees* pencil 184x238 mm.
Mackelvie Collection (sent in October 1883) ace. no. M1883/1/26

The Mackelvie drawings come from a sketch book which is stated to have been given by Turner to his friend James Baylis Allen (1803-1876). Allen was an engraver and one of the ten or so artists who engraved prints of Turner's work during or immediately after his lifetime. The drawings were sold at some period by Allen's son, who made the above statement, and thus we can presume *did* belong to Allen, but it is by no means certain that the attribution to Turner is correct.

The drawings have been laid clown on card and the watermark cannot be seen but it was said by Allen's son that the watermark is 'Creswick 1818'. Some of the pages are stamped 'DRAWg PAPER ROUGH THOMAS CRESWICK', so this seems acceptable but would only give the earliest possible date for the drawings. Turner, for instance, is known to have used notebooks as much as ten years after the date of their watermark. More disturbing is the fact that no other evidence can be found that Turner ever used Creswick paper, that there are two different grades of paper among the 35 sketches matched by two very distinct drawing styles and that doubts have been expressed about their being Turner's work by people familiar with his drawings. We

must therefore treat the attribution as suspect.

Nevertheless the drawings are of some interest. Where the locality has been identified they prove to come either from London (cat. no. 31) or from the coast of Kent between Reculver (just west of Margate) and Dover, including Margate, Ramsgate and Sandwich. The majority thus form a homogeneous group of sketches which could have been done on one brief walking tour, the distance is only about 30-35 miles, by someone based in London. Apart from the two scenes shown here, the harbour scenes in Margate, Ramsgate and Dover are particularly interesting, some showing the earliest steam paddlewheel vessels. Two drawings, distinct from the others in paper and style, show scenes at the jetties with the fashionable dress of the period between 1825 and 1835.

PRINTS

The earliest works in the Mackelvie Collection are prints. They came to the Gallery originally in albums from which the prints of value were extracted. The current exhibition includes a selection of these.

Belonging to the 16th Century, Hans Sebald Beham and Heinrich Aldegrever demonstrate the art of engraving at the period when Dürer's vital line moved toward Marcantonio Raimondi's quiet tone. They are among the best of the German Little Masters. The following century Jacques Callot transformed printmaking on copper through his innovations with etcher's ground and by his discovery of the *echoppe*, a steel tool which enabled greater flexibility of line. Callot is represented in the Collection by three prints from the well-known set titled *Les Bohémiens*. Claude Lorraine's pictorial concepts, based on making visible his dream of Arcadia, are shown by twenty-five etchings; almost half his complete graphic oeuvre.

From 17th Century Rome to the Dutch School of the period which is characterised by a large group of genre scenes by Cornelius Bega and animal studies by Karel du Jardin.

Several etchings by Alexander Runciman reflect the artist's repertory of themes and anticipate through subject and manner the early 19th Century Romantic movement. Aside from a small proportion of less significant prints acquired by Mackelvie, which remain in album-form as study material, Runciman's prints complete this rewarding area of the Collection.

HEINRICH ALDEGREVER (1502-1555/61) GERMAN

Aldegrever, who lived in Soest, usually favoured a small format for his prints, like the Nuremberg school of Little Masters. Although he may never have been a pupil of Diirer, as early authorities believed, nor ever even visited Nuremberg (according to Albert Rosenberg), his works show he was much influenced by Durer's practice, and also by that of Barthel Beham and Georg Pencz.

The influence of the Italian Renaissance is manifested through Aldegrever's treatment of human form and indeed, his elegant, slender figures, similar to those of Marcantonio Raimondi, are among the most Mannerist works produced in Germany at that period.

- 32 *Lot Visited by the Angela* 1555 engraving Bartsch 14 114x79 mm.
inscribed: monogram and date (LL)
Mackelvie Collection 1885 ace. no. M1885/2/2

Aldegrever has certainly been inspired by the earlier engraved work of Diirer in this engraving. It is the first plate from the series of four titled *The Story of Lot* and has something of the richness and brilliance, the exacting precision, of such a series as the *Engraved Passion* (1507-1513).

- 33 *Fortitude* 1528 engraving Bartsch 133 79x57 mm. inscribed:
FORTITUDO 1528, with the monogram (UL)
Mackelvie Collection 1885 ace. no. M 1885/2/1

Among his allegorical works, Aldegrever produced several series of engravings illustrating the 'Virtues' and 'Vices'. *Fortitude* is one of various individual prints of this nature. Its subject could well have derived from one of the so-called 'Tarocchi cards of Mantegna' which were made about 1465. This set of fifty images was a significant production of the North Italian School of engraving. Originating from the Tarot pack of playing cards they were in turn copied by Diirer. The Tarocchi cards essentially comprised a compendium of medieval lore intended for the instruction of youth.

HANS SEBALD BEHAM (1500-1550) GERMAN

Hans Sebald Beham was an important and prolific engraver and woodcut designer in Nuremberg after Diirer's death. In 1525 he was expelled from the town with his brother Barthel Beham, because of his free thinking. Later he settled in Frankfurt. The brothers Beham are regarded as the most typical of the Little Masters.

- 34 *Adam and Eve* engravings Bartsch 3 & 4 (each) 79x51 mm.
signed: monogram 1524 (Adam), 1523 (Eve) (UR)
Mackelvie Collection 1885 ace. no. M 1885/4/1-2

Both engravings belong to the second state with cross hatching added to the top of the cave mouth. Hind observes that as his plates were so finely engraved very few printings could be done and consequently the artist spent many of his late years re-working earlier plates. This may account for this second state which is reworked in many areas. In his earliest prints, Hans Sebald Beham was a close imitator of Diirer. At the period of *Adam and Eve* the Italianate influence became increasingly evident and towards the end of the twenties his pictorial concept and technique reached its highest point.

JACQUES CALLOT (1592-1635) FRENCH

Born in Nancy, Lorraine, Callot is traditionally believed to have been a pupil of Jacques Bellange, or at least, strongly under his influence. He spent more than a decade working in Italy, at first in the employ of the Roman publisher Thomassin, where he would have become acquainted with a large body of Italian and northern Mannerist prints, and later worked for the Florentine Court. In 1617 he perfected a new method of etching which brought to his art an extraordinary quickness and sureness of hand. Callot learnt to combine the exaggerations of late Mannerism with witty and acute observation. Landscapes, court festivals, battles, the life of gipsies and the actors of the Commedia dell'Arte are all rendered with vigour and in a minutely detailed manner. Callot's influence was considerable; he was the first artist to gain an international reputation through printmaking alone.

- 35 Plates from *Les Bohemiens* 1621
Les Bohemiens en marche : L'avant-garde (The gipsies on the march : The advance guard)
etching Lieure 375 120x235 mm. inscribed and signed on the plate
Mackelvie Collection 1885 ace. no. M1885/6/1/1
- 36 *La halte des Bohemiens : Les diseuses de bonne aventure* (The gipsies resting : The fortune tellers)
etching Lieure 376 120x235 mm. inscribed and signed on the plate
Mackelvie Collection 1885 ace. no. M1885/6/1/2

These etchings, dating from shortly after Callot's return to Lorraine from Italy, belong to a series of four. The vivid characterizations and intimate details of the prints indicate his familiarity with the life of the gipsies.

*Vous qui prenez plaisir en leurs parolles,
Gardez uos blancs, uos testons, et pistolles*



CLAUDE LORRAINE (1600-1682) FRENCH

Born Claude Gellée in Lorraine, the artist probably received his first impulse to etch from his compatriot Jacques Callot. Although a poor technician of the process, Claude's prints possess qualities of rare artistic value. As Hind observes, 'They are even more essentially etcher's etchings than those of Callot with the firm, graver-like touch'. Claude hardly varied his manner of delicate interlacement of line in the etchings which date from his thirtieth to his sixty-third year. The best of them reflect his genius as an interpreter of the Roman Campagna in poetic terms. He used this landscape not to create a heroic vision of ancient Rome but to evoke a sense of the pastoral serenity of a Golden Age. Through his prints Claude inspired a school of pastoral etchers in Holland.

- 37 *La Fuite en Egypte* 1630-1633(?) (The Flight into Egypt) etching 1st state Robert-Dumesnil 1 104x170 mm. signed: CLAV (LR)
Mackelvie Collection 1885 ace. no. M1885/11/6

This work displays Claude's debt to Adam Elsheimer, a painter from Frankfurt who settled in Rome during the first two decades of the 17th Century. Several etchings have been attributed to Elsheimer but it is through the seven magnificent engravings by Count Hendrik Goudt after his paintings that the artist's ideas would more likely have been disseminated. Elsheimer inspired Claude to submerge individual lines in a continuum of shade.

- 38 *Mercure et Argus* 1662 (Mercury and Argus) etching 4th state Robert-Dumesnil 17 152x217 mm. signed and inscribed in the margin
Mackelvie Collection 1885 ace. no. M1885/11/9

Closely allied to a sketch (No. 150) from Claude's *Liber Veritatis*, the famous group of drawings which he produced to record his paintings.

ALEXANDERRUNCIMAN(1736-1785) BRITISH

Born in Edinburgh, Runciman travelled to Rome in 1766 with his brother John. He came under the influence of the Mannerist artists associated with Fuseli, whom he met in 1770. Fuseli evidently thought highly of Runciman, describing him the following year in a letter of introduction as 'the best painter of us'. In 1771 he returned home, settling in Edinburgh where he conducted the recently established Academy of Arts.

The small number of plates Runciman etched are mostly from his oils.

- 39 *Agrippina with the Ashes of Germanicus* etching 133x101 mm. signed: A Runciman (LL)
Mackelvie Collection 1885 ace. no. M1885/16/8

The seated figure of Agrippina mourning for her husband Germanicus Caesar displays an academic sobriety usually associated with the Neo-Classic school.

- 40 *The Finding of Corban - Cargloss (Ossian)* etching 149x251 mm. signed: AR fecit (LL)
Mackelvie Collection 1885 ace. no. M1885/16/9

Runciman completed his major series of paintings based on James Macpherson's *Ossian* in 1772. They were commissioned by Sir James Clerk to decorate Penicuik House. In 1899 the paintings were destroyed. Several survive, however, through a number of prints of which this is one of his most characteristically dramatic.



40



The Mackelvie Trust

For James Tannock Mackelvie, born at Glasgow in 1824 the son of a customs officer, the memory of six years spent in New Zealand so dominated his mind for the remaining fourteen years of his life in England that he left the bulk of his fortune — in today's currency well over a million dollars — to the people of Auckland. He never married. After managing the Birkenhead Steam Ferry Co. at Liverpool he went to New Zealand in 1865 at the age of 41 to join the firm Brown Campbell & Co. But three years later, the business a temporary victim of depression, Mackelvie was holding shares in several Thames gold mining companies, with further interests in saw-milling, ship-building, kauri gum, coal, gas and banking. He was still only 47 when he returned, rich, to England for good in 1871. And it was during these 14 years of quasi-exile back in England that he built up an art collection for Auckland — then as now the first city of New Zealand in most things except government. The first shipment, mainly of books, arrived in 1877, the year that he made his will, the contents of which he never divulged to anyone, with the full knowledge that it would clash with any scheme the Auckland council might devise to build an art gallery on its own initiative. In fact Mackelvie openly encouraged the building of such a gallery to house his growing collection; and later when in 1883 Edward Costley left money to seven Auckland institutions (an allusion to the Seven Hills of Rome) Mackelvie went as far as to recommend that some of the money be spent on building the much talked of gallery. The money was so used and Mackelvie knew of plans to build the present structure now standing in Kitchener Street, the foundation stone for which was laid almost exactly at the time of Mackelvie's death. Broadly the will provided for £10,000 to be spent both on land, — preferably that part of the Government House plot first acquired by the University — and a building specifically for the collection, and for an additional trust fund to be administered by an independent four man committee, the most knowledgeable artistically of whom was the artist Albin Martin, a pupil of John Linnell who was a friend of Samuel Palmer and William Blake. The others were John Logan Campbell, a physician turned businessman, D.M. Murdoch, a banker and Thomas Russell, a lawyer and financier who settled in England. The first of the paintings which arrived in 1881 were held at the Auckland Institute "until a more appropriate building is ready for their reception". Seventeen more paintings arrived between 1882 and 1884. But with relatively few of the paintings on view at the Institute, the rest, 27 cases, having been held at Brown and Campbell's warehouse, the public could gain little idea of the final scope of the collection which among a great many other things included a total of 132 paintings.

The following extracts from two speeches made at the opening of the Free Public Library and Art Gallery give some idea of the dismay Mackelvie's will caused.

A large proportion of this building was set apart for the purposes of an Art Gallery. This was done in the belief that the late Mr Mackelvie would give his art collection to the city of Auckland, and after the design was adopted and the contract was let, considerable internal alterations were made in the art portion in compliance with the wishes of Mr Mackelvie as made known to us by friends of his, resident in Auckland. Mr Mackelvie unexpectedly died, and to the surprise of many it was found that in his will, which was dated some years prior to the selection of this design, he had expressly directed that a building should be specially built in which to place his art collection, and with suitable class rooms annexed. All hope then of seeing the Mackelvie collection in this Art Gallery was at an end, and the Council decided to utilise some of the rooms as municipal offices. These offices are now open and the municipal business of the city is here carried on. Until the Art Gallery can be utilised for the purposes for which it was built, it may well be used as a Town Hall and for other public purposes.

As regards one portion of the building we cannot look upon it with such good part. I refer to that set apart for Art. That is the room in which we are now seated. It is well lighted for the purposes for which it was designed. There is plenty of wall space, but where are the pictures? The Mayor in his speech has touched upon the reason, but as it reflects somewhat upon those who provided a room like this without any pictures, I feel sure that you will permit me to still further explain the reason. This room was provided for a picture gallery and school of art. The Mayor has stated that at the time this room was designed, the late Mr James Tennent Mackelvie was still alive. That gentleman had sent out many pictures to Auckland and his friends stated that his house was also filled with pictures, and that he was still purchasing more pictures, all of which, it was said on good authority, were intended for Auckland, and that as soon as a suitable place was reared he would send them out. Then some very large subscriptions from wealthy citizens were also talked about, but it was thought by the Council, and also by myself, that these subscriptions would be available for clothing the walls with pictures. But now, what was the result? Mr Mackelvie is dead, and it was found when his will was opened that he expressly stipulated that a special building should be erected under the direction of his trustees in which to place his works of art.

The following open letter published in the *New Zealand Herald* while Mackelvie was alive (2/8/83) is a good example of the way in which he expressed himself publically and to his friends:

MR MACKELVIE ON AUCKLAND'S FUTURE.

Mr Mackelvie, whose name is always gratefully remembered by Auckland citizens, in writing to a friend by the last mail, says: - "I got the Herald Summary monthly, and read it through carefully, and, of course, get thoroughly posted up on all you are doing in Auckland: but even that cannot give me all the information I want, and I am always glad to meet all old Auckland friends to get other news. One and all agree in telling me how much the place has improved, and from being rather drowsy, as was the case after the war, you seem to have stirred yourselves into activity, and are now going ahead wonderfully, and, I hope, in such a sound manner as to continue your progress without overdoing it. . . . You are good enough to refer to my gifts of pictures and other things to Auckland, and tell me they are much thought of by many of my old friends. That

I am very pleased to know, for you can quite understand how little satisfaction there would be to me in giving the Aucklanders works of art that were not appreciated. I may tell you that before I left the colony I had made up my mind that I would turn my attention to adding to the Museum, and if possible forming a collection of pictures at my own cost, and I have been employed in that way ever since I have been home, and only made my intention known to a very few people, and was rather astonished to find myself forestalled by others with their gifts of plaster casts, and so on. But the more the merrier; there's room for us all, and I hope the men who can better afford to do such things will not be deterred by what I am doing, but will hurry up to buy works of art, or give the money to do so, when the new Art Gallery they talk of is erected, which Mr Costley's handsome gift ought to enable them to set about at once; and I hope they will put it where I have always thought would be the proper place, in the grounds of Government House. They should have a grand and noble design, even if they can only build part of it now, for the day will come when they will be able to complete an imposing place. They will want it, and the sooner they get it the better, for my little house is overcrowded with pictures, which they tell me they have not space to hang in the Museum, besides many other works of art, all of which they will have when they have a proper place to show them."

The impact of the will can best be gauged by an article appearing in the *New Zealand Herald* July 28, 1885.

MR MACKELVIE'S BEQUEST

Money Not Available for Municipal Art Gallery

By the English mail, which arrived yesterday, Dr Campbell received a copy of the will of the late J.T. Mackelvie, and some unexpected disclosures are the result. It was drawn up and signed so long ago as December, 1877, and by it the testator, after making provision for certain private bequests, leaves the balance of his estate in trust to Messrs. J.L. Campbell, D.L. Murdoch, Albin Martin, and Thomas Russell for the erection, artistic equipment, and maintenance of an Art Gallery in Auckland. The amount of this bequest is estimated at from £40,000 to £50,000. The will prescribes that a piece of land in a good situation is to be purchased, and a building erected upon it to contain all the art treasures already presented to the citizens of Auckland, as well as those bequeathed at his death, and those to be thenceforward purchased by his trustees. This site and building are together not to cost more than £10,000. So far as the question of site is concerned, the testator takes the opportunity to state his preference for a part of the Government House Grounds, if perpetuity of possession could be obtained. As for the residuary balance of the bequest, after sums of £2,000 and £1,000 respectively have been invested for the purpose of paying the services of a caretaker and for insurance and repairs, it is to be expended as the trustees may see fit in the acquisition of pictures or works of antique art with which to augment the Mackelvie collection already in the building. In short, the deceased gentleman has made every provision for an enduring monument in the form of a Free Public Museum of Art that shall

exist in Auckland as long as it has a population, and that shall be open to all and sundry week-days and Sundays alike. Of course after this explanation of the terms of the will it will be at once understood that it is utterly beyond the power of the trustees to hand over the Mackelvie collection and the control of the bequest to either Institute or City Council. Neither can they accept the Art Gallery for which the latter body have made provision in the building that they are even now rearing in Wellesley street. It is to be distinctively a Mackelvie Art Gallery, and the general public - not merely ratepayers - are to be its owners. Consequently, as Auckland cannot possibly need two art galleries, the City Council will have to reconsider their intentions in good time. Although on the first blush of the thing it seems matter for regret that the money did not come direct to the City Council in view of the provision they have made for an Art Gallery, yet a little reflection will lead one to applaud the testator's wisdom. There is no doubt that he had given the matter long and careful consideration, and most people will come to his obvious conclusion that it was better to consign the control of a trust, such as he designed, to men directly interested in art rather than to subject it to the hazards of administration by men who would be chosen without regard to artistic qualification or taste. At any rate, the rare munificence of the gift is in no way lessened by the directions which have been given for its mode of presentation. Mr Mackelvie has purchased immortality for his name and memory.

We understand that the executors in England will gradually realise the estate, but that the trustees have been informed that it is improbable that any remittance can be made to them within the next twelve months.

Now that the City Council are likely to have a considerable amount of space in the projected Free Library made available for other purposes than those contemplated, it may very appositely be suggested to them that they should take up with greater ardour the proposal to establish a lending branch. This must inevitably come in due course, and it will undoubtedly call for extra space. That reserved for the Art Gallery, and now set free, will answer the purpose admirably. We therefore commend the suggestion to the notice of the city fathers.

There are no documents to solve the mystery of Mackelvie's seeming intransigence, though intransigence is possibly too strong a word. It would have been more satisfying perhaps if we could have assigned to him the role of the popularly imagined English eccentric who gears his life up to the performance of one big final prank and dies in paroxysms of demoniac laughter; but this we cannot do. Perhaps tired of all the shilly-shallying, he had lost faith not only in the council's ability to carry out its plan to build a gallery, but also in its competence to manage the collection anyway. In a letter to Martin in 1883 he expressed displeasure at the fact that never at any time had he received any thanks or acknowledgement from the Council for his gifts. In his own words: "... it annoys me as happened lately when Mr Murdoch forwarded me a note of a few lines which had been addressed to him as my attorney curtly asking him to furnish a list of the things I had sent the

people of Auckland and their value that the town council might see about insuring them, a thing I have had to do and pay for myself ever since I sent anything, which by the way I did think rather hard, and this I assure you was the very first notice the Auckland authorities of the city had taken of my gifts as far as I am aware - but this is a matter between you and I. ..." In short, Mackelvie may have felt that he was being taken for granted and that the contents of the will would if nothing else teach the boorish clerks of the city a lesson in manners. Another possibility is that Mackelvie feared that the quality of his collection would be lost among the others in the offing and that he was far too modest a man while he was alive to openly insist that any projected gallery should bear his name. Or perhaps he had set his heart above all on the Government House site.

It was fortunate, however, that by November 1890 after a lot of legal wrangling both here and in England, the spirit of Mackelvie's generous will prevailed over the letter. It so happened that due to economic conditions only £5000 was immediately available to the trustees; sufficient for a building but not enough to carry out Mackelvie's intentions to the full. But to this the council was prepared to add £2000 set aside for baths and a town hall; the former they had already and the latter would cost more than this. With the combined sum an annex was built onto the existing building to house the collection and bear the donor's name. The Mackelvie Gallery opened in 1893.

The Mackelvie Bequest was both product and ingredient of the colony's miniature *Zeitgeist*; a mood best illustrated by extracts from Sir George Grey's address at the grand opening ceremony of the present building in 1887: "... in my youth . . . a great portion of the earth lay hidden from man. The duty therefor of the nineteenth century was to clear up all these points, to make man acquainted with the planet. . . to let him know what its resources were . . . to see that countries were explored. . . their contents . . . ascertained (and) unknown things. . . mastered. . . And on the youth of the generation coming rests the immense task. . . (of) deciding. . . exactly in what manner. . . the waste parts of the earth should henceforth be peopled. . . How many of you sitting here now ever realize to yourselves what was the state of New Zealand in former years. . . All that we have forgotten. We take New Zealand as it is. It is . . . with a view of raising and elevating the minds of the youth . . . that great establishments like this . . . are built. . . And it is to you we look with hope to use the means placed at your disposal to render yourselves a blessing to all this portion of the world. . . For you will be the only purely European population almost that will exist in the Southern Hemisphere. At the Cape of Good Hope they must be largely mixed with the coloured population . . . I believe that in Australia a largely coloured population will come in and that. . . no purely white population will exist. But here may arise a population that will be a model to all who are in this part of the world, fitted to exercise the duties of government throughout the whole Pacific and to consolidate Anglo-Saxon power. . . I believe that you will rise equal to such duties. . . (and) that you will have the aid of your Creator. . . Every means of education has now been provided for you . . . The library (and art gallery) has been

formed to afford the knowledge to enter upon the task I speak of. . ." Sir George sat down amid enthusiastic applause and a chorus sang, "Ye Nations Offer to the Lord Wisdom and Might". Earlier at the foundation stone laying he had spoken as follows: "... we are by our position a peculiar people. We were cut off from the rest of the world . . . To the south there were vast tracts of ice, to the north semi-barbaric peoples and to the east and west long stretches of ocean . . . Our children in this library might assemble to imbibe the wisdom of Socrates, to commune with Plato. . . in the midst of the South Pacific . . . From our shores and from this city especially would go forth in time to come the civilizing forces which would penetrate the lands and islands to the north of us. . ." According to a journalist present Sir Frederick Whitaker got up and after acknowledging the "valuable assistance and munificence of Sir George Grey and Mr Mackelvie ..." ended somewhat confusedly with reference to another recently completed building, "... Auckland's first Masonic Lodge was held in a billiard room of a public house in the middle of Fort Street. . . How far we have progressed could be seen by a look at the building the Masons had now. . .". But perhaps this was not confusion at all, but veiled architectural criticism.

Though nowadays it is easy to write off Grey's vision of New Zealand's future as a typically Victorian foray into the realm of Gilbertian or perhaps even Nietzschean fantasy, the fact remains that the institutions he and his contemporaries helped to found were absolutely vital for the survival of any exile community — with or without the condiments of absurd rhetoric. Possibly the one thing that people like Grey feared most, and with good reason, was that New Zealanders, many of them thankful to get away from the social horrors of England, would throw out the cultural baby with the hated social bathwater, and as a result, lose their identity as British people and revert to a condition of Hobbesian banana-state nastiness. And what better way was there to stop this happening than to ship out the cultural equipment from the parent country? Perhaps the success or failure of this experiment in cultural transplant still hangs in the balance, for it is questionable whether New Zealand yet has a real cultural identity.

Auckland must always be grateful to its early benefactors — Grey, Mackelvie, Logan Campbell (who eventually outdid Mackelvie in generosity), Costley, Moss Davis, Myers. Even Thomas Russell, that other Mackelvie trustee, sent out the collection of Greek and Roman casts which occupy the stair-landings of the Museum. Excepting Grey, each made his fortune here, and saw fit to return most or part of it to the community.

But if the trusts etc. were established in the same spirit that the city's trees were planted and its parks laid out, what of the future.?

References

- C.W. Vennell. The Mackelvie Trust. Auckland, 1971.
C.W.A. Bush. Decently and in order. Auckland, 1971
Documents on file, ACAG.

Tim Garrity

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GALLERY HOURS: Monday to Thursday 10 am to 4.30 pm, Friday 10 am to 8.30 pm, Saturdays and Sundays 1 pm to 5.30 pm.

GIFTS AND BEQUESTS: Gifts to the Art Gallery in the form of *cash from income* upwards to \$100 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 paintings, 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 Honorary Secretary, C/o Auckland City Art Gallery.

The *Quarterly* is published by the Auckland City Art Gallery and is concerned with presenting information about works of art acquired by the Gallery. Subscriptions: \$2.00 a year; single copies 50 cents; free to members of the Auckland Gallery Associates.

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LOCATION: The new entrance to the Gallery is off Kitchener Street via the Sculpture Garden and the Edmiston Wing.

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